

JULIO SIMS

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PUBLIC ART

- 2017 **"New Roads"**, New Roads Elementary School, Santa Monica, CA,
(reconfiguration and relocation of original 2011 artwork), budget: \$3,700 + In-kind support
- 2014 Design Consultant: campus security fence, New Roads Secondary School, Santa Monica, CA
- 2011 **"New Roads"**, New Roads Elementary School, Los Angeles, CA,
community-supported mural, budget: \$6,500 + In-kind support
- 2009 **Bench Niche and Young Adult Area Murals**, Fairfax Branch Library, Los Angeles, CA
City of L.A. Dept. of Cultural Affairs / Los Angeles Public Library, budget: \$30,000
- 2009 **"Underlying Currents"**, 3823-27-33 Huron Avenue, Culver City, CA,
Bidamar Corp. (developer), City of Culver City Dept. of Cultural Affairs, budget: \$40,500
- 2005 **"Orpheus"**, Sunset and St. Andrews, Hollywood, CA, Bond Companies (developer),
City of Los Angeles Department of Cultural Affairs, budget: \$20,000

SOLO ART EXHIBITIONS

- 2011 **Los Angeles Airport (LAX)**, Los Angeles World Airports and City of Los Angeles
Department of Cultural Affairs, **"Icarus' Ascent"**, Los Angeles, CA
- 2008 **643 A Project Space**, **"Birth of Venus"**, Ventura, CA
- 2001 **Betty Rymer Gallery**, School of the Art Institute of Chicago, **"Iris Field"**, Chicago, IL

SELECTED GROUP ART EXHIBITIONS

- 2016 **The Braid Gallery**, **"Chutzpah and Salsa"**, Santa Monica, CA
- 2010 **Public Art Network / Americans for The Arts Half-Century Summit Conference**,
"Salon des Refuses – Sights Unseen", Baltimore, MD, Curator: Stuart Keeler
- 2009 **Overtones Gallery**, **"Pandemic Show"**, Los Angeles, CA
- 2003 **The Jones Center for Contemporary Art**, **"New American Talent 18"**, Austin, TX
Curator: Dominic Molon / Museum of Contemporary Art, Chicago
Creative Arts Workshop, **"Paying Attention"**, New Haven, CT,
Curator: Susanna Coffey / Artist, Professor at School of the Art Institute of Chicago
- 2000 **DiRT Gallery**, **"The Hokey Pokey Show"**, Los Angeles, CA
Miller Durazo Gallery, **"Wall Space"**, Los Angeles, CA
- 1999 **The Vedanta Gallery**, **"Whippersnapper"**, Chicago, IL

VISUAL DESIGN

- 2015-2016 **"Limbs"**, MBDance Company, Brooklyn, NY,
Performance premiere at Highways Performance Space, Santa Monica, CA
(2016 performances in Mpumalanga, South Africa and Gaborone, Botswana)
- 2011-2015 **"FULL STILL HUNGRY"**, Contra-Tiempo Dance Company, Los Angeles, CA,
Performance premiere at the John Anson Ford Amphitheatre, Los Angeles, CA

GRANTS / AWARDS

2019	San Francisco Arts Commission , 2019/2020 Pre-qualified Artist Pool, San Francisco, CA
2010	ARTstor Digital Library , “ Rescue Public Murals (Heritage Preservation) ”, inclusion of “Orpheus” and Fairfax Library Bench Niche murals into image collection
2010	Alameda County Arts Commission , Site-Specific Artist Registry , Oakland, CA
2009	Los Angeles World Airports , Pre-qualified Artist Pool for Public Restroom Renovation Program, Department of Cultural Affairs, Los Angeles, CA
2004-2006	Sound Transit Public Art Program , Artist Roster Member, Seattle, WA
2003	Lenderink Technologies , Artist’s Material Grant
2001	School of the Art Institute of Chicago , Ceramics Dept., Artist’s Material Grant NORLUX Corporation , Artist’s Material Grant
2000	New York Foundation for the Arts , Provisional Fiscal Sponsorship

