



Museums Aren't the Only Place to Admire Great Art

A Guide to Public Artworks Commissioned
by Vulcan Real Estate



Our Commitment to Public Art

There are two guiding principles that Vulcan Real Estate follows while commissioning publicly accessible artworks for our Greater Seattle Area development projects.


First, a genuine desire to make the neighborhood more interesting, stir up a conversation or two, and reflect the site's history, and second, to provide a sense of place for those who live and work in the area.



Navigating the Guide

Click on the area buttons above to see detailed maps of our public artwork locations.

On the neighborhood map pages, click on the artwork thumbnails to see a brief description, and click on the description to go to the artwork detail page.

When on an artwork detail page, click  to go back to the neighborhood map.

When on a neighborhood map page, click  to go back to the regional map above.

Interactive features limited on smartphones and tablets.

South Lake Union



| Tunnel North Portal Access |

← To SR-99

Lake Union Park

Valley St

Aloha St

To I-5 →

Eastlake Ave E

Mercer St

Republican St

Pontius Ave N

Yale Ave N

Cascade Park

Fairview Ave N

Boren Ave N

Terry Ave N

Westlake Ave N

Streetcar

Harrison St

Thomas St

Denny Park

John St

Denny Way

I-5

Melrose Ave E

6th Ave N

Roy St

8th Ave N

9th Ave N

Dexter Ave N

6th Ave N

7th Ave N

Wall St

Bell St

Boren Ave

Minor Ave

Robert K. Mills, Ganák'w

Yaadachoon

2023 Aluminum, Edition 3 of 5

Lake Union Piers, 809 Fairview PI N
Located west of Bldg D on pedestrian pathway

Designed to be capable of enduring the waters of the Northern Pacific Ocean and built to ensure the survival of Indigenous peoples of the Northwest Coast, canoes have been the mode of transportation for thousands of years. Creating these magnificent canoes has allowed the builders to participate in trade, attend sacred ceremonies and harvest foods along the Northwest Coast.

Yaadachoon skillfully weaves together the marginalized and hushed essence of the Tlingit culture, harmoniously juxtaposed with the paradigms of Western governance. The artist perceives this sculpture as an embodiment of human experience, eloquently illuminating the dichotomy inherent in the symmetrical form of the canoe. It communicates, through the exquisite design principles of "Formline," the profound duality that underpins Tlingit self-governance, through the revered Eagle and Raven, and underscores the solemn civic duty of nurturing and preserving one's counterparts. This symbolism serves as a compass, guiding humanity's collective voyage towards a brighter, harmonious future.

Commissioned by Vulcan Real Estate





Patti Warashina

Dreamer

2021 Painted aluminum

520 Westlake, 520 Westlake Ave N
Located in public plaza off Republican

The female figure in a contemplative repose surrounded by lush plantings and leaping fish creates an oasis in its urban setting. By conveying an overall sense of joyfulness and calm, Warashina, a long-time Seattle resident gives us a place to reflect on our relationship with nature. The two frolicking fish are symbolic of the purification and environmental concerns for the Northwest which support and sustain the water and its inhabitants.

The artist has encountered monumental female figurative sculptures in her travels and found them to convey a sense of protection when you stand within their proximity. The geometric patterning on the figure reflects the forms of the surrounding buildings, suggesting both swatches of clothing and color, yet are also powerful and beautiful.

Commissioned by Vulcan Real Estate



Ries Niemi

Orion's Belt

2018 Stainless Steel

Orion, 910 John St
Located along 9th & John

The railings, fences, and wall screen are made of hand forged stainless steel, composed in a non-repeating visual language of texture. They act as ornament for the building as they wrap around it like a celestial belt.

Commissioned by Vulcan Real Estate



Jun Kaneko

Dangos

2013-18 Ceramic

Arbor Blocks, 300 & 333 8th Ave N
Located along 8th Ave woonerf

These five glazed ceramic obelisks are part of a series made by Japanese-born artist Jun Kaneko. Since 1986, he has lived in Omaha, Nebraska, pioneering the art of making large hand-built ceramic sculptures. Kaneko collaborates with industrial clay product manufacturers to build increasingly large ceramic forms. The richly colored pieces are called *Dangos*, from the Japanese for "dumpling" and "closed form." Kaneko uses pigment and traditional glazes in a thoughtful way to accent the shape of each work, making them uniquely beautiful.

Commissioned by Vulcan Real Estate

Jamie Walker

Beacon, Cloud, Toto

2010 Painted fabricated aluminum

Amazon Rufus, 550 Terry Ave N
Located in public plaza off Terry

Jamie Walker's three sculptures installed in this plaza are clusters of spheres which suggest mountains, clouds, and animals.

Installed at the entry on Terry Avenue, *Beacon* acts as a landmark at the entrance to the building complex, leading pedestrians into the plaza. Rising dramatically from the ground, the sculpture's large scale and raw surface hint at the geologic forces that form mountains.

Cloud hangs on the northeast corner of the south building, looming ominously, but in contrast, hinting at its playful nature by casting a surprising pink halo against the building's façade on the occasional bright, sunny day.

In the middle of the courtyard, *Toto* sits patiently on the edge of a landscape island, waiting for someone to play with.

Commissioned by Vulcan Real Estate





Annie Han & Daniel Mihalyo,
Lead Pencil Studio

Island Treehouse

2018 Stainless steel, wood, glass,
stone, soil, plantings

Sitka, 1255 Harrison St
Located in courtyard between Harrison & Thomas

A cabin in the sky, this fanciful house provides an inviting social space for the Sitka residents to relax and rejuvenate. The contours of the structure reflect a cross section of a Pacific Northwest landscape with a natural green roof as a rolling plain.

