



1066 Market Street

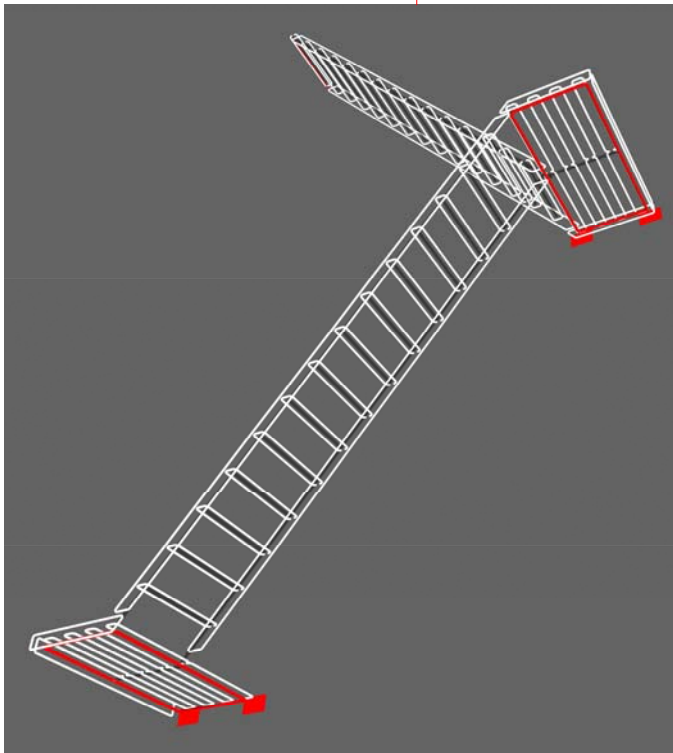
The Ladder

IVAN NAVARRO

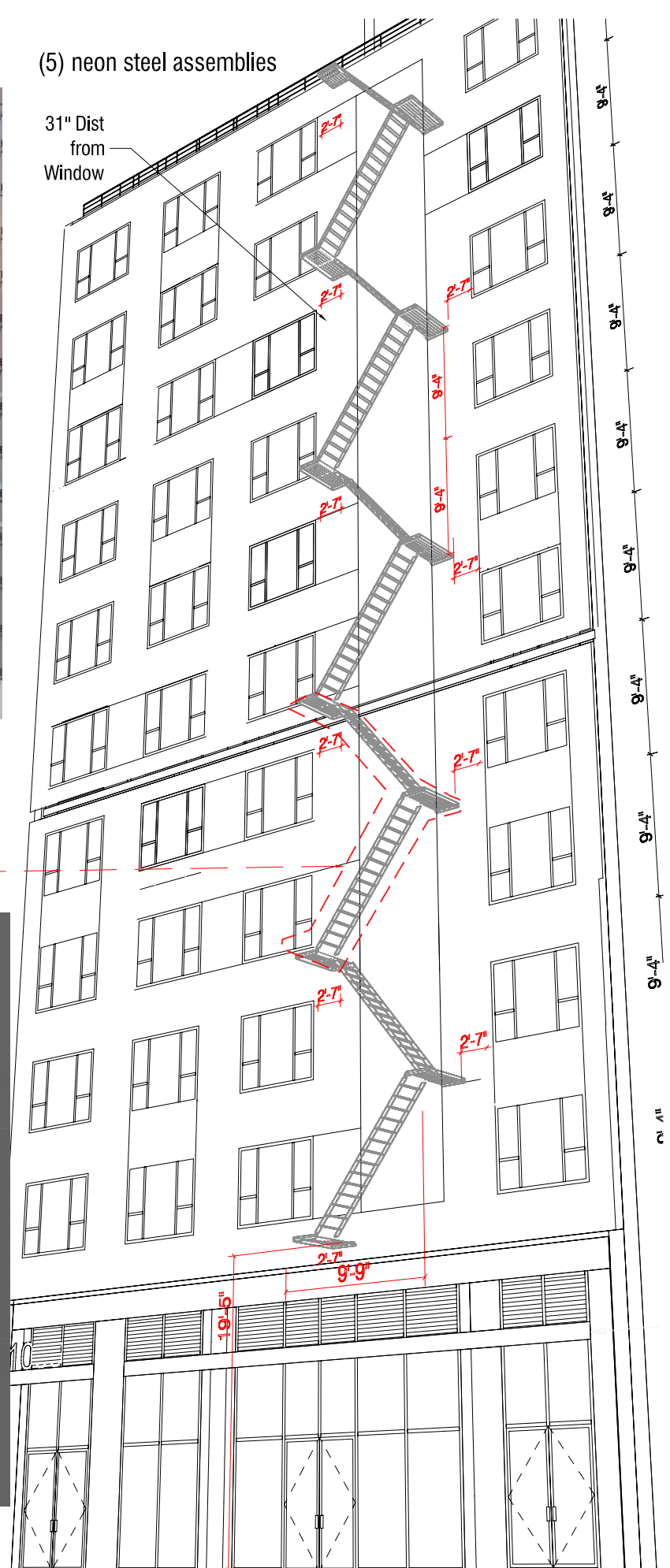


Front Facade

Neon Stair Module (5 total)

