

STATEMENT OF INTEREST Downtown Ashland Gateway Project • Ashland, OR

Approach to the Project

My goal is to create a timeless artwork that is seen in visual & thematic collaboration with the vision of the Downtown Ashland Gateway Project team. Ashland's Shakespeare Festival makes the City one of the west coast's most unique and vibrant cultural centers; it is of great interest to me personally and something I see as a rare opportunity for any artist to be part of. I propose to use the "Metal-Lace"® technique shown in my previous work; a technical development of Stoller Studio. This versatile vocabulary of form, from which original patterns are developed, uses underlying geometry consisting of large cylindrical or conical shapes to give dimension; the majority of these shapes is cut away leaving the lace pattern undulating in space. This technique allows interaction with the community to find iconic imagery, to be imbedded into the artwork patterns, layering meaning into the work. Having a striking simplicity and unity when seen from a distance, upon closer viewing one's interest will be sustained by detailed compositions. The abstract patterns result in viewers seeing new things each time they look, like watching clouds. I am always delighted to hear what people see, things that I did not know were there.

Community Interface – Example

During the course of designing, developing and installing *Vibrant River*, a 40' tall wall sculpture Stoller Studio installed on the exterior of the Ford Center Arena in Evansville, IN last June, I worked in close collaboration with VPS Architecture & the City. At the request of the City and local museums I gave a series of talks about the artwork, out of which has come an educationally inspired project to develop a K-12 curriculum focusing on *Vibrant River*, the theme of which reflects the City's local flora & fauna on the bend of the Ohio River. The Evansville Vanderburgh School Corporation (EVSC) in conjunction with the Da Vinci Institute is developing this curriculum, and say: "*Vibrant River* is an excellent model of how STEM and arts result in creative solutions to technical challenges". In this way the public art is being used as a case-study to expand STEM [the study of science, technology, engineering, and math] to include the arts, making it STEAM.

In a related effort I am also working with the Ford Center directly to develop permanent indoor and outdoor displays at the Center, including multiple "maps" integrated throughout the courtyard hardscape under the artwork. These maps will allow kids and adults alike to play a game of "search & find" with the abstracted imagery within the patterns of the sculpture, a fun way to engage the artwork and discover more about their city's natural environment. Through building "bridges" between the public and the arts I work with communities to make art relevant to the average person and the community as a whole.

The Studio

We design & build sculptures that function on pragmatic, material and artistic levels. Our methods range from bronze casting to 3-D computer modeling, combining the best of old world craft with modern technology. My 5 years with R. Buckminster Fuller and 15 years in Industrial Design heading two consulting firms contribute to the broad vision, technical expertise and project management skill at the Studio. By leveraging our experience and knowledge in modern metalworking and stone-working techniques we deliver excellence, with bang for the budget. I hope you will talk with our past clients about this, our work ethic and our communication skills.

Through 30-plus years in the fields of art and design Stoller Studio brings the required expertise for this project. I would personally be thrilled to work with the team on Ashland's new gateway artwork.

Roger White Stoller

ARTIST STATEMENT
Downtown Ashland Gateway Project • Ashland, OR

My public art process starts with a period of project research geared toward understanding of the site, stakeholder concerns, & cultural context. Through this analysis I gauge the conditions of the setting as well as the cognitive intent of the project. What emerges in the process is a unique characterization of the artwork and site. It can be called the “essence” or “soul” of the work. Further concept development generated out of this sense of place includes careful consideration of the artistic, metaphoric, & technical issues unique to the project. An integral part of my workflow includes the documentation of the work process from concept through installation. This is used in monthly reports to my clients and in presentations to the communities we work with.

My design approach is based upon a deep respect for the natural world. Employing principles found in nature gives the work a visual structure that resonates familiarity, sensed by anyone who has walked through a forest or observed how water carves stone over time. As a child I was deeply moved by art I came across in public settings; I find inspiration in the possibility that art holds to renew a person’s ability to *see*.

