

Made in Space

For Immediate Release

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# *abstract and literal meet at the fold*

*in Koreatown*



*grand opening to be held in October 2007*

## 8200 Square Foot Hand Painted Video Image by April Greiman Provides Exciting Gateway to Public Plaza and MTA Station

Los Angeles, Calif., August 24, 2007 — Spanning the façade of a new six-story mixed use building in the heart of Koreatown, computer artist April Greiman's oil painted video image covers 8200 square feet. Derived from video footage the artist shot in the densely populated, culturally rich surrounding neighborhood, the image appears at times abstract and other times figurative. From a distance, the anamorphic piece reveals itself as a bowl of rice, the most personal of the images shot by the artist—as well as the most universal form of sustenance in the world.

Located at Wilshire Boulevard and Vermont Avenue in Los Angeles, the building takes up an entire city block and contains 449 apartments atop street-level commercial shops and restaurants. Commissioned by developers Urban Partners and Wilshire Vermont Housing Partners, and designed by Arquitectonica, the rectangular building's bustling corner has been carved out to provide a gateway to the public plaza and MTA station beneath it. Those carved surfaces which appear to fold into one another provide the canvas for the artist's vivid, massive work which was hand painted in oil. The image spanning the two origami-like surfaces completes itself in the void. Organized by Merry Norris, the piece is a percent for art project through the Department of Cultural Affairs, City of Los Angeles.

“Collaborating with April was fabulous.

***We’re very pleased with her concept*** and technical execution,”

said ***Dan Rosenfeld of Urban Partners.***

“All the ingredients—***the artist, the architect, our business requirements and the Koreatown community***—made for quite a fascinating process.”

Greiman has also created a three-minute video on the making of the piece which will be shown at the grand opening at a date to be determined in October, 2007, and in the lobby of the building indefinitely.

The volatile excitement of Los Angeles again influenced Greiman in her 2006 solo exhibition titled Drive-by Shooting: April Greiman Digital Photography at the Pasadena Museum of California Art, which featured a series of large scale images shot while the artist was in motion. Greiman’s body of work in public art, web and web animation, and color in architecture has become legendary for its experimental merger of word and image as well as a hybrid approach that blends technology and science with texture and space, which she terms transmedia. She pioneered digital design and became renowned for her unique experiments with the Apple Macintosh and Quantel Paintboxes in the 1980s. Previous commissions include the first motion graphics for US West’s cellular phone technology; an 80-foot art billboard and the central identity for a major traveling exhibition at the Walker Art Center, Graphic Design in America; a series of 60 foot murals for Amgen Café in Southern California; and a commemorative stamp for the 19th Amendment of the Constitution for the United States Postal Service, which printed over 150 million impressions of the stamp. In addition, she has worked with architects Frank O. Gehry & Associates for the Experience Music Project, Roto Architects in making color palettes for Warehouse C in Nagasaki and color-surfaces-materials for the Prairie View School of Art and Architecture, Texas A+M; and Barton Myers for the Cerritos Center for the Performing Arts. Her books include April Greiman: Floating Ideas into Time and Space; Hybrid Imagery: The Fusion of Technology and Graphic Arts; It’snotwhatAprilyouthinkitGreimanis; and Something from Nothing. She has received honorary doctorates from the Kansas City Art Institute; Lesley University, Art Institute of Boston; and Academy of Art University, San Francisco. Among her most prestigious awards are local, state and national design awards from the American Institute of Architects (1994-1999); AIGA Fellowship (2003); the Gold Medal from the American Institute of Graphic Arts and the Chrysler Award for Innovation (both in 1998). She has exhibited and lectured internationally.

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