Application for Temporary Public Art
City of Portland ~ Public Services Event Office
(Must be submitted 3 Months prior to installation date)

2/12/2016	Name(s): TEMPOART	(Alternate Designee): Alison Hildreth, Pandora LaCasse	
Artist Name: Judith Hoffman	(Alternate Designee Cell): AH 207-632-6158, PL 207-232-1686		
Company (if applicable)			
Address: TEMPOART, 61 Pleasant Street			
City: Portland	State: Maine	Zip: 04101	
Telephone: see above	Work:	Fax:	Cell:
Email Address: tempomaine@gmail.com			

Title

The American Dream

Summary: *The American Dream* is a large scale, steel sculpture representing typical American homes, which are stacked, inverted, and changing scale, one on top of another in totemic form. Totems have a rich history worldwide, not just in Native American culture, and are often interpreted vertically with the foundational form signifying the least important element. Furthermore, in many spiritual texts, the idea of *ascension* represents freedom from the physical world, not an accumulation of a home, goods, or wealth, as has come to be inextricably linked to the dreams of success. In this work, as the sculpture reaches its apex, the home at the top becomes structurally negligible, not a point where the sculpture reaches fulfillment. By stacking emblems of private achievement in totemic sculptural form, and displaying that sculpture in a public space, I want to raise questions about the fluid meaning of home and belonging, questions that hopefully resonate with the Portland community as it negotiates its own demographic and economic transitions in the 21st century.

Location: Lincoln Park, (north east end of park)
Materials: Steel, Enamel
Dimensions: 14.5' x 8' x 6'
Weight: 1,370 lbs

Technical Requirements and Description

Structural Descriptor
Steel I-beams at base measuring 15' (length) bolted to 15' x 9' x ½" steel plate. Armature rectangles are made of 2" x 2" x 2" angle iron, pyramid frames are made of 3" rounds, welded together. Vertical strut is 3.5" hollow round with ¼" walls, and extends to the highest pitch of the interior roofing (approximately 14'). It is important to note that the exterior of the sculpture is made of 14 gauge steel sheets, so these will be welded to the armature further strengthening the structure.

Maintenance and Safety

Structural proposal pending review by City Engineer.

Proposed Schedule

Installation Date(s): 5/29/2016 Display Dates: 6/2/2016 - 5/31/2017 Removal Date: 5/31/2017

Required Supporting Materials

- ❍ Resume
- ❍ Structural Sketches of the proposed work
- ❍ Detailed photo, map, or maquette of proposed piece on site
- ❍ Up to 10 images of relevant work with slide sheet
- ❍ Optional statement of intention (limited to one page)
- ❍ Signage Listings

(Please read all attachments included with this application.)

FOR CITY USE ONLY

Date Received: _____ Photo Sketch Attached: _____ Resume Attached: _____ Certificate of Insurance: _____

DIG SAFE (1-888-344-7233): _____ Security Deposit: _____ Signed Agreement Attached: _____

Reviewed By: _____ Date: _____ Approved: _____

Denied *(reason)*: _____

Comments/Conditions: _____

JUDITH HOFFMAN

TEMPO: Portland Maine

Title *The American Dream*

Artist Information Judith Hoffman lives and works in Geneva, Switzerland. She holds an MFA from Pratt Institute and a BA from Smith College. She resided in Chicago from 2000-2003 where she attended the School of the Art Institute of Chicago. Since 2010, she has been a resident and fellow at Sculpture Space, the Santa Fe Art Institute, Vermont Studio Center, ArtFarm Nebraska and a visiting artist at Wayne State University in Detroit. Her performances have been included at institutions, festivals and fairs including Art In Odd Places, ArtBasel Miami, Deitch Projects and ArtChicago. Her work has been exhibited nationally at locations including Storefront Bushwick, The Soap Factory, The Center for Contemporary Art of New Mexico, Art in General, Mason Gross Galleries at Rutgers University, Gallery Aferro, Roski Gallery at the University of Southern California, CA and Chashama Gallery. Hoffman was a 2012 nominee for the Joan Mitchell Foundation Grant.