Roger White Stoller

Roger White Stoller

Stoller Studio, Inc.
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 650 854 4162
 roger@stollerstudio.com
www.stollerstudio.com

PUBLIC ART

Currently Under Construction

- 2014: Roundabout - Carlsbad, CA

Public Installations

- 2013: Public Library - Palo Alto, CA • University Campus – San Angelo, TX
- 2013: Ford Center - Evansville, IN
- 2012: Public Library - Bowie, MD
- 2011: Streetscape - City of South San Francisco, CA
- 2011: Solar Arbor – SJSU & City of San Jose, CA
- 2009: Public Library – City of Allen, TX
- 2009: Lobby, Market Building Jack London Sq. - Oakland, CA
- 2009: Airport Gateway - City of Stockton, CA
- 2006: Music Center at Strathmore – Montgomery County, MD
- 2002: ALZA / Google - City of Mountain View, CA

National Juried Competitions

- 2012 finalist: Greenspace, Fairbanks, AK
- 2012 finalist: Mirassou Winery, San Jose, CA
- 2012 finalist: Aquadic Center, Surrey, BC, Canada
- 2011 winner: Angelo State University – San Angelo, TX
- 2011 winner: Ford Arena - Evansville, IN
- 2011 winner: Streetscape - South San Francisco, CA
- 2011 finalist: Edmonton, Canada; Logan, UT
- 2010 winner: Public Library, Bowie, MD; Public Library, Palo Alto, CA
- finalist: Salt Lake County, UT; Ogden, UT
- 2008 winner: Lobby - Jack London Sq. Oakland, CA; Public Library - Allen, TX
- finalist: Tamarac, FL; City of Madison, WI; Fairbanks AK
- 2007 winner: Airport Gateway - City of Stockton, finalist: Johnson Controls Inc. – Glendale, WI; Whitewing Estates - Phoenix, AZ; City of Newport Beach, CA; City of Roanoke, VA.
- 2006 proposals: Toledo, OH; Wilmington, DE
- 2005 winner: Music Center - Montgomery County, MD, finalist: City of Sacramento, CA
- 2002 winner: Streetscape - City of Mountain View, CA

COMMISSIONS [partial list]

Date	Title/Description	Location
• 2011	Flow Series#15: cast bronze, limestone, water	Woodside, CA
• 2010	Flow Series#3: cast bronze, granite	Palo Alto, CA
• 2009	Flow Series#2: cast bronze, granite	Los Angeles, CA
• 2008	Leaping Koi: stainless steel, slumped glass	Los Angeles, CA

- 2007 Waterra Fountain: granite, bronze, water Pac. Palisades, CA
- 2006 Origin: cast bronze & granite Annapolis, MD
- 2004 Garden Lantern: cast bronzesculptural lighting Woodside, CA
- 2003 Sea Cliff: cast bronze sculptural railings San Francisco, CA
- 2002 Path Lanterns [qty. 22]: bronze sculptural lighting Woodside, CA
- 2001 Renski Gates: cast bronze, steel sculptural gates Woodside, CA
- 2000 Medallions: cast bronze inlayed sculpture Woodside, CA
- 1999 Baja Luna: carved onyx, bronze light sculpture Squaw Valley, CA

EXPERIENCE

Artist/Principal: Stoller Studio, Inc.

1996 - Present

An independent studio creating fine art and functional sculpture. Specializing in bronze casting, steel fabrication & stone sculpture, the work is an ongoing exploration into nature, industry & art. Projects include indoor and outdoor work for public, corporate and residential settings. Materials include cast & fabricated metal, carved stone, glass, water and light.

Principal: PRAXIS Product Design, Inc.

1991- 1996

Co-founder of PRAXIS: a full service product design and development consultancy. Involvement in the product development process: from planning and concept through product engineering and tooling. Specific responsibilities included executive project management, industrial design, identity design, product graphics, marketing, sales, and administration.

Principal: Stoller Design

1984 - 1991

Provided clients with a wide range of industrial design and corporate identity services, including product identity and conceptualization through prototyping and production. Clients ranged from the computer, electronics and biomedical industries in the California's Silicon Valley to the contract furniture industry in the mid-western and eastern United States.

Lecturer: Art & Design Dept. - San Jose State University

1987-92; 1998-2000

Industrial Design Foundations Studio: created this pivotal course, which set the tone for the rebuilding of the current award-winning industrial design program. Combined design and sculptural conceptualization with hands-on machine shop and foundry experience.

Industrial Designer: Atari Inc., Corp. Design Research Group

1982 - 1984

Design projects in the areas of home video, videodisk electronic merchandising, arcade interiors, furniture and electronic display design.

