

PAUL MADONNA

HERE YOU ARE



ARE YOU HERE

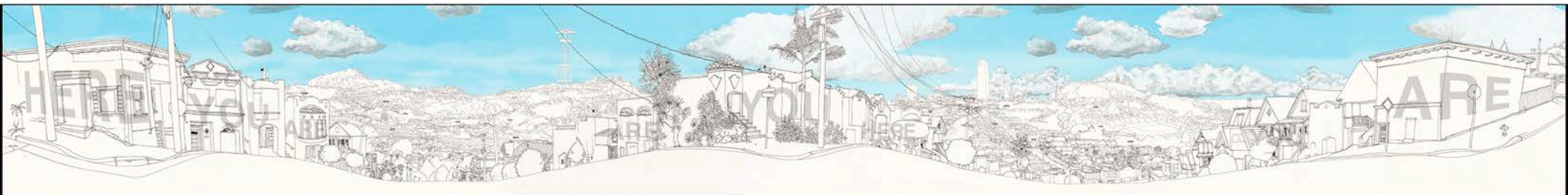
A PALINDROME GLASS MURAL
FEATURING A DYNAMIC SAN FRANCISCO LANDSCAPE
WITH A REFLECTIVE, SEEMINGLY INTERACTIVE MESSAGE

5' X 40'



Original Sketch

- Initial proposal was 4 panels; Logistics require the work to be 5 panels; Which is why the sketch appears to have many segments
- Black lines indicate new final 5 panel breaks, which, aside from being necessary, is preferable so that the center is not broken
- Shown here is original color palette; More on color in additional slides



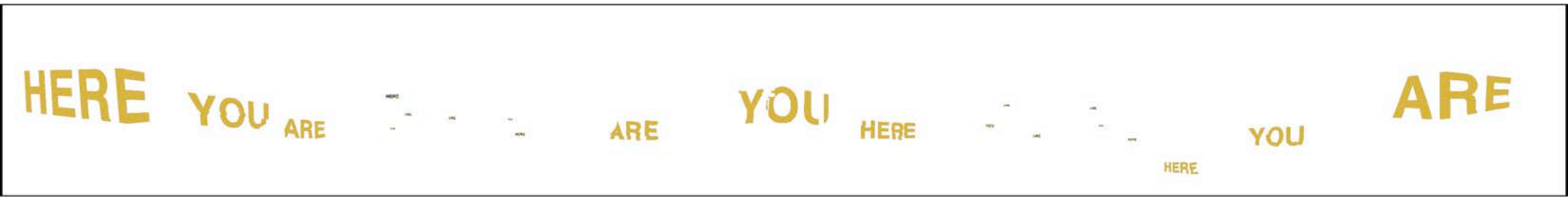
Linework of Final

- Demonstrates final imagery
- Some areas of linework are incomplete; hills, windows, etcetera to be filled in
- Shadows still to be rendered
- Sky demonstrates color, though not accurate placement of clouds
- Text is shown here as faint



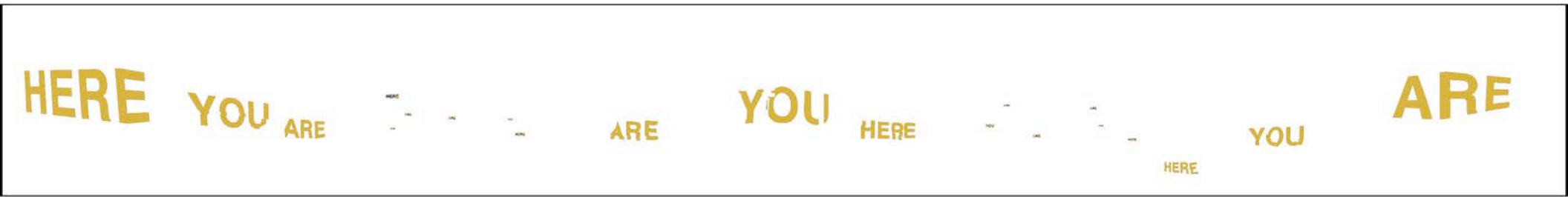
Linework of Final

- Text is shown here as digital rendering; Final text will be hand drawn
- Text will be its own layer; Additional slides will demonstrate
- 5 panel divisions shown; 5 panels at 5' x 8'
- Divisions will be joints of clear epoxy so will effectively disappear; Additional slides will demonstrate



