

# PUBLIC SERVICE BUILDING

## ARTISTS AND ARTWORKS

This unique public art collection, by a diverse group of artists, features murals, illuminated elevator lobby ceilings and artist-designed bird-safe glass. The goals for the artist's creating these works included:

- Creating an inviting, pleasant and compelling public space.
- Reflecting the culture and diversity of the city.
- Supporting a work environment promoting wellness, diverse work styles, collaboration, and innovation.
- Being thoughtfully integrated into the architectural identity and design, materials, and palette.

## ARTWORKS

*\* Indicates artworks available by appointment only.*

### 1. *Great Seal of the City of Minneapolis*

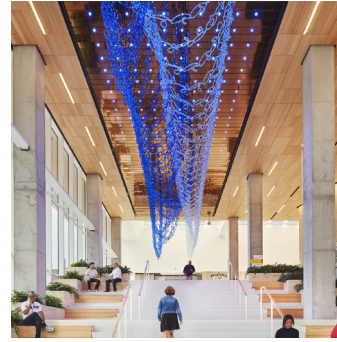
Rich McFarland Cut  
Stone Company, 1967

The seal of the City of Minneapolis was adopted by the City Council in 1878. This Indiana limestone version was originally installed five stories high on the Minneapolis Auditorium in 1968. Consisting of 96 blocks, it is 26 feet in diameter and weighs about 33,000 pounds. The design portrays the industrial city developed by European-Americans residents during that era. At the same time the Dakota and Anishinaabe were exiled to the rural Midwest. The seal does not portray the significance of these Peoples, as well as the many other racial and ethnic groups who have shaped this place. Many of the new artworks in this building celebrate their the histories, cultures and values.



### 2. *Current Conditions*, Tristan Al-Haddad 2020

*Current Conditions* reflects the changing climate of the City and planet. The shape evolves daily and over time. The 98 chains represent the City's weather conditions: temperature (light blue) or humidity (dark blue). Together they shift across the ceiling from the west side towards the east. Each night, the lighting program responds to the daily transition of the sky from day to night. The intention of this work is to draw the awareness of the building's visitors and workers to the environment of which we, as a collective local and global society, are stewards.



### 3. *Protecting the Generations*, Marlena Myles, 2020

To ensure future generations are protected, Creation passes down the stories, lessons and memories needed to maintain harmony and balance. The awareness and understanding of our roles as humans in the sacred hoop of life means being good relatives to all and taking care of the earth, water and sky. The featured Dakota words and their meanings are: Wódkhota (harmony with all life), Wíchóicháge (generations/growth of the people), Wóabdeza (understanding), Wóinina (awareness of silence), Wíchóh'an (responsibility/way of life), and Wótakuye (relatives/kinship).

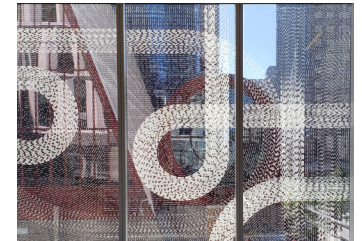


### 4. *Lines of Acknowledgement*, Futures North (Adam Marcus, Molly Reichert, John Kim), 2020

*Lines of Acknowledgement* is inspired by human migration to the region now known as Minnesota. This work illustrates the history of migration to the state as a complex, layered patterning of diverse peoples moving through space and time. The field of blue and white dashed lines illustrate the region's Indigenous place names, while the magenta lines encode the names of countries from which people migrated.

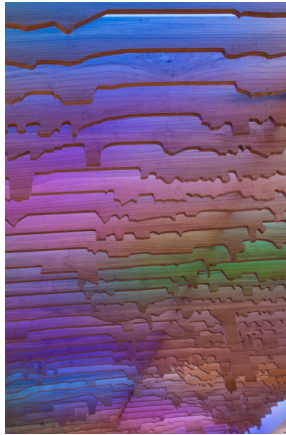
### 5. *Lines of Flight, Human*, Futures North (Adam Marcus, Molly Reichert, Daniel Dean, John Kim) 2020

Also inspired by the history of human migration to the region, this work visualizes United States Census demographic data as woven bands creating an interconnected network. Each band corresponds to the migration of a different population and grows denser during periods of increased migration. The bands move through a field of dashes which encode the region's Indigenous place names. The design depicts this history as a multitude of complex paths woven together through space and time, and offers multiple readings at varying angles, speeds and scales. It also meets the standards for bird-safe glass.



