



**ART through ARCHITECTURE
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**AMERICAN INSTITUTE OF ARCHITECTS-KANSAS CITY
TO BE AWARDED ART THROUGH ARCHITECTURE “BRONZE LEVEL” ART ACHIEVEMENT
FOR SITE-SPECIFIC COMMISSION BY KANSAS CITY ARTIST MARCIE MILLER GROSS
AT NEW AIA-KC OFFICES, DESIGNED BY HELIX ARCHITECTURE + DESIGN, AT 1801 MCGEE**

PUBLIC RECEPTION FRIDAY, JUNE 4, 6:30-9PM

WITH MUSIC BY LOW STANDARDS, FEATURING AIA-KC PRESIDENT KEVIN KLINKENBERG, AT 7PM

American Institute of Architects-Kansas City (AIA-KC) is being awarded Bronze level “Art Achievement” by Art through Architecture (AtA) for *Recirculate*, a new site-specific art installation by Kansas City based artist Marcie Miller Gross. Commissioned for AIA-KC’s new offices on the ground floor of 1801 McGee, a historic building in the East Crossroads District of Kansas City, Mo, *Recirculate* debuts with a public reception on Friday, June 4, 6:30-9:30 pm.

Through AtA, a partnership of American Institute of Architects-Kansas City and Charlotte Street Foundation, new architectural projects may earn Gold, Silver or Bronze levels of Art Achievement by dedicating a percentage of the total construction budget to collecting artworks, commissioning temporary or permanent artworks, and/or including artists on design teams. AtA facilitates this process by providing a web-based database at www.ArtArch.org, featuring work by some 90 artists selected for the program through a competitive process, and by providing hands-on support for project implementation, from artist selection through completion.

Marcie Miller Gross was awarded this \$5500 commission in early March, by a committee comprised of AIA-KC Executive Director Dawn Kirkwood; AIA-KC Board Member Kimball Hales, architect, Hufft Projects; and immediate-past AIA-KC Board Member Debra L. Smith, Architect and Planner, City of KCMO, Water Services Department. The committee selected Miller Gross through a two-phased process. First, they reviewed the work of artists featured on AtA’s website database, narrowing to a

short-list of five finalists. These artists were then invited to develop rough proposals, which they presented to the committee during studio visits, at which point Miller Gross was selected.

“As an artist and maker, I am compelled with the dynamic dialogue between art and architecture, between objects and space,” said Miller Gross. “My work is often a response to the interplay among the spatial, conceptual, and architectonic conditions of a place.” In this case, Miller Gross was particularly inspired by the office space’s high, concrete ceilings, the “marks and traces of history” evident in the space, and by “the activity of cables and electrical wiring” that Helix Architecture + Design, which designed the recent renovation of the space for AIA-KC, opted to leave exposed overhead.

Identifying the electrical cable trays that carry telecommunications wires through the office as “an inherent element within the vocabulary of this utilitarian space,” Gross determined to employ these same metal trays as a key component of her artwork. Her installation incorporates a series of cable trays as the support structures for colorful, neatly folded stacks of discontinued fabric samples, which Miller Gross collected from architectural office libraries in the Kansas City area.

“Collecting and reusing these fabric memo samples is a means for me to connect with the architectural community and fabric manufacturers representatives, while recycling the material and documenting a part of the industry,” the artist said.

“Marcie's use of common elements, wire cable trays and fabric samples, is particularly relevant and fitting for the AIA-KC Office,” said Debra Smith. “Architects will readily recognize these items...and it is the epitome of what designers typically try to achieve, making even the ordinary remarkable. In addition, the piece extends the life of the fabric samples in an innovative way, bringing color, pattern and texture into the space while reusing readily available elements otherwise destined to be discarded.”

Miller Gross’ piece also provides a counterpoint to the signature element of Helix’s architectural design, a bold, “red ribbon” vertically “wrapping” and defining the office space’s central, public gathering area. *Recirculate*, instead, “suggests another path of movement” as it circulates horizontally through the core section of the space, suspended from the ceiling.

“Marcie’s approach was concise, interesting and fun, said Kimball Hales. “She has integrated the art with the architecture in a very meaningful way, while also adding an element of surprise.”

“I really appreciate how Marcie considered the space and worked with the volume of the space,” added Debra Smith. “This installation is a great example of how Art through Architecture helps to support the inclusion of art as an integral part of a space’s overall design, making the viewer's experience of both the artwork and the space more multidimensional and unusual.”

“Through the process of working with AtA on this project, we met with several artists, all of whom are doing interesting and amazing work, said Hales. “The artists in the community are a very unique resource that we should be drawing upon more often to enrich the built environment.”

About the Artist

Marcie Miller Gross’ recent work has been exhibited at Review Studios, Cranbrook Art Museum, Daum Museum of Contemporary Art, Byron Cohen Gallery for Contemporary Art, and Paragraph

Gallery/Urban Culture Project, including a solo exhibition at the Kemper Museum of Art in 2005. She has held academic appointments at the Kansas City Art Institute and the University of Kansas in the Sculpture and Fiber Departments, and received her Master of Fine Arts from Cranbrook Academy of Art in Bloomfield Hills, Michigan.

Her work has been reviewed in *Art in America*, *Sculpture*, *Art Papers*, *I. D Magazine*, *Review*, and *Kansas City Star* with recent publications including *Hothouse: Expanding the Field of Fiber at Cranbrook 1970-2007*. She has been the recipient of awards and honors including the Charlotte Street Foundation Fellowship, National Endowment for the Arts, ArtsKCFund Inspiration Grant, Review Studios Fund/Brad and Linda Nicholson Foundation, and Creative Capital Foundation Professional Development Workshop, and Allied Arts and Craftsmanship Award, KC/AIA with el dorado architects inc. for *Moving In Moving Out*, an exhibition at Flex Storage Systems.

Her work is found in the collections of The National Center for Drug Free Sport, Andrews-McMeel Universal Publishing, Missouri Bank, Daum Museum of Contemporary Art, Helix Architecture and Design, Fishnet Securities, Inc., George K. Baum and Company, and in private collections in Los Angeles, Detroit and Kansas City.

About the Architect:

Helix / Architecture + Design is a recognized leader in the sustainable practice of re-positioning historic properties for productive, contemporary uses. The firm is architectural masterplanner for properties in the Brookside, Prairie Village and Corinth historic neighborhood shopping centers. For more information, visit www.helixkc.com.

About Art through Architecture:

The mission of Art through Architecture (AtA) is to support artists and the arts community in the Kansas City area and to enrich architectural practices and architect-client relationships by providing architects and clients with incentives and tools to collect, commission, place, and integrate artwork by Kansas City artists into their processes and projects. For more information about the Art program, visit www.ArtArch.org, or contact Kate Hackman, Administrator, Art through Architecture Art Committee/Associate Director, Charlotte Street Foundation, at 816.994.7731 or kate@charlottestreet.org.