

# ALLEN PETERSON

---

Are you applying for all three sculptures or just one?

All three sculptures only

## Description of the proposed concept

Magic Bridges is a proposed series of sculptures that celebrates connections. Inspired by the way a bridge connects the two sides of a river, these sculptures bring to mind the magical connection between people, connections between the past and the present, and the magical connection that the creative arts make when people experience them. The sculptures use steel from the historic Rogers Bridge, particularly I-beams and truss rods, as well as some new steel elements as well.

The sculptures in the Magic Bridges series each portray a pair of hands with abstract steel elements depicting energy flowing between them. The arcs between the hands are made from truss rods from Rogers Bridge. The hands themselves are cut out of steel plate, which may have to be new steel for this project. The two hands will be mirror images of each other, and will also be a spatial reversal – while one hand is solid, its counterpart is a hollow hand shape that it cut out of a larger piece of steel (please see the accompanying images). Each pair of hand cutouts, the solid hand and the cutout hand, will be given depth by using bridge steel to create the thickness.

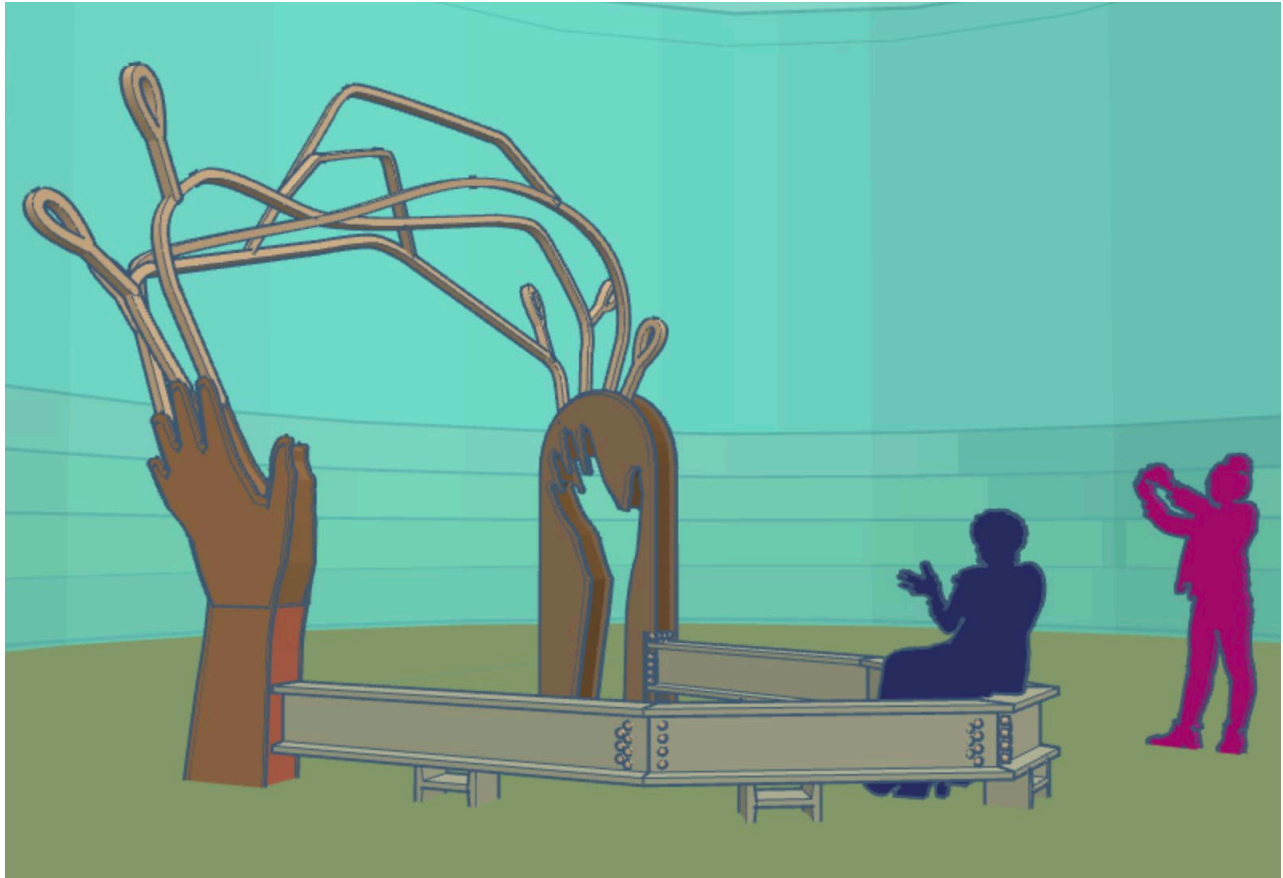
Variations of the Magic Bridges sculptures could include one that includes an arc of bench-style seating made out of I-beams from the bridge, and/or one that utilizes truss rods as an element that could make sound when the wind blows, like an industrial version of wind chimes.

