The Making of the Bill Russell Legacy Project at Boston City Hall

THE MAKING OF THE BILL RUSSELL LEGACY PROJECT AT BOSTON CITY HALL

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Book Design by Emily Cornell du Houx

2013

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Title page rendering of the Bill Russell Legacy Project Plaza of Champions by William Frances Pardy for Pressley Associates.

The most important measure of how good a game I'd played was how much better I'd made my teammates play.

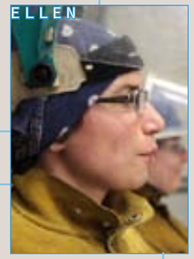
Bill Russell, "Second Wind"

BILL

CILLIAN ROOTY BRIAIN

COLDSPRING

DAN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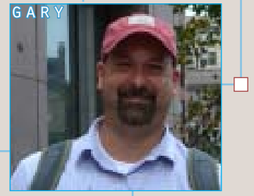
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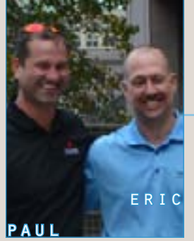
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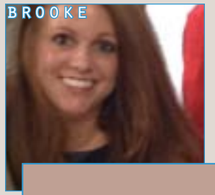
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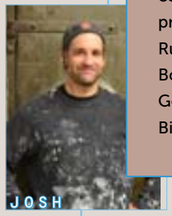
WILL

CHARLIE

KAREN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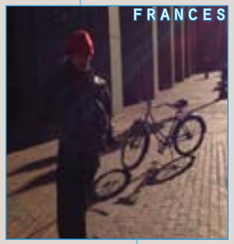
MIKE

JIM

MARION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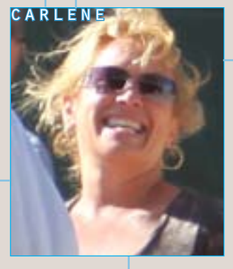
STEVE



CARLENE

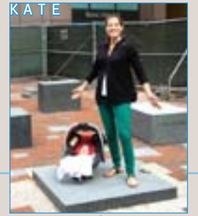
SHAYLA

CINDY

EMILY

KARIN

ALANNA


KATE

ANGELA

ACKNOWLEDGMENTS

This book is a record of the process of making the Bill Russell Legacy Project artwork for City Hall Plaza in Boston. The story begins with some of the concepts for the work, proceeds through a photographic journey of the making of the full scale sculpture and its installation on the south side of City Hall, and ends with an introduction to the forthcoming second chapter of the project: the making of two sculptures of children and the creation of a mentorship program on which this chapter is based.

Mr. Russell's approach to teamwork on and off the court is one of the aspects of his legacy we celebrate most in this artwork, and building this project required a whole lot of teamwork! The Russell family, Steve Pagliuca, Bobby Sager, The Boston Celtics Shamrock Foundation, Brooke Goeden, Cindy Brennan, Kate Green, and the whole Bill Russell Legacy Project Committee as well as Carlene Laurent, Jill Zick and the Mayor's Office have been an All-Star team of teamplayers. It has been a true honor and a pleasure to work with the great landscape architecture firm of Pressley Associates and especially with Bill and Marion Pressley, Gary Claiborne and William Frances Pardy, without whom this project could not have been made, and with our many fabrication partners, especially Valley Crest, LeMessurier Consultants, Coldspring, Verne Norman Associates, New England Sculpture Service foundry, and Doug Okun. Also, at this exciting moment for public art in Boston, working with the Boston Art Commission, and especially with Director Karin Goodfellow, has been affirming and rewarding at every turn.

Special thanks go to my mentors who are too numerous to list, to Emily du Houx for her design work and assistance throughout this process, to my

A collection of reference images for the sculpture

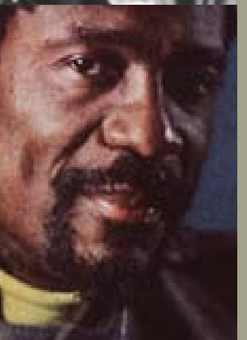
INTRODUCTION

The Bill Russell Legacy Project artwork for City Hall Plaza addresses the ways each of us can find individual inspiration in Bill Russell's life. A close study of Mr. Russell's writing and life story has guided us in remaining true to the spirit of his achievements and philosophies.

We hope that the person who comes to the site and knows about Mr. Russell as a champion athlete will be as richly rewarded as someone who comes to celebrate Mr. Russell as an activist for human rights. We also hope that the sculpture will reward those who come to celebrate and be inspired by a man who, throughout his life, has continued to build on lessons he learned from his first role models and mentors, his parents and his grandparents, and how he ultimately transformed these lessons into a philosophy that centers on mentorship.

The artwork, located on the southeast corner of City Hall Plaza, features a sculpture of Bill Russell in game action pose with 11 granite plinths representing the 11 championships he helped the Boston Celtics win. The 7 1/2-foot-tall, larger-than-life bronze sculpture of Mr. Russell represents Bill Russell the whole man whereby his contributions as an athlete and coach, a human rights activist and mentorship advocate are aspects of a greater whole and provide context for Bill Russell the Man.

The Bill Russell Legacy Project is dedicated to inspiring visitors to City Hall Plaza to ASPIRE.



