

Gregory Fields

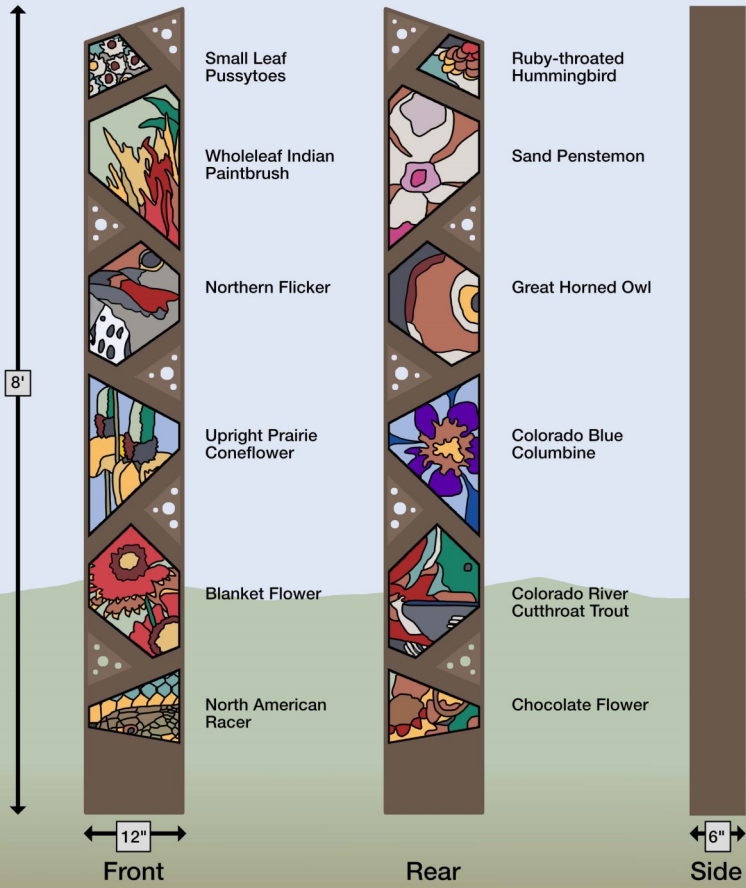


As part of the City's Schoolside Park Project, Art in Public Places worked with the Project Team and Lafayette, CO, artist Gregory Fields to design art for the site. He is proposing two 8-foot-tall sculptures, located at prominent entry points to the park, and three 4-foot-tall pieces, to be distributed at various places along the park trails. All the pieces are made of weathering steel and glazed ceramic.

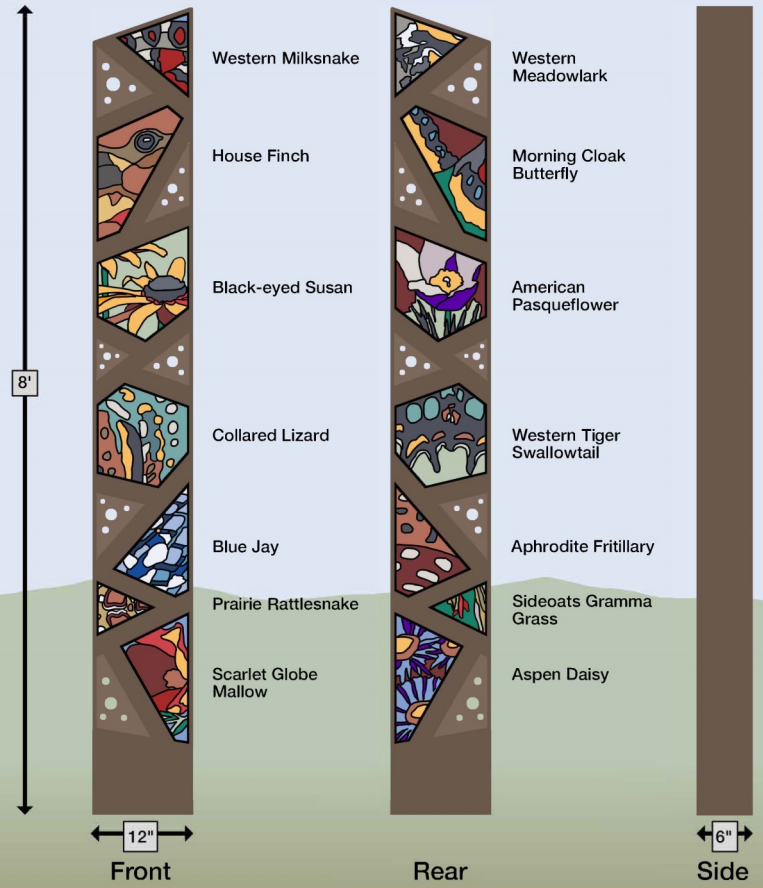
The two tallest sculptures feature ceramic panels that at first glance appear to be abstract designs but are inspired by closeup views of flowers, bird feather patterns, butterfly wings, and the skin of lizards, fish, and snakes. Adding dimensionality to the sculpture surface are small recessed steel panels with plasma-cut circles cut out that let light through (see rendering at left). All the life forms represented are found in Colorado.