Commissioned by Vulcan Real Estate



SuttonBeresCuller

The Wanderer

2021 Painted steel, resin, light

Lakefront Blocks, 609 Fairview Ave N
Located along Fairview off Mercer

Like a playful, mythological sea serpent, *The Wanderer* offers serendipity and curiosity. It meanders like a river, resisting the rigid, right-angled artifice of the surrounding cityscape. Like nature itself, it twists and curves through time and space.

Celebrating the circuitous, yet composed of a repetition of straight lines, *The Wanderer* is serpentine and sinuous as it rises to move forward. Your own path is sure to meander too. Lake Union beckons beyond.

Commissioned by Vulcan Real Estate



Deborah Mersky

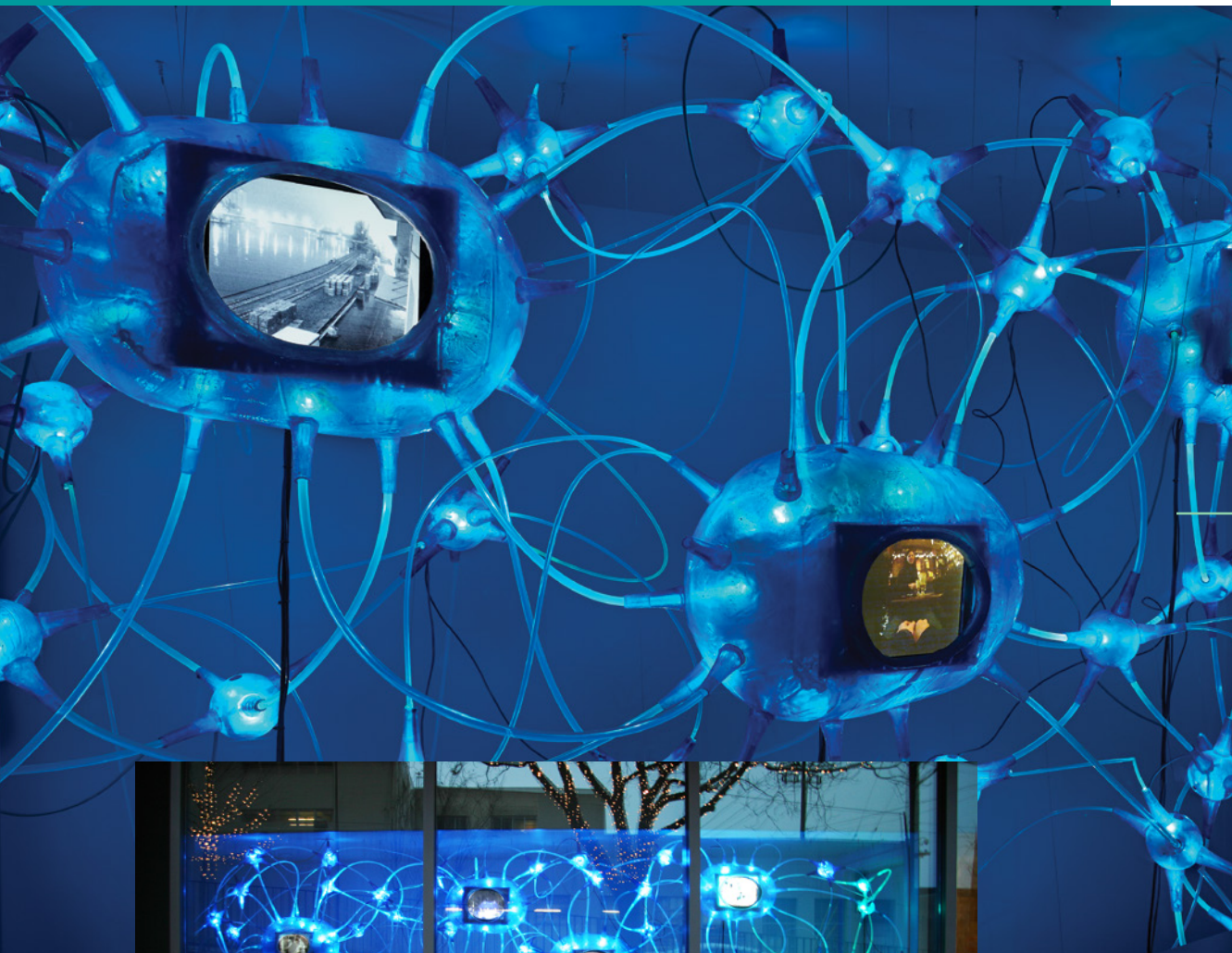
Alcyone Centroid, Light Fixtures & Grilles

2004 Cast iron, stainless steel, brass

Alcyone Apts, 301 Minor Ave N
Located off alley near garage entrance

Deborah Mersky's three projects are vine-like masses of plants and animals assembled into intricate two-dimensional patterns. Mersky's grilles for the east façade of the building soften and humanize the alley, making what could be a strictly utilitarian environment that much richer. Her light fixtures for the front of the building remind us of climbing plants, and her plaque, *Alcyone Centroid*, reminds us all where the center of Seattle really is.

