



151 Martin St., Birmingham, MI 48009
248-530-1800

VIRTUAL MEETING - PUBLIC ARTS BOARD
WEDNESDAY, MAY 19th, 2021
6:30 PM

<https://zoom.us/j/91466634058>

(Click on Blue Link)

Or dial 1 929 205 6099, MEETING CODE 914 6663 4058

MEETING AGENDA

***** Board members who are not able to attend this meeting are encouraged to notify the staff**

representative in advance for consideration of a quorum. ***

- A. Roll Call
- B. Approval of Minutes – April 21st, 2021
- C. New Business
 - 1. Art on Loan and/or Donation
 - i. 2x Marx family sculptures currently at 970 Oak Street, Birmingham, MI
 - ii. "Communications Vine" – Eric Troffkin
 - iii. "Cor-ten Steel Horse" – Barry Harrison
 - iv. "Stations" – Roland Biermann
- D. Unfinished Business
 - 1. Farmers Market Arts & Crafts
- E. Communication
- F. Public Comments
- G. Adjournment

Upcoming PAB Meeting: June 16th, 2021

NOTE: Persons with disabilities that may require assistance for effective participation in this public meeting should contact the City Clerk's Office at the number (248) 530-1880, or (248) 644-5115 (for the hearing impaired) at least one day before the meeting to request help in mobility, visual, hearing, or other assistance.

Las personas con incapacidad que requieren algun tipo de ayuda para la participacion en esta sesion publica deben ponerse en contacto con la oficina del escribano de la ciudad en el numero (248) 530-1800 o al (248) 644-5115 (para las personas con incapacidad auditiva) por lo menos un dia antes de la reunion para solicitar ayuda a la movilidad, visual, auditiva, o de otras asistencias.

Public Arts Board Minutes

Public Meeting on Zoom – April 21st, 2021

A. Roll Call:

Members Present: Barbara Heller, Monica Neville, Annie VanGeldereren, Anne Ritchie, Natalie Bishae, Peggy Daitch, Marla Kaftan, Jason Eddleston, Nora Sherifaj (Student Rep)

Members Absent: Linda Wells

Administration: Brooks Cowan, City Planner

B. Approval of Minutes – March 17th, 2021

Motion to approve minutes by Annie VanGeldereren, seconded by Peggy Daitch

Yeas: 7 Nays: 0

The motion carried.

C. New Business

Artist Lois Teicher applied to donate a sculpture to the City of Birmingham as a part of the Public Arts Board's Call for Entry. It was noted that the applicant originally applied for art on loan, but changed her mind and would like to donate it to the City. The sculpture has yet to be fabricated however the artist was able to provide a paper model and dimensions of the end product. The Public Arts Board was pleased to have the opportunity to display the artist's work in Birmingham and discussed other sculptures they had seen by the artist. The artist and the Board agreed it would not need to be elevated, and that attaching it directly to the concrete would blend in well with the retail behind it due to its size and height. The artist provided her own description of the meaning and interpretation of the work during the meeting. The Board again expressed their gratitude for the sculpture and how excited they were for the opportunity.

A motion to recommend to City Commission that the City accept the sculpture donation of "Dynamic Tension" by Lois Teicher and that it be placed at the intersection of Henrietta and Maple as specified in the 2021 Call for Entry and to recommend the artist receive an installation stipend of \$2,000 after installation was made by Peggy Daitch and seconded by Annie Van Gelderen.

Yeas: 7 Nays: 0

The motion carried.

D. Unfinished Business

The Public Arts Board continued their discussion about ways to raise finances for new sculptures. Staff provided a list of items the City could do to incentivize donors which included items such as social media posts, plaques, and thank you cards. Staff also indicated activities they were not willing to get involved with given the requirements of city government bureaucracy. It was encouraged that the Cultural Council of Birmingham Bloomfield have a discussion about ways in which they can incentivize financial donations to support art in Birmingham. The non-profit status of the CCBB enables more flexibility in dealing with donors. Members of the Arts Board who are also members of the CCBB said they would take some of the suggestions to the CCBB and bring back their comments to the PAB.

The next item of discussion was arts and crafts projects to hand out at the Birmingham Farmers Market. Staff presented suggested projects and the Board picked their top 5. The Board wanted to target ages 5-10 years old. Staff indicated they would coordinate with the Farmers Market on days the Arts Board could volunteer and would also order crafts materials.

As a final item of discussion, the Board wanted to thank Linda Wells for her time with the Board and decided on a card and plant from stem and stone as gift.

The meeting concluded at 7:45pm.

DATE: May 14th, 2021

TO: Public Arts Board Members

FROM: Brooks Cowan, City Planner

APPROVED: Jana Ecker, Planning Director

SUBJECT: Staff Memo on Call For Entry Submissions

The City has received submissions for 5 new sculptures. The 2021 Call for Entry allocated funding for up to 5 sculptures and have so far approved 2 new sculptures for the program. The Call for Entry also prioritized 5 locations for installations, however it did leave some flexibility to recommend other locations depending on the size, shape, and context of the art.

Three of the sculptures would be loans, while the other two belong to a Birmingham resident who would bequeath the sculptures to the City. Staff recommends that the Public Arts Board have preliminary discussion regarding the sculptures and consider possible locations. Staff will then review suggested locations with other departments and bring back recommendations for the June 2021 meeting. A few of the sculptures have different installation requirements and will need approval on locations from various departments.

Below are images of each sculptures and attached is the Call for Entry locations as a reference, as well as the Prioritized Sculpture Location map for consideration. The attachments are followed by each individual memo with more detail regarding each sculpture.

1 & 2.) Marx Family Sculptures



3.) "Communications Vine" – Eric Troffkin



4.) "Cor-ten Steel Horse" – Barry Harrison



5.) "Stations" – Roland Biermann

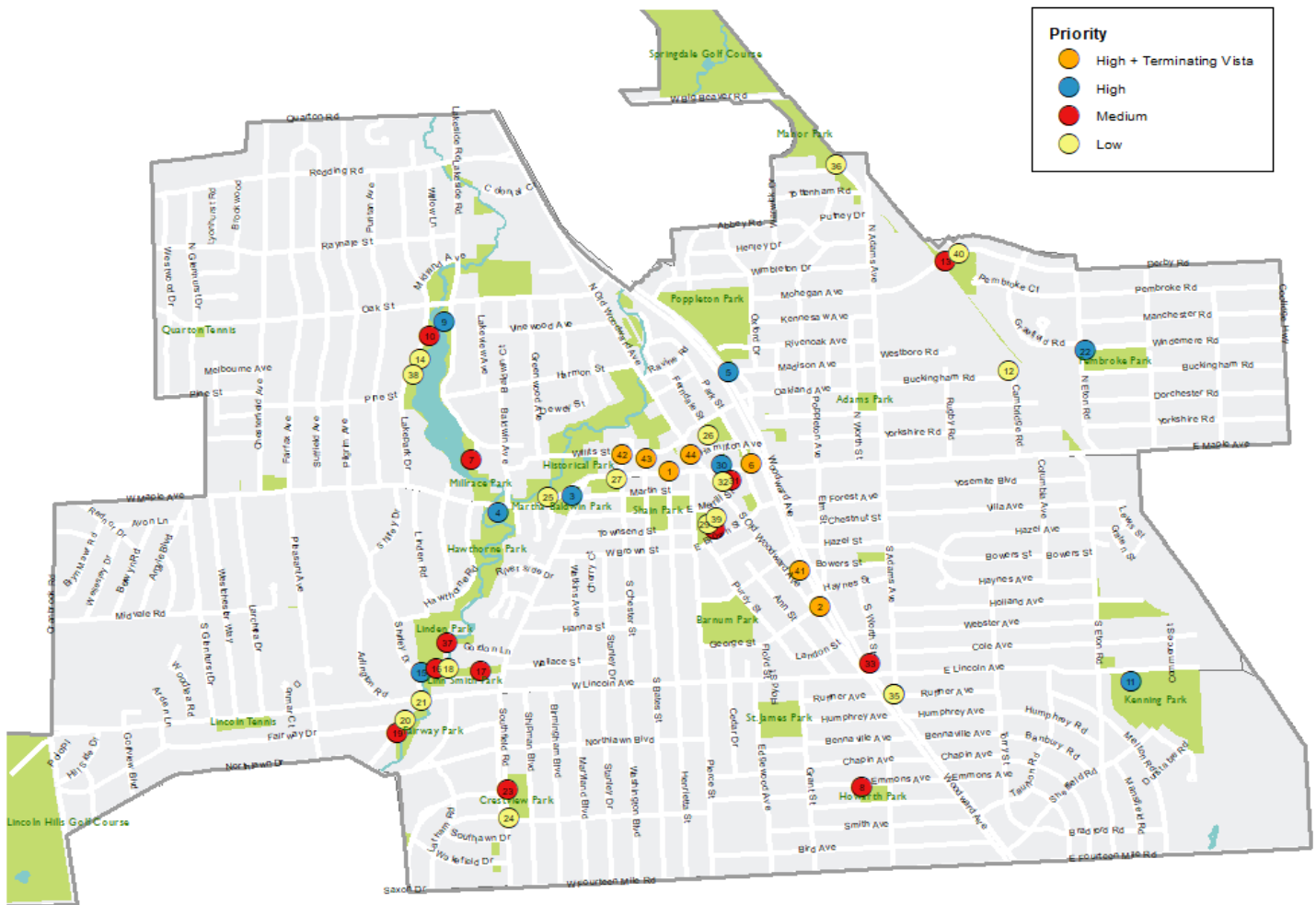


Prioritized Locations for Public Art

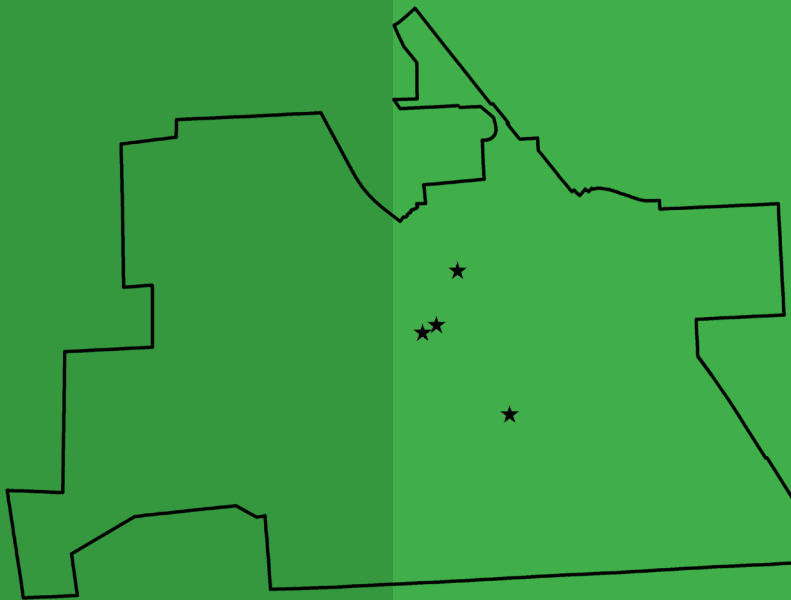
The Public Arts Board maintains a map of prioritized locations for public art. It is used as a reference whenever a sculpture for loan or donation is made to the City. Each point is numbered for reference, and the colors indicate areas with higher priority. The priorities are meant to serve as a guideline, though the Public Arts Board has indicated that each sculpture will be evaluated on a case-by-case basis so that it can be contextual with its surroundings.

The Public Arts Board reviewed the various Terminating Vistas and selected seven of the locations to add to their priority map for sculptures. These locations include N. Old Woodward and Hamilton Row, Chester & Willits, Bates & Willits, Maple & Henrietta, Park & Maple, S. Old Woodward & Bowers, and S. Old Woodward & Woodward. The updated Prequalified Public Art Locations Map is pictured below where downtown Terminating Vistas were placed as a high priority.

City of Birmingham Prequalified Public Art Locations



Birmingham Michigan Sculpture Call For Entry



The City of Birmingham, Michigan is seeking applications for sculpture donations and loans at four locations throughout the City.

Birmingham is able to provide a \$2,000 stipend to artists for approved art work. Art on loan has a minimum term of 3 years to be eligible for the stipend. Applications for donations and loans must be approved by June 30th, 2021.

Please visit Birmingham's [Public Art](#) page to learn more about the City's Art in Public Spaces program and to download a sculpture donation or loan application.

You can also browse images of the City's various sculptures on Birmingham's Art in Public Spaces [Pinterest page](#).

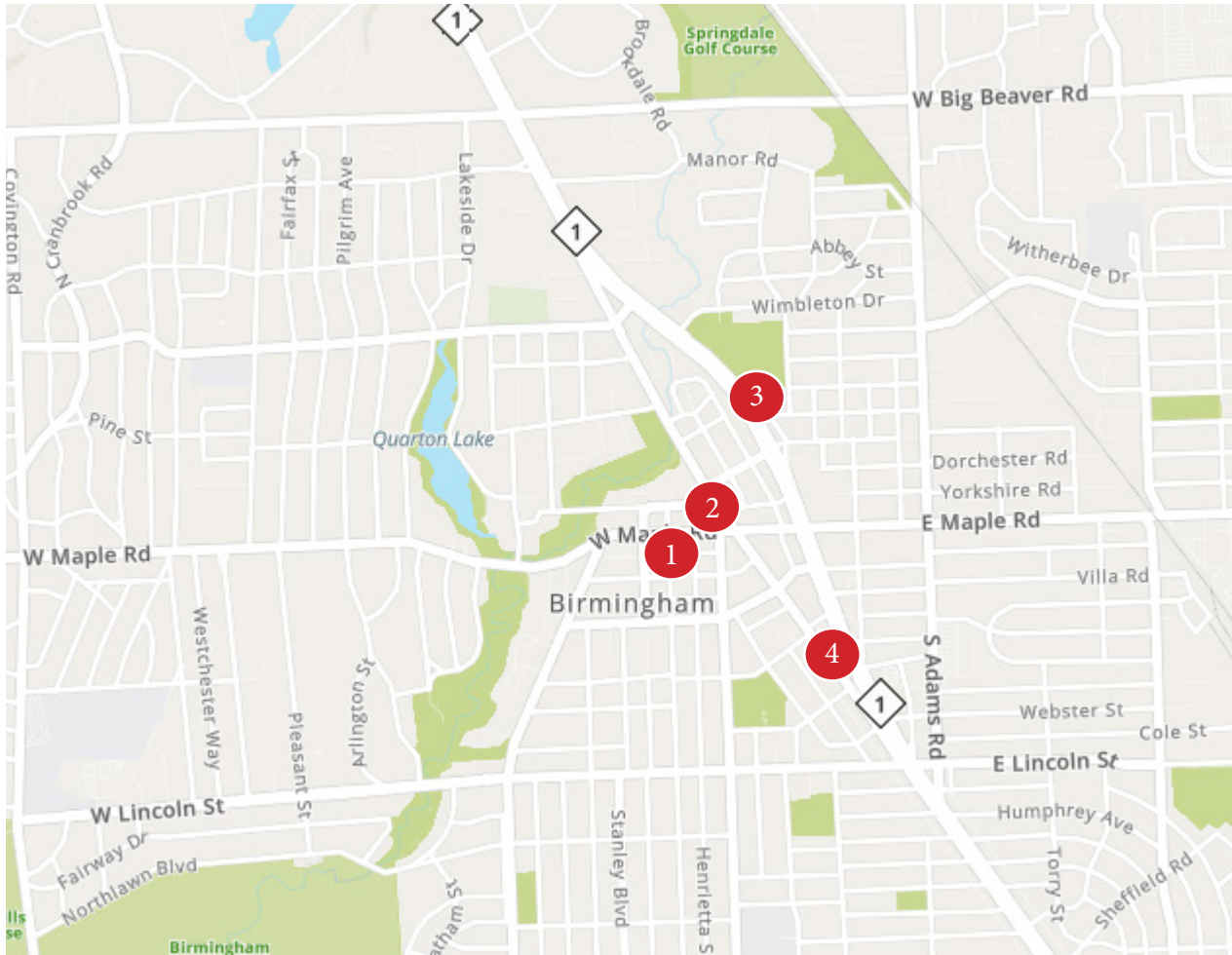
For more information, please contact:

Brooks Cowan

BCowan@Bhamgov.org

(248) 530-1846

**ART IN
PUBLIC
SPACES**





Site 1

W. Maple and Henrietta

Surrounding:

Sidewalk, planters, and historical district buildings. Anthropologie currently located behind the pad.

Access:

sidewalk along W. Maple.

Visibility:

Visible from Maple Road heading east and west, as well as northbound on Henrietta.

Base Pad:

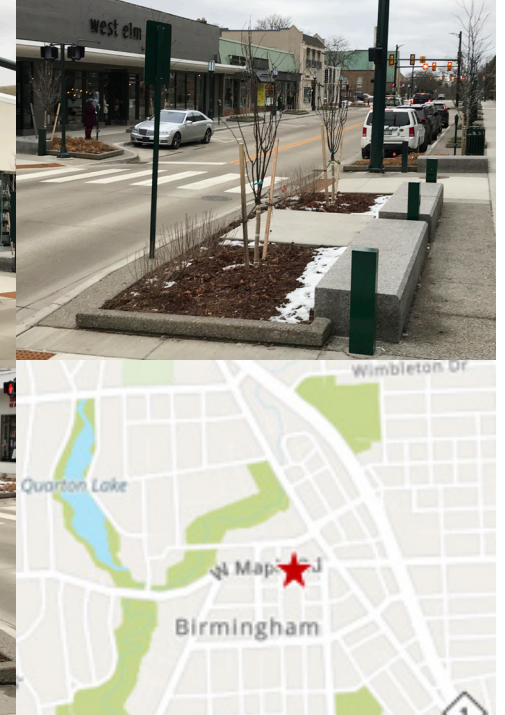
8' x 6' concrete pad 8 inches deep surrounded by plantings.

Terminating Vista:

This location is a Terminating Vista which requires enhanced design features as per Birmingham's Zoning Ordinance requirements. Please see Birmingham's [Terminating Vista Report](#) for more information.



West Maple Project Rendering, MKSK





Site 2

Electrical Box at N. Old Woodward and Hamilton Row

Surrounding:

Sidewalk, planters, and historical district buildings.

Access:

sidewalk along N. Old Woodward.

Visibility:

Visible from N. Old Woodward northbound and southbound, as well as westbound on Hamilton Row.

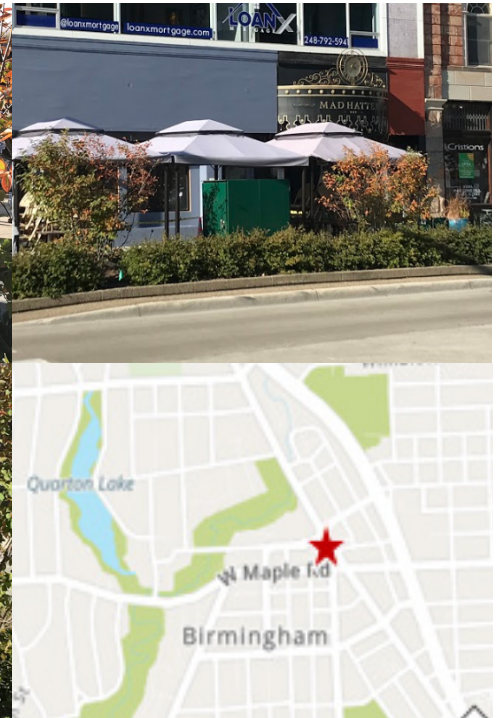
Site:

Electrical box on concrete pad surrounded by planter

Terminating Vista:

This location is a Terminating Vista which requires enhanced design features as per the Birmingham Zoning Ordinance requirements. The City is seeking an artistic design for the electrical box to enhance the aesthetics of the space in the right of way. Please see Birmingham's

[Terminating Vista Report](#) for more information.





Site 3:

Poppleton Park at the intersection of Woodward Avenue and Madison Avenue.

Surrounding:

Poppleton Park and the Poppleton residential neighborhood.

Access:

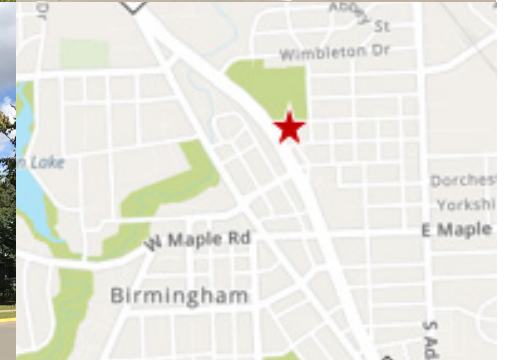
sidewalk along Woodward Avenue and Madison Avenue.

Visibility:

Visible from northbound and southbound Woodward Avenue, as well as entrance and exit for Madison Avenue. Part of Poppleton Park ambiance.

Base Pad:

6' x 6' concrete pad that is 8 inches deep.





Site 4

Greenspace at intersection of Woodward and S. Old Woodward.

Surrounding:

555 Building to the north, Woodward Avenue to the east, S. Old Woodward to the west.

Access:

sidewalk along S. Old Woodward.

Visibility:

Considered a gateway to downtown Birmingham, highly visible from surrounding roads and buildings.

Base Pad:

The greenspace does not yet have a base pad for a sculpture. The size and shape of a base pad will be based upon the size of the sculpture proposed.

Terminating Vista:

This location is a Terminating Vista which requires enhanced design features as per the Birmingham Zoning Ordinance requirements. Please see Birmingham's [Terminating Vista Report](#) for more information.