Summary

The American Dream is a large scale, steel sculpture representing typical American homes, which are stacked, inverted, and changing scale, one on top of another in totemic form. Totems have a rich history worldwide, not just in Native American culture, and are often interpreted vertically with the foundational form signifying the least important element. Furthermore, in many spiritual texts, the idea of *ascension* represents freedom from the physical world, not an accumulation of a home, goods, or wealth, as has come to be inextricably linked to the dreams of success. In this work, as the sculpture reaches its apex, the home at the top becomes structurally negligible, not a point where the sculpture reaches fulfillment. By stacking emblems of private achievement in totemic sculptural form, and displaying that sculpture in a public space, I want to raise questions about the fluid meaning of home and belonging, questions that hopefully resonate with the Portland community as it negotiates its own demographic and economic transitions in the 21st century.

Materials Steel, Enamel
Dimensions 14.5’ x 8’ x 6’
Weight 1,370lbs

Technical Requirements See attached engineering report.
Maintenance and Safety See attached engineering report.

Timeline of Installation
2 May: Local engineer appraises site to ensure installation will go smoothly.
24 – 28 May: Transport sculpture from Detroit, MI to Portland, ME.
24 – 28 May: Advance site work
29 May: Installation begins.
2 June: Installation is completed.

Duration 2 June 2016 – 31 May 2017

Installation Contacts
Judith Hoffman (artist), Scott Berels (fabricator), Ziggy Drozdowski (engineer), Sean Foley (curator)

Maintenance and Security Contacts
Judith Hoffman (artist), Ziggy Drozdowski (engineer), Zach Brockhouse (local community member)

Removal of Artwork Contacts
Judith Hoffman (artist), Ziggy Drozdowski (engineer), Sean Foley (curator)

