



view from side

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CONCEPT OVERVIEW

I propose to create a 16' x 13' x 3'6" sculpture fabricated of steel, aluminum and concrete. The human figure section would be made of a steel skeleton with a molded concrete exterior. The tree section would be made of aluminum plate with a laser cut filigree pattern. Please view my proposed model images and description below and attached.

Description of proposed model

Proposed model images

1.(Photo print) Front view Dimensions: 16'x13'x3'6"

2.(Photo print) Side view Dimensions: 16'x13'x3'6"

3.(Photo print) dimensions shown in photo.

Description:

A: Human Figure

Structural Frame made of 3" steel tubing which connects to a 2' x 3' x 1/2" Steel bolt plate. The linear skeleton of the figure is constructed using 1/4" and 3/8" steel rod. The skin or textural surface is created using expanded steel sheet metal and concrete molding.

B: Tree section: Will be made out of laser cut aluminum plate and bolted to the figure section. The pedestal will be a 2'x 4' x 3'6" concrete pedestal with structural supports and steel tubing sleeve system.

INSTALLATION PLAN

The sculpture will have steel tubing sleeve system for addition anchor support. Two tubing sleeves will be structurally cast into the concrete pedestal that will be inserted into the tubing of the figure's legs. Please see grey and black tubing in model photo # 4. Forklifts will be needed to lower the figure on the insert steel tubing and bolt on the aluminum tree section. The pedestal will be 2'x 4' x 3'6" poured concrete with structural supports and steel tubing sleeve system. Please see attached model photo # 4.

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ARTIST BACKGROUND: MARCUS BROWN

EDUCATION

2005-07	Portland State University Masters of Education M.Ed
2000-2004	Kansas City Art Institute (KCAI), Kansas City, MO Major: Sculpture BFA
1998	Kansas City Art Institute (KCAI), Kansas City, MO (Drawing)
1999	School Of Visual Arts (SVA), New York, NY (Photography)
2000	Warren Easton High School, New Orleans, LA High School Diploma New Orleans Center for Creative Arts (NOCCA) High School Diploma

GRANTS, AWARDS AND RESIDENCIES

2009-Current	Artist and Residence, Byron J Stewart & Associates New Orleans, LA
2008	Joan Mitchell Foundation and the Arts Council of New Orleans "Art in Public Places" Commission in correlation with Prospect One International Biennial in New Orleans. Louisiana Art Works Studio Residency Award 2008-2009, New Orleans, LA
2006-2007	Columbia County Citizens For Human Dignity Award for Painting series "Before and After" a New Orleans exodus
2006	Artist and Residence, Sculpture department, Pacific Northwest College of Art Summer Artist Residency Position, painting, Pacific Northwest College of Art Teach for Diversity Scholarship, Portland State University

TEACHING AND LECTURES

2009	KIPP McDonogh 15 Elementary School for the Creative Arts, New Orleans, LA New Orleans Center for Creative Arts (NOCCA) Sculpture, New Orleans, LA Ashé Cultural Arts Center, Kuumba Institute, Ages 8-14, New Orleans, LA New Orleans Center for Creative Arts (NOCCA) Country Day Creative Arts (Electro-Sonic Painting courses)
2007-2008	Delgado Community College (lecture), New Orleans, LA Contemporary Arts Center (lecture and demonstration), New Orleans, LA New Orleans Center for Creative Arts (NOCCA) Sculpture Dillard University Division of Education and Psychological Studies (Lecture /teaching) Project SEEC, Ages 6-14 Archbishop Shaw High School, Visual Arts Department Chair Contemporary Arts Center (lecture), New Orleans, LA
2007	Rigler Elementary School (SUN program Portland Impact), Environmental Art Teacher K-12 The George & Leah McKenna Museum of African American Art
2006-2007	Pacific Northwest College of Art (Sculpture Residency and teaching) Pacific Northwest College of Art, Teaching Assistant to Frank Irby Course (3D design) Evergreen State University (lecture)
2006	Portland State University (PSU) David Douglas High School Courses Metals and General Art (Portland State University GTEP Student Teaching) Portland, OR
2004-2005	Kansas City Art Institute (KCAI), Kansas City, MO- Teaching Assistant (TA), Metal Casting, Clay and welding. Xavier Prep High School (lecture) Kansas City Art Institute (lecture) University of Missouri, Kansas City (lecture)