Commissioned by VRE & Harbor Properties



Deborah Aschheim

(Collaboration with Daragh Byrne & Joshua Rosenstock)

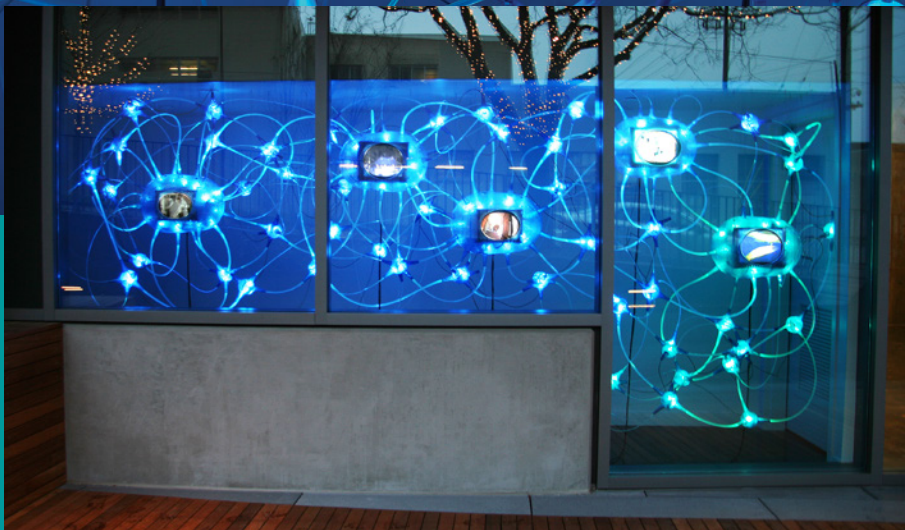
Periscope

2012 Roto casing resin, solid core optical fiber,
programmed LED lighting, looping & dynamic
video

Amazon Arizona, 207 Boren Ave N
Located at Boren & Thomas

Periscope is Deborah Aschheim's vision of what a fragment of the internet might look like—a web of glowing fibers and screens giving a glimpse into other worlds, growing inside technology building complexes. She was inspired by the idea of a periscope, permitting observation of remote locations, which metaphorically suggests our ability to virtually observe the simultaneous linked activity of people and sites all over the world and from multiple points of view. Aschheim is interested in visualizing networks of information, memory, and thought.

Commissioned by Vulcan Real Estate



Dan Corson

Nebulous

2015 Glass, transparent conducting film, aluminum, photovoltaics, LED lighting, electronics

Amazon Brazil, 400 9th Ave N
Located in public plaza at 9th & Harrison

Our region is known for weather and computer innovation. Images of sky and clouds are revered by Northwest artists. The climate is changing, both environmentally and technologically. We are currently shifting from our analog hard copy world and local computer storage to “cloud-based” systems. The intricacy of these systems eludes most software users and yet clouds of electrons constantly transport information all around us. The two large forms above us, inspired by this evolution in technology, float over the courtyard with two solar lighting shadows imbedded in the pavement below. Neither fully transparent nor fully opaque, these clouds have select glass discs shifting between levels of opacity in a digital dance resembling old school calculating computers or perhaps pulsing lightning within clouds on a stormy day.

Commissioned by Vulcan Real Estate





Invisible Creature

Keys to the City

2012 Paint

Amazon Arizona, 207 Boren Ave N
Located at Boren & Thomas

Keys to the City represents the changing landscape, culture and skyline of South Lake Union, which is always in motion. When the mural was painted, the area was still in its “city building” infancy and the artist wanted to portray the optimistic zeal and excitement of creating something new as a team. Bold and bright colors are used to represent the diverse working, living and shopping clientele of the neighborhood, while bringing a smile to office workers and pedestrians alike.

Commissioned by Vulcan Real Estate



Cris Bruch

Universal Adaptor

2009 Cast bronze

2201 Westlake, 2201 Westlake Ave
Located at West Elm entrance

Cris Bruch is a constant observer of the shapes and materials that surround us. In *Universal Adaptor*, he borrows the basic form of a common object and transforms it in scale, material, and color, revealing the elegance of the everyday. This form simultaneously evokes nature and industry, the past and the present, monumentality and human scale. Familiar, yet difficult to identify, the sculpture appears to conceal a form within it as it either emerges from or sinks into the ground plane. *Universal Adaptor* may seem more permanent than its surroundings, as if it were too heavy to be moved.

Commissioned by Vulcan Real Estate

Spencer Finch

There is Another Sky

2014 Glass & printed interlayer,
brass, LED lighting

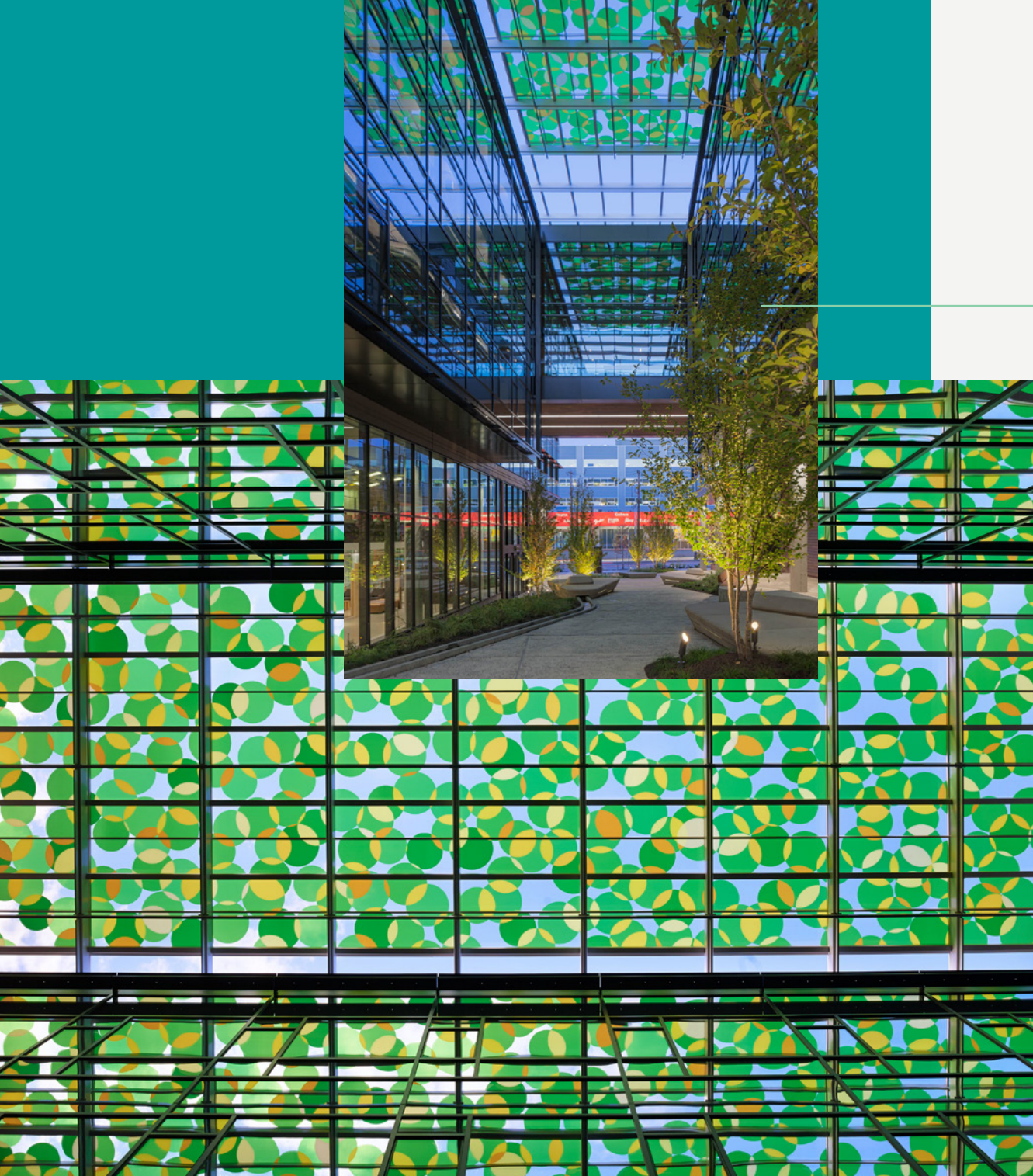
Amazon Bigfoot, 515 Westlake Ave N
Located in plaza between Westlake & 9th