## Technical/Installation Information

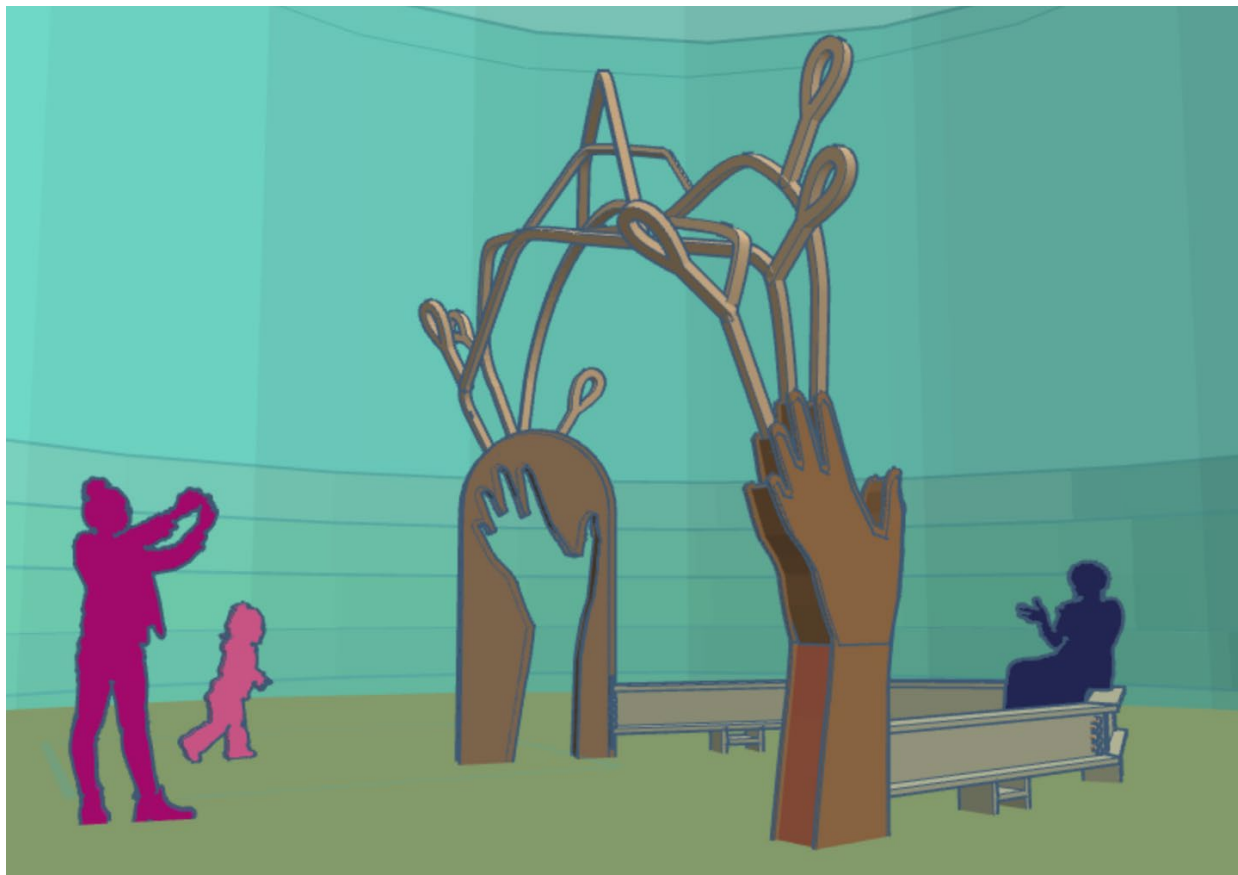
Materials used for the Magic Bridges series of sculptures will be primarily steel from the old Rogers Bridge. Some new steel will need to be purchased, primarily 1/4" steel plate for the hand cutouts. Bridge steel will be used as spacers between the cutouts to make them look thicker, as if they were slabs of metal approximately one foot thick. Some of these steel elements will be welded together, and others will be fastened together with bolts. Bolts will both visually echo the historic construction methods of the bridge, and also make it possible to transport the large pieces of the sculptures but fasten them securely on site.

