



Level 4 lobby



Tahiti Pehrson

UAP



TAHITI PEHRSON

SAN FRANCISCO ARTS COMMISSION
SFO HOTEL SUSPENDED ARTWORK OPPORTUNITY
JULY 2017

TAHITI PEHRSON

BIO



TAHITI PEHRSON

ARTIST

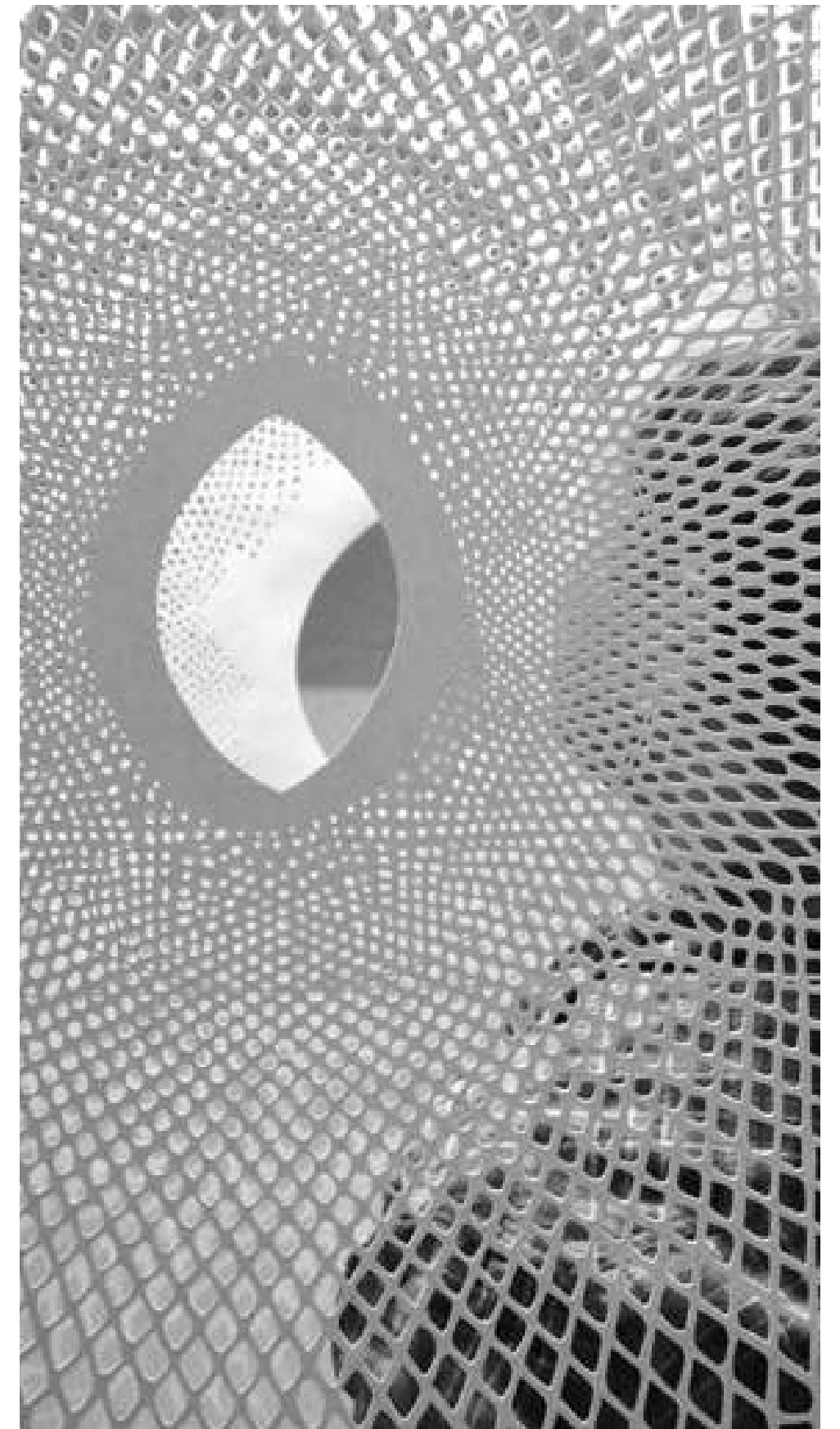
Tahiti Pehrson is a **Northern Californian artist** with long ties to the Bay Area. Recent works explores the fragility and interconnectedness expressed by physical structures. Large scale installations of **geometrical hand cut paper** are layered into three-dimensional structures. Pehrson has been working in paper for nearly fifteen years.

Building sculptures by the cutting away of material, Tahiti Pehrson creates geometrical patterns of volume that speak to universal traditions of patternmaking throughout the history mathematics, arts, and crafts. Dating back to the first sign of Guilloche in Greek and Roman times, and seen independently throughout world history, variations of these patterns can be found across the natural and the manmade world. Within Pehrson's sculptures, each shape receives light and serves the structure of the whole system, concentrically leading to the next variation to make a singular structure.

These intricate sculptures explore interplays of light and shadow, building dynamic monochromatic constructions that give material form to the space-changing qualities of light. Elevating the spatial qualities particular

to each commission, Pehrson's works speak to site: shifting perceptions of volume and structure as the viewer moves around the work – and as the light evolves throughout the day.

Born in 1972 to artist parents in Santa Rosa, CA, Pehrson began early life as a painter. Like many painters, Pehrson wanted to imitate light in such a way as to capture it. After traveling Mexico, China and the museums of Europe in search of art, he moved to San Francisco to follow in the footsteps of his father by attending art school in the Bay Area. At the San Francisco Art Institute, Pehrson found himself increasingly disillusioned with painting as he was exposed to new ideas and modes of working. In reaction, he sought to “drop-out” of art and work in the streets with stickers and stencil making – a process that would evolve into a more developed and dedicated practice of paper-cutting, together with also beginning a new process of public engagement.



TAHITI PEHRSON

ARTIST STATEMENT

B.1972 Santa Rosa Ca,

Born to artist parents, I began my early life as a painter. Like many painters I wanted to imitate light in such a way as to capture it. After traveling Mexico, China and the Museums of Europe in search of art I moved to San Francisco to follow in the footsteps on my father by attending art school in the Bay Area.

At the San Francisco Art Institute I became disillusioned with painting as I was exposed to new ideas and modes of working. In reaction I sought to “drop-out” of art and work in the streets with stickers and stencil making a process that would evolve into a more developed and dedicated practice of paper-cutting and also begin a new process of public engagement.

Over the last seventeen years I have worked in monochromatic white for it's ability to convey light and shadow and for it's subtle capture of color and ambiance. The step into three dimensions made it possible to work directly with capturing light and defining space while also being transparent and convey a sense of weightlessness. My own exploration of cutting has become more and more labor intensive seeking to transform and push the structural element and light interaction. A practical alchemical approach to overcoming the medium and attempt at transcending it's parts. Geometrical patterns serve the integrity of the structure well while a cultural, mathematical and even possible spiritual implications convey universal commonalities. Dating back to first sign of Guilloche in Greek and Roman times and seen independently throughout world history, variations of this pattern can be found on nearly every world currency today as well as in structures in nature. A code of repetition, each shape concentrically leading to the next variation to make a singular structure. Each shaped to receive light and serve the structure of the whole system. The structure catches the light forcing the shadow to duplicate the image, echoing each other in two separate natures, Light vs Dark, Material vs Etherial yet there is lack of duality in it's monochrome nature in an attempt to create resolve and a sense of wholeness.

“The step into three dimensions made it possible to work directly with capturing light and defining space while also being transparent and convey a sense of weightlessness.”

-Tahiti Pehrson



TAHITI PEHRSON

EXHIBITIONS

2017

San Tropez Art Fair June 2017

Facebook Menlo Park New permanent collection installation May 2017

Private Collections Enterprise Youth Charity Auction April 5th 2017

Art on Paper Installation New York March 8th-11th 2017

2016

Viacom, Art At Viacom's Artist-in-Residence. Sept/Nov 2016

RVCA VASF, San Francisco – solo show, and capsule collection. July – Sept 2016

Side Street Studios Artist Residency Capetown, South Africa. Feb 24th-Mar 13th

Converse Lovejoy Art Program Boston Mass. May 2016-May 2016

Salon 91 Gallery, Capetown, South Africa. May 25th – June 25th, 2016

Two man show Tahiti Pehrson X Andrzej Urbanski

K.Imperial Gallery, Solo show. San Francisco, CA. September 2016

2015

Facebook Artist in Residency Palo Alto, CA on-site installation permanent collection, April 1st – 15th

Joseph Gross Gallery NYC, Solo show September 2015

Cinders Gallery NYC Group show September 2015

2014

K.Imperial Gallery, Solo show "Light Suspension" San Francisco, October 2, 2014

Mesa Arts Center, Arizona. "Fold, Paper, Scissors." May 2 – August 10, 2014

Parachute Market L.A. New installation March 22nd-23rd

ICA San Jose "Variations & Betwixt" March 14th-May 31st. 2014 Window Installation

"Waves for Water" Group show/ Clean water for the Philippines benefit March 29th, 2014 Gallery Leucadia CA, Curated by Chandran Gallery/Juxtapoz Magazine/Univ Surfshop

Salon 91 Gallery, Cape Town, South Africa "Connectivity" Feb13th-March 6th 2014 (solo show)

Mouki Mou London. "New Works" Feb14th-current (solo show)

K.Imperial Gallery San Francisco "In The Mix" Feb 1st- March 1st, 2014 (group show)

Evergold Gallery "Five Year Anniversary show" Jan 16th-19th 2014 (group show)

2013

Hatch Gallery, Oakland, CA "Thinking Like the Universe" Jan 18th-Feb 23rd 2013 (group show) Curated by Aimee Friberg

WCC San Francisco. "New Installation" November 16th-17th 2013

K. Imperial Fine Art SF, Solo show • Circadian Rhythm: June 5, 2013 -July 13, 2013

Needles & Pens 10 Year Anniversary Show at the The Luggage Store Gallery San Francisco, CA May 10th – June 8, 2013

Incline Gallery "San Francisco, CA. "Auction to Benefit the Artists" April 19th 2013 (group show)

Needles & Pens Gallery SF. April 13th – June 2, 2013 • Transmissions

Bellevue Arts Museum, Bellevue WA. February 22 – May 26, 2013 • Love Me Tender: contemporary artists Working in Currency

University of San Francisco. Jan. 13 – Mar. 3 2013 • Active Synchrony: New Works by Tahiti Pehrson

2012

Alpha Building Nevada City CA. Sea of Love reconfiguration: Aug 9th – August 20th 2012

SFAC Gallery Window Installation Site 155 Grove Street, San Francisco, CA, Sea of Love – Exhibition dates: May 4 – July 22, 2012

Needles & Pens S.F. – March 2012 "Everything Ever and Nothing Never"

2011

Tartine S.F. – April 2011 solo show "Delta Corvi"

Works on Paper S.F. – May 2011 Solo Show Current Works

Ever Gold S. F. – July 2011 solo show "Theta Pegasi"

2010

RVCA S.F. – Feb 2010 "Hand Over Fist" Curated by Gabe Scott Group show

Oxenrose S.F. – July 2010 "Natural Beauty." Curated by Serena Cole and Nico Lopez

Stumptown Portland, OR. – April 2010 "Hold on Let Go" Solo show

2009

Evergold S.F. – August 09 "Double Trouble" Mentor show. Curated by Tara Lisa Foley

Evergold S.F. – May 09 "Fools Gold" group show. Curated By Andrew McClintock

Oxenrose S.F. – May 09 "Scala Naturae" Solo show. Curated by Nico Lopez

Together Gallery, Portland OR. – June 09 "Idle Ties" Group show Curated by Gabe Scott & Jay Howell

Gallery Heist, S.F. – Nov 09 "Now or Never" Curated by Julianne Yates & Gabe Scott. Group show.

S.F. Art Commission, Art in Storefronts. – Curated by Triple Base. Nov 09 to present. Window installation

2008

Bicycle Film Festival, S.F. – July 08 Curated by Brendt Barbur

111 Minna. S.F. – Sept 08 "Golden" Curated by Gabe Scott. Works by Serena Cole, Tahiti Pehrson

Bicycle Film Festival. Milan, Italy. – Nov 08 Curated by Brendt Barbur

2007

Picture in Progress. San Francisco – June 2007. League of Young Voters group show.

Aftermoden Gallery S.F. – "Anniversary show" Jan 2007 Curated by Marissa Gianno

2006

Aftermodern Gallery, S.F. – "Shifting Landscapes" Curated by Marissa Gianno

Making Impressions. S.F. – "Salon de la Californie" January 06 Group Show. Curated by Dominic Santos and Stella Lochman.

Brooklyn Fireproof Inc. NY – "Mother Tongue" March 06. Curated by Burr Dodd and Pearl Son. Galen Pehrson and Tahiti Pehrson.