The glass canopy over the courtyard, printed in overlapping colors in geometric patterns, references the effect of leaves in a forest canopy and creates an abstract version of a woodland experience. As the canopy is illuminated by the sun, a dappled pattern reaches down to the architectural space below, mimicking the effect of the natural light as it reaches the forest floor. This abstraction of a natural environment forms a constantly shifting but sheltered environment for relaxation and reflection.

Accompanying the canopy are approximately one hundred LED lights mounted on rods in the planted areas that become fireflies during dusk and dawn. The blinking patterns of the LEDs are choreographed to create the flight patterns of four fireflies as they fly through the space, reimagining the courtyard area as an enchanted forest floor.

The title is from a poem by Emily Dickinson.

Commissioned by Vulcan Real Estate



Annie Han & Daniel Mihalyo,
Lead Pencil Studio

Re-Stack

2015 Stainless steel

Amazon Apollo, 325 9th Ave N
Located in public plaza at 9th & Thomas

Taking the departure point of Seattle's history of re-grading topography on this site and the more recent neighborhood building development, *Re-Stack* is an analog sketch for the city's continual reinvention. It is both a memory of a building that once existed and a fragment of a building from the future. Using stacked rectangular forms which reference masonry construction, the sculpture alludes to the developing overlay of civic history as well as the formal abstraction of containerized goods upon which much of current economic growth is based.

Commissioned by Vulcan Real Estate



Claudia Fitch

Placeholders

2007 Painted fabricated steel

Amazon Triumph, 320 Westlake Ave N
Located at Terry & Thomas

Placeholders, an artwork installation in multiple parts, refers to the “survivor tree” landscape of early Terry Ave. Using the urban vocabulary of brick, steel, and street landscaping, the asymmetrical composition of oval elements is balanced in counterpoint to the straightforward geometry created by the sidewalk and building façade along Thomas and Terry. When the streets were originally developed for industrial use in the late 19th century, the neighborhood contained remnants of the site's original old growth forests with the occasional tall evergreen standing in sharp contrast to the newly-formed urban grid.

*Commissioned by Vulcan Real Estate and
Group Health Cooperative*



Jenny Heishman

Woodpile

2012 Stainless steel, painted bronze

Amazon Arizona, 207 Boren Ave N

Located at Boren & Thomas

Woodpile is a playful response to the steep slope of Boren between John and Thomas: a large pile-up of stainless steel cylinders comes to rest against a makeshift prop, exposing the potential energy of this piece of topography. Stacked like cordwood on one side of the entrance stairs, this exaggerated backyard form has been moved to a place of prominence at the front door, transposing an everyday object for the more formal, symbolic marker that might be more commonly placed at the entrance of a building.

Commissioned by Vulcan Real Estate



Jenny Heishman

Cabin Corners

2010 Painted fabricated aluminum

Amazon Fiona, 500 Boren Ave N

Located at Boren & Republican

Jenny Heishman grew up in Florida surrounded by theme parks, water flumes, and golf courses. Nature was mimicked—much of her world was a reconstruction of some other place's history and landscape. For this piece, Heishman's aim was to design a sculpture that would intersect with both the architecture of the adjacent building as well as the planter beds in the surrounding landscape. Choosing to work with forms that are recognizable to the Pacific Northwest, her hope was to embed the piece in its site in a way that might remind viewers of a "room" in Seattle's past.

Heishman's three sculptures for 500 Boren Ave N are based on the forms and construction of log cabins, but rather than trying to simulate reality, the *Cabin Corners* are together a cartoon-like effigy of the remnants of a cabin. Constructed of aluminum tubes, the pieces were hand-painted by the artist.

