

# Counterpoint Studio, LLC

A collaboration between artists Peter Tonningsen and Lisa Levine

2934 Ford St #2 Oakland CA 94601 (510) 842-9342

Email: [counterpointphoto@yahoo.com](mailto:counterpointphoto@yahoo.com)

Website: [www.counterpointphoto.com](http://www.counterpointphoto.com)



City of Alameda

Proposal for Physical Public Art for  
Longfellow and Lincoln Parks

11/29/2017



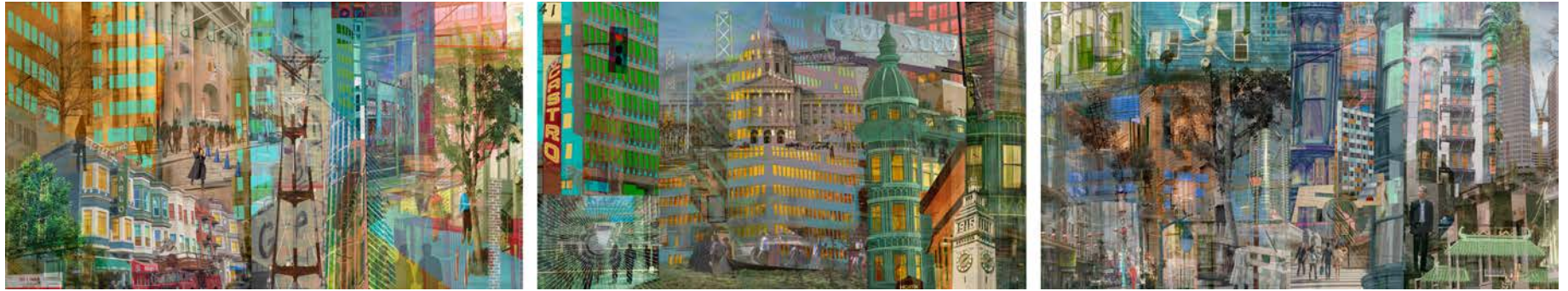
## **Presentation Summary**

This presentation is intended to introduce our artistic concept to the Recreation and Parks Commission in order to secure their support for our proposal to the City of Alameda for funding the creation, installation, and maintenance of a series of ceramic tile mural artworks for the rear exterior walls of the handball courts at Lincoln and Longfellow Parks in Alameda.



## **Artists' Introduction**

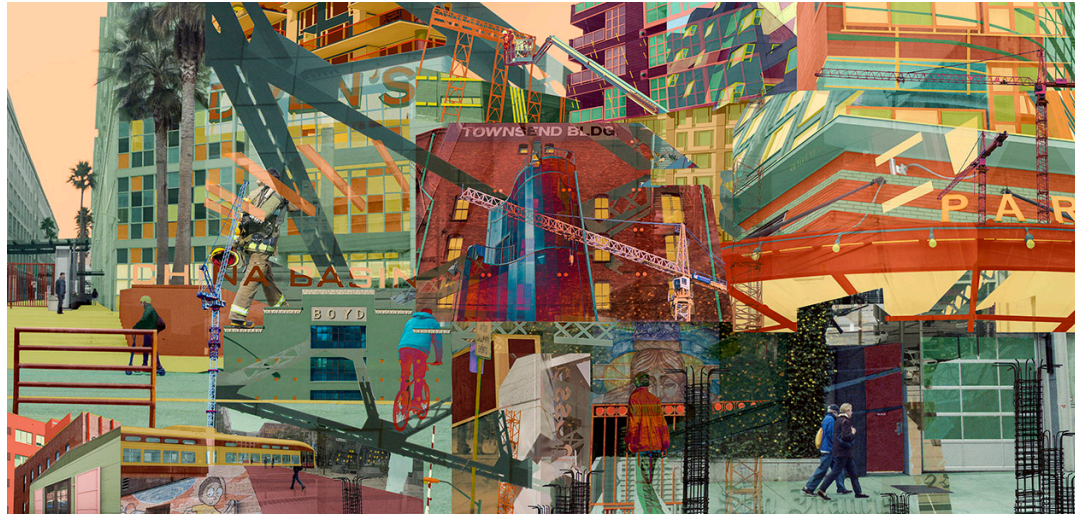
We are two Alameda based photographers and educators with more than forty years of collective experience working in arts and education. We are adjunct university instructors in photography, we are included in several public and private collections, we've completed multiple public art commissions, and we have extensively exhibited and published our work. We are especially interested in using multiple-imagery to visually describe and characterize regional landscape, community, and public space and have dedicated ourselves to uniquely portraying the diversity and distinctiveness of place through art. For the past several years we have been collaborating on a photo-based artistic approach that we believe offers an exciting and inventive interpretation of the photographic document with particular interest in public art. We love the challenge of crafting work and problem solving for such projects and we are eager to pursue commission opportunities for site-responsive projects that allow us to reflect the community in our art, reach audiences outside conventional art venues, and realize our imagery in alternative, long-term durable materials. As evidenced by the image samples included at the conclusion of this proposal, we have experience with public commissions utilizing the approach and materials we propose for your project.



