

Artist Statement

Janet Lofquist

I am a public artist with over twenty years of experience in developing a wide range of regional and national public art projects, including works for transit stations, civic sites, college campuses, parks and libraries with budgets up to \$600,000. Completed works have ranged in scope from architecturally integrated treatments, sculptural environments, gathering spaces and freestanding sculptures. I am known for my diverse use of materials and thoughtful approach to each project.

My approach to public art has been to explore the relationship of site and context, art and architecture/landscape architecture, artist and community. During the development of a concept, I begin with a community conversation and research of the site in order to provide a contextual framework for the work. In this process, I seek out historical, environmental or cultural phenomena that have the potential to create unique identifiers for the community. The intent is to look for connections that will create a unique sense of place.

I recognize the complexities of the public art process, realizing that not only a strong vision is needed for each unique situation, but the final outcome is also determined by the attention to the various facets of the project. Collaboration and communication with the community, the architects and landscape architects, engineers, fabrication specialists, users of the site as well as the oversight agency insures a successful outcome for each project.

One example of my multi-disciplinary design team experience involves developing artwork for three of the light rail stations for the Central Corridor Light Rail Project in Minneapolis/St. Paul. The scope of services has included researching each site/context, participating in community outreach meetings, working as part of a design team to fully integrate art into the station components and overseeing fabrication and installation. From concept to final design I have submitted on time deliverables that have included concept drawings, fabrication and installation drawings, detailed budgets and timeline and maintenance schedules. In my image submission I have included designs for these three stations, to be completed in 2013.

In another example of close working relationships, a project for the Minneapolis East Lake Library involved two public agencies, the Minneapolis Public Library and the Minneapolis Arts Commission, KKE architects and neighborhood groups. Due to the integration of the art glass on the building's curtain wall, added requirements included the consideration of energy codes, vandalism and maintenance. In addition, library and city staff reviewed the text excerpts that had been selected from the library's collection for appropriateness and copyright infringement.

More recently I have been working with S.E.H. as an artist consultant to develop a public art framework for the future I-35W Bus Rapid Transit/Access project. The scope of services has included working on a design team with S.E.H., with involvement from the Project Advisory Committee, in the development of public art themes, the identification of potential areas of opportunities for the integration of artwork and preparation and presentation of written and visual materials.

The projects that I am submitting for your review are varied. My experience in working with wide range of concepts, materials and techniques and in working with a broad range of communities give me the tools to translate this experience to a variety of possibilities.

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JANET LOFQUIST

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SELECTED COMMISSIONS AND PUBLIC ART PROJECTS

- 2009-13 *Central Corridor Light Rail Transit*, design team member, integrated mosaics, platform design and column wraps for 3 light rail stations in Minneapolis / St. Paul, MN
- 2013 *Engage*, E.C. Goodwin School, New Britain, CT, multiple sculptural elements w/ seating and lighting
Sharon Sayles Belton Tribute, Minneapolis, MN, freestanding sculpture w/ seating and lighting
- 2012-13 I-35W Transit/Access project, consultant and design team member with S.E.H. to develop public art framework for BRT station, Minneapolis
- 2012 *Water Cairns*, Point Emery/San Francisco Bay, Emeryville, CA, multiple sculptural elements, finalist
Phenomena, Hennepin County Library, Maple Grove, freestanding sculpture
Stream, Cedar Rapids Public Library, Iowa, multiple sculptural elements w/ seating, finalist, project cancelled
- 2011 *Cellular Topography*, University of Florida, Research and Academic Center at Lake Nona, suspended work, finalist
Minnesota State University, Moorhead, sculptural gathering space, finalist with Close Landscape
Quinebaug Valley Middle School, Danielson, CT, art glass for curtain wall w/ exterior sculpture, finalist
City of St. Paul Street Department, public art seminar participant
- 2010 City of Seattle, Maple Leaf and West Seattle reservoir project, finalist
Kent State University, Warren, OH, sculpture, finalist
Central Corridor Light Rail, St. Paul, MN, finalist for 3 additional station designs
- 2009 *Hive*, sculpture for transit plaza, Arts in Transit, St. Louis, MO
Two Mountains, rammed earth sculpture, Municipal Service Center, El Paso, TX
City of Denver, Speer Boulevard, freestanding sculpture, finalist
Inver Grove Community College, exterior suspended wall piece and outdoor seating, finalist
Northland Community College, East Grand Forks, suspended work, finalist
- 2008 University of Wisconsin, Madison, South Memorial Union, finalist
- 2007 *Infinite Library*, sculptural elements w/ landscape/seating, Metropolitan State Univ. Library, St. Paul, MN
Flow, multiple sculptural elements with landscape design and seating, University of Wisconsin, Oshkosh
- 2006 *Infinite Voices*, entry way sculpture, St. Cloud State University, Foreign Languages Building, St. Cloud, MN
Pages, integrated art glass for curtain wall, with KKE Architects, East Lake Public Library, Minneapolis, MN
University of MN, Minneapolis, Molecular and Cellular Biology, finalist
- 2004 *Landscape of Memories*, sculptural elements with seating and landscaping, Hiawatha Light Rail, Veterans Administration Station, Minneapolis, MN
University of Wisconsin, River Falls Student Center, suspended wall relief over fireplace, finalist
- 2003 *Spiral Growth*, sculptural elements with seating, Kent State University, Cunningham Hall, Kent, OH
Study Knoll, multiple sculptural elements and landscaping, Ridgewater College, Hutchinson, MN
- 2002 UW-Madison, Microbial Sciences Building, integrated plaza treatment and seating, finalist
University of Minnesota Plant Growth Center, Mpls., finalist
- 2001 UW-Madison, Health Sciences Center, integrated bronze and carved stone wall and terrazzo floor, finalist
Mpls. Arts Commission, Peace Garden Gateway, sculptural landforms and sculptural components, finalist
- 1999 *Preserved and Valley*, plaza sculpture and interior wall installation, Food Innovation Center, Portland, OR
Salt Lake City Main Street Beautification Project, sculptural environment, finalist, project cancelled
- 1998 *Passage*, multiple sculptural elements with seating, Anoka Ramsey Community College, Coon Rapids, MN
University of Toledo, S.W. Academic Center, sculptural environment, finalist
Minneapolis Art Commission, E.C.C.O. Gateway project, sculptural environment and landforms, finalist
- 1997 *Plunge*, outdoor sculpture and earthworks, Univ. of St. Thomas, St. Paul, MN

