

Colin McIntyre

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Public art is one of my deepest passions. I love the idea of art that is accessible to all people in the community. I am particularly drawn to the University Hills public art project for many reasons.

I have lived and worked as an artist in East Austin for over 15 years, and I have seen East Austin transform over the years first hand. I would relish the opportunity to create a permanent art piece in the part of town I have lived in for my entire adult life.

I am also an avid reader. After one year of studying architecture at A&M in my early years, I left university and started a path of self-education. I decided that what I wanted to learn could not be learned solely in a classroom. I spent countless hours in libraries, poring through art history books, instructional manuals on welding, botany and science textbooks, and design journals. Searching through books in those formative years shaped my life's art practice. For this reason, I have always been fascinated with the possibility of creating public art for a library. I would love to share the fruits of my personal explorations with people who aim to guide their own education, people who are using our public resources to learn and explore.

If chosen for this project, I would like to create a piece that the neighborhood is proud of, something that can reinvigorate the community's identity. I understand the city's goals for this project to integrate the neighborhood's input in choosing the theme for this work. I also understand that University Hills is one of the most ethnically diverse neighborhoods in Austin. I believe that I cannot gauge the neighborhoods' deepest desires on my own. My passion and my entire life is spent in my art studio. I work with my hands and I am a skilled fabricator. I am not a neighborhood organizer who is masterful at navigating public dialogue. Therefore, I am teaming up with Carla Nickerson to create a series of talks and Q&A sessions to extract the hopes and wishes of the people who live in the area who will likely enjoy and interact with the sculpture on a regular basis. Carla is a community activist, performance artist, and visual artist. She worked closely with the George Washington Carver Museum and at the African American Cultural and Heritage Facility to champion those stakeholders in East Austin who were at the risk of being marginalized. Carla has won numerous awards including "Austin's favorite multi-disciplinary artist" by the Austin American Statesman and served as a community liaison in East Austin in the APD, which eventually landed her the NAACP's "Buffalo Soldier Award" and the Austin Dispute Resolution Center's "Peacemaker of the Year" award. I believe that combining Carla's expertise in navigating the neighborhood's voice and my expertise in creating and fabricating monumental sculpture can result in a beautiful expression to be loved and enjoyed by all of Austin.

If chosen for this public art project, I would create a large-scale metal sculpture. I believe that metal sculpture is the perfect medium for public facilities and public art projects because of its safety and long-term stability. Metalwork gives superior reliability, and is low maintenance, aesthetically pleasing, highly safe, and reliable.

I have been awarded two public art projects, both featured in my images for this application: Arboreal Passage and Emergence. Arboreal Passage was a public art grant of \$35,000 from Austin AIPP. Emergence was a seed grant as a joint venture of Austin AIPP and Texas Biennial for \$8,000. I have also completed several private art and

architectural commissions in the \$20,000-\$300,000 range. I have significant experience with budgets in this range and am qualified to manage these grants with timeliness and professionalism. I consistently deliver large-scale metal sculpture that exceeds the value of my budget.

I would be honored to create a public art piece for the University Hills Library. I love East Austin and I would relish the opportunity to create a piece that would be timeless for the neighborhood and admired by the whole city.

Image List for Colin McIntyre

Arboreal Passage, 2011

Forged Steel, Copper, Bronze, Oak, Limestone, Concrete
15 ft x 15 ft x 15 ft
Austin Nature & Science Center, Austin, TX
Budget: \$35,000



McIntyre_1.JPG



McIntyre_2.JPG

This sculptural entryway work is comprised of a main archway, a secondary archway, a sign frame, and three benches. The main archway is composed of six forged steel trees with copper leaves, rooted onto limestone boulders. The trees are interwoven to form a complex arch form. Each tree represents a different native species with the leaf forms and the bronze medallion at the center is an owl face. The foundation piers are faced with limestone flag, and the benches have steel bases and milled oak slabs for seats.

Barr Mansion Ballroom Curtain Wall and Entry, 2011

Steel, Glass, Poplar, Oak, Copper, Fossils
40 ft x 50 ft
Barr Mansion Wedding Facility, Austin, Texas
Budget: \$100,000



McIntyre_3.JPG

The curtain wall is hand built of structural steel with large insulated glass units affixed. The entry is a custom pair of arch top doors with inset glass and oak panels. The awning over the entry is constructed of forged steel and re-milled poplar from the 18th century barn beams that the building had formerly been constructed with.

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Emergence, 2009

Forged Steel
15 ft x 6 ft x 6 ft
Butler Park, Austin, TX
Budget: \$8,000



McIntyre_4.JPG

I received a seed grant from Austin Art in Public Places and Texas Biennial to create this piece for the 2009 Biennial as a 9 month temporary installation. The work currently resides at the Houston Center for Contemporary Craft and is available for purchase. The piece is comprised of a large mysterious tentacled

creature emerging from the earth. It is an homage to the unknown.