## General Artist Statement

Our unique creative process begins with a repetitive shooting and exchange of film to create a series of layered photographic exposures that depicts a multidimensional perspective of place. We each begin with a single roll of film and photograph various scenes and landmarks throughout a designated area. That film is then rewound, exchanged, and we duplicate this process right over the top of what the other artist has just photographed, with this exchange repeated multiple times, eventually creating a surprising and complexly layered document of that place. We then scan the multiple exposed films and rework these scenes to accentuate selected formal and contextual components. We may also incorporate portraits of people drawn from the community and/or historical archives to further enhance civic pride and ownership and connect the work to an area's legacy and traditions.

This unique synthesis between digital and analog technologies relies on the distinctive characteristics and possibilities of each, yet also unites them into an aesthetically imaginative and innovative form. Opposing the singularity and clarity of conventional direct photographic representation, and embracing the serendipitous wonder of this atypical process, the resulting photographs are visually rich and highly complex compositions that describe a creative interchange composed of fragments of information, time, and space. This methodology allows us to come to communities to uniquely celebrate the diversity, distinctive landscape, character, and history of an area while promoting reflection, conversation and a sense of visual vitality for the viewing audience. Our work is fundamentally about discovery; what we come upon during our photographic wanderings, what we learn about the idiosyncrasies defining particular communities, and most importantly, how our audiences can share in our discovery and return to our work over and over again to locate the familiar and enjoy finding new details. Our artistic approach also allows us to be responsive to a specific community and landscape and engage public audiences with artwork that unites familiar icons with a cohesive theme portraying the kinds of visual experiences one might encounter in those community surroundings.