Personal Assistant: R. Buckminster Fuller

1975 - 1980

Traveling companion & model builder assisting Fuller on his travels throughout the world. Design & management on projects including development of Fly's-Eye Dome for mass-produced housing to kinetic models of Synergetic Geometry for exhibit at the *Cooper-Hewitt/Smithsonian National Museum of Design*. Public installations of full-scale prototype domes in Colorado, California, & Bali, Indonesia. Selected Project: Cooper-Hewitt/Smithsonian National Museum of Design: worked in and out of *Isamu Noguchi's* studio (Fuller & Sadao Architects was located in Noguchi's building) to design and build the kinetic models for Fuller's exhibit, which was part of the opening exhibition at the museum. This inadvertent, yet intimate, exposure to Noguchi's sculpture proved to be a pivotal experience for Stoller. 1976

EDUCATION

- Art Center College of Design, Pasadena, CA: B.A. Product Design: w/ Honors 1978-81
- San Jose State University, San Jose, CA: Foundry (2 years): Advanced Sculpture 1996-9
- Sonoma State University: (2 years): Physics and Anthropology major 1972-7
- Chapman College: Travel: (4 mo.) Africa & Asia: Anthropology major 1972

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CLIENTS: partial list

- City of Evansville, IN
- Prince George's County, MD
- City of Palo Alto, CA
- Montgomery County, MD
- City of Allen, TX
- Texas Tech University System
- R. Buckminster Fuller
- Strathmore Arts Center
- City of Stockton, CA
- Johnson & Johnson
- Bergamaschi Architects
- Gensler Architects
- Herman Miller, Inc.
- Steelcase, Inc.
- Ellis Partners, Inc.
- Pioneer Electronics, Inc.
- Rockwell International
- Casio Corp.

PRESS

<http://www.stollerstudio.com/Press.html>

AFFILIATIONS

- NorCal Metal Fabrication, Oakland, CA
- Collaborative Engineer., Cupertino, CA
- Formosa Fountains, Fullerton, CA
- Crystal Works, Bend, OR
- Art City Stoneworks, Ventura, CA

References provided upon request

REFERENCES

Angelo State Uni/ San Angelo, TX

- Texas Tech University System

Erin E. Vaden, M.A
Public Art Manager
1901 University, 2nd Floor | 79410
Box 42014 | Lubbock, TX 79409-2014
T 806.742.2116 | F 806.742.1169
Project: **Sunhelix**, 2013**Ford Arena / Evansville, IN**

- VPS Architecture, Inc.

Sarah A. Schuler, AIA / Principal Architect
528 Mainm Street - Ste 400 / Evansville, IN 47708
812.423.7729 / Cell: 812.568.5216 / sschuler@vpsarch.com
Project: **Vibrant River**, 2013**Mitchell Park Library / Palo Alto, CA**

- Elise DeMarzo | Public Art Manager

1313 Newell Road | Palo Alto, CA 94303
650.617.3517 / elise.demarzo@cityofpaloalto.org
Project: : **Cloud Forest** 2013**South Bowie Library****Art in Public Places, Prince George's County**

- Samantha Vernon / Program Administrator

Office of Central Services
1400 McCormick Drive, Suite 240
Upper Marlboro, MD 20774
Office: 301.883.6201 / Cell: 240.676.1980
svernon@co.pg.md.us
Project: **Luminous Oak** 2012**City of South San Francisco**Parks & Rec Department

- Mary D. Bates / Superintendent of Parks & Facilities

550 N. Canal Street
South San Francisco CA 94080
650.829.3837 / mary.bates@ssf.net
Project: **Evohelix** 2011

IMAGES
sculpture by ROGER WHITE STOLLER



- | | |
|-------------|----------------------------------|
| 1. title: | Evohelix |
| materials: | stainless steel, concrete |
| dimensions: | 10'h x 3.5'w x 3.5'd |
| 2012 | South San Francisco, CA |
| budget | \$30,000 |



