



City of Richmond

Report to Committee

To: Parks, Recreation and Cultural Services Committee
From: Elizabeth Ayers, Acting Director, Recreation and Cultural Services
Date: July 21, 2009
File: 11-7000-09-20-099/Vol 01
Re: City of Richmond Public Art Program Participation in the Vancouver International Sculpture Biennale, 2009-2011

Staff Recommendation

1. That the City of Richmond Public Art Program for the Vancouver International Sculpture Biennale 2009-2011, as outlined in this report, be endorsed;
2. That the General Manager, Parks, Recreation and Cultural Services, be authorized to enter into an agreement with the Vancouver Biennale to install temporary artworks at various locations in Richmond for the Vancouver Biennale 2009-2011; and
3. That Council endorse an allocation of \$75,000 from the 2007 Public Art Project for the site preparation, lighting, installation and de-installation of five artworks at various Richmond locations, generally focussed in the City Centre, as outlined in this report.

BAyers

Elizabeth Ayers
Acting Director, Recreation and Cultural Services
(604-247-4669)

Att. 7

FOR ORIGINATING DEPARTMENT USE ONLY			
ROUTED TO:	CONCURRENCE	CONCURRENCE OF GENERAL MANAGER	
Budgets	Y <input checked="" type="checkbox"/> N <input type="checkbox"/>	<i>Elizabeth Ayers</i>	
Parks Planning, Design & Construction ...	Y <input checked="" type="checkbox"/> N <input type="checkbox"/>		
REVIEWED BY TAG	YES <input checked="" type="checkbox"/> NO <input type="checkbox"/>	REVIEWED BY CAO	YES <input checked="" type="checkbox"/> NO <input type="checkbox"/>

Staff Report

Origin

On June 23, 1997, Council adopted the Richmond Public Art Program to promote and facilitate the integration of public art throughout Richmond with which to express the ideas of artists and the community.

This report presents for Council's consideration a proposal for the Richmond Public Art Program to participate in the Vancouver Biennale 2009-2011, a high-profile temporary outdoor public art exhibition. The Vancouver Biennale includes sculptures and new media installations by leading international artists, and is curated by leading international museum directors, artists and curators. The sculptures will be located on beaches, bike and walking paths, parks and urban plazas, and public places throughout Vancouver and Richmond. A City interdepartmental team will review the siting opportunities to consider impacts on facilities, traffic and parks.

Analysis

The Vancouver International Sculpture Biennale is a non-profit organization with the mandate to mount a biannual major outdoor sculpture exhibition featuring world-class international artists, new media and performance in public spaces. In addition, the Biennale produces publications, curricula, symposia, special events and a lecture series. These outdoor displays of exceptional public art works have been held in Vancouver, in collaboration with the Vancouver Parks Board, in 1998, 2000, and in 2005. This year, with the opening of the Canada Line, which will be featured as a venue for this exhibition, the City of Richmond has been invited to participate in this international sculpture exhibition. The Richmond Public Art Commission has been extensively involved in discussions on participation. The Commission enthusiastically supports the involvement of the City and the support for this project from available Public Art funds.

Vancouver International Sculpture Biennale – Project History

In 1998, Buschlen Mowatt Galleries developed an initiative with the Vancouver Parks Board to bring leading names in international sculpture to Vancouver for a summer-long exhibition on a bi-annual basis. More than 7 million viewers experienced this unprecedented display of major public art. A second project took place in 2000, increasing the number of participants. Interest and public support for the project grew and attracted the support of the federal government, the City of Vancouver and sponsors.

Open Spaces 2005/2007 was the first officially named Biennale for International Sculpture in Vancouver (now, organized by a non-profit society). For a period of 18 months, Vancouver residents and visitors were invited to participate and interact in a program of special events generated through the strategic placement of 22 major international public art pieces along walkways, waterfront parks, pathways and major public spaces. Accessible 24 hours a day, the pieces were contextualized in an awareness program of school programs, public contests, lectures and publicity events. The project boasted the participation of some of the world's most celebrated contemporary sculptors from 11 countries.

Vancouver Biennale – Team Management

The Vancouver Biennale brings together professional talents from around the globe. The managing team in Vancouver consists of the project's original visionary, Executive Director, Barrie Mowatt, who is supported by a group of experienced event administrators and marketing professionals. Collaborating with the management group are three advisory boards: one serving the curatorial needs of the project, the second leveraging their talents towards programming and public awareness, and the third providing expertise and support of the educational programs and interactive web site.

Vancouver International Sculpture Biennale 2009-2011

The upcoming Vancouver International Sculpture Biennale is a free 22-month open-air exhibition featuring the world's most prominent sculptors and New Media artists. Monumental public sculpture installations will be located in prominent public spaces. New Media installations will be showcased on billboards, transit shelters and on rapid transit (the Biennale has also partnered with Pattison Outdoor and CBS Viacom to expand the Biennale's New Media reach throughout the province).

IN-TRANSIT-ION is the 2009-2011 Biennale's theme with the emphasis on "transit," hence partnering with the Canada Line, starting from the International Arrivals terminal at YVR, running via Number 3 Road in Richmond, and through to Harbour Centre in downtown Vancouver.

The five art works identified for Richmond's participation in the 2009-2011 Biennale (plus two potential additions) have been created by some of the most prominent names in the international art scene. They represent the diversity, inclusiveness and theme of the exhibition, while spotlighting the growth and emergence of Richmond onto the world stage.