If bench-style seating is included in one or more of the sculptures, it will be built using I-beams from the bridge. A bolt pattern is visible on the I-beams in the steel photos that inspires the use of bolts in the Magic Bridges.

Depending on the specifics of each sculpture, they may require a sidewalk-style concrete slab as foundation, or not – for example, the bench elements are a low, sturdy arc of seating that will not tip over and could add structural support to the vertical “bridge” of hands.



Digital concept drawings of a sculpture in the *Magic Bridges* series. This drawing includes an attached arc of bench seating made from I-beams from Rogers Bridge.



# Allen Peterson

allen.APfinearts@gmail.com  
www.allenpeterson.com

173 Clay Street SE  
Atlanta, Georgia 30317  
404.337.1862

## Education

- 2004 Master of Fine Art (sculpture), University of Minnesota
- 1994 Bachelor of Fine Art (painting), Birmingham-Southern College (magna cum laude)

## Selected Solo Exhibitions and Features

- 2022 *Collective Action*, Day & Night Projects, Atlanta, GA
- 2021 *Swarm Memorial*, Augusta University, Mary S. Byrd Gallery, Augusta, GA
- 2019 *Coevolution*, Young Harris College, Campus Gate Gallery, Hiawassee, Georgia
- 2017 *Flora/Fauna*, Wondershop, Atlanta, GA
- 2017 *Kirkwood Beehive*, a 20 x 50 foot outdoor mural commissioned by the Kirkwood Neighborhood Organization. At the corner of Rocky Ford Road and College Avenue, Atlanta, GA
- 2016 *Crosspollination*, performance art written and directed; with technical crew and cast of dancers, at Sculpture Fields at Montague Park, Chattanooga, TN
- 2015 *Northwest Atlanta Globe*, an eight-foot diameter cast aluminum orb with a 30x30 foot treatment of the concrete entry plaza; commissioned by Fulton County Public Art Program; permanent, at Fulton County's Northwest Library at Scotts Crossing, Atlanta, GA
- 2014 *Paying Your Dues/ Fame Stage*, commissioned three-month community performance/intervention using a 4x7x3 foot bicycle cart, public art presence (throughout August-November 2014), Atlanta BeltLine, Atlanta, GA
- 2013 *Beekeepers*, SCAD Sculpture Gallery, Atlanta, GA
- 2008 *Cities And Memory*, University of West Georgia, Carrollton, GA
- 2007 *Cities And The Sky*, Pei Ling Chan Gallery, Savannah, GA
- 2004 *Navigating Systems*, Durbin Gallery, Birmingham-Southern College, Birmingham, AL
- 2000 *Casting Lots*, bare hands gallery, Birmingham, AL
- 1999 *Wands and Staves: a toolbox for the soul's maintenance*, Heritage Hall Museum, Talladega, AL
- 1996 *Trigrams*, The Metropolitan Arts Council Gallery, Birmingham, AL

## Selected Public Art

- The Siren Song of Success*, 2020-21, an 11 x 8 x 6 foot giant music box on the Atlanta BeltLine that anyone may activate by turning a crank. Musical composition: Okorie "Okcello" Johnson. 933 Lee St SW, Atlanta, GA
- Kirkwood Beehive*, 2017, a 20 x 50 foot outdoor mural commissioned by the Kirkwood Neighborhood Organization. At the corner of Rocky Ford Road and College Avenue, Atlanta, GA
- Northwest Atlanta Globe*, 2015, a permanent public art commission of over \$100,000; an 8-foot diameter cast aluminum spheroid with a 30x30 foot treatment of the concrete entry plaza, Fulton County Public Art Program, at the Northwest Library at Scotts Crossing, 2489 Perry Boulevard, Atlanta, GA. Through the Fulton County Public Art Program.
- Phoenix: Atlanta's Railroad Rebirth*, 2013, a permanent public art project commissioned by the Atlanta BeltLine; welded steel artifacts; 8x6x5 feet
- Diving Board*, 2005, cast concrete park bench, 1.5x9x2 feet; permanent, Cherokee Park, York, AL
- Kiddie Pool*, 2005, cast iron on concrete slab, 0.2x12x25 feet; permanent, Cherokee Park, York, AL
- Sieve*, 1999, steel and cast iron, 11x5x5 feet. Sloss Furnaces National Historic Landmark, 2000-15, Birmingham, AL
- Alabama Veterans Memorial*, cast aluminum relief, 12x14x8 inches, part of a composite piece, including work by many other Alabama artists. 1999, permanent; Birmingham, AL
- Kebili in Ancient Times*, painted mural in the central plaza of a small city in Tunisia, showing what the oasis looked like before the city was modernized, approx. 5x11 feet; 1995-2000; Kebili, Tunisia