2005

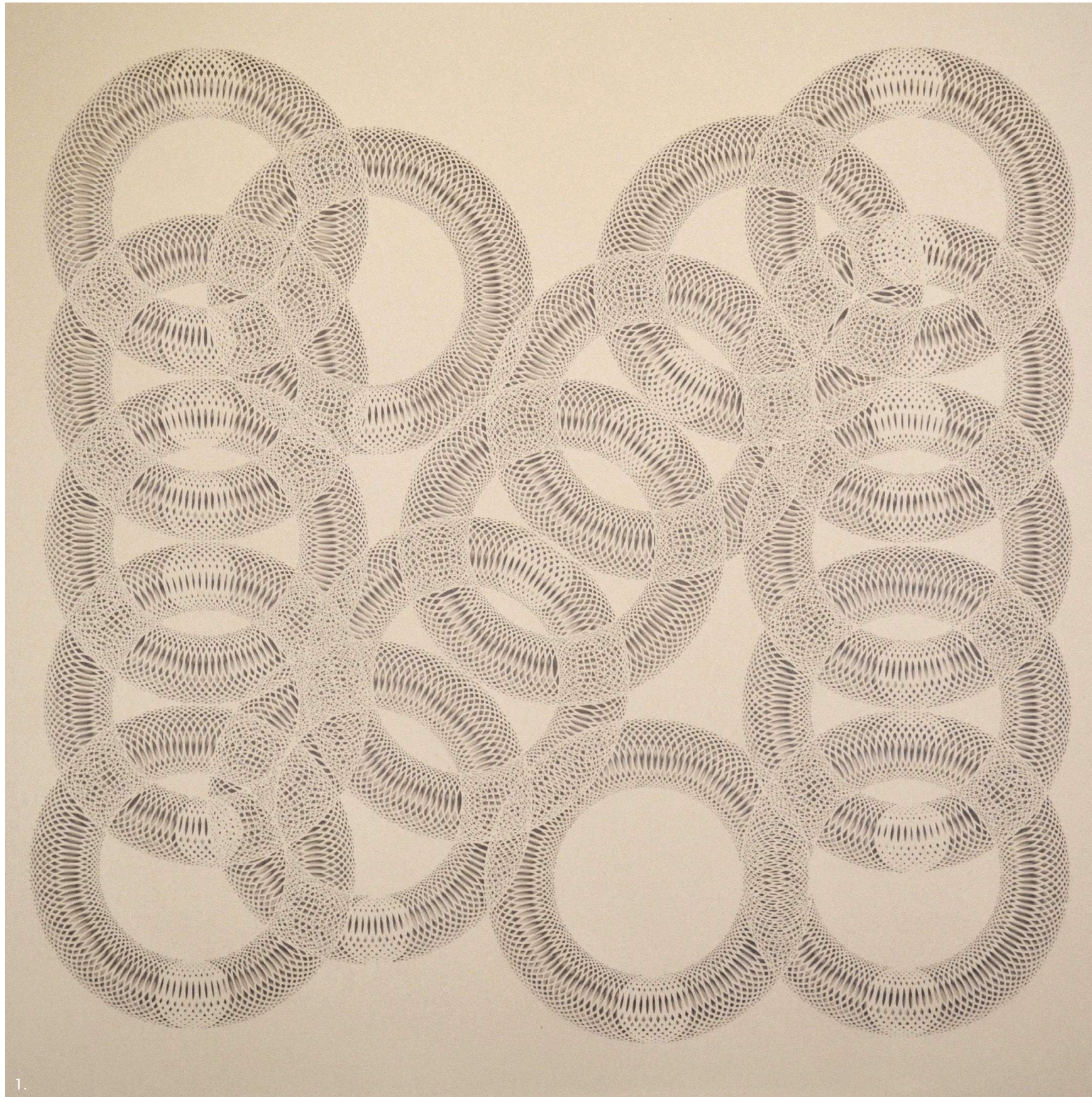
Hotel Biron S.F. – solo show April. 05 Curated by Jessica Cusik and Julian Feinberg.

Luggage Store Gallery S.F. – Seven on Our side. July 05 Group show curated by Silver Warner.

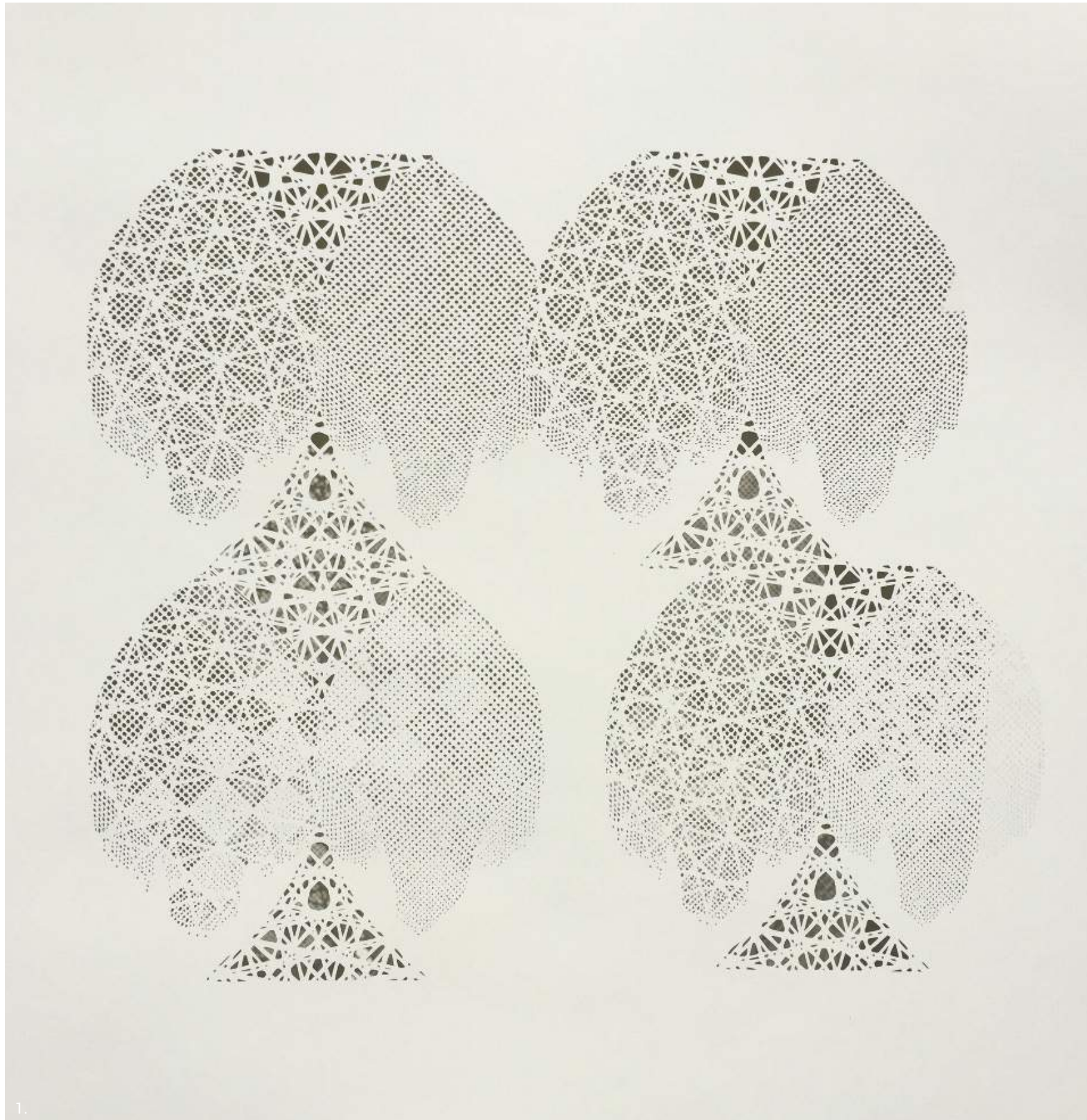
Atelier Cardenas Bellanger Paris 05 – "Yo mire un garza mora dandole combate a un rio" Curated by Devendra Banhart.

Making Impressions. S.F. – Curated by Dominic Santos and Stella Lochman. Salon de Oublis September 05

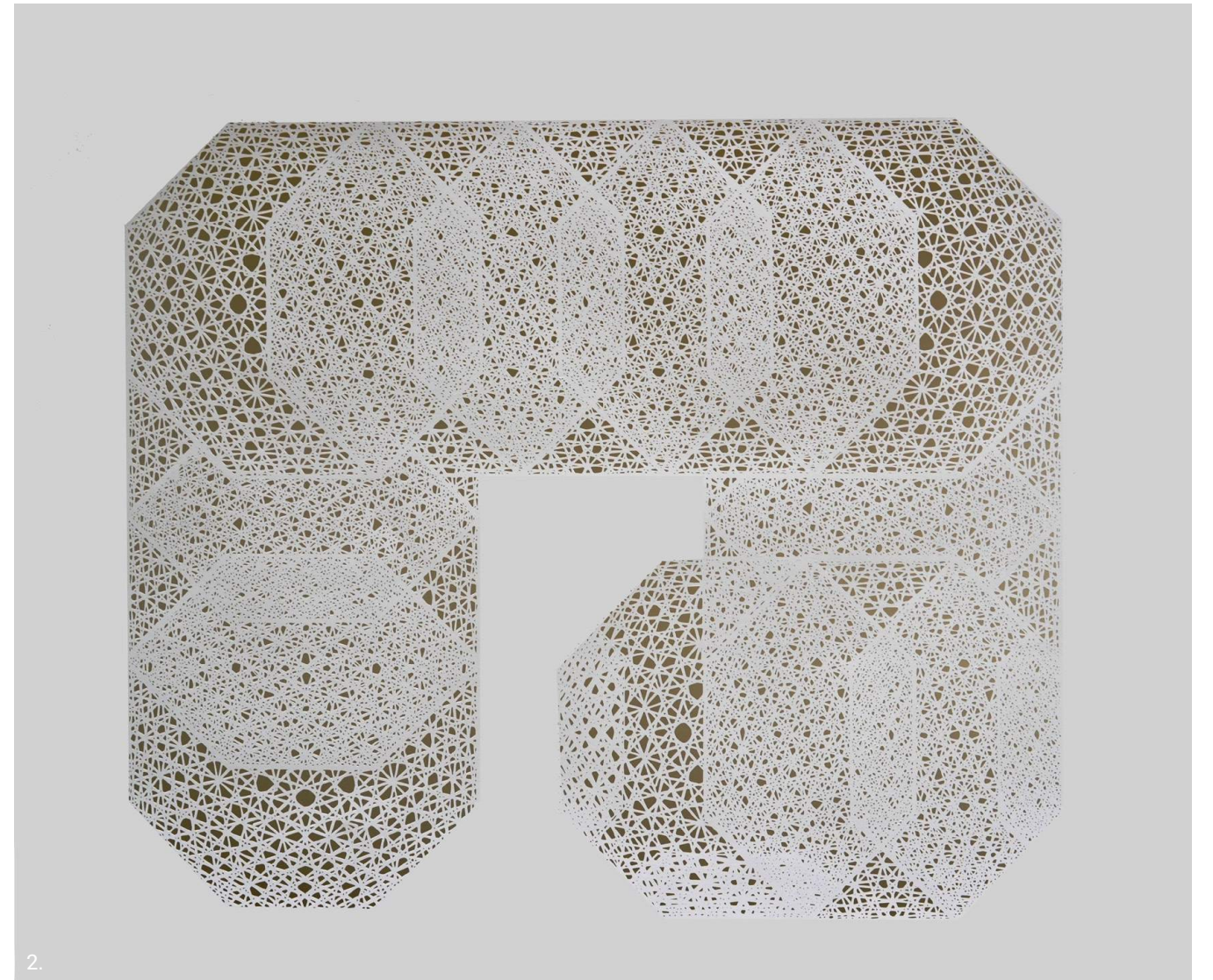
Aftermodern. S.F. – "Out of Doors." December 05. Group show Curated by Amber Abramson