Over 22 months, the Biennale will present 30 major sculpture installations from more than 25 nations and 6 continents, as well as 60 to 80 New Media and light installations from an estimated 100 young international artists curated by some of the top talent in the art world. The Biennale will reach diverse and educated audiences via the internet, international media and simulcast events. This will identify Canada, British Columbia, Vancouver and Richmond as important hotspots for contemporary art.

International Sculpture Installations - Summary

Installation will occur in two phases, with the first set of works scheduled for viewing beginning on September 29, 2009 before the 2010 Games (starting with the works approved for Vancouver sites), and a second phase to be launched in April 2010. All works will be removed in June 2011. The Biennale proposes five major art works for temporary installation in Richmond, as follows:

Phase 1 – Installation dates to be determined

- *Doors of Knowledge*, Robert Hughes (UK). A 70 ft long x 9 ft tall series of painted aluminum panels, featuring this major contemporary British artists' trademark "reverspective" technique to portray playful ruminations on the history of art, perspective and Surrealism. Suitable locations would be within Minoru Park, to extend relationships between the theme of the work, "doors of knowledge" and the City Cultural precinct. Sites on either public or private lands along No. 3 Road, adjacent to the Canada Line will

also be considered. Alternatively, the Aberdeen Centre has expressed strong interest in hosting this work (**Attachment 1**).

- *Angels & Demons*, AES+F (Russia). This ensemble of three monumental cartoon-like baby-devil sculptures by this acclaimed collaborative of Russian artists is sure to resonate with youth. These works are currently on display in Lille, France. Possible locations are within Minoru Park, or along the dyke to extend the art exhibition from Aberdeen Centre and the Canada Line Station to the Oval Precinct. Sites on either public or private lands along No. 3 Road, adjacent to the Canada Line will also be considered. (**Attachment 2**).

Phase 2 – April 2010

- *Chandeliers in Series*, Hema Upadhyay (India). This Mumbai-based artist proposes working with ordinary matchsticks to create chandelier forms, creating on site in a public indoor space. The Aberdeen Centre has expressed strong interest in hosting this work. Alternatively, consideration should be given to displaying this work within the Cultural Centre rotunda (**Attachment 3**).
- *Made in China*, Sui Jianguo (China). One of China's leading contemporary artists proposes a 52-metre long maze constructed of red "bricks" or other suitable building material, to be located on a vacant site, parking lot, or suitable outdoor location where people can interact with the maze at ground level and view the work from above. The Aberdeen Centre has expressed strong interest in hosting this work. Sites on either public or private lands along No. 3 Road, adjacent to the Canada Line will also be considered. (**Attachment 4**).
- *Miss Mao trying to poise herself at the top of Lenin's Head*, The Gao Brothers (China). Considered among the most influential artists in Chinese contemporary art, their monumental new piece is at turns playful and provocative. Potential locations include Minoru Park, adjacent to the Gateway Theatre (**Attachment 5**).

Additional works for consideration (Phase 1)

In addition to the five art works identified above, two additional potential opportunities have been presented for consideration. At present, the City cost for hosting these two works is not known. With Council support for the program, staff would report back on the costs for these additional works and seek Council endorsement to proceed. For these two significant works by major international artists, the Biennale recommends a site with high visibility and prominence. For example, the Olympic Oval has the benefit of being a high profile Olympic site with superb highway night and day visibility, which will receive huge international attention. Permissions to site these works at the Oval would require further discussions.

- *Water #10* Jun Ren (China). This enormous stainless steel sculpture draws its inspiration from pure forms, liquid water or mercury stopped in motion. In addition to the Oval Precinct, Garry Point Park would be an apt location for this large work, where it can be viewed by both regular park users and tens of thousands of visitors during several major annual events. (**Attachment 6**).
- *WE*, Jaume Plensa (Spain). One of the world's leading sculptors offers a massive seated figure made up of the letterforms of various languages. The Biennale recommends that this work be located at the most prominent location in the City, including the Oval

Precinct. The new Middle Arm Plaza at Cambie Street would be a good choice for this art work, providing a destination and a connection from Aberdeen Canada Line Station to the new Middle Arm Dyke Trail and Park (**Attachment 7**).

An interdepartmental City Technical Team will review and confirm the locations for the art works, and advise on issues of installation, security, and insurance. Consultation will include other stakeholders, including the Richmond Olympic Oval Corporation, Canada Line, InTransit, and property and business owners, as required.

Related Biennale events

The Biennale will include numerous community-based programs, including:

- Web-based K to 12 curriculum, for school programming and tours of the art works, for partnering with the Richmond School Board;
- Public Art Speakers Series, Vancouver, "Living in the Art-Land: Connecting the Landscape to the City," highlighting the relationship of art and outdoor spaces and affording high profile opportunities to partner with the City's Lulu Art in the City Lecture Series;
- "BIEnnale: Tour de BIENNALE," a guided bicycle tour of the art installations, in partnership with the Vancouver Area Cycling Coalition's Great Rides program, and potential collaboration with the City's bike tour program;
- Vancouver Biennale New Media Rapid Transit Festival at 13 transit stations on the Canada Line (expanding to include new media installations displayed publicly for 4-6 weeks duration in Spring 2010);
- Biennale Performance Art Festival, Vancouver (Summer 2010), a summer-long festival of live interactive performance works by leading international artists, making it one of the largest interdisciplinary performance festival in Canada; and
- Public Dreams Lantern Festival (September 2010) partnering with the Public Dreams Society (producer of long-running, Illuminares Lantern Procession and Parade of the Lost Souls) to light up the night with a new participatory procession of light that moves from site to site along the Biennale tour route. There is coordination potential with the Richmond Lantern Festival.