WILLIAM "BILL" FELTON RUSSELL: LARGER THAN LIFE

The design of the Bill Russell Legacy Project aims to capture Bill Russell's vast range of achievements:

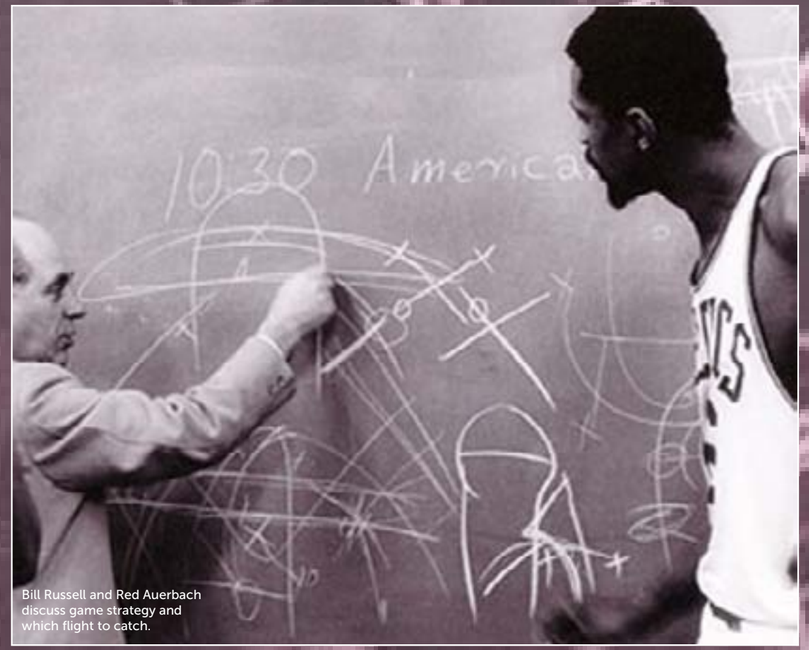
* Bill Russell is universally regarded as one of the best NBA players ever and the greatest teamplayer in basketball history. Playing center for the Boston Celtics from 1956 to 1969, he almost single-handedly redefined the game of basketball.

* Bill Russell won eleven NBA championships in thirteen seasons and was the first African American head coach in any major U.S. professional sports. He won five regular season MVP awards, an Olympic gold medal and is a twelve-time NBA All-Star.

* Bill Russell is an impassioned advocate for human rights. He marched with Dr. Martin Luther King, Jr., and sat at Muhammed Ali's side when Ali refused to go to war in Vietnam. For his accomplishments in the Civil Rights Movement on and off the court, Russell was awarded the Presidential Medal of Freedom by President Obama in 2011.

* Bill Russell continues to advocate for equality, especially as it pertains to youth. He is a founding board member of MENTOR: The National Mentoring Partnership. This organization has been an unwavering champion for quality youth mentoring in the US for over 20 years.

CONCEPT AND DEVELOPMENT



Bill Russell and Red Auerbach discuss game strategy and which flight to catch.

Friendship depends on what you give to each other, not what you get from each other.

Bill Russell,
"Russell Rules"

Ann Hirsch was named a finalist for the Bill Russell Legacy Project artwork in June of 2011 and was awarded the commission in July of 2012. Working with Pressley Associates to develop and implement the design for the Plaza, the team completed their work in 14 months.

The sculpting and casting in bronze of the figure of Bill Russell took approximately nine months. The process began with the submission of a series of models, plans and drawings of the concept.

Designing and producing a public artwork can resemble the design work and strategizing for a game. Both require teamwork, communication, resolve, craftsmanship and IMAGINATION.

CONTEXT

The Bill Russell Legacy Project artwork, also called the "Plaza of Champions", is a site specific work that responds to and is integrated with its architectural context. By embracing its placement, the design ties together past and present.

1713
THE OLD STATE HOUSE

Also known as Boston's "Towne House," The Old State House is a Freedom Trail spot and acted as the center of colonial Boston's political scene. The first reading of the Declaration of Independence was read from the building's balcony on July 18, 1776.

1742
FANEUIL HALL

A Freedom Trail spot, Faneuil Hall has been a marketplace and a governmental meeting place since the eighteenth century. Influential figures of the American Revolution delivered speeches here. The hall was expanded in 1806. In the 1970's, Bill Pressley's redesign of the surrounding marketplace won him numerous awards.

1915
CUSTOM HOUSE TOWER

The tower was added to the Custom House building in 1915, but the original structure dates back to the mid-nineteenth century. Standing at 496', it was the city's tallest building at the time of its construction. It is now the Marriot's Custom House Hotel.

1963-1968
NEW CITY HALL

City Hall is an example of the Brutalist style of architecture. It was designed by Kallman, McKinnell and Knowles and built between 1963-68 during Bill Russell's years with the Celtics.

MID-1960s
CENTER PLAZA

Center Plaza was designed by Welton Beckett and Associates.

1970
28 STATE STREET

28 State Street, sometimes referred to as the Bank of New England Building or the New England Merchants Bank Building, is one of Boston's tallest buildings. Its 40 floors are home to numerous offices. It borders Washington Mall, site of tensions that ended in bloodshed at the outbreak of the Revolutionary War.

1972
1 WASHINGTON MALL

One Washington Mall is an example of Modernist architecture and was recently renovated. Near this building, Stanley Forman photographed Ted Landsmark in 1976 during protests against busing policies aimed at desegregating Boston public schools. The photograph is called "The Soiling of Old Glory."

The sculpture is in view of the Freedom Trail, Faneuil Hall and The Old State House, and close to the site of the 1770 Boston Massacre where Crispus Attucks, a former slave of African and Wampanoag descent, became the first person killed in the Amercian revolution. His body was laid in state at Faneuil Hall, and he was buried in Boston's Granary Burial Ground.

Photo Courtesy of Bill Pressley

SPACE

The overriding challenge of the project was to humanize a space dominated by the monumental architecture of City Hall and the vast openness of the surrounding plaza. Architects Kallman, McKinnell and Knowles had the building constructed with cast-in-place concrete elements as well as approximately 22,000 precast concrete blocks.

CITY HALL

* Designed by Kallman, McKinnell and Knowles and built between 1963-68 during Bill Russell's years with the Celtics.

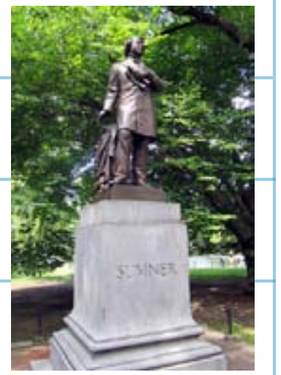
* Became a symbol of Boston's rebirth in the 1960's.