SELECTED COMMISSIONS AND PUBLIC ART PROJECTS, CON'T

- 1996 Eastern Connecticut State University Library, Williamantic, sculptural environment, finalist
University of Wisconsin, Stout, finalist
- 1995 University of Wisconsin, Milwaukee, School of Business, multiple sculptural elements, finalist
- 1994 *Voices of the Prairie*, multiple sculptural elements with seating, Ames, Iowa City Hall
Spin, multiple sculptural elements with plaza design, Minn. State Univ., Mankato, Trafton Science Center
Miami University, Hamilton, Ohio, sculptural environment and landforms, finalist
- 1993 *Nature's Secrets*, multiple sculptural elements, UNI, Cedar Falls, Earth Sciences Building
- 1992 Ohio Community College, Columbus, granite sculptural elements with landscape/plaza design, finalist
- 1991 *Ames Entryway Project*, Ames, Iowa, design team member for entryway concept for Ames and Iowa State Univ.
Iowa Town Squares Project, Iowa Arts Council, design team member for the Mount Ayr Town Square
Central Connecticut State University, New Britain, sculptural environment, finalist
- 1990 *Crosswater*, 47° 28' 46", multiple sculptural elements with seating, Minnesota State University, Bemidji, MN
Spirit of U232, Sioux Gateway Airport memorial, Sioux City, Iowa, finalist
- 1989 *Habitat*, sculpture, Worthington Rest Area/Information Center, MN
- 1988 St. Cloud State University, Minnesota, sculptural environment and landforms, finalist
- 1987 *What Lies Beyond*, multiple sculptural elements, Bloomington, MN
- 1985 Facility Systems, Eden Prairie, Minnesota, private commission
Weisman Art Museum, University of Minnesota, Minneapolis, purchase

GRANTS

- 2005 Minnesota State Arts Board, Artist Fellowship
- 1989 Minnesota State Arts Board, Artist Fellowship
- 1988 Minneapolis Arts Commission, Public Art Design
- 1985 Forecast Public Artwork, Environmental Sculpture
- 1983 Jerome Foundation Emerging Artist Fellowship
- 1981 National Endowment for the Arts, Visual Arts
- 1980 Minnesota State Arts Board, Project Grant
- 1979 Met Council, Jerome and Dayton-Hudson Foundation Project Grant
- 1978 Minnesota State Arts Board, Project Grant
Rome Prize, American Academy in Rome, visual arts finalist