PUBLICATIONS

2018	CODAmagazine , “ <i>Transformative Walls IV: 25 Top-Curated Projects in Design + Art</i> ”, CODAworx, inclusion of “Bench Niche Mural”, March 2018, https://flipboard.com/@codaworx
2017	CODAmagazine , “ <i>Transformative Walls III: 25 Top-Curated Projects in Design + Art</i> ”, CODAworx, inclusion of “Young Adult Mural”, March 2017, https://flipboard.com/@codaworx
2016	CODAmagazine , “ <i>Transformative Walls II: 25 Top-Curated Projects in Design + Art</i> ”, CODAworx, inclusion of “New Roads”, March 2016, https://flipboard.com/@codaworx
2014	CODAmagazine , “ <i>The Written Word: 25 Top-Curated Projects in Design + Art</i> ”, CODAworx, inclusion of “Orpheus”, February 2014, http://flip.it/WUti9
2010	Documentary Film , “ <i>See What I’m Saying: The Deaf Entertainers Documentary</i> ”, Hilari Scarl (Director/Producer), Worldplay, Inc. (Producer) http://www.seewhatimsayingmovie.com
2007	Ventura County Star , “ <i>Step out for a stroll through Ventura’s downtown art scene</i> ”, Kim Lamb Gregory, April 3, 2008 http://www.venturacountystar.com/news/2008/apr/03/crawl-spaces/#more_links
2003	Arthouse at the Jones Center , “ <i>New American Talent 18</i> ”, exhibition catalog
2001	Chicago Sun-Times , “ <i>Artist a Leader in Chosen ‘Field’</i> ”, Sara Fiedelholtz, November 18, 2001, p. D3

SELECTED VISITING ARTIST

2013	Sierra Canyon School , Chatsworth, CA, Visiting Artist (lecturer)
2010	Chapman University , Orange, CA, Painting Course (lecturer)
2007	California State University , Los Angeles, CA, Drawing Course (lecturer)
2002	Washington State University , Pullman, WA, Visiting Artists Program (Graduate and Undergraduate critiques, lecturer)
2001	School of the Art Institute of Chicago , Visiting Artists Program, “ <i>Maximum Impact: the Legacy of Minimalism</i> ” (panel discussion member) School of the Art Institute of Chicago , First Year Program (lecturer)

EDUCATION	School of the Art Institute of Chicago , M.F.A., B.F.A.
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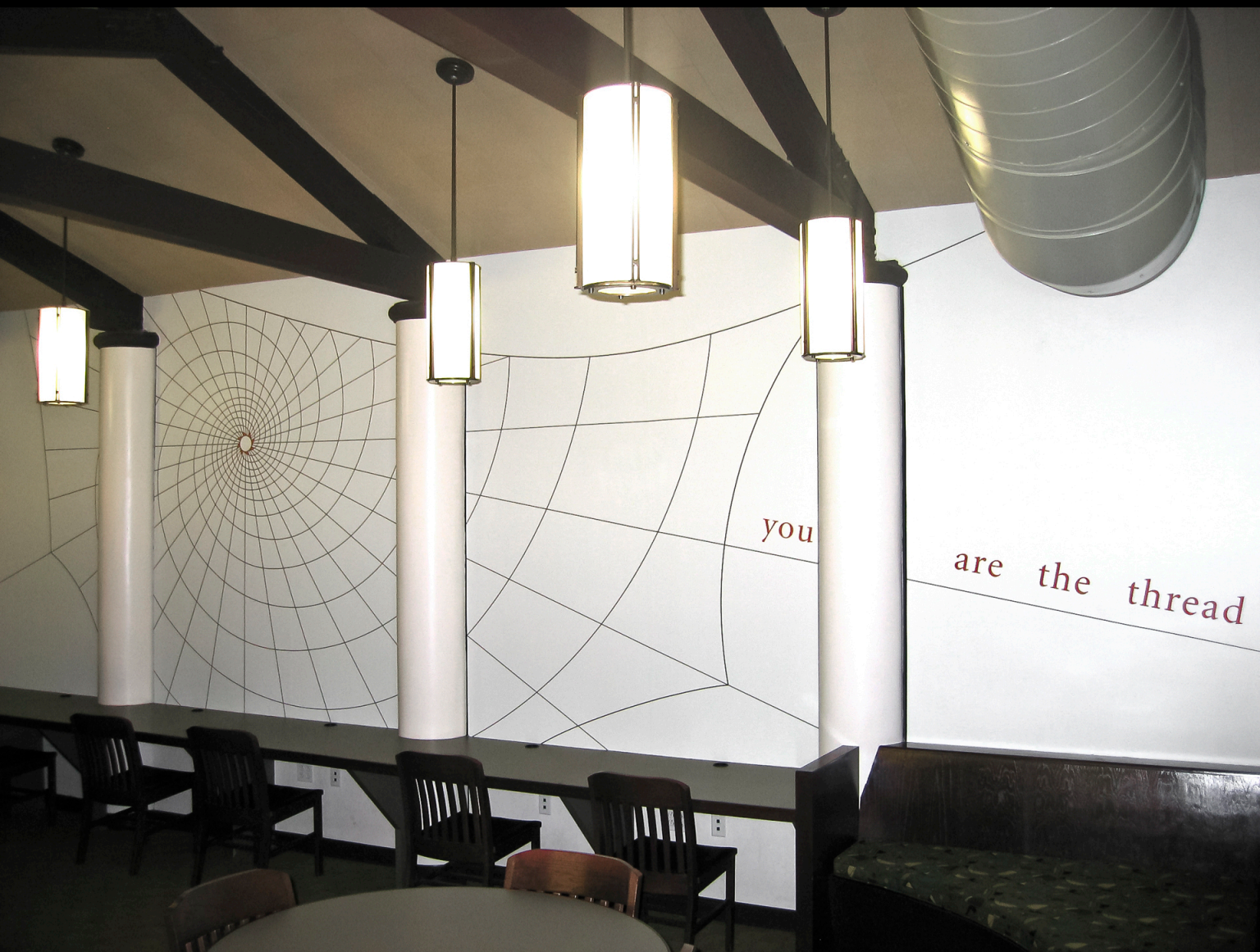