* Partly inspired by Le Corbusier's work, especially the monastery of Sainte Marie de La Tourette, as well as by Medieval and Renaissance Italian public spaces and buildings.

The design of the Bill Russell Legacy Project embraces the precast units that make up the building by separating them out and placing them at ground level in order to transform the blocks into plinths for visitors to stand or sit on.

Photo Courtesy of Bill Pressley

The plinths are oriented at a dynamic 22 degree angle to adjacent structures and brick paving, introducing a new direction to the south side of City Hall Plaza.



Charles Sumner, a leading abolitionist during the Civil War and Reconstruction. The monument was sculpted by Thomas Ball.
Boston Public Garden, 1878.
Photo: Wally Gobetz

THE PLAZA OF CHAMPIONS

We find sculptures of celebrated figures placed on top of plinths in public spaces but here they are meant to be places for visitors to occupy. By interacting with the open plinth, visitors to the site become Bill Russell's teammates, not only in a game of basketball, but in continued advocacy, leadership and visionary thinking.

Standing up for others to help them be the best they can possibly be is the core lesson of Mr. Russell's legacy as an athlete, a coach, an activist and a mentor. The plinths are an invitation, a celebration and a declaration of responsibility through mentorship. By standing or sitting on a plinth, a declaration is made: you can be a champion too, you can be a mentor too. The declaration is a promise to believe in others to help them believe in themselves.

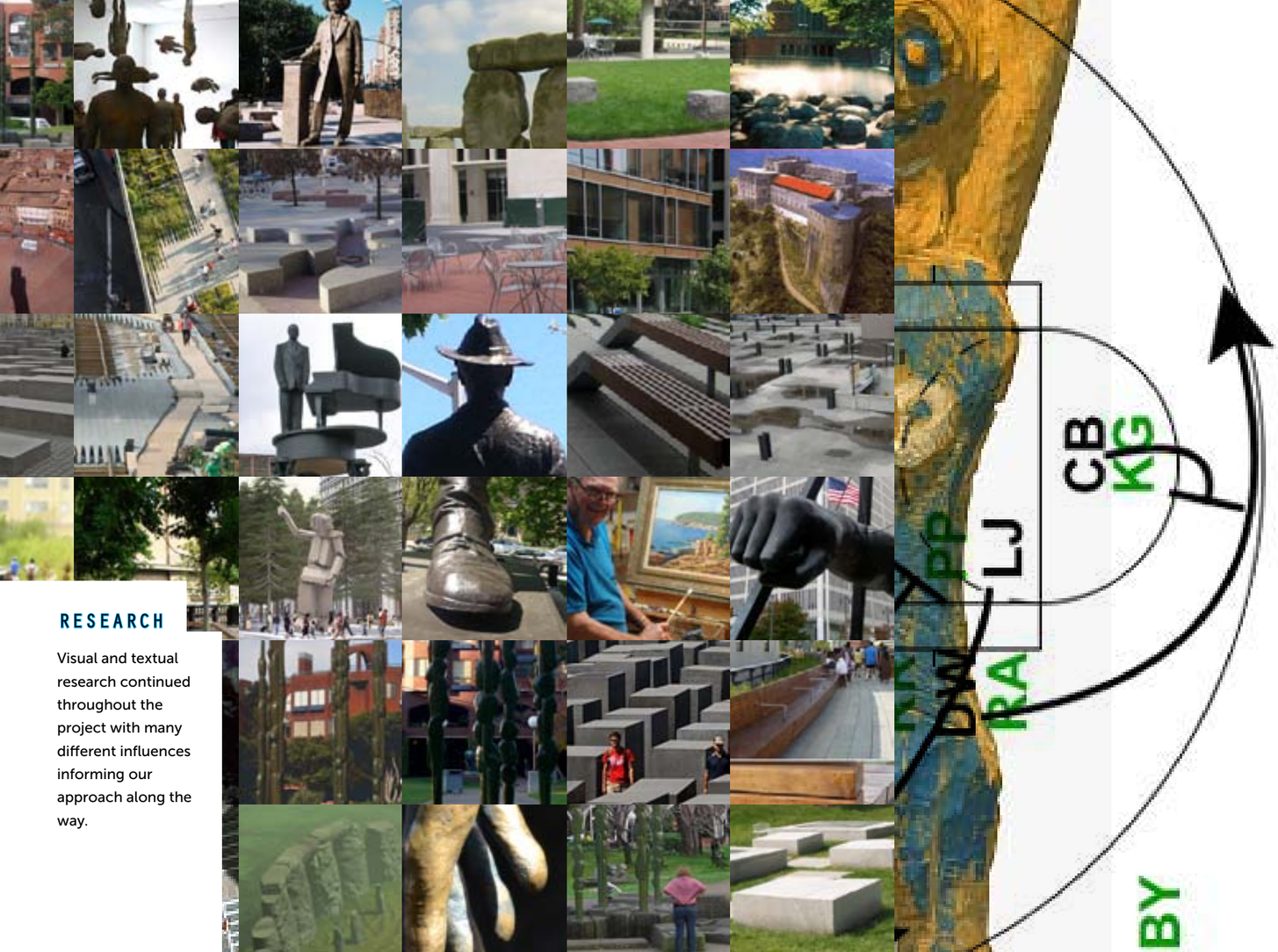
Mayor Menino once said that this part of the Plaza "might be a plaza of champions in the future...but we want to make sure that Bill Russell is the lead champion." We hope to see this happen along with the realization of the Plaza's full potential to become a lively and welcoming place where citizens of Boston and visitors alike can gather and celebrate.

Imagination and creative thinking are simply the realization that there is no particular virtue in doing things the way they have always been done.