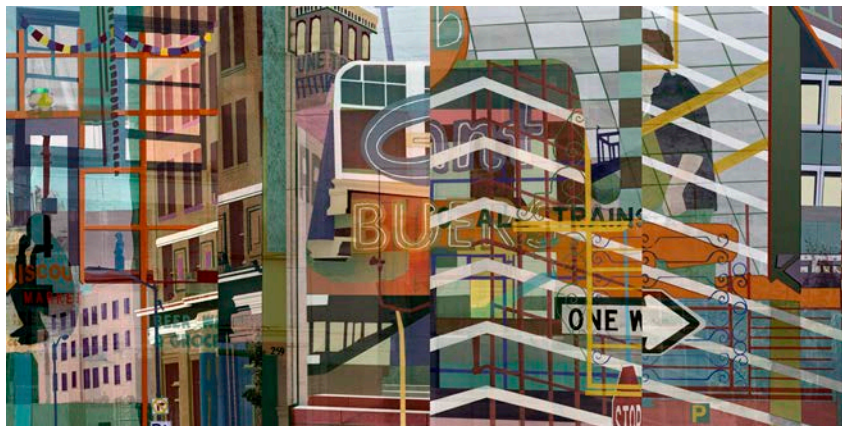
## Advantages of Our Work

- **Familiar Content & Identity:** The fact that the imagery comprising our artwork would all be drawn from the community of Alameda and its history would give the space a distinctive and recognizable identity linked to the region. This visual identification promotes familiarity and civic pride for those working here and can serve as a distinguishing marker for any visitors
- **Visibility:** The inherent layering of our work with its balance between visual complexity and strong graphic appeal allows our artwork to be appreciated from both a distance and a closer vantage point. Bold, graphic, and colorful portions of our work will attract viewers, but when viewed closely there is also an abundance of specific regional and symbolic information to be discovered within the layered components of our work
- **Universal Appeal:** Our visual style is inviting and fun, befitting a public space. It appeals to people of all ages and celebrates inclusion through its blending of multiple viewpoints and locations. It can bring community members together and promote thought, reflection, and conversation
- **Image Adaptability:** The digital component of our work allows us to easily accommodate changes in color palette, content, and other formal components. This is particularly helpful if there are concerns about certain site-specific references embedded in the imagery, color choices, or changing emphasis or placement of specific visual components



## Primary Goals of Proposed Artwork

- Offer an exciting, fun, and inventive visual focal point that the public can enjoy and return to over and over again to discover new details
- Help imbue the site with a unique, yet familiar identity
- Serve as a beacon and positive emblem of both the City of Alameda and the Recreation and Parks Programming. We anticipate that our design would instill a sense of civic pride and ownership while visitors will be drawn to the character and context of the art



## **Proposal Concept Overview**

### **Location and Sizes:**

We are interested in applying for the \$150,000 award (see subsequent slide detailing budget) from the City of Alameda Physical Public Art Program to create a series of ceramic tile mural artworks (see subsequent slide detailing materials) to be installed on the rear exterior walls of the handball courts at Lincoln and Longfellow Parks in Alameda. Both murals would approximate 6-8 feet in height. The Lincoln Park site would span approximately 400” in width (divided over it’s four, 110” wide sections), while the Longfellow site would span a width of approximately 220”.

### **Preliminary Concept:**

Both locations would utilize our signature layered mural approach to reflect an amalgamation of site specific park landscape and activities (children playing, trees, adults picnicking, etc.) with imagery of Alameda History drawn from collaboration with the Alameda Historical and Navel Museums. There would be a connection in the mural imagery between the two sites as a means of uniting the East and West ends of the Island and care would be taken to ensure the imagery is befitting of a public space and appropriate for people of all ages.



## Proposed Materials and Maintenance:

Our proposed medium for this project is printed ceramic tile. This unique technology infuses ceramic inks into porcelain tile through a kiln-fired process that guarantees high standards of visual image quality and clarity and results in an extremely durable, versatile, and safe product suitable for outdoor public space. These tiles also have great resistance to weather and vandalism and are very low in maintenance (they are sealed and coated with graffiti resistance so that they can be easily cleaned with just soap and water.)

There are options in tile sizes (we recommend 6” tiles with 1/8" spacing for this project) and the form is advantageous in that a single image can be continuous to any size. Individual tiles are coded so that they can be easily replaced should damage occur to one or more tiles. Before the tile is set, we would add an underlayment to the wall utilizing a product such as Wonder-Board (see example above). This provides a more even surface for the tile installation plus prevents moisture from getting underneath the tile, promoting longevity. To protect the edges of the mural from exposure (and potential prying fingers of children), we would frame the murals out with a tile or stone molding trim. To maintain visual balance and not extend the tiles too close to the ground or wall edges, the bottom of the mural would be no closer than 3ft from the ground and we would leave a border of the existing wall on each side.

Image transfer and fabrication by *Tile Artisan's*. They have an extensive history of working with artists and public commissions since 1991. Installation of the tile to be completed by Cal Tile in Alameda.