6. **Genesis**, Aaron Marx, 2020

*Genesis* is inspired by the Mississippi's impact on the development of the city and City staff's work to improve our connection to the river. Derived from LIDAR data, it is a 2011 snapshot of Minneapolis' topography, structures, and natural environment and represents a 1:40 scale map of the Saint Anthony Falls area. Made from reclaimed ash trees infested by the emerald ash borer, the work is also about sustainability. Inspired by images of the falls, reflections off the river, and dappled light through trees, the thousands of lights change seasonally and in response to hourly changes of the river volume based on live data.



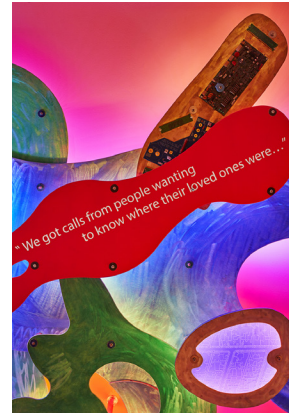
7. **Forward on Waters of Change**, CRICE, 2020

The artwork is a timeline and testament to this city's complex and hidden histories. Scandinavian, African, and Indigenous patterns and symbols highlight our shared humanity. The Mississippi is central, emphasizing its importance to this city and region. The narrative progresses through time from left to right, from the tree of life, native flora and fauna, early human civilizations, American architectural and societal changes, to the sun barge voyaging into the last panel. The background elements are inspired by both the dark history of Minneapolis housing practices and the tremendous current efforts of the City staff in striving for a brighter and more equitable future.



8. **Elements**, Christopher E. Harrison, 2020

Investment in technological advancements and access to the natural environment and services in Minneapolis are the voice of this work. Overlapping steel sections contain images of street aerial maps interspersed with wave forms and recycled motherboards. The maps are inspired by historical maps of the City and the work of planners who design the public realm. Computer equipment references 311's dedication to providing information. Water forms allude to the City's lake's role in maintaining the resources and the cultures defining our community.



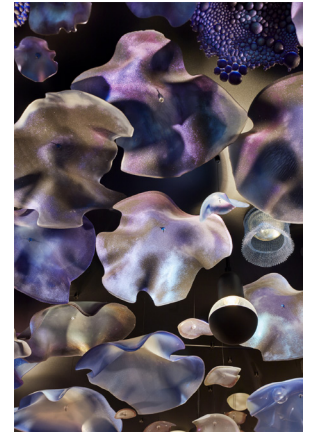
9. **Power and Play**, Witt Siasoco, 2020

Drawing inspiration from the Mississippi River, this mural illustrates how water is the source of our power and play - metaphorically and literally. Layered with historic images of Owámníyomni (Saint Anthony Falls), the Mississippi, and images of people at work and play, it displays Minneapolis' interconnected relationship with the great river.



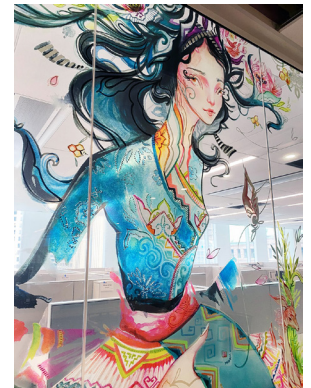
10. **Constellation**, Laurie Borggreve, 2020

Inspired by the Milky Way, **Constellation** is a translucent network of colors with gently undulating clusters of dark and light. One thousand hand-made resin, metal, and glass sculptures represent this buildings' diverse departments and staff. Four kinds of lighting interact with the sculptures creating an array of subtle and luminous experiences. Watch for the Big and Little Dipper star formations to light up independently.