Commissioned by Vulcan Real Estate



Jaume Plensa

Mirall

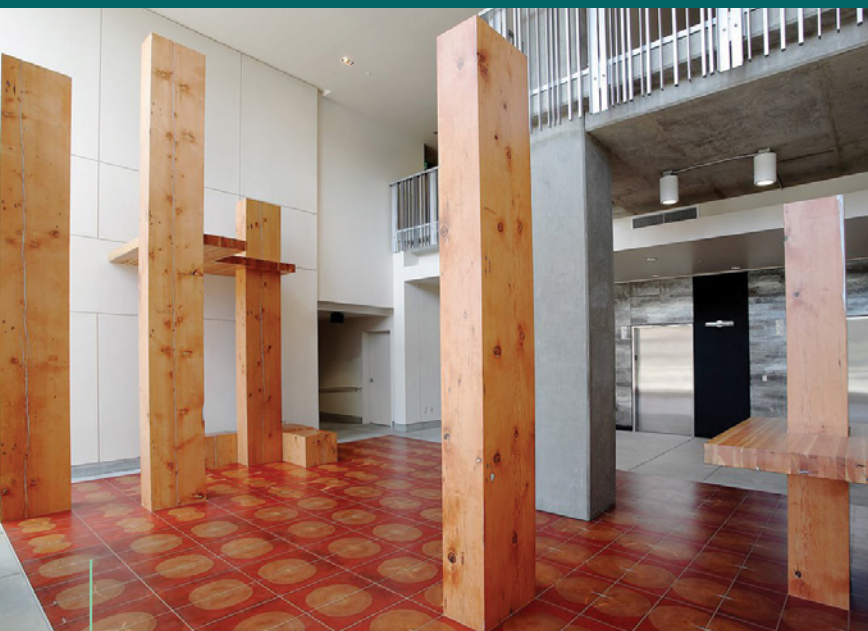
2015 Painted stainless steel

Allen Institute, 601 Westlake Ave N
Located in public plaza off Mercer

The two mirror-imaged figures are created from the letterforms of seven alphabets—Hebrew, Latin, Cyrillic, Chinese, Arabic, Hindi, and Roman. Although the letters define the figures, the text is not constructed to be readable but more as raw material to create a sense of identity. The artist mixes languages to express his hope that we can live together even without a common language. By being able to physically enter the forms, the viewer becomes part of the conversation.

The title is the Catalan word for mirror.

On loan from the Allen Family Collection



Leo Saul Berk

Threshold

2009 Salvaged wood, epoxy resin

Rollin Street Flats, 120 Westlake Ave N

Located at exterior building entrance & building lobby

The timbers and decking used to create *Threshold* were salvaged from a one-story building that previously stood on the site. To highlight the history of this wood, the artist milled the 100-year-old Douglas fir beams to make them smooth and true, and then patched their cracks, bolt holes, and other imperfections with tinted resin. The flooring tiles are slices from three of these beams; for each set of tiles, Berk emphasized the same year of growth by cutting away a step surrounding the matching growth ring and filling the void with orange-tinted resin. The tiles are in sequence and book-matched to make the resulting pattern. The standing timbers, floor tiles and decking in *Threshold* respond to the building's design, recall the material's former use, and allude to the landscape from which they were originally claimed.

Commissioned by Vulcan Real Estate



Ann Gardner

Convergence

2009 Glass mosaic, steel

Amazon Van Vorst, 426 Terry Ave N

Located in public plaza off Terry

The yellow arcs that form Ann Gardner's artwork, *Convergence*, curve down and inward toward a central spot on the plaza wall. The yellow/gold glass tiles become more intense toward this point, seemingly gathering together the light and energy of the plaza in this one particular place and in turn reflecting it back out into the space.

Gardner's sculpture is a complex and contemporary approach to an ancient artmaking technique. Laid onto a sophisticated stainless steel armature, the mosaic is assembled from thousands of tiny glass tiles, some of which have a thin metallic film on their backsides, turning them into very small golden mirrors. The mosaic was assembled onto a paper template by a team of traditional craftspeople working in the well-known Franz Meyer Studio in Munich, Germany. It was then shipped to Seattle in sections and reassembled onsite by an Italian master craftsman.