TEENS





you

are the thread



NEW ROADS
SCHOOL

















PORTFOLIO



 **"Orpheus" (left & right side views)**

Acrylic paint on aluminum sheeting, 4' x 18' x 1', 2005 /
Pedestrians & cars pass back and forth of art along a driveway/courtyard. 5 Deaf actors use American Sign Language to convey, "Where does my voice touch you?" Signs for 'where' and 'voice' split into 2 images as a simple animation. Phrase can be read in ASL left to right or vice versa.



 **"Orpheus" (site)**

Acrylic paint on aluminum sheeting, 4' x 18' x 1', 2005 /
Mural intentionally emphasizes similarity between "gang" signs and A.S.L. to engage members of neighborhood who might otherwise deface artwork. Opening reception event was documented in film, "See What I'm Saying" (2010).



 **Fairfax Library Mural 1: Entry Bench Niche**

Ceramic tiles, 49" x 97" x 1", 2009 /
L.A. Dept. of Cultural Affairs & L.A. Public Library: 2 hands lift California Native American basketry pattern. Hand gesture signifies 'judgment' in ASL. Imagery sets tone for crossing library's threshold & honors its mission as catalyst for self-pursuit of knowledge and global understanding.



 **Fairfax Library Mural 2: Young Adult Area (site)**

Digital prints on vinyl, 98" x 310", 2009 /
Web and 'you are the thread' extends on narrow, dark wall. Web spokes mimic ceiling beams. Image humorously alludes to space's access to World Wide Web. Design follows nature's Golden-Fibonacci Spiral. Cosmology-geometry-basketry-storytelling inspire youth to engage their growth & discovery.



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 **"New Roads"**

Recycled porcelain tile, bicycle parts, 9' x 15.5' x 1', 2017 (re-installation) /
Wizard of Oz' yellow brick road is referenced as is the metaphor of one's unique journey on the road of life. Children's mastery of letter identification, reading and writing occurring in elementary school is honored. Playfulness remains with mounted bicycle wheels that can still spin.



 **"New Roads" (detail)**

Recycled porcelain tile, bicycle parts, 9' x 15.5' x 1', 2017 (re-installation) /
Wizard of Oz' yellow brick road is referenced as is the metaphor of one's unique journey on the road of life. Children's mastery of letter identification, reading and writing occurring in elementary school is honored. Playfulness remains with mounted bicycle wheels that can still spin.