Benefits

The Biennale will offer many opportunities to enrich the City's cultural fabric, promote tourism, and provide a legacy of community engagement.

By hosting what is considered internationally the "best of the best" in public art, the City of Richmond will build its emerging reputation for sophisticated art on the world stage as attention grows via the international media and internet. Moreover, this is an opportunity to refocus attention in and towards Richmond post-Games, to promote the City as a dynamic cultural destination highlighting the unique outdoor lifestyle of the Pacific Northwest.

By displaying art by renowned artists from several countries, there is the potential for local programming focused on multiculturalism and diversity, as well as youth and outdoor oriented activities.

Through the Biennale's own programming, there are excellent opportunities to strengthen existing programs such as the Lulu Art in the City lecture series and to engage Richmond residents and visitors in a citywide festival that celebrates the social value of public spaces and provides interactive cultural programming. The sculptures, with their curriculum-based school programming, also provide an exceptional educational opportunity for Richmond's younger residents.

With the Biennale works on display both prior to and after the 2010 Games, they will provide excellent additional programming for the Visual Spectacles program, drawing both residents and visitors to the City Centre, and support the Getting to Know Richmond theme.

Financial Impact

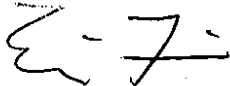
The Vancouver Biennale non-profit charitable organization will provide for most costs related to the exhibition, including engineering certificates for the works, insurance, artists' airfares and accommodations (Shangri-la is a major sponsor, providing hotel accommodations), media, promotion, shipping and insurance.

The City will be responsible for the costs of site preparation and site restoration post-exhibition, security during installation, insurance, and lighting. Funding for the City's portion of the costs for five art works, including allowances for contingency, would be a maximum of \$75,000, to be allocated from existing funds in the approved 2007 Public Art Project.

Conclusion

The proposed 2009-2011 Vancouver Biennale, a high-profile temporary outdoor public art exhibition, will provide numerous benefits to the City. Works will be low in cost to the City relative to the value of the works, temporary in nature, and provide exceptional opportunities for community cultural engagement, to promote tourism, and to build a legacy. The exhibition of these art works supports the Getting to Know Richmond theme of the Visual Spectacles program during the 2010 Games.

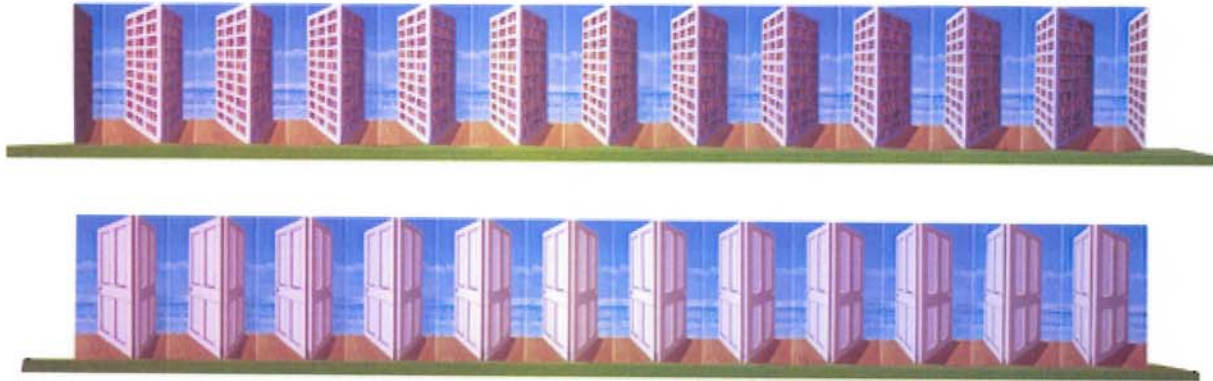
Staff recommends permission to secure the five (5) major artworks as presented in this report for installation in two phases, starting with the September 29th launch of the 2009-2011 Biennale and in the second phase commencing April 2010. A City interdepartmental team will review the siting opportunities to consider impacts on facilities, traffic and parks. Staff will report back on the costs for the two additional art works and seek Council endorsement to proceed with these additional opportunities.