DATE: May 14th, 2021

TO: Public Arts Board Members

FROM: Brooks Cowan, City Planner

APPROVED: Jana Ecker, Planning Director

SUBJECT: 2x Sculpture Donations to the City from the Marx Family

Local resident Sue Marx has indicated an interest of donating two of her husband's sculptures when she is no longer a Birmingham resident. The sculptures are currently located in her front yard at 970 Oak Street, next to Greenwood Cemetery. Both sculptures are abstract triangular shaped structures. One is silver and about 7 to 8 feet in height. The other is yellow and about 4 feet in height.

The applicant and city staff do not know exactly when the sculptures will be available for installation on City property. If the City is amenable to accepting the donation of the two sculptures, staff will have to coordinate a way to move the sculptures from the front yard to the recommended location.





DATE: May 14th, 2021

TO: Public Arts Board Members

FROM: Brooks Cowan, City Planner

APPROVED: Jana Ecker, Planning Director

SUBJECT: Art on Loan Application for "Communication Vine" by Eric Troffkin

Artist Eric Troffkin has applied to loan the sculpture "Communications Vine" to the City. The sculpture consists of red and white modular steel structure with fiberglass detail elements and has dimensions of 25' x 25' x 5' in height. Its appearance combines a red and white communications tower and a crawling vine-like plant.

The artist's statement about the work is as follows:

In my work, I make use of a range of three-dimensional media, including fabricated steel, cast plastics and cast metals. I focus on the production of component systems of interlocking modular parts and multiples. In the studio my concern is for the physical functionality of the parts. Beyond the studio my goal is the discovery of unexpected possibility in assembly and combination – how will my objects combine and "grow" when they are installed for exhibition? Through my objects and creative process I draw a connection between wildness and our own creative and productive industriousness.

In regards to installation, no lifting equipment such as a crane or boom truck is required. The sculptures is predominantly horizontal and has a broad overall footprint. If approved, it will most likely have to be supported by concrete pavers in various locations.



Communications Vine: Temporary Sculpture Proposal for Birmingham, MI

Artist Information:

Name: Eric Troffkin
Address: 888 Barrington Rd.
Grosse Pointe Park, MI 48230
Cell Phone: 313 402 1933
Email: troffkin@gmail.com

Sculpture Information:

Title: *Communications Vine*
Estimated Dimensions: 25 X 25 X 5 ft., utilizing up to 25 modular sections
Estimated Weight: 1500 lbs.
Materials: Steel and Fiberglass

Description: *Communications Vine* is a red and white modular steel structure with fiberglass detail elements. Its appearance combines a red and white communications utility tower with a crawling vine-like plant.

Installation and Maintenance Information: *Communications Vine* is composed of modular elements that are assembled on site. Each installation of the work is unique, responding each site's particular landscape conditions. No lifting equipment is required. The final footprint and height of the work can be configured according to venue requirements. The work is predominantly horizontal and has a broad overall footprint. It can be supported on concrete pavers, placed during installation. The work is well suited to unusual sites or sites that lack precast-mounting bases. Little maintenance is required for a temporary installation of up to several years. High quality outdoor utility paint can easily be touched up if there is wear or damage.

Artist's Statement About The Work

In my work, I make use of a range of three-dimensional media, including fabricated steel, cast plastics and cast metals. I focus on the production of component systems of interlocking modular parts and multiples. In the studio my concern is for the physical functionality of the parts. Beyond the studio my goal is the discovery of unexpected possibility in assembly and combination – how will my objects combine and “grow” when they are installed for exhibition? Through my objects and creative process I draw a connection between wildness and our own creative and productive industriousness.







DATE: May 14th, 2021

TO: Public Arts Board Members

FROM: Brooks Cowan, City Planner

APPROVED: Jana Ecker, Planning Director

SUBJECT: Art on Loan Application for "Cor-ten Steel Horse" by Barry Harrison

Local artist Barry Harrison has applied to loan the sculpture "Cor-ten Steel Horse" to the City. The sculpture consists of abstract horse sculpture welded in cor-ten steel and has dimensions of 8' high, 11' in length, and 2' feet wide.

The artist's statement about the work is included in the application. Inspiration from the artist's work comes from growing up in Kentucky and then moving to Detroit to work as a technical illustrator for automotive industry. According to the Artist:

The discipline of industrial design in the automotive industry honed the skill and exposed a farm boy to the arts of metal fabrication and complex model building. Collectively, these experiences have enhanced and influenced my artistic creations in abstract sculpture, painting, and decorative arts.

If approved, installation will require concrete slabs for each leg.





Cultural Council of Birmingham Bloomfield
P.O. Box 465 Birmingham, MI. 48012

APPLICATION FOR ART IN PUBLIC SPACES

BARRY HARRISON
APPLICANT NAME

248) 549-1003 barryharrisonartist@gmail.com
DAYTIME PHONE EMAIL

N/A
DONOR, OWNER, OR AGENT (DEALER)

BARRY HARRISON
ARTIST (first and last) or PROJECT NAME

STANDING HORSES
TITLE

10/30/2020
DATE OF ARTWORK

COR-TEN STEEL
MEDIUM/TECHNIQUE

PROPOSED ☐ DONATION ☒ LOAN

ABSTRACT HORSE SCULPTURE WELDED IN COR-TEN
DESCRIPTION OF ARTWORK

STEEL

96" (8') 24" (2') 132" (11') 400lbs.
HEIGHT x WIDTH x LENGTH/DEPTH WEIGHT

METAL
OBJECT TYPE(S)/MATERIAL (i.e., metal, glass, stone, etc.)

FIXED SCULPTURE - WITHSTAND EXTREME WEATHER
DESIGN LOADS (i.e., wind, and dead loads)

NONE
INSCRIPTION/FOUNDRY MARKS (if multiple, please include edition number)

SAUGATUCK, MI
PRESENT LOCATION OF ARTWORK (where is the work of art?)

EXCELLENT - NEW
CONDITION

NONE
MAINTENANCE REQUIRED (long term care/annual)

\$14,400
VALUE ☐ APPRAISED ☒ OWNER'S STATED VALUE

WOOD PILINGS OR CONCRETE SLAB
FOOTING/FOUNDATION REQUIREMENTS

NARRATIVE/RATIONALE FOR GIFT/LOAN/TEMPORARY INSTALLATION

I LIVE IN BIRMINGHAM; THIS IS MY LOCAL TOWN
AND I WANT TO LEAVE MY MARK


SIGNATURE

4-30-21
DATE

*****Submit application together with prints or digital images of artwork, foundation plans, completed Outdoor Sculpture Agreement (if temporary sculpture), and a vitae or resume of the artist to:**

City of Birmingham
Attn: City Clerk – c/o Public Arts Board
151 Martin St.
P.O. Box 3001
Birmingham, MI 48012

PAB Action (Office use only)

Date Received: _____

Presented for Public Arts Board discussion: _____

Board Action: ☐ Recommended for approval ☐ Not recommended for approval

Insurance: ☐ Provided by CCBB ☐ Provided by City ☐ Other _____

Recommendation(s)/Action Taken _____

Routing and dates approved (Office use only):

Y N

☐ Planning _____

☐ Engineering _____

☐ Public Safety (Police/Fire) _____

☐ Parks and Recreation _____

☐ Approved by CCBB _____

☐ Approved by City Commission _____

Y N

☐ Building _____

☐ Other _____

☐ Other _____

Site Location _____

(If artwork is to be permanently donated, the City of Birmingham has the right to relocate and /or remove the artwork from public display. If permanently donated, the City of Birmingham may provide the required insurance. If artwork is to be on temporary loan, the CCBB may provide required insurance.)

Barry Harrison

Artist Statement



I grew up on a farm in Berea, Kentucky, where we made almost everything we needed—clothing, quilts, soap, kitchen utensils—and my parents encouraged and valued craftsmanship. I even got a rare pass on my chores by volunteering to paint the murals for our Baptist church. I moved to Detroit as a young man and started a career as a technical illustrator for the automotive industry, where I further developed my drawing skills. Later, I started Art | Harrison Interiors, an interior design and furniture manufacturing business with Arturo Sanchez, which gave me access to the materials and tools needed to explore making large-scale sculpture and paintings.

I'm not the first person with roots in both the Bluegrass region of Kentucky and the Motor City. For me, the journey guided an artistic vision that blends craftsmanship and utilitarian design with an artistic drive to create beautiful objects out of practical materials. Craftsmen and women from Appalachia, working with storied companies like The Churchill Weavers or Bybee Pottery, encouraged me at an early age to create and be curious about form and function. The discipline of industrial design in the automotive industry honed the skill and exposed a farm boy to the arts of metal fabrication and complex model building. Collectively, these experiences have enhanced and influenced my artistic creations in abstract sculpture, painting, and decorative arts.

My sculptural pieces can be displayed indoors (wood, steel, vellum) or outdoors (steel) and I am available for consultation to provide the best placement, installation and environmental experience.

Steel Horses



Cor-Ten steel or galvanized steel acid-washed grey
Standing poses: 8' H x 11' L x 2' W (approx.)

Steel Horses can be displayed in interior or exterior environments and are signed and numbered in editions of five per design.

The final steel horses are approximately 8 feet tall and 11 feet long. They are made of either Cor-Ten steel – which rusts naturally – or galvanized steel with an acid wash to darken them.

DATE: May 14th, 2021

TO: Public Arts Board Members

FROM: Brooks Cowan, City Planner

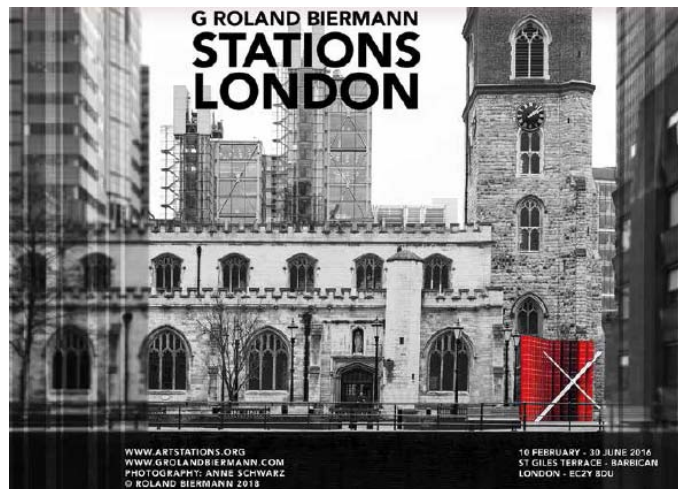
APPROVED: Jana Ecker, Planning Director

SUBJECT: Art on Loan Application for "Stations" by Roland Biermann

The artist Roland Biermann has applied to loan his sculpture "Stations" to the City. "Stations" consists of 84 oil barrels painted red that are arranged to form an L-shaped wall with two metallic Armco guard rails extending out in an X pattern. The dimensions are 20'4" high, 27'2" long, 21'4" wide, weighing a total of 12,457 lbs.

The sculpture was previously on display at St. Giles Terrace in London, England and then Trinity Church in New York City, NY. The sculpture is meant to deliver a double-message about oil and the automotive industry, and the duality of prosperity versus destruction the connection of the two creates. A full statement by the artist about the sculpture is attached, as well as a review by art historian Dr. Aaron Rosen.

In regards to location, the applicant has indicated an interest in being located at the intersection of S. Old Woodward and Woodward with the 555 Building behind it. The City currently owns the large triangular section where the two roads intersect. If the Public Arts Board would like the sculpture directly against the 555 Building, staff would have to contact the building owner and the City would have to reach an agreement with the owner.



APPLICATION FOR ART IN PUBLIC SPACES

"STATIONS" BY ROLAND BIERMANN

AGENCY SUPPORT PROVIDED BY:



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Cultural Council of Birmingham Bloomfield
P.O. Box 465 Birmingham, MI. 48012

APPLICATION FOR ART IN PUBLIC SPACES

G. Roland Biermann

APPLICANT NAME

(248) 639-8425 or (248) 230-0499 mail@grolandbiermann.com

DAYTIME PHONE

EMAIL

Rev. Dr. William J. Danaher, Jr.

DONOR, OWNER, OR AGENT (DEALER)

Rolan Biermann

ARTIST (first and last) or PROJECT NAME

Stations

TITLE

February 2016

Sculpture

DATE OF ARTWORK

MEDIUM/TECHNIQUE

PROPOSED

☐ DONATION

☒ LOAN

DESCRIPTION OF ARTWORK

84 oil barrels on steel platform, 14 scaffolding tubes, armco guard rails.

See attached for more details.

20 ft 4 in

21 ft 3.9 in

27 ft 2.8 in

12,457 lb 15.9 oz

HEIGHT x

WIDTH x

LENGTH/DEPTH

WEIGHT

Painted Steel

OBJECT TYPE(S)/MATERIAL

(i.e., metal, glass, stone, etc.)

Please see attached structural engineering deign statement

DESIGN LOADS

(i.e., wind, and dead loads)

n/a

INSCRIPTION/FOUNDRY MARKS

(if multiple, please include edition number)

Warren, MI 48091

PRESENT LOCATION OF ARTWORK (where is the work of art?)

As new

CONDITION

MAINTENANCE REQUIRED

(long term care/annual)

\$110,000

VALUE

☐ APPRAISED

☒ OWNER'S STATED VALUE

Please see attachments.

FOOTING/FOUNDATION REQUIREMENTS

NARRATIVE/RATIONALE FOR GIFT/LOAN/TEMPORARY INSTALLATION

Please see attachment.



SIGNATURE

13 - 5 - 21

DATE

*****Submit application together with prints or digital images of artwork, foundation plans, completed Outdoor Sculpture Agreement (if temporary sculpture), and a vitae or resume of the artist to:**

City of Birmingham

Attn: City Clerk – c/o Public Arts Board
151 Martin St.

P.O. Box 3001

Birmingham, MI 48012

PAB Action (Office use only)

Date Received: _____

Presented for Public Arts Board discussion: _____

Board Action: ☐ Recommended for approval ☐ Not recommended for approval

Insurance: ☐ Provided by CCBB ☐ Provided by City ☐ Other _____

Recommendation(s)/Action Taken _____

Routing and dates approved (Office use only):

Y N

☐ ☐ Planning _____

☐ ☐ Engineering _____

☐ ☐ Public Safety (Police/Fire) _____

☐ ☐ Parks and Recreation _____

☐ Approved by CCBB _____

☐ Approved by City Commission _____

Y N

☐ ☐ Building _____

☐ ☐ Other _____

☐ ☐ Other _____

Site Location _____

(If artwork is to be permanently donated, the City of Birmingham has the right to relocate and /or remove the artwork from public display. If permanently donated, the City of Birmingham may provide the required insurance. If artwork is to be on temporary loan, the CCBB may provide required insurance.)

Narrative / Rationale for Gift / Loan / Temporary Installation

For more than one hundred years, no other single city in the world has contributed so much to the automotive society and the mobility we all embrace, than Detroit.

"Stations" is a sculpture that responds to this history and invites deeper reflection on the dynamics behind it. Previously exhibited in London, and New York City, the sculpture consists of 84 red oil barrels, arranged to form an L-shaped wall and two long, silvery guard rail beams, slicing and piercing the barrels and forming an elongated X or a cross.

"Stations" delivers a double-message about oil and the automotive industry. Oil is the "blood of the earth" which makes our lives and livelihoods possible. At the same time, oil is also a cause for violence against the earth and between human beings. Thus, the oil barrels in the sculpture remind us that oil is a source of both life and death.

Similarly, the automobile has been a boon and blessing. It has provided millions with careers and prosperity, and countless others have been able to experience freedom, creativity, and self-invention, simply by having access to a car. Nonetheless, the automobile has been a source of death and destruction, through deaths caused by drunk driving to climate change. Thus, the crossed guard rails remind us of the cost of this automotive freedom.

Although "Stations" may evoke the traditional Christian Stations of the Cross, it is important to note that the sculpture does not seek to make a "religious" point or preach a "religious" message. (My greatest advocate for the work has been a Jewish art historian, Dr. Aaron Rosen, whose critical essay is included.) Rather, this subtle evocation is meant to invite each and all to reflect on our shared participation in the bane and blessing of oil and the automobile. We are all complicit in the "sins" of oil and the automobile just as we all share in the "grace" each provides. In the process, I want to invite the viewers to imagine a transformative way for us all to work together better and differently.

Finally, the long, silvery guard rail beams arranged to form an elongated X in the sculpture, may remind the audience of a Christian cross or, equally, the road sign for dangerous crossing, or the idea of a crossroads itself. Coming to a crossroads means

that there are options and the hope to get on a better road that leads to a better future.

The cross at the heart of "Stations" therefore fits the proposed location perfectly – it matches the fork in the road at Old Woodward Avenue and Woodward Avenue, just south of the suggested site in Birmingham. Thus, when driving past the sculpture, "Stations" can be experienced in an almost perfect way, as an invitation to a process of transformation: Moving on from dependency on fossil fuels in the past, to new, greener energy sources in the present and future.

The oil barrels, painted in 12 different shades of red, suggest blood that congeals, dries and quickens again, referencing the Stations of the Cross, life, death and the resurrection of Christ and, in a wider sense, the life cycle itself. However, the vicinity of a busy thoroughfare like Woodward Avenue in Metro Detroit, provides the work with an additional and slightly different layer of meaning: here, the rebirth of a city.

London, 13th May 2021

Roland Biermann

ROLAND BIERMANN

Artist Biography

G Roland Biermann was born in Bonn, Germany. He studied at New York University and lives and works in London.

Selected Exhibitions

- 2021 10 Gram Challenge, Royal Society of Sculptors, Dora House, London (forthcoming, group)
- 2021 Aesthetica Art Prize Exhibition, York Gallery, York (forthcoming, group)
- 2021 Monuments to the Future, Henry Luce Center, Washington DC (group, online)
- 2020 Shanghai Exposure Awards, Shanghai Photofairs, Shanghai (group, online)
- 2020 Virus, NIDA International Photography Symposium, Nida, Lithuania (group, public screening)
- 2019 Das kleine Format, Künstlerverein Malkasten, Düsseldorf (group)
- 2019 Embody, with Michael Müller, Stella Zhang and others, Galerie du Monde, Hong Kong, (group)
- 2019 Summer Exhibition, curated by Greville Worthington, Royal Society of Sculptors, London (group)
- 2019 Stations - Troubled Waters, curated by Marleen Hengelaar and Anikó Ouweneel, De Hoftuin / Hermitage Museum, Amsterdam (solo)
- 2018 Aesthetica Art Prize Exhibition, York Art Gallery, York (group),
- 2018 Stations, curated by Dr. Aaron Rosen and Jack Moody, Trinity Wall Street, New York (solo)
- 2017/8 Mein Lieblingsbild, Künstlerverein Malkasten, Düsseldorf (group)
- 2017 whiteout, Urban Arts Platform, Billings, Montana (solo)
- 2016/7 white cube / white wall, curated by Myriam Blundell, maestroarts, London (solo)
- 2016 Photography is Magic, curated by Charlotte Cotton, Aperture Foundation, New York (group)
- 2016 Stations, curated by Dr. Aaron Rosen and Terry Duffy, Barbican, London (solo)
- 2015 Journeys, curated by Joanne Rosenthal, Jewish Museum, London (group)
- 2015 Between Worlds, Renmin Gallery of the School of Arts, Beijing (group)
- 2014 white cube / white wall, German Embassy London (solo)
- 2013 snow+concrete, Goethe-Gallery, Hong Kong Arts Centre, Hong Kong (solo)
- 2013 Ophelia, 12 Star Gallery, Europa House, London (solo)
- 2013 Ophelia, White Room Capri, Capri (solo)
- 2012 snow+concrete, Galerie der Bayerischen Hofglasmalerei, Munich (solo)
- 2012 Objectified, curated by Roy Exley, Charlie Smith Gallery, London (group)
- 2011 Ophelia, Goethe-Institut Paris, Paris (solo)
- 2010 metamorphosis, curated by Myriam Blundell, Ambassador's Gallery, German Embassy London (solo)
- 2010 snow+concrete, curated by Prof. August Heuser, Dommuseum Frankfurt, Frankfurt (solo)
- 2009 Fault Line / Art in the Age of Anxiety, curated by Sarah Elson, Nunnery Gallery, London (group)
- 2008 Fight Aids Monaco, Salon Méditerranée, Monte Carlo (group exhibition and charity auction)
- 2008 snow+concrete, University of Glasgow, Glasgow (solo)
- 2007 multicomplexifications, curated by Roy Exley, Nunnery Gallery, London (group)
- 2006 Panorama (with Barbara Wolff), Galerie Villa Ruh, Zingst (two-person show)
- 2006 Rencontres Internationales de la Photographie, Ateliers SNCF, Arles (group)

- 2005 Apparitions, curated by Christoph Schaden, Linhof-Galerie, Munich (solo)
- 2005 Photoespaña, Descubrimientos, Madrid (group)
- 2005 Imagine, Wellcome Trust / BBC, Royal Albert Hall, London (group)
- 2005 Apparitions – The Triptychs, St. Mary Bow Church, London and Johanneskirche, Düsseldorf (solo)
- 2003 Das kleine Format, Künstlerverein Malkasten, Düsseldorf (group)
- 2002 Meistbietend, Kunstverein Region Heinsberg, Heinsberg (group)
- 2001 Dimension 4, kjuh Kunstverein, Cologne (solo)
- 2001 8. Rohkunstbau, curated by Arvid Boellert and Stefan Skowron, Schloss Gross-Leuthen, Berlin-Brandenburg (group)
- 2001 Wahrnehmung des Anderen, Galerie Fellner v.Feldegg, Krefeld (with Rosy Beyelschmidt and C. Ferraris)
- 2000 Du sollst nicht töten, kjuh Kunstverein, Cologne (with Jaschi Klein and Harold Koopman)

Grants

- 2017 Trinity Wall Street, New York
- 2016 J. Paul Getty Jr. Trust, London
- 2015: King's College, London,
- 2015 Renmin University of China, Beijing
- 2014 German Embassy London/German Foreign Office, London/Berlin
- 2010 Think German, German Foreign Office, Berlin/London
- 2005 Arts Council England, London
- 2004 Goethe-Institut, London
- 2001 VIII. Rohkunstbau, SPI, Berlin-Brandenburg

Competitions / Prizes / Awards

- 2021 Aesthetica Art Prize, York, longlisted
- 2020 Shanghai Exposure Award, Shanghai, finalist
- 2020 Virus Competition, NIDA International Photography Symposium, finalist
- 2019 Art + Christianity Award, London, longlisted
- 2018 Aesthetica Art Prize, York, longlisted
- 2010 ThyssenKrupp Weissblechkalenderprojekt: winner
- 2008 Artist of the Month, German Embassy London: winner
- 2006 ThyssenKrupp Weissblechkalenderprojekt: winner
- 2005 Imagine - Wellcome Trust, London: highly commended

Appointments

- 2018 Royal Society of Sculptors (MRSS), London
- 2007 Deutsche Gesellschaft für Photographie (German Photographic Society, DGPh), Cologne

Residencies

2017 Rocky Mountain College, Billings, Montana
2012 Bayerische Hofglasmalerei Gustav von Treeck, Munich
2009 Signy and Olaf Willums Foundation, Mas des Gravers, Provence

Commissions (selection)

2019 Stations 2: Stichting Artway, Zwolle, The Netherlands
2015 Stations 1: Art Stations / Stations Art and Passion, London
2010 snow+concrete 1 and 9: Dommuseum Frankfurt, Frankfurt
2009 Untitled (large format colour photographs), ThyssenKrupp, Düsseldorf / Essen
2006 black&white photographs on tinplate, ThyssenKrupp, Düsseldorf / Essen

Collections (selection)

Dommuseum Frankfurt; German Embassy Bucharest; German Embassy London; Mannesmann Röhrenwerke
Duisburg; ThyssenKrupp AG, Düsseldorf/Essen; Yellowstone Art Museum, Billings, Montana.
Private collections in France, Germany, Italy, Japan, Monaco, Spain, the UK and the US.