Bill Russell, "Russell Rules"

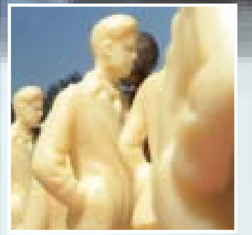
RESEARCH

Visual and textual research continued throughout the project with many different influences informing our approach along the way.

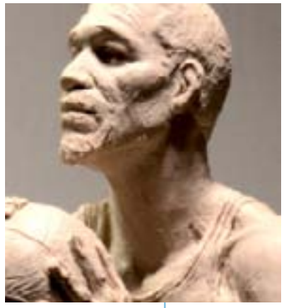


MODELS

Many three-dimensional studies for different concepts in a variety of media were made along the way and either discarded or incorporated into the final approach.



THE SCULPTURE OF BILL RUSSELL



So many of us know Bill Russell first as the great Celtics legend. He is therefore represented in the artwork as he appeared between the years 1966 and 1969 when he was a player-coach for the Celtics, the first African American coach in the NBA. His Celtics uniform is in the particular style worn in the NBA so that the sculpture's historical reference would be clear. But this is only the beginning of what this work is about.

The pose is important to notice: the Russell sculpture is about to make a move called a "chest pass," which is a short throw to a teammate nearby. His hyperextended fingers have been bandaged. He is about to throw the ball to an open plinth in front of him on which a visitor can easily stand to figuratively 'receive the ball'. The plinth has the word "Teamwork" written on one side and on the other, the following quote by Mr. Russell: "The most important measure of how good a game I'd played was how much better I'd made my teammates play." There are many readings to this arrangement, but chief among them is the reference to Mr. Russell's legacy as the greatest teamplayer there ever was, a man who put making his teammates better players before being the best shooter or individual player. Off the court, his philosophy translated into a dedication to helping others, particularly children, minorities and women, become the best they could be. In the sculpture's position on 'the court' of the artwork, Russell has a clear shot to where the net would be, and yet he isn't taking the shot. Instead he is throwing the ball to a teammate.

Another plinth is installed next to the sculpture. It bears the ultimate message: "There is no such thing as other people's children. They're the next generation of Americans." On the other side of the granite block is the word "Community."