Commissioned by Vulcan Real Estate and Schnitzer West

Buster Simpson

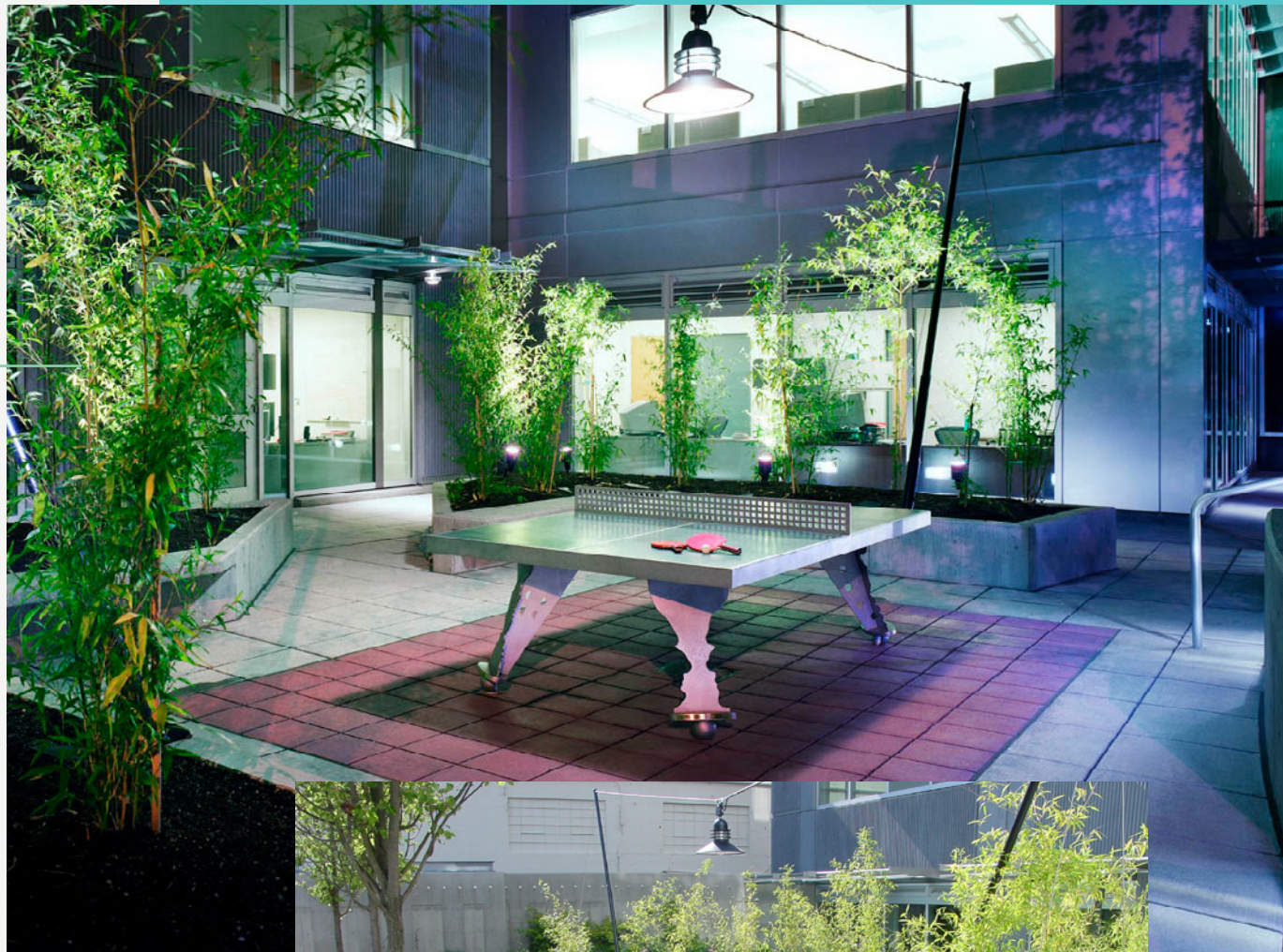
Ping Pong Plaza

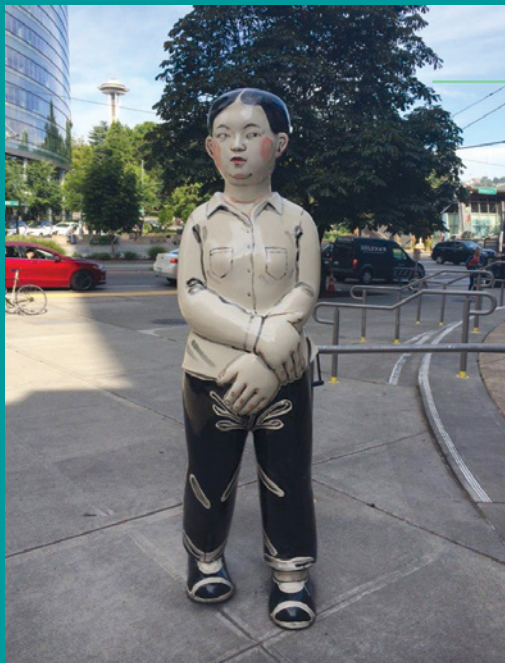
2003 Bronze, stainless steel, ping-pong paddles, catenary lighting

ISB Building, 401 Terry Ave N
Located in public plaza off Harrison

Buster Simpson's *Ping Pong Plaza* provides a place for workers, residents, and visitors to relax and exercise in the heart of the city. The table is located in what the artist calls an "outdoor room," defined by walls of bamboo, a red concrete "rug," and a chandelier-like catenary light. The ping pong table can double as a lunch or meeting table and conforms to regulation table tennis dimensions. The table sits on what seem to be heavy, turned dining table legs (since the game was originally played on a dining room table), but upon closer examination, each leg reveals itself as a pair of profiles of noted scientists meeting face to face. These paired individuals bounce ideas back and forth, in concert with the action of the ball above. The four pairs of scientists are Max Planck/Albert Einstein, James Watson/Rosalind Franklin, Stephen Jay Gould/Edward O. Wilson, Jean Baptiste Lamarck/Charles Darwin.

Commissioned by VRE & Schnitzer West





Akio Takamori

Three Women

2006 Painted fabricated & cast aluminum

2200, 2200 Westlake Ave N
Located at Whole Foods Market entrance

Drawing on memories from his childhood in Japan, Akio Takamori's *Three Women* is a collection of cast-aluminum sculptures depicting a girl, a young woman, and a mother with her baby. The figures are all about the same size, suggesting that these three people are of equal prominence in Takamori's mind's eye. Though they have come together and stand facing one another, they aren't interacting, preferring instead to avoid each other's eyes and keeping a close watch on the space around them.

Commissioned by Vulcan Real Estate

Whiting Tennis

The Laundry Strike

2014 Painted bronze

Stack House Apts, 1280 Harrison St
Located at alley & through-block connection

As homage to Seattle's female laundry workers of the early 20th century, Tennis created a figure grouping from wicker, modeled after the domestic baskets and hampers found in the homes of the families whose clothes were washed by the commercial laundries of that period. Cast in bronze, the totemic forms overlook the building northeast of this site, one of several laundries where 700 of Seattle's female laundry workers went on strike on June 14, 1917. They were later joined by male truck drivers in a three-week strike, which brought an increased minimum wage of ten dollars per week, a maximum eight-hour work day and strengthened the role of unionized labor in the Northwest.