 **"Iris Field"**

Ceramic, halogen lighting, granite gravel, 2001 /
Site-specific installation: School of the Art Institute of Chicago campus. 2 ceramic lanterns (each 17.5" x 12" diameter), 4 tree grates (each 3" x 62" diameter), granite gravel. Brick-red color with implied movement of opening & closing suggest Nature's determination to accommodate its own growth.



 **"Iris Field" (lantern at night)**

Ceramic, halogen lighting, granite gravel, 17.5" x 12" diameter (each lantern), 2001 /
Site-specific installation: School of the Art Institute of Chicago campus. 2 lanterns mimic form & glow of Grant Park street lamps behind site. Japanese garden "borrowed scenery": natural laws in microcosm apply equally to macrocosm.



 **"Moving East to West" (west side of main column)**

35mm slide projection, acetate sheets, mica, glitter, casein, 1999 /
Site-specific installation: Vedanta Gallery, Chicago. Nature's cycle of birth and death is mirrored in the rising and setting celestial bodies, the states of waking and sleeping, and even geographic relocation. A site-specific installation emphasizing similarities between the Vedanta Gallery and the Basilica Cistern in Istanbul, Turkey.



 **"Limbs" (performance view)**

Corrugated cardboard, brass pins, Velcro, 3' x 20' x 1', 2015 /
"Limbs," choreography by Maria Bauman/MBDance; performed by Marina Magalhães; sculpture by Julio Sims. World premiere held at Highways Performance Space, Santa Monica, California on August 15-16, 2015. (2016 performances held in Mpumalanga, South Africa and Gaborone, Botswana.)



 **"Full Still Hungry" (dance performance still)**

I created the visual design for "Full Still Hungry", a dance performance by Contra-Tiempo Urban Latin Dance Theater, which addresses the socio-political complexity surrounding food from a Latino perspective. Performance premiered in 2011 at the John Anson Ford Amphitheatre, Los Angeles, CA.



 **"Easter" (proposal maquette)**

Foam core, matte and glossy paint, faux wood-grain, 25" x 65" x 3", 2003 /
A twist on street-level holiday window display. Both the secular Holiday Bunny and Last Supper of Christ coexist with the absurdity of the Mad Hatter's Tea Party. The backside of a theater stage presents passerby with an unexpected conundrum: Are we spectator or spectacle?



 **"Yahrzeit"**

White and gold paper, tea bag, 8.5" x 11" x 7", 1997/2016 /
A mundane, yet surrealist empty tea cup explores how a lifetime permeates beyond one's mortality.

POMONA PUBLIC ART DESIGN PLAN
PORTFOLIO IMAGE DESCRIPTIONS**1-2. ORPHEUS**

2005

4' x 18' x 1' / Acrylic paint on aluminum sheeting

City of Los Angeles Cultural Affairs / Developer: Bond Companies / Art Advisor: Marc Pally:

\$20,000

Fabricator: TakoTyko (aluminum support structure) / Project Manager: Tim McGowan

424-646-5312

The hand-painted mural in a Hollywood retail center is sited along a driveway/courtyard leading to the rear parking lot. Pedestrians and cars pass back and forth, in front of the artwork. Five Los Angeles deaf actors use American Sign Language to convey, "Where does my voice touch you?" The signs for 'where' and 'voice' are broken into two images creating a simple animation. The sentence can be understood in ASL, from left to right or vice versa. Creative expression is powerful, yet precarious in nature. Communication is suggested here as more than an intellectual transfer of data, but as a physical, bodily exchange.

3. BENCH NICHE MURAL / FAIRFAX BRANCH PUBLIC LIBRARY

2009

49 3/8" x 97" (overall) / 8" x 8" x 3/8" (each tile) / Glazed ceramic tiles

City of Los Angeles Cultural Affairs / Los Angeles Public Library: \$30,000 (total for two murals)

Fabricator: California Pottery and Tile Works / Project Manager: Dee McMillin 818-765-5179

For the Spanish Colonial-style Los Angeles Fairfax Branch Library, I created an exterior ceramic tile mural above a built-in bench. (A second digitally printed mural was also designed for the interior Young Adult Area.) The image consists of two hands lifting a labyrinthine pattern inspired by California Native American basketry. The hand gesture signifies 'justice' or 'judgment' in American Sign Language. The witnessing of the unveiling of sitting patrons adds an element of surrealist humor.