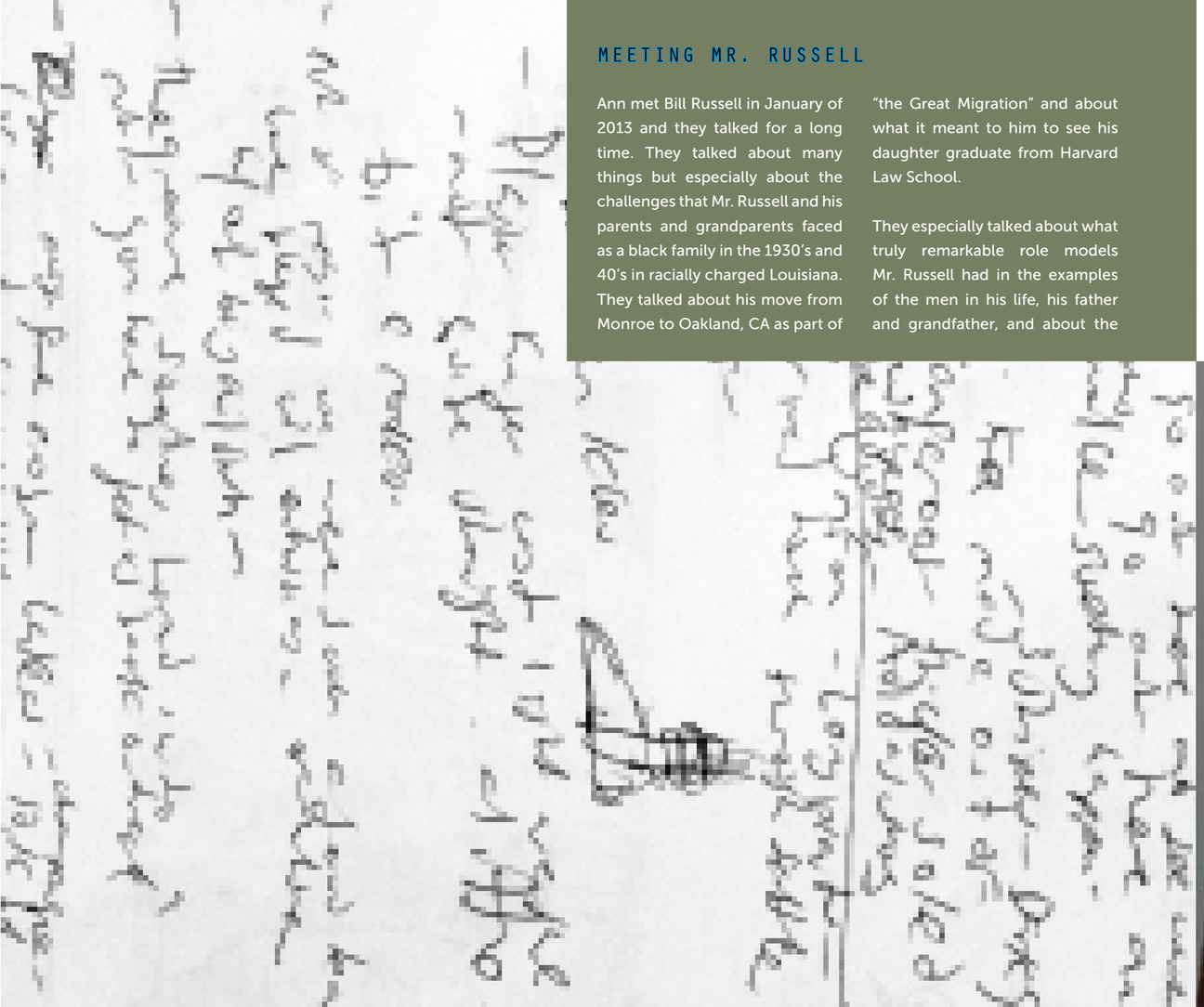
MEETING MR. RUSSELL

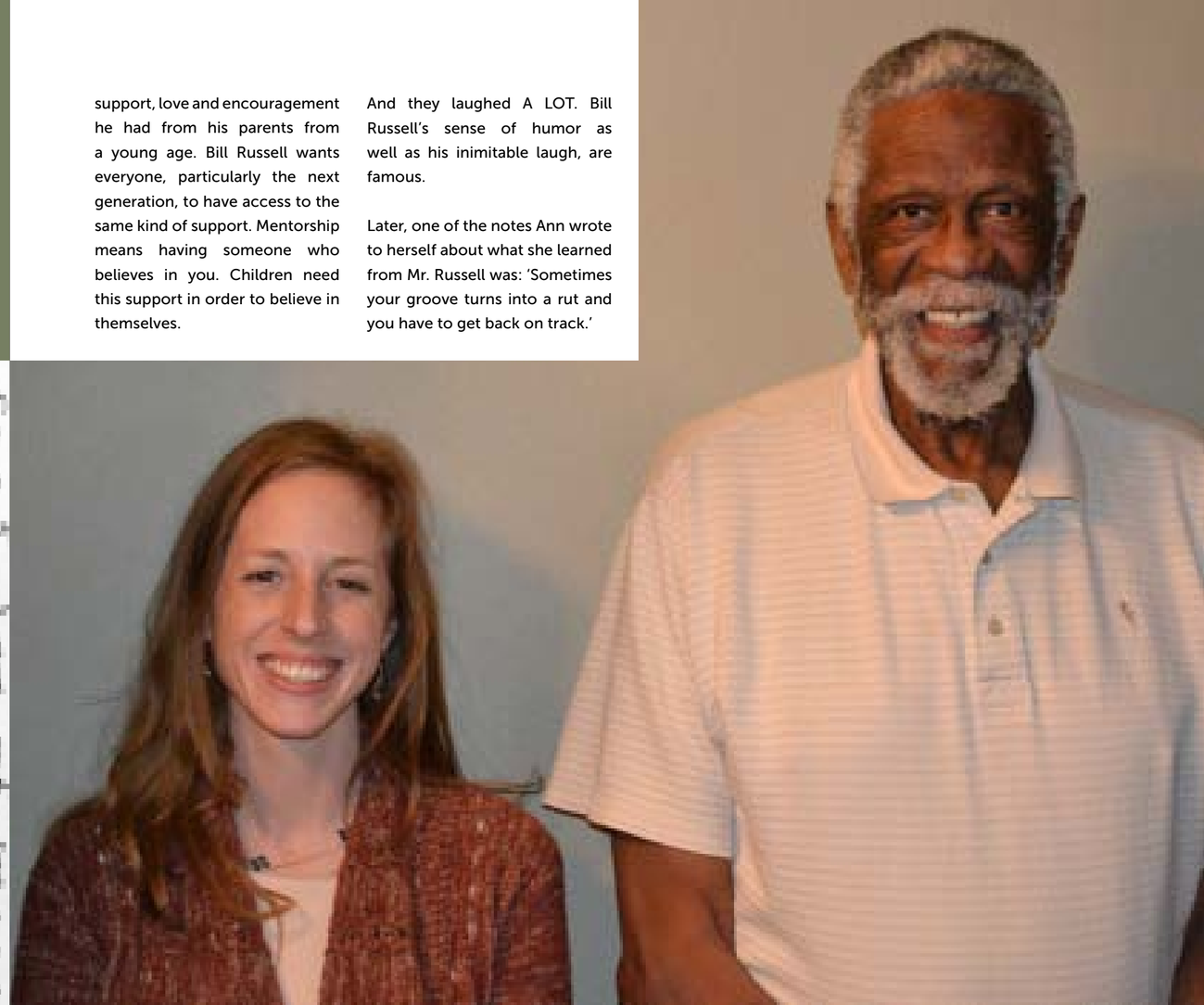
Ann met Bill Russell in January of 2013 and they talked for a long time. They talked about many things but especially about the challenges that Mr. Russell and his parents and grandparents faced as a black family in the 1930's and 40's in racially charged Louisiana. They talked about his move from Monroe to Oakland, CA as part of "the Great Migration" and about what it meant to him to see his daughter graduate from Harvard Law School.

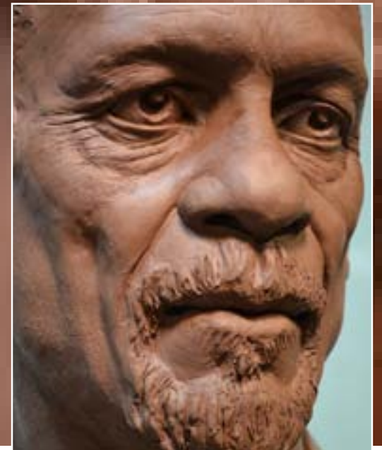
They especially talked about what truly remarkable role models Mr. Russell had in the examples of the men in his life, his father and grandfather, and about the support, love and encouragement he had from his parents from a young age. Bill Russell wants everyone, particularly the next generation, to have access to the same kind of support. Mentorship means having someone who believes in you. Children need this support in order to believe in themselves.

And they laughed A LOT. Bill Russell's sense of humor as well as his inimitable laugh, are famous.

Later, one of the notes Ann wrote to herself about what she learned from Mr. Russell was: 'Sometimes your groove turns into a rut and you have to get back on track.'







Many studies were made before the final figure was sculpted. Here is one such study in progress and in its completed form.

