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## Functional art coming to Redmond Street

A panel of local professionals and east Jackson residents has chosen four finalists to prepare proposals for a functional art installation on Redmond Street, part of the complete-street redevelopment project.

From a pool of 11 applicants, the panel picked the Jackson team of artist Ben Roth and architect Emma Adkisson; Joshua Wiener, of Boulder, Colo.; Rachel Slick, of Tucson, Ariz.; and Nicky Falkenhayn, of Portland, Ore.

The Jackson Hole Public Art Initiative is overseeing the project with funding authorized by the Jackson Town Council on behalf of the town.

The call for artists outlined the goals of the project: to create a sense of play, incorporating educational elements about the complete street design; to give residents and visitors an opportunity to learn about the nature and history of Jackson Hole; to act as a creative marker connecting green spaces around town and highlighting pedestrian or alternative travel routes; and to underscore the town's environmental initiatives by incorporating sustainable methods in its design, fabrication or content.

The finalists will submit conceptual designs by Dec. 20. One artist will be selected by Jan. 24. Installation is eyed for late spring.

## GROUP EFFORT

Continued from 9

modify the sunscreens to accommodate the glass bricks.

For instance, the steel backs of the panels were cut out so that the bricks could be seen in full from inside and out.

Also, as the first art installation funded by the town of Jackson, "Strands" trail-blazed the logistics — contracts, etc. — necessary for future public art projects.

"Strands" required more time and resources than initially imagined.

Frechette has since calculated that about 30,000 pieces of glass went into the sculpture.

"To do 30,000 of anything — I just

didn't imagine how long that would take," he said.

Not to mention all the in-kind donations of time by everyone involved.

"Everyone very generously stepped up to the plate in terms of donating time and resources to make the project happen," Geraci said.

"Strands" maps the magnified portions of DNA that make grizzly bears and bison genetically distinct. Frechette based the design on the genetic diagrams created by the University of Toronto's Bar Coding Life project — vivid strands of red, yellow, green and blue.

"The sequence of colors is what makes the animals distinguishable from one another," Frechette said. "Strands" abstracts these wildlife bar codes.

Each brick is made up of approximately 400 hand-cut glass pieces in many shades of the primary palette, which Frechette and his team at Strapped Glass Studios packed into individual boxes bound for Bullseye Glass Company.

*"Everyone very generously stepped up to the plate in terms of donating time and resources to make the project happen."*

— Carrie Geraci

JACKSON HOLE PUBLIC ART INITIATIVE

To fabricate the bricks, Frechette spent 11 days in late October in Portland, a trip supported in part by private donations.

At Bullseye, he worked with a team led by Tom Jacobs and Jim Weiler. Accustomed to working with world-renowned glass artists like Klaus Moje and June Kaneko, Bullseye took on "Strands" as its first collaboration with an emerging artist. For Bullseye, the project also represented a hybrid of its fabrication department and its open studios.

Days before installation, Frechette ferried the finished bricks back to Jackson.

On Nov. 7 and 8, glazier Jim Tucker of Jackson Paint and Glass helped facilitate the installation of the grizzly bear grid on the west side, the bison on the south.

Echoing the collaboration of its creation, "Strands" now dialogues with the structure itself, casting shadows, engaging eyes.

"The rest of the materials palette for the building is earthy and of our region and timeless: wood, poured-form concrete, log columns," Logan said. "So the contrast you get with this sparkly translucence [means] they work really well together. They play off one another."

"Eric can't show off the building without showing off the art," Frechette said, "and I can't show off the art without showing off the building."

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