Represented by Galerie du Monde, Hong Kong: www.galeriedumonde.com

Studio: The Nunnery, Unit F2, 181-183 Bow Road, London E3 2SJ

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g roland biermann



stations

LONDON | NEW YORK

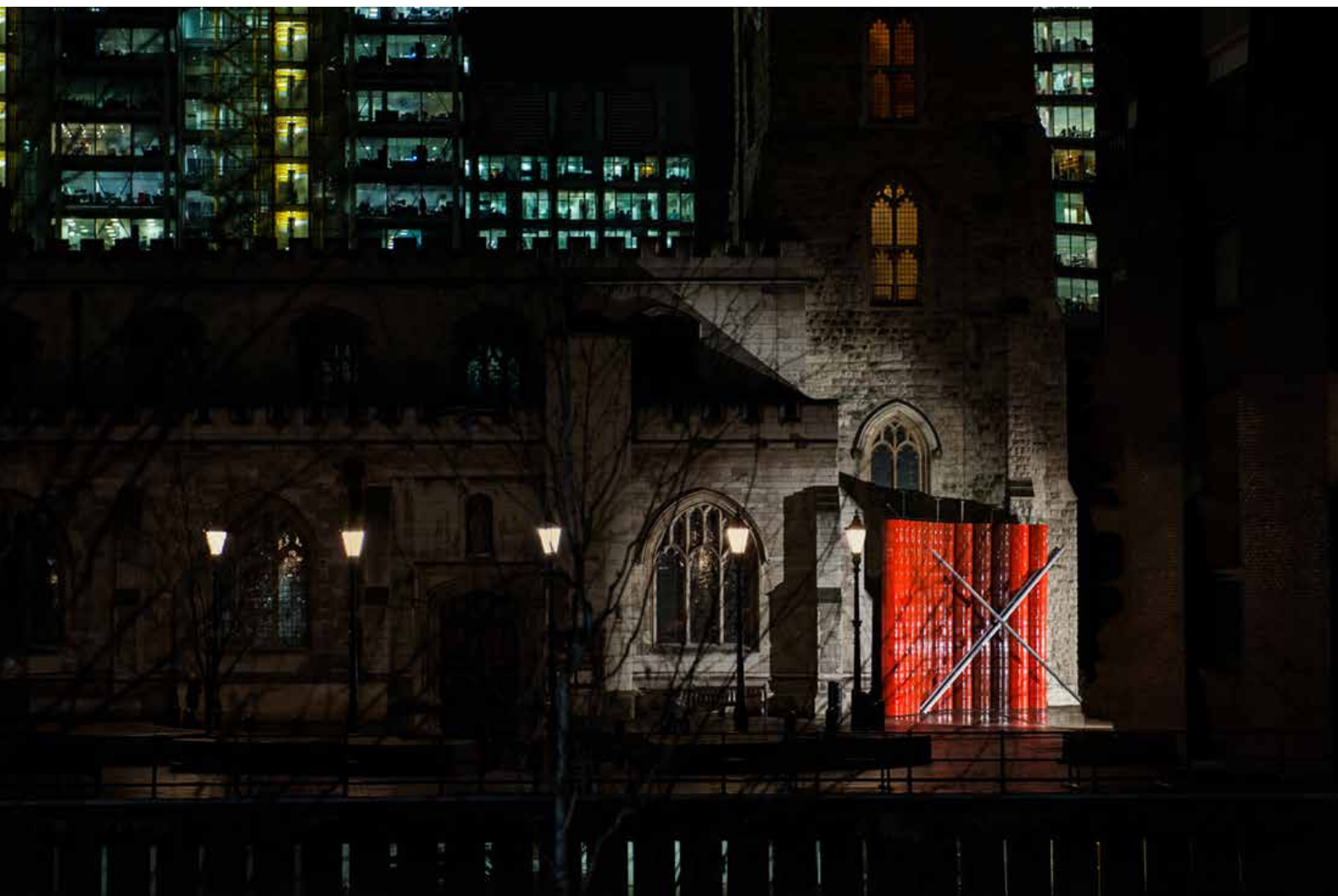


G Roland Biermann, Stations, Barbican, London, © G Roland Biermann / Anne Schwarz, 2016

Revelations and Apparitions: Thoughts on G. Roland Biermann

Dr Aaron Rosen

The great painter Barnett Newman remarked once that artists are birds, not ornithologists. The irony, of course, was that his comment, and his many essays, proved Newman was actually quite happy to put on his binoculars and train a critical eye on himself and other practitioners. G. Roland Biermann reminds me of Newman's words, and his works, on several levels. On the one hand, Roland also belongs to that rare species represented by Newman, an artist equally talented at producing art and reflecting upon it. And Roland is especially gifted when it comes to considering the religious iconography, themes,



G Roland Biermann, Stations, Barbican, London, © G Roland Biermann / Anne Schwarz, 2016

and implications of his works. To tinker with Newman's analogy, artists sometimes reveal themselves to be priests, capable of celebrating the mysteries of the divine, but they seldom turn out to be theologians, with a talent for exegesis. As both an art historian and theologian, writing about this exhibition thus represents a formidable challenge: to keep pace with an artist eminently capable of illuminating his own work.

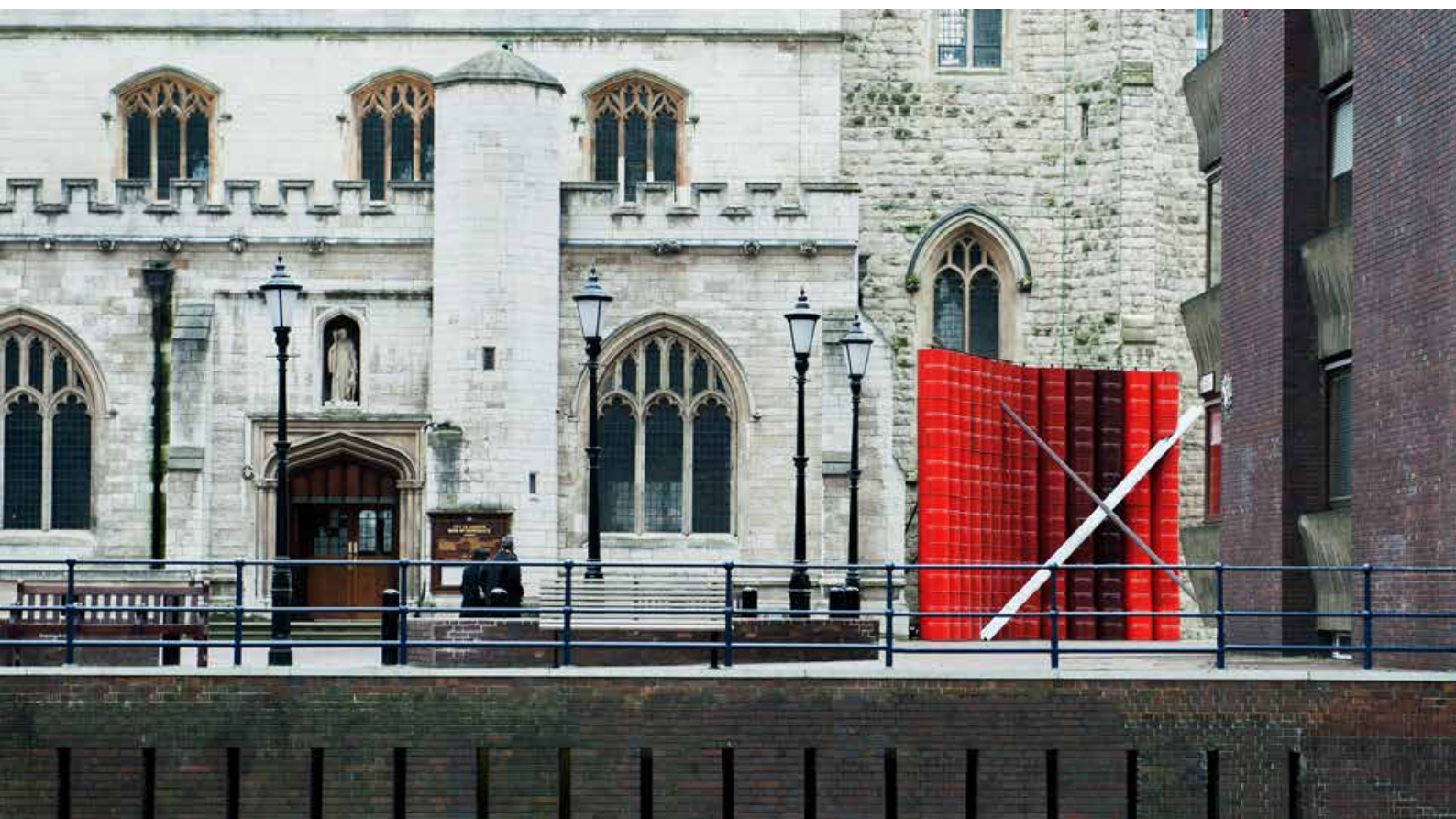
Fortunately, Newman offers a productive place to begin. The Abstract Expressionist is one of Roland's favorite artists, and Roland has been captivated for years by *The Stations of the Cross—Lema Sabachthani* (1958-66), arguably Newman's magnum opus. Over the past several years, Roland and I have spoken many times about his ambition to create his own stations, which culminated this past Lent in the sculpture he produced for the Barbican terrace as part of my *Stations of the Cross* exhibition, staged in fourteen venues across London. The centuries-old Christian practice of praying the stations, which commemorates the events of Jesus' Passion, held an intrinsic allure for Roland, who has been interested throughout his career in ritual and narrative structure. But Newman gave Roland permission to think about the stations in a way that



G Roland Biermann, *Stations*, Barbican, London, © G Roland Biermann / Anne Schwarz, 2016

mapped even more closely to his artistic practice. What most intrigued Newman about the stations, the painter once said, was the challenge of capturing fourteen variations on a single theme. While traditionally the stations are comprised of a narrative sequence from Jesus' condemnation to his crucifixion and entombment, Newman saw all fourteen as permutations on one excruciating moment: Jesus' haunting cry from the cross, "'Eloi, Eloi, lema sabachthani?'" which means, 'My God, my God, why have you forsaken me?'" (Mark 15:34). Newman's approach to the Passion, utilizing serial repetition to probe for a singular essence—both artistically and theologically—is precisely what compelled Roland to create his own *Stations*.

G Roland Biermann, *Stations*, Barbican, London, © G Roland Biermann / Anne Schwarz, 2016

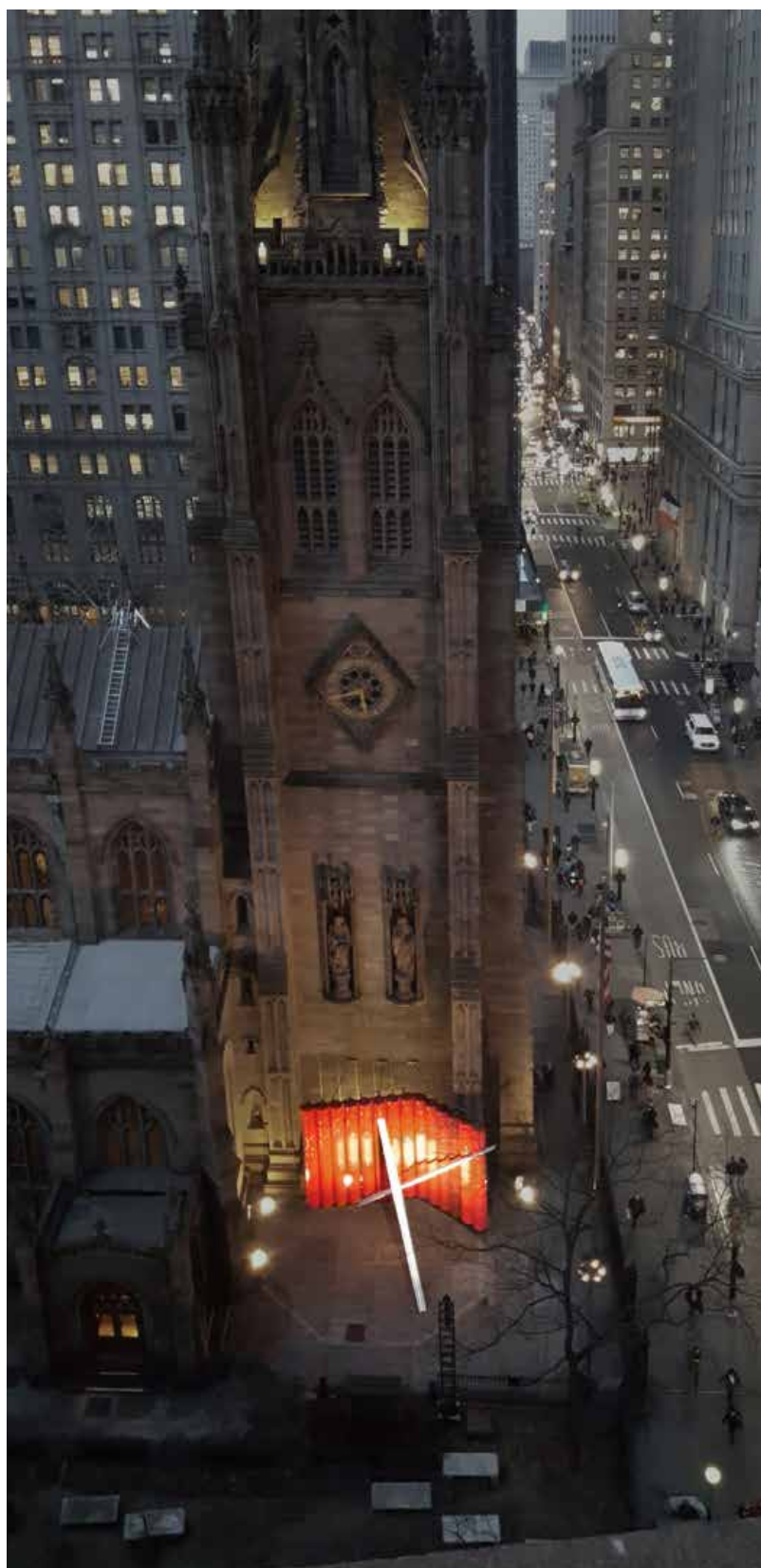




Roland ambitiously set out to express both the character of the ninth station—in which Jesus falls for the final time—and the *via dolorosa* as a cohesive whole. The backdrop of the piece was formed by oil barrels positioned in fourteen columns, with each band painted a different shade of red. The colors ranged from vibrant cadmium to burgundy and back to bright red, suggesting blood that runs, congeals, and quickens anew, referencing the death and resurrection of Christ as well as the miraculously liquefying blood of San Gennaro in Naples. These vertical “zips” (Newman’s phrase) create a vast expanse of color, reminiscent of an Abstract Expressionist canvas. But Roland interrupts this panorama with violent urgency. Two motorway crash barriers slice through the air, narrowly missing each another before piercing the wall behind. Jesus’ fall finds a contemporary echo in the everyday tragedy of a car crash. Symbolically, the barrels become containers of both blood and oil, an emulsion equal parts sacred and profane. This focus on bodily trauma returns Roland to a theme he has examined before, as in *Apparitions* 32 and 33, which evoke the iconography of the Flagellation. Where Newman believed the kerygma of Christ was to be found in his final syllables, Roland looks for meaning in the last shudders of Jesus’ convulsing body.

Newman’s *Stations* constitute a microcosm of his work at large. As Yve-Alain Bois aptly puts it, Newman’s oeuvre functions like a “deck of cards,” offering almost infinite variations within a deceptively simple format. The same might be said of Roland’s corpus. Throughout his career, Roland has consistently worked in series, several of which are represented within this exhibition (and indeed *Stations* constitutes its own *Urbild*, which will no doubt spawn future iterations). Roland’s studio practice resembles that of a scientist in a laboratory, alternating variables against a control, scrupulously testing and recording results. And yet, it is important not to miss the playfulness and subversiveness in Roland’s process.

Speaking about his predilections for series, he says, “Sometimes they’re sequential but not always. Sometimes they go along with what science promises, but sometimes they don’t.” This is especially true in his large snow + concrete polyptychs. “If you read them left to right,” Roland comments, “it seems like the snow is gradually melting and then rebuilding itself to its initial shape. So it’s obviously something that scientifically wouldn’t work, but one could also see it as a metaphor for the life cycle. On a larger scale it works.” And this is the key to understanding the artist’s abiding interest in series. In each new group of work he establishes a seemingly ineluctable logic, coaches our expectations, only to undermine them. What interests Roland in systems and patterns might seem, *prima facie*, to be how they ramify and self-replicate, but at a deeper level what truly fascinates him is how systems falter and fail. This meta-comment on the nature of systems, which runs throughout Roland’s work, takes on different points of emphasis in each new series, and indeed each new exhibition. In his video work *White Cube/White Wall* (2014), Roland examined how both political and artistic hegemonies are constructed, dismantled, and reconfigured—often in tandem. A small, silent team of workers, clad in monochrome white, stack and un-stack Styrofoam blocks in a curiously hypnotic performance. Created to coincide with the twenty-fifth anniversary of the fall of the Berlin Wall, Roland’s work manages to bring a fresh eye to events already saturated by representation. The choice of Styrofoam is a classic example of Roland’s penchant for injecting unexpected meanings into otherwise banal materials. Faced with depicting the impossible weight of history concentrated in the Berlin Wall, the artist chooses instead to expose the “unbearable lightness” of its memory, to re-appropriate Kundera’s phrase. Viewed from on high, from a God’s eye perspective, the act of constructing this wall—or perhaps any barrier—appears naïve, comic, and potentially even tragic.