THE PORTRAIT

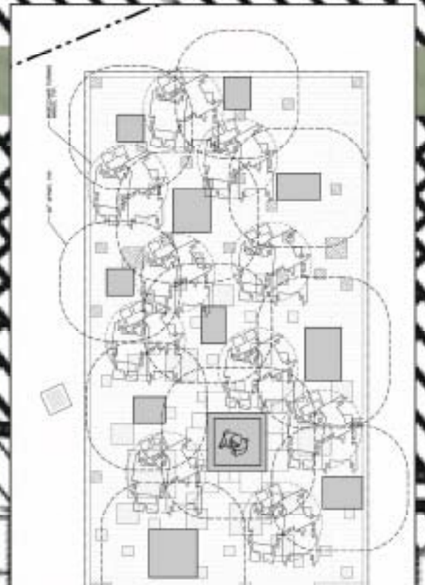
One of the greatest challenges of the project was to make a work that speaks to Mr. Russell's many awesome accomplishments as an inspirational leader, a human rights activist, a revolutionary athlete and thinker who brought the Celtics 11 championships in 13 years, a teamplayer and a lifelong mentor.

The challenge was to make a statue, as President Obama stated in 2011, "not only to Bill Russell the player but Bill Russell THE MAN."

PATTERN AND ACCESS

Paving at City Hall is constantly changing. Bricks from different areas meet at complex seam lines creating fascinating patterns and capturing City Hall's life story.

With its wirecut Pine Hall pavers, The Bill Russell Legacy Project is part of a new effort to improve ADA accessibility to City Hall. The design of the various elements of the artwork was guided by a dedication to making the space of the artwork accessible to ALL.

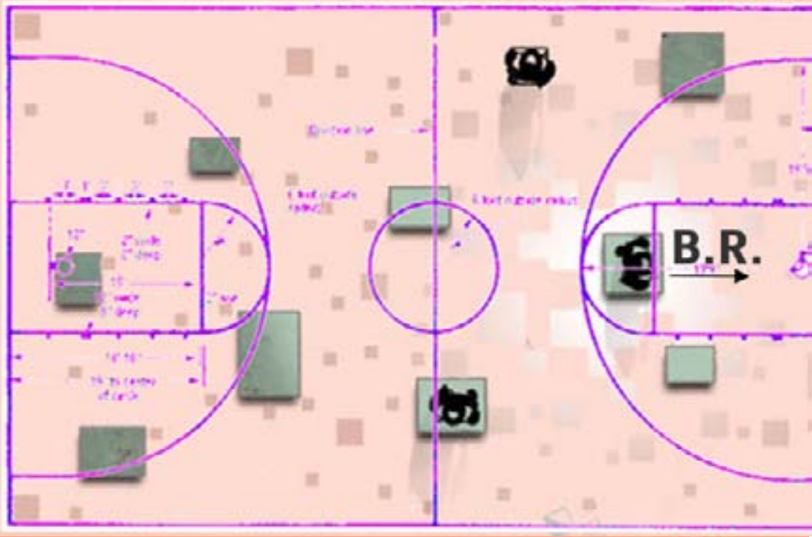


CONFIGURATION

The bronze sculpture is installed in a rectangular space of brick and granite pavers that is one third the size of a basketball court but has the same length/ width ratio as a fullsize court. The overall dimensions of the space, or 'court' are 33-1/2' x 17-1/2', which is less than one third the size of a full size court or 94' x 50'.

The space of the artwork is a field through which visitors move to experience the artwork. Its boundaries are subtle so that the artwork and surrounding space interpenetrate. Plinth placements enhanced by square pavers of different sizes flow like pedestrian traffic patterns through the Plaza.

Like a basketball court, it is a forum for interaction. In order to experience the whole artwork one needs to move around and through the site. It is appropriate that the conceptual experience of the artwork is arrived at through a physical interaction, because one of the primary messages of the work, after celebrating Bill Russell, is to inspire change through mentorship. One 'gets in the game' and becomes a member of Mr. Russell's team by visiting the site and interacting with the plinths and sculpture. The space becomes a "Plaza of Champions."



The plinths are arranged dynamically on the 'court' of the artwork. Notice the location of the Bill Russell sculpture in the court diagram to the right.

THE GRANITE PLINTHS

The stone for the pavers and plinths was quarried in Ausable, New York near Lake Placid. Stone was taken from different areas of the quarry so that the granite is a range of colors within the spectrum of Mountain Green granite. Green, of course, refers to the Celtics color and, in addition, complements the rust tones of the brick of the City Hall Plaza.

There are 10 plinths, one for every player on the court. With the sculpture of Bill Russell, there are 11 units in all, one for each of his championships. Engraved in each plinth is a keyword and a quote by Mr. Russell.

IMAGINATION

Imagination and creative thinking are simply the realization that there is no particular virtue in doing things the way they have always been done.

TEAMWORK

The most important measure of how good a game I'd played was how much better I'd made my teammates play.

EDUCATION

Learning is a daily experience and a lifetime mission.

RESILIENCE

Rebounding is changing the flow of the game from defense to offense....It is about developing the highest level of resilience.

LISTENING

Listening is more important than talking.

RESOLVE

Never go out there and see what happens, go out there and make something happen.

COMMITMENT

Commitment separates those who live their dreams from those who live their lives regretting the opportunities they have squandered.

FRIENDSHIP

Friendship depends on what you give to each other, not what you get from each other.

COMMUNITY

There is no such thing as other people's children. They're the next generation of Americans.