11. **Threads of Life**, Kao Lee Thao, 2020

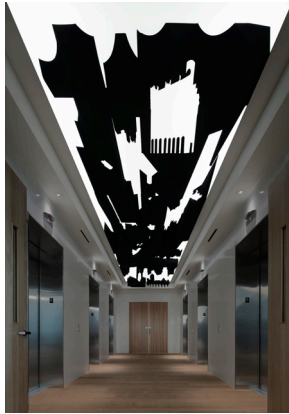
Our threads of life weave our stories into a tapestry of those who call Minnesota home. Due to persecution, Hmong women secretly hand sewed our written language into costumes and traditional patterns. This modern representation of a Paj ntaub story cloth, pronounced "Pajṇ dow" and meaning "flower cloth," depicts history, folktales, and daily life. The Hmong woman embodies the storyteller and creator of the cloth. She is stitching our journey and is part of the journey at the same time.





**12. Likeness of an Allegory**, LUCITO  
(Andrew Lucia and Iroha Ito), 2020

*Likeness of an Allegory* takes inspiration from Ambrogio Lorenzetti's *The Allegory of Good and Bad Government* (1338-39), three frescos in the council chambers of the Republic of Siena's Palazzo Pubblico. Between light and dark areas comprising over 40 anamorphic silhouettes, figures are revealed only at specific moments and never in total, as viewers are challenged to find imagery within Historical and contemporary events fuse in this new projection of the City, a backdrop upon which the allegory's themes play out.



**13. Indigenous Wealth**, Marlena Myles, 2020

Minneapolis' early economic wealth developed around Saint Anthony Falls, featured in the City Seal. To Dakota people, upon whose homelands Minneapolis resides, these sacred falls are known as Owámniyomni ("three whirlpools") and represent a different economic meaning. In one oral tradition, the Horse Nation met the Dakota/Lakota at "great whirlpools" and those horses would bring great economic benefits to the people.



Within the tribes' *thiyóšpaye* (community), one must be a good relative to one another and to the natural and supernatural worlds. This piece celebrates the value of serving one's community, and the Dakota historical and cultural connections to this area, so we may act as better stewards of the city for future generations.

**14. Balance**, James Brenner, 2020

Mirrored convex and concave forms, created from 340 glass columns, reference the balancing scales of justice. The City's Investigations Bureau gathers perspectives, evidence and testimony and assembles these many viewpoints into a whole picture. The glass columns represent how a single image has many facets and can generate many varying interpretations and degrees of understanding. The sound and light elements contain patterns of water movement creating a calming atmosphere and reflecting the flow of information through this department.



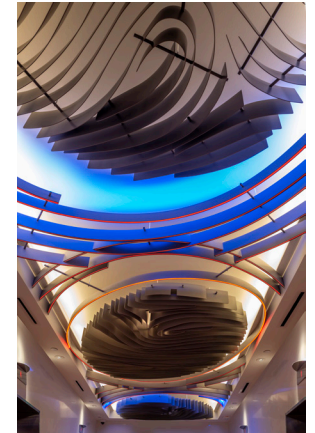
**15. The Number One Goal\***, Angela Two Stars, 2020

An acknowledgement of understanding and empathy for a job often thankless and judged, my work acts to distract from what cannot be forgotten and highlights the experiences of those in law enforcement. Home represents a myriad of feelings—a haven, loved ones, who you are, the place where you can be yourself. The goal at the beginning of a shift, is to go home at the end. From the cityscape, to the homes, to neighborhoods they have sworn to protect, police see the behind-the-scenes stories. Woven together in joint commitment, honor, and sacrifice, police are bonded through an oath and a thin blue line that weaves in and out of people's worst days.