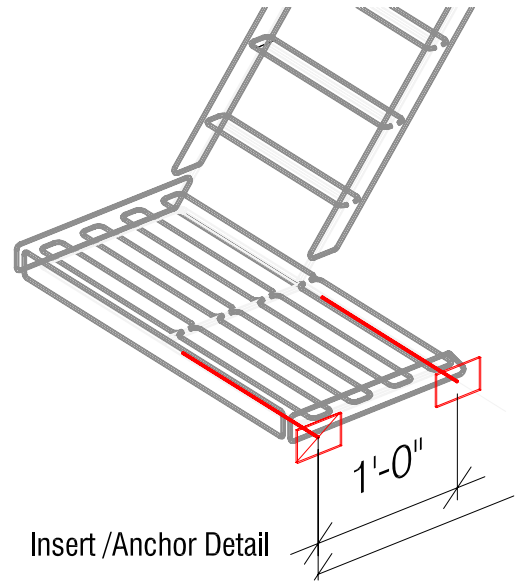
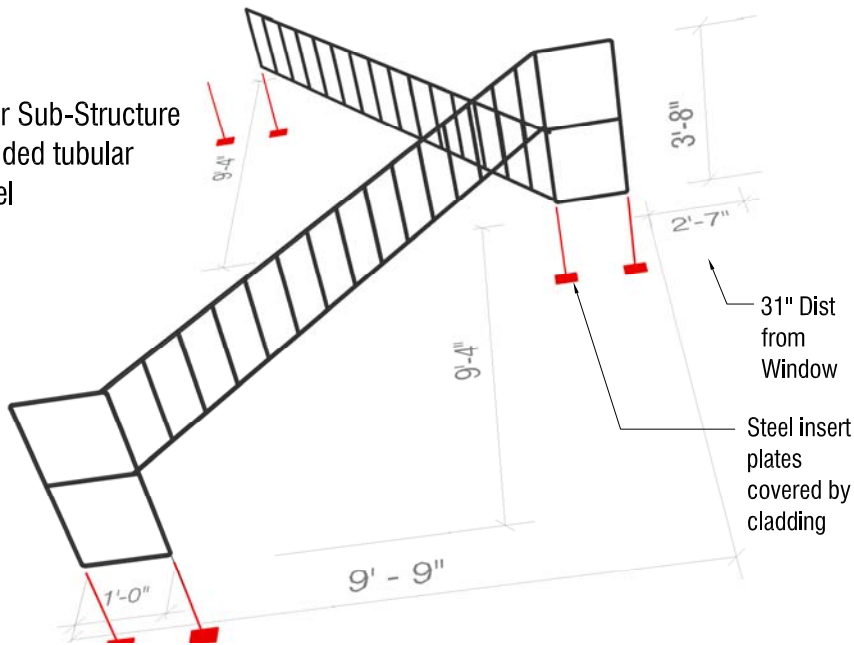


