



FIVESQUARES



ART AT LIZ



LIZ

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# ART AT LIZ

*featuring*

ALMOND ZIGMUND

TONI ROSS

ALICE HOPE

WILLIAM WEGMAN

YINKA SHONIBARE CBE

If it has been said that the “city is a work of art,” then every building we build has a unique responsibility to find its voice in contributing to the making of that work of art.

LIZ embodies our shared passion to make an impact that is lasting and meaningful for the communities we touch through the use of art, architecture, landscape design, and vibrant public spaces that inspire and stir the imagination. LIZ means much more to us than simply a block-long real estate project. It was an extraordinary honor to be selected by Whitman-Walker Health to work in partnership toward redeveloping the last available block on 14th Street. Their vital mission and continued presence in the neighborhood were paramount in this concept, presenting us with a singular and daunting responsibility. LIZ is the unique joining of architectural and artistic beauty with civic purpose and social impact.

We are thrilled to reveal five major art installations at LIZ. The residential lobby, upper floors, and the Belmont Garage at LIZ were designed as canvasses to provide exhibition space for site-specific art. The placement of public art at the iconic intersection of 14th and R Streets asserts that the spirit of activism, debate, and the expression of humanist values is not lost to commerce. At the corner, we have installed podiums for a granite-inscribed quote by Walt Whitman and outdoor sculptures which will be commissioned on a rotating basis by Whitman-Walker Cultural Center.

The first Whitman-Walker Cultural Center commission features acclaimed British-Nigerian artist, Yinka Shonibare CBE while renowned artists Almond Zigmund, Toni Ross, Alice Hope, and William Wegman created site-responsive art works that are insightful, inventive, exhilarating, and deeply relevant.

Our gratitude to these five amazing artists for their invigorating contributions to LIZ, and to Whitman-Walker and the visionary architect, Annabelle Selldorf, is immeasurable. With their help, we hope that Liz fulfills the humbling responsibility of artfully contributing to our city in a powerful and inspiring way so this precious block will shine as an exemplar of the transformative power of design.



Ron Kaplan



Andy Altman



David Madison Photography

Designed by acclaimed Selldorf Architects, LIZ is a multi-use, full block development that transforms the urban landscape of Washington, D.C.'s historic 14th Street corridor, integrating two historic buildings - the Elizabeth Taylor Medical Center and the Belmont Garage - into a new destination at 14th and R Streets. This paradigm-shifting complex marries community, equality, fine art, and the non-profit world into one remarkable urban concept.



Photography by CorLeve

*Joshua Treennial*, 2019  
site-specific installation  
at Joshua Tree, CA  
In Its Shadow,  
a collaboration with  
Samantha Harris,  
Culture Horticulture

Zigmund's work has been  
exhibited internationally,  
including shows in Zurich,  
Berlin, New York,  
Las Vegas, Los Angeles,  
and Columbus.  
She lives in Brooklyn  
and East Hampton, NY.



# ALMOND ZIGMUND

"When I was asked to conceptualize something for the garage at LIZ I jumped at the opportunity to animate its subterranean architecture with bending color and shape that moved around the odd turns and protrusions. I took note of the rainbow tiles that were used to articulate the facade of the building and referenced them using the colors of the rainbow to create massive forms that wrap around, dance, and undulate through the space. I chose large scale forms for their ability to throw off one's perception and initiate a dynamic relationship to long stretches of wall, making the experience of driving through a vast non-space one of discovery, delight, and specificity of place."



