

Claire June Apana
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818.400.5406

Spring 2021

What will be your legacy?

Material description:

Estimated Size: Varying 104 x 404"

Media: Cast concrete, lichen, moss.

Means of installation: Screwed to wall or wall mount. TBD.

Proposed Design:



Thimanns short & long ramp wall

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Concept:

What will be your legacy? is a collaborative endeavor between human innovation and nature that examines our relationship within our world while it invites introspection for our futures. This sculptural mural is constructed of concrete molded cursive lettering; though cursive is less conventional, it requires the viewer to slow down and take in what it is they are reading, allowing for the work to set into the viewers mind and inviting deeper contemplation of the question posed. The text rises as a relief reading out the words “What will be your legacy?” The concrete is saturated with moss and lichen solutions in order to cultivate the natural growth of lichens and moss on the artwork so that these organisms may take over the material over a period of time and begin to change the textures and colors of the bare concrete. Natural shades of pale blues and sea foam green will blend with rich velvety moss. The artwork also encourages the integrated growth of native lichens and mosses; utilizing human created technology for the preservation and cultivation of nature. This harmony of nature integrated with architecture will be placed in the ideal environment of Santa Cruz. This gradual growth juxtaposed with the text is a metaphor for the seeds of our own legacy that we may plant, but never live to see bear fruit.

The question allows for introspection; taking in your past and present in order to plant seeds for the future. This question of legacy and livelihood and longevity would make anybody consider our fate. With everything being so unpredictable it seems we are on the brink of either destroying or changing humanity as we know it. From COVID-19 changing the way we live and interact, to the death of George Floyd being the catalyst for Black Lives Matter, it is evident that change is necessary and time is of the essence. This question is posed to those on any side of any political spectrum. We are all so divided these days, this question is something that we can all come together on. What will be your legacy? Will it be one of vitriol and hatred, or one of compassion and justice?

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Artist Statement:

As a child, I was obsessed with origami as it was a means of exploring my asian heritage through art. I was mesmerized by the look and feel of origami papers and found it fascinating that I had the ability to create delicate works of art with a readily available material. My passion for beautiful papers followed me into my career in photography. I've focused on my craft and intention in order to create surreal imagery through the use of photographic captures of real events in time and space.

My works focus on the concept of *Impossible Realities*: Paradoxical ways of life that are absolute. Educating our communities helps to create an inclusive environment for all. Through our actions we are able to inspire change.

Previous installations have included a combination of medias in order to convey a nuanced sense of experience. Photography, videography, sound sculptures, paintings, sculpture, and performance create a unique environment for the viewer.

My recent works are performances in which I hand fold massive photographic prints into sculptures. By integrating origami patterns onto a traditionally two dimensional medium, I am able to create complex and dimensional photographic sculptures. In manipulating the raw material, I reconstruct the narrative into a new form. Through collective action and solidarity we can contain the chaos around us in order to design stability for all. My art practice is a way of taking control by means of creation.

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Qualifications:

As a returning student, I have completed many projects before and since re-enrolling in university. I am diligent, organized, and prepared to work on this commission. My education at UCSC has focused on the construction of sculptures of varying sizes and materials. My latest sculpture class had me how to easily create molds at home; the process consisted of sculpting clay, casting the clay with a silicone mold (with a plaster support), then pouring the concrete into the silicone mold. Hanging apparatus could then be placed in the back of the wet concrete. A simple concoction of moss and lichen can then be cultivated onto the dried lettering. This project would allow for a challenge in utilizing a space that will once again be filled with students. I am committed to seeing this project through as it is a manifestation of my own legacy.



Thoughts and Prayers (2019)

Paper, plastic beads, wood, fishing wire.

300 origami cranes folded out of sheets of the New Testament arranged in the shape of a gun.

"EVERYTHING IS CONNECTED"
Sesnon Underground Gallery (Santa Cruz, CA) 2019

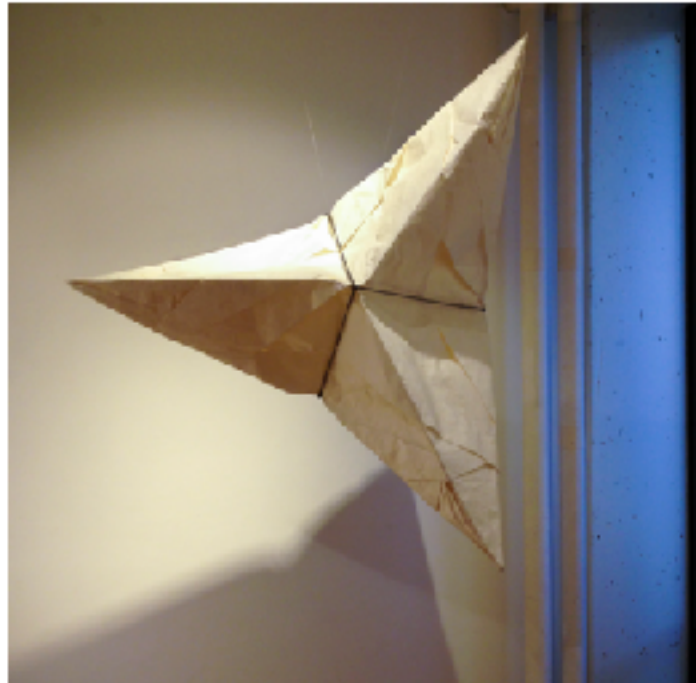
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Modular Model (2019)

Paper, thread, metal, fishing wire.

Modular origami form with metal brace.

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Session Underground Gallery
(Santa Cruz, CA) 2019



Portfolio (3-5) images:



Duality (2019)

Paper, Metal, fishing wire.

Spiral origami form in a spiral metal cage.

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Phases (2020)

Paper, fishing wire, masonite, copper.
Paper spiral forms with masonite forms.

Elena Baskin Visual Arts Center (Santa Cruz, CA) 2020

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Controlling Chaos (2019)

40" x 120" sheet of photographic paper.
Performance Piece.

"There's No End To Her"
Ace 121 Gallery (Glendale, CA) 2019



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Budget:

\$60 - Molding Clay from Phoenix Clay

\$180 - 6 packages at \$30 each Silicone molding.

\$75 - 10 packages at \$7.50 each plaster bandages for silicone support.

\$10 - Concrete from San Lorenzo

\$30 - Hanging devices from San Lorenzo

\$40 - package of Living moss for cultivation \$25 each plus shipping from Tennessee Wholesale Nursery

\$25 - package of living lichen for cultivation \$15 each plus shipping from Appalachian Emporium.

\$12 - Bag of soil for cultivation from San Lorenzo

Total:

\$432