(5) neon steel assemblies



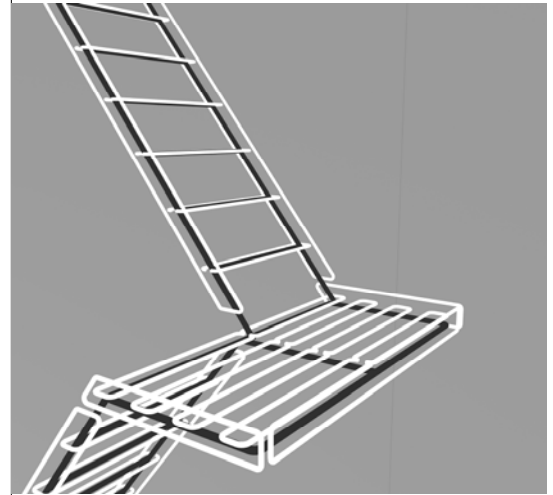
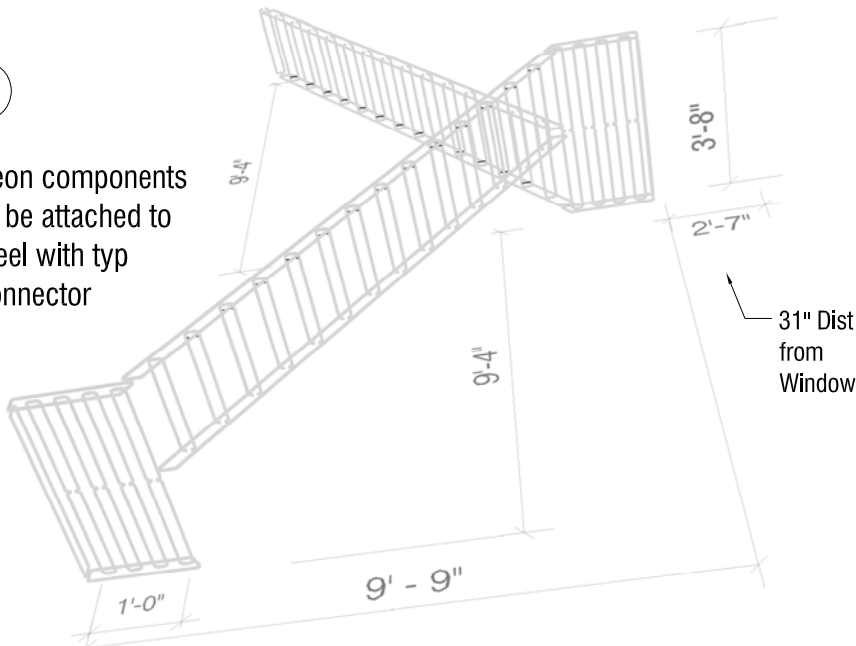
1

Stair Sub-Structure
Welded tubular
Steel



2

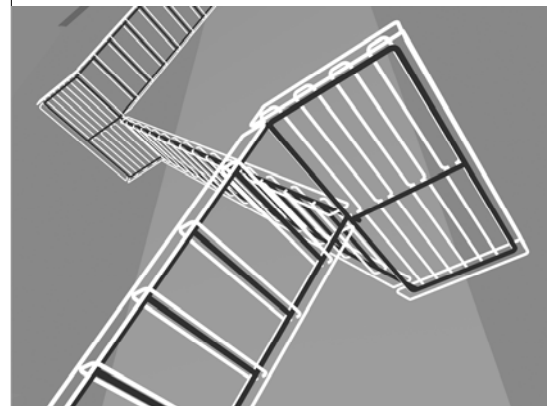
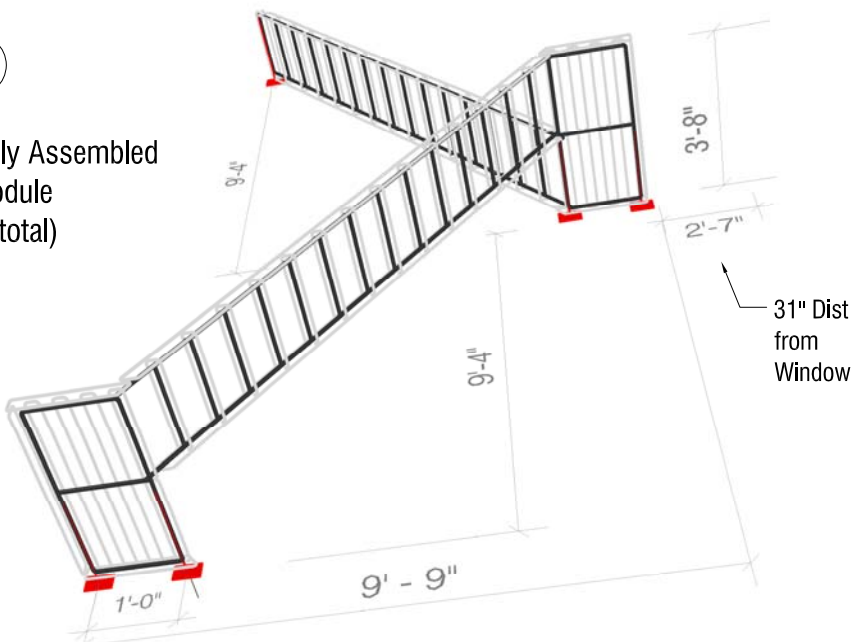
Neon components
to be attached to
steel with typ
connector



Neon and Steel assembled

3

Fully Assembled
Module
(5 total)



Neon and Steel assembled

IVÁN NAVARRO: THE LADDER

1066 MARKET ST. PROJECT PROPOAL & LETTER OF INTEREST

The 1066 Market Street project offers an extraordinary opportunity for me to present ideas I have been developing for almost two decades, on the largest vertical scale I have worked so far. Below I will outline how my proposed work closely relates to my longstanding explorations as an artist. I will also discuss the perceptual and symbolic significance of the proposed work to the everyday human experience in the urban landscape.