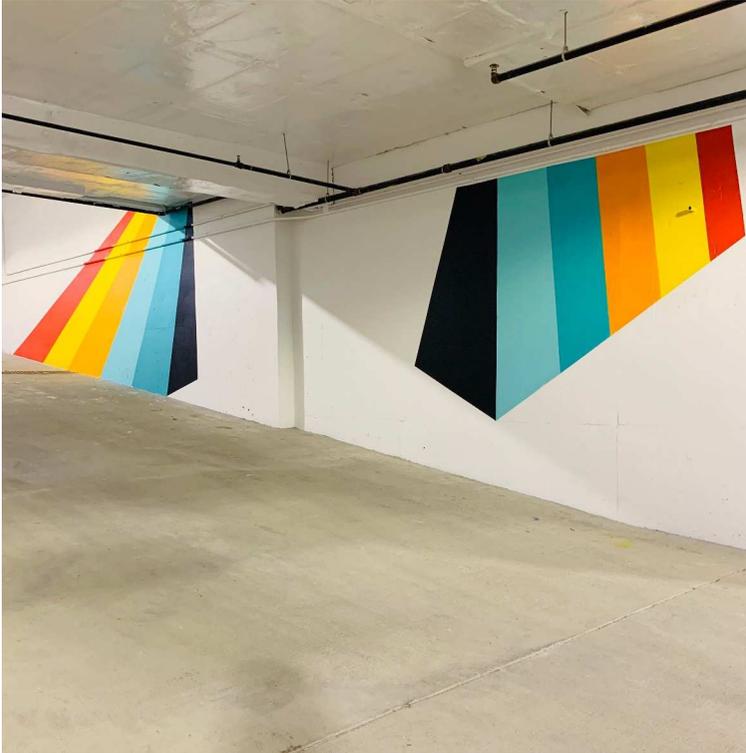
Lindsay Morris Photography

Born in Brooklyn, Almond Zigmund received her BFA from Parsons School of Design, in both New York and Paris. She later earned her MFA from the University of Nevada, Las Vegas, where she studied art theory and criticism with the MacArthur Award-winning critic, Dave Hickey.

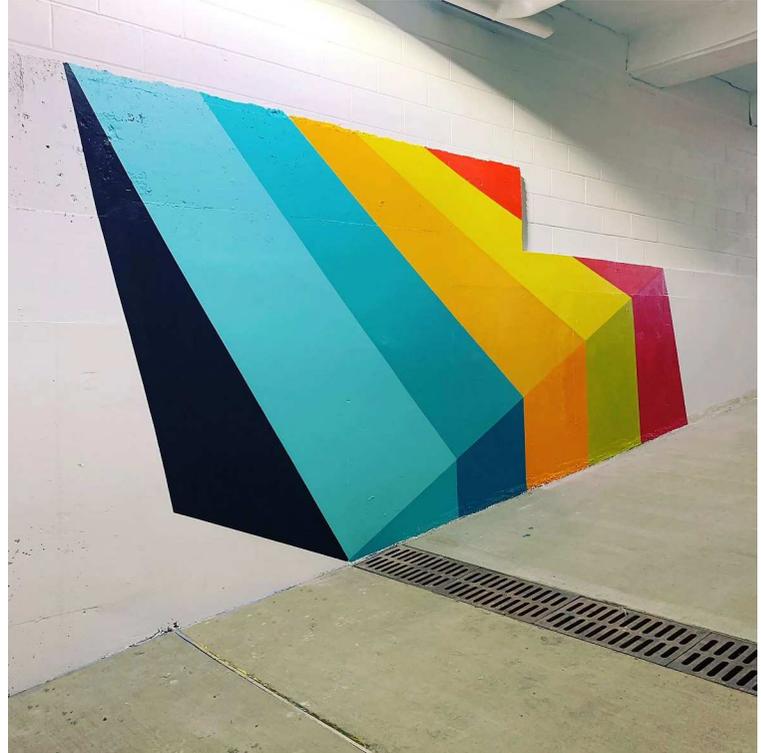
ALMOND ZIGMUND

*Rainbow Kink*, 2019

a site-specific installation in the Belmont Garage, LIZ, DC.



Photography courtesy of the artist





Photography courtesy of the artist



**April 13, 2016**  
stoneware and gold leaf  
272 in x 24 in x 6 in  
"Artists Choose Artists" exhibition,  
Parrish Art Museum, Water Mill, NY  
selected by Cindy Sherman

Other large-scale, installations by Toni Ross include *Found Lines*, 2018, at the Berkshire Botanical Gardens in Stockbridge, MA; *Sanctuary Entwined*, 2017, at LongHouse Reserve in East Hampton, NY; and *Permanent Transience*, 2016, at Marders Nursery, Bridgehampton, NY, organized by the Parrish Road Show. In 2019, Ross was awarded an artist's residency at Robert Wilson's Watermill Center, Water Mill, NY.