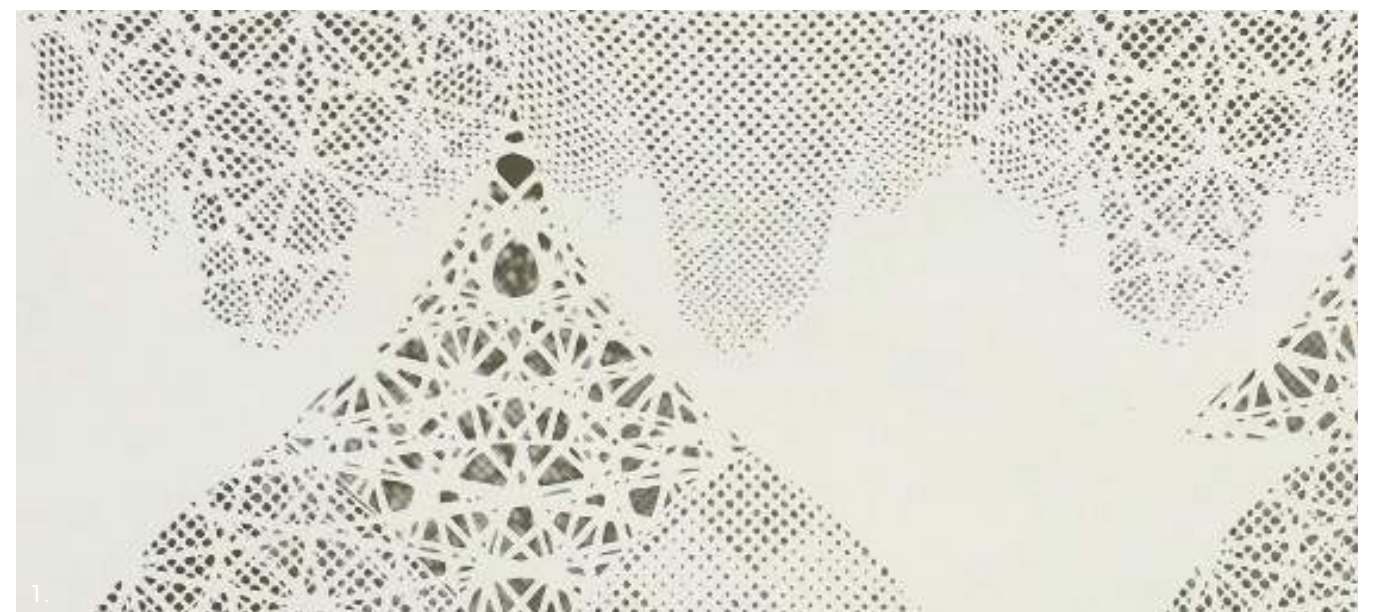
Tahiti Pehrson — 1. *'The Chain'*, 2. *'Weighted Light Return'*



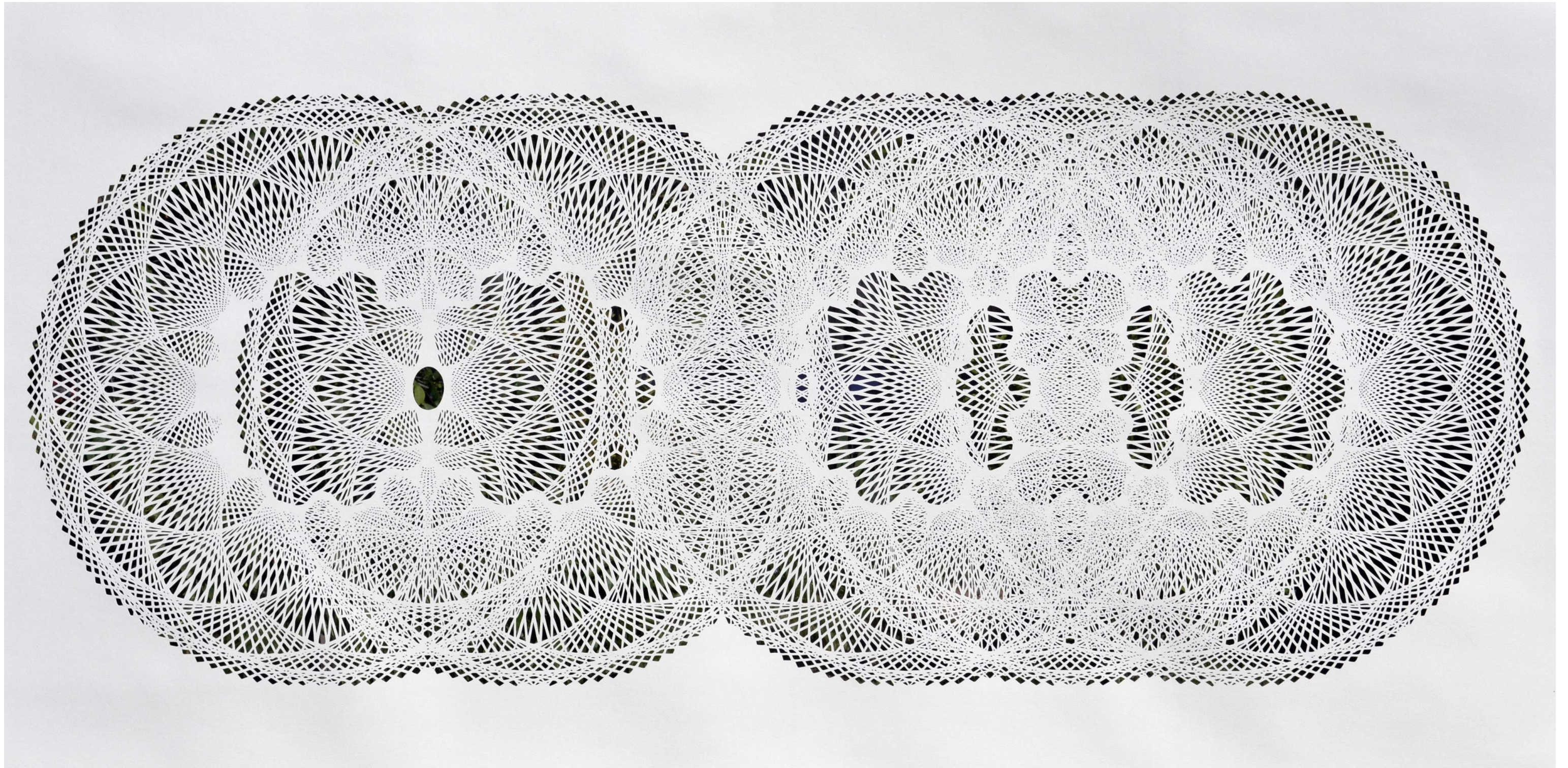
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PROPOSAL

DESIGN CONCEPT

PROPOSAL

CONCEPT

SAN FRANCISCO -

WHERE THE SKY MEETS THE LAND

One of San Francisco's unique and defining characteristics is the fog rolling in over Mount Sutro.

Fog itself is a ground level cloud consisting of billions of tiny water droplets that catch and refract light, often times showing a spectrum from red-orange to blue. In certain conditions these tiny droplets create a "fog-bow" which appears as a perfect circle of refracted light as compared to the traditional arc of a rainbow.

This spontaneous phenomenon takes place as hot air rises and is replaced by cooler more dense oceanic winds and moisture creating a dramatic draping effect as it rolls over Twin Peaks and surrounds the Sutro Tower. The water then burns off as it descends down into the Missions Sun Belt, the arc of this progression is echoed in the cascading arrangement of the work.

The low bellow of the fog horn can still be heard in the Bay even though it's function has long been rendered obsolete by modern technologies. The fog's influence can even be seen in the Golden Gate's iconic color, chosen for heightened visibility when completely immersed in a cloud.

The art piece shown in this proposal draws inspiration from both the scientific and poetic qualities which this fog evokes. Luminosity, mystery, gradient, flow, and the constantly shifting light within the space it inhabits are all references the work draws from.

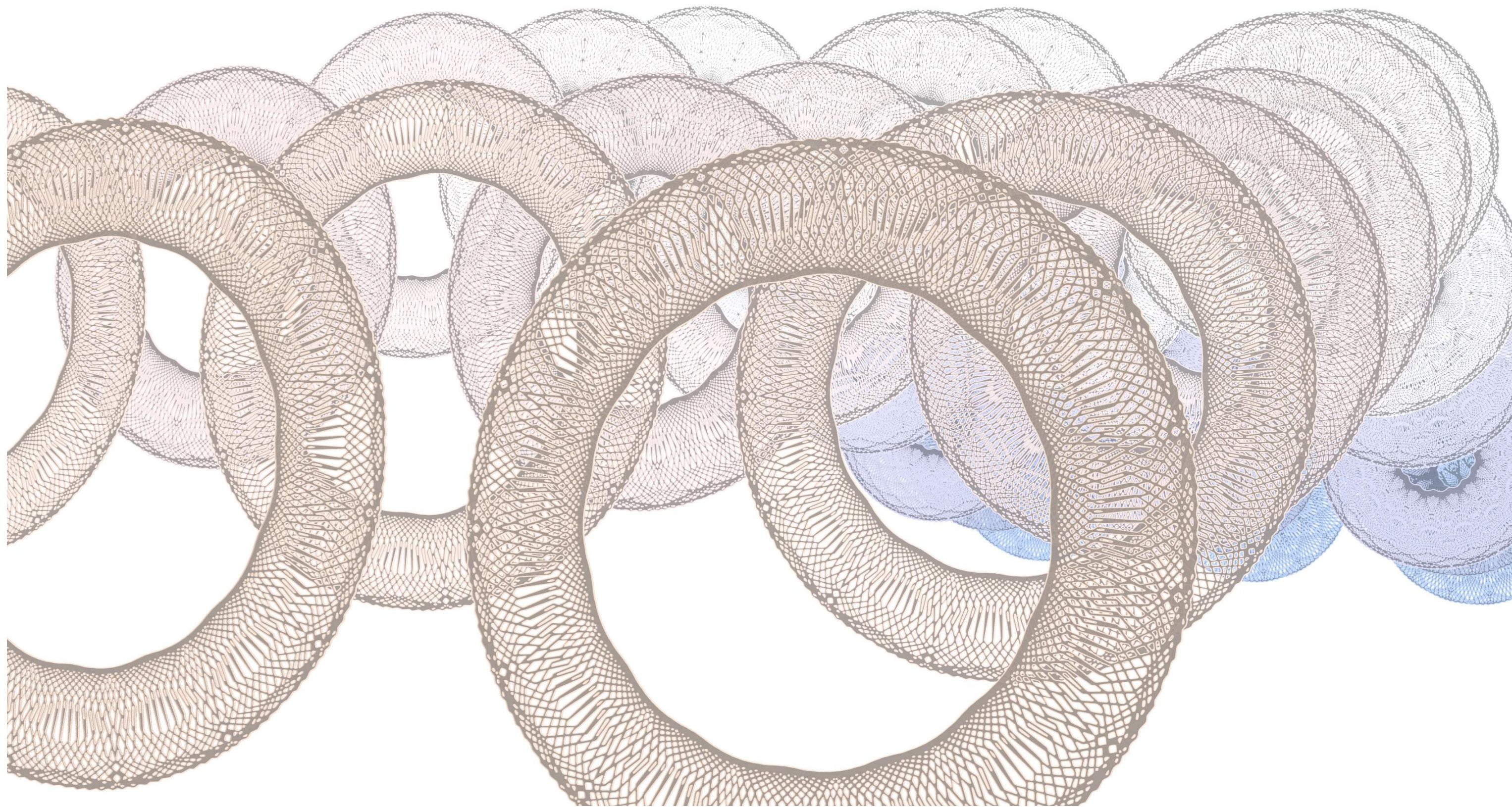
Fog reflects the mood and soul of the City. It is truly one of San Francisco's magical attributes which is an integral part of its iconic skyline and its imagery.