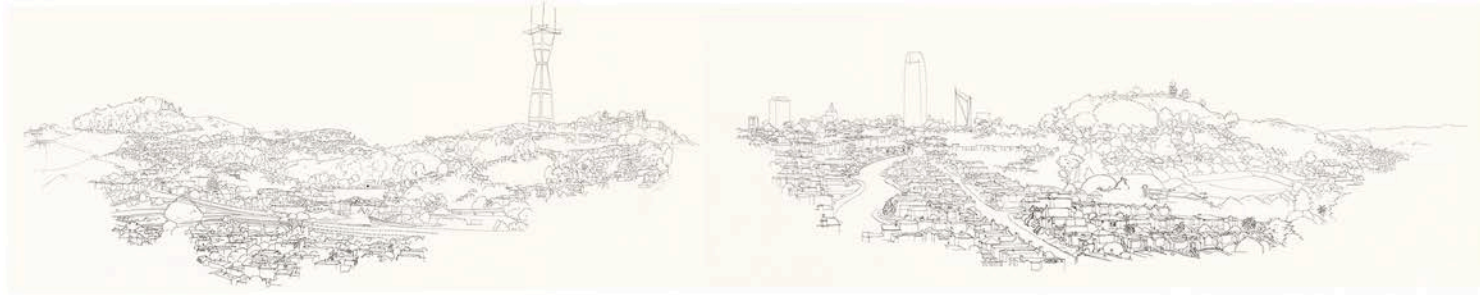
Text

- Text isolated; See animation and additional photos for how text will be seen by viewers
- Approximation of text color; Color will be iridescent
- Text will appear as if it is painted over the contours of buildings in both foreground and background
- Foreground text will be large and visible from great distance; Background text will range in sizes from approximately 120pt to 48pt, the smallest of which will be easily readable



Concept

- A play on the ubiquitous “You Are Here” on placards and kiosks in public spaces
- Rearranged, the phrase is both familiar and new
- Being in a connector corridor where travelers are in motion, the words ground the viewer by offering the definitive statement “Here You Are,” while also asking the question, “Are You Here,” both of which will allow the viewer to feel present, even if only for a moment, when they might otherwise be focused on the future and where they’re going
- Because viewers will be moving in both directions, the piece is a palindrome, allowing the statement and question to be read from both left to right and right to left
- The use of iridescent ink on the text creates the effect of lights flashing on and off, which will grab the viewer’s attention; See more about this in additional slides



Layers

- Original drawings have been made as 4 different layers at 34% scale:
 - Foreground
 - Background
 - Sky **image shown is only sample*
 - Text **not shown*