## Proposed Budget

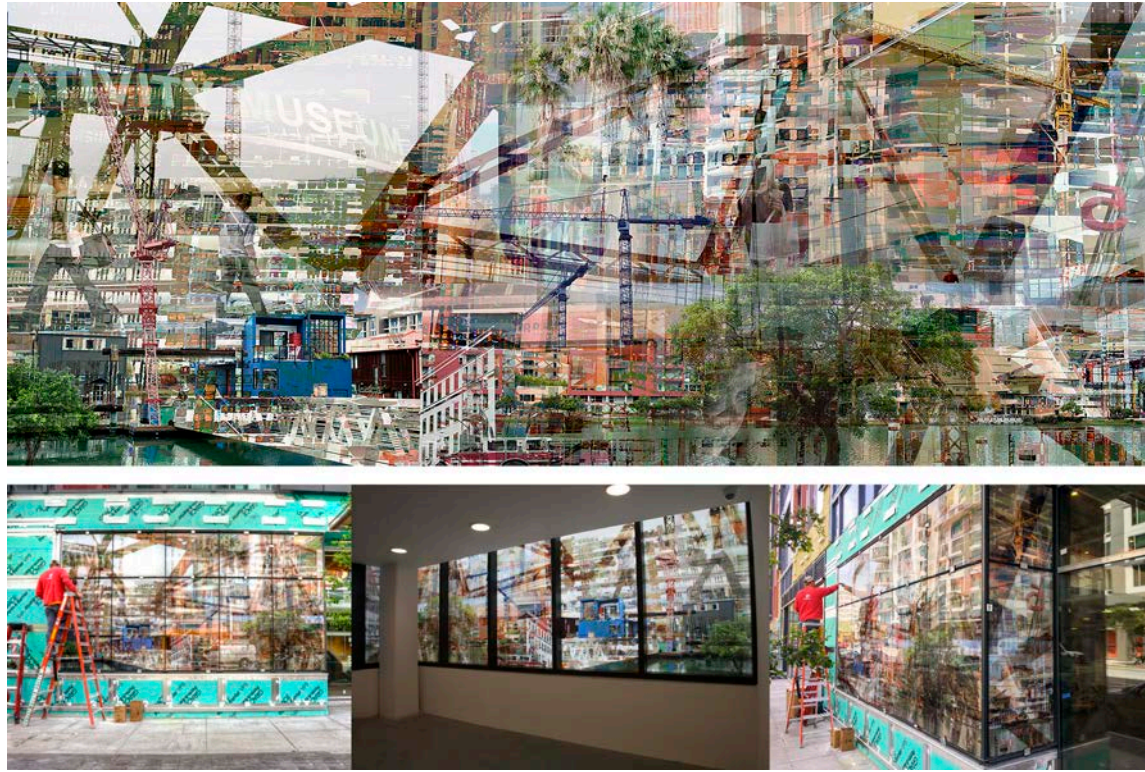
Artist design and Production fee (includes up to 2 revisions)	\$50,000
Fabrication of design to ceramic tile	40,000
Crating, shipping, and transportation of tile to job sites	3,000
Site prep and supplies (water barrier and leveling)	6,500
Cast stone or other tile framing	8,000
Installation (includes grout and weather/graffiti sealant)	35,000
Photographic Materials, Proofing, Documentation, Insurance and Miscellaneous Overhead (5% of total budget)	7,500
<hr/> <b>Total Proposed Budget</b>	<b>\$150,000</b>

# Counterpoint Studio—Locations



# Examples of Completed Commissions





## **Example #1: 923 Folsom**

12 Ceramic Frit Insulated Glass Units, 118" x 167" x .5", Budget \$20,000  
(Design fee only. Contractor covered costs of Glass, Printing, Shipping, and Installation)