The smaller pollinator themed sculptures contain ceramic panels depicting creatures that are likely to be familiar to children using the park. These panels will have bright colors and surface relief that will invite exploration with hands.

8-foot Sculpture 1



8-foot Sculpture 2



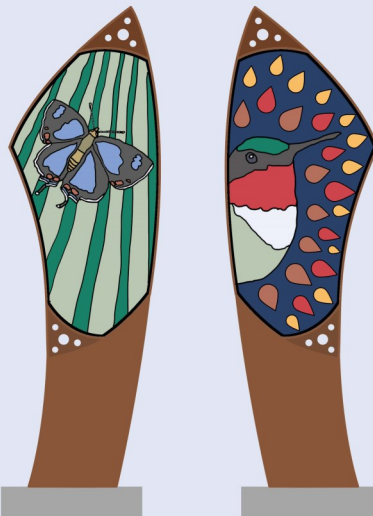
4-foot Sculptures



Pollinator Sculpture 1

(Left) White-streaked Sphinx Moth, (right) Goldenrod Soldier Beetle

Sculptures are 48" tall, 15.5" wide, and 4" deep. The concrete footing dimensions are yet to be determined, the footing could be raised 3-4" above ground level.



Pollinator Sculpture 2

(Left) Colorado Hairstreak Butterfly, (right) Ruby-throated Hummingbird



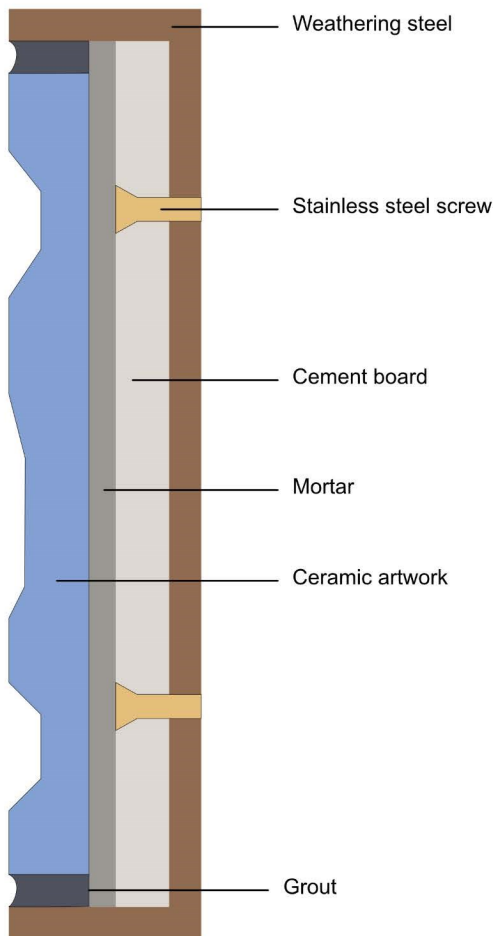
Pollinator Sculpture 3

(Left) Bumblebee, (right) Hoary Comma Butterfly

Ceramic Panel Fabrication

Each relief panel is sculpted as a whole from a rolled out slab of clay. When the sculpting is done the wet clay is cut into pieces that are the appropriate size for firing without the danger of cracking. These pieces will range in size from an inch or two up to 8 or 9 inches on the longest side depending on the design. The cuts are made in such a way as to not detract from the design. It is challenging to specify these cut lines in a design drawing as they are often determined based on the thickness of the clay and what is appropriate when working with the clay.

Once cut, the pieces are dried on racks, then bisque-fired, then glazed, then glaze-fired to maturity. The finished panel is then reassembled and mortared to the sculpture.



The ceramic art elements are mortared and grouted to 0.42" HardieBacker board which is screwed to the steel with stainless steel screws.

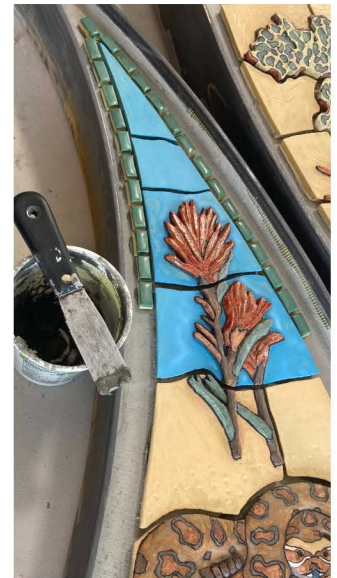
The steel supports for the cement board may take the form of steel "pockets" or be a series of 1-1/2" wide flat bars welded to the larger steel elements of the sculpture. See the photos at right.



Steel support bars welded to sculpture.