4-5. YOUNG ADULT AREA MURAL / FAIRFAX BRANCH PUBLIC LIBRARY

2009

98" x 310" (overall) / Digital print on vinyl

City of Los Angeles Cultural Affairs / Los Angeles Public Library: \$30,000 (total for two murals)

Fabricator: LA Digital Graphics / Project Manager: Dee McMillin 818-765-5179

The Young Adult mural features a spider web design with the phrase "you are the thread" that extends along a narrow, dark, closet-like wall. Web spokes mimic the ceiling beams overhead. The imagery humorously alludes to the space's use for accessing the World Wide Web. The web design follows the proportions of the Golden or Fibonacci Spiral. The golden ratio pattern is found in most forms of nature, as in the cross-section of a nautilus shell. Cosmology, geometry, basketry and storytelling are interwoven to inspire young adults to actively engage in their growth and discovery. At the heart of our democracy, libraries serve the general public with a treasure-trove of information and inspiration, and act as catalysts for the self-pursuit of knowledge and global understanding. The metaphor of the labyrinth and the lifted veil serve to honor that mission.

6-7. NEW ROADS

2017 (re-installation)

9' x 15 ½' x 1' / Recycled porcelain tile and children's bicycle parts

New Roads School, Santa Monica, CA / \$3,700 + In-kind support from school community

Fabricator: AllMetal Manufacturing / New Roads School, Head of School: Luthern Williams
310-828-5582

Mural on building facade publicly identifies New Roads Elementary School and its philosophy while playing off its name. The school's mission and curricular focus on social justice and environmental sustainability is reinforced through use of recycled porcelain tiles and children's vehicles donated from the school's families. Artwork intentionally complements the school's urban industrial architecture. The Wizard of Oz' yellow brick road is referenced as is the metaphor of one's unique journey on the road of life. Children's mastery of letter identification, reading and writing which occurs in elementary school is honored. Playfulness remains with mounted bicycle wheels that can still spin.

8-9. IRIS FIELD

2001

Site-specific, temporary installation: School of the Art Institute of Chicago

62" diameter (grates), 17 1/2" x 12" diameter (lanterns)

4 ceramic tree grates, 2 ceramic lanterns, halogen lighting, granite gravel

In-kind contributions (S.A.I.C. Ceramics Department and A.I.C. museum)

Fabricator: Julio Sims

A subtle transformation of the campus entrance references Japanese Zen gardens. Central element is ceramic grating surrounding the base of four courtyard trees. Outside diameters are identical while the inside opening varies - similar to the eye's dilating iris. The design relates to Japanese raked gravel, harmonizing with the space's permanent fixtures: trash containers and drain. Brick-red color with implied movement of opening & closing suggest Nature's determination to accommodate its own growth. Two lanterns mimic form and glow of Grant Park's street lamps behind site. Japanese garden "borrowed scenery": natural laws in microcosm apply equally to macrocosm.

10. MOVING EAST TO WEST

1999

Site-specific, temporary installation: Vedanta Gallery, Chicago

35mm slide projection, acetate sheets, mica, glitter, casein

Fabricator: Julio Sims

Nature's cycle of birth and death is mirrored in the rising and setting celestial bodies, the states of waking and sleeping, and even geographic relocation. A site-specific installation emphasizing similarities between the Vedanta Gallery and the Basilica Cistern in Istanbul, Turkey.

11. LIMBS

(performance view)

2015

3' x 20' x 1' / Corrugated cardboard, brass pins, Velcro

"Limbs," choreography by Maria Bauman/MBDance; performed by Marina Magalhães; sculpture by Julio Sims / World premiere held at Highways Performance Space, Santa Monica, California on August 15-16, 2015. (2016 performances held in Mpumalanga, South Africa and Gaborone, Botswana.)

Design requirements: 3' high x 20' long, free-standing, visually reference entwined tree trunks, include negative space so dancer can be seen from behind and literally move through sculpture, be collapsible for transport by airplane passenger, all within a shoestring budget. The dance performance, spoken in Portuguese and English, is based on majestic trees... their linear physicality and the philosophical questions of beauty and history surrounding them.