Commissioned by Vulcan Real Estate



Eric Eley

Articulated Start

2011 Painted mild & stainless steel

Amazon Ruby, 333 Boren Ave N
Located in public plaza off Boren

Eric Eley's sculptures emerge from the building in both expected and unexpected ways. Dropping from the soffit above and erupting from the landscape below, the forms are reminiscent of vegetation, but instead of being soft and organic, they are angular and man-made. Their tapered spines and bent planes extend into space to suggest new growth, their paths and possibilities continuing to expand. The sculptures' subtly reflective surfaces catch the light as they reach toward each other into the heart of the plaza, drawing people into the space, encouraging a lively flow.

Commissioned by Vulcan Real Estate

Yesler & Central Area



Championship Field

Swedish Hospital

E James St

Garfield Playfield

Garfield High School

E Jefferson St

19th Ave

22nd Ave

25th Ave

E Alder St

E Spruce St

18th Ave

Spruce Street Park

21st Ave

E Yesler Way

Bailey Gatzert Elem.

Pratt Park

Dr Blanche Lavizzo Park

23rd Ave S

22nd Ave S

20th Ave

S Main St

S Jackson St

S Jackson Pl

20th Pl S

S King St

S King St

S Weller St

24th Ave S

S Lane St

Judkins Park

S Dearborn St

S Charles St

Rainier Ave S

Davis Pl S

Yesler Terrace Park & Spraypark

S Washington St

I-5

I-90

Boren Ave

10th Ave

11th Ave

12th Ave

14th Ave

16th Ave

15th Ave

17th Ave S

8th Ave S

7th Ave S

Broadway

9th Ave

E Fir St

Harborview Medical Center



Paul Rucker

78

2021 Concrete, granite, stainless steel

Jackson Apts, 2401 S Jackson St
Located in public plaza off Jackson

This place is in honor of the musicians and venues that contributed to the Jackson Street jazz scene of Seattle, with a specific focus on the vibrant time between 1910s–1960s. Follow the spiral to read their names and sit on the bench-like arm, recalling the forms of the iconic vinyl 78 rpm record and the popular style of record player. The artist Paul Rucker, who is also a musician and longtime resident of Jackson Street, was inspired by the history of this corridor since he moved here in 1998.

Commissioned by Vulcan Real Estate



Marita Dingus & Preston Hampton

Winds of Change: We Are Still Here

2020 Stainless steel, aluminum

Jackson Apts, 2401 S Jackson St
Located in cross block

This strong female figure is inspired by Oya, the Yoruba orisha, or deity, of storms. As both nurturer and protector, she is a swift avenger with the power to summon the weather to exercise her bidding. *Winds of Change: We Are Still Here* takes the form of a woman wrestling with the forces of change facing a community, poised here to protect all the residents of the Central Area.

Commissioned by Vulcan Real Estate





Multiple Artists

Panel Series

2020 Stainless steel

Jackson Apts, 2401 S Jackson St
Located on retail pavilion building

Yadesa Zewge Bojia, *Tesfaye*

Esther Ervin, *Cowrie Cloth*

Ari Glass, *Victory in Unity*

Aramis O. Hamer, *Black Power*

Elisheba Johnson, *Cultural Receipt*

Ashby Reed, *The Marketplace*

Xavier Roache, *Floral Central*

The suite of seven panels are visual poems that speak to both the merchants working within the pavilion and the local community. The artists, all from the Seattle area, made unique designs that reflect the Central Area's diverse heritage and cultures.

Commissioned by Vulcan Real Estate



Saya Moriyasu

Maya

2017 Patinated bronze

Batik Apts, 123 Broadway
Located in public plaza off Yesler

The figure is inspired by the memories of many strong women from the artist's life. *Maya*, from the Japanese for truth, has the curly hair from Moriyasu's mother, and the bright, wide-open eyes of her young nieces. Her kind, compassionate face gazes at you, perceiving your inner thoughts, your potential and your perfection and her big strong hands invite you to touch and connect.

The green plants encircling her are bamboo shoots. A stalwart resource for food, clothing, shelter and defense, these emerging plants embody the past, present and future. All these details endow *Maya* with the power, resources and love to welcome a glowing and equitable future.