Eric Fiss
Public Art Planner
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EA:ef

Doors of Knowledge
Patrick Hughes (UK)

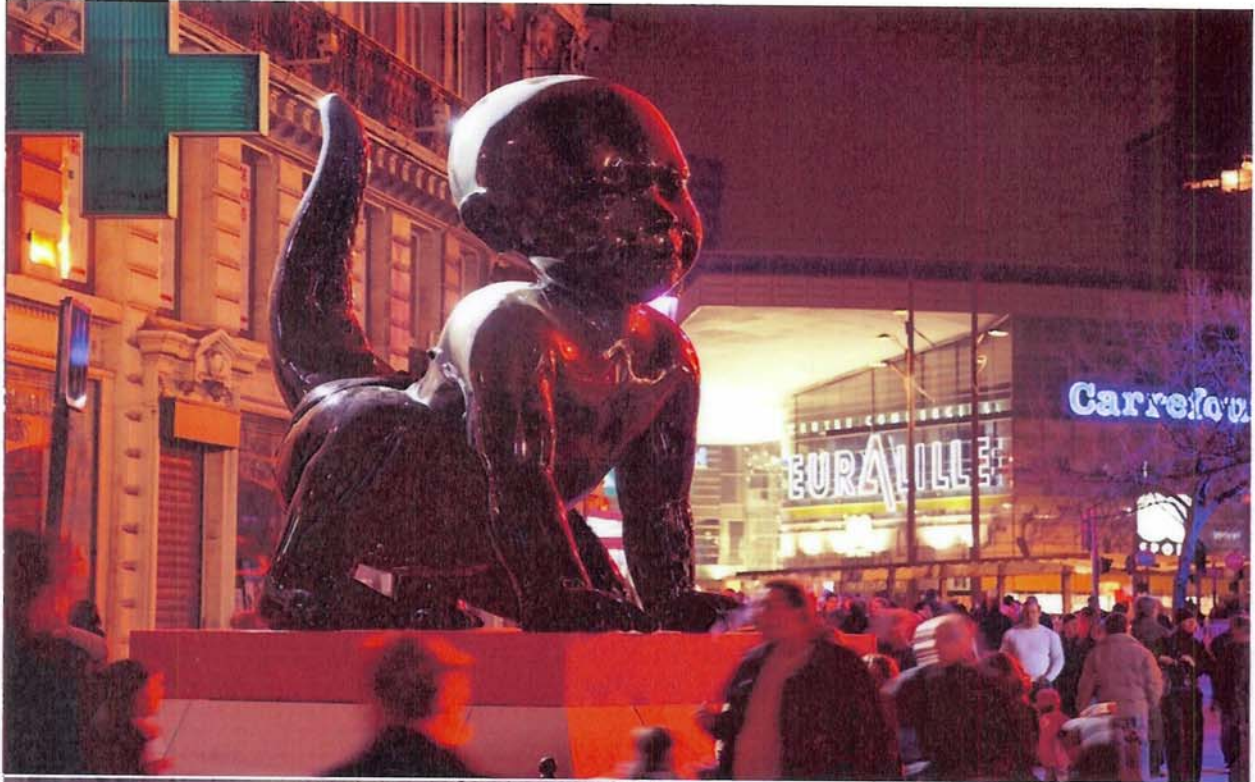


Artist	<p>Patrick Hughes</p> <p>Patrick Hughes lives and works in London. Widely recognized as one of the major painters of contemporary British art, he is also a designer, teacher and writer. His works are part of many public collections including: the British Library and the Tate Gallery, London; the Gallery of Modern Art, Glasgow; The Deutsche Bibliothek, Frankfurt and the Denver Art Museum.</p> <p>Hughes's works are at once visually engaging and surprisingly familiar, playful ruminations on the history of art, perspective and Surrealism. He is known for creating <i>reverspectives</i>, three-dimensional paintings that when viewed from the front initially give the impression of viewing a painted flat surface that shows a perspective view. However as soon as the viewer moves their head even slightly the three-dimensional surface that supports the perspective view accentuates the depth of the image and accelerates the shifting perspective far more than the brain normally allows. This provides a powerful and often disorienting impression of depth and movement. Hughes takes full advantage of this effect in his use of surrealist images that reinforce the altered reality of the viewer.</p>
Title	<p><i>Doors of Knowledge</i></p>
Curator	<p>Biennale Curatorial Chairman</p>
Dimensions	<p>Painted Aluminums Panels, 70 feet long, 9 feet high</p>
Shipped from	<p>London, UK</p>
Duration of Installation	<p>Until December 2011.</p> <p>By contract the artist is obligated until December 31, 2011 if the art work is not sold.</p>

Installation site & requirements	<p>To be determined. Viable options include placement along the water line near the UBC Rowing Club, and along the walkway in Minoru Park leading from the playing field to Gilbert Road side. Final determination to be made in consultation with City Staff, Biennale, Public Arts Commission and the artists.</p> <p>Lighting, engineering drawings and certificate, security whilst installing the piece are required for 4 full days.</p>
Partnership	<p>The Biennale will oversee shipping and insurance of the art work from pick-up in London and return on December 31st 2011, artist accommodation, engineering certificate and curatorial support.</p> <p>The City of Richmond will provide site, lighting, story boards about the artwork, safety and security during installation for 4 days, 24hrs a day, liability insurance (current city insurance may suffice) to provide mound and cast pro-bono.</p>
Cost	<p><u>The City of Richmond</u> Lighting – pro bono Site prep – In House City of Richmond Security for 4 days during the installation, \$2,000.00 Installation, transport to site, de-installation \$12,000 Total: \$18,000.00</p> <p><u>The Vancouver Biennale</u> Shipping and Insurance, \$15,000.00 Accommodation, \$2,000.00 Engineering certificate, \$1,200.00 Total: \$18,200.00</p>
Proposed Installation Date	Phase 1. Summer 2009

Angels & Demons

AES+F (Russia)