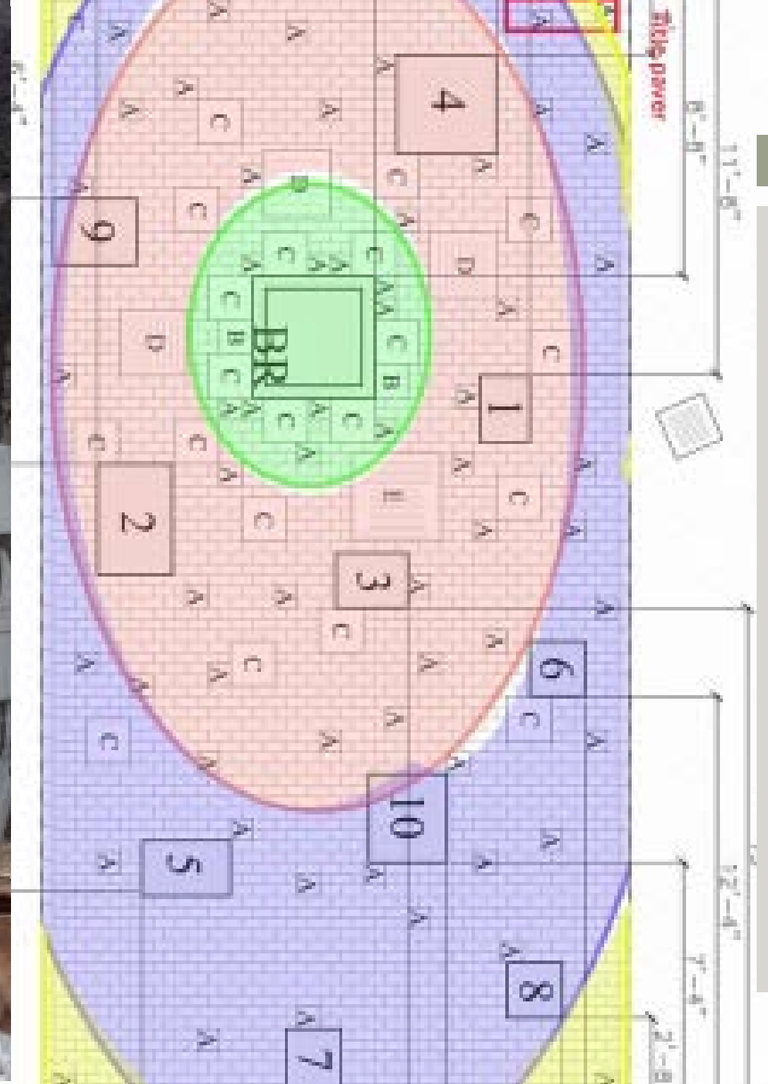
CRAFTSMANSHIP

Craftsmanship is a way into what's best in yourself. The real mastery is always of yourself.

Frutiger ROMAN
Gautami GAUTAMI BOLD
Kalinga KALINGA BOLD
Kartika KARTIKA BOLD
Mangal MANGAL BOLD
Museo MUSEO SANS
[redacted]
Shruti SHRUTI BOLD
Trebuchet TREBUCHET BOLD
[redacted]
Tw Cen MT TW CEN MT BOLD
[redacted]
Levenim LEVENIM BOLD
Miriam MIRIAM
Browallia New BROWALLIA NEW BOLD
[redacted]
Dok Champa DOC CHAMPA BOLD
[redacted]
Leelawadee LEELAWADEE BOLD
[redacted]

MUSEO SANS

Museo Sans was finally selected for the font used in the engraved granite elements. It is reminiscent of fonts used on some of Boston's great landmarks.



THE PAVING

There are around 90 granite pavers in all. The largest is 3' x 3' and the smallest is 8" x 8". The granite paving is consistent with the paving design.

Rick Barber, manager of the Cold Spring granite quarry in Ausable, carefully chose stone from different areas of the quarry so that the granite is a range of colors within the spectrum of Mountain Green. The paving design literally centers on the Bill Russell sculpture with a series of square granite pavers that, like stars, get darker and smaller the further they move away from the sculpture. Thus, a field is inscribed around Mr. Russell where he is at the radiating center of influence. The pattern implies the manner in which Bill Russell's Legacy is being created through the impact of one person on another, on another ... spreading outwards from a central core.

The visual centrality of the Bill Russell sculpture is emphasized without requiring that the sculpture be in the physical center of the arena of the artwork. This enables the sculpture to be visible from the Old State House and the Freedom Trail.

Craftsmanship is a way into what's best in yourself. The real mastery is always of yourself.

Bill Russell, "Russell Rules"

PRODUCTION

SCULPTING BILL RUSSELL

Ann worked in clay on a metal and foam armature which was made by enlarging a preliminary model that was around 20" high. The armature was cut back, reshaped and prepared for clay. Scale alters the way we perceive form, so each detail at the small scale needed to be reconfigured.

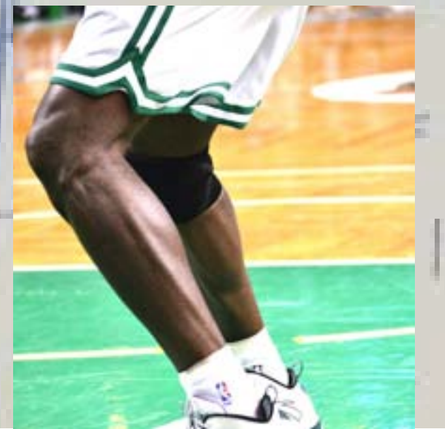
She sculpted the Russell figure at the final scale using a scaffolding to get up high enough to reach the top and to see the piece from different angles. The Russell sculpture was on a 4" high dolly, which is the same height as the final base. The wheels enabled her to keep moving the sculpture around to see it in different lights.

She uses a full range of tools, but she favors serrated rake tools because they act like rake chisels for stone carving, tending to emphasize planes and leaving small projecting lines across the surface that increase perceived volume and make the surface more active, more articulate. She also makes her own tools when she needs to say something different.

CLAY MODELLING

The sculpture's armature, or skeleton, was constructed in such a way that Ann could remove sections to make it easier to work. The head came off so that she could sit it on a counter to work from many different photographic references.