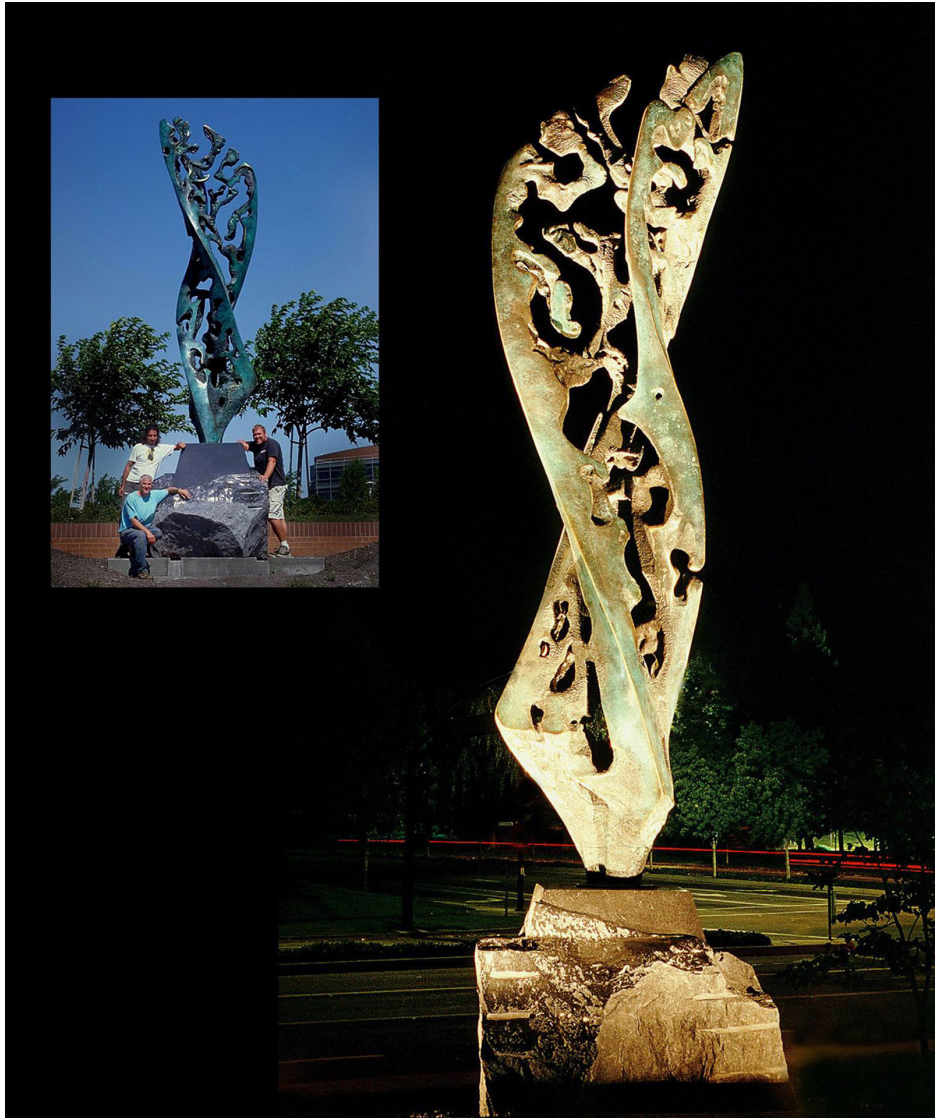
- | | |
|--------------------|--|
| 2. title: | Tetra Con Brio |
| materials: | bronze, steel, terrazzo |
| dimensions: | 12'h x 13'w x 8.5'd |
| 2006 | Strathmore Hall Arts Center,
Bethesda, MD |
| budget | \$150,000 |



- | | |
|--------------------|--|
| 3. title: | Gateway Icon |
| materials: | stainless steel, concrete, planting |
| dimensions: | 36.5'h x 8.5'w x 6'd |
| 2009 | City of Stockton, CA |
| budget | \$187,500 |



- | | |
|--------------------|--|
| 4. title: | Sunhelix |
| materials: | stainless steel, concrete, solar panels |
| dimensions: | 20'h x 9'w x 8.5'd |
| 2013 | Texas Tech University System |
| budget | \$375,000 |



5. **title:** Tetrahelix
materials: cast bronze, structural steel, India black granite
dimensions: 22'h x 5'w x 5'd
2002 ALZA Corporation, Mountain View, CA
budget \$120,000



6. **title:** Metamorphosis
materials: stainless steel
dimensions: 12'h x 6'w x 8.5'd
2008 proposal for Virology Lab,
Fairbanks, AK