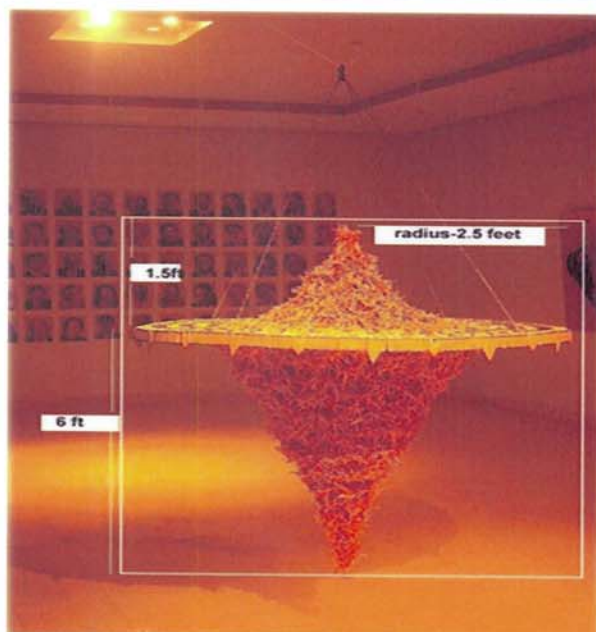


Artist	<p>AES+F (Russia)</p> <p>AES+F are considered the most important contemporary artists in Russia today. This Moscow-based photo-conceptual and new media-based collaborative group consist of two conceptual architects and a graphic designer, Tatiana Arzamasova, Lev Evzovich and Evgeny Svyatsky, plus fashion photographer Vladimir Fridkes. They have exhibited internationally and represented Russia in 2007 and 2009 at the most prestigious event in the contemporary art world, the Venice Biennale.</p> <p>Since 1995, the members of this collective have used the imagery of childhood and adolescence as symbols of society as a whole.</p>
Title	<p><i>Angels & Demons</i></p> <p>The three pieces proposed for the Biennale are from a larger installation of thirteen works, commissioned for the Lille 3000 Contemporary Arts Festival, France. Made of polystyrene covered with resin and painted in a brilliant black lacquer, each 6-metre high sculpture took 200 hours to complete and weighs 500 kg.</p> <p>Installed along a main street in Lille, the angels and demons could not fail to instil wonder and some doubt in pedestrians. "The angels appear quite mischievously devilish and one would gladly adopt a little demon... if it wasn't six metres tall!" (www.galerievolkerdiehl.com)</p> <p>In the artists' words: "We present an apocalyptic parade which does not constitute the end of the old world. It's the beginning of a new one. The angels and demons are infants ... [and] the clear difference between angels and demons which is common to all cultures does not exist here. Evil may look like good and vice versa. Welcome to the new age."</p>
Curator	Biennale Curatorial Chairman
Dimensions	<p>#3: H 378cm, W 378cm, L 315cm #5: H 603cm, W 293cm, L 513cm #4: H 607cm, W 485cm, L 349cm</p>

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	Total Weight of all 3 sculptures: 1,500 kg
Shipped from	Lille, France
Duration of Installation	Artwork will remain in situ until December 31, 2011 unless requested, returned or sold. By contract, the earliest works can be de-installed is June 2011.
Installation site & requirements	To be determined. Viable options include placement along the water line near the UBC Rowing Club, and in Minoru Park, opposite the cricket green. Final determination to be made in consultation with City Staff, Biennale, Public Arts Commission and the artists.
Partnership	<p>The Biennale will pay for crating, inbound shipping to Vancouver port, in transit insurance en route to Vancouver, artist accommodation (potentially four people), cataloguing and promoting the art work and the community it will be located in.</p> <p>The City of Richmond will provide a coordinator, on site story boards, pay for installation and insurance (in transit from and to port, local warehouse and in situ) de-installation, return crating and return shipping.</p>
Cost	<p><u>The City of Richmond</u> Installation, local transport and de-installation, \$12,000 (depending on site accessibility and site requirements) Insurance \$3,000-5,000 (TBD) Total: \$15,000-17,000</p> <p><u>The Biennale</u> Shipping, \$18,000.000 Accommodation for 4 artists, \$4,000.00 Total: \$15000-18,000</p>
Proposed Installation Date	Phase 1. September 2009

Chandeliers in Series
Hema Upadhyay (India)