Flora: A Progression, 2008

Forged Steel, Copper
8 ft x 5 ft x 5 ft
Private Residence, Austin, Texas
Budget: \$20,000



McIntyre_5.JPG

Flora depicts a progression of floral development in an imagined plant species. The roots and stems are forged in steel, the flowers and leaves are repoussage sheet metal work forged in copper. The piece is an exercise in imagined taxonomy, celebrating diversity in evolution.

Hexobelisks, 2013

Forged Steel
36 in x 10 in x 10 in

Budget: \$6,000



McIntyre_6.JPG

The Hexobelisks are an ongoing series, forged by selective hydraulic deformation of hexagonal tubing. I am exploring the theme of using natural forces to stress engineered materials to the point of failure, exposing the harmonious forms that result from the destructive process. These playful forms are place markers, creating an intriguing point of interest. The process of deformation is scalable, occurring identically on tubing of all sizes. This allows for creating works from moderate size up to full monumental scale with the same technique.

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Large Hexobelisk, 2013

Forged Steel
24 in x 20 in x 20 in

Budget: \$5,000



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Ligneous Currents, 2015

Warped maple flooring from 1930's industrial warehouse
12 ft x 12 ft x 1 ft
Shrine of Inevitable Forces, Austin, TX
Budget: \$7,500



McIntyre_8.JPG

Ligneous Currents is a series of large-scale sculptures made from severely warped wooden flooring from an abandoned 1920's industrial warehouse in Dowagiac, Michigan. These formidable and monumental works will resemble the rolling waves of the ocean captured in tongue and groove maple rendered in to framed slabs that divide the space.

Organism: Specimen 7, 2009

Forged Steel, Nickel Plated
30 in x 10 in x 6 in

Budget: \$1,800



McIntyre_9.JPG

The Organism Series is an ongoing series of works featuring imagined lifeforms with differing morphology. I am fascinated with taxonomy, the system in biology of classifying species based on their traits. These sinewy and flowing forms are forged in steel with the liquid metal sheen of nickel plate. The weight and rigidity of the material gives way to the apparent lightness of the form.

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Totemic Antenna, 2013

Forged Steel
96 in x 10 in x 10 in

Budget: \$10,000



McIntyre_10.JPG

Totemic Antenna is part of an ongoing series, forged by selective hydraulic deformation of square tubing. I am exploring the theme of using natural forces to stress engineered materials to the point of failure, exposing the harmonious forms that result from the destructive process. These playful forms are place markers, creating an intriguing point of interest. Totemic Antenna contains many different faces, likenesses of people and animals. In this way, I imbue a semblance of life in the medium that contrasts with its cold rigidity. The patina from metal rusts and turns golden and brown. I leave this natural state of the metal so as to communicate the ever changing, ever evolving nature of the elemental world. This work is intended to be a thought-provoking reflection on transformation. The materials of the constructed world appear inert and still within a short span of observation. The work depicts the responses in the material to adverse forces of immense proportions. The reluctance to conform is clearly visible in the graceful topology of the form in steel.

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Education

Copper Forging Workshop, Maestro Maximo Velasquez, Master Coppersmith	2014
Silver/Goldsmithing 2-Year Mentorship, Bob Weaver, Master Jeweler	2013
Welding Technology/Art Metals Studies, Austin Community College	2006
Repoussage Workshop (traditional artistic sheet metal forming) , Wendel Broussard, Master Blacksmith	2002
Sculptor Apprenticeship , Dr. Joe Smith, Sculptor	1996

Honors & Awards

Community Initiatives, City of Austin Cultural Arts , \$2,000	2015
Solo Exhibition as Select Event , Big Medium, WEST Austin Studio Tour	2015
Temporary Sculpture Installation, IAMU Black Rock City, Nevada, \$2,000	2015
Exhibition Grant, ABE Foundation, \$1,000	2015
Editor's Choice Award, Maker Media, Maker Faire Austin	2007

Publications

Wayne Allen Brenner, *The Last Best WEST List*, Austin Chronicle , 2015, Austin Chronicle, Austin, TX, USA pgs.

Jeanne Claire Van Ryzin, *Natural forces focus of one West Austin Studio Tour installation*, Austin American Statesman , 2015, Austin American Statesman, Austin, TX, USA pgs.

Aaron Sanders, *Out on the Town*, Time Warner Cable News , 2015, Time Warner Cable News, Austin, TX, USA pgs.

Bill Davenport, *City of Austin to unveil Arboreal Passage, wants your Asian rocks*, Glasstire.com , 2012, Glasstire, Austin, TX, USA pgs.