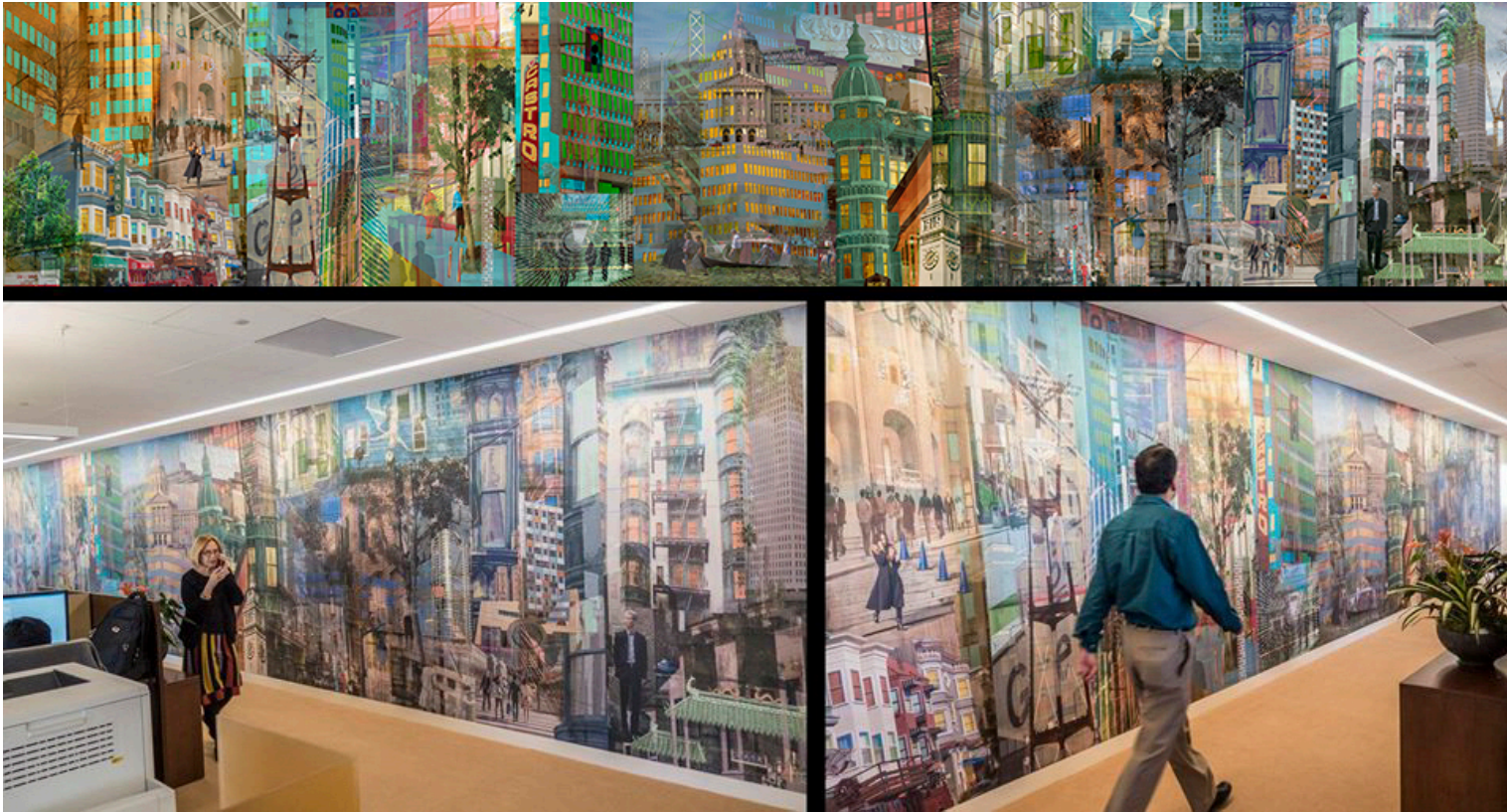
We were commissioned by the Align Real Estate to create this large scale mural artwork design for translation to lighted, insulated glass units for the ground floor lobby windows of a new mixed use building at 923 Folsom in San Francisco. The design reflects the landscape and visual icons surrounding the building's location



## **Example #2: Lucile Packard Children's Hospital, Stanford University, Cafeteria Booth Wall**

3 Ceramic Frit Glass panels, 4 x 24' and 24 Metal Panels 65" x 960" x 2" Budget \$61,400

We were commissioned to create two projects for this new hospital cafeteria: the first a series of three 4 x 8' tempered ceramic frit glass panels depicting where our food comes from in the Central Valley, the second a series of twenty four, large-scale metal prints (65 x 40" each) featuring the history and contemporary activity of Stanford University..



