

Grand Rapids Social Cohesion Sculpture Art Opportunity RFQ

Zaq Landsberg

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Zaq Landsberg Born 1985 in Los Angeles, CA Lives and works in New York City, NY

Public Commissions

2022: *Reclining Liberty & Dancing Elephant/Girl Power*, Corporate Commons Three, Staten Island, NYC

For centuries, and still..., collaboration with Kevin Quiles Bonilla, Harlem Art Park, NYC

Tomb Effigy of Magaret Corbin, Green-Wood Cemetery, NYC//*Reclining Liberty*, Liberty State Park, NJ

2021: *Tomb Effigy of Magaret Corbin*, *Clare Weiss Award Exhibition*, Fort Tryon Park, NYC

Reclining Liberty, NYC Parks, Morningside Park, NYC

2019: *Fungus Columbus, Race and Revolution: Reimagining Monuments*, Old Stone House, Brooklyn, NYC

Stone Cutters' Memorial, NYU Grounds Art, Schwartz Plaza, New York University, New York

2018: *Islands of the Unisphere*, NYC Parks, Flushing Meadows Corona Park, Queens, NYC

2017: *Peshmerga Fighting Vehicle*, Franconia Sculpture Park, Shafer, MN

2014: *SkyWatch Spider*, *Emerging Artist Fellowship Exhibition*, Socrates Sculpture Park, NYC

2012: *Face of Liberty*, *Figment Festival Sculpture Garden*, Governor's Island, NYC

2011: *Stealth Fighter*, *Figment Festival Sculpture Garden*, Governor's Island, NYC

Solo Exhibitions

2016: *Discover Zaqistan: the Art of Adventure*, CUAC, Salt Lake City, UT

2012: *Consulate-General of Zaqistan*, chashama, New York, NY

Embassy of Zaqistan, Nuevo Museo Energía de Arte Contemporáneo, Buenos Aires, Argentina

2008: *Rewarding Savagery with Sweets*, Pehrspace, Los Angeles CA

Selected Group Exhibitions

2020: *Dissolving Artifacts*, Studio 200, DUMBO, Brooklyn, NY

2019: *Reclaiming the Hall: Diversity in Public Art*, Bronx Community College, NY//*Art Alumni Show*, NYU, NYC

2018: *Democracia en obra*, Centro Cultural Kirchner, Buenos Aires, Argentina

2017: *Venedigbiennalen*, ARTiE, Eslöv, Sweden

2015: *'Solidaridad Obrera' La Ene*, Marker 2015, Art Dubai, United Arab Emirates

2014: *Surcursal/Colección (La Ene)*, Sala Luis Miró Quesada Garland, Lima Perú// *C-32 Sucursal. La Ene en*

Malba, MALBA, Buenos Aires, Argentina//*Colección*, Museo de Arte Contemporáneo de Rosario, Argentina

2011: *Sinne*, Pehrspace, Los Angeles CA

Awards, Residencies and Honors

2020: Clare Weiss Emerging Artist Award, NYC Parks//UMEZ Arts & LMCC Creative Engagement Grantee

2019: LMCC Artist-in-Residence, Workspace, Lower Manhattan Cultural Council, NYC

2018: UNIQLO Park Expressions Grant, NYC Parks Department//More Art Engaging Artists Fellowship, NYC

2017: NYSCA/NYFA Artist Fellowship Sculpture//Jerome Fellowship, Franconia Sculpture Park, Shafer, MN

2014: Emerging Artists' Fellowship, Socrates Sculpture Park, Queens NY

2012: Artist in Residence, Sculpture Space, Utica, NY

Artist in Residence, Nuevo Museo Energía de Arte Contemporáneo, Buenos Aires, Argentina

Education 2007 BFA, New York University, New York, NY

Selected Press: [5 Things to Do on Memorial Day Weekend](#), Melissa Smith, New York Times, 5/2021

[Lady Liberty Seems to Want You to Draw Her...](#), Valeria Ricciulli, Curbed/NYMag.com, 5/2021

[Arts in the City October 2021](#), Donna Hanover, CUNY TV, 10/2021

[Trip to Zaqistan, One Man's 'Sovereign Nation' in the Middle of the Desert](#), M. Abu, Vice, 10/15

Zaq Landsberg

References

Connie Lee, Founder of "Art Lives Here", former President of Marcus Garvey Park Alliance

connieleecdg@gmail.com

917-797-9938

Coordinated & facilitated funding, permitting and logistics for multiple public artworks with artist

Philip Arrigo, Special Events Department, Liberty State Park, NJ

Philip.Arrigo@dep.nj.gov

201-915-3400, Ext. 104 (office)

609-331-2581 (cell)