7. **title:** Oceano
materials: bronze, granite
dimensions: 9.5'h x 3.8'w x 2'd
2009
budget Allen Public Library, Allen, TX
\$130,000



- | | |
|--------------------|--|
| 8. title: | Origin |
| materials: | bronze, granite |
| dimensions: | 3.5'h x 7'w x 3'd |
| 2006 | Private Commission, Annapolis, MD |
| budget | \$65,000 |



- | | |
|-------------|-----------------------------------|
| 9. title: | Vibrant River |
| materials: | stainless steel |
| dimensions: | 40'h x 14'w x 4'd |
| 2013 | Ford Arena, Evansville, IN |
| budget: | \$200,000 |

Public Art & Education
 • Ford Center & Community use *Vibrant River* as teaching tool

inlaid "maps" of Vibrant River,

courtyard below the sculpture at the Ford Center Evansville

LAYERED MEANING
 :symbols in abstract artwork

1. THEME: Ohio River & "Natural Evansville"

2. STE[A]M: City schools incorporating art curriculum based on sculpture; with site visits to *Vibrant River* as part of the [A]rts aspect of the STEM program, the sculpture links the community.

3. Look & Discover: 2014 starts a community driven project to install a permanently inlaid set of "maps" in the stonework under the sculpture that show each of the natural elements hidden in the stainless pattern. Intentionally hard to find, these images sustain interest over multiple viewings. Bus loads of kids will be taking field trips to the site as part of this arts education program centered around *Vibrant River*. In addition, anyone at anytime will be able to enjoy this new feature of the public plaza.

examples of some elements hidden in the sculpture

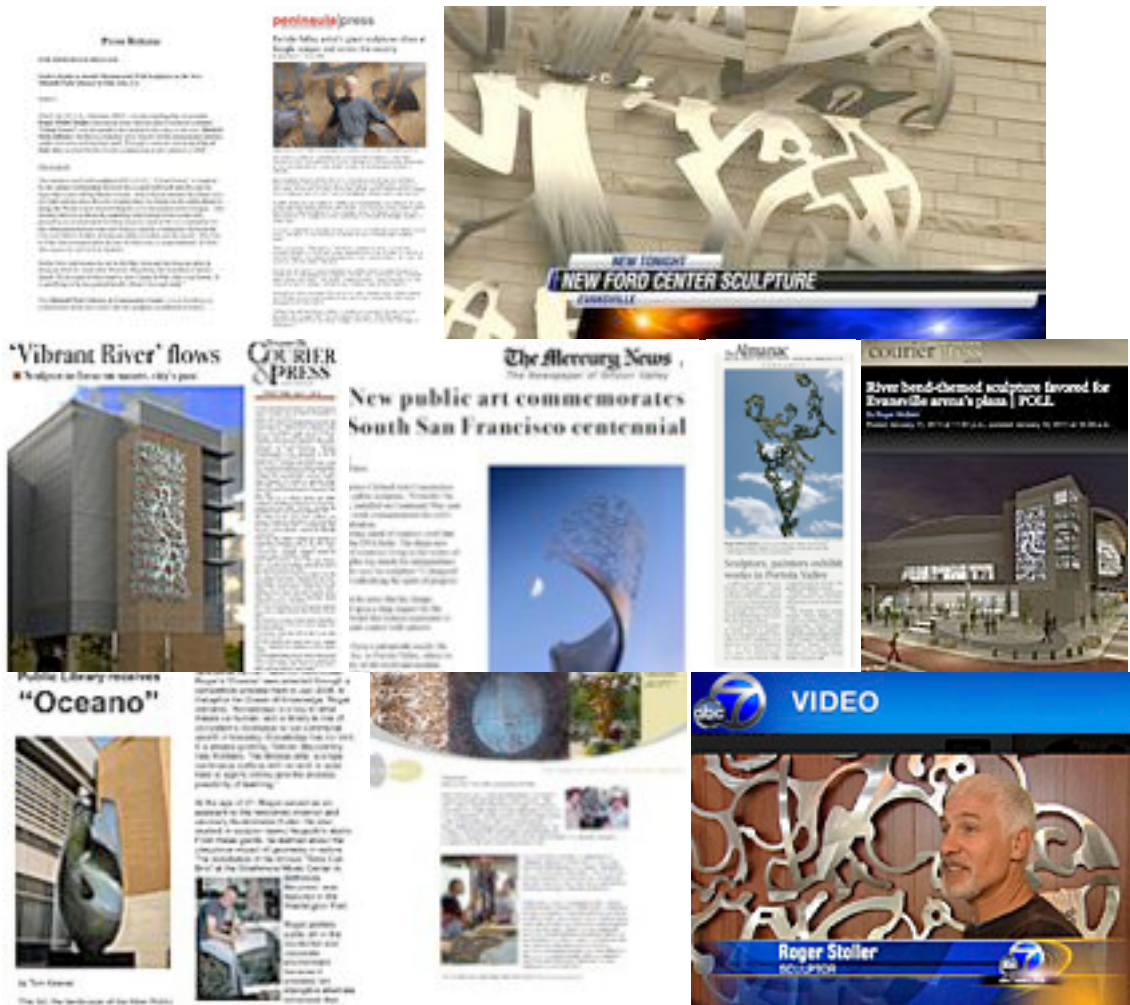
9. **title:** Vibrant River
materials: stainless steel
dimensions: 40'h x 14'w x 4'd
2013
budget: Ford Arena, Evansville, IN
 \$200,000