**Example #3: All Around Town,**  
3M Wall Covering, 8.5' x 44.5' x 0" Budget \$12,000

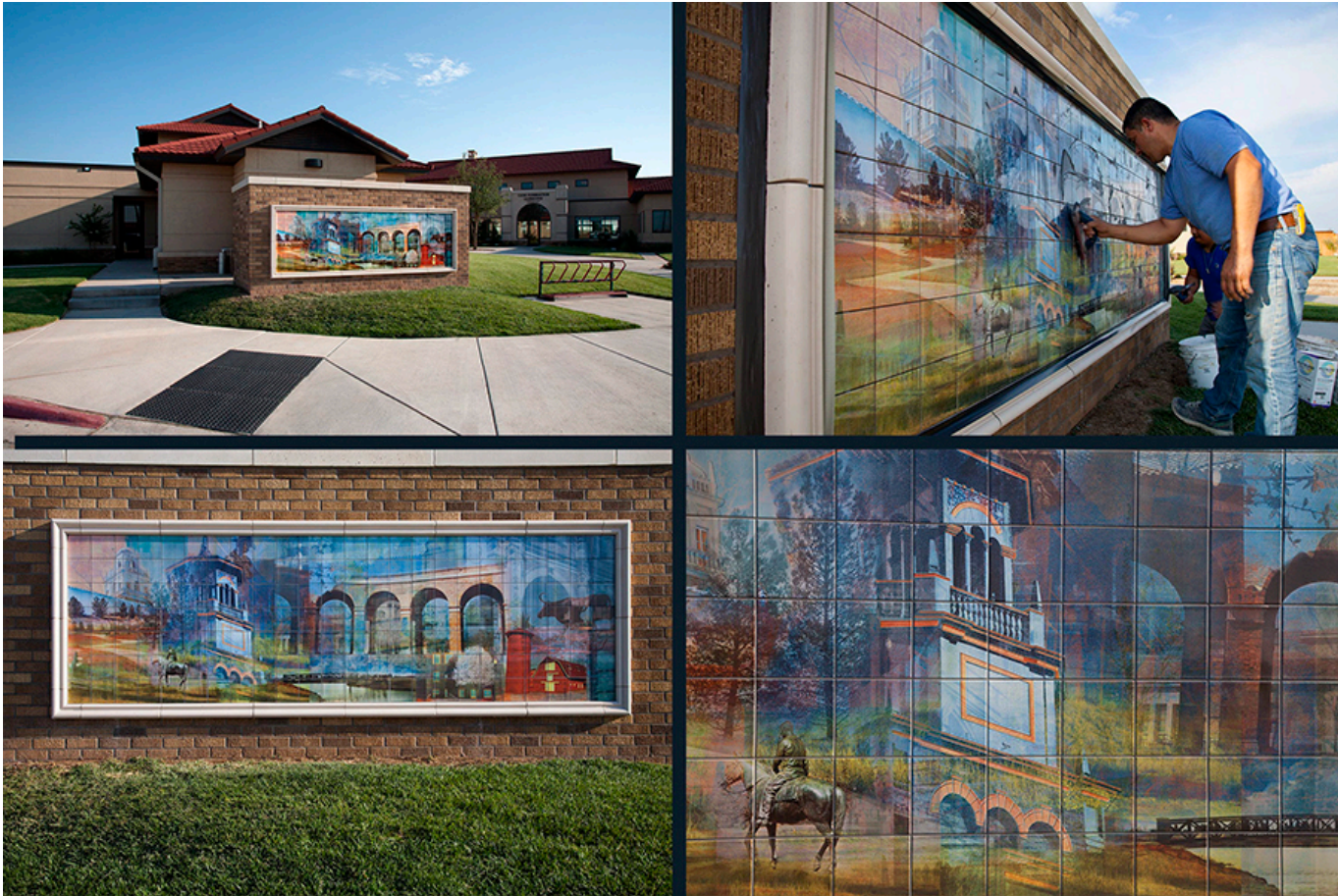
Reflects a private commission for a large scale wall mural depicting the street views, landmarks and cityscapes of San Francisco.



## **Example #4: Oklahoma City Police Department**

5 glass panels, 72" x 200" x 2.5", Budget \$40,000

We were commissioned by the the City of Oklahoma to create this large-scale glass public artwork design for the interior lobby for the new Police Headquarters in downtown Oklahoma City. Artwork reflects our signature process of creating a regionally specific artwork and illustrates how we might incorporate historical imagery into a work.