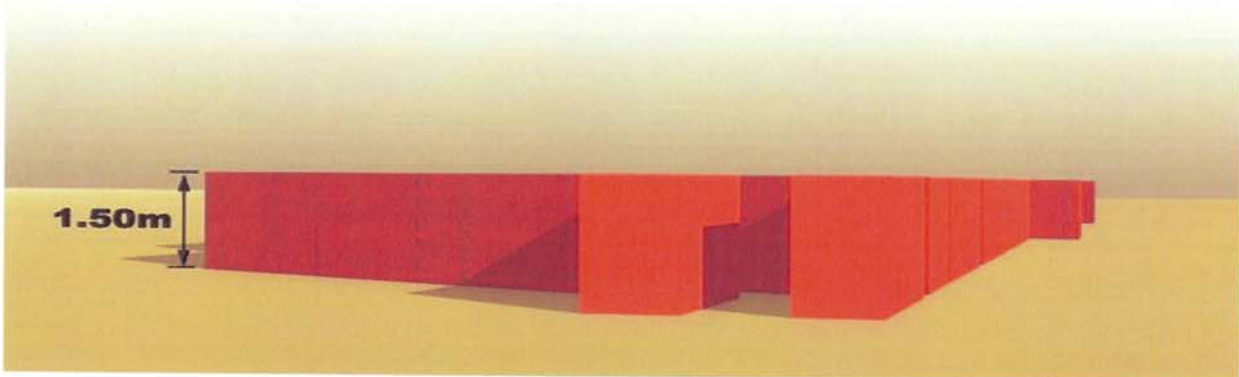
Artist	<p>Hema Upadhyay (India)</p> <p>Mumbai-based, Hema Upadhyay creates a narrative by producing work from different and often contradictory perspectives. Working with materials such as ordinary matches, which are outside of the traditional range of art-making mediums, and forms such as chandeliers, the work is both elegant and alarming, reflecting both a personal and a collective experience of migration and displacement.</p> <p>Upadhyay has participated in a number of international solo and group exhibitions in major public galleries and museums in Vienna (2009), London, Paris and New York (2008), as well as Bombay, Fukouka and New Delhi (2007).</p>
Title	<p><i>Chandeliers in Series</i></p> <p>On a similar installation (<i>Derelict</i>, Mattress Factory, Pittsburgh) the artist says: “The crux of the work is that it comes from the idea of using materials that are flammable, literally. And everybody’s familiar with that.... People are like, ‘ok this is a matchstick, and it’s a potent, flammable object. I want to use it in a destructive way.’ A lot of these works stem from my own personal experiences in Mumbai and are a response to what is happening all over the world in terms of war.”</p>
Curator	Fumio Nanjo, Director of the Mori Art Museum in Tokyo and Curator of the 1 st and 2 nd Singapore Biennale.
Dimensions	To be determined by site, by the artist
Shipped from	No shipping. Materials to be sourced locally
Duration of Installation	May – September 2010 – June 2011
Installation site & requirements	<p>To be determined. Viable options include placement inside Aberdeen Centre Mall and in the rotunda of the Richmond Cultural Centre. Final determination to be made in consultation with City Staff, Biennale, Public Arts Commission and the artists.</p> <p>The artist will need four weeks on site for installation.</p>

Partnership	<p>The Biennale will provide artist's airfare, accommodation for one month and artistic support – cataloguing and promoting the art work and the community it will be located in.</p> <p>The City of Richmond will provide a coordinator who can oversee sites, materials and the requirements of the artist.</p> <p>Publicity: The Artist is an excellent speaker who is comfortable with children's groups and adult conferences. The project can be video recorded for television and websites and LIVE viewing.</p>
Cost	<p><u>The City of Richmond</u> Materials (matches, etc) \$6,000.00 Installation/labour, In House City of Richmond Publicity, \$4,000.00 Website set-up, \$2,000.00 Total: \$12,000.00</p> <p><u>The Biennale</u> One month accomondation for artist, \$3,600.00 Airfare, \$3,400.00 Daily allowance, \$3,500 for the month Total: \$10,500.00</p>
Proposed Installation Date	Phase 2. Performance May – September 2010

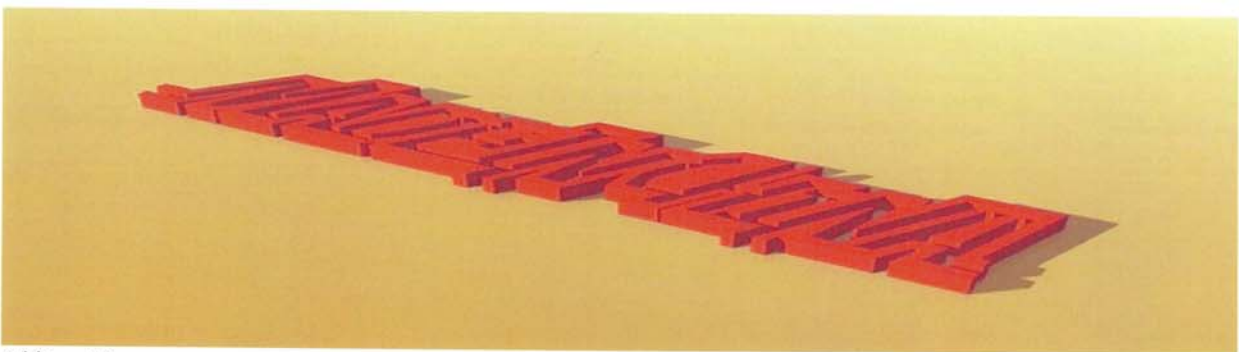
Made In China
Sui Jianguo (China)



Plan



Elevation



Oblique View

Artist	<p>Sui Jianguo (China)</p> <p>Sui Jianguo is a professor and head of the Department of Sculpture in Central Academy of Fine Arts in Beijing and one of the leading contemporary Chinese artists in China today. Sui has had numerous solo shows in China, Australia, Hong Kong, India, Taiwan, and most recently in the United States, in addition to many high profile joint exhibitions worldwide.</p> <p>Sui Jianguo tends to work in hard, heavy materials. His techniques of sealing, binding, tying and hammering create a relationship of association and confrontation between his materials, which resonates with his perception of life and his internal conflicts.</p>
Title	<i>Made In China maze</i>
Curator	Sheng Tian Zheng
Dimensions	<p>52 m long x 10 m deep x approx. 1.6m high</p> <p>The installation can be reduced in size subject to site.</p>
Shipped from	No shipping – materials to be sourced locally
Duration of Installation	April 2010 – June 2011
Installation site & requirements	<p>To be determined. Viable options include placement at Aberdeen Centre Mall's exterior entrance courtyard on the southeast corner, at Browngate and Hazelbridge, and the empty construction lot below the Aberdeen Canada Line Station on No. 3 Road. Final determination to be made in consultation with City Staff, Biennale, Public Arts Commission and the artists.</p> <p>Maze constructed of red brick, Lego or other suitable materials.</p>