## Selected Grants/ Honors/ Awards

- 2016 Awarded an Art of Giving grant, a public art award, for *Northwest Atlanta Globe*. Grant program sponsored by Americans for the Arts and KRIS wines.
- 2014 •Awarded the commission of *Northwest Atlanta Globe* by Fulton County Public Art Program, over \$100,000 for creating large-scale work for the entry plaza of Atlanta's Northwest Library  
•Awarded grant money from FLUX Projects Atlanta, for a contributing role in *McTell Street (an ephemeral platform)*, a project in public artistic practice
- 2013 •Awarded the commission of *Phoenix: Atlanta's Railroad Rebirth*, Atlanta BeltLine
- 2012 •Presidential Fellowship for Faculty Development, Savannah College of Art and Design
- 2011 •NEA New Artist Initiative grant from the Hambidge Art Center, Rabun Gap, GA  
•Awarded the honor of being a Hambidge Fellow by the Hambidge Center, Rabun Gap, GA  
•Commissioned by FLUX to present the performance *Hive Consciousness*
- 2002-3 •Award for Excellence in Art (Patricia Tillburg Hasselmo Fellowship), University of Minnesota
- 2001 •Juror's Award, Magic City Art Connection 18, Birmingham, AL
- 2000 •The Emerging Artist Award, Magic City Art Connection 17, Birmingham, AL (cash award and commission)
- 1994 •Juror's Award, "Alternative Arts Alliance Open Show," The Alternative Arts Alliance, Denver, CO  
•The Raymond J. McMahon award for excellence in art and academics, Department of Art, Birmingham-Southern College, Birmingham, AL

## Selected Collections

The Nature Conservancy of Georgia  
Fulton County, Georgia (Fulton County Public Art)  
Atlanta BeltLine  
Marriott Hotels (AC Hotels by Marriott, Atlanta)  
Savannah College of Art and Design  
Paul and Regula Schmid Hempel, Zürich, Switzerland  
Rev. Fred Shuttlesworth, Birmingham, AL (Birmingham Pledge Award)

## Selected Group Exhibitions

- 2022 *Diapason*, an exhibition of work by Kennesaw State University's Foundations faculty. Blowers Gallery, Ramsey Library; University of North Carolina - Asheville.  
*Art Blooms*, year-long outdoor invitational, curator Vanita Keswani, Smith-Gilbert Gardens, Kennesaw, GA  
*Habitat*, a traveling outdoor exhibition developed by Smithsonian Gardens, curated for Fernbank Museum by Hannah Horrom, Atlanta, GA
- 2020 *Resilience*, curated by Shannon Morris. Weave Shed Gallery, Hambidge Creative Residency Center, Rabun Gap, GA
- 2019 *25 Years of Public Art*, curated by Fulton County Public Art. Peachtree Gallery, Fulton County Government Center, Atlanta, GA  
*Outdoor Sculpture Exhibition*, curator Etienne Jackson. Aviation Community Cultural Center, Atlanta, GA  
*50 x 50: Iron Art by 50 years of University of Minnesota alums*, curated by Wayne Potratz and Tamsie Ringler. Katherine Nash Gallery, Regis Center for Art, University of Minnesota, Minneapolis, MN  
*EVERLASTING BLOOM: Inspired Rhythms*, curated by Lisa Alembik. Weave Shed Gallery, Hambidge Creative Residency Center, Rabun Gap, GA
- 2018 *Intent: A Tool Show*, curated by Miranda Kyle. Suraci Gallery at Marywood University, Scranton, PA, in conjunction with the Eighth International Conference On Contemporary Cast Iron Art
- 2015 *Outdoor Pro*, Midsouth Sculpture Alliance members' juried show, Juror Joseph Becherer, hosted by Midsouth Sculpture Alliance / Fulton County Arts Council. Southwest Center for the Arts, Atlanta, GA
- 2013 *Visions of the Eco-Future*, curated by Lisa Alembik, Hambidge Center for the Arts, Rabun Gap, GA
- 2012 *Vernissage*, campus-wide group exhibition at SCAD-Lacoste, curated by Eleanor Twiford, Lacoste, France
- 2011 *Selections*, invitational curated by Wil Grewe-Mullins, Fernbank Museum, Atlanta, GA
- 2010 *Four Fields*, invitational curated by Prof. Mark Wentzel, Rollins School of Public Health, Emory University