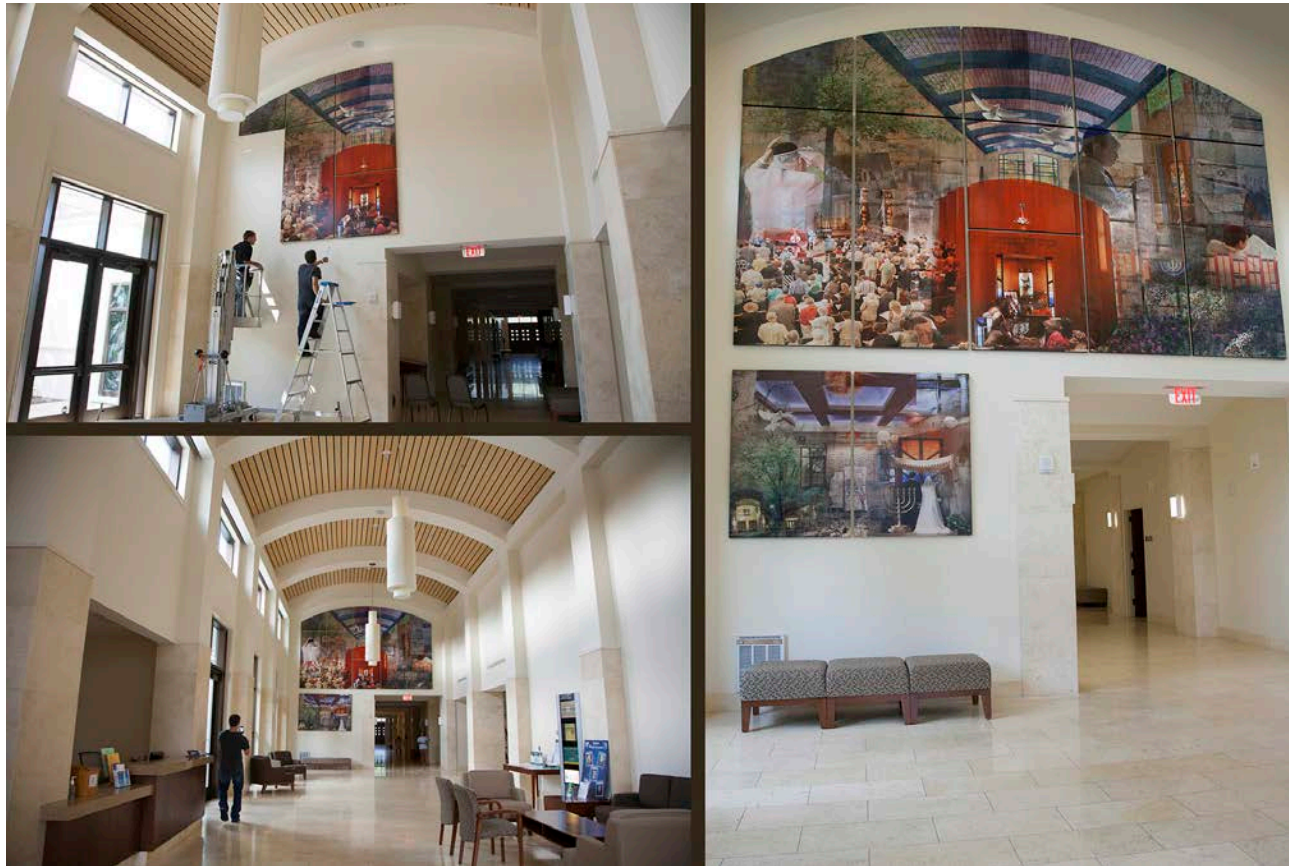


## **Example #5: Texas Tech University**

Ceramic Tile Mural, 48' x 123' x .5" Budget \$32,000

We were commissioned by Texas Tech University to create this large scale tile mural for an exterior wall at their Rawls Golf Course team facility utilizing a similar design approach to what we are proposing here. The idea was to come to TTU to photograph the campus buildings and the golf course to merge that imagery into a unique visual expression of the two. Relevant in that it uses the same material and installation method proposed for this project





## **Example #6: Temple Beth El Atrium**

13 Metal Panels: 20' x 18' x 2" Budget: \$25,000

We were commissioned by Temple Beth El in North Carolina to create this large scale signature artwork for their Temple atrium featuring the architecture and community experiences of this Temple.



## **Example #7: University of North Texas**

6 Metal Panels, 60" x 240" x .5" Budget \$21,500

We were commissioned by the University of North Texas to create this large scale mural for the wall in Bruce Hall Cafeteria depicting an amalgamation of the life and landscape of the University Campus and downtown Denton. Relevant to this proposal in that it uses the same site responsive creative process and illustrates how a continuous mural image can be divided over multiple metal panels