Partnership	<p>The Biennale will pay for artist's accommodation for one month, flight, engineering certificate and artistic support – cataloguing, marketing and promoting the work and the community that it will be located in.</p> <p>The City of Richmond will provide In-house coordinator, site, labour materials, oversee the constructions of the maze and promote the project within the community. We anticipate that the Corporate Community would provide bricks pro-bono and local developers to provide mound and cast pro-bono.</p>
Cost	<p><u>The City of Richmond</u> Labour and Materials/ pro-bono through local developer or contractor. On-site coordinator 1 month contract, \$4,000.00 Publicity and Advertising, \$2,000.00 Total: \$6,000.00</p> <p><u>The Vancouver Biennale</u> Accommodation, \$2,000.00 Engineering certificate, \$1,250.00 Flight for artist, \$3,400.00 Daily allowance, \$250.00 for 5 days Total: \$6,900.00</p>
Proposed Installation Date	Phase 2. April 2010 – September 2010, Installation and Performance.

Miss Mao trying to poise herself at the top of Lenin's Head
The Gao Brothers (China)



Artist	<p>The Gao Brothers (China)</p> <p>The Gao Brothers are a pair of artist brothers and authors of several published works “The Current State Of Chinese Avant-Garde Art” and “The Report Of Art Environment.” Based in Beijing, they have collaborated on installations, performances, sculptures, photography works and writing since the mid-1980s. Their works have been published widely including in <i>A History Of China Modern Art</i>, <i>China Avant-garde Photography</i> and <i>The Best Photography Of China</i>. Their work is held in private collections and museums, including the China National Art Museum, Centre Georges Pompidou in Paris, The San Francisco Museum of Modern Art, and The Kemper Museum of Contemporary Art.</p>
Title	<p><i>Miss Mao trying to poise herself at the top of Lenin’s Head</i></p> <p>This piece was completed June 2009.</p>
Dimensions	To be determined
Shipped from	China
Duration of Installation	Artwork will remain in situ until December 31, 2011 unless requested, returned or sold. By contract, the earliest works can be de-installed is June 2011.
Installation site & requirements	To be determined. Viable options include placement in small park at entrance to Gateway Theatre. Final determination to be made in consultation with City Staff, Biennale, Public Arts Commission and the artists.
Partnership	<p>The Biennale Crating, outbound shipping, in transit inbound and outbound to and from site, maintenance, artist accommodation, publicity, and marketing.</p> <p>The City of Richmond Installation and site preparation, transportation to site and de-installation, in-house coordinator for artist support and installation, in-bound shipping, installation of story boards.</p>

July 15, 2009

Cost	Inbound shipping, 2 containers \$10,000 Crating and Packing \$4,000 Accommodation \$4,000 Installation \$8,000 Insurance \$3,000-5,000 Outbound shipping \$12,000 Biennale cost approx. \$18,000 City of Richmond cost approx \$18,000
Proposed Installation Date	Phase 1 or 2