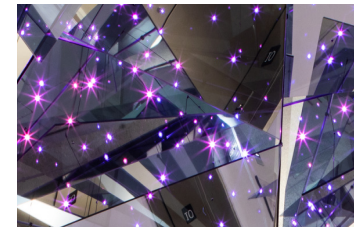
**16. Impressions**, Alexander Tylevich, 2020

This visually unending installation evokes the painted ceilings of the 18th and 19th century, as well Minnesota's natural beauty: sailing clouds, northern lights, and reflections and ripples in local lakes and rivers. The lighting program suggests the changing seasons. Upon closer inspection, curious viewers will discover a fingerprint, an abstracted reference to the work of the Crime Lab, and a symbol of everyone's unique mark in this interconnected community.



**17. Anangokaa\***  
(There are Many Stars), Rory Erler Wakemup, 2020

The artwork is inspired by water and the night sky. The glowing reflected lights portray twinkling stars, pulsing raindrops or blowing rain. In many cultures, the Milky Way is compared to water and a pathway in the sky. People are a product of the lifecycle of the stars. The relaxing environments of flowing water and the night sky most connect us to the ethereal world and our understanding of the multiverse. This artwork seeks to create a similar tranquil experience for the people in this building.



18. *Lines of Flight, Avian\**, Futures North (Adam Marcus, Molly Reichert, Daniel Dean, John Kim) 2020\*

This bird-safe glass design is inspired by the migration of the Minnesota state bird. Snapshots of the bird in flight create dynamic shapes. Overlapping dashes create an optical effect that blurs figure and ground: sometimes the bird's silhouettes appear in the foreground, others they fade into the background. Subtle pattern changes move around the facade to create varying degrees of visibility between the interior and the adjacent terrace.



## ARTISTS

**Tristan Al-Haddad** is a working designer and visual artist and assistant professor in the School of Architecture at the Georgia Institute of Technology. He holds a Master of Architecture from Georgia Tech and has also studied at the University of



Paris–La Villette and at the Daniels Center for Building Technology and Urban Design in Genoa, Italy. Al-Haddad's work has been published in the New York Times, Dwell, Metropolis, Art Papers and the Atlanta Journal Constitution. He was one of seven recipients of the ARTADIA Artist Award in 2009 and a Fulbright Scholar at the Universidad Tecnica Santa Maria in Valparaiso, Chile. In 2014, Al-Haddad was selected by the US Department of State to represent the United States at the Colombo Art Biennale in Sri Lanka.

**James Brenner** received his BA from the University of Minnesota in Minneapolis and MFA in sculpture from the School of the Art Institute of Chicago. In the 20 years of his professional career as a sculptor, Brenner has served as a core artist for the Chicago Public Art Group, the director of Chicago Sculpture Works, and the director of the annual "Paradise Pour" iron pour and artist residency in Columbus, IN. Brenner's work ranges from large-scale, interactive steel sculptures, to collaborative, public art projects, to synergistic iron casting events. Integral to their surrounding physical and social environments, his sculptures serve as platforms for social dialogue. Brenner has participated as a visiting artist on over 20 occasions nationwide, completed over 30 public and corporate arts commissions, and his work has joined numerous public and private collections across the country and abroad.



**Laurie Borggreve** is an artist and sculptor. Her early years were spent studying design, studio arts and art history in Minneapolis. After graduating from the University of Minnesota, she moved to San Francisco where she focused on painting and worked as an art director and designer at the Landis Design Agency to support her career in fine arts. Over the past 15 years she has continued to explore fine art and design while living and working in Minneapolis, Chicago and New York. She now combines her knowledge of multiple disciplines to create mixed media sculptures and artwork.



**Futures North / Adam Marcus** is a registered architect and educator. He directs Variable Projects, an independent architecture and research practice, and is also Associate Professor of Architecture at California College of the Arts in San Francisco. From 2011 to 2013 he was the Cass Gilbert Design Fellow at the University of Minnesota School of Architecture, and he has also taught previously at Columbia University in New York and the Architectural Association Visiting School in Los Angeles. Both his professional and teaching work seeks to develop new methods of integrating digital technologies into design practice. He currently serves on the board of the Association for Computer-Aided Design in Architecture (ACADIA).