Coordinated moving public art piece, *Reclining Liberty* to Liberty State Park

Elizabeth Masella, Senior Public Art Coordinator, NYC Parks

Elizabeth.Masella@parks.nyc.gov

212-360-8114

Coordinated multiple public art pieces in NYC Parks with artist over the past three years

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Letter of Interest

History, context, site are all vital to my work. I tailor my work to site and location, with content and aesthetics. My work has chameleon qualities, it adjusts to its location. I match the vernacular of the place, in terms of the objects, forms, colors, and finishes that belong there. Having multiple entry points is also important, my work has intellectual rigor, but also has elements that appeal and attract children. Delving into serious issues is easier when the object is big, bright and attractive. I make my work approachable, both physically and conceptually. I aim to make objects that people both young and old are drawn towards. I layer complexity and meaning on top of this.

Access is central in my work. I aim to make objects to appeal to the general public. I believe that my role as an artist is to meet people where they are. I think the question of who is art for, and who can access it is crucial. I make efforts to present in parks and public spaces, places where people gather on their own terms. I have a passion for working with community organizations, particularly in underserved and underrepresented communities. My pieces work best both physically and conceptually close to the ground.

I feel my approach to generating work would be a good fit for this project. I do not have a go-to medium or form, and my proposal will be shaped by the physical site and community around it, aiming to bring people together, give the community a sense of ownership, and instill a sense of pride. My work has a tendency to attract attention (usually from a wide swath of people), so I anticipate not only will it create a welcoming environment, but to draw people to Grand Rapids, and making it even more of a destination. Although I'm not a Minnesota artist, I had a public art piece up at Franconia Sculpture Park in Shafer MN for almost five years, so I have the aesthetic versatility to work outside of an urban environment.

Public art is my focus and it's inherently collaborative, and it works best when it can combine multiple viewpoints at once. I'm open to the idea of bringing in community voices to some degree, and that could be very helpful in making sure that the piece ultimately fits the site, and blends seamlessly into the community.

I've been proposing, designing, fabricating and installing public art pieces, mostly in NYC for the past 12 years. I'm very familiar with designing objects to withstand a variable climate and interaction with the general public. I started doing short, several month long temporary projects at the beginning of my career, and have worked my way up to more permanent materials for permanent display. A majority of the pieces I've fabricated and installed myself, or supervised a crew for fabrication and installation. As a day job, I've worked as an installer/preparator at NYC art museums and galleries, as well as a scenic carpenter/fabricator for the past 11 years, which has given me hands-on experience working with a wide variety of objects and materials. I have a solid knowledge base of how projects move from concept to design to fabrication to install. In the past year I've managed multiple six-figure budgets for permanent outdoor pieces and worked with a design-build team to realize the concepts and shepherd the pieces through the fabrication and installation stages, working with and coordinating larger scale fabricators and installers/riggers.

Image 1: *Reclining Liberty*

Plaster resin, oxidized copper paint, foam, wood, steel. 25' x 7' x 5', 2021

The pose of the Buddha lying down is not just about death but is an illustration of one stage on the path to enlightenment. By merging the traditional Buddhist reclining pose and the quintessential American figurative symbol, Reclining Liberty asks the viewer to contemplate the status of the ideals the Statue of Liberty represents. Is the U.S. as an entity forever upright and tall, is it an eventual decline and fall, or is there another stage for the country that will transcend this symbol altogether. Installed at Morningside Park, (120th St and Morningside Ave), Harlem, NYC April 2021-May 2022. (pictured) Moved to Liberty State Park, (1 Audrey Zapp Drive) Jersey City, NJ, May 2022- April 2023.

Commissioning entities: Friends of Morningside Park, LMCC, Marcus Garvey Park Alliance, New York City Department of Cultural Affairs, New York State Council on the Arts, Upper Manhattan Empowerment Zone Development Corporation (UMEZ) (after move) Exchange Place Alliance, New Jersey Department of Environmental Protection. Budget: \$17,000* and \$10,000*

Image 2: *Reclining Liberty*

Fiberglass, milled foam, paint, steel. 25' x 7' x 5' 2022

Edition of Reclining Liberty, produced from a laser scan of the original piece, milled out of foam and fibreglassed. Fabricated to be a permanent installation. Installed next to a water fountain in a newly constructed community space. Installed at Corporate Commons Three, 1441 South Ave, Staten Island, NYC. Commissioning entity: Nicotra Group. Budget \$118,000