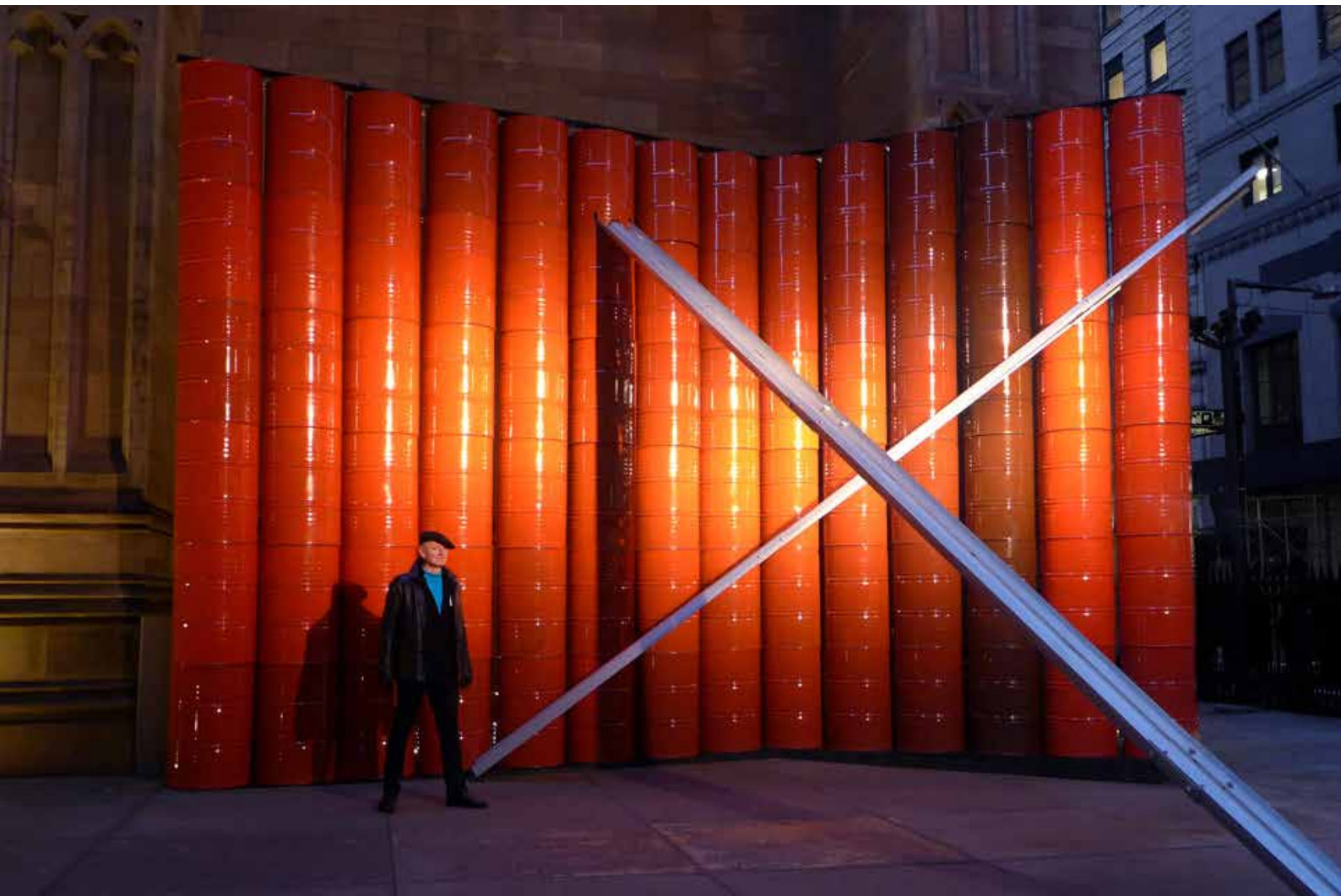


G Roland Biermann, *Stations*, Trinity Wall Street, New York, 2018,
© G Roland Biermann / Pat Hreljanovic, 2018

Indeed, we might recall the brilliantly nonsensical premise of a story by Kafka, in which the Great Wall of China is intended to form the foundations for a new Tower of Babel, laying the groundwork of a construction which, were it ever to be attempted, would crush humanity beneath it. Roland's "White Wall," rendered in chunks of packing material, becomes a symbol not only of political but theological impotence. The false pieties of the art world, for their part, fare no better. The ideal of a pure "White Cube" of aesthetic contemplation, fenced off from the impurities of history, proves impossible. For each act of creation, Roland suggests, there is an equal and opposite act of deconstruction coming.

The interlacing ironies and wordplays of a work like White Cube/White Wall might strike some viewers as quintessentially postmodern. And there is certainly an element of cheeky pastiche that runs through Roland's work, perhaps most evidently in Apparitions, in which he frequently riffs on the iconography of traditional Christian art. Lazarus, a recurring figure in Apparitions, does not shed his bandages from the tomb but rather struggles free from a heap of cling-film, as if catching his breath after a sex-game gone wrong.

G Roland Biermann, Stations, Trinity Wall Street, New York, 2018, © G Roland Biermann / Lynn Goswick, Trinity Wall Street, 2018





G Roland Biermann, Stations, Trinity Wall Street, New York, 2018, © G Roland Biermann, 2018

In Apparition 17, Roland sticks plasters where we might expect to see stigmata. And in 37 he turns two deflated air mattresses into a rather flaccid crucifix. One of the most intriguing works in the series is #19, which seems to reference the story of Belshazzar's Feast in the Book of Daniel, the subject of Rembrandt's masterpiece in the National Gallery, in which a floating hand inscribes a cryptic prophecy only Daniel can discern. Rather than a Babylonian palace, Roland sets the scene in an abandoned tenement, with blackened, broken windows. A woman's hand scratches out a jagged line, in which we can almost hear the blood-curdling screech of fingernails scraping across a blackboard. With a sardonic touch, Roland suggests that what we so badly want to be prophecies might turn out to be gibberish, or the idle scribbles of a bored graffitist.

Despite the apparent irreverence in this series, David Jasper makes a compelling case when he claims: In no sense [is Apparitions] postmodern, for this work is rooted in story and antiquity, these photographs present a disturbing field for contemporary Christian theology, for its antique images remain in them, yet fleeting...separated from the assurances and foundations that would seem to guarantee their legitimacy ...

To me, Roland's work seems to vibrate between the modern and the postmodern, and it is this intentionally ambiguous self-positioning that is one of his greatest strengths. He feels for the fractures of tradition with the seriousness of an arch-modernist, yet enjoys juggling and juxtaposing references with a postmodern sleight of hand. Newman famously claimed at mid-century that "Instead of making cathedrals out of Christ, man, or 'life,' we are making it out of ourselves, out of our own feelings. The image we produce is the self-evident one of revelation, real and concrete." To Newman's "real and concrete" revelations, Roland responds with haunting, evanescent Apparitions. And yet, his dream is not so different. In his own way, Roland still sets out to make cathedrals.

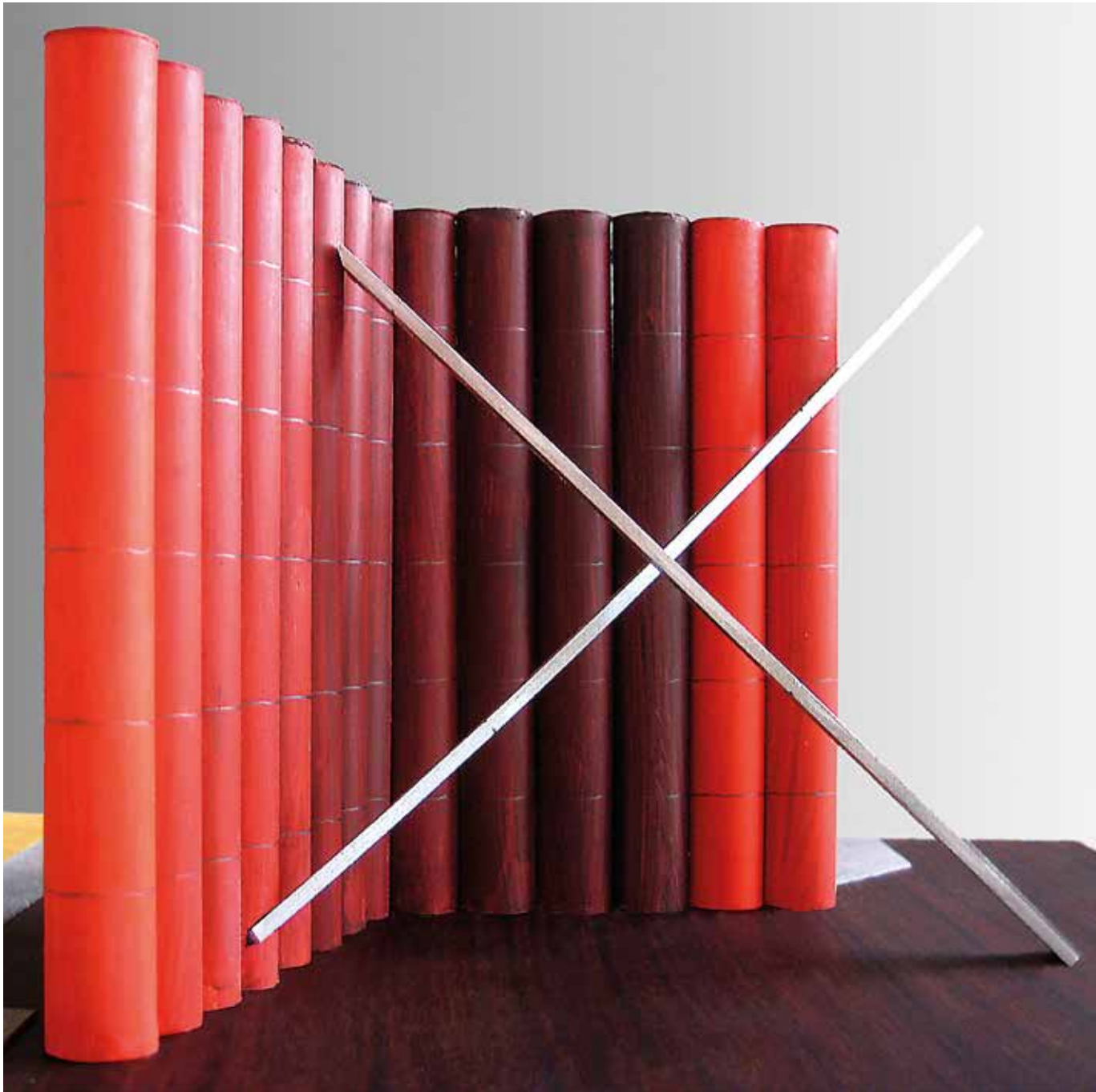
DR AARON ROSEN is the author of *Imagining Jewish Art and Art and Religion in the 21st Century*, named one of the best books of 2015 by *The Times*. He is the editor of *Religion and Art in the Heart of Modern Manhattan* and *Visualising a Sacred City*: London, Art and Religion.

G Roland Biermann, *Stations*, Trinity Wall Street, New York, 2018, © G Roland Biermann / Pat Hreljanovic, 2018

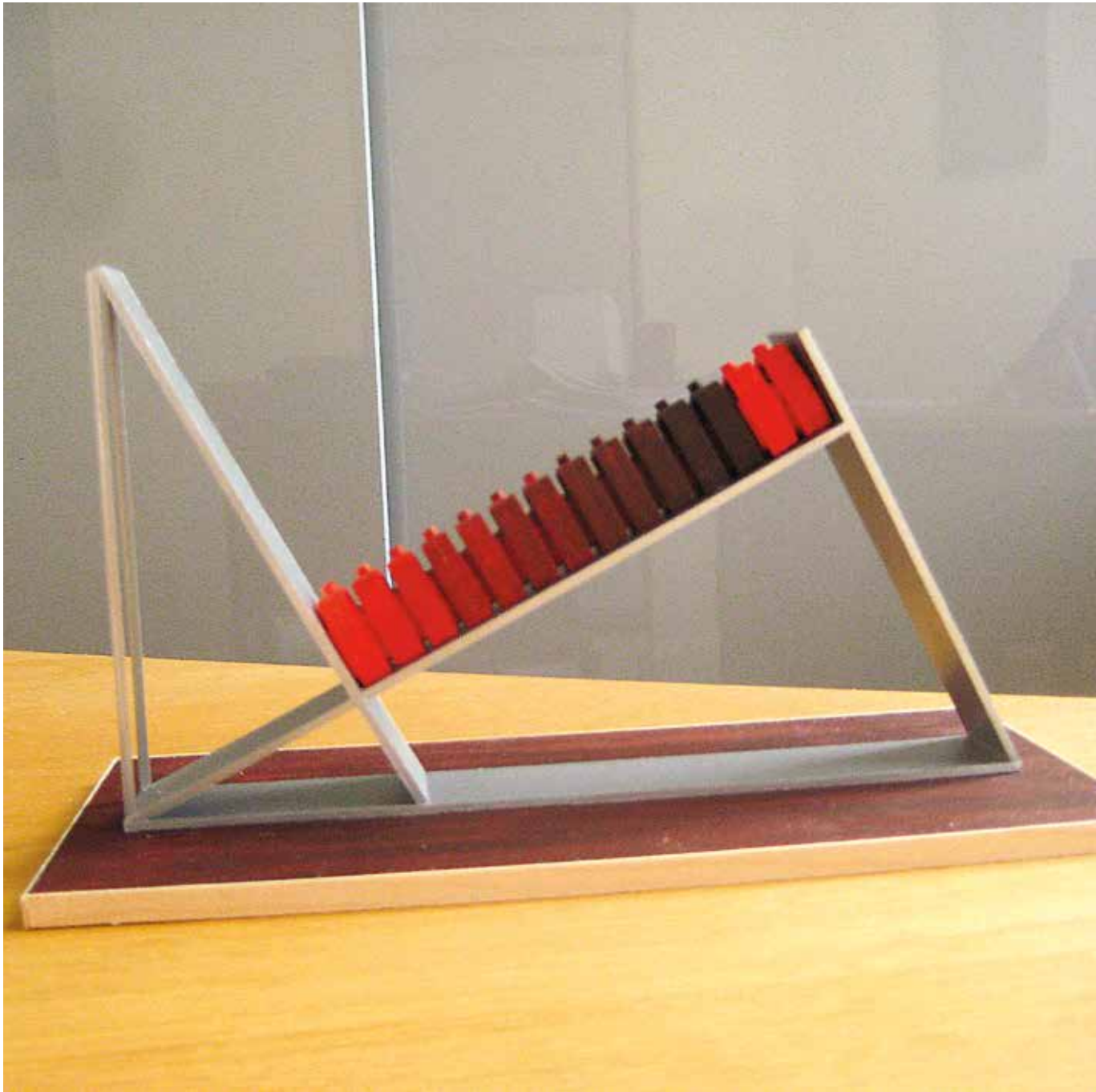


g roland biermann
STATIONS
additional materials and works

models



STATIONS
architectural model, scale: 1:50,
on plywood base

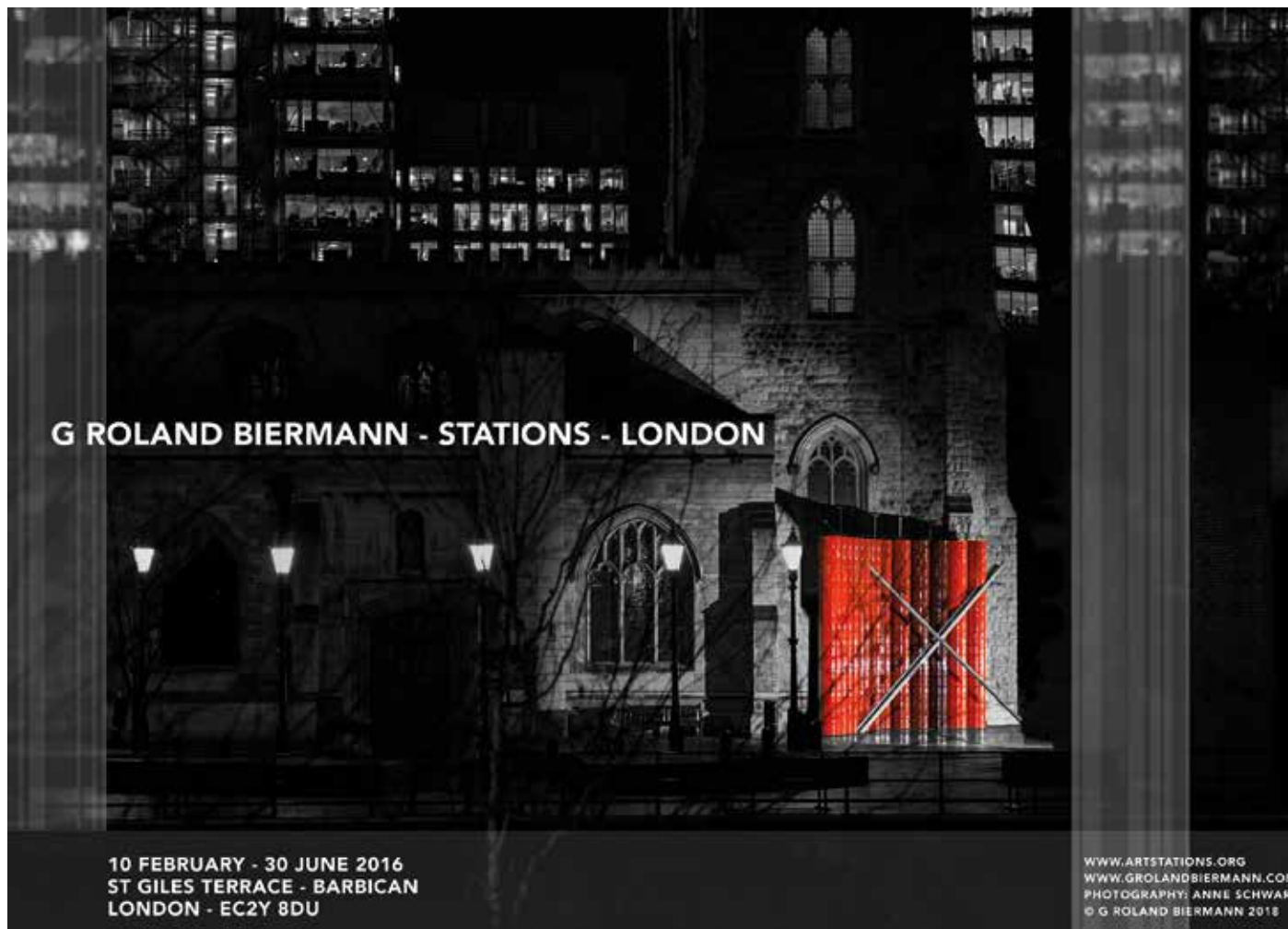


STATIONS - STUDY 2017
architectural model, scale: 1:20,
on plywood base

edition prints



STATIONS - LONDON (DAY)
 archival pigment print, 50 x 70 cm (19.68 x 27.56 in),
 edition of 30 + 2 AP, 2018

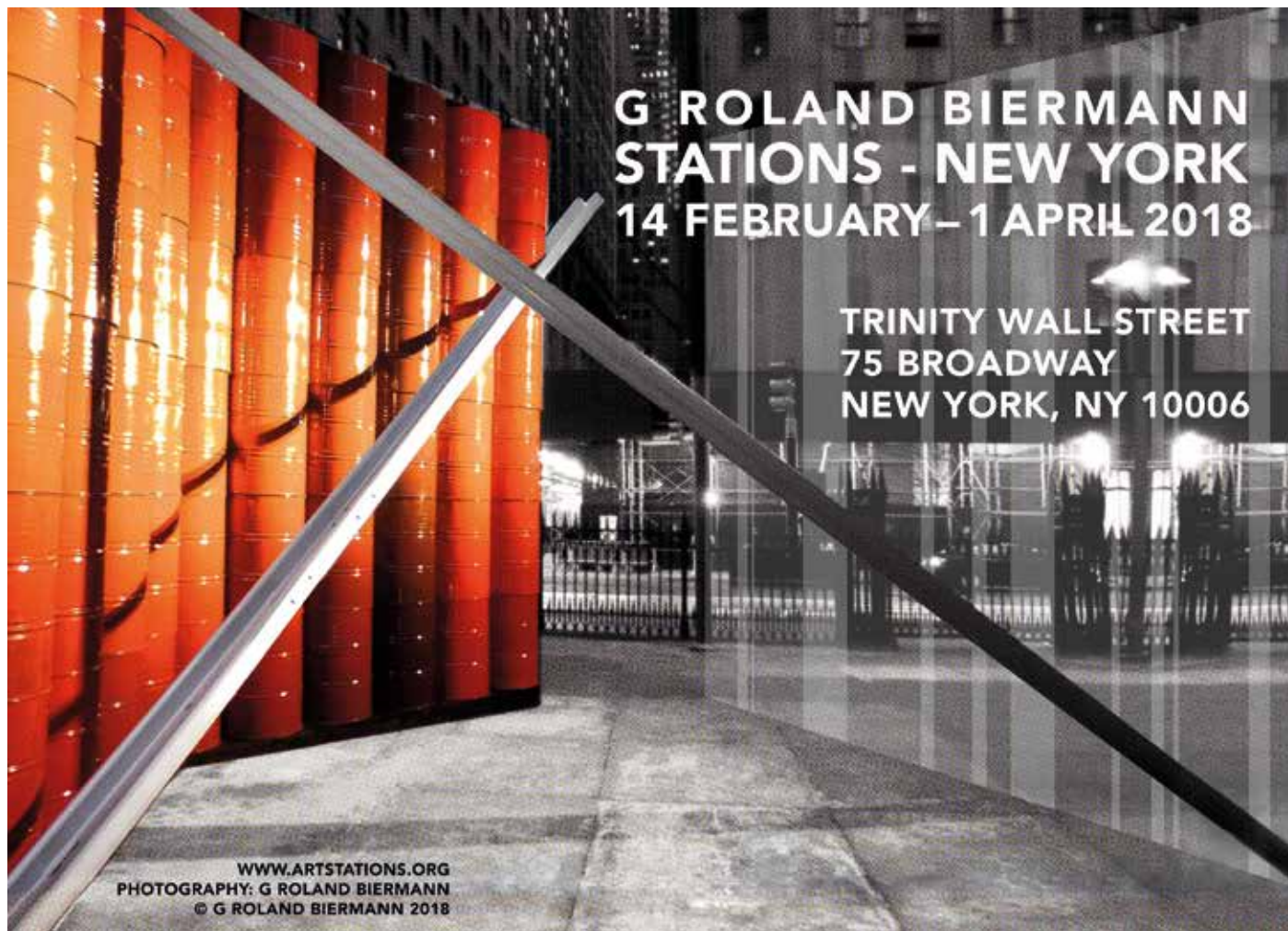


STATIONS - LONDON (NIGHT)
archival pigment print, 50 x 70 cm (19.68 x 27.56 in),
edition of 30 + 2 AP, 2018