JUDITH HOFFMAN

TEMPO: Portland Maine

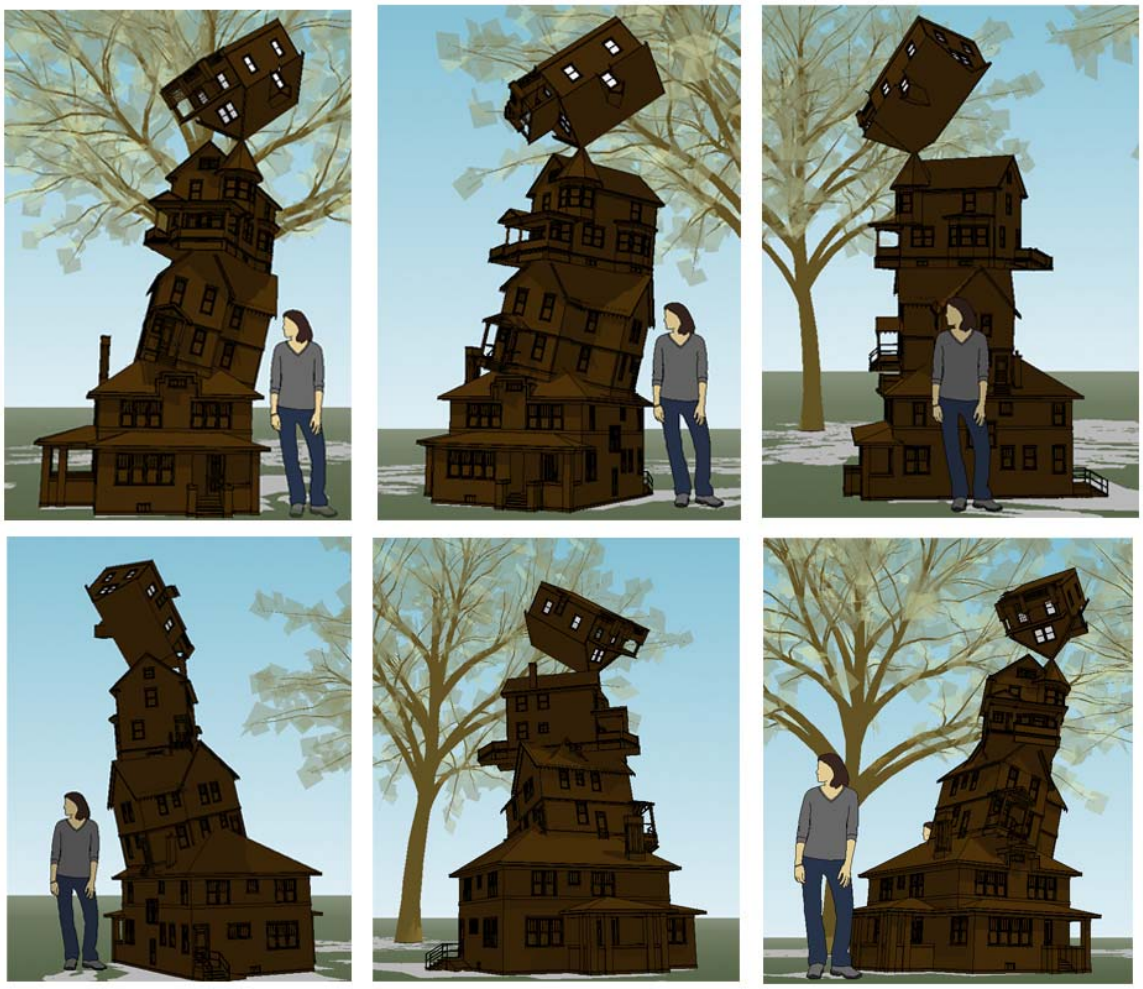
Expanded Statement of Work

The American Dream Totem: if you work hard, with honesty, kindness, and responsibility towards others, you can achieve an ideal of personal autonomy still rooted in community. I believe that this ideal is most recognizably embodied in the free-standing, single family home.

That being said, at different points in history the idea and reality of "home" has had different meanings for Americans. What has however been consistent is the relationship between the individual and society that "home" represents. My work engages this relationship—and the potential tensions it has historically created—by exploring the importance of the single-family house to the "American Dream." I believe the single-family home is in many ways the most recognizable icon of the American Dream because it simultaneously represents the achievement of both financial independence, and socio-economic belonging.

This irony fascinates me: what does it say about America that private home ownership translates into higher public standing? How does a society that so highly values the material gain embodied in home ownership transcend self-interest and become community? By stacking single-family homes in a vertical totem, I intend to provoke questions about how the American dream home both founded and fractured American communities. In Northwest American Native societies, the totem is a critical symbol of societal cohesion—it is literally the central point of the community's physical geography. And it represents "home" through strong identification with shared heredity and kinship (both biological and mythological).

By stacking emblems of private achievement in totemic sculptural form, and displaying that sculpture in a public space, I want to raise questions about the fluid meaning of home and belonging, questions that hopefully resonate with the Portland community as it negotiates its own demographic and economic transitions in the 21st century.