Image 3: *Dancing Elephant/Girl Power*

Milled foam, polyurethane, paint, steel, rope, wood. 23' x 21' x 9', 2022

Lois and Richard Nicotra, the principals of a Staten Island commercial real estate development firm, commissioned the piece, wanting it to depict two girls hoisting an elephant with a pulley. They wanted the piece to convey the concept that education is the tool to accomplish the impossible, to inspire young women specifically, and for the figures to be representative of the students in schools nearby. Landsberg fleshed out this idea by realizing the piece as a teamwork concept, depicting the girls and the elephant working together to put on a ballet performance. A joint effort with Thomas Robinson of Due North Design Build, as designer, architect and builder of steel canopy, structure, armature and rigging. Figures were sculpted out of clay, laser scanned, milled in foam hard-coated and painted. Installed at Corporate Commons Three, 1441 South Ave, Staten Island, NYC. Commissioning entity: Nicotra Group. Budget \$300,000

Image 4: *For centuries, and still...(anticipated completion)*

Plywood, Foam, Plaster Resin, Paint, Plexiglass, Signage. 13' x 30' x 20', 2022

Collaboration with artist Kevin Quiles Bonilla. For centuries, and still...(anticipated completion) recreates a guard tower (or garita, in Spanish) from the iconic colonial fortresses of Old San Juan, built out of NYC construction fencing material. Installed at Harlem Art Park, East Harlem, NYC. On view until April 2023. Commissioning entities: Friends of Art Park Alliance, LMCC, New York City Department of Cultural Affairs, New York State Council on the Arts, UMEZ. Budget: \$15,500*

Image 5: *Tomb Effigy of Margaret Corbin*

Plaster resin, paint, wood. 84" x 36" x 44" 2021

This tomb, installed at Fort Tryon Park, commemorates Margaret Corbin, the first woman to fight for the US, who was wounded in the Battle of Mount Washington at or near the site of the sculpture in 1776. The form

copies the tomb effigies at The Met Cloisters, figuratively and aesthetically stitching together the Revolutionary War battlefield and the ahistorical, relocated medieval French abbeys that comprise the The Cloisters. Recipient of the NYC Parks' Clare Weiss Emerging Artist Award, 2020. Installed at Fort Tryon Park, NYC. Piece was relocated to Green-Wood Cemetery, Brooklyn in 2022. Commissioning entities: NYC Parks, Fort Tryon Trust. Budget \$10,000*

Image 6: *Islands of the Unisphere*

Vacuum-formed plastic, paint, wood. dimensions variable from 17' x 6' x 3' to 3' x 3' x 5", 2018

1:1 scale replicas islands of the *Unisphere* (New Guinea, Madagascar, Japan, Britain, Cuba, Hispaniola and Ireland) installed beside the *Unisphere* in Flushing Meadows Corona Park, Queens, NYC. Part of the Art in the Parks: UNIQLO Park Expressions Grant Art Exhibit. Commissioning Entities: UNIQLO, NYC Parks. Budget: \$10,000*

Image 7: *Peshmerga Fighting Vehicle*

Plywood, paint, pavers, tires, headlights, steel, gas cap, caulk. 10' x 10' x 19', 2017

Replica of a modified truck, with homemade armor plating, based on a vehicle in service with Kurdish military forces (Peshmerga) in 2014, operating in Iraq and Syria against ISIS. The international community refused to equip the Peshmerga with heavy weaponry for years. Forced to improvise, the Kurds outfitted bulldozers, tractors and other vehicles with makeshift armor-plating and bright camouflage. Franconia Sculpture Park, Shafer MN. Budget: \$5,000*

Image 8: *SkyWatch Spider*

Wood, steel, paint, plexiglass, vinyl, fake security cameras. 28' x 28' x 18', 2014

Based on the design of SkyWatch towers (mobile surveillance towers) currently in service with the NYPD and other law enforcement agencies. Part of the Emerging Artist Fellowship show at Socrates Sculpture Park in Queens, NY. Budget: \$5000*

Image 9: *Face of Liberty*

Plaster resin, oxidized copper paint, wood, foam. 20' x 15' x 9', 2012

1:1 scale replica of the face of the Statue of Liberty. On Governors Island, NYC as part of the Figment Festival. Budget: \$8,000*

Image 10: *Stealth Fighter*

Wood, Astroturf. 55' x 45' x 7', 2011

1:1 scale replica of an F-117 Nighthawk (Stealth Fighter). On Governors Island, NYC as part of the Figment Festival. Budget: \$5,000*

*starred budgets generally exclude in kind donations of volunteer labor, workspace, insurance, etc and many not necessarily reflect the full dollar "cost" of the works







Girl Power
Inspired by the songwriting of Baby, Baby, Baby, this sculpture
celebrates the strength and power of young girls.
The elephant is suspended by ropes, which are held by
four young girls, symbolizing the power of friendship and teamwork.
If you can see her, you can be her.

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Lynn & Richard Koppelman
Sculpture by Lynn Koppelman



CAUTION
HARD HAT
AREA

POST
NO
BILLS