ARTICLES

http://www.stollerstudio.com/Press/VibrantRiverCourierPress4_4_12.html

<http://www.stollerstudio.com/Press/SJMercEvoHelixArticle.html>

<http://www.stollerstudio.com/Press/MadisonArticle1Pg.html>





‘Vibrant River’ flows

■ Sculptor to focus on nature, city’s past



Roger White Stoller's rendering of a new pattern in the continuing development of his design for "Vibrant River", his wall-mounted sculpture for the Ford Center.

By Roger McBain
mcbain@courierpress.com

EVANSVILLE — Don't look for an LST, a P-47 Thunderbolt, Ace Purple or Blizzard the Polar Bear in the public sculpture going up next year on the exterior of the Ford Center.

Ships and planes manufactured here and mascots for teams that play in the Ford Center were among images suggested when California artist Roger White Stoller came to Evansville last fall to research imagery he'll weave into the steel fabric of "Vibrant River," the wall-mounted sculpture he's designing for

Evansville's new Downtown arena.

"I considered those things," Stoller said in a telephone interview, "and I worked with them a bit, but when I had everything in front of me, I saw the vision of what I wanted this to be, which is bringing everything back to the river. "I've gone with what is true to my general body

Evansville
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FRONT PAGE • April 4, 2012

of work and kept to the natural, mostly focusing on aspects of nature that are local to Evansville, as well as some of its past."

Stoller will reflect on and illuminate concepts and design ideas for "Vibrant River," offering a sneak peek at the emerging design and discussing his previous work in a public lecture at 7 p.m. Thursday in the Evansville Museum's Old Gallery. Admission to the presentation, a fundraiser presented by the Evansville Museum Contemporaries, is \$15, discounted to \$10 for museum members and \$5 for students.

Stoller, 58, is a designer and sculptor who, in his 20s, worked as an assistant to futurist and geodesic dome champion R. Buckminster Fuller in the same building with internationally renowned sculptor Isamu Noguchi. He worked in industrial design and taught design at San Jose State University before devoting himself entirely to sculpture in the late 1990s.

Since then he has created private and public sculptures, including commissions for businesses, corporations and public facilities, including the Strathmore Hall Arts Center in Bethesda, Md.

His design for the Ford Center sculpture was among 43 proposals submitted by artists and designers from across the nation. It emerged the clear favorite of three finalists, winning the \$200,000 commission.

From the start, Stoller's design has centered on Evansville's horseshoe loop in the Ohio River, with circles radiating out into a lacy, 15-by-40-foot rectangle wrapped around an exterior corner of the Ford Center.

Some 200 attachment points will hold "Vibrant River" out from the building, about 20 feet above the sidewalk outside the arena.

The rings represent reverberating ripples from the city and the Ford Center "dropped into the river," said Stoller. The lacy weave framing the river and ripples will contain abstract images from nature, including flora, fauna and other elements drawn from visits to the riverfront, Wesselman Woods and other locations, said Stoller.