**Futures North / Molly Reichert** is an architectural researcher, designer and educator based in Minneapolis. Her work integrates the disciplines of architecture, art, design, urbanism into the construction of new social spaces. Her ability to take a project from conceptual design to digital model to fabrication in physical form has allowed her to work with an unconventional set of collaborators, ranging from farmers to scientists to engineers to environmental activists. Molly is a founding faculty member of the professional Architecture degree program at Dunwoody College of Technology. Her teaching combines digital design & fabrication with interdisciplinary critical design thinking. She previously taught in the architecture departments of UC Berkeley, San Jose State University, and the University of Minnesota.





**Christopher E.**

**Harrison** is a fine artist, public artist and graphic designer who is based out of the Twin Cities. He has exhibited his work at art venues locally, nationally and internationally. Originally from Springfield, Ohio, he has BFA from the Columbus College of Art and Design in Columbus, Ohio, and is working on his graduate degree in fine art from the Art Academy University in San Francisco, CA. Christopher is an Arts Educator at the Walker Art Center in Minneapolis. His studio is located in the North Minneapolis neighborhood where he creates paintings, drawings, sculpture and collage.

**LUCITO / Andrew**

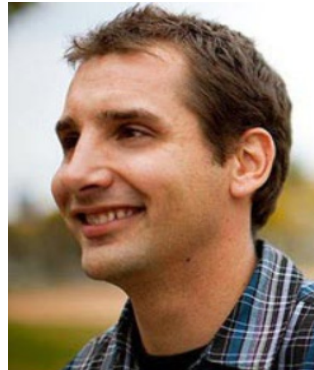
**Lucia** is a designer, multimedia artist, academic and co-founding principal of the architecture and design practice LUCITO. He is currently a visiting faculty at PennDesign. From 2015-17 he held the position of Cass Gilbert Visiting Assistant Professor in the School of Architecture, College of Design, University of Minnesota. Lucia has taught at a number of schools including: Visiting Scholar at the Azrieli School of Architecture and Urbanism, Carleton University; Visiting Lecturer and Critic at Cornell University, AAP; faculty in Visual Studies at the University of Pennsylvania, School of Design; and was a Senior Researcher within LabStudio (UPENN and Cornell). Lucia received his Master of Architecture from the University of Pennsylvania and his B.A. in Architecture from the University of Minnesota.

**LUCITO / Iroha Ito**

**Ito** is an architectural designer and founding partner of the design practice LUCITO. Previously, Ito worked in award winning architecture firms in NYC, Ithaca, Tokyo and Kyoto. Moving from Japan to the U.S. in 2006, Ito received her Master of Architecture from Cornell University AAP and her B. in Architectural Studies from Louisiana Tech University and attended Syracuse University's Masters of Architecture program.



Aaron Marx is an artist, architect, and educator with a multidisciplinary practice that includes sculpture, public art, installation, and visual arts. Many of his projects are site specific and integrate artwork into infrastructure and public spaces. Interested in the spatial and spiritual dimensions of human experience and the constructed boundaries between the sacred and profane, his work often examines the relationship between memory and the built environment, considers the connection between art and science, or investigates new forms of interaction between people and digital tools. Building on his multidisciplinary background, his art explores history, memory, and perception through a layered process of analog and digital creation, and is grounded in social practice: prompting public participation, challenging common perceptions, or educating youth.

**Marlena Myles**

is a Native American artist (Spirit Lake Dakota, Mohegan, Muscogee Creek) and designer who takes great care to create visually stunning designs. She has the talent and ability to quickly understand clients' requirements and has the experience to provide clients with the best solutions to their needs. She's a hardworking artist who is willing to go above and beyond to exceed expectations. When she's not working on art, she is a student of philosophy, avid Timberwolves (NBA) and Tennis fan. She believes a healthy body leads to a healthy mind, and that with effort, intelligence, and consideration, nothing is impossible.

**Connor Rice (CRICE)**

is a Minneapolis College of Art and Design alumni living in South Minneapolis. Hip-hop and graffiti inspire the issues and motifs of pan-Africanist realities in his art. He uses these themes as a lens to view and display his thoughts and experiences with race, class, and "the American dream." Authenticity is the driving force in his art. He considers how art interacts in an urban environment, the temporality of art on the streets, and how the public views and interacts with art. Currently his focus is painting and screen-printing, and the interplay between those mediums. He has also been experimenting with wheat paste-ups, mural painting, and other forms of public art. He is a 2017 recipient of an Artist initiative grant from the Minnesota State Arts Board.