12. FULL STILL HUNGRY

(performance view)

2011

"Full Still Hungry," choreography by Contra-Tiempo Urban Latin Dance Theater; set design by Julio Sims / World premiere held at the John Anson Ford Amphitheatre, Los Angeles, California.

A dance performance which addresses the socio-political complexity surrounding food from a Latino perspective.

13. EASTER

(proposal maquette)

2003

Proposal for site-specific, temporary installation: Art In General storefront gallery

25" x 65" x 3" / Foam core, matte & glossy paint, faux wood-grain paper

A twist on street-level holiday window display. Both the secular Holiday Bunny and Last Supper of Christ coexist with the absurdity of the Mad Hatter's Tea Party. The backside of a theater stage presents passerby with an unexpected conundrum: Are we spectator or spectacle?

14. YAHREZEIT

1997/2016

8.5" x 11" x 7" / White and gold paper, tea bag

A mundane, yet surrealist empty tea cup explores how a lifetime permeates beyond one's mortality.

Art's finest hours

Find out what makes
artists tick at Ventura's
monthly Gallery Crawl



FILM



TUNES



STAGE



EXHIBIT



CHILL



TASTE



PLAY

April 3-10, 2008 | timeOut



PHOTOS BY JUAN CARLO / STAR STAFF

Artist Julio Sims, left, shows Janet Neuwalder his art piece "The Moment of Movement," which is made up of wood veneer, paper, fiberglass sheeting and plastic tape.

CRAWL » from page 25

that's true. There are all kinds of art for all kinds of people. Having original art in your home is just as affordable as going to the mall and buying it from one of those poster-type places."

Artists featured on previous Gallery Crawls have taken pains to include the community in their art.

Mixed-media artist Scott O'Connor, for example, featured in the March Gallery Crawl, has a turn-of-the-century home studio on the far north side of Ventura Avenue that features a walkway lined with colorful rocks painted by guests.

"When they come over I say, 'Why don't you paint a



A band plays at Bell Arts Factory during one of the Gallery Crawls.

rock?' It's like a guest book," O'Connor said. "It's kind of like, they've left their mark."

O'Connor offers rock-painting contests that encourage visitors of all ages to paint a rock and leave it, or take it home.

"I'm out to kind of help people find their own talent in a way," O'Connor said. "I'm trying to get people who have never painted to get into it, and get serious painters to have more fun with it."

O'Connor also had several of

his works on display, including paintings, woodwork, and painted ceramics and rocks.

Empty tables

Wedding and portrait photographer Robert Diehl of Thousand Oaks, a former engineer, found his muse in France.

"I found myself fascinated by empty tables and patterns and designs. I started building on that," he said.

Diehl's photography exhibit, "Empty Tables and Other Settings," was on display at the San Buenaventura Gallery as part of the March Gallery Crawl.

Spectators had a chance to see photos of empty tables that Diehl took during his travels to Spain, England, Italy and other

European destinations.

"I found a lot of interesting ones (tables) and a lot of uninteresting ones, too," he said.

Diehl included a few tables from such local spots as Dorothy's Chuckwagon, a historical Camarillo cafe. He said his craft requires a lot of trial and error, but that's the fun of it.

Public art

During the March Gallery Crawl, Ginny Furmanski of Ojai was among the guests who wandered into a Ventura Avenue gallery where Los Angeles artist Julio Sims was exhibiting his art. Sims is also featured in this Friday's Gallery Crawl at 643 Project Space on Ventura Avenue.



Ventura artist Scott O'Connor's cat Wooley hangs out on a table made of driftwood covered with oil paint.

PHOTOS BY JUAN CARLO / STAR STAFF

Furmanski, an art therapist, walked slowly around an accordion room divider that Sims had painted with a woman in various yoga poses, standing in a scallop shell. Sims titled it "The Birth of Venus."

"I'm taking as a starting point Botticelli's 'Birth of Venus,'" Sims explained. "I am using that as a reference point. In that painting there is a large scallop shell and Venus is being transported to the earth. Her birth is out of a scallop shell."