SOLO AND COLLABORATIVE EXHIBITIONS

2009	"Electro-Sonic: A Sound Painting Exhibit", Isaac Delgado Gallery, New Orleans, LA
2008	"Visual Voices" New Media exhibit, Borders bookstore, Metairie, LA

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2006	“American Endangered Species” a step for homeland recovery, Portland State University, Portland, OR “Galvanic Skin Response for Social Response”, Manuel Izquierdo Sculpture Gallery in Portland, OR “Electro-sonic painting Electro-sonic making”, Sound Performance painting Exhibition, The loft gallery, Missoula, MT	1996-1997	Painting series commissioned by CEO/Vice president of Essence Magazine, New York, NY (1999), 18”x 24” oil on canvas Paintings for homeowner New Orleans, La, 3’x4’ oil on canvas Mural, National Art & Hobby, New Orleans, LA “Why this” Mardi Gras street Painting project, New Orleans, La (street commissions)
2005	“In Light of GU” Leedy -Voulkos Art Center, Kansas City, MO “Okyenma Deste” Sound installation The vault gallery, Kansas City, MO		
2003	“Waiting”, six life-size metal lathe pieces exhibited at the opening of Beth Alison’s Art Gallery in Kansas City, MO during Fridays in the Crossroads gallery openings in the Kansas City art district. “Guardians of the Temple I & II” - two life-sized figures of wood, clay and steel, Leedy-Voulkos Art Center in Kansas City, MO		
COLLABORATIVE EXHIBITIONS			
2009	Walk Contemporary Arts Center, New Orleans, LA Walk is an Electro-Sonic Painting floor that produces sound and prints as viewers walk on the surface using custom state of the art technology designed by Marcus Brown and Nathan Weidenhaft. Commissioned by the CAC New Orleans. Electro-Sonic Painting: A Performance and Exhibition, The Ogden Museum of Southern Art, New Orleans, LA Black and White Works, Ronald Feldman Fine Arts, New York, New York Resident Exhibition, Louisiana ArtWorks, New Orleans, LA NR10 Group exhibition, New Orleans Center for Create Arts Star Dust Plus group Exhibition with Bob Tannen, New Orleans, LA		
2007	“American Endangered Species” musical performance, Eric Bigger and Marcus Brown		
2006	Coin-op Gallery “Galvanic Skin Response Machine”, The lab, Los Angeles, CA Coin-op Gallery 7 muses art center “tools for sound track 1” film, Fullerton, Ca		
2005	Dr. Brownsounds, Instrumental performance with Eric Gold, Portland, OR “Mardi Gras in October” Bill Summers and Chuck Barber, Instrumental performance, Crystal Ball Room Theater Portland, OR “Msaw” Instrumental performance, Billy Reeds (performance), Portland, OR “Got my Wishbones on” Instrumental performance, Billy Reeds Portland, OR		
2003-2004	Kansas City Art Institute B.F.A. Exhibition, “The Sanobia” - 80- year-old piano insides, mounted in steel frame with speakers and microphones; played like a dulcimer.		
2003- 2004	Piece from “Waiting” (see first solo show below) on exhibit during 30th Anniversary celebration of the New Orleans Center for the Creative Arts. Show consisted of artwork from selected alumni.		
2002-2003	“Project Lyra” - 32’ steel harp installed on KCAI campus. Coordinated Jabberwocky Exhibit in KCAI student gallery; this was the first collaborative exhibit organized by all disciplines.		
2001-2002	Exhibition and performance featuring ancient wooden instruments at the Kansas City Convention Center.		
2000	Exhibited work in art expo at First Annual African-American Leadership Conference at Loyola University in New Orleans.		
SELECTED PUBLIC ART COMMISSIONS			
2009	Walk Contemporary Arts Center, New Orleans, LA Walk is an Electro-Sonic Painting floor that produces sound and prints as viewers walk on the surface using custom state of the art technology designed by Marcus Brown and Nathan Weidenhaft. Commissioned by the CAC New Orleans. Tulane Neurosurgery project, New Orleans, LA		
2008	Joan Mitchell Foundation and the Arts Council of New Orleans “Art in Public Places” Commission in correlation with Prospect One International Biennial in New Orleans. Louisiana Art Works Studio Residency Award 2008-2009, New Orleans, LA		