Images of work by Allen Peterson: Image 1



*Northwest Atlanta Globe*, 2015, Allen Peterson. Cast aluminum, steel bolts, stainless, stained concrete.

8 foot diameter cast aluminum spheroid, roughly 30 x 35 foot plaza.

This piece was commissioned by Fulton County Public Art for the entry plaza to the Northwest Library at Scotts Crossing. Peterson worked with neighbors from the surrounding communities that are served by the library to collect the residents' answers in drawings and words to the question, "What is most important to you about your neighborhood?" Some part of each response was included on the surface details of the sculpture, so that it was the neighbors themselves who got to choose what would be featured on the map of the area.



Images of work by Allen Peterson: Image 2



*Northwest Atlanta Globe, 2015, Allen Peterson. Composite image of details. UPPER: showing a close up of the cast aluminum surface with map details based on the written and drawn work of community members, both children and adults. LOWER: showing the stained concrete entryway plaza to the Northwest Library with embedded, digitally designed stainless railroad elements. Collection of Fulton County Public Art*





*Iron Beehive*, 2017-2022, Allen Peterson. Digitally designed and output steel, cast iron. Painted 2022. Approx 12½ x 4 x 4 feet.





*Phoenix: Atlanta's Railroad Rebirth*, 2013, Allen Peterson. Found railroad artifacts, welded steel. 8 x 6 x 5 feet. This piece, commissioned by and permanently sited on Atlanta's BeltLine, celebrates the rebirth of unused rail corridors as trails for pedestrians and bicycles. The piece is made up of railroad artifacts that were dug up in the creation of the BeltLine.





*The Siren Song Of Success*, 2020. Allen Peterson and Okorie Johnson.

Steel, PVC, precision parts. 9 x 10 x 6 feet.

This kinetic sculpture is giant music box, designed and fabricated by Allen Peterson, that plays *The Siren Song Of Success*, a musical composition by Okorie "OkCello" Johnson.

Anyone may activate the mechanisms by turning the crank.