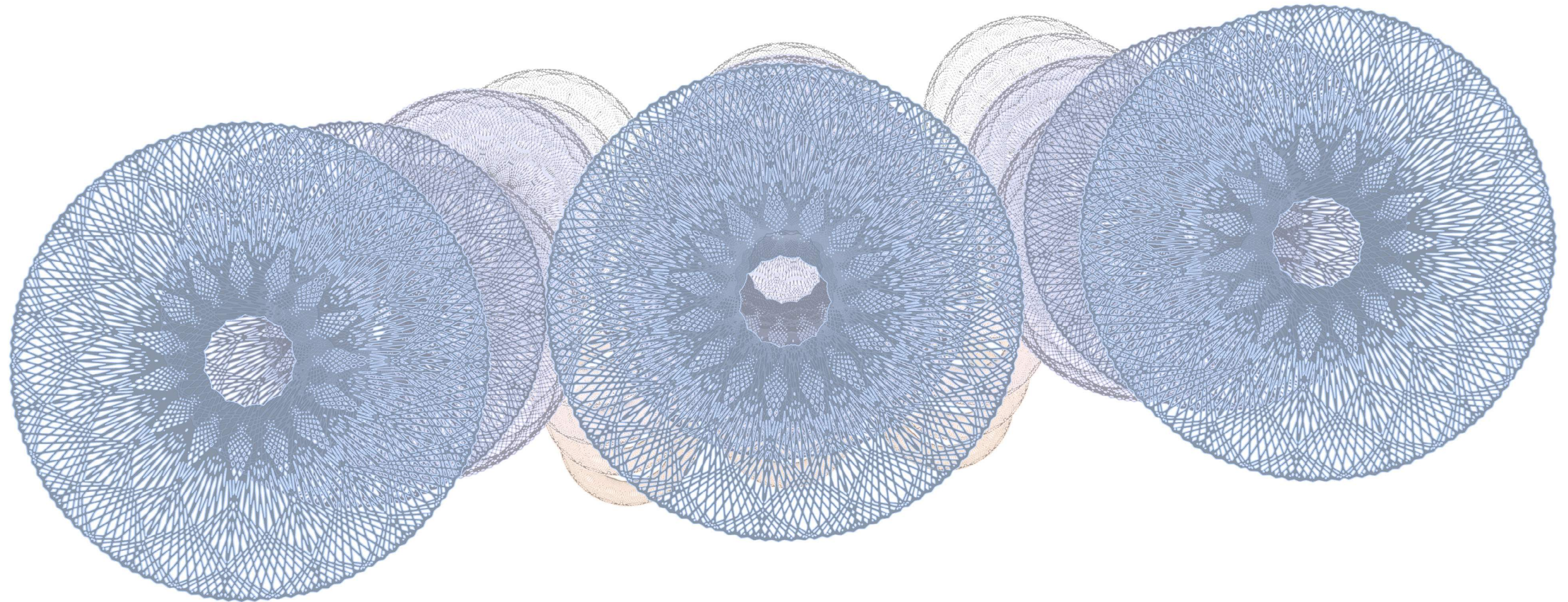


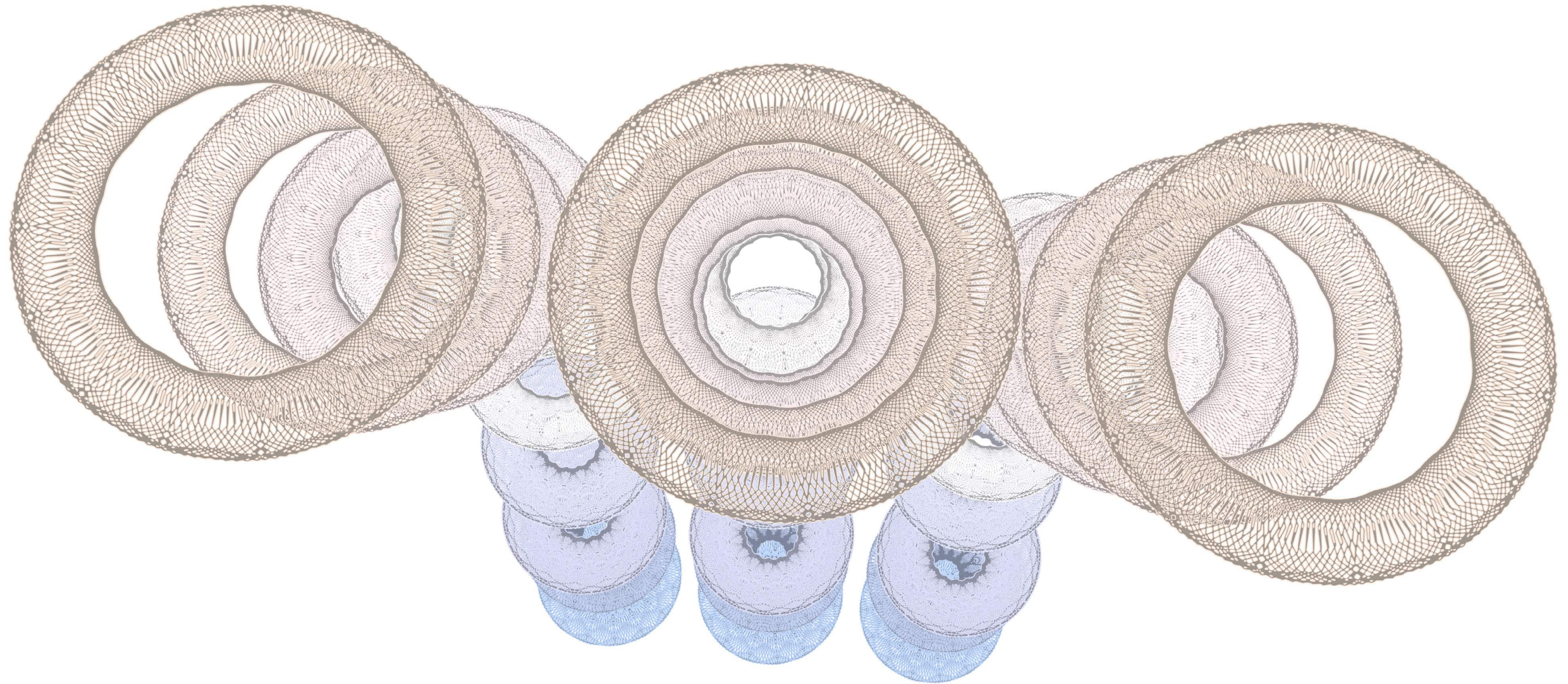


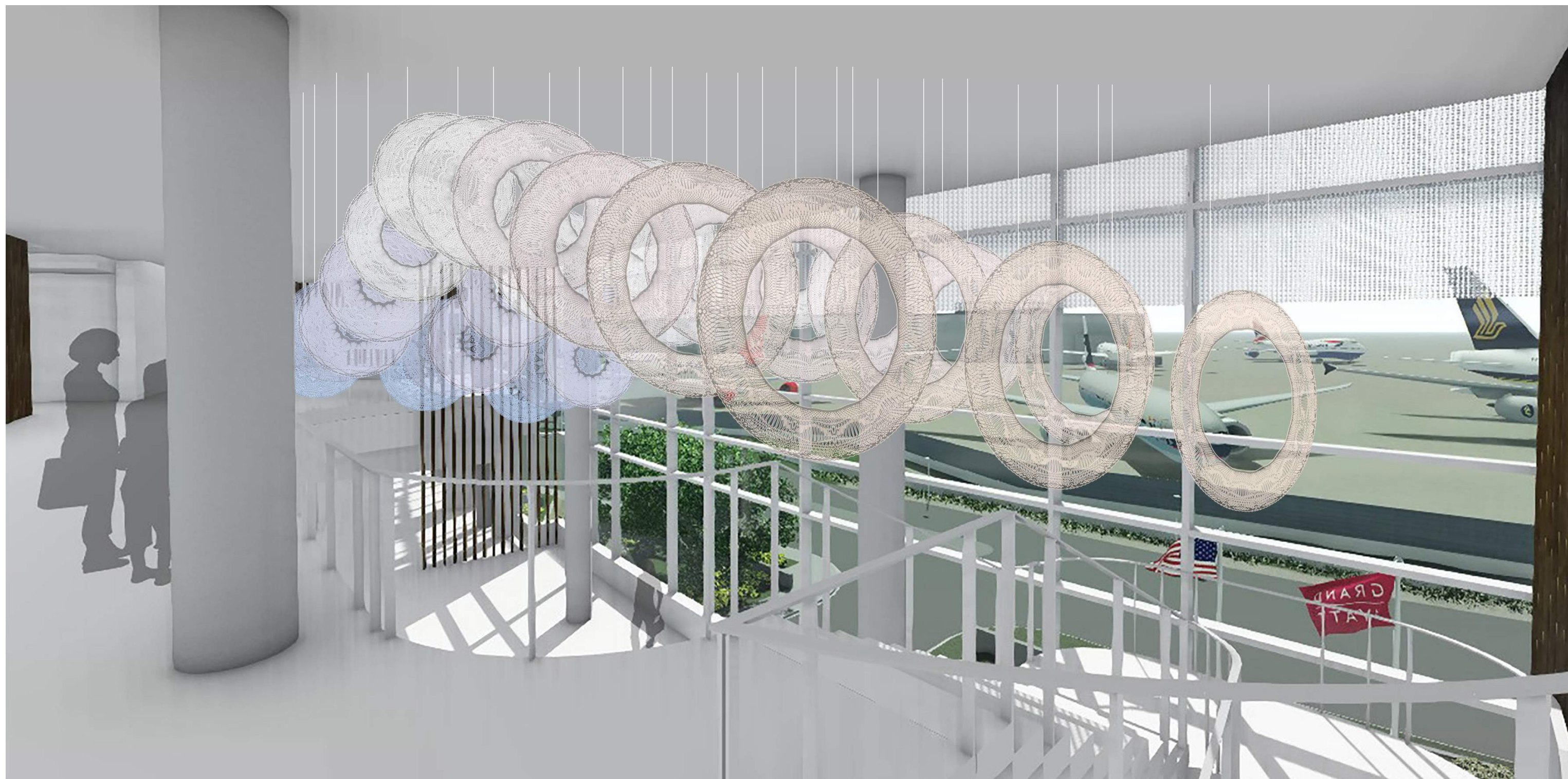


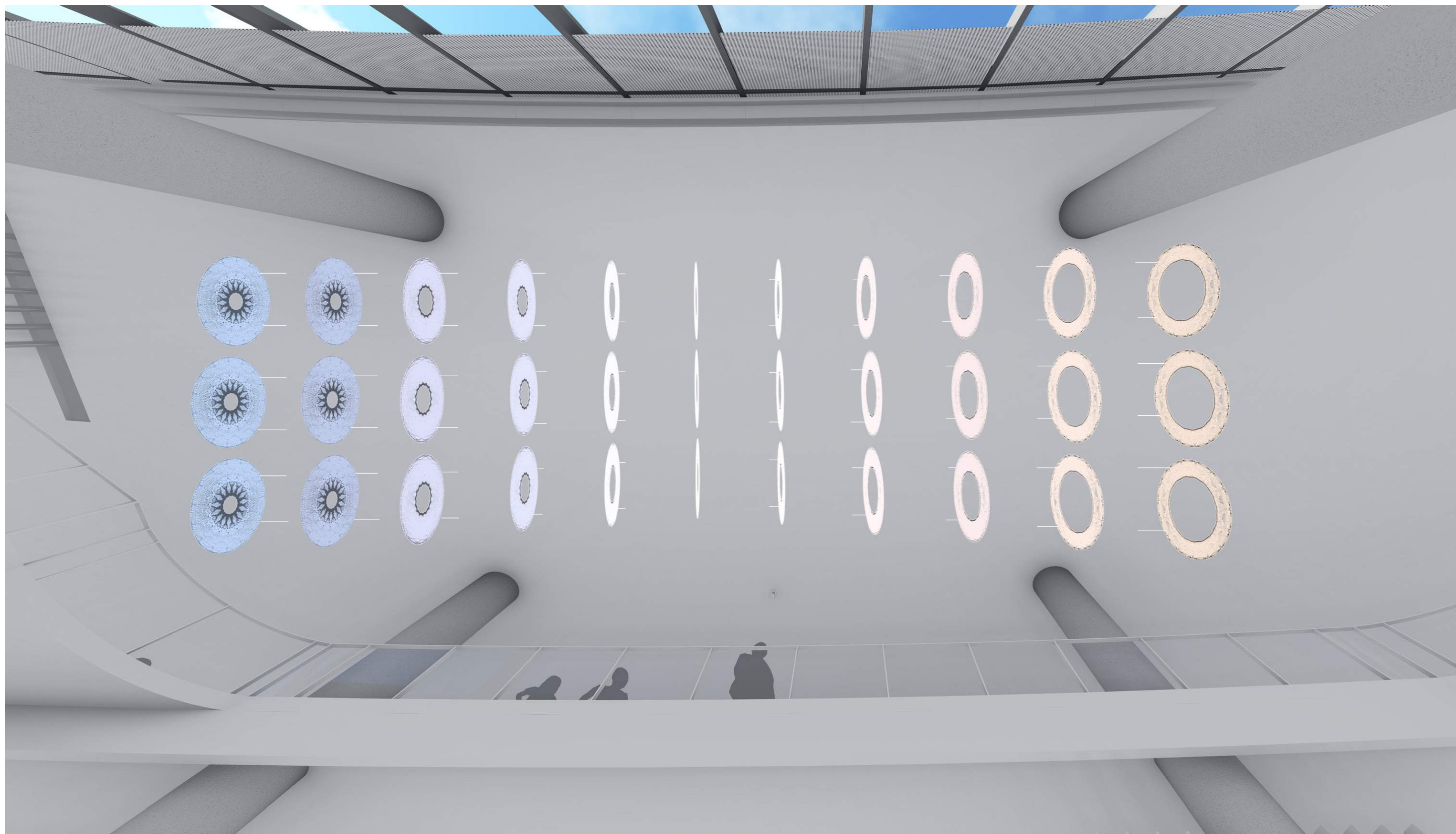


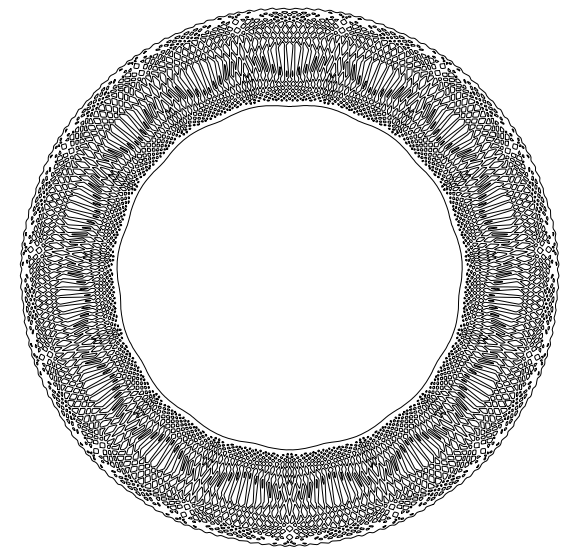
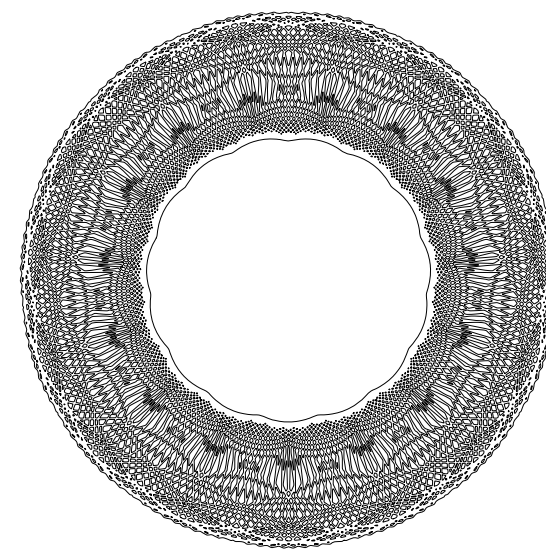