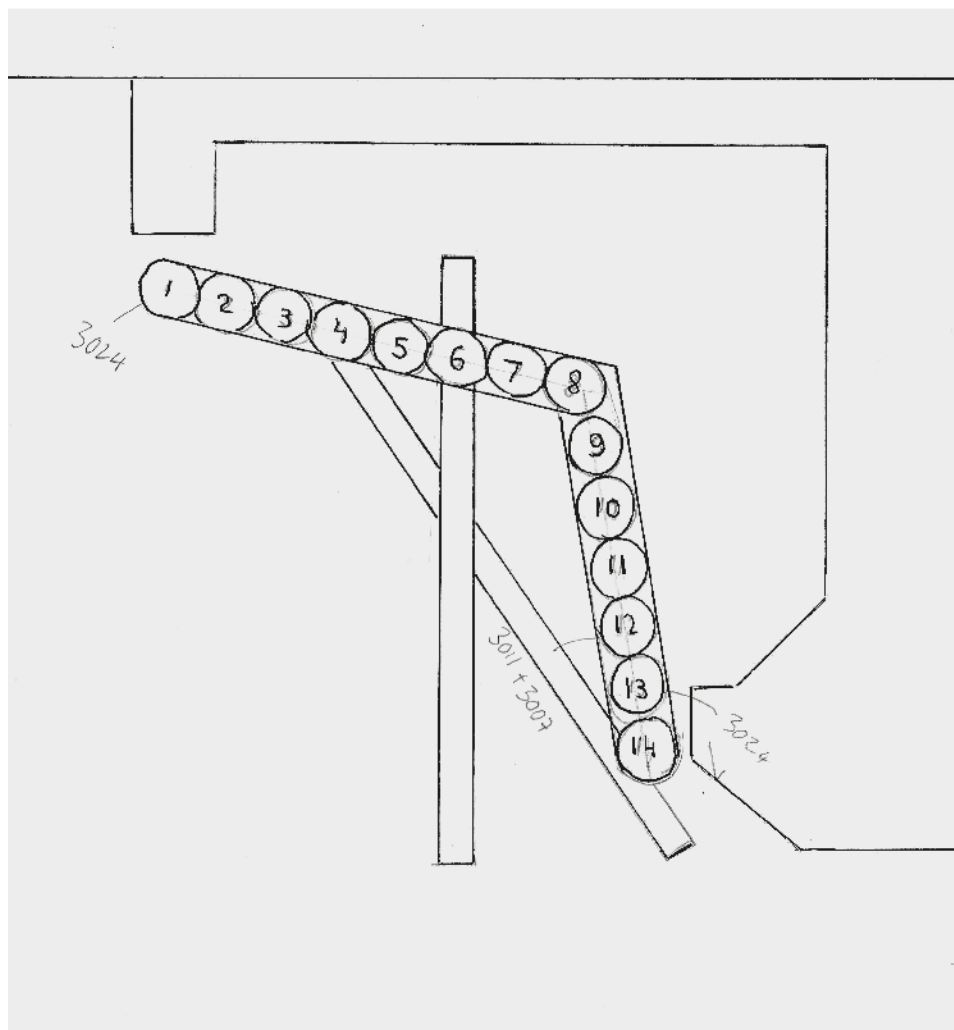
STATIONS - NEW YORK (DUSK)

archival pigment print, 90 x 50 cm (35.43 x 19.68 in),
edition of 30 + 2 AP, 2018



STATIONS - NEW YORK (NIGHT)
archival pigment print, 50 x 70 cm (19.68 x 27.56 in),
edition of 30 + 2 AP, 2018

drawings



G. Roland Biermann

Stations

Installation in situ:

St. Giles' Terrace

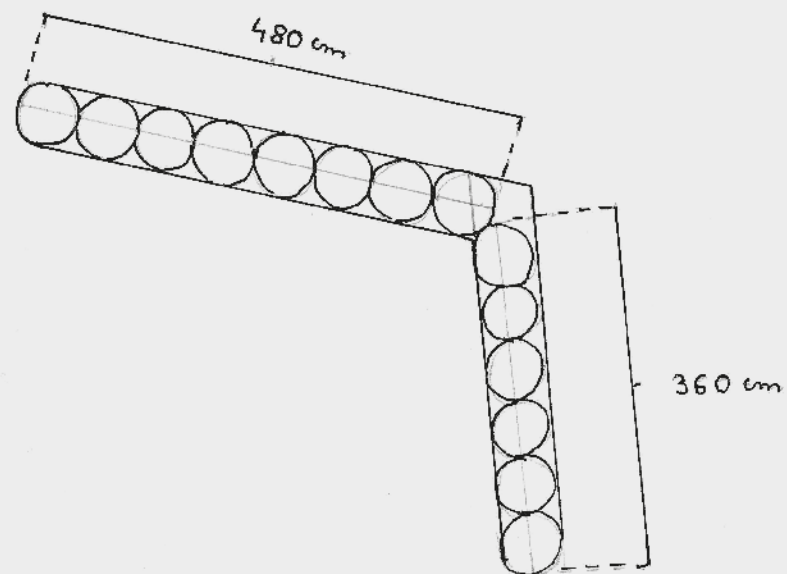
Barbican, London

Aerial view

13 - 12 - 15

STATIONS STUDIES

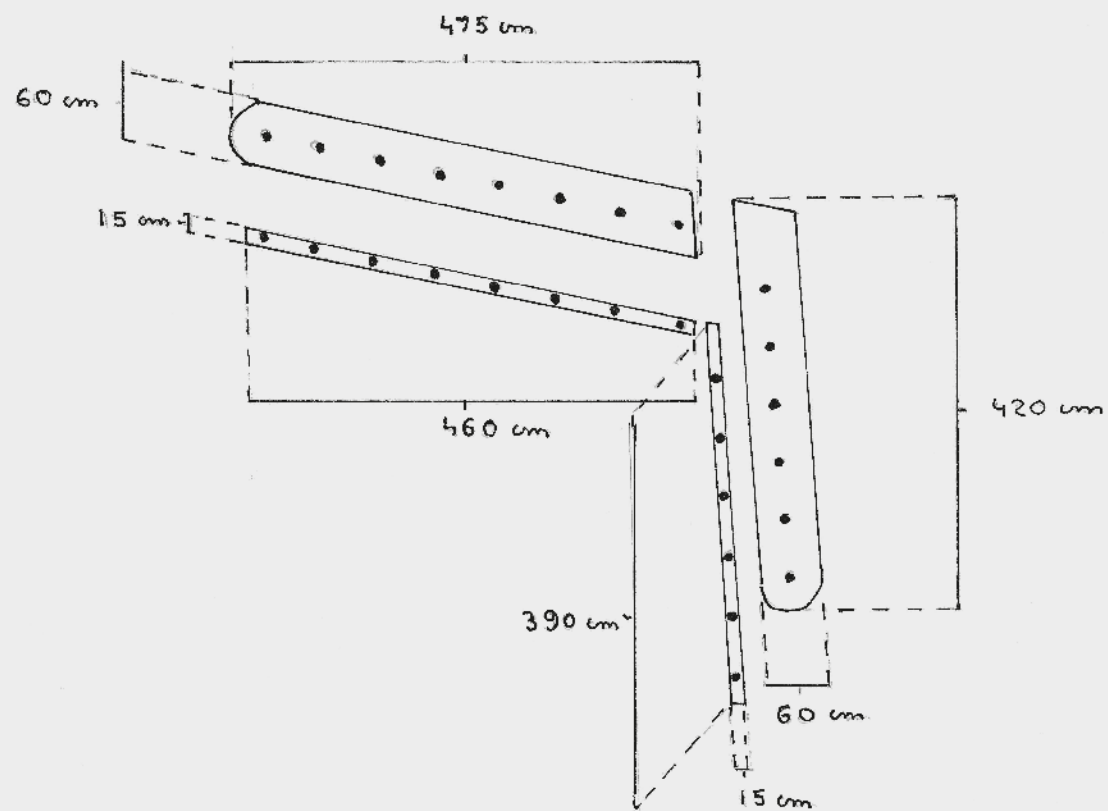
G. Roland Biermann / Stations / Oil barrels on base / Aerial view



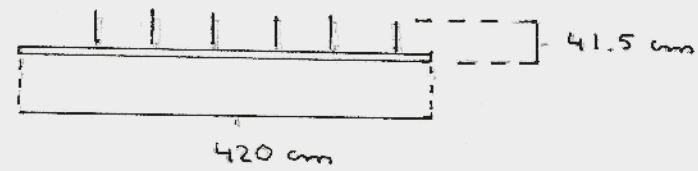
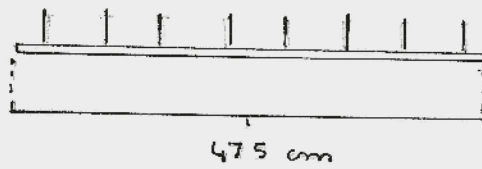
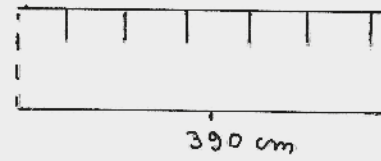
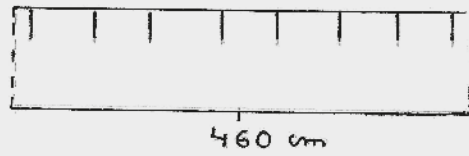
13 - 12 - 15

STATIONS STUDIES

G. Roland Biermann / Stations / Base+Top / Aerial view / 13-12-15

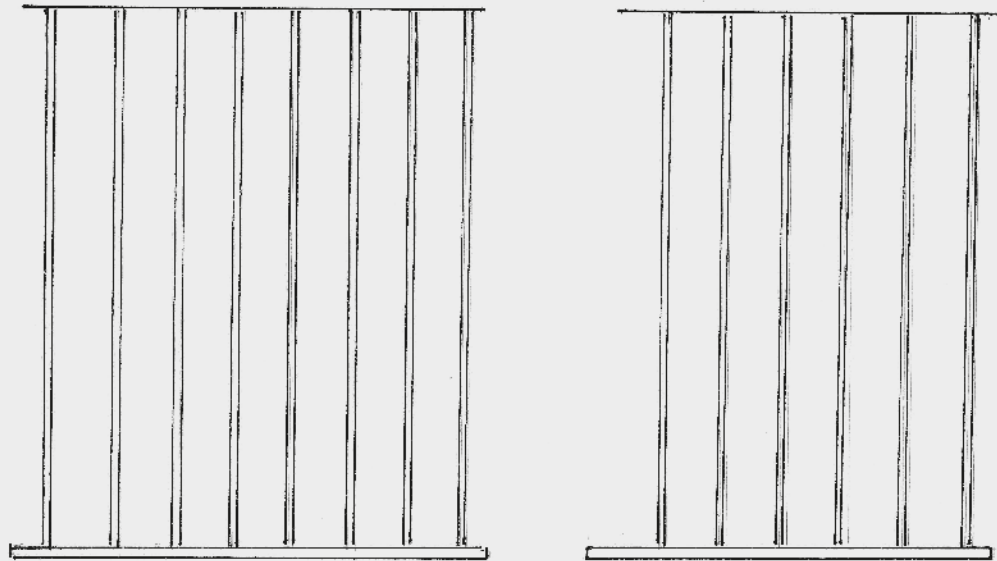


STATIONS STUDIES



G. Roland Biermann / Stations / Base+Top / Side view / 13 - 12 - 15

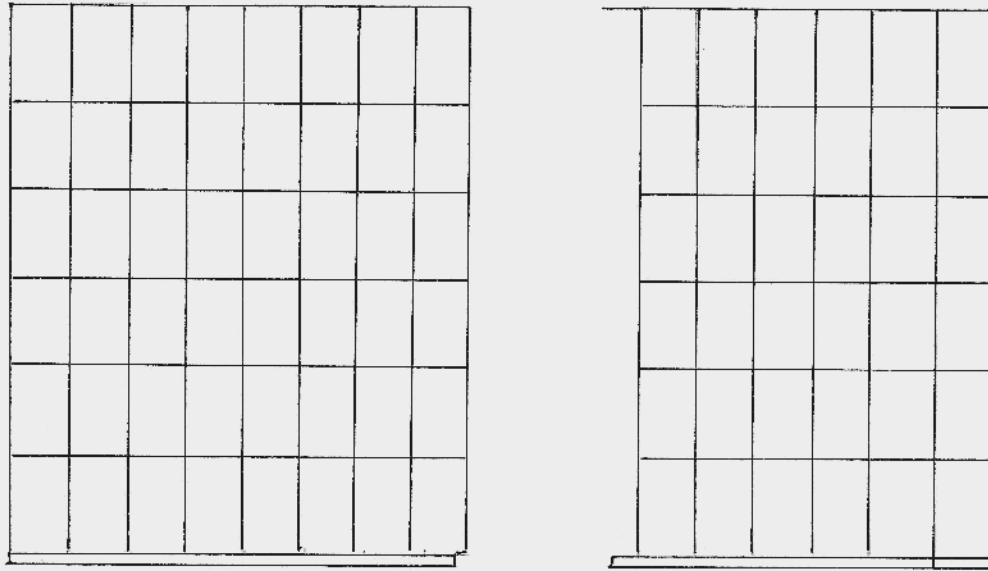
STATIONS STUDIES



G. Roland Biermann / Stations / Base, Top + Steel Tubes / Side view

13 - 12 - 15

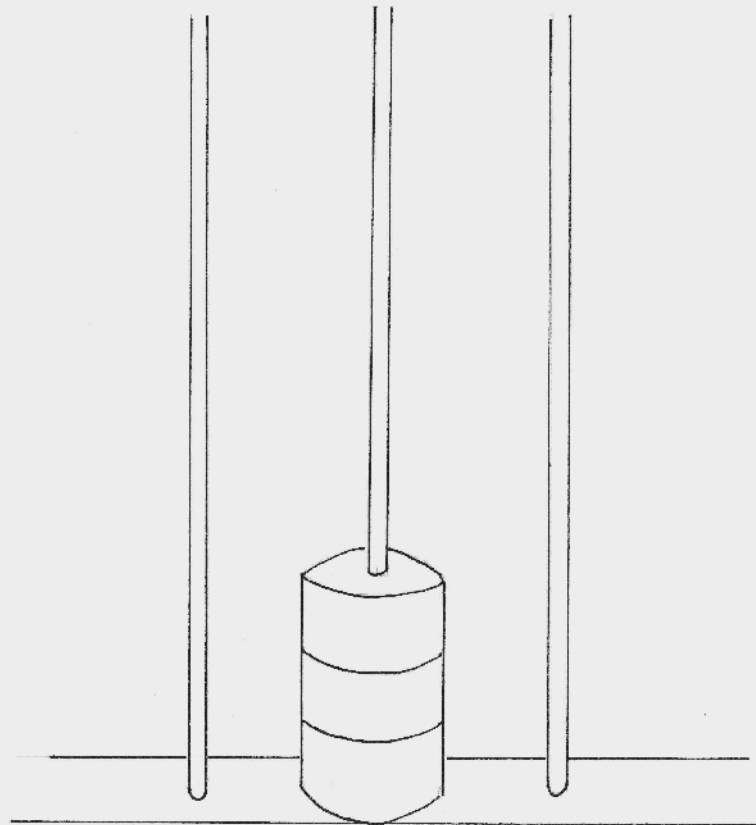
STATIONS STUDIES



G. Roland Biermann / Stations / Base, Top + Oil Barrels / Side view

13 - 12 - 15

STATIONS STUDIES



G. Roland Biermann / Stations / Steel

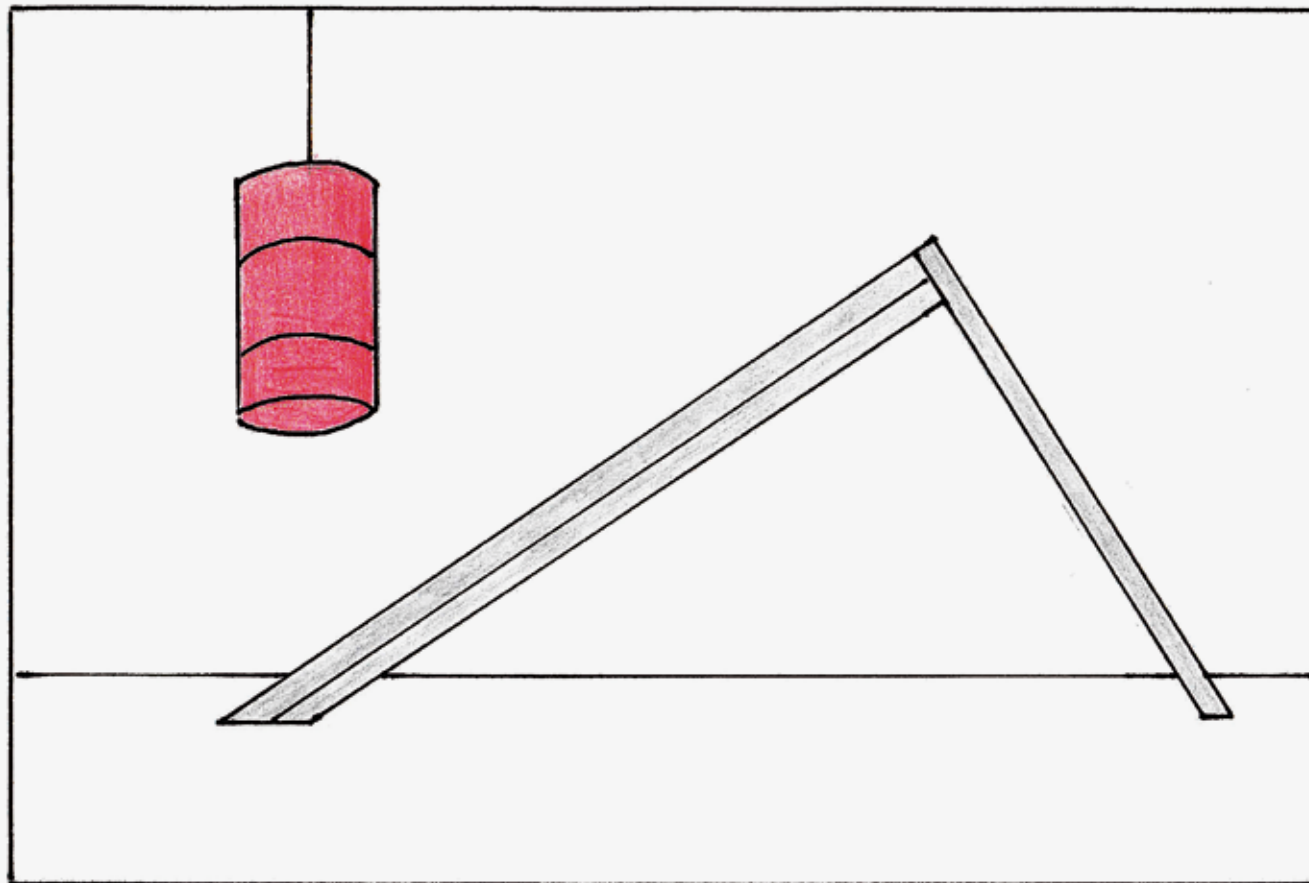
Tubes on Base with Oil Barrel / Side view