In 2017, Ross developed and curated a series of panels titled *Women Artists: Reshaping the Conversation*. This prescient celebration of diverse female voices pre-dated the "Me Too" movement, and will continue on in 2020.

# TONI ROSS

"In my work, I am drawn to the incremental and accumulative power of the written word as well as the natural beauty of the passage of time. In *June 24*, I have expanded on my series entitled, *Strata* - a body of work in which aggregate stoneware parts come together in linear, wall-hugging compositions. I think of them as talking stones, unfolding across time as they accrue the sense of an endless narrative. For this work, I was especially sensitive to the cultural paradigm addressed by LIZ - transformation, adaptability, and inclusivity. In *June 24*, titled in recognition of the courage of the Stonewall uprising, my work traverses the residential lobby until its trajectory is breached, requiring the crossing of boundaries to resume its path on an adjacent wall. Rather than a division, I think of it as a hyphen or a coming together. I am honored to be a part of the invention, vision, and artistry of LIZ."



Jenny Gorman Photography

Born in New York City, Toni Ross attended Wesleyan University where she studied the arts, graduating with a degree in film studies. Since then, her practice has grown to include large-scale, site-responsive installations that engage the environment and the viewer.



Photo montage courtesy of the artist



In process:

TONI ROSS

*June 24, 2019*

stoneware and gold leaf

48 ft x 26 in x 5 in

a site-responsive sculpture  
spanning the entry wall  
and concierge wall of  
the residential lobby at LIZ



***Wind Sculpture (SG) 1*, 2018**

steel armature with hand-painted fiberglass resin cast  
Doris C. Freedman Plaza, New York City

Yinka Shonibare's works are included in prominent collections internationally, including the Tate Collection, London; Victoria and Albert Museum, London; National Museum of African Art, Smithsonian Institute, Washington, D.C; Museum of Modern Art, New York; National Gallery of Canada, Ottawa; Moderna Museet, Stockholm; National Gallery of Modern Art, Rome; and VandenBroek Foundation, The Netherlands.

# YINKA SHONIBARE CBE

**Yinka Shonibare** questions the meaning of cultural and national definitions. His trademark material is the brightly colored 'African' batik fabric he buys in London. This type of fabric was inspired by Indonesian design, mass-produced by the Dutch and eventually sold to the colonies in West Africa. In the 1960s, the material became a new sign of African identity and independence. It's a perfect metaphor for multi-layered identities.



Photo James Mollinson, courtesy of the artist and James Cohan Gallery

Yinka Shonibare CBE was born in 1962 in London and moved to Lagos, Nigeria at the age of three. He returned to London to study fine art, first at Byam School of Art (now Central Saint Martins College) and then at Goldsmiths College, where he received his MFA.



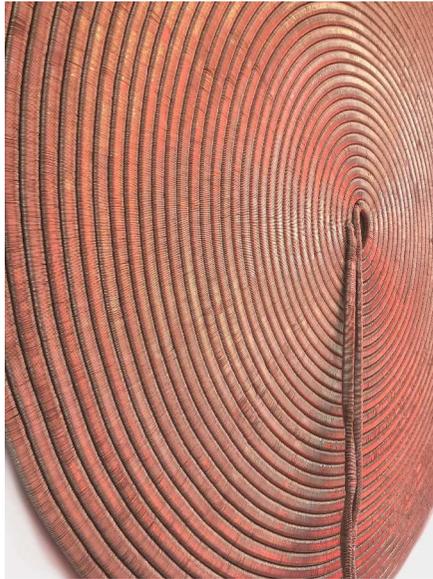
Computer simulations and photography courtesy Yinka Shonibare and James Cohan Gallery

Shonibare's outdoor public works continue to explore the notion of harnessing motion and freezing it in a moment of time, as seen in his new 'Material' series. Using an industrial material to exude a sense of solidity, this series is made in bronze resin, hand-painted to look like a batik fabric.