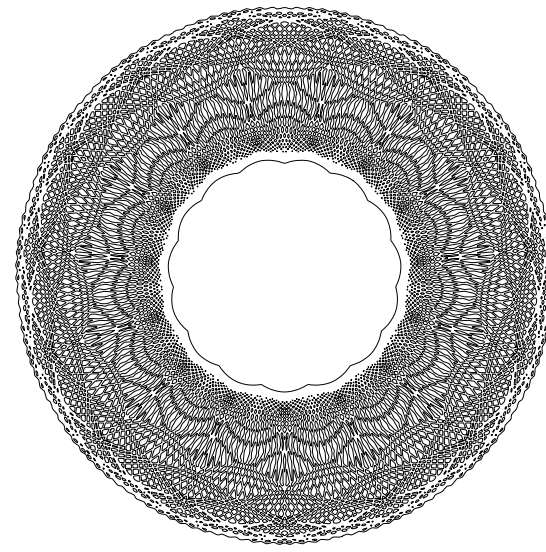
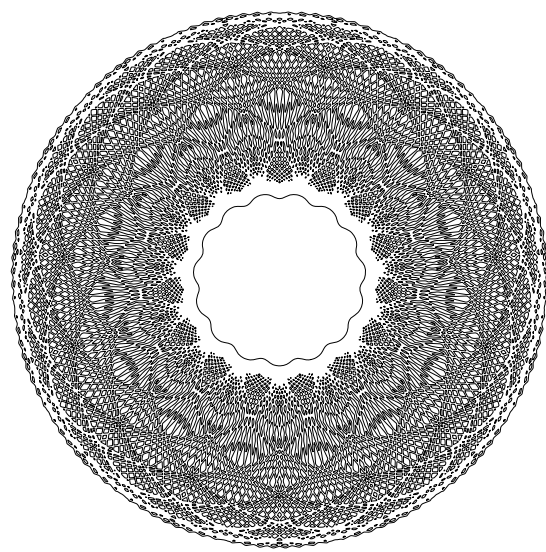
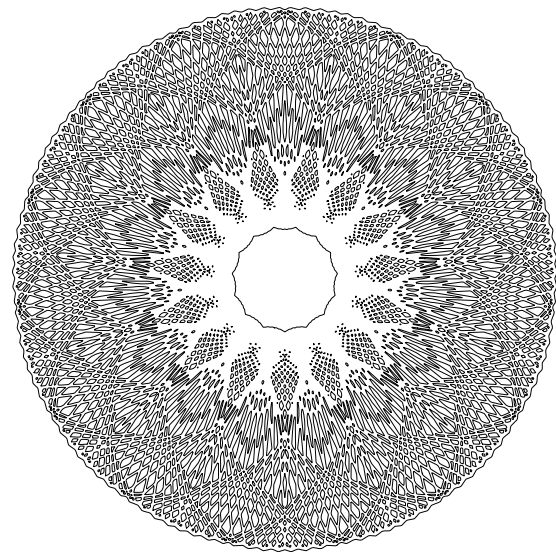
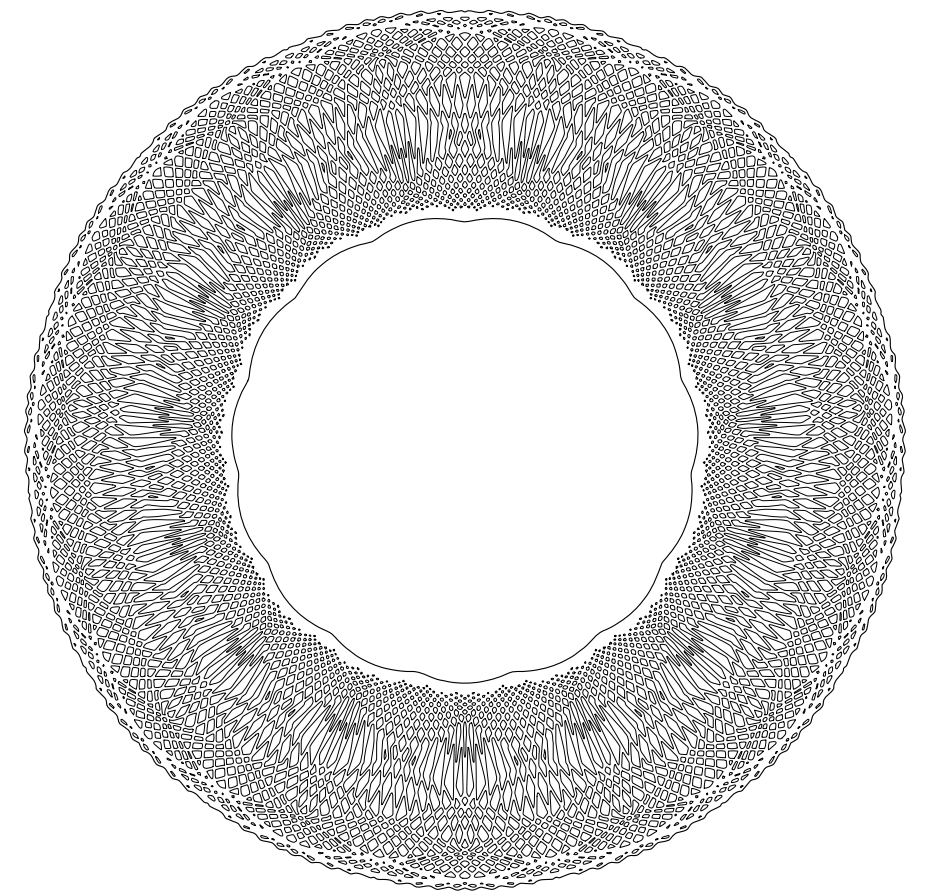
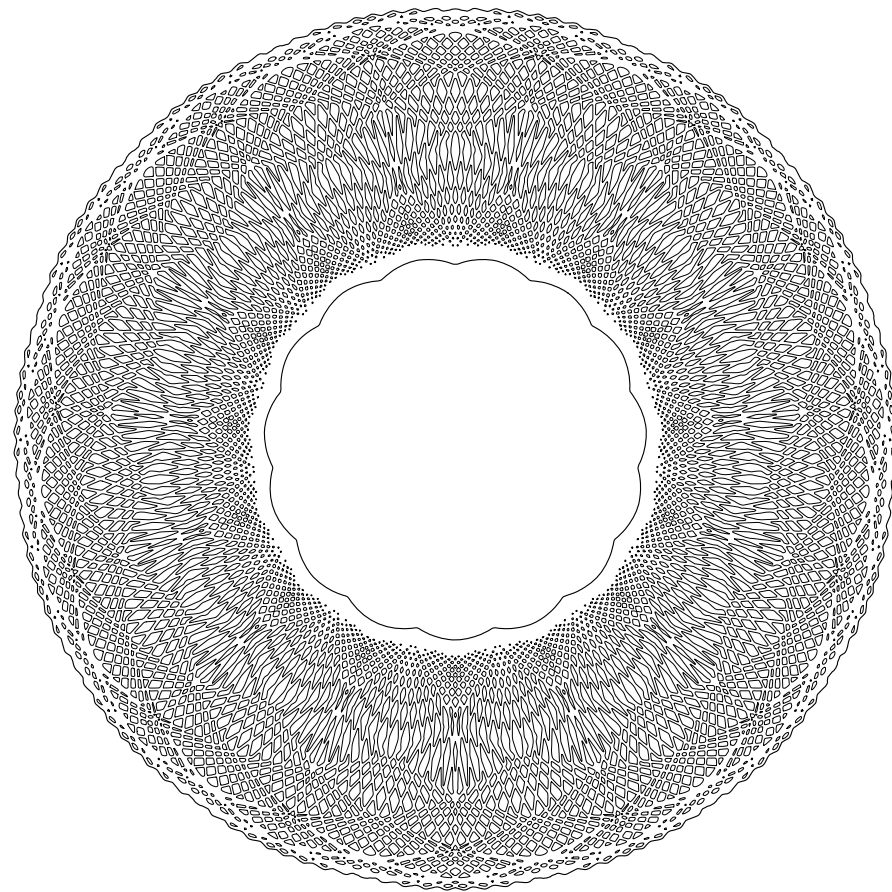
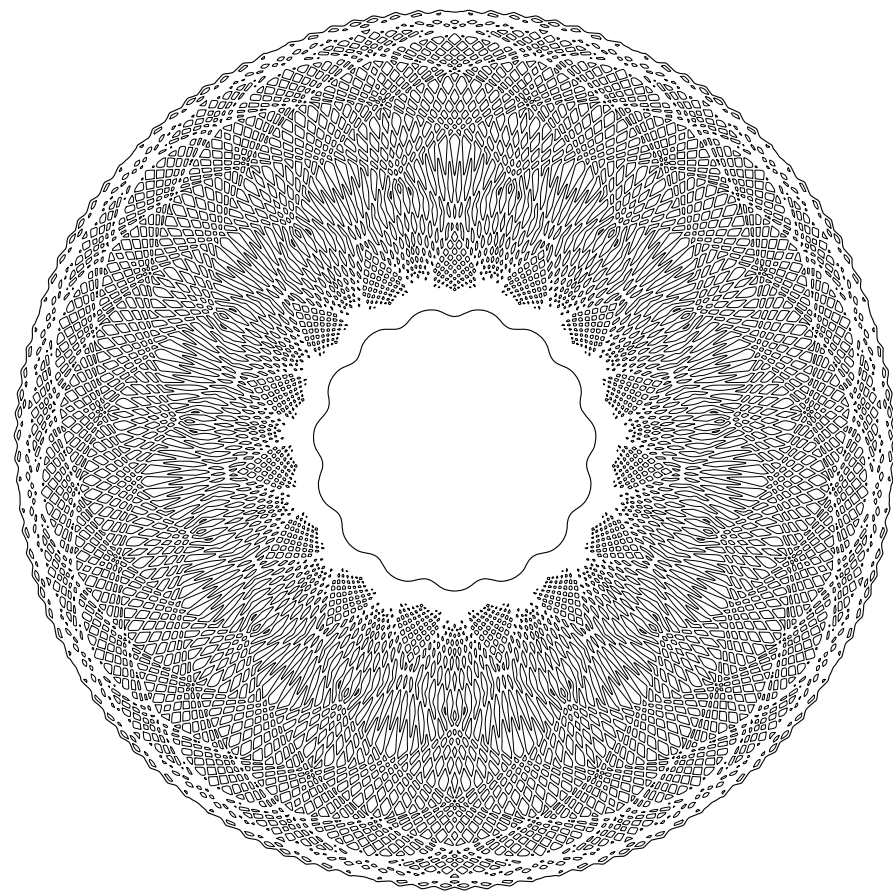