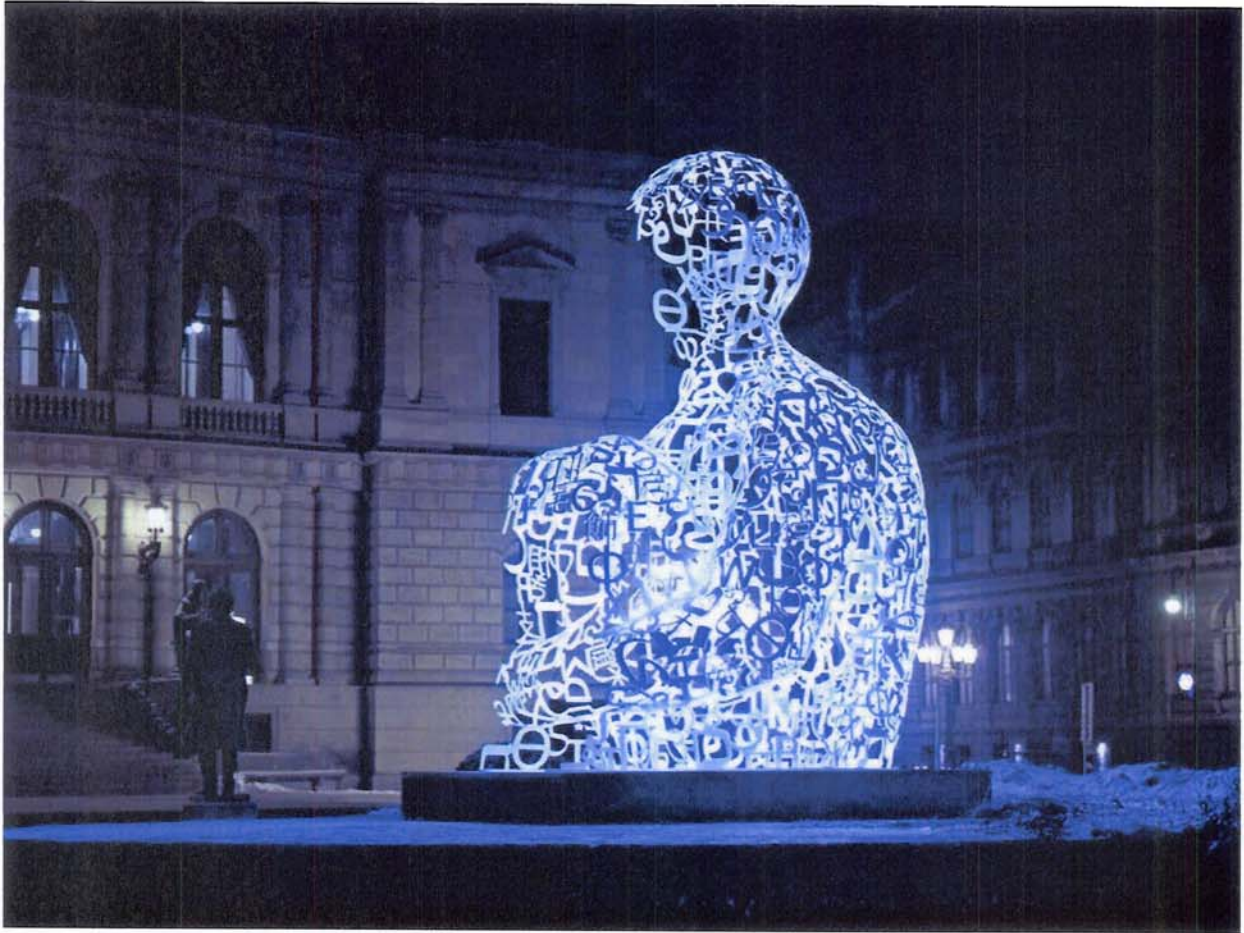
Water #10
Jun Ren (China)



Artist	<p>Jun Ren (China)</p> <p>Jun Ren graduated from the Xi'an Academy of Fine Arts, Shaanxi Province, China. Jun Ren represents the energy and opportunity of the 'New China', living outside metropolis of Beijing; he has become a successful and respected sculptor of monumental and historical sculpture with works spanning cities from South to North of China, including many emerging industrial cities. His older work embodies a spirit of heroism that reflects the political, economic, cultural and historical characteristics and contradictions that flow through this time of great transition in Chinese society.</p>
Title	<p><i>Water #10</i></p> <p>This work draws inspiration from pure forms, liquid water or mercury stopped in motion to reveal its shape as a drop or spill, each individual as a snowflake.</p>
Dimensions	30 meters long 7 tons stainless steel
Shipped from	Beijing, China
Duration of Installation	July 2009 – December 2011
Installation site & requirements	<p>To be determined. Viable options include Garry Point Park. Final determination to be made in consultation with City Staff, Biennale, Public Arts Commission and the artists.</p> <p>Strong base, security during installation required.</p>
Partnership	To be determined.
Cost	To be determined.
Proposed Installation Date	Phase 1. September 2009

WE

Jaume Plensa (Spain)



Artist	<p>Jaume Plensa (Spain)</p> <p>Jaume Plensa is one of the world's leading sculptors in the field of plastic arts. Since 1992 he has obtained various distinctions and awards, both national and international, as well as an Honorable Doctorate from the University of Chicago. He has exhibited internationally in public museums across Europe, Japan and North America including, Institut Valencia d'Art Modern, Valencia and Musée d'Art Contemporain, Nice, France (2007), Museum of Modern Art, New York (2006), and most recently, inclusion in the prestigious 53rd International Art Exhibition, Venice Biennale (2009).</p>
Title	<p><i>WE</i></p> <p><i>WE</i>, is a white coated sculpture of 5 meters height and amounting to 2700 kg of weight, which has been constructed out of stainless steel and carved by laser light. The sculpture is formed to represent a seated man with an opened front. With his most recent artwork, Plensa is firstly presenting a sculpture, which incorporates characters from various cultural backgrounds: Latin, Hebrew, Arabic, Russian, Hindi, Greek, Chinese and Japanese. It is the artist's intention to set a sign for the hope for freedom and understanding among the different peoples of the world.</p> <p>With sculptures of this kind, Plensa is honouring the human body as the highest form of architectural art and portraying it as a protecting canvas of our soul, dreams and desires. In his work he is often unifying writing with transparent materials and light as well as acoustic elements.</p> <p>The piece is currently on temporary display in Prague, Czech Republic.</p>
Dimensions	<p>360 x 340 x 500 cm</p> <p>Footprint of the sculpture is: 258 x 304 cm.</p> <p>The sculpture can sit directly on a flat ground surface. 2,700 Kg</p>
Shipped from	Barcelona, Spain
Duration of Installation	July 2009 – December 2011

ATTACHMENT 7

Installation site & requirements	<p>To be determined. Viable options include placement at the new Middle Arm Plaza at Cambie Street. Final determination to be made in consultation with City Staff, Biennale, Public Arts Commission and the artists.</p> <p>Light source, security during installation, strong base</p>
Partnership	To be determined.
Cost	To be determined.
Proposed Installation Date	Phase 1. September 2009