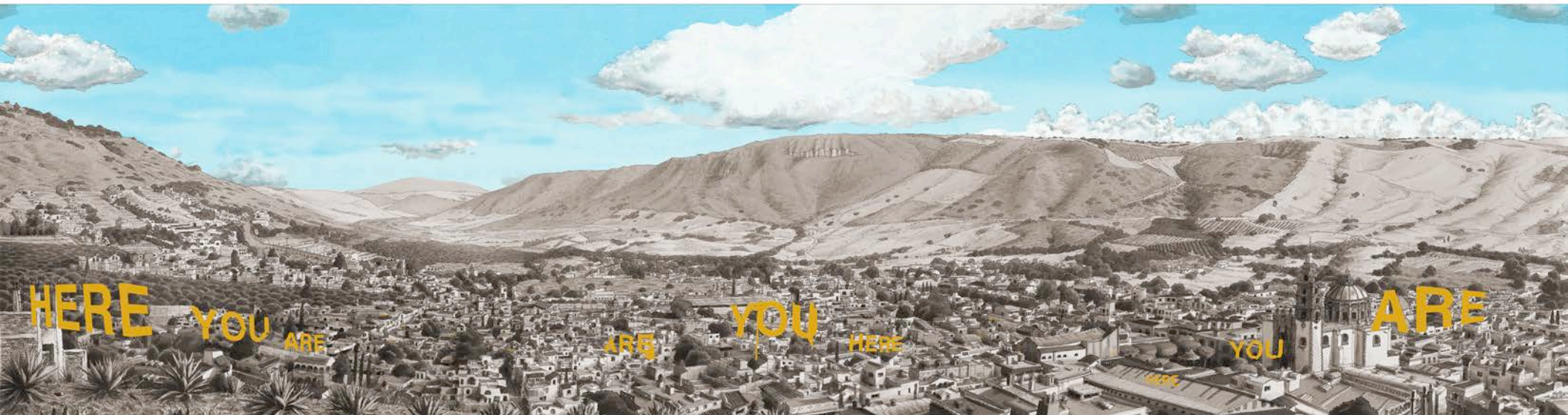
Layers

- Drawings will be photographed
- Each layer will be prepared as a separate digital file
- The sky of the foreground layer will be knocked out so that the background image can be placed behind
- The background image, printed on a separate panel, will extend beneath the foreground and extending below so that no dead area is visible between the layers; Additional slides will demonstrate