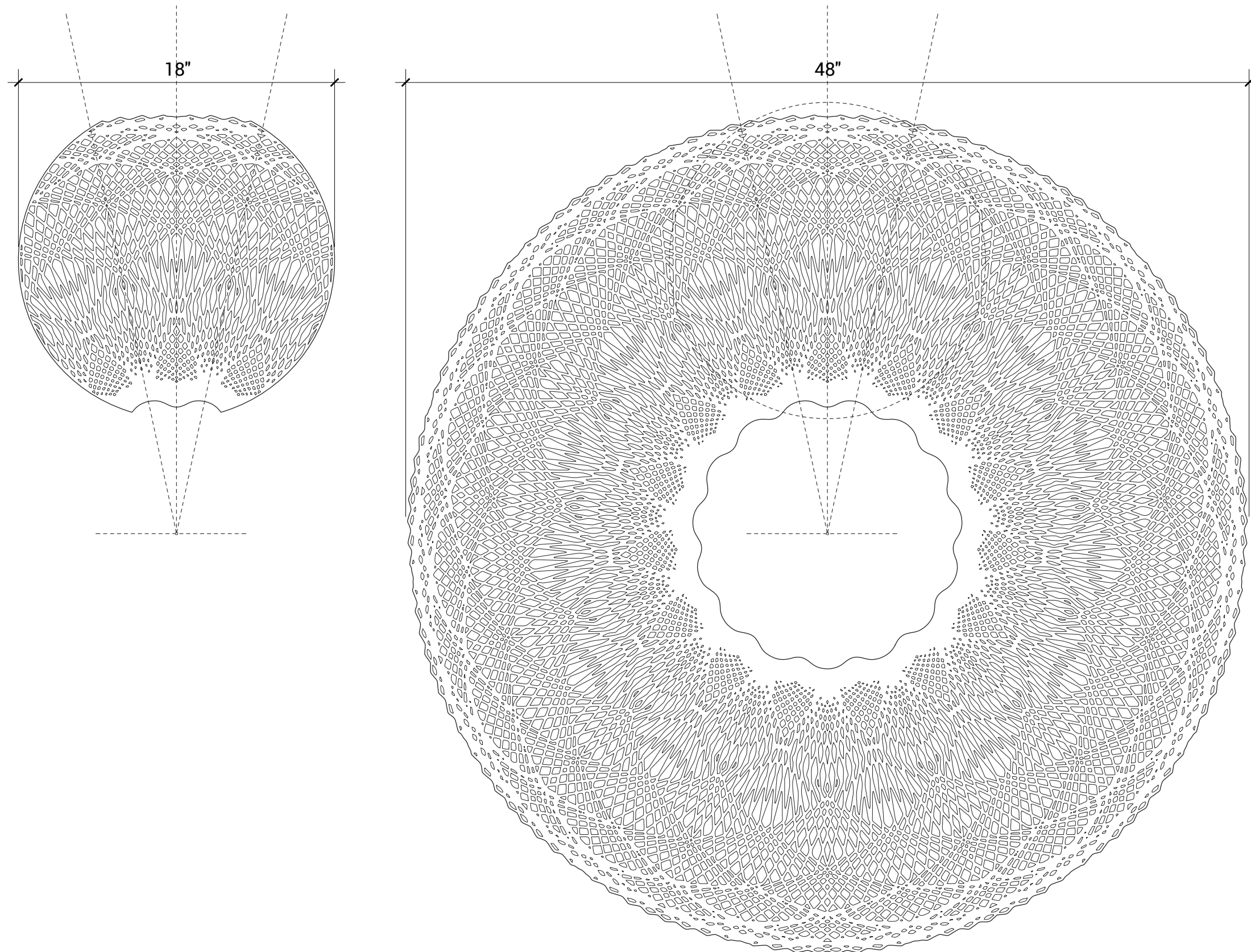
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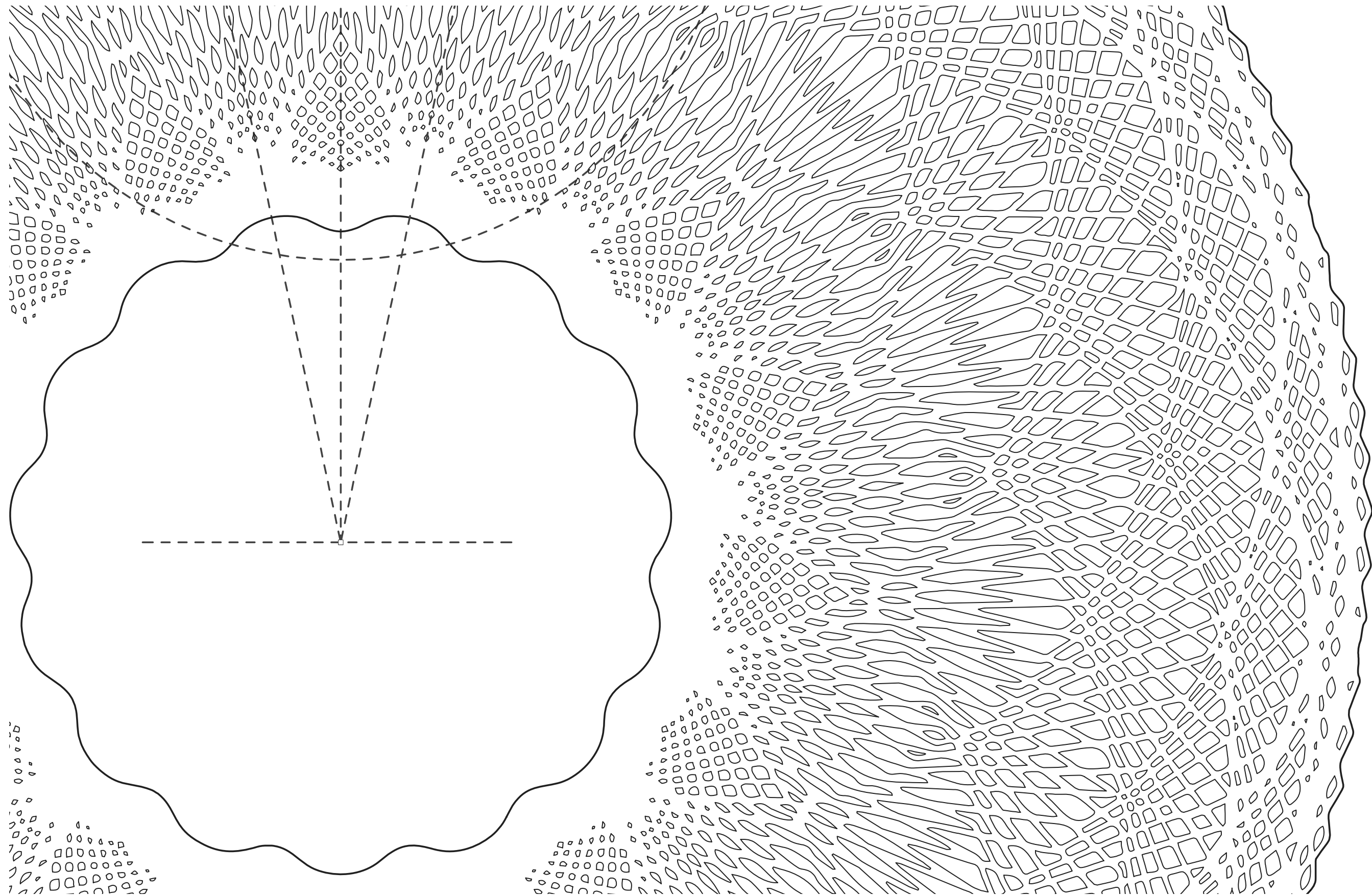
PATTERN 2

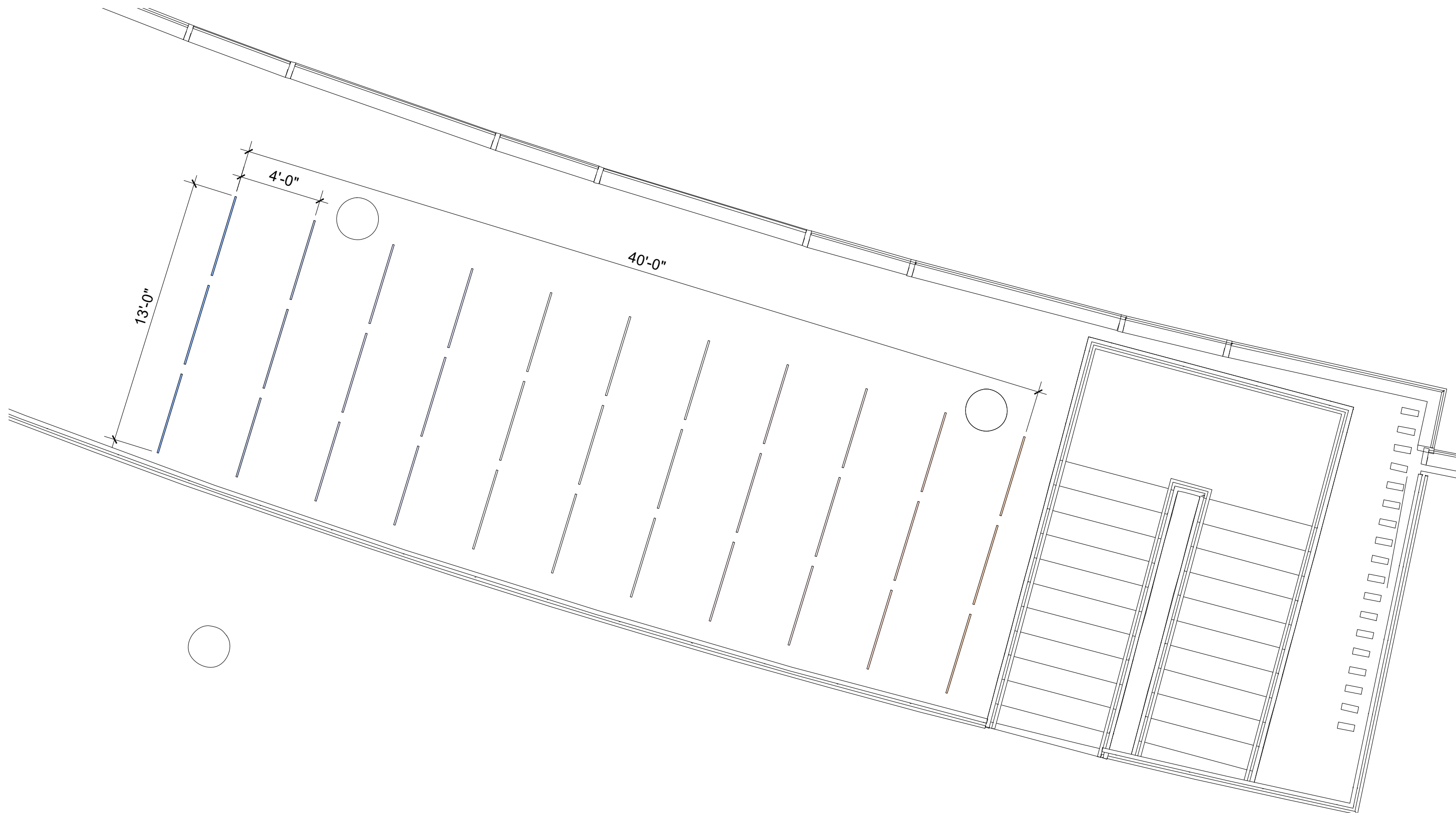
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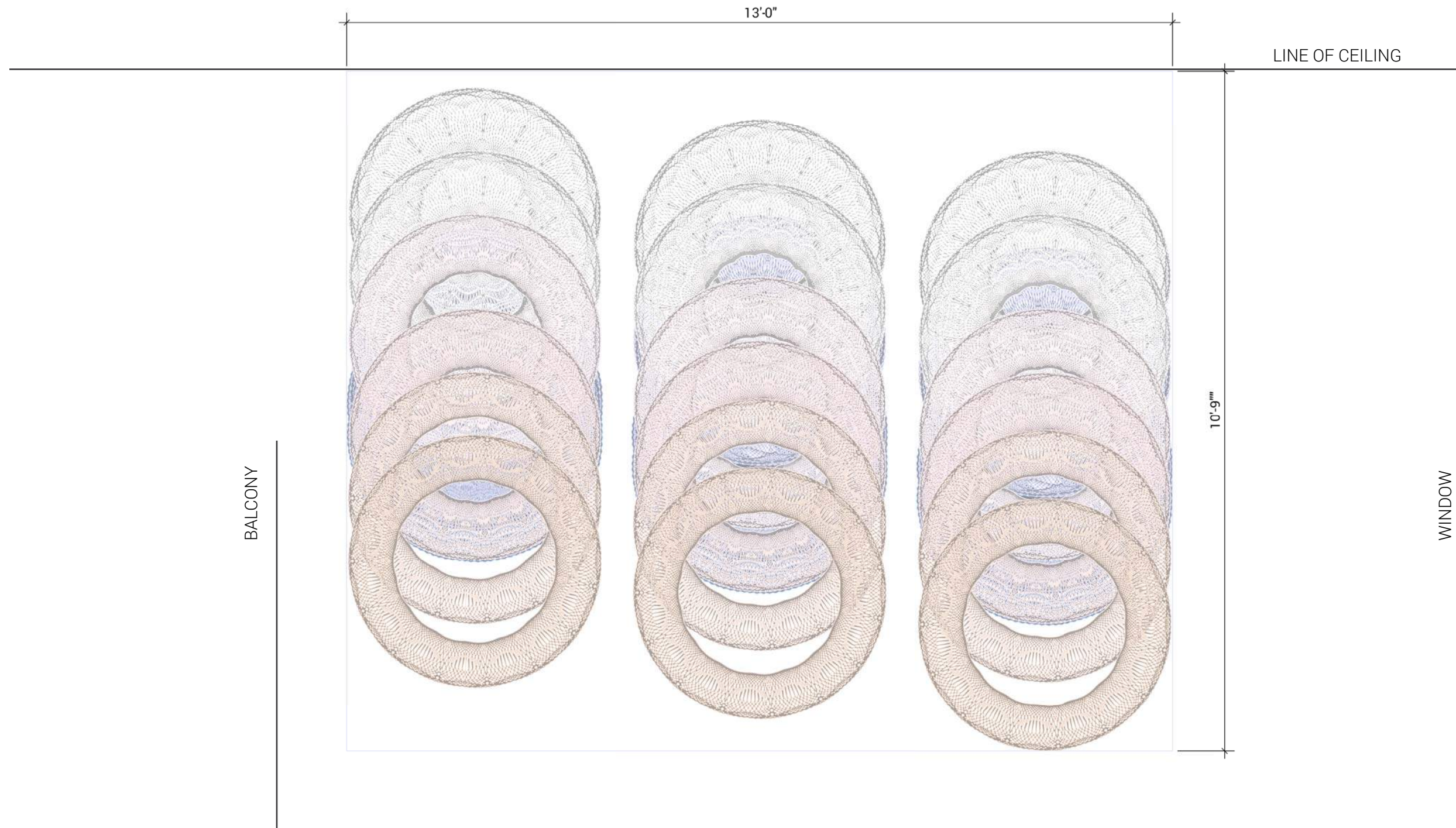
PATTERN 4

