

ARTS



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John Frechette adjusts a glass brick in "Strands," his art installation at the Home Ranch Welcome Center. A team of experts worked to integrate the design into the building's sunscreens. The colors are patterned to replicate the portions of DNA that make bison and bears genetically distinct.

Group effort brings public project to life

Artist, architects, town staff and more cooperate on installation at Home Ranch Welcome Center.

By Katy Niner

Collaboration made possible Jackson Hole's first publicly funded art installation at the new Home Ranch Welcome Center.

Artist John Frechette worked closely with Eric Logan and the staff of Carney Logan Burke Architects, Jason Berning of the building's general contractor, GE Johnson, Carrie Geraci of the Jackson Hole Public Art Initiative, town of Jackson staff and Bullseye Glass Company, of Portland, Ore.

Together, they realized "Strands," glass bricks replicating magnified portions of grizzly bear and bison DNA installed within the metal sunscreens on the southern and western walls of the new building.

The visitor center will open with a ribbon-cutting ceremony at 2 p.m. Dec. 19.

The story of "Strands" begins more than a year ago, when Frechette presented his proposal to the Home Ranch public art selection committee. As one of four finalists, Frechette imagined a metal screen



David Anderson of Jackson Paint and Glass affixes a piece of Frechette's work on Nov. 7. The buildings's sunscreens were modified to accommodate the art.

with glass slabs on the exterior of the building. The colorful installation would create a focal point for passers-by, particularly in winter.

In his presentation, Frechette recognized that Home Ranch would be his first major project.

"I was excited to collaborate and learn," he said.

The panel decided to move forward with his concept, a decision the Jackson Town Council unanimously

approved.

From the get-go, integration was the goal. Rather than approaching public art as an accompaniment to the building, the Home Ranch piece would be fully incorporated into the design and construction, a goal the panel felt Frechette could achieve.

"John was identified as the artist who had the most capability and flexibility in his conceptual design to integrate it into the building,"

Geraci said.

"Strands" evolved to become a partnership between the artist, the architect and the engineers.

"We worked together so much, they partnered on the sculpture," Frechette said.

On a recent walkthrough of the nearly finished building, Frechette, Berning, Logan and Geraci mapped the journey of "Strands" from concept through collaboration.

"It was exciting for us to be a part of the whole process, to have the first publicly funded art project incorporated into this building," Logan said.

Carney Logan Burke had already designed the building when Frechette entered the scene.

"[The architects] provided the palette for him to put his glass on," Berning said.

The team identified the sunscreens — steel grids designed to help block the sun from baking the building and to add texture and depth to the windowed exterior — as potential platforms for the art.

"John had the vision of how everything was going to look, but [we asked,] 'How do we build it?'" Berning said.

Cue the crew of experts: a steel fabricator and town and construction engineers, all of whom helped

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