He'll also incorporate historical elements inspired by a visit to Angel Mounds State Historic Site, he said.

He will focus on some of those details Thursday's talk, showing how he'll weave natural images into the layers of steel.

"Everybody at the talk will be able to see what they are," he said.

As will anybody who comes out to see "Vibrant River," scheduled for installation in 2013, Stoller added.

All the natural images will be visible in the layered fabric of the piece, "but they are not meant to be easy to find," Stoller said. "Some are really hard to find, some are relatively easy to find."



Roger W. Stoller with one of his earlier public sculptures.

The Mercury News

The Newspaper of Silicon Valley

SATURDAY, JANUARY 28, 2012



BONNY ZANARDI
ART NOTES

New public art commemorates South San Francisco centennial

By **Bonny Zanardi**
San Mateo County Times

The South San Francisco Cultural Arts Commission has dedicated a new public sculpture, "Evohelix" by Roger White Stoller, installed on Centennial Way near Spruce Avenue. The work commemorates the city's 2008 centennial celebration.

"Evohelix" is a towering spiral of stainless steel that makes reference to the DNA helix. The shape also "echoes the shells" of creatures living in the waters of the bay. A lacy winglike top stands for independence and aspiration. Stoller says his sculpture "is designed as a modern symbol embodying the spirit of progress and innovation."

In his artist statement he notes that his design philosophy "is based upon a deep respect for the natural world and a belief that human experience is made richer by intimate contact with nature's principles."

Stoller was selected from a nationwide search. He owns Stoller Studio Inc. in Portola Valley, where he sculpts using a variety of old world and modern techniques. In the 1960s he worked as a personal assistant for architect/futurist R. Buckminster Fuller, which led to the opportunity to forge a relationship with internationally acclaimed sculptor Isamu Noguchi. Stoller's other public art commissions include the 30-foot-high stainless steel and wood sculpture "Boundless Pond" in the Jack London Market Building in Oakland; the 24-foot stainless steel and cast concrete "Gateway Icon" commissioned by the city of Stockton for the Airport Gateway corridor; and the 12-foot-tall "Tetra con Brio," a cast bronze, steel and polished concrete work that stands outside the new Music Center at Strathmore in North Bethesda, Md., near Washington, D.C.



"Evohelix" by Roger White Stoller, installed on Centennial Way.

Wisconsin State Journal



The model for Roger White Stoller's "Emergence," one of five competing sculptures the Madison Arts Commission is considering for the corner of Frances and State streets, to be funded with \$230,000 of city money.

FRI., JUL 11, 2008 - 7:33 PM

'Emergence' is right choice for Frances Plaza

By Kevin Lynch

A Madison Arts Commission project asked competing sculptors to "affirm the character of Madison and celebrate Madison's famed State Street" in a water fountain sculpture on the corner of Frances and State, to be funded with \$230,000 of city money.

A clear choice among the five finalists stands waiting for the city to open its eyes. "Emergence" by Roger Stoller eloquently embodies Madison "coming into being," as the artist explained in his proposal, which was the most fully-realized and thoughtful of all the finalists, according to MAC coordinator Karin Wolf.

Stoller's inspiration is "Indra's Net." Indra, the Hindu god of space, lives in a celestial palace "that is a net stretching infinitely in all directions." At every intersection of the net is a perfectly polished jewel "that reflects every other jewel in the net."

The design sustains this exquisite and powerful metaphor. The coiling bronze plane embraces space; its web-like form conveys natural erosion and re-growth, integration and networking, and the dynamic relationship of diverse ideas.

"Emergence" mirrors Madison's striving for an interdependent living environment in balance. One even senses our complex struggles in the form's muscular, stretching tension.

The work also relieves the tension with its ingenious water mist mechanism, which will add literal atmosphere and, when it freezes in winter, a whole new ice sculpture.

"Emergence" is interactive in traditional ways: The curvaceous, eye-tugging form compels you to walk around it and see its beauty in different ways, one of the glories of excellent sculpture.

Children will soon discover that art can be played with, mentally or visually. Stoller's pirouetting sculpture might even make them dance.

Lynch is a journalist and artist who has written about art for 30 years. He holds a bachelor's degree in sculpture and a master's degree in English from UW-Milwaukee.

[Note: shortened to fit single page]