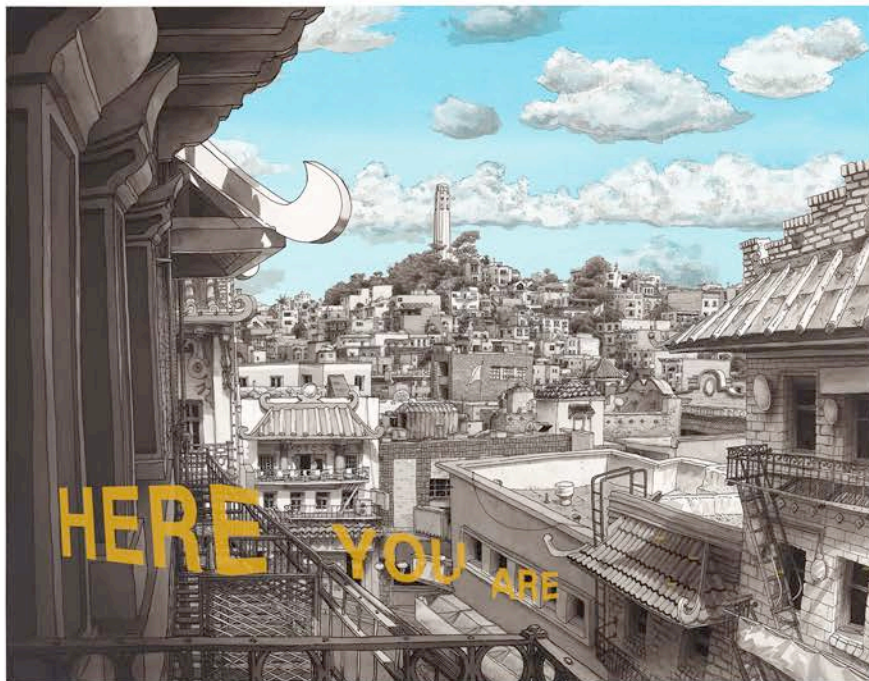
Linework

- Another example of linework; Foreground and background placed together



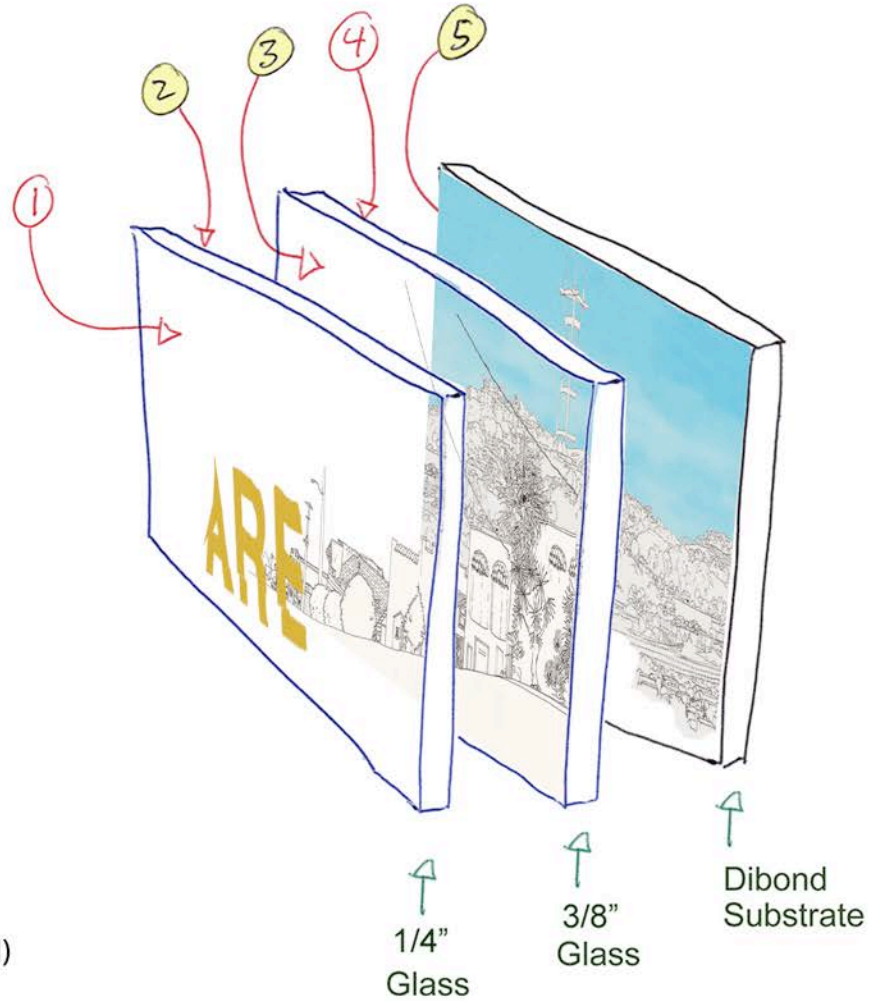
Color

- Early on there was discussion of color versus monochromatic. After much consideration of both the space and relationship to the other works, I've concluded that a blend of both color and my signature monochromatic sepia is the best choice
- The sample shown here is using a drawing from a previous mural project (also a 40' installation) to demonstrate the look of blue sky and yellow text over a sepia landscape. **Please note that this previous project did not employ the same usage of blue sky and text, I've only used it here to demonstrate quality of finished linework with this approach*



Color

- On left, additional example of blue sky and sepia cityscape; *Also mocked up solely for this demonstration*
- On right, a detail example of the intended quality of finished art, pasted onto current linework; Scaled appropriately