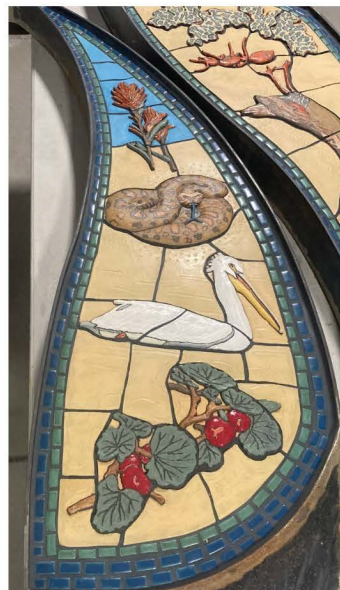
Cement board screwed to steel support bars.



Above left: Cutting the wet clay into pieces appropriate for firing.

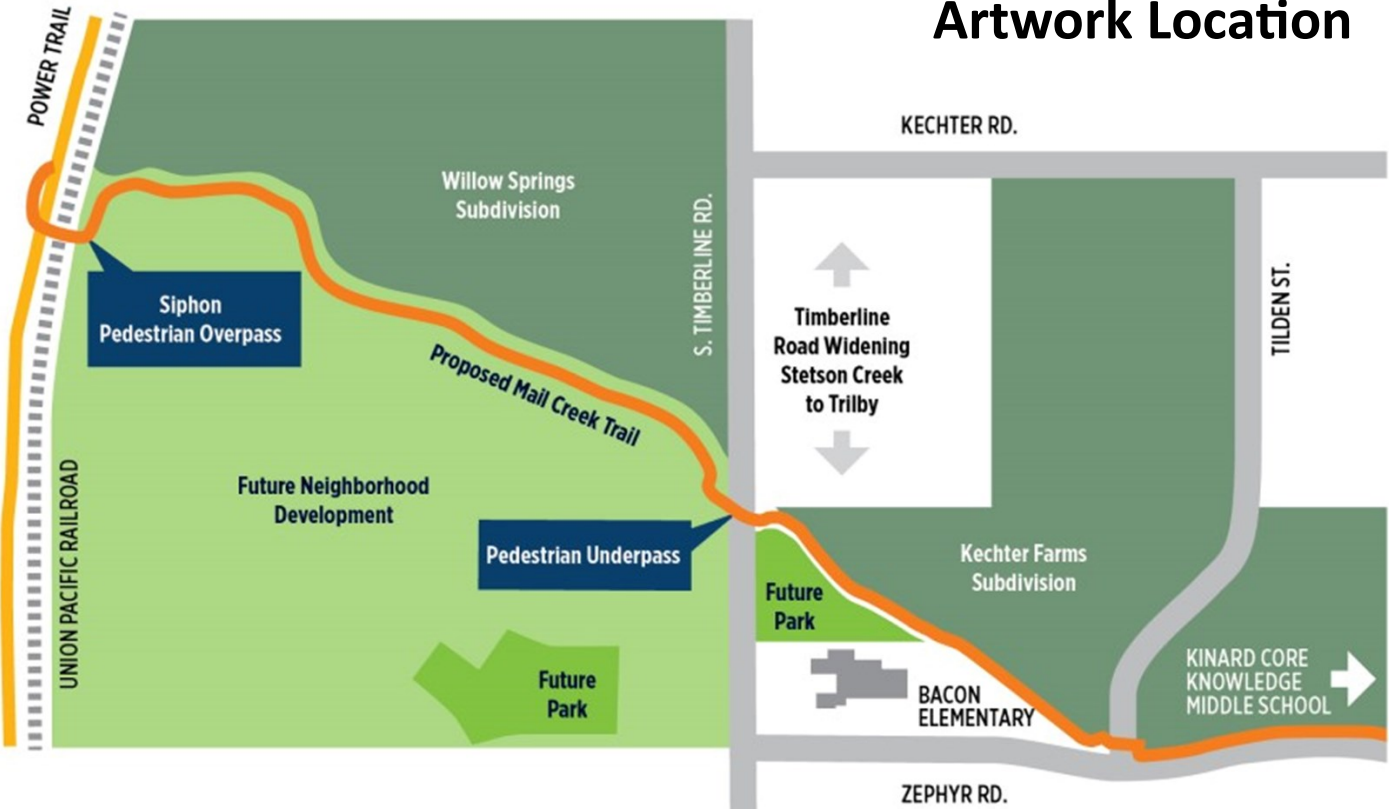
Above: Finished, glazed pieces being mortared to the cement board. The joints will be filled with grout later.

Left: The finished ceramic work mortared and grouted to the sculpture.



This artwork is part of my sculpture installation at the Denver Museum of Nature & Science's Nature Play project, September 2024.

Artwork Location



Proposed Locations:

- 8-Foot Sculpture Locations (2)
- 4-Foot Sculpture Locations (3)