Artistic background:

For nearly two decades I have been making sculpture and installations using light as my primary medium, specifically light generated by electric energy. Growing up in Santiago de Chile, under the Pinochet dictatorship where electricity was used (and withheld) as a tool for social control, I became fascinated with the multiplicity of uses and metaphoric meanings of electrical power. Most of my early work involved making everyday domestic objects out of light, literally using fluorescent tubing and casing as construction material. Several of these illuminated sculptures became performative objects, deployed to the streets, to circulate through social space, while gathering their energy from diverse sources. Larger installations of mine have involved creating a complete penetrable environment where the viewer is immersed in an illusory space, based on an experience of light and reflection.

My work is a poetic study of perception and impression, and an investigation into the transference of energy, which continually questions the meanings and uses of power.

Physical description of proposed work:

The proposed work, THE LADDER, consists of a ten-storied "ladder", each diagonal segment connected by a "landing". The ladders form a continuous zigzag up the façade of the building, starting at 19' 5" above street level and continuing to the top of the building. The ladder will mimic a functional ladder with each segment corresponding to the height of one story of the building. It will be entirely built of neon tubing, a material that is especially adapted for exterior use, weather resistant and highly durable. Neon is a material that can last fifty years before needing any replacement, and as a material commonly used on building facades, it is low maintenance and easily serviceable. The sculpture will be 94'4" tall and 9'9" wide, and will protrude 3'8" from the facade of the building.

Mission:

I believe that art must be surreptitiously implanted into the public realm in order to produce a maximum effect, propelling the viewer to question not just the meaning of the single art object but of the entire lexicon of everyday objects that surround it. The sculpture should not announce itself as a sculpture, as an object divorced from and yet imposed upon its context; on the contrary, I envision a sculpture that infiltrates the public space by proposing to "naturally" inhabit its context. Only then is the power of its anomaly slowly unleashed. By effectively infiltrating the public realm, the work of art

overturns preconceptions and opens up new channels of understanding, simultaneously demanding and resisting interpretation.

Concept of proposed work:

THE LADDER I am proposing succeeds in subtly penetrating both the public space and the public imagination, by merging familiar visual languages, both natural to building facades: neon and exterior ladders. Both are iconic of North American urban architecture, from ubiquitous neon signage to “fire escapes” whose delicate structures adorn brick facades, their function long buried beneath their nostalgic beauty. But the charged combination of these two, the iron latticework converted to pulsing, immaterial neon, provokes a conceptual and material dislocation that is the essence of artistic subversion. The neon ladder becomes a purely poetic object, echoing a form (and literally an echoing, zigzagging form) whose once familiar identity is now foreign.

The sculpture adheres to a language of minimalist construction based on geometry and repetition, but produces a sense of ethereal sublime as the illuminated form ascends toward the sky; the form is simple and essential yet the result is radiant and spectacular.

Relationship of proposed work to the history of my work:

THE LADDER is closely aligned with the work I have been creating over the past decade and a half. Although the scale of this sculpture is building-size, it is conceptually parallel to object-size sculptures I have made, such as furniture – chairs, tables, carts...etc. out of fluorescent tubes. These objects also appear compatible with social spaces and yet they do not cooperate with traditional use; instead, through the fusion of disparate visual codes, they lead to an inverted reality, that allows hidden meaning (or new meaning) to surface.

Ladders have also been a recurring symbol in my work, for example, the descending ladder, plunging into oblivion through an illusory tunnel of mirror and neon; or ladders as objects, step-ladders and wall-ladders made out of fluorescent tubes. My recent installation “This Land Is Your Land” at Madison Square Park in New York City (2014), similarly borrowed the quintessential form of New York rooftop water towers – another prevalent architectural element denatured. The viewer could look up from underneath the tower to the image of an ascending ladder. Gazing up at a giant ladder of light, viewers experience a sensation of mystery and transcendence that transports them from the materiality and the mundane of urban street life.

The 10-story zigzagging, ascending ladder would be the ultimate realization of this phenomenon, a fully fleshed-out tower of bright white, intangible light disappearing skyward.