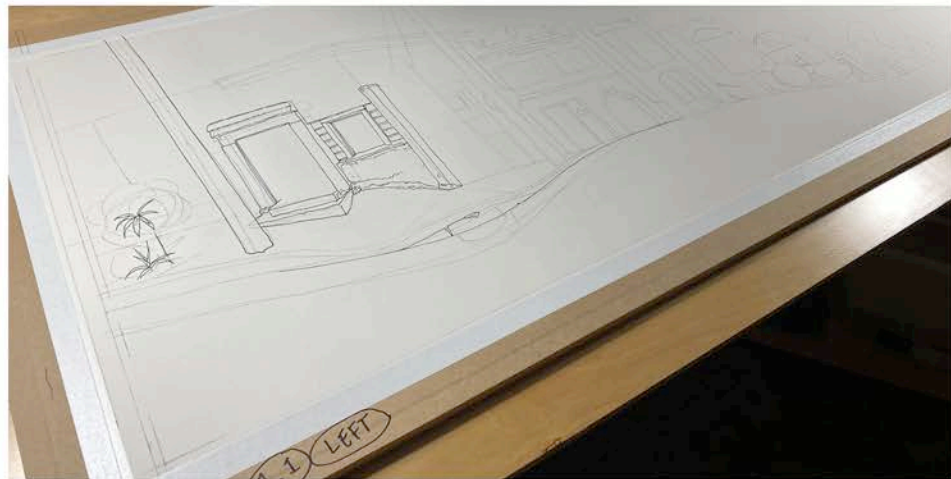
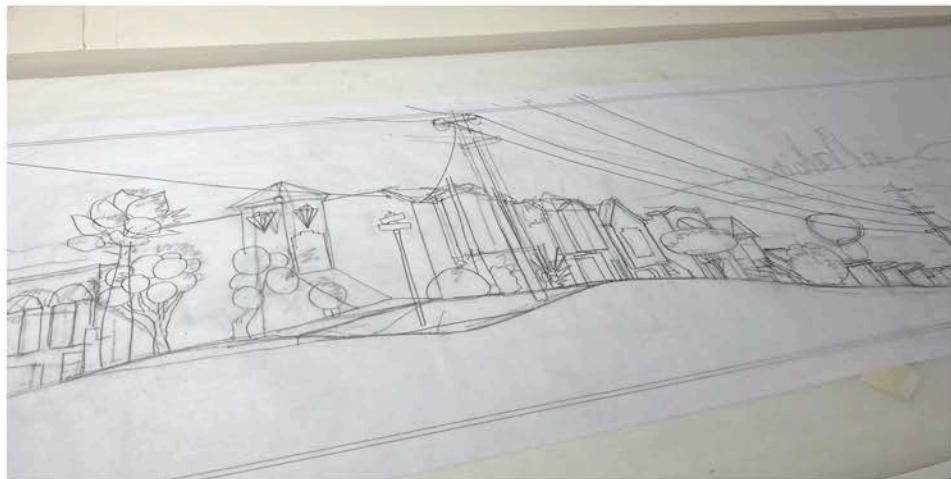
Panels

