

Edith Green-Wendell Wyatt

Federal Building

Art in Architecture Program

The U.S. General Services Administration's Art in Architecture Program oversees the commissioning of artworks for new federal buildings nationwide to enhance the civic meaning of federal architecture and showcase the vibrancy of American visual arts. The Edith Green-Wendell Wyatt Federal Building in Portland, Oregon, is home to four pieces of art.



River Legend

Artist: Dimitri Hadzi

1976

"River Legend" is a monumental stone arch created by American sculptor, Dimitri Hadzi. Mr. Hadzi initially had planned to cast a bronze sculpture for this commission, but a trip along the Columbia

River, during which he admired the natural geological formations, inspired him to use native Oregon basalt. The resulting arch-shaped, free-standing sculpture unites art and environment. The artwork celebrates a local legend, attributed to Native American lore, about a natural bridge that spanned the Columbia River which allowed two tribes to interact despite the intervening river. For Mr. Hadzi it also alludes to man's power over nature and the taming of the wilderness. The approximately 2'x14'x14' and 10,000 lb arch, was originally constructed on-site by the artist and is composed of 5 sections of locally-sourced columnar basalt. Although the sculpture appears to be a monolith, it is actually five separate sections of hand-worked stone that are pinned together to form a monumental arch. The artist worked the surface of the stones with a variety of treatments and carefully pinned and fitted the sections together with minimal joinery.



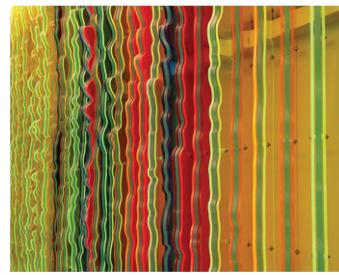
Rumi's Dance

Artist: Jack Youngerman

1976

Commissioned to create a tapestry for the front lobby of this building, artist Jack Youngerman collaborated with noted tapestry expert Gloria F. Ross to translate his bold design into fiber. The composition's

central yellow shape is surrounded by swirling red forms that are anchored by more subdued green elements in each corner of the deep blue field. The green elements also interrupt the tapestry's primary-color triad of yellow, red and blue. For many years, Mr. Youngerman had been intrigued by the writings of the 13th Century Persian poet and mystic Rumi. The tapestry's whirling forms and vibrant colors, balanced by a strong underlying structure, recall a dervish dance pattern and prompted Mr. Youngerman to title the piece "Rumi's Dance."



Louie, Louie

Artist: Tim Bavington

2010

Known for creating vibrant visual representations of sound patterns in pop/rock music, Tim Bavington chose to translate the popular song "Louie Louie" into the 80 cast acrylic panels which form his work. Each is a 3-D depiction of the sound waves that make up the 80 bars of the song and has a unique color combination that corresponds to the changing chords of the musical composition. The forms evoke fluidity as they are viewed from different angles, in every light throughout the day referencing the "sound that runs all around and through us at all times." Originally recorded in Portland in 1963 by both The Kingsmen and Paul Revere and the Raiders, "Louie, Louie" was an obvious choice for the project as a geographically significant contribution to the genre of music Bavington is most inspired by.



Forest

Artist: Vera Lutter

2013

"Forest" is a long-exposure translucent film image of a snow covered forest outputted onto four 100 x 56 inch translucent acrylic panels. The photograph by artist Vera Lutter is both huge in scale

and finely detailed and attains a sculptural status by one's ability to move around it and experience it as a three-dimensional architectural element. According to the artist, "within the dense habitat of the forest one experiences the individual tree as much as the intricate choreography between trees. Bringing this environment into a man-made space causes one to reflect on the fraught relationship between humans and nature complementing the architectural space itself and its effort to provide a sustainable, energy efficient structure." Lutter uses a unique camera obscura technique to capture large-scale landscapes. Her technique involves creating a large format (room-sized) camera on-site to create a long-exposure translucent film image that is both huge in scale and finely detailed.

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