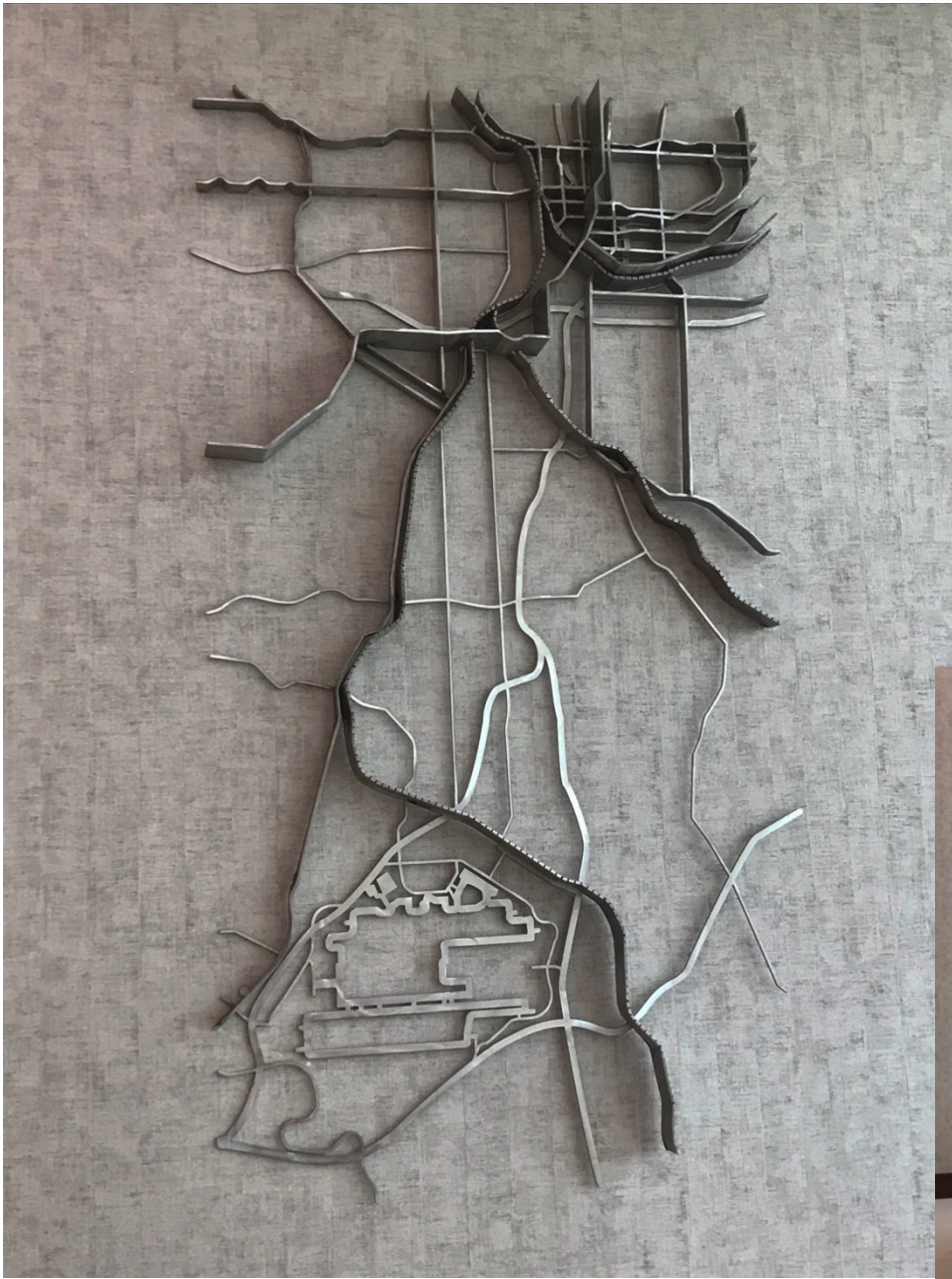




*Wedding Music Box*, 2017-18, Allen Peterson. Digital design, welded steel. I built this kinetic musical sculpture in collaboration with musical composer Nicole Bovasso, as part of the large, multidisciplinary collaborative performance *Iron Wedding*. This performance was organized by Jenny Hager and Lance Vickery, and presented at the Eighth International Conference on Contemporary Cast Iron Art, in Scranton, PA, June 2018. Approx. 7 x 7 x 4 feet.



Images of work by Allen Peterson: Image 7



*Atlanta Map With Chronological Road Heights, 2020, Allen Peterson. Stainless steel. 35 x 65 x 4 inches.*

The height of each road in this map was chosen according to how long that road has been in place. This makes Peachtree Street the tallest, because it was already there before Atlanta existed, as Peachtree Trail. It was used by the Cherokee and Creek people of Peachtree Village. Later came the railroad lines, still before the city called Atlanta was founded. The downtown grids in the upper right were next, and the flattest roads are the most recent additions, including the interstates and the airport. This work was designed referencing both contemporary and historical maps. It was designed digitally, and the bottom layer was cut out digitally with a CNC water jet. The stainless bars for the raised lines were bent by hand and welded into their current configuration, then shined further with abrasive wheels.

Collection of Marriott Hotels





*Ghost Bee/ Gale Warning*, 2019, Allen Peterson. Stainless steel, carbon steel, acrylic enamel paint. 10 x 4 x 4 feet.





Avyve feature wall, 2018, Allen Peterson. painted steel, 9 feet x 8 feet x 4 inches.  
Commissioned by Avyve Systems, designed with input from Avyve and architects.





*ATL Globe From Memory*, 2006. cast iron, steel. 52x47x52 inches.

I made this "globe" of Atlanta by taking the flat city map and wrapping it around a spheroid form. The sketched maps that are incised into the surface include only the streets that I could remember passing along at the end of my first year of living in Atlanta. Collection of SCAD.