13 - 12 - 15

STATIONS STUDIES

Stations / Study

Oil barrel, ceiling-suspended + floor-standing
Crash barrier sculpture

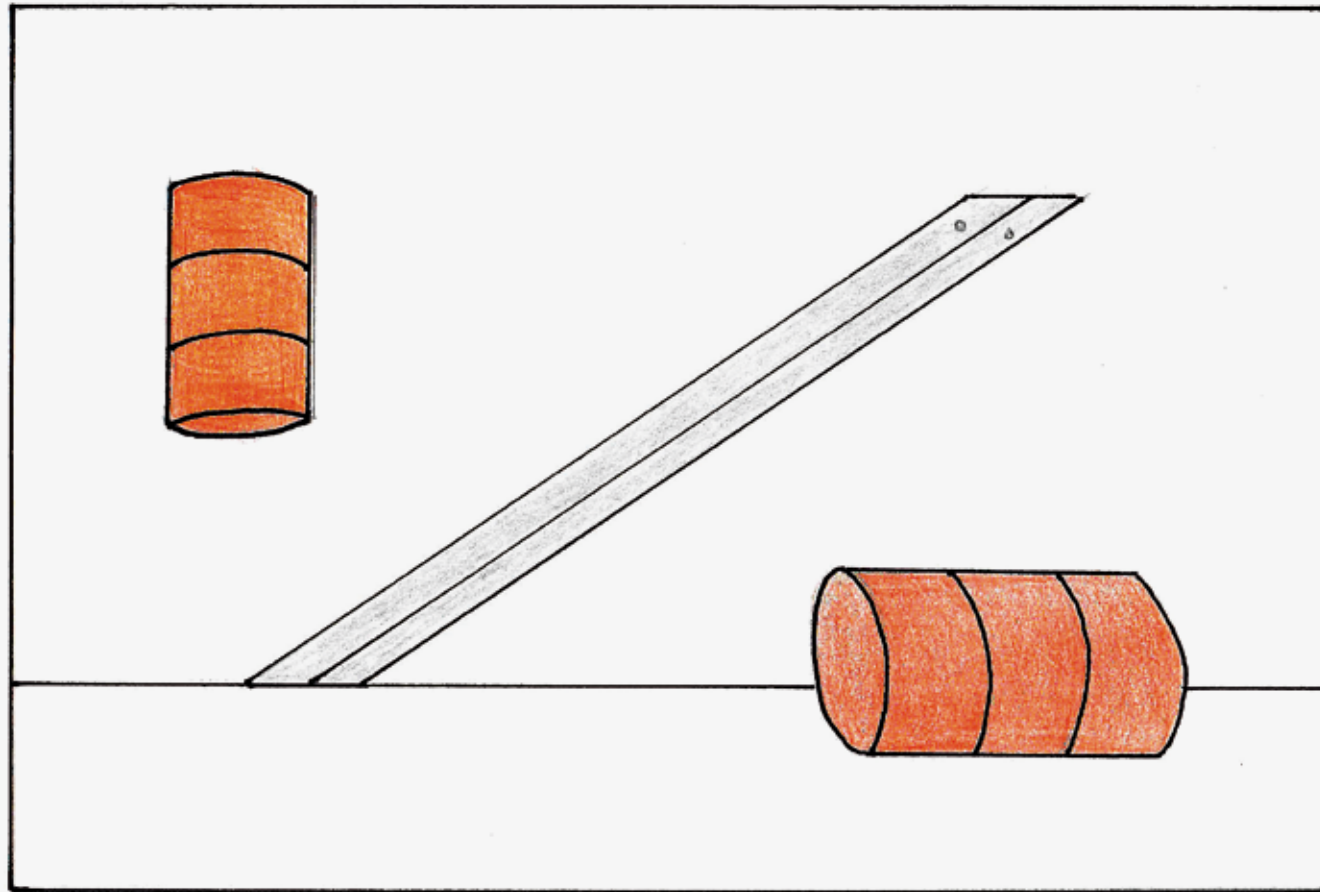


13 - 05 - 18

G. Roland Biermann

Stations / Study

Oil barrel + crash barrier, wall-mounted +
oil barrel on floor

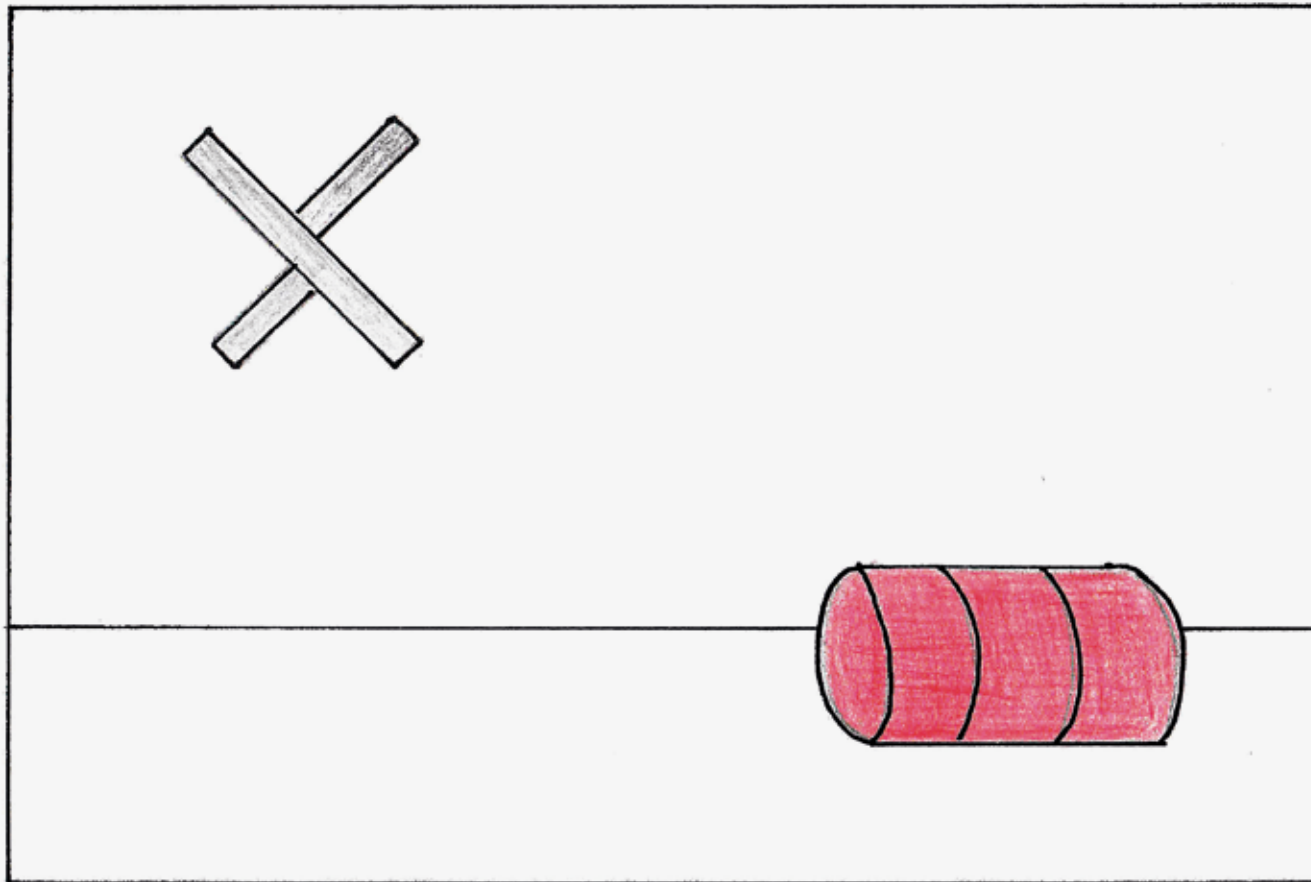


13 - 05 - 18

G. Roland Biemann

Stations / Study

Modified crash barrier parts, wall-mounted
+ oil barrel on floor

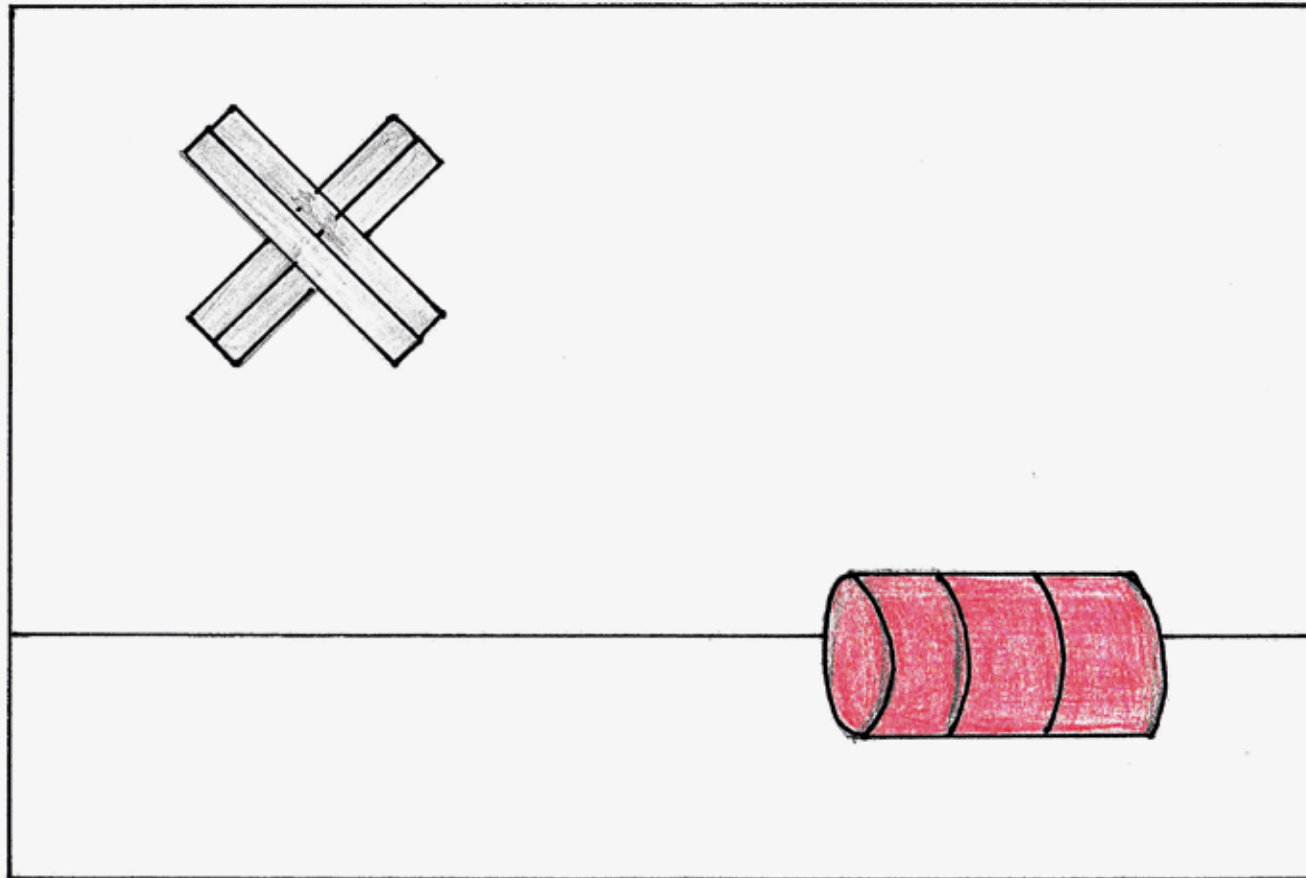


17-05-18

G. Roland Biemann

Stations / Study

Crash barrier cross, wall - mounted +
oil barrel on floor

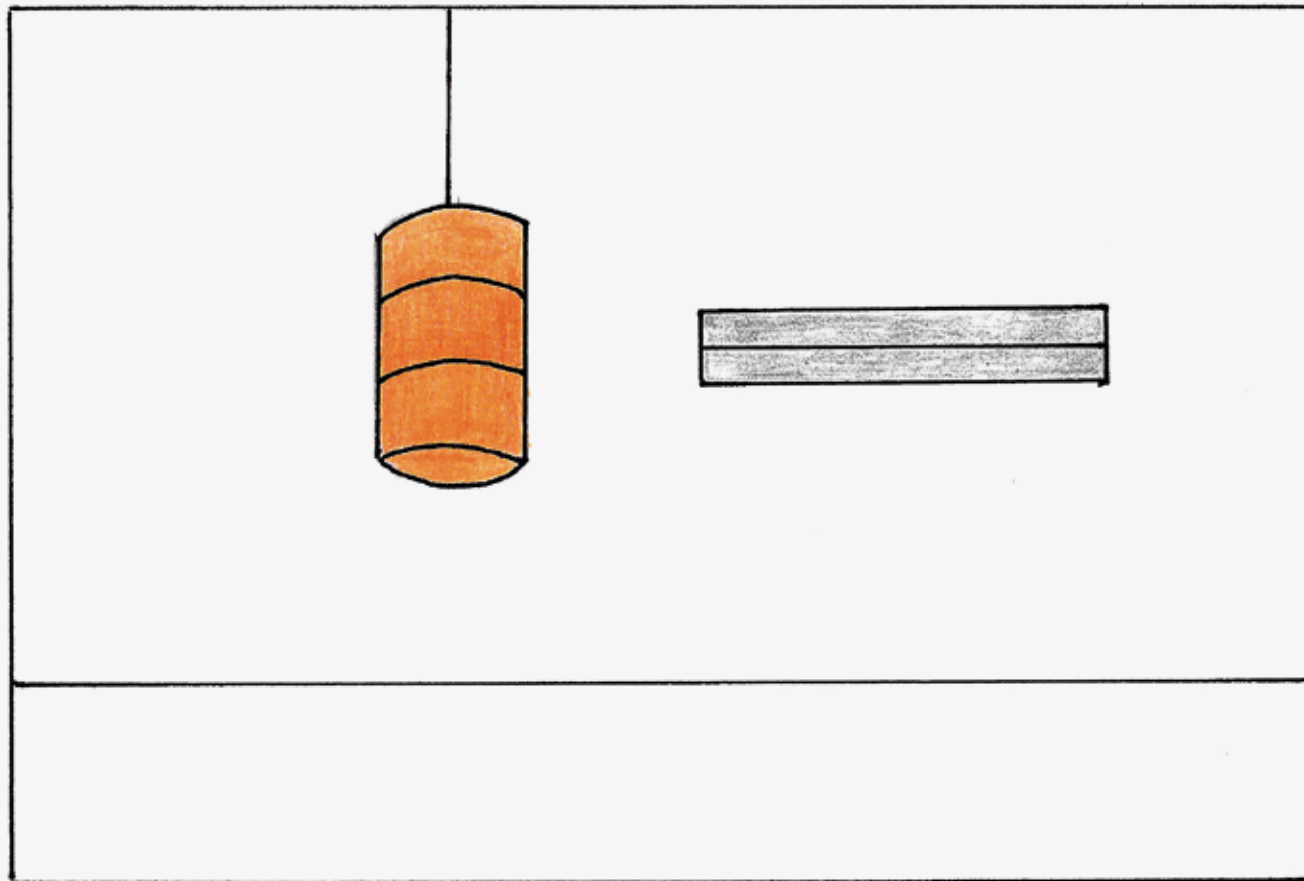


17 - 05 - 18

G. Roland Biermann

Stations / Study

Oil barrel, ceiling - suspended + crash
barrier, wall - mounted



17 - 05 - 18

G Roland Biemann

video documentation



**STATIONS PROJECT LONDON
BY G ROLAND BIERMANN**

1:04

video documentation of the production
of the Stations Project London
5 Feb 2016, Ben Queenborough
youtube.com/watch?v=Br0bbsYEB-g



**STATIONS PROJECT LONDON
BY G ROLAND BIERMANN**

3:17

video documentation of the installation
of the Stations Project London
9 Feb 2016, Ben Queenborough
youtube.com/watch?v=XmFxRutob9E



**STATIONS PROJECT LONDON
BY G ROLAND BIERMANN**

2:13

video documentation of the container loading
in London for the Stations Project New York
16 Jan 2018, Ben Queenborough
youtube.com/watch?v=FmnHXpwp7Vo



A SHORT INTERVIEW WITH G ROLAND BIERMANN

(whose sculpture, Stations, is being installed this week at Stations 13: Trinity Church,
0:16, short video interview during the installation of Stations 1
at Trinity Wall Street, New York, 8 Feb 2018, Trinity Wall Street,
twitter.com/StationsofCross/status/961730247883415554



XXXXXXXXXXXXXXXXXXXX

Currently unedited footage from a panel discussion at Cam-
bridge University with Dr. Aaron Rosen, G Roland Biermann and
others, Feb 2016



TRINITY HOSTS THE 13TH STATION

2:31
video interview with G Roland Biermann at Trinity Wall Street,
New York, 16 Feb 2018,
trinitywallstreet.org/video/trinity-hosts-13th-station



AN ARTIST'S MEDITATION

1:31

video interview with G Roland Biermann
at Trinity Wall Street, New York, 6 March 2018,
trinitywallstreet.org/video/artists-meditation

photo documentation



selected documentary photos
of the stations installation london, 2016
archival ink jet prints, 16 x 20 in. each, 2017



selected documentary photos
of the stations installation new york, 2018
archival ink jet prints, 16 x 20 in. each, 2018

impressum

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London, February 2020
g roland biermann
www.grolandbiermann.com
www.galeriedumonde.com

Stations

Technical Specifications

Components, materials, dimensions, weights

1) Steel Platform

Parts a) and b) to be welded together to form one piece.

- a) Mild steel plate, painted black, 475 x 62 x 1 cm (15ft and 7.01in x 2ft and 0.4in x 0.4in) with 8 steel pins, painted black, 41.5 x 3 x 3 cm (1ft and 4.34in x 1.18in x 1.18in) each, welded onto the surface

Weight: 236.8 kg (508lb and 13.23oz)

- b) Mild steel plate, painted black, 420 x 62 x 1 cm (13ft and 9.35in x 2ft and 0.41in x 0.4in) with 6 steel pins, 41.5 x 3 x 3 cm (1ft and 4.34in x 1.18in x 1.18in) each, welded onto the surface

Weight: 209.4 kg (461lb and 10.37oz)

Total Weight Steel Platform: 446.2 kg (983lb and 11.24oz)

2) Scaffolding Tubes

14 Galvanised steel scaffolding tubes @ 550 x 4.83 x 4.83 cm (18ft and 0.54in x 1.9in x 1.9in) each

Weight per scaffolding tube: 23.91 kg (52lb and 11.4oz)

Total weight scaffolding tubes: 334.74 kg (737lb and 15.61oz)

3) Oil Barrels

84 oil barrels (210 litres tighthhead drums), mild steel, painted in 12 different shades of red, 88 x 59.5 x 59.5 cm (2ft and 11.43in x 1ft and 11.62in x 1ft and 11.62in) each

Weight per oil barrel: 18 kg (39lb and 10.93oz)

Total weight oil barrels: 1512 kg (3333lb and 6.23oz)

4) Sandbags

Ground Level (Level 1):

3000 kg (6613lb and 13.89oz) of natural sand in 200 polypropylene bags @15 Kg (33lb and 1.11oz) each, filled into the 14 barrels on ground level.

Weight (load) per barrel on ground level: 14 sandbags @ 15 kg each = 210 kg (462lb and 15.53oz)

Additionally Level 2 (option):

1005 kg (2215lb and 10.33oz) of natural sand in 67 polypropylene bags @15 kg (33lb and 1.11oz) each, filled into the 14 barrels on level 2, with 8 sandbags each in the barrels at the extreme ends, 7 sandbags in the barrel on the corner and 4 sandbags each in the remaining 11 barrels.

5) Brackets

Parts a) and b) to be connected with bolts and nuts to form one piece.

- a) Mild steel plate, painted black, 460 x 15 x 1 cm (15ft and 1.1in x 5.9in x 0.4in) with 8 steel pins (41.5 x 3 x 3 cm / 1ft and 4.34in x 1.18in x 1.18in, each) welded onto the surface, painted black

Weight: 27.02 kg (59lb and 9.1oz)

- b) Mild steel plate, painted black, 420 x 62 x 1 cm (13ft and 9.35in x 2ft and 0.41in x 0.4in) with 6 steel pins (41.5 x 3 x 3 cm / 1ft and 4.34in x 1.18in x 1.18in, each) welded onto the surface, painted black

Weight: 22.92 kg (50lb and 4.8oz)

Total weight steel platform: 49.94 kg (110lb and 1.58oz)

6) Guard Rails

6 Armco guard rail beams, galvanised steel, corrugated, painted silver @ 3.5 m (11ft and 5.8in) each long, 31 cm (1ft and 0.2in) wide and 8.5 cm (3.35in) deep.