2007	Mural for PJ’s Coffee and Tea Co. New Orleans, LA Painting for Tulane Hospital, New Orleans, LA		
2004-2003	Set design for Project SEEC 2003 Painting piece for homeowner 2005, New Orleans, La Album cover design for Music Group Signal Path, International distributed Mural for New York Pizza House, Kansas City, MO		
2004	Mural, Westport Kansas City, MO Bookmark print/design for Christian community church Kansas City “Kinara”, City Park, New Orleans, LA Assembly of God Church, Kansas City, MO, Steel Nail Cross- 8’x 5’ x 7’ “The One”, painting (Weidenhaft), New Orleans, LA “Truths here”, Mural for homeowner (Ingold Residence), River Ridge, Harahan, LA		
		CURATORIAL PROJECTS	
		2006-2007	Co-Curator, Manuel Izquierdo Sculpture Gallery, Portland, OR
		2002	Co-Curator, Destination gallery
		2003-2005	Director and Curator, The vault gallery, Kansas City, MO The Vault Gallery: The Vault Gallery is a non-profit sculpture installation space created by Jim Leedy, Marcus Brown and Megan Rose in 2003. Located in the Leedy-Voulkos Art Center in Kansas City, MO Space Sponsored by Jim Leedy, Marcus Brown and The Leedy ovules-Art Center
		2004	“Coping” Megan, The Vault gallery “Industrial Archeology” Louis Rose and Chris Scarp, The Vault Gallery “Existence Hoffman”, The Vault Gallery “Sculptural Fashion”, The Vault gallery
		CURRENT PROJECTS	
		2009	School for Electro-Sonic Painting, Marcus Brown and Nathan Weidenhaft School of Electro-Sonic painting is an educational program developed by Marcus Brown and Nathan Weidenhaft to teach the Avant-garde art form of creating musical notes and visual marks or strokes simultaneously. Electro-Sonic Painting - e-lec-tro-son-ic painting 1. The process of intertwining painting and electronic sound in the creation of a work of art and a soundscape. 2.An electronic musical form of painting or mark making. This process is performed with an amplified brush or tool to create a fine work of art. A musical brush is a brush with a sensitive microphone, synthesizer, and MIDI trigger used to amplify the application of the paint or mark making material. In many ways Electro Sonic Painting is like painting with a microphone. Electro-Sonic Painting or Electro-Sonic Making combines sonic, musical and visual processes.
		2009	History of Electro-Sonic Painting In 2005, Marcus Brown first started painting with custom designed/engineered paintbrushes and canvases after relocating to Portland, Or after hurricane Katrina. Brown said, “ There always was sound in the painting you just had to make it possible to hear it “ After returning home to New Orleans in 2007 Brown United with old friend Nathan Weidenhaft a sound designer, computer music artist who helped him build more complex systems for performing electro-sonic painting works. Brown and Weidenhaft formed a performance group called PAINT in New Orleans that uses multiple methods to paint a picture with sound.
		2009	“Peinture Concrete” Electro-Sonic Painting album Peinture concrete is an Electro-Sonic Painting as well as an album of visual music. Many songs were painted in order to produce both the visual and musical aspects of this painting. Below is written explanation of the process. Click here for a video Example of the process. HUMs (Human Universal Musical sculpture): an interactive sound sculpture. Public Documentation of human energy Project, New Orleans, LA Washington Square Park, New Orleans, LA Human Universal Musical sculpture is an interactive sound sculpture that produces sound from your biological electricity. Every person in the world has their own specific subsonic frequency derived from the natural electrical currents of the human body. The HUMS sculpture will interact with that specific human energy field to produce a sound unique to each individual. In HUMs Brown uses his invention called an “E-Horn” which is an instrument that produces sound from human energy and/or the electrical currents in the body.
		2008-2010	



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