City of Austin Art in Public Places Collection, *Arboreal Passage*, Public Art Archive , 2011, publicartarchive.org, Austin, TX, USA pgs.

Austin Art in Public Places, *Arboreal Passage*, www.culturenow.org , 2011, Austin, TX, USA pgs.

Caroline Gallay, *Houston Center for Contemporary Craft gets manly with metalwork exhibit*, Culturemap , 2010, Houston Culturemap, Houston, TX, USA pgs.

Ivan Lozano, *The list is here! Texas Biennialists 2009*, Glasstire.com , 2008, Glasstire, Austin, TX, USA pgs.

Exhibitions

<i>Shrine of Inevitable Forces</i> , Solo Exhibition, 108 West Gibson, Austin, TX	2015
<i>Nite Lite</i> , Group Exhibition, Big Ass Canvas Gallery, Austin, Texas	2015
<i>I, Daughter of Kong: Primum Movens</i> , Group Exhibition, Co-Lab Gallery, Austin, Texas, Curated by Alyssa Taylor Wendt	2014
<i>Diversatile</i> , Group Exhibition, Brazos Valley Arts Council, College Station, Texas, Curated by Alan Lee	2013
<i>East Austin Studio Tour</i> , Group Exhibition, Open Studios, Austin, TX	2013
<i>East Austin Studio Tour</i> , Group Exhibition, Open Studios, Austin, TX	2012
<i>Myth of Sisyphus</i> , Group Exhibition, Club de Ville, Austin, Texas, Curated by Jenn Daly	2012
<i>METAL: Austin Creators Working in Metal Arts</i> , Group Exhibition, Phoenix Trades Depot, Austin, TX, Curated by Ryan Melshenker	2012
<i>Swallow</i> , Group Exhibition, Austin Metal Authority, Austin, Texas, Curated by Jenn Daly	2012
<i>East Austin Studio Tour</i> , Solo Exhibition, Open Studios, Austin, TX	2011

<i>Automata</i> , Group Exhibition, Ogden Museum, New Orleans, Louisiana, Curated by Myrtle Von Dammitz	2011
<i>People's Gallery</i> , Group Exhibition, Austin City Hall, Austin, Texas	2011
<i>East Austin Studio Tour</i> , Group Exhibition, Open Studios, Austin, TX	2010
<i>TUMULT - A Baker's Dozen for the Goose Tower</i> , Group Exhibition, Museum of Vordingborg, Vordingborg, Denmark, Curated by Mark Dion	2010
<i>Iron: Forged, Tempered, and Quenched</i> , Group Exhibition, Houston Center for Contemporary Craft, Houston, Texas, Curated by Gwynne Ruckebrodt	2010
<i>People's Gallery</i> , Group Exhibition, Austin City Hall, Austin, Texas	2010
<i>East Austin Studio Tour</i> , Group Exhibition, Open Studios, Austin, TX	2009
<i>Texas Biennial</i> , Group Exhibition, Butler Park, Austin, TX, Curated by Michael Duncan , Risa Puleo	2009
<i>Paraphernalia</i> , Group Exhibition, Pump Project Gallery, Austin, TX	2008
<i>East Austin Studio Tour</i> , Group Exhibition, Open Studios, Austin, TX	2008
<i>Maker Faire</i> , Group Exhibition, Travis County Expo Center, Austin, TX	2008
<i>East Austin Studio Tour</i> , Group Exhibition, Open Studios, Austin, TX	2007
<i>Maker Faire</i> , Group Exhibition, Travis County Expo Center, Austin, TX	2007
<i>East Austin Studio Tour</i> , Group Exhibition, Open Studios, Austin, TX	2006

Public Art Commissions

Art on the Llano , TxDOT Site, Lubbock, TX, \$4,000	2015
APD Mounted Patrol Facility - Selected Alternate , APD Mounted Patrol Facility, Austin, TX, \$53,000	2014
Fresno Housing Authority - Selected Finalist , Fresno Water Tower, Fresno, CA, \$40,000	2014
Arboreal Passage , Austin Nature & Science Center, Austin, TX, \$35,000	2011
Emergence , Butler Park (temporary), Austin, TX, \$8,000	2009
Northwest Greenway - Selected Alternate , Mueller EMS Station #33, Austin, TX, \$30,000	2009
DAA Congress Bike Rack Sculpture - Selected Alternate , Downtown Congress Ave., Austin , TX, \$10,000	2008

Affiliations

Oxidize Metal Gallery, 2015 - Present
The Contemporary Artist Membership, 2014 - Present
Houston Center for Contemporary Craft, 2010 - Present
Sloan Miyasato Gallery, 2008 - 2013
Artist Blacksmith's Association of North America , 2001 - Present
Balcones Forge Blacksmith Group, 2000 - Present
International Sculpture Center, 1996 - Present

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References

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Austin Art in Public Places
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