Weight per guard rail beam: 42 kg (92lb and 9.5oz)

Total weight guard rail beams: 252 kg (555lb and 9.04oz)

7) Accessories

32 M16 x 35 mm galvanised steel lap bolts, nuts and washers, painted silver, for connecting Armco guard rail beams (four intersections with 8 lap bolts each)

Total weight: 6.4 kg (14lb and 1.75oz)

8) Overall Dimensions and Weight

H x W x L: 620 x 650 x 830 cm (20ft and 4.09in x 21ft and 3.91in x 27ft and 2.77in)

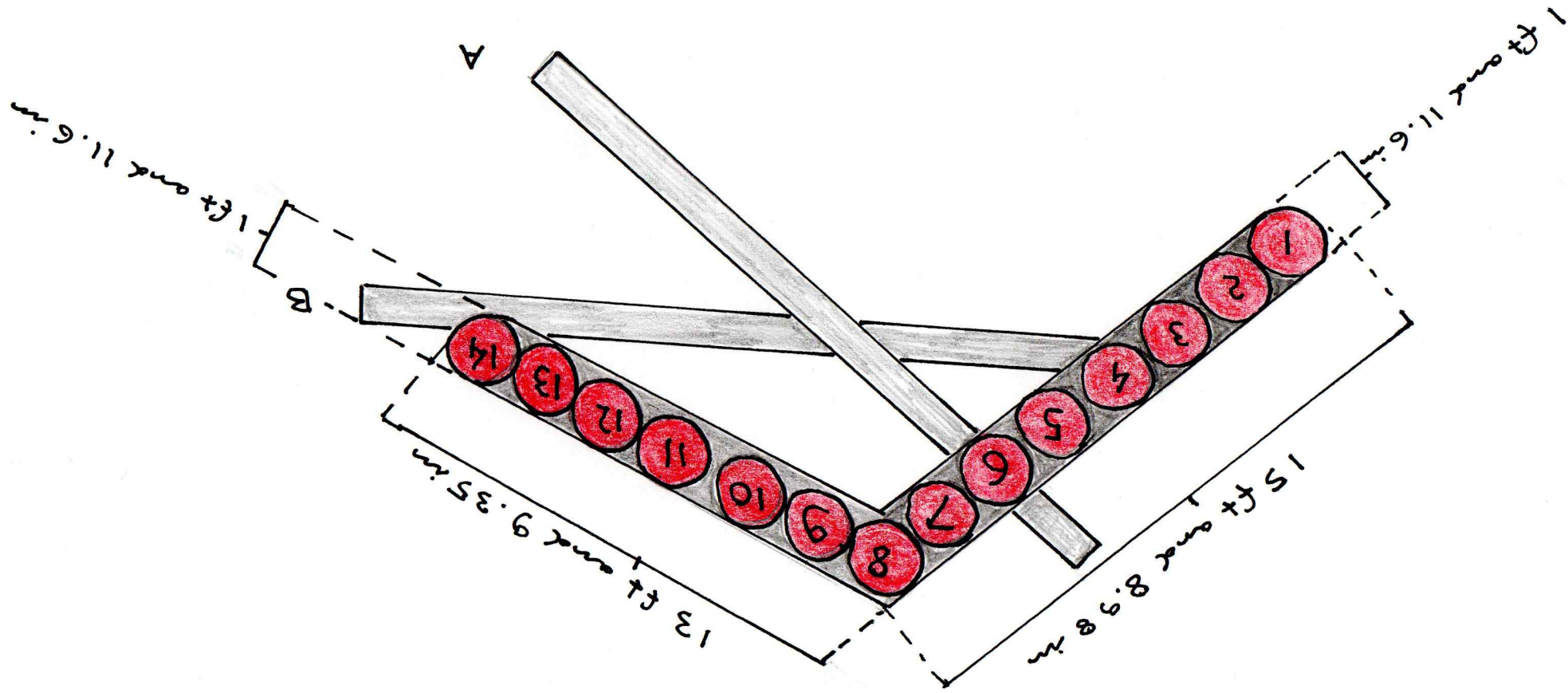
Total weight: 5650.85 kg (12457lb and 15.87oz)

London, 13 March 2021

G Roland Biermann

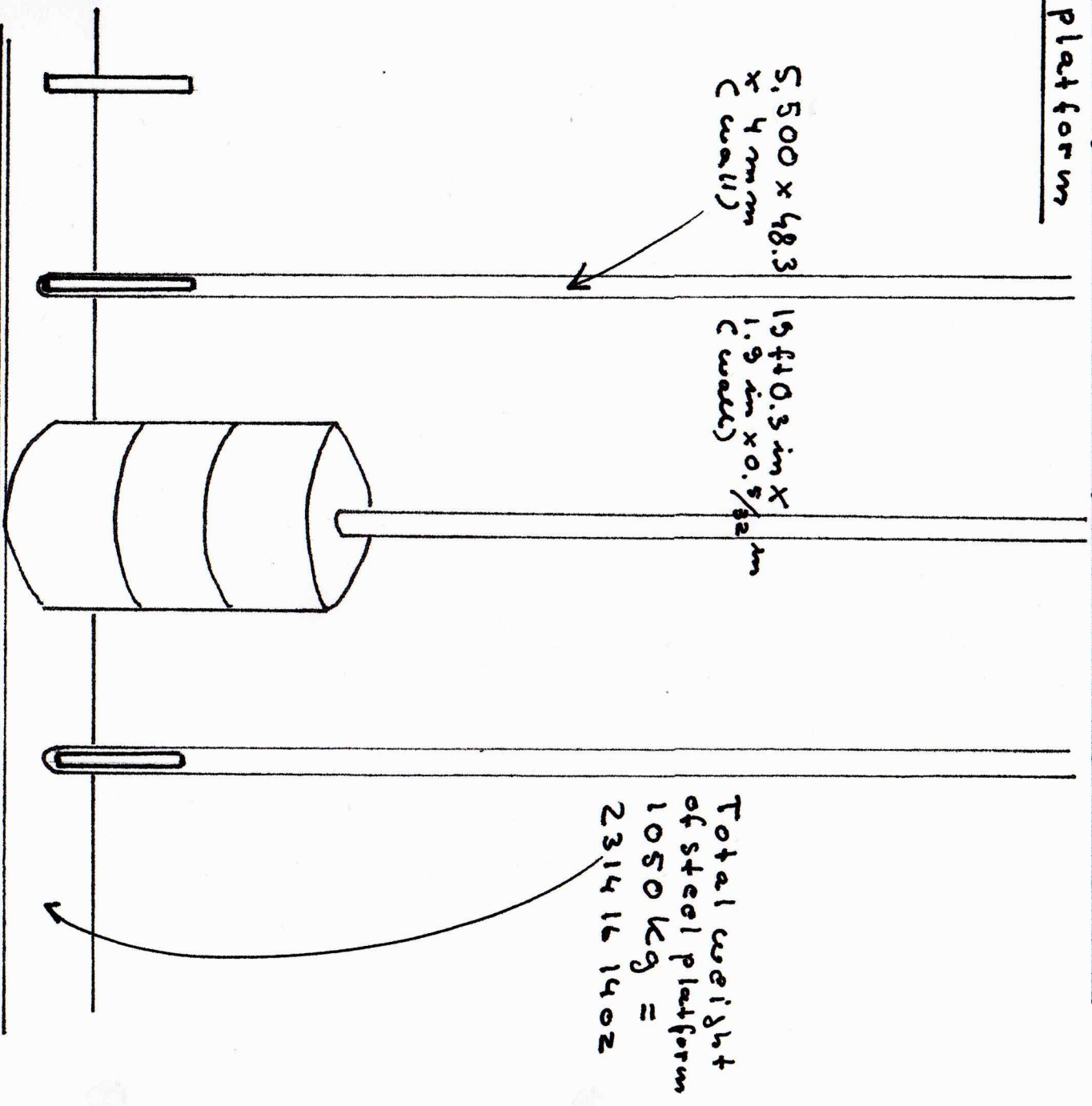
G Roland Biermann / Stations 1 / Aerial View

Dimensions Platform



11 - 5 - 21

Heavy-duty galvanised steel scaffolding tubes
sitting on steel spigots welded onto the
platform



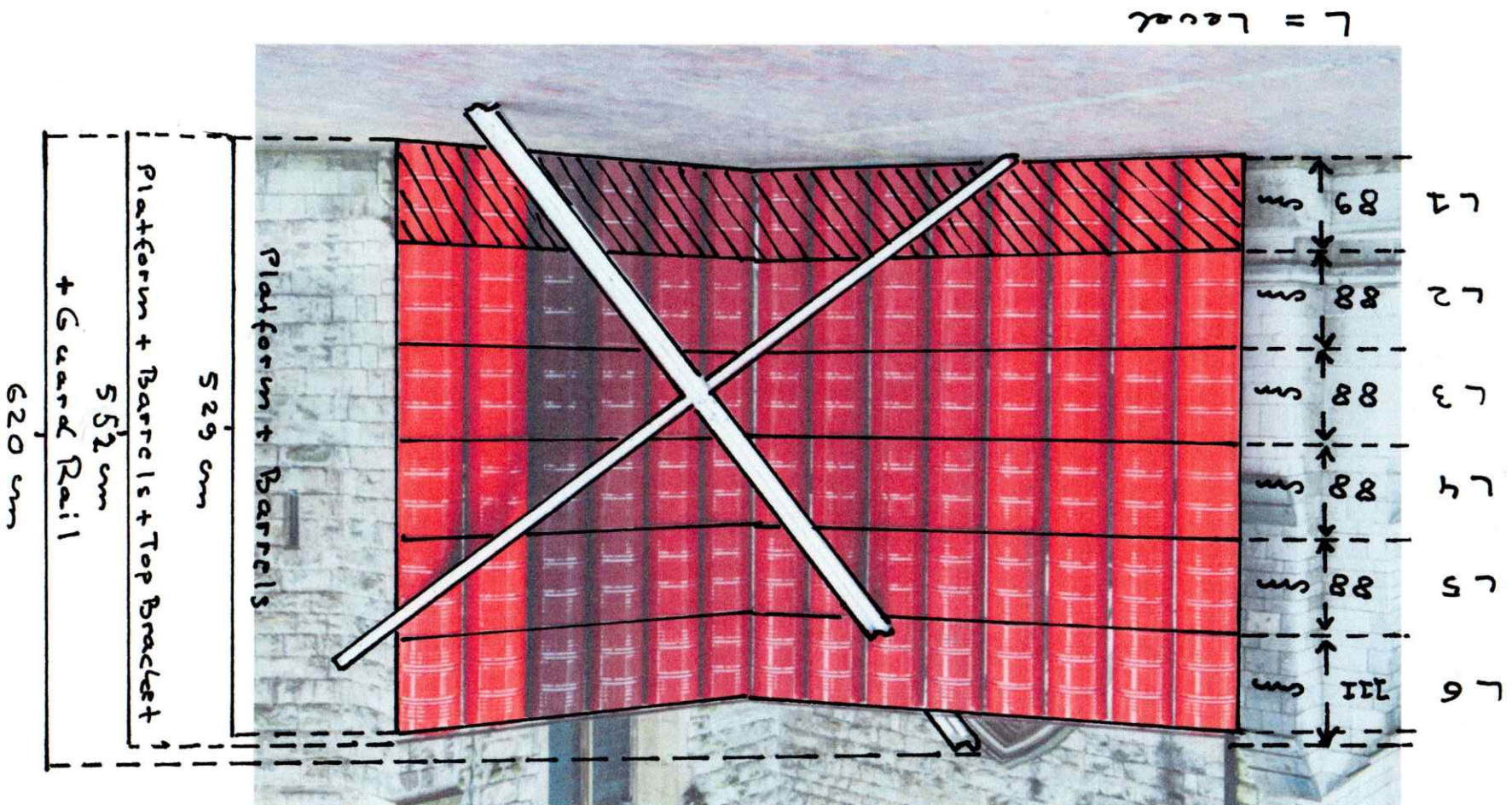
G. Roland Biermann / Stations 1 Steel

Tubes on Base with Oil Barrel / Side view

13 - 12 - 15 / 13 - 3 - 21

Stations 1: Height and Levels

S - S - 21



G. Roland Brimmer

Stations 1: Height / Weight Distribution per Level

Level	Height	% of Total Height	Weight	Weight in lbs	% Total Weight
L 1	89 cm (2ft10.6in)	16.12	3836.37 kg	(8457lb11.97oz)	67.9
L 2	88 cm (2ft11in)	15.94	344.76 kg	(760lb1.05oz)	6.1
L 3	88 cm (2ft10.6in)	15.94	344.76 kg	(760lb1.05oz)	6.1
L 4	88 cm (2ft10.6in)	15.94	344.76 kg	(760lb1.05oz)	6.1
L 5	88 cm (2ft10.6in)	15.94	344.76 kg	(760lb1.05oz)	6.1
L 6	111 cm (3ft7.7in)	20.11	435.44 kg	(959lb15.69oz)	7.7
L 1 - 6	552 cm (18ft1.32in)	99.99	5650.85 kg	(12457lb15.87oz)	100
Total:					

NB

1) Weight per level evenly distributed horizontally

2) L6 consists of top level of barrels, plus exposed top ends of scaffolding tubes, plus top bracket.

5/12/21

G Roland Biermann

SPECIFICATION SHEET

UN 1 TIGHT HEAD STEEL DRUM

210 LITRES



A steel tight head drum manufactured in accordance with the UN packaging specification, and B,S,I.: BS EN 210:2000..

Tested for Packaging Groups I, II, III.

Closure

G2 & G ¾ Tri-Sure steel closures

Closing Torque G2= 25 N/m G ¾ = 15 N/m

Additional Specification

- Side Seam - Welded
- End Seams - Triple Seamed & Solutioned
- Rolling Hoops - None
- Handle - None
- Internal Finish - Plain/ Epoxy Phenolic Lacquer
- External Finish - Stoving Enamel
- Embossing on Base - 1A1/X/300/**/1.0



Volume	Steel Plate Thickness (mm)			Weight	UN Approval
210 Litre Nominal	Top End	Body	Bottom	18.6 kg	1A1/X/300/**/Manufacturer
	1.0mm	1.0mm	1.0mm		

To test levels of	The packaging is approved as provided in the relevant transport rule, to contain liquids of		
Drop Height (m)	1.8	packaging group	density (d)
Leakproofness (kPa)	-	I	1.14
Stacked at 3m with RD(d)	1.2	II	1.14
Internal Pressure (kPa)	300	III	1.14

Qty Per Pallet	Pallet Size	Shrink Wrap	Strap	Pallet Hood	Layer Pad	Foam Wrap
8	1100mm x 1100mm	Yes	Optional	Optional	N/A	N/A

*N.B. Users should satisfy themselves that the type of drum including all material closures and coatings are suitable and compatible with the products to be contained. Additional UN information can be found on www.vca.org.gov
Information on terms & conditions can be found on www.jamesgcarrick.com*

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Issue Date 1st August 2011

Issue No 1

Stations 1

Structural Engineering Design Statement

Introduction

99:40 have been appointed to supply the loading of this sculpture.

The following pages outline the calculation of these loads and a sketch describing these loads. We have calculated the total load of the sculpture from gravity of 460 lb per ft, and the total horizontal force from the wind of 560 lb per ft. The horizontal wind load can obviously be in either direction. We have assessed the overturning moment around the edge of the steel plate at the bottom of the sculpture, and around the edge of the concrete foundation in the ground. We've also assessed the restoring moment in both cases. We have ignored any restoring forces due to geotechnical forces and have just used gravity loading to restore the sculpture/foundation. This is conservative.

It's not clear whether the City just wants to know what the loads are so they can design the foundation (or instruct the design of the foundation), or whether they want to know that the sculpture is stable and how big the foundation will need to be to keep it stable. We have sized the foundation, and positioned the sculpture on the foundation, so that the sculpture is stable under wind load. But, we haven't specified how to connect the sculpture to the foundation, because we've assumed that the City requested the sculpture's loading so they can have the freedom to specify this. We also assume the City asked for the loading so they can design the foundation, but have taken the precaution of sizing it ourselves to ensure the sculpture is installed safely. If the City wishes to have their own design done then our sizing should be taken as a minimum.

Notes

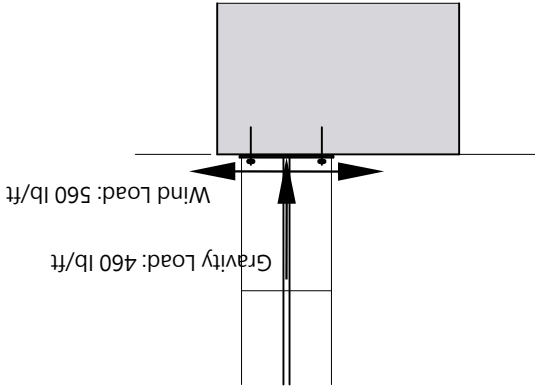
Notes (Cont'd)

99:40

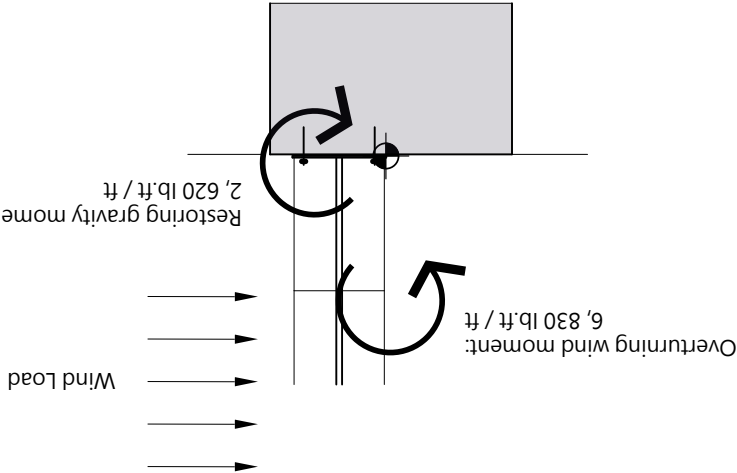
e: design@9940.co.uk
w: www.9940.co.uk

12 May 20	Rev.	C01	Description	CN	MS	Dr.	Ch.	Job Name	Stations 1
			Construction					Status	CONSTRUCTION
								Scale	DNS
								Drwg. No.	C145-A/(GA) 030
								Rev.	C01
								Drwg. Name	Loading Diagram
								Job No.	C145-A
								Date	May 20

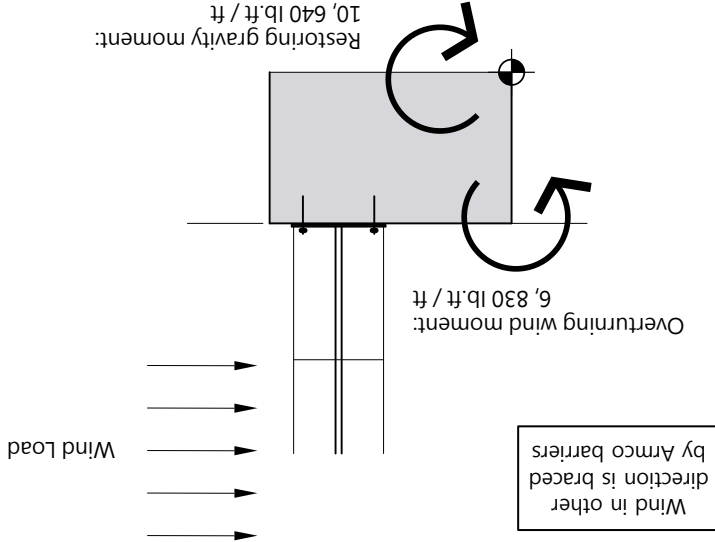
Section 01-01: Direct Gravity and Wind Load



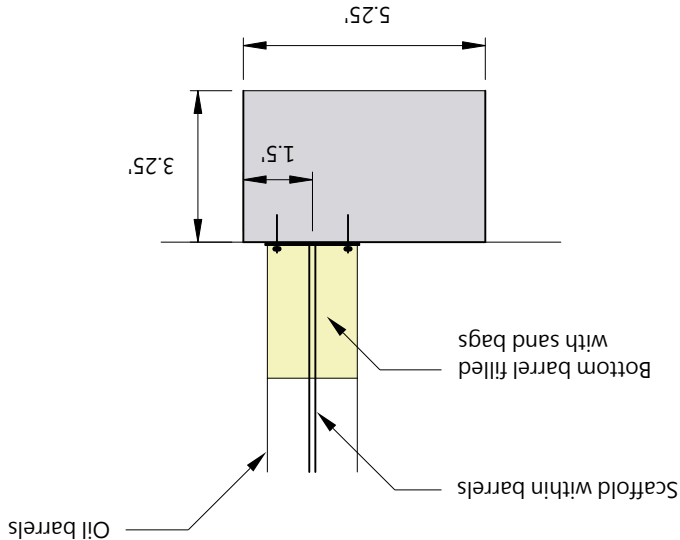
Section 01-01: Overturning and Restoring Moments at Bottom of Base Plate



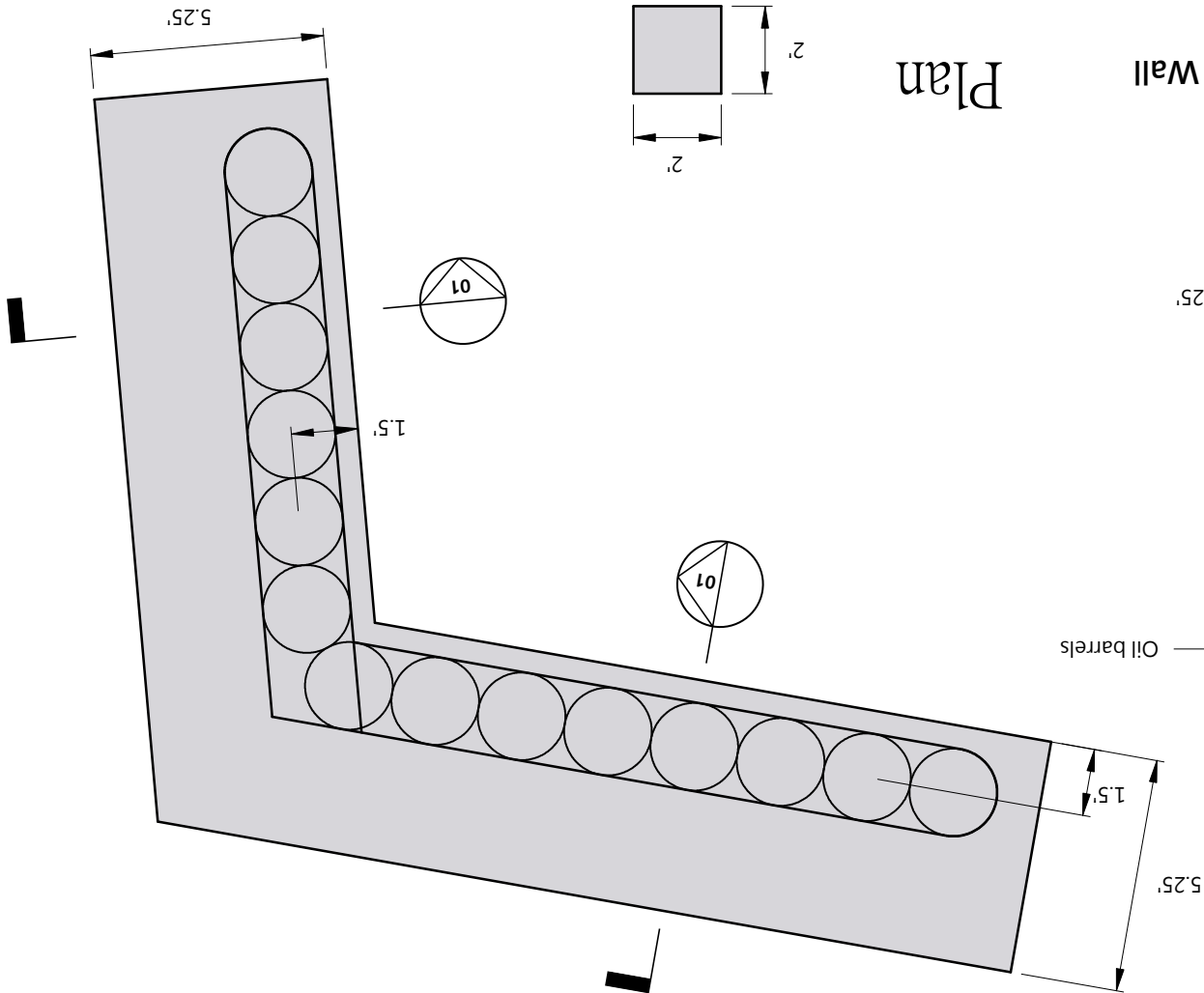
Section 01-01: Overturning and Restoring Moments at Bottom of Foundation