PATTERN 5



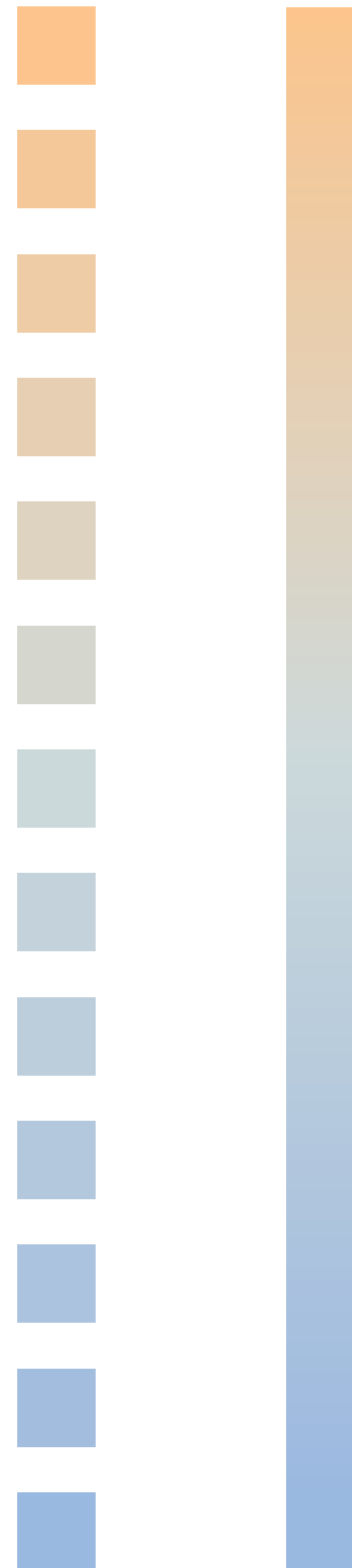
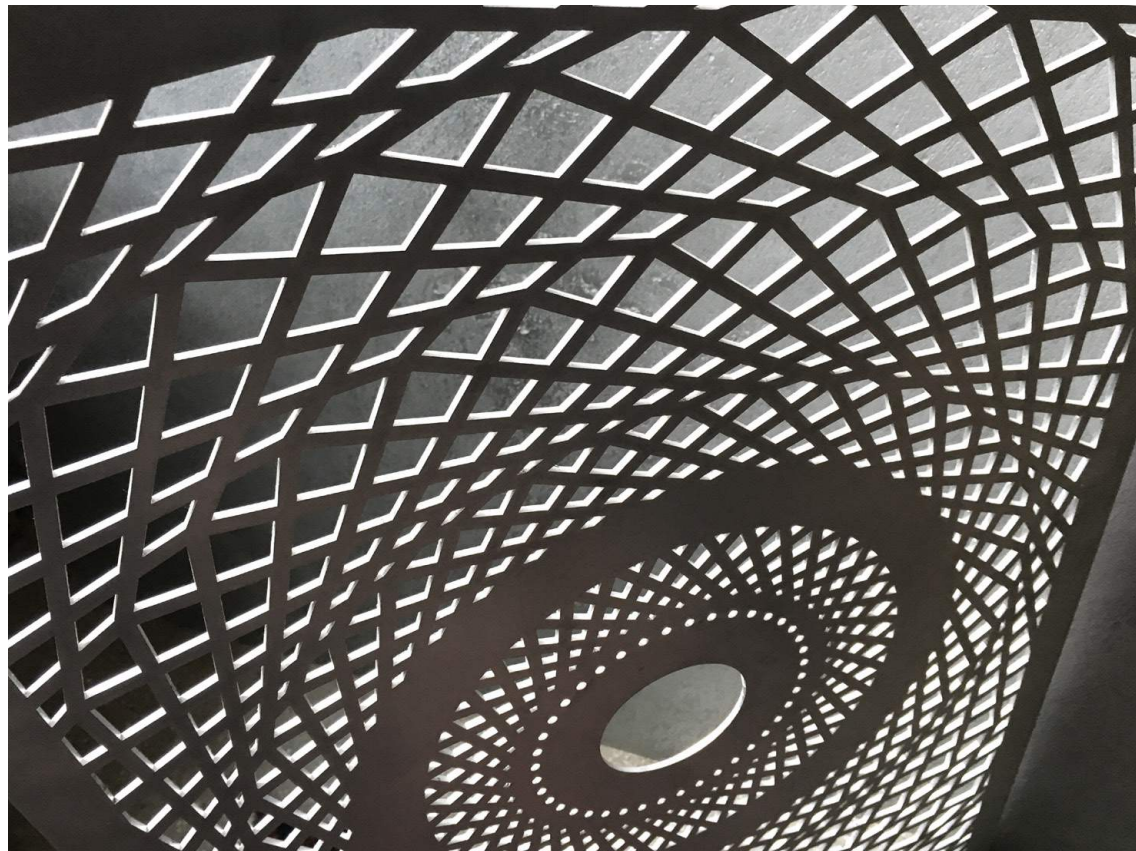






PROPOSAL

MATERIAL PALETTE



MATERIAL:

Laser cut metal sheet

Finish flat applied paint or patina finish: look and quality consistent with paper.

Anodization options to highlight the gradation of color in metal.

Flat texture takes on ambient tones during the day.

Diameter: 4' - 0"

Thickness: 1/8" gauge or less.

Distance between disks - 4' - 0"

Number of disks - 22 - 33

MAINTENANCE:

Durable material and finish to comply with lifespan and maintenance requirements as noted in the proposal MOU.

Full maintenance manual will be provided upon install of the artwork outlining cleaning requirements and methods.

NARRATIVE

THEMES + PROJECT DELIVERY

NARRATIVE

ARTWORK THEMES

FOG:

Much like SFO itself, the work is about cyclical connections and the organization of patterns to make a complex system.

The rise and fall of the installation's form is based on the fog blowing in off the Pacific Ocean – starting with cool tones as it blows up and over Mount Sutro, and warming as it descends into the Mission's Sunbelt.

THE NEEDS OF THE GUEST:

- Clear, Clean, Light, Inspirational. Neutral.
- Interactive: As viewers move around the space, their shifting perspectives create moiré patterns in the work.
- Repetition of circles conveys a sense of order and completion.

THE NEEDS OF THE SPACE:

- Responsive to the space: the arc of the installation draws attention to the height and luminosity of the space.
- Orientation of the discs maintains clear sightlines and visibility through to the windowpanes.
- Interaction with light as it shifts throughout the day, and variability by way of lighting at night. Unique shadow patterns are cast as clouds come and go and as the sun moves across the sky.

ATTRIBUTES + CONTINUITY:

- Light and shadow play: Moiré patterns create a subtle sense of movement within the work as sightlines shift.
- A soft reference to the shape of turbine engines, the work relates to shapes of the plane engines outside the glass. The work's circular nature is a dynamic counterpart to the mid-century elements within the lobby.
- The patterns within the work allow for collaboration with the lighting team to create dramatic shadows which can also create a sundial effect.
- Color: Subtle, atmospheric, cool and warm. The succession of forms has a prismatic feel with their transparency, creating a feeling of energy with its movement.

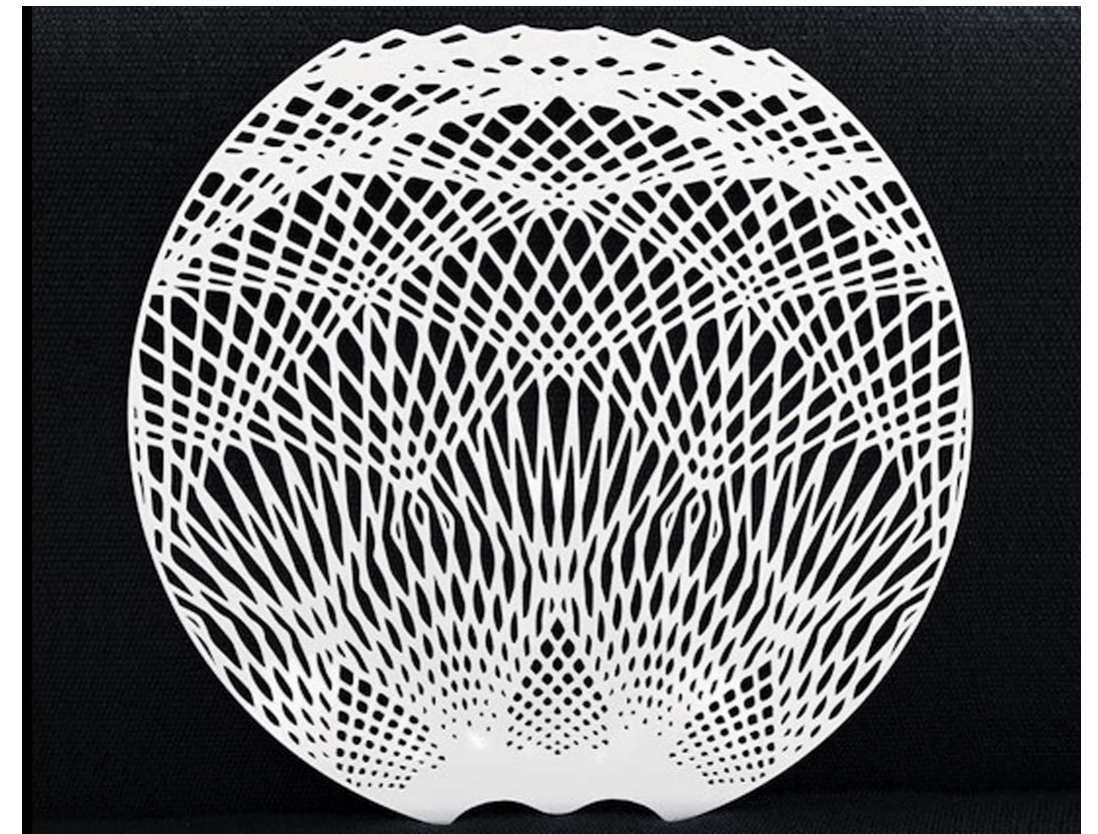
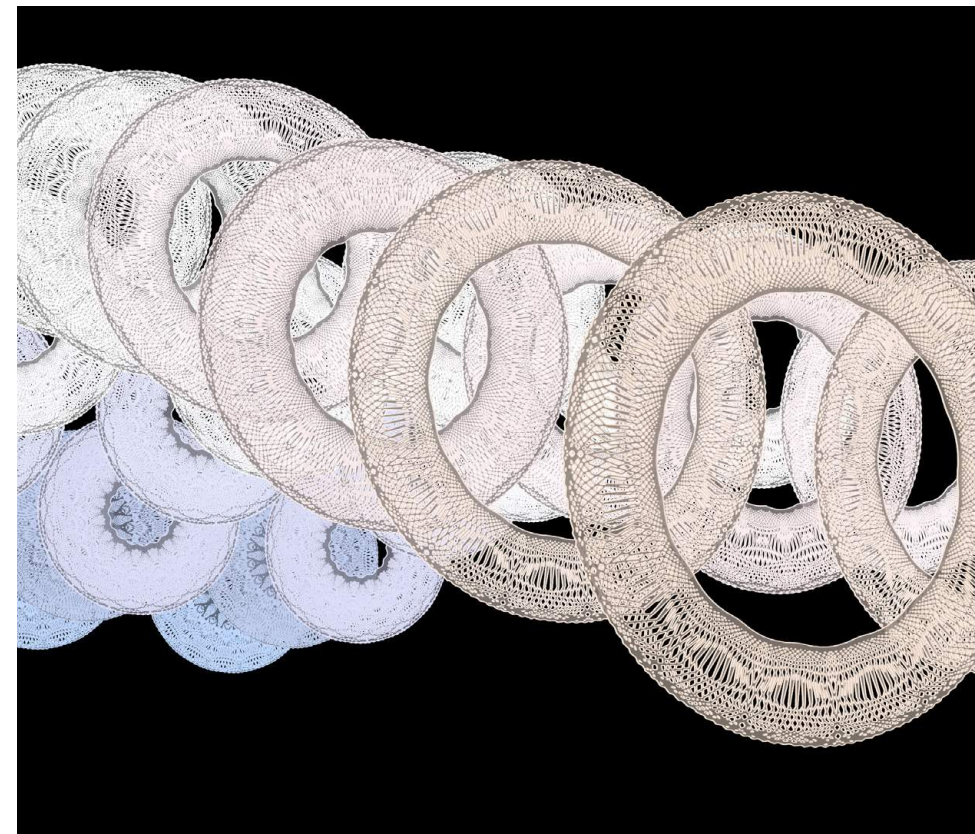
VIEWS:

- **Entrance points:** The work is discovered both from a diagonal view with sweeping angles, and a dramatic front elevation highlighting the central aperture through the layered elements.
- **Stair landing:** Viewers see directly into the longest run of concentric rings to the interior creating a dramatic view for the anchor point of the room.
- **Grand Hyatt Restaurant:** Diagonal upshot and visibility from all sections of the floor. The disks have a quality of disappearing from directly below while the surrounding rings fan out and reveal their intricate patterning.
- **Center of balcony:** Views along both sides of the viewer, as well as framed and uninterrupted views between disks out to the tarmac and planes.



TYPICAL METHODOLOGY

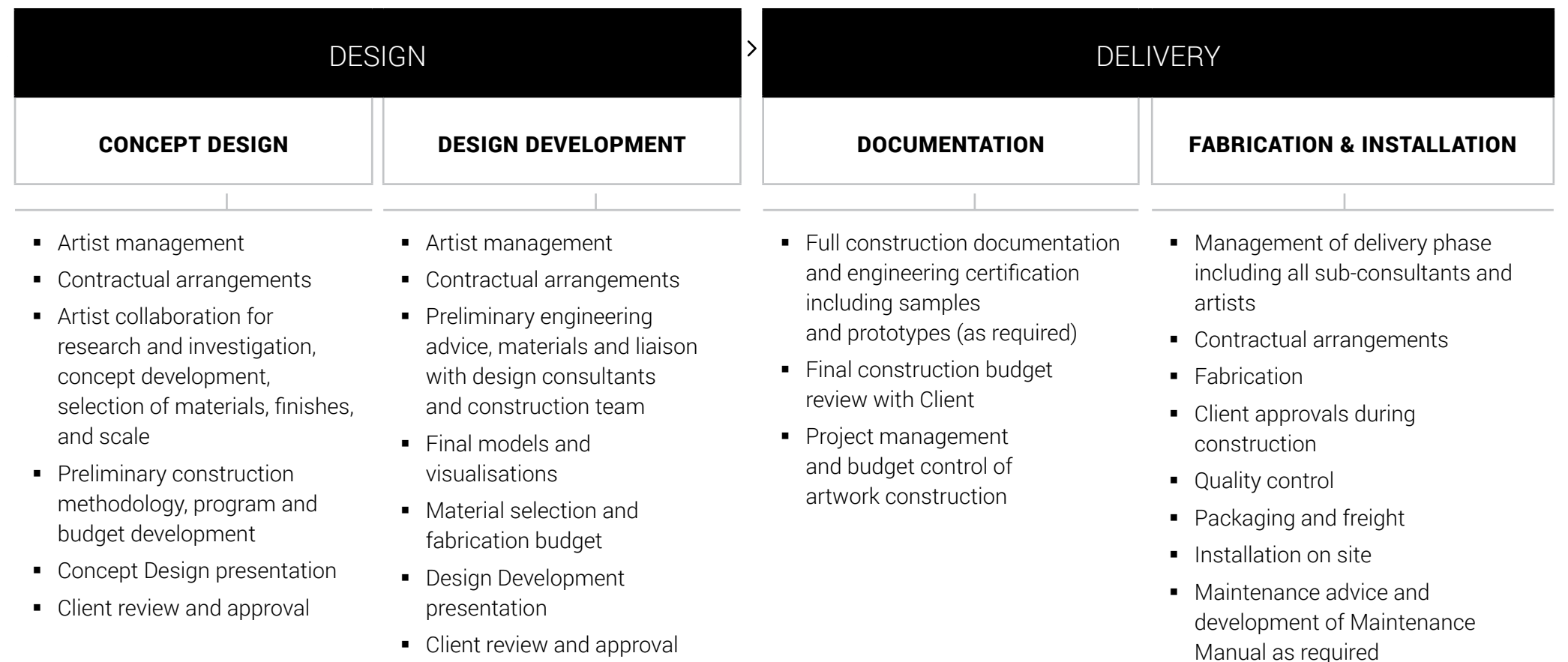
BUDGET + PROJECT DELIVERY



| BREAKDOWN | COST | ROUNDED TOTAL % |
|--|------------------|-----------------|
| Artist Commissioning Fee | \$40,000 | 13% |
| Consultants (Engineer) | \$14,000 | 5% |
| UAP Fees: Design + Project Management Architectural Documentation + Shop Drawing | \$14,000 | 5% |
| Fabrication | \$121,000 | 40% |
| Transport to Site | \$15,000 | 5% |
| Installation | \$65,000 | 22% |
| Project Contingency | \$30,000 | 10% |
| Project Total | \$299,000 | 100% |

NOTE:

Project delivery will meet the targeted dates as outlined in the proposal beginning October 2017.



UAP

ABOUT + KEY STAFF

UAP

ABOUT

UAP is acknowledged as a leader in the field of public art and design solutions with an impressive list of awards and clients on a global scale.

Established in 1993 by Matthew and Daniel Tobin as a studio and workshop that could facilitate projects, work with artists and realize public artwork, the company's collaborative approach provided artists the space to develop ideas, investigate materiality, deliver projects and extend their practice.

Today, UAP is a global company, collaborating with the world's foremost creative thinkers, sharing their expertise and experience. UAP has been collaborating with artists, architects and designers for almost 25 years.

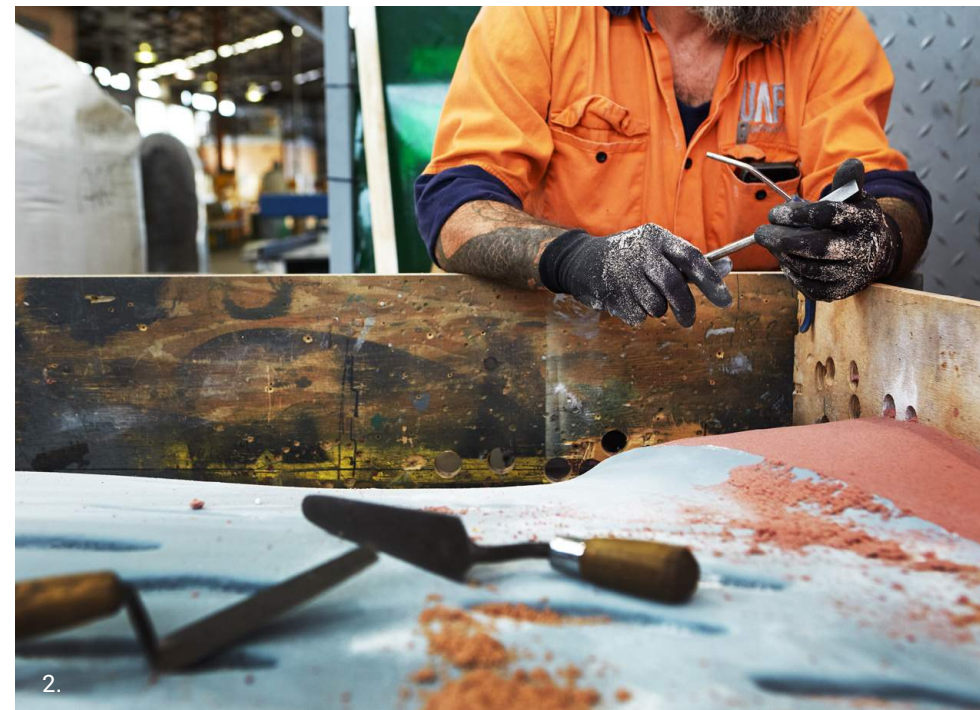
With over 150 staff, UAP has studios in Brisbane, Shanghai and New York and regional offices in Melbourne, Singapore, Shenzhen and in the Middle East.

UAP has delivered projects in Australia, China, North America, Southeast Asia and the Middle East, engaging in all aspects of the delivery process from commissioning and curatorial services, through concept generation and design development right into fabrication and installation.

UAP offers a unique approach to commissioning large-scale artwork and creative design solutions, providing low-risk solutions for clients through our company's three business streams: **STUDIO, FACTORY, and SUPPLY.**

Partnership with UAP STUDIO in this proposal will ensure the proper management and delivery of this integrated, site-specific artwork.

Our full turn-key service sees UAP manage the practical delivery of the artwork through design documentation, engineering, fabrication and installation. A dedicated Project Manager will manage site and construction delivery through to project completion.





JAMIE PERROW

SENIOR PRINCIPAL | ART + DESIGN

As the Senior Principal of Art + Design at UAP, Jamie has worked on an enormous array of projects, collaborating with local and international emerging and established artists, architects and designers. He has worked on significant global projects in Australia, USA, Saudi Arabia and China and is involved in jobs across all of UAP's international offices.

Jamie's excellent collaborative and consultative approach allows him to work closely and efficiently with UAP's clients. His extensive experience has seen him work with artists such as Sui Jian Guo, Ned Kahn, Nike Savvas, Arne Quinze, Florentijn Hofman and Lindy Lee, as well as influential architectural studios such as Snohetta, KPF, Zaha Hadid Design, Gehry Partners and HBA to deliver smaller scale editioned work, as well as large-scale installations and built forms.

Jamie graduated from the University of NSW Art & Design with a Bachelor of Design and commenced his career as a freelance designer and academic lecturer and tutor in Design before joining UAP in 2007. He has worked in the design and visual art industries for over ten years and was one of 2 Young QLD Designer of the year finalists in 2012 & 2013. He has recently moved to UAP's New York studio.



DANIELLE DRAUDT

ASSOCIATE | STUDIO

An Associate with UAP's Creative Strategies team, Danielle builds relationships across the art and design sectors.

Danielle has lived in New York, Melbourne, and London, focusing on the intersection of arts and the urban environment – working with art galleries, museums, art festivals, and not for profit organizations, including the Australian Centre for Contemporary Art and the Municipal Art Society.

Danielle holds a Bachelor of Art History from the University of California, Berkeley, and Master's degrees in Art Market Studies from Christie's Education, Urban Studies from University College London, and Real Estate Development and Finance from the Henley Business School.



CHRISTOPHER TESTA

TECHNICAL DESIGNER

Christopher joined UAP New York studio in 2015 to support the 3D modelling and detailing efforts for 10 Hudson Yards cast aluminum lobby desks, column, and specialty wall panels. Since this project, his involvement across both art and architecture projects utilizes the technical knowledge and design competency obtained during his years of architectural studies. With a broad range of techniques in digital software and design drawing, Christopher assists in all phases of a project from concept through to project delivery. As a Technical Designer at UAP, he collaborates between design and project management teams, engineers, and specialty consultants to realize bespoke creative outcomes for internationally renowned art and architecture studios.

Christopher holds a Bachelor of Science in Architecture from the Catholic University of America where he graduated Magna Cum Laude. He also obtained his Masters of Architecture from Pratt Institute where he was the recipient of an award for Excellence in Academic Achievement. Before joining UAP, Christopher held design positions at leading architecture firms in Washington D.C. and New York City.

CONTACTS

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