JUDITH HOFFMAN

TEMPO: Portland Maine

Structural Descriptor

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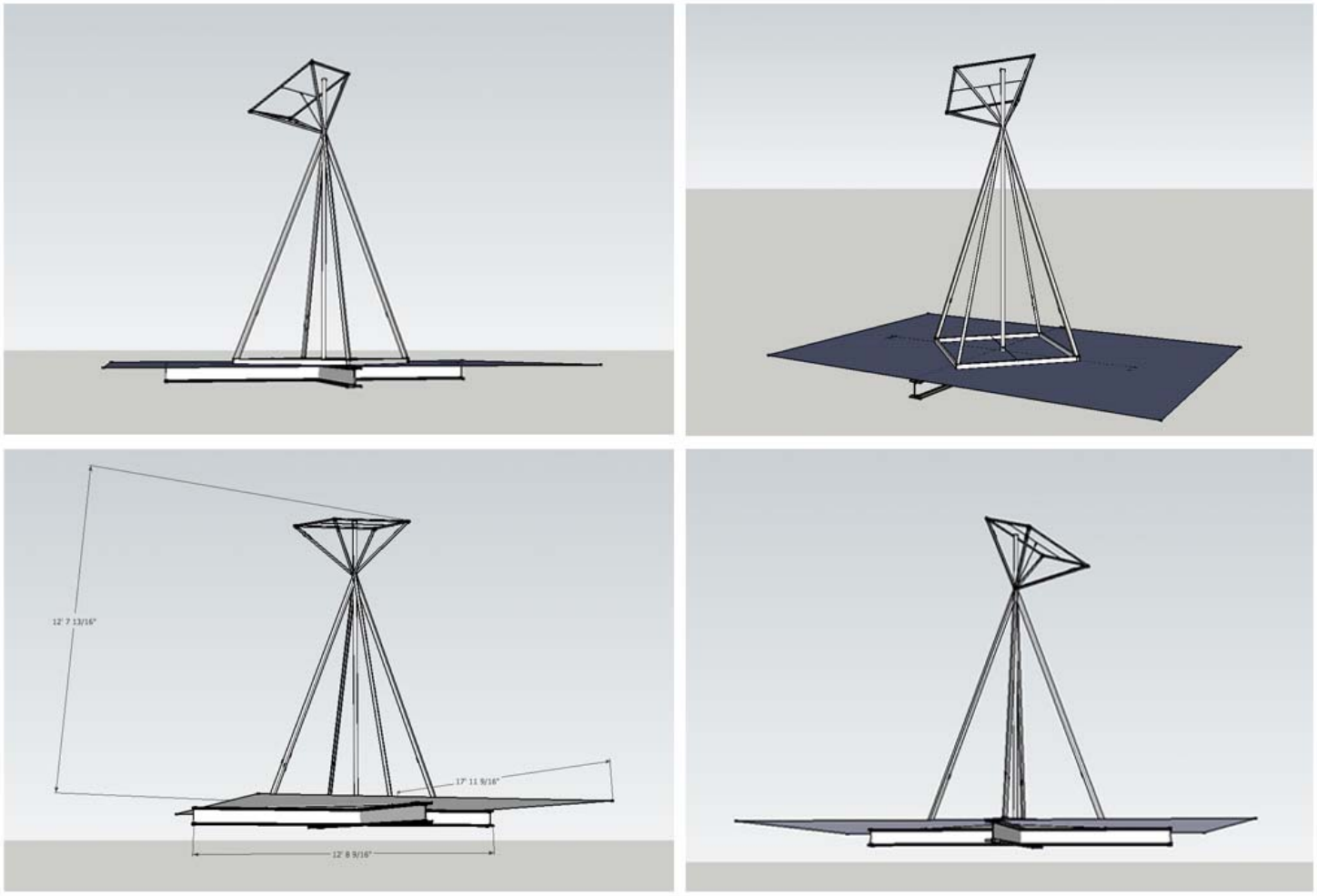

JUDITH HOFFMAN

TEMPO: Portland Maine

Artist Resume

+ Selected Exhibitions

Materials, Storefront Bushwick, NY 2013
R.U.R, Soap Factory, MN, 2013
A Discourse on Plants, RH Gallery, NY 2013
Beauty Debate, Art Effect, MI 2012
In Hoping We Find Ourselves, Quark Gallery, MI 2011
Brainstormers, Mason Gross Galleries, NJ, 2011
Collect 10, Center for Contemporary Arts, NM, 2011
Art Harvest, Art Farm, NE, 2010
Lost Symbols, St. Cecilia's Convent Space, NY, 2010
Mission: Edition, Kesting Ray Gallery, NY, 2010
IWTN, Gawker Exhibitions, NY, 2010
Early Thaw of the Northwest Passage, Barbara & Barbara Gallery, IL, 2010
Wants, Heather's Project Space, NY, 2010
Seven Women and Video, Barbara Walters Gallery, Sarah Lawrence College, NY, 2010
Quarterly Art Salon, Webster Hall, NY, 2010
BYOA, X-Initiative, NY, 2010
Winter Exhibitions, Art in General, NY, 2010
Elections, Roski Gallery, University of Southern California, CA, 2009
All My Clothes, Mason Gross Galleries, Rutgers University, NJ, 2009
Subpoena, Talman + Monroe, NY, 2008
Outside Over There, Gallery Aferro, NJ,
2008*Her Shorts*, Women's International Video Festival, AZ, 2007
Desire, Pratt Institute, NY, 2007
One Night Stand, Mircromuseum, NY, 2007
Every Last Day, Chashama Gallery, NY, 2007
Dance Battle, Cold Storage, CA, 2006
MS/MFA, Steuben Gallery, NY, 2006
Abstracted, Janet Kurnatowski Gallery, NY, 2006
Protest, Open End, IL, 2004
Bastard, Stray Show, IL, 2003
Brilliant, Zolla/Lieberman, IL, 2003
ArtWindows, Macy's, IL, 2002
Fifteen Minutes with Aaron Curry, Luxury Goods, IL, 2001
Perceptions, Van Harrison Gallery, IL, 2001