Section 01-01: Bottom of Barrel Wall



Plan



Structural Calculation Package

S t a t i o n s 1

Rev. A - 12 May, 2021

Prepared by: Charlie Nicoli MEng(Hons) CEng MICE

A	First issue	12.May.21	MS
Revision	Description	Date	Checked

Project: Stations 1

Ref: 0

Section: Contents Page

Job No: C145-A

Rev: A

Date: 12.May.21

Made by: CN

Checked by: MS

Sheet No:

Ref:	Calculation	Output
	<ul style="list-style-type: none">1 Loading<ul style="list-style-type: none">1 Wind Load2 Load Analysis<ul style="list-style-type: none">2.1 Sculpture Analysis Steel Plate2.2 Sculpture Analysis Concrete Foundation	

Project:	Stations 1	Ref:	1.2
Section:	Wind Load Analysis	Job No:	C145-A
Rev:	A	Date:	11.May.21
Made by:	CN	Checked by:	MS
		Sheet No:	

Ref:	Calculation	Output
	<p>Design Code used: ASCE 7-16</p> <p>The sculpture has been simplified to be a freestanding wall, which is a very good approximation of the sculpture. Although they do reduce the wind force on the sculpture this has been ignored in line with Section 29.</p> <p>Risk Category has been assessed as II. The sculpture is not habitable and in high wind will not attract people to it. Failure during high wind will be highly unlikely to risk human life.</p>	
Table 1.5-1		
Figure 26.5 -1B	Basic wind speed: 108 mph	
26.7	Surface roughness: C Exposure Category: C	
	Height (s=h): 19'	
	Width (B): 14' (conservative approximation of exposed face)	
Table 26.11-1	$a = 9.5$ $z_g = 900'$ $z_{min} = 15'$ $z = h = 18' 2"$	
	$kh = 2.01 \times (18' 2" / 900')^{(2/9.5)} = 0.89$	
Figure 26.8-1	$K_{zt} = 1.0$ (no significant topographical features)	
Table 26.6-1	$K_d = 0.85$	
	$K_e = 1.0$ (sea level, conservative assessment)	
	(basic) Pressure at mean roof height = $q_h = 0.00256 \times K_h \times K_{zt} \times K_d \times K_e \times V^2$	
	$0.00256 \times 0.89 \times 1.0 \times 0.85 \times 1.0 \times 108^2 = 22.59 \text{ psf}$	

Project: Stations 1

Ref: 1.2

Section: **Wind Load Analysis**

Job No: C145-A

Rev: A

Date: 11.May.21

Made by: CN

Checked by: MS

Sheet No:

Ref:	Calculation	Output
Figure 29.3-1 26.11	$B/s = 0.7$ $s/h = 1$ Case A Force Coefficient $C_f = 1.525$ $\text{Pressure on structure} = q_h \times G \times C_f = 22.59 \times 0.85 \times 1.525$ $22.59 \times 0.85 \times 1.525 = 29.3 \text{ psf}$ Case B $\text{Pressure} = 29.3 \text{ psf}$ However, load is applied eccentricly. $e = 0.2 B = 2.8'$ Case C $B/s < 2$, therefore Case C doesn't apply.	

Project:	Stations 1	Ref:	2.1.1
Section:	Sculpture Analysis Steel Plate	Job No:	C145-A
Rev:	A	Date:	11.May.21
Made by:	CN	Checked by:	MS
		Sheet No:	

Ref:	Calculation	Output
	<p>Wind load = 29.3 psf</p> <p>Moment = $29.3 \text{ psf} \times 20' \times 19' \times 19' / 2 = 105,773.0 \text{ lb.ft.}$ (per ft = 6,824 lb.ft/ ft)</p> <p>Weight of stack of barrels = 7118 lb</p> <p>Lever arm from toe of bottom plate = 1'</p> <p>Restoring moment = $7118 \text{ lb} \times 1' = 7,118.0 \text{ lb.ft}$</p> <p>Moment from barrels around the corner</p> <p>First barrel on other side</p> <p>Lever arm = 1.53'</p> <p>Weight = 889 lb</p> <p>Moment = 1360.1 lb.ft</p> <p>Second barrel on other side</p> <p>Lever arm = 3.43'</p> <p>Weight = 889 lb</p> <p>Moment = 3049.2 lb.ft</p> <p>Third barrel on other side</p> <p>Lever arm = 5.33'</p> <p>Weight = 889 lb</p> <p>Moment = 4738.3 lb.ft</p> <p>Fourth barrel on other side</p> <p>Lever arm = 7.24'</p> <p>Weight = 889 lb</p> <p>Moment = 6436.3 lb.ft</p> <p>Fifth barrel on other side</p> <p>Lever arm = 9.14'</p> <p>Weight = 889 lb</p> <p>Moment = 8125.4 lb.ft</p> <p>Sixth barrel on other side</p> <p>Lever arm = 11.04'</p> <p>Weight = 889 lb</p> <p>Moment = 9814.5 lb.ft</p> <p>Total restoring moment from barrels around the corner = 33,523.8 lb.ft</p>	

Project: Stations 1

Ref: 2.1.2

Section: Sculpture Analysis Steel Plate

Job No: C145-A

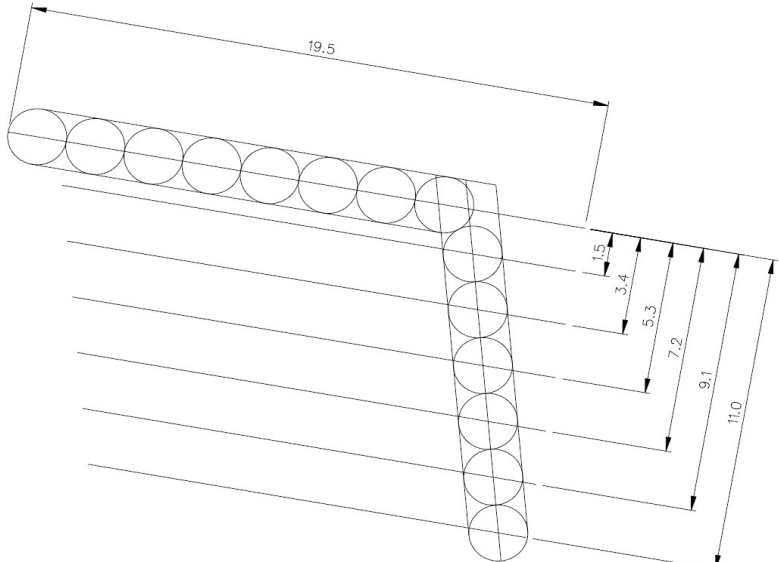
Rev: A

Date: 11.May.21

Made by: CN

Checked by: MS

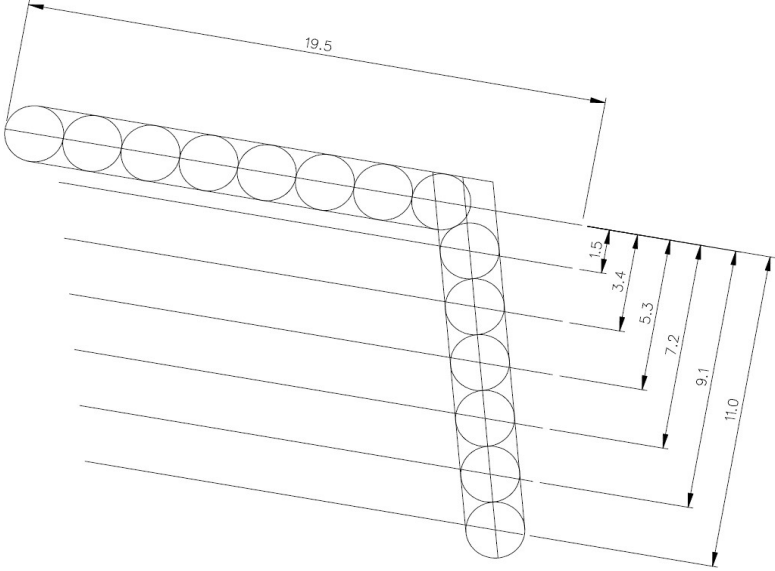
Sheet No:

Ref:	Calculation	Output
	<p>Total Restoring moment = 40641.8 lb.ft. (per ft = 2,622 lb.ft/ ft)</p> <p>Net moment = $105773 \times 1.4 - 40641.8 \times 0.9 = 111,504.6$ lb.ft</p> <p>Holding down force on back side of support plate = $111504.58 / 2.6' = 42,887$ lb</p> <p>Length of row of bolts = 15.5 ft</p> <p>Line load = $42887 \text{ lb} / 15.5 \text{ ft} = 2,767 \text{ lb/ft}$</p> <p>Gravity Load</p> <p>Total Gravity Load = 12457 lb</p> <p>Total length of barrels = 27.5 ft</p> <p>Gravity line load = 453 lb/ft</p> <p>Sliding (wind) Load</p> <p>$29.3 \text{ psf} \times 19 \times 1 \text{ ft} = 556.7 \text{ lb/ft}$</p> <p>Setting out of barrels (ft)</p> 	

Project:	Stations 1	Ref:	2.2.1
Section:	Sculpture Analysis Concrete Foundation	Job No:	C145-A
Rev:	A	Date:	11.May.21
Made by:	CN	Checked by:	MS
		Sheet No:	

Ref:	Calculation	Output
	<p>Wind load = 29.3 psf</p> <p>Moment = $29.3 \text{ psf} \times 20' \times 19' \times 19' / 2 = 105,773.0 \text{ lb.ft.}$ (per ft = 6,824 lb.ft/ ft)</p> <p>Weight of stack of barrels = 7118 lb</p> <p>Lever arm from toe of bottom plate = 3.75'</p> <p>Restoring moment = $7118 \text{ lb} \times 3.75' = 26,692.5 \text{ lb.ft}$</p> <p>Moment from barrels around the corner</p> <p>First barrel on other side</p> <p>Lever arm = 1.53'</p> <p>Weight = 889 lb</p> <p>Moment = 1360.1 lb.ft</p> <p>Second barrel on other side</p> <p>Lever arm = 3.43'</p> <p>Weight = 889 lb</p> <p>Moment = 3049.2 lb.ft</p> <p>Third barrel on other side</p> <p>Lever arm = 5.33'</p> <p>Weight = 889 lb</p> <p>Moment = 4738.3 lb.ft</p> <p>Fourth barrel on other side</p> <p>Lever arm = 7.24'</p> <p>Weight = 889 lb</p> <p>Moment = 6436.3 lb.ft</p> <p>Fifth barrel on other side</p> <p>Lever arm = 9.14'</p> <p>Weight = 889 lb</p> <p>Moment = 8125.4 lb.ft</p> <p>Sixth barrel on other side</p> <p>Lever arm = 11.04'</p> <p>Weight = 889 lb</p> <p>Moment = 9814.5 lb.ft</p> <p>Total restoring moment from barrels around the corner = 33,523.8 lb.ft</p>	

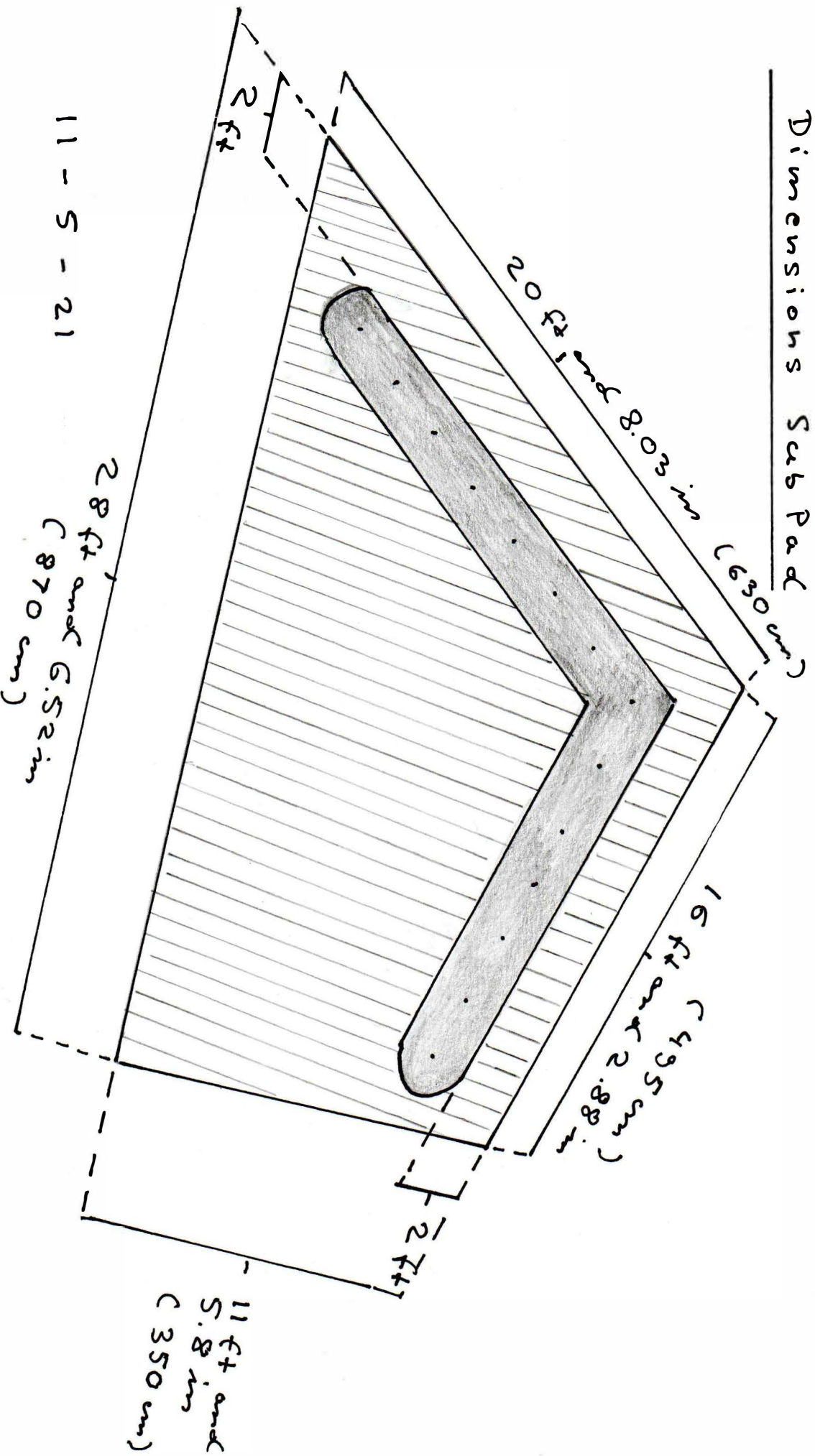
Project:	Stations 1	Ref:	2.2.2
Section:	Sculpture Analysis Concrete Foundation	Job No:	C145-A
Rev:	A	Date:	11.May.21
Made by:	CN	Checked by:	MS
		Sheet No:	

Ref:	Calculation	Output
	<p>Restoring moment from concrete base</p> <p>Force of concrete base = $140 \text{ lb/ft}^3 \times 5.25 \text{ ft} \times 16.7 \text{ ft} \times 3.25 \text{ ft} = 39892.1 \text{ lb}$</p> <p>Restoring moment = $39892.1 \text{ lb} \times 2.625 \text{ ft} = 104,716.7 \text{ lb.ft}$</p> <p>Total Restoring moment = $164933 \text{ lb.ft. (per ft} = 10,641 \text{ lb.ft/ ft)}$</p> <p>Net moment = $105773 \times 1.4 - 164933 \times 0.9 = -357.5 \text{ lb.ft}$</p> <p>Holding down force on back side of foundation = $-357.5 / 2.6' = -137 \text{ lb}$</p> <p>Length = 15.5 ft</p> <p>Line load = $-137 \text{ lb} / 15.5 \text{ ft} = -8 \text{ lb/ft (i.e no uplift)}$</p> <p>Gravity Load</p> <p>Total Gravity Load = 12457 lb</p> <p>Total length of barrels = 27.5 ft</p> <p>Gravity line load = 453 lb/ft</p> <p>Sliding (wind) Load</p> <p>$29.3 \text{ psf} \times 19 \times 1 \text{ ft} = 556.7 \text{ lb/ft}$</p> <p>Setting out of barrels (ft)</p> 	

G. Roland Biermann / Stations 1 / Aerial View

Platform on Large Sub Pad

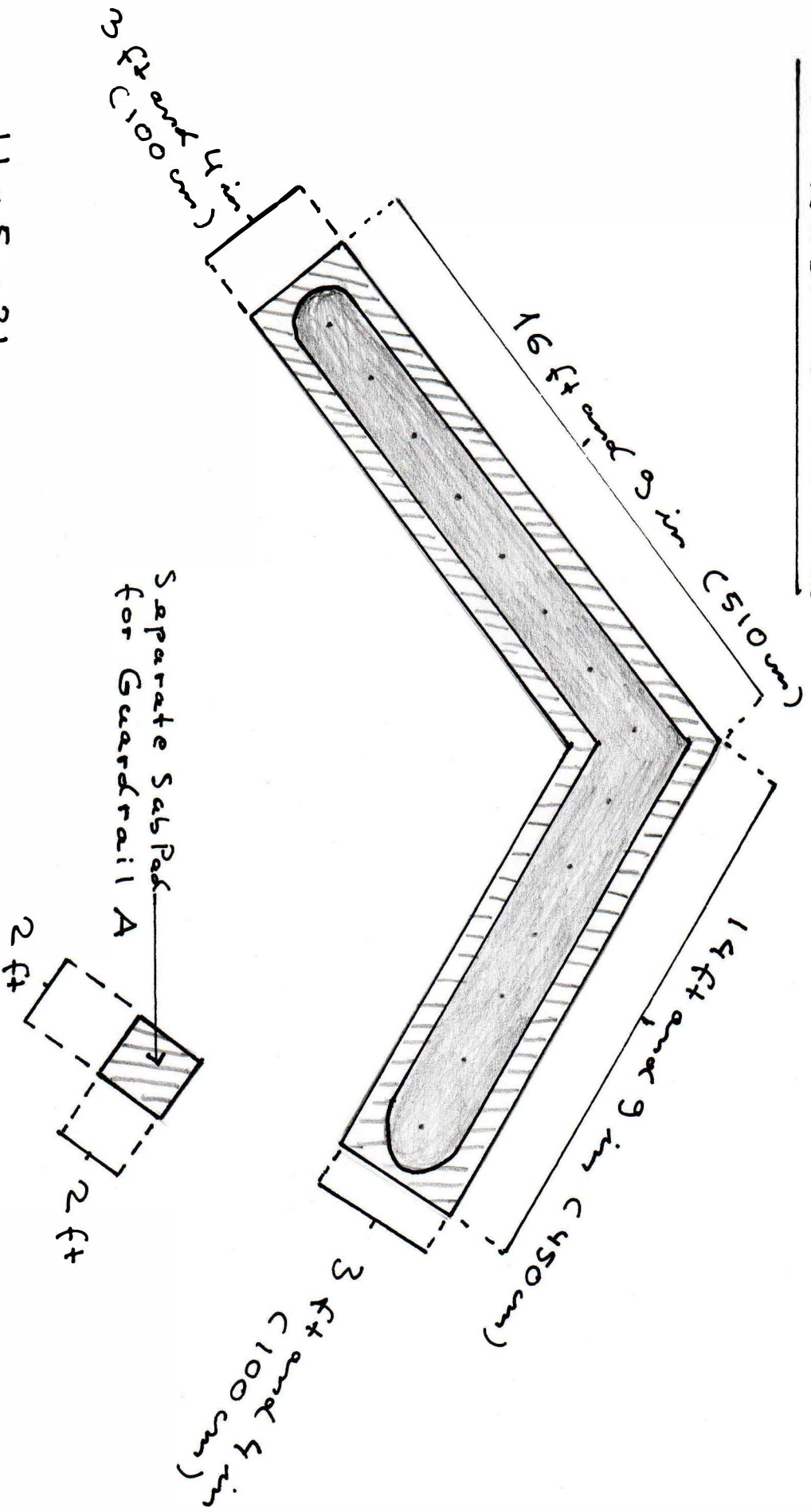
Dimensions Sub Pad



G. Roland Biermann / Stations 1 / Aerial View

Platform on Small Sub Pad

Dimensions Sub Pad



11-5-21



MEMORANDUM

Planning Division

DATE: May 14th, 2021

TO: Public Arts Board Members

FROM: Brooks Cowan, City Planner

APPROVED: Jana Ecker, Planning Director

SUBJECT: Farmers Market Arts & Crafts

The Birmingham Shopping District has allowed the Public Arts Board to volunteer and hand out crafts packages at the Farmers Market from June through October. Staff will send out a Google Sheet with weekends people are available to volunteer. There has been general consensus to volunteer once a month from 8:45am to 2:15pm on a Sunday.