PUBLICATIONS

- MN Original, Twin Cities Public Television (TPT), Episode #307 aired February 12, 2012
- Stop, Look, Art*, Art at Hennepin County Library, Twin Cities Public Television (TPT), aired May 15, 2011
- Scene from the Sidewalk*, A Guide to Public Art in the Twin Cities, book by Glenn Keitel, 2010
- Public Art Review, U.S. Recent Projects, spring/summer 2010
- Art in Any Language*, essay by Susan Andre, Architecture MN magazine, Jan/Feb 2007
- The Hiawatha Line*, essay by GÜğün Kayim, Public Art Review, spring/summer 2005
- Linking Development with Culture*, essay by Phil Lindsay, Public Art Review, winter/spring 1989

EDUCATION

Minneapolis College of Art and Design, BFA

References

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City of El Paso
Museums and Cultural Affairs Department
Patricia Dalbin, Public Arts Program Coordinator
2 Civic Center Plaza
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Work Sample Narrative

Janet Lofquist

1-2: *Flow*; 2007; stone, stainless steel, landscaping; 6'Hx170'Wx170'D; \$63,000 plus in kind; University of Wisconsin, Oshkosh; Wisconsin Arts Board. The sculptural groupings allude to nature and seasonal cycles. On the benches images of a plant's root system, a vascular cell structure and maple tree seedpods have been paired with Haiku poems. Bashō: "Winter solitude in a world of one color the sound of wind"; Buson: "Coming back so many pathways through the spring grass"; Issa: "The world of dew is the world of dew and yet, and yet".

3: *Landscape of Memories*; 2004; stone, wood, bronze, grasses; 5.5'Hx116'Wx55'D; \$80,000; Hiawatha Light Rail, Minneapolis; Metropolitan Council. Responding to the history of the area, the Mississippi River geology and the context of the V.A. Medical Center, this work references time, place and memory. On the layers of stone a quote from Fujiwara no Kintō: "The waterfall's sound faded into nothingness a long time ago." In bronze letters on the bench from Bashō: "Summer grasses where warriors dream."

4: *Spiral Growth*; 2003; stone; Spiral: 4'Hx23'Wx14'D; Bench: 18"Hx14'Wx3'D; \$73,000; Kent State University; Ohio Arts Council. This piece creates a gateway to the biological sciences building. The primary focus of the work is based on one of nature's more dynamic forms, the spiral: an example in which an old form is contained within the new. A secondary component, a stylized leaf, serves as a seating element within the gardens.

5: *Two Mountains*; 2009; rammed earth, aluminum cans, shredded tires; 12'Hx50'Wx18'D; \$75,000; El Paso Texas Municipal Service Center; El Paso Public Art Program. With an increasing awareness of the environment, the intent for this piece is to suggest the archaeology of our consumer culture. Inspired by the Franklin Mountain range, the piece consists of two sculptural "mountains" constructed out of rammed earth with locally sourced material. City recycled aluminum cans and shredded tires, materials that have enormous ecological impact, are layered into the stratification of pigmented earth.

6: *Ancient Waters*; proposal image; 2013 completion; glass/stone smalti; 7'Hx11'W & 7'Hx1.75'W; \$187,000; Robert St. Station, Central Corridor Light Rail, St. Paul; Metropolitan Council. The images were inspired by the geological history of the ancient Glacial River Warren (approx. course of the Minnesota River) and its tributary, the Mississippi River, which flooded this valley area 12,000 years ago and created a waterfall larger than Niagara Falls.

7: *Memory Imprint*; proposal image; 2013 completion; painted aluminum column wraps and integral concrete platform design; 8.5'Hx270'Wx16'D; \$187,000; Prospect Park Station, Central Corridor Light Rail, Minneapolis; Metropolitan Council. Located in a changing industrial area and adjacent to a historic residential district, this concept combines images that make connections between Minnesota's agricultural past, rail transportation, grain storage, manufacturing and neighborhood identity.

8: *Ice Palaces*; proposal image; 2013 completion; glass/stone smalti; 7'Hx11'W & 7'Hx1.75'W; \$187,000; 10th Street Station, Central Corridor Light Rail, St. Paul; Metropolitan Council. This piece is based on the history of the St. Paul Winter Carnival. The first three Ice Palaces for the Carnival were built in late 1880's in the immediate vicinity of the station. Based on archival photographs fragments of this "architectural" history will be interpreted in mosaics.

9-10: *Pages*; 2006; art glass; 7'Hx104'W; \$75,000+in kind; Minneapolis East Lake Library; City of Minneapolis Art in Public Places and Minneapolis Public Library. Text elements from the library's collection are defined by etched glass on two sides of the building's exterior. From *Cat in the Hat* to *Galileo* to *Don Quixote*, selected excerpts emphasize a diverse range of subject matter, including cultural and historical contributions that make up the collection.