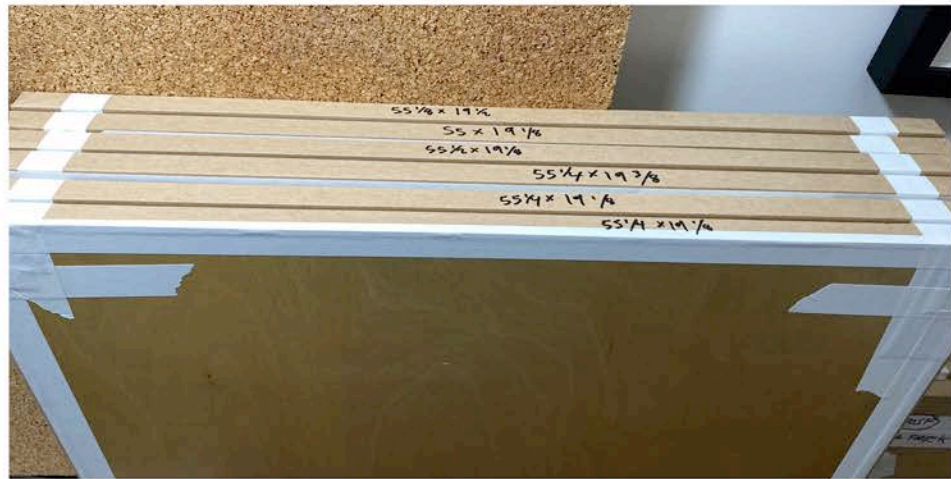
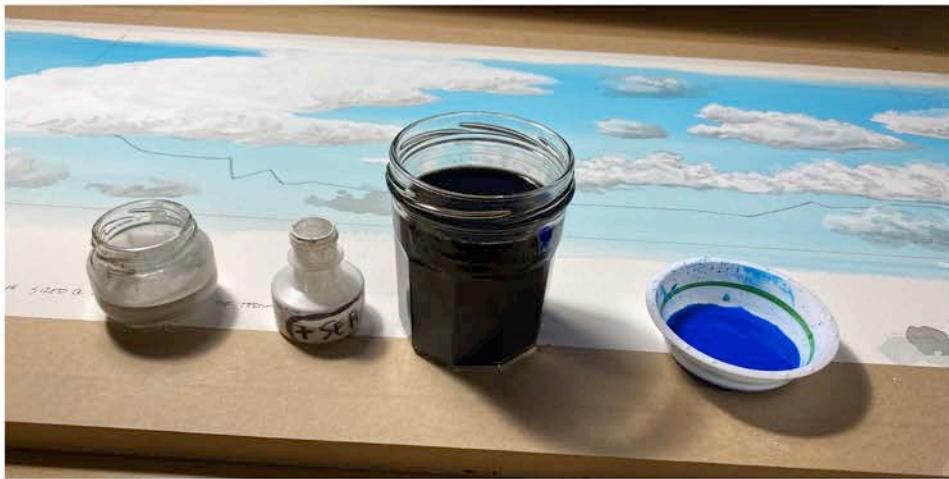
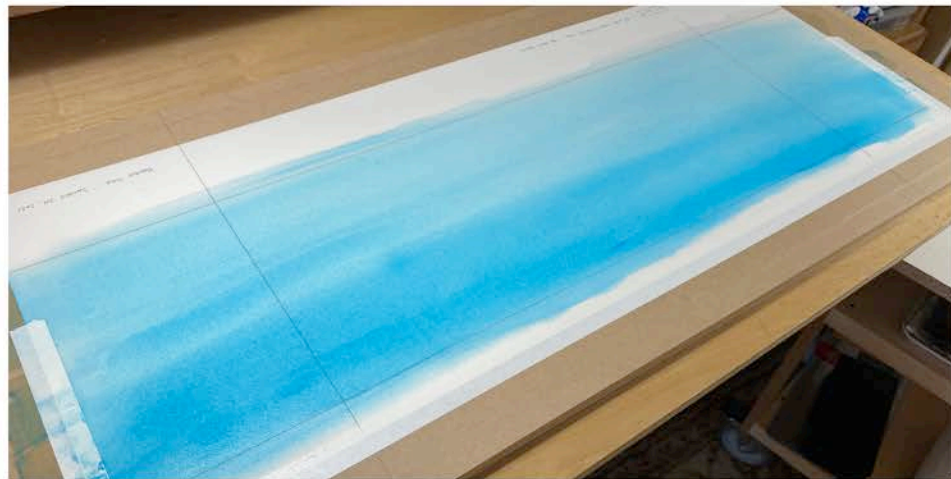
- 5 panels @ 5' x 8'
- 2 layers of glass over aluminum (dibond)
- Offers 5 surfaces
- Printing will be done on 3 surfaces:
 - Surface 2 - Text
 - Surface 3 - Foreground
 - Surface 5 - Background / Sky (combined)

Original Drawings

- Drawings are made with ink on watercolor paper
- Each drawing is done on a separate board