**Witt Siasoco** has a BA in Graphic Design from the Minneapolis College of Art and Design and a BA in the Arts in Visual Studies and a minor in Art History from Iowa State University. He has been actively engaged in the Twin Cities Arts Community through a variety of roles – as a graphic designer, artist, arts educator and arts administrator. He was an artist for Creative Citymaking and an Artist-in-Residence with the Kulture Klub Collaborative, an arts organization working with artists and youth experiencing homelessness. Siasoco also worked as Manager of Teen Programs at the Walker Art Center; Arts Coordinator at the Canvas, a youth-run art space; and Coordinator of the Young Artist Cabaret at Intermedia Arts. In 2008, he was recognized by Americans for the Arts as an Emerging Leader of Color. Siasoco is also a father, skateboarder, and active in his Northeast Minneapolis neighborhood.



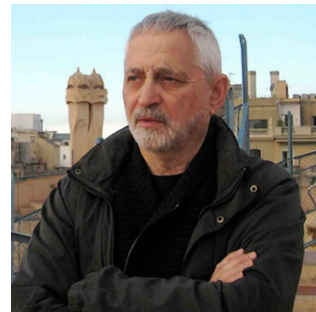
**Kao Lee Thao** spent half her life studying psychology, dreaming to become a psychiatrist and unwrap people from the inside out. Unexpectedly a reoccurring dream urged her to abandon psychology and pursue her childhood passion of art. She runs a 3D animation company called Folklore Studio producing animation for television and film. She says, "Animation is my window into the world, it enables me to merge my passion for art and my love of storytelling to create art that is both personally meaningful and enjoyable for others....My inspirations come from my dreams and personal experiences. With every stroke I leave behind a window into my soul, hoping to spark inspiration in others."



**Angela Two Stars** is a public artist and curator. She is the director of All My Relations Arts, a project of the Native American Community Development Institute. Angela is an enrolled member of the Sisseton Wahpeton Oyate and received her BFA from Kendall College of Art and Design. Angela's public art graces the shores of Bde Maka Ska and honors her Dakota ancestors. Angela was selected for the Walker Art Center's Indigenous Public Arts Commission which was installed in the Minneapolis Sculpture Garden this fall. Angela's work highlights the healing power of cultural reconnection by incorporating Dakota language and inviting the audience with her on a "language journey."



**Alexander Tylevich** is an award-winning sculptor and architect with projects ranging from site-specific sculptures to a master plan of a metropolitan city. Winner of the prestigious Henry Hering Memorial Medal presented by the National Sculpture Society for excellence, he understands the design process and excels at working alongside architects, designing sculptural objects to create spaces that are aesthetically unified. Tylevich's training and career began in his native Belarus. Since arriving in the United States in 1989, he has created numerous sculptural projects for faith-based institutions as well as public and private works, utilizing bronze, steel, glass, granite and other materials.



**Rory Wakemup** is a Native American (Bois Forte Band of MN Chippewa tribe) artist, activist and community organizer working to flip the script on misappropriation of native culture for his campaign to "Kill the Idiot, Save the Fan." He has collaborated with K-12 education, pop culture and media to raise awareness for Indigenous social and environmental justice through "funktivism" aka fun activism. Rory is the sole proprietor of Wakemup Productions whose mission is to celebrate Native American people through art in the 21st century. Rory served as Gallery Director for All My Relations Arts Gallery from 2016 to 2019 and holds an MFA in Studio Art from the University of Wisconsin-Madison and BFA from the Institute of American Indian Arts.



## INTERACTIVE PUBLIC ART MAPS

For more information about the City's public art collection, including the works in this building, tour our nine interactive maps at [www.arcg.is/mplsart](http://www.arcg.is/mplsart) or click on this QR code.