Sims designed it so that as the viewer walks around the roughly 6-foot-high and 8-foot-long piece, the painted figure would appear to move, as if animated.

"I look at the piece and I feel the movement," Furmanski said. "It has a sweetness to



A sign points the way to one of the Gallery Crawl stops.

it. Not a corny sweet, but intriguing sweet."

Furmanski's interaction with the piece is what Sims was aiming for.

"It's very important to me how people physically interact with sculpture," Sims said. "Your first perception of the art object as you walk in may change as you turn to the right or turn to the left."

Sims specializes in public art, and temporary art installations that are specific to the space in which they will be displayed. One of his pieces is a Hollywood mural painted with figures doing American Sign Language, a tribute to Hollywood's deaf actors.

Sims said he was attracted to large-scale public art because of the unique challenge it creates.

"It's the challenge of having artwork that can stand on its own in the midst of an indifferent public," he said.

The sign language piece is permanent, but much of Sims'

public art is dismantled after it is shown. Sims considers his work to be very similar to that of a performer, where, when the performance is complete, all that's left is an empty stage.

"People can come and see it," Sims said. "It's a magical moment. Everybody understands that it goes away."

Sims became interested in what he terms "ephemeral" art when he worked on sculptures and still lifes.

"My perception began to change. I would notice people walking in and out and the movement of the sun and how shadows would change a piece," Sims said. "All those ephemeral elements became as important as the objects I was drawing."

Season of success

So far, Gallery Crawl nights,

which take place from 5 to 8 p.m., are doing well, Beirne said. More than 60 people have been known to show up at just one art opening, which gallery owners are trying to schedule on Gallery Crawl nights.

This Friday's Gallery Crawl will include a preview reception of artist Hilda Kirkpatrick's expressionist works, "The Season of Color," at the Buenaventura Gallery. The Sea Breeze Gallery will feature paintings by local artist Monte Miller-Clay and a performance by pianist Molly Zenobia.

Beirne said she believes spring holds promise for the Gallery Crawl.

"I think, now that the weather is getting better, I'm hoping we get even more visitors," she said. "The time change will help, too."

on VIEW

Chicago Sun-Times **SHOWCASE** Sunday, November 18, 2001



BOB BLACK/SUN-TIMES PHOTOS

Los Angeles-based artist Julio Sims uses lanterns and ceramic grates to evoke medieval Japanese architecture in "Iris Field." The installation is on view at the School of the Art Institute through Dec. 16.

Artist a leader in chosen 'Field'

BY SARA FIEDELHOLTZ
staff reporter

Artist a leader in chosen 'Field'

BY SARA FIEDELHOLTZ
staff reporter

Using lanterns and ceramic grates, "Iris Field" evokes the temple architecture of medieval Japan through a combination of sculpture and traditional garden aesthetics. "Something just clicked in my head about the use of this space for a sculptural piece," said artist Julio Sims.

The piece inspired by Asian art and Japanese gardens is on view through Dec. 16.

As a student at the School of the Art Institute in 1999, Sims was inspired by the school's Columbus Drive entrance to design a site-specific temporary installation.

The three years of planning became a reality when Sims, 36, who now lives in Los Angeles, installed "Iris Field" in late October.

"The space is outside the school where students go to hang out. It appealed to me because it is both a public and private area. It is part of the school's campus, but it is also the entrance to one of the buildings," said Sims.

Sims wanted "Iris Field" to address nature's determination to constantly work despite any obstacles to accommodate its own growth.

"I like the idea that the piece is on view 24 hours a day throughout the fall and winter. This allows the continual effect that nature has on the installation to be seen. It is also why it is so important to me to make outdoor installations," said Sims.

"Viewing the piece from the outside and from the gallery allows for the opportunity to see the extreme differences in how the piece looks in two situations," said Sims. "From the gallery you can see how the piece is affected by the borrowed landscape with the trees, streetlights, and parked cars. In the garden all of this disappears."



Sims' work employs sculptural minimalism combined with traditional gardening aesthetics in public areas of the School of the Art Institute. "I like the idea that the piece is on view 24 hours a day throughout the fall and winter," says the artist. "This allows the continual effect that nature has on the installation to be seen."