Commissioned by Vulcan Real Estate



Jean Whitesavage & Nick Lyle

Willow Basket

2019 Powder-coated hand-forged steel

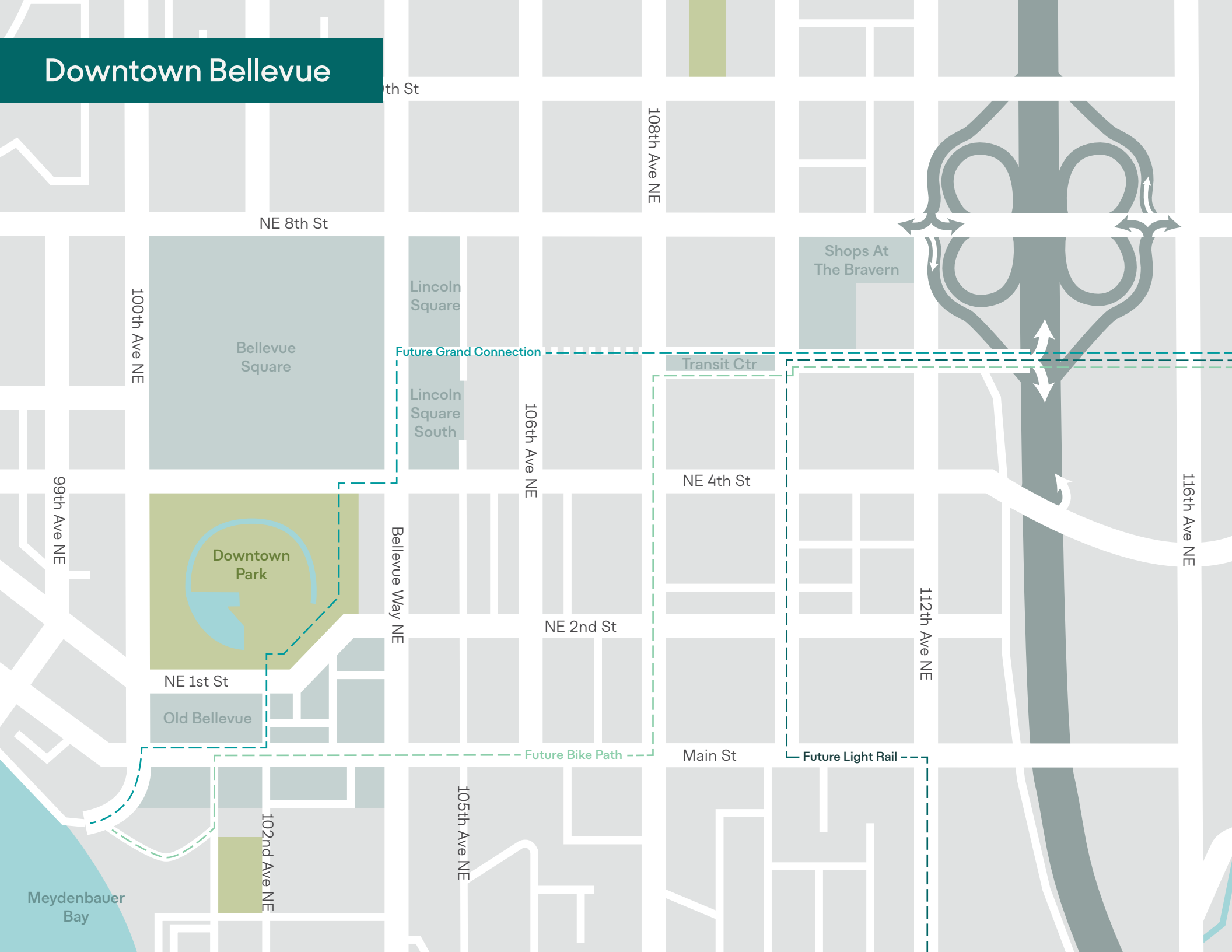
Cypress Apts, 120 Broadway
Located in 2nd floor courtyard
(visible from street, but only accessible to residents)

This sculpture combines a precise geometric framework with the less formal patterns of leafy branches. It merges various types of woven structures, such as baskets or huts, and their natural analogs, such as trees or nests. It embodies the two-way conversation between nature and culture, and reminds us that these two realms can never be fully disentangled from each other.

The native Northwest plant Hooker's Willow, or *Salix hookeriana*, inspired the forged leaf form. In the wild this tree is a hub of activity, providing habitat and sustenance for insects, birds, and animals, as well as humans. *Willow Basket* was created for this garden to provide a leafy shelter amidst the surrounding architecture of the city.

Commissioned by Vulcan Real Estate

Downtown Bellevue



th St

108th Ave NE

NE 8th St

100th Ave NE

Lincoln Square

Bellevue Square

Future Grand Connection

Lincoln Square South

106th Ave NE

Transit Ctr

NE 4th St

99th Ave NE

Downtown Park

Bellevue Way NE

NE 2nd St

NE 1st St

Old Bellevue

Future Bike Path

Main St

Future Light Rail

112th Ave NE

116th Ave NE

105th Ave NE

102nd Ave NE

Meydenbauer Bay



Julian Watts

Groves and Stones

2023 Concrete, granite, stainless steel

West Main, 117 106th Ave NE

Located in public plaza between 105th & 106th

The abstract forms of these eight sculptures reference the boulders, mountains and trees of the Pacific Northwest, embodying the poetic vitality found in the natural world. Oregon based artist Julian Watts originally made these pieces as small wood carvings—hand-held objects with both organic and humorous overtones, crafted and smoothed like river rocks worn smooth by a mountain stream.

The diminutive became the monumental through the technological process of 3D scanning and printing combined with the ancient art of bronze casting. The resulting artworks are intended to be touched and sat upon, offering a playful connection to the natural world in our daily lives.

Commissioned by Vulcan Real Estate

Rik Allen & Shelley Muzylowski Allen

Sticken, "Arboculus Pomollusca Rex"

2023 Bronze, stainless steel

555 Tower, 555 108th Ave NE

Located in public plaza between tower & pavilion

The concept for the fluid form of *Sticken* emerged from the sight of the mesmerizing beds of bull kelp, undulating in the currents of the Salish Sea. The green sea forest is home to the amazing Giant Pacific Octopus, noted for their remarkable intelligence and complex ability to instantly resemble their surroundings, both in texture and pattern.

To pay homage to the Octopus and the Salish Sea, the artists looked to their own Skagit Valley orchard—including a century-old King apple tree—where they pruned and collected thousands of suckers (divergent branches growing from the main tree). *Sticken* was formed through the process of accumulation of these sticks, carefully placed and stuck to its supporting form and then cast in bronze. The graceful Octopus appears to reach out towards its surroundings in curiosity and wonder.

Commissioned by Vulcan Real Estate





Iván Carmona

De Sol a Sol

2023 Painted aluminum

West Main, 117 106th Ave NE

Located in plaza between Towers 2 & 3 off 106th

The title is inspired by an early Puerto Rican phrase to describe the country people, or *Jíbaro*, who farm the land in a traditional way and work “from sunrise to sunset.” *Jíbaro* is used iconically today to describe the contemporary workers of Puerto Rico, both white and blue collar, in a proud connection with their history and culture.

The surface of the sculptures has ridged striations recalling trowel markings in concrete and parallel rows formed by tilling soil with a hoe. These marks give form to the memory of the artist building concrete structures with his father and seeing him work the landscape like a true *Jíbaro*. This nostalgic memory also reflects on the agrarian past of the site.

Commissioned by Vulcan Real Estate