Final Materials

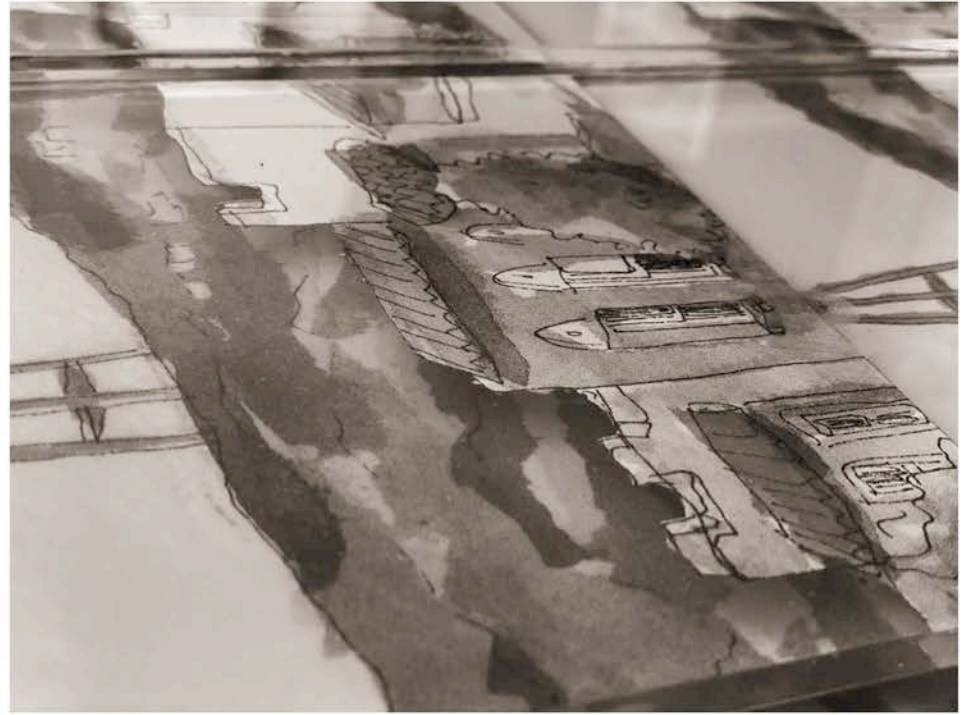
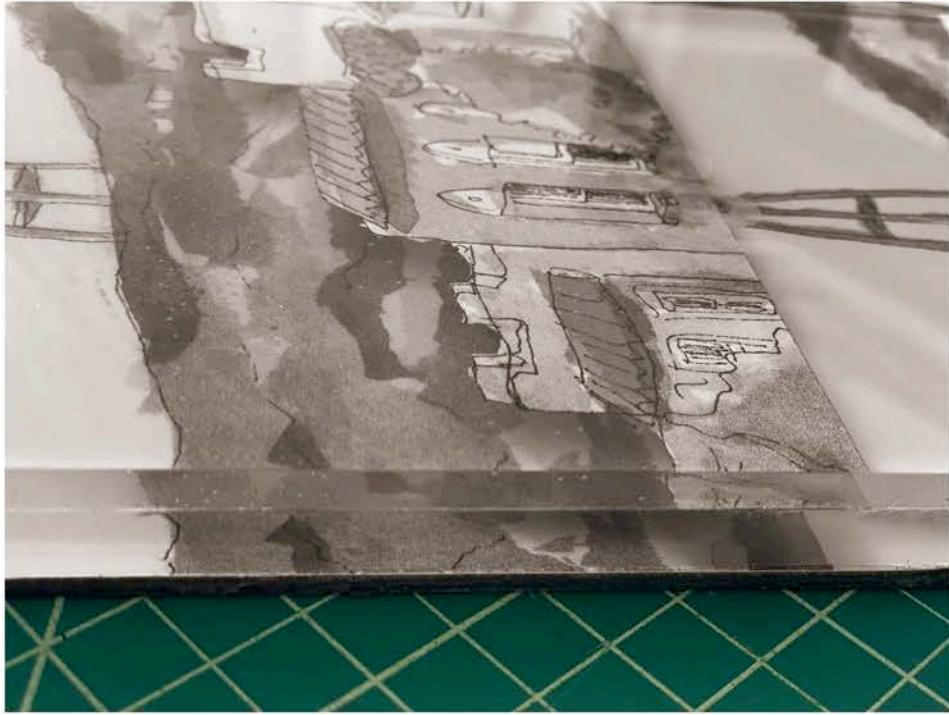
- Test sample of glass
- NOTE: *colors on this sample and following slides do not demonstrate final application*





Text Layer

- Example of how the iridescent ink of the text is brightly visible at some angles, and minimally visible at others
- The result is an 'on-off' effect as travelers pass by, creating an illusion of interactivity
- Text in foreground will be prominent, while text in background will have the effect of twinkling lights
- Also shown is the clear epoxy joining the panels; Seams are 3/8" wide; While a line will be visible, the clear epoxy allows the art to show through, minimizing the presence of seams, especially when viewed at an angle



Glass Layers

- Additional example of how art will be visible through sides of glass, minimizing the effect of the clear epoxy seam lines
- Example of how the printing of the background layer will extend beneath the foreground layer
- Example of how the printing on separate layers of glass will create a sense of dimension between foreground and background





Color

- The choice of sepia cityscape with blue sky was also made with consideration of other artworks in the space. Each of the other two works employ color in a nontraditional manner. Additionally, there is a relationship set up between the Carter/Lynch work, creating a balance



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