+ Selected Performances

Art in Odd Places Festival, NY, 2011
Ghost Stories, South First Gallery, NY, 2010
Safety Zones, Diaspora Vibe, Art Basel, FL, 2007
Playing With Fire, Texas Firehouse, NY, 2007
All My Clothes, Rutgers University, NJ, 2007
Authenticity, Rutgers University, NJ, 2006
Fortune Sellers, Pratt Institute, NY, 2006
ArtParade, Deitch Projects, NY, 2006
Kissing Booth, Pratt Institute, NY, 2006

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+ Selected Residencies and Awards

Artist-In-Residence Fellowship, Sculpture Space, NY, 2012
Featured Artist, *Trendsetting Artists in 2012,* Mutual Art,
Nomination, Joan Mitchell Foundation Grant, 2011
Artist-In-Residence Fellowship, Art Farm, NE, 2011
Artist-In-Residence, Wayne State University, MI, 2011
Artist-In-Residence, Santa Fe Art Institute, NM, 2011
Artist-In-Residence, Vermont Studio Center, VT, 2011
Artist-In-Residence Fellowship, Art Farm, NE, 2010
Featured Artist, *Gawker Artists,* 2010
Founder Artist Collaborative: *Mystic Order* (with Yashua Klos, 2005-2009)
Founder, Artist Collaborative: *Tooth and Comb Social Club, (*with Heather Hart, 2006-2008)

+ Public Lectures

University of Michigan, Ann Arbor, MI 2015
College for Creative Studies, Detroit, MI 2011
A Cappella Books, Atlanta, GA 2011
Pratt Institute, Brooklyn, NY 2011
Santa Fe Art Institute, Santa Fe, NM 2011 Sarah Lawrence College, 2010
School of the Art Institute of Chicago, 2002

+ Selected articles and Publications

Highlike Book, 2014
Lukas Feiress and Robert Klanten (ed.), *"Imagine Architecture"*, 2014
Julie Pincus and Nicole Christian, *"Canvas Detroit",* 2014, 76- 79
Mutual Art, *"The Art of Deconstruction",* 2012
Huffington Post, "*Empty Buildings No Longer Abandoned",* 2011
Hyperallergic, "*A New Yorker in Detroit"*, 2011
Santa Fe Reporter, "*Skewed Perspectives*", 2011
Artnet, "*Piece by Piece",* 2011

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Slidelist

Image 1: ***Slipcover for a Schoolhouse,*** 2010
40’ x 13’ x 25’
Paper, Thread, Staples

Images 2 & 3: ***The Soap Factory,*** 2013
40' x 25' x 17' (var. dim.)
Sheetrock, Steel, Wood, Tension Cables, Feather, Core Sample of Dirt, Recast with glue.

Images 4 & 5: ***Sears Kit: The American Dream: 1911***, 2013
7' x 4' x 12' (var. dim.)
Steel, Oak, Birch, Pine, Plywood, Steel, Nails, Screws, Glue

Images 6 & 7: ***In Hoping We Find Ourselves***, 2011
25' x 15' x 150' (var. dim.)
Paper, Thread, Staples

Images 8 & 9: ***Bridges Are the First Thing They Blow Up***, 2011
15' x 3' x 3' (var. dim.), 28" x 13" diameter
Dry Ice, Fan, Lights, 12V Battery, Paper, Glue, Aircraft Cable, Metal
PHOTO CREDIT: Kim Stringfellow

Image 10: ***Dysmorphia***, 2011
8' x 41" x 26" (var. dim.)
Paper, Wood, Aircraft Cable, Tape, Glue, Video Projection