WHITMAN-WALKER  
Health System



Jenny Gorman Photography

***Untitled***, 2018  
can tabs, marine netting  
12 x 7 ft

Shown here while on view at Hope's 2018 Guild Hall exhibition, *Alice Hope*, in East Hampton, NY. Other solo exhibitions include *Under the Radar*, a large-scale magnetic installation at Camp Hero State Park in Montauk, NY for the Parrish Art Museum. As artist-in-residence at the Museum of Art and Design, NY, from 2014-15, Hope built a site-specific installation outside the Queens Museum with more than a million used can tabs. In 2019, her work was exhibited at the National Museum of Women in the Arts, Washington, DC.

# ALICE HOPE

"This site-specific installation was conceived for LIZ - the dimensions of the lobby, the architectural color tile wrap, its glass box niche, and the multiple functions of the building were explicitly considered in its design. The work's iridescence is a direct response to the color wrap of LIZ, initiating a tonal range in the cadmium plating. I am drawn to how this process reflects the translucence of light and the spectrum without inhibiting its form. My materials - *Slinkys* and a box spring - are minimalist in choice but maximally engaged, and together they enhance the experience that drives both material and subject: movement. In collaboration with the engineers of LIZ, dynamic air flow was directed on to and through the work, activating a relationship between space, structure, and sculpture. The energy, the form, the spring's resilience, and the bed itself - a metaphor for the return from which we spring - coalesce to enliven the sculpture. Iridescence, pulsation, vibration, reflectivity, shadows, light, and moire patterns transform the work's materiality into dynamism."



Photo courtesy of the artist

Alice Hope studied fine art at Reed College in Portland, Oregon, moving on to Yale University where she received her MFA in painting. In 2018, Hope was named one of the National Museum of Women in the Arts "Women to Watch" for New York.



in process:

ALICE HOPE  
*Untitled*, 2019  
Slinkys, bed spring  
26 x 73 x 60 inches

to be installed in the LIZ  
residential lobby





Photography courtesy of the artist and Ron Kaplan

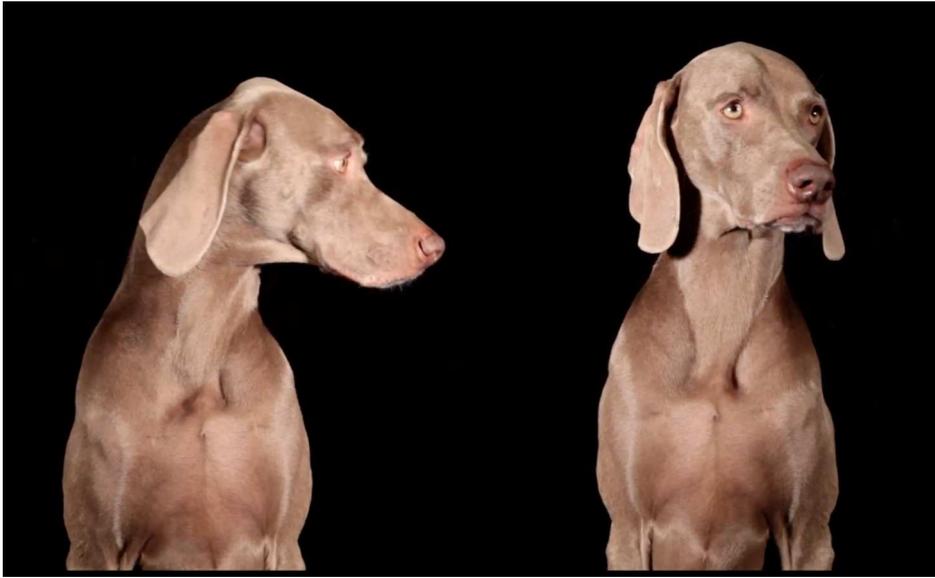


Photo courtesy of the artist

WILLIAM WEGMAN  
*video installation*

A permanent installation in the LIZ residential  
elevator lobby



Nicholas Venezia Photography

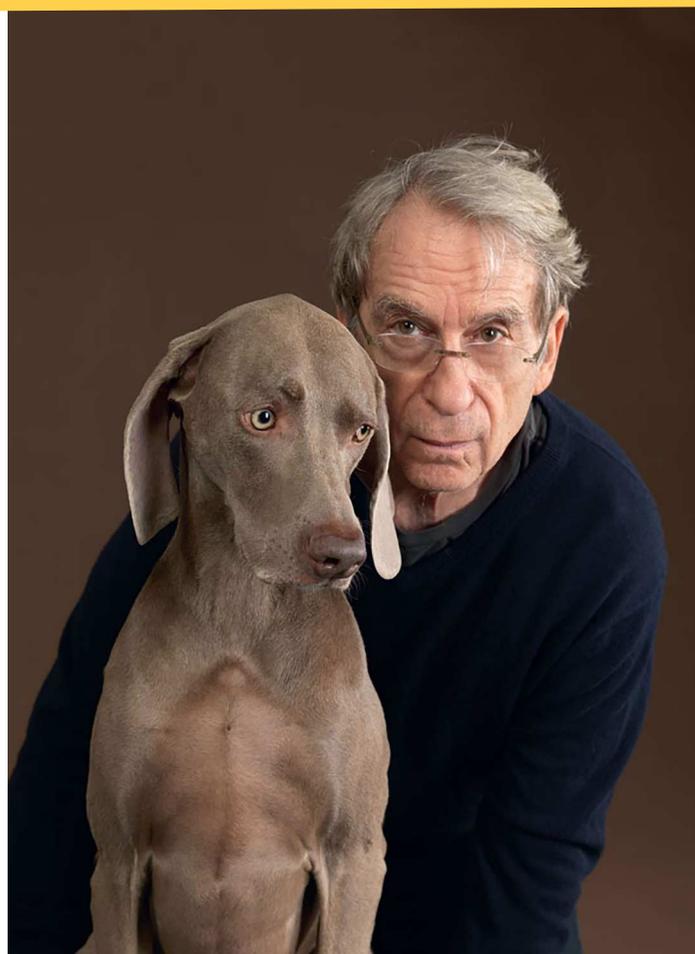
# WILLIAM WEGMAN

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William Wegman was born in Holyoke, MA, in 1943. He graduated from the Massachusetts College of Art in 1965 with a BFA in painting, then enrolled in the graduate painting and printmaking program at the University of Illinois at Urbana-Champaign, receiving an MFA in 1967. After teaching at various universities, Wegman's interests in areas beyond painting led him to photography and the then-infant medium of video. While living in Long Beach, CA, Wegman adopted Man Ray, the dog with whom he began a fruitful twelve-year collaboration.

In 1972, Wegman and Man Ray moved to New York. In 1986, a new dog, Fay Ray, came into Wegman's life, and another collaboration was born, marked by Wegman's use of the Polaroid 20-by-24-inch camera.

His photographs, videos, paintings, and drawings have been exhibited in museums and galleries throughout Europe, Asia, and the United States, including the Whitney Museum of American Art, NY, and the Orange County Museum of Art, CA.



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William Wegman's work is represented in numerous public and private collections world wide, including Albright-Knox Art Gallery, Buffalo, NY; Australian National Gallery, Canberra; Corcoran Gallery of Art, Washington, DC; Fonds National d'Art Moderne and Musee National d'Art in Paris; San Francisco Museum of Modern Art, CA; and the Museum of Modern Art and Whitney Museum of American Art, in New York.



LIZ could not have happened without the extraordinary vision and support of Don Blanchon and Naseema Shafi. Thank you for believing in us five years ago as we were just becoming a new company, and trusting us with this amazing opportunity.

A very special thank you to Larry Walker and Howard Vogel of the Walker Group. Without your steadfast enthusiasm, support and introduction, Fivesquares Development and Whitman-Walker would have never crossed paths and this wonderful partnership would not exist.

To Toni Ross, Almond Zigmund, and Alice Hope, friends and extraordinary artists who embraced the potential and engaged fully to create something larger than ourselves. You gave selflessly, thoughtfully and above and beyond expectation.

And finally, to Paul Sowter, the most extraordinary construction expert in DC, who solved every problem, and more importantly prevented issues from becoming problems; Matt Harris who poured heart and soul into realizing this vision as Project Manager; and Dan Kaplan who always cared about assuring that LIZ added to the community while providing unique attributes of design and retail previously missing.





## LIZ DC

14th and R Streets

between Dupont and Logan Circles

Washington, DC

[www.lizdc.com](http://www.lizdc.com)