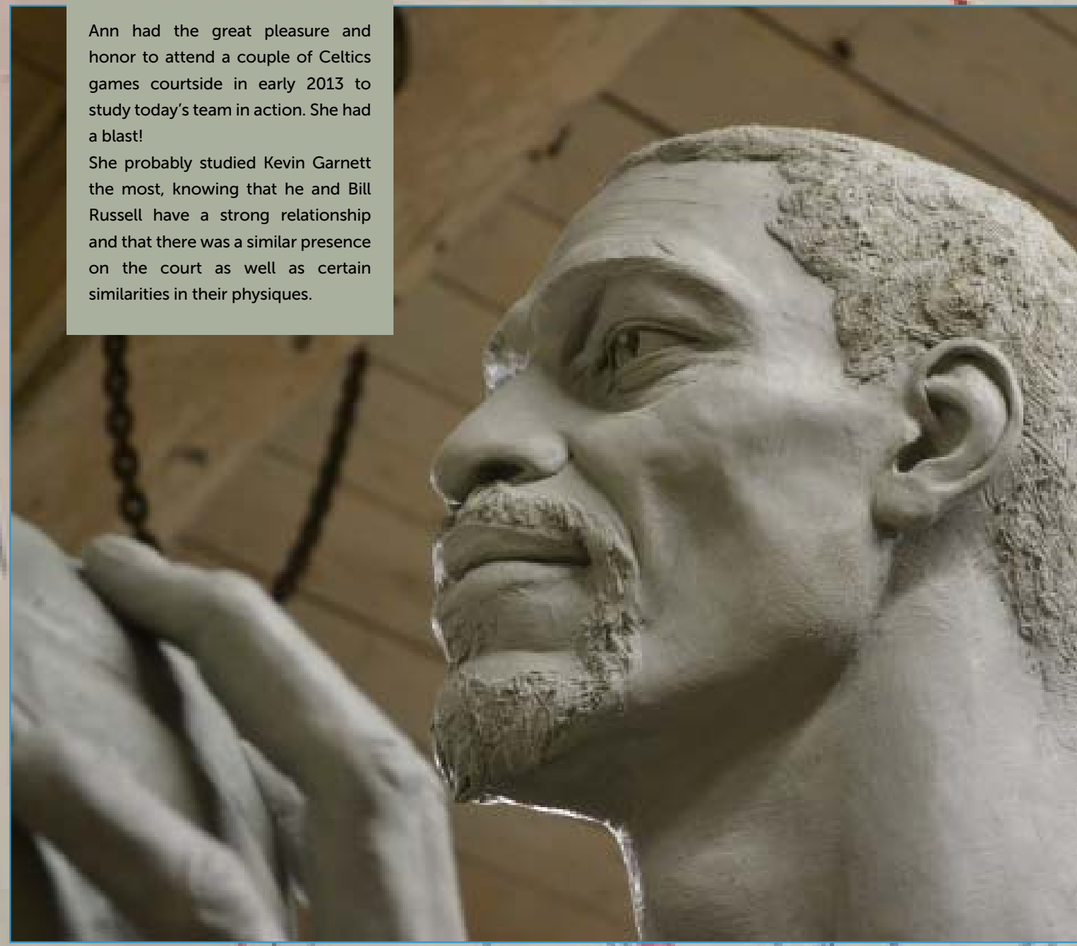
Mr. Russell is represented in his mid-thirties, when he was a player-coach for the Celtics. While he was nearly 6'10" at that time, the sculpture is actually over 7-1/2', closer to Yao Ming's size!

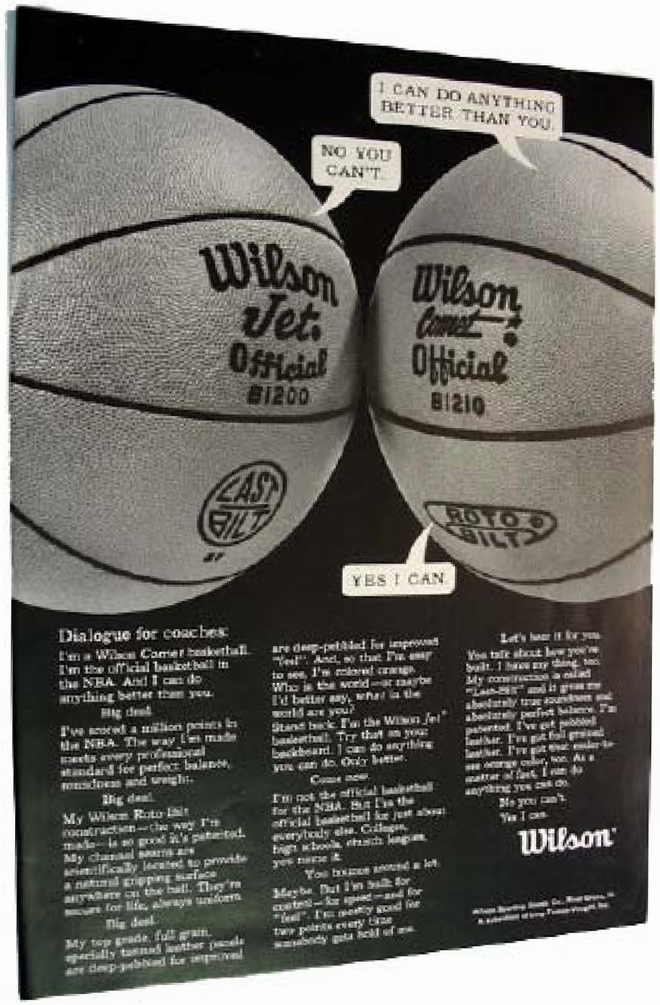


VISUAL REFERENCES

Ann had the great pleasure and honor to attend a couple of Celtics games courtside in early 2013 to study today's team in action. She had a blast!

She probably studied Kevin Garnett the most, knowing that he and Bill Russell have a strong relationship and that there was a similar presence on the court as well as certain similarities in their physiques.





THE BASKETBALL

A "Wilsonburger" is defined as a blocked shot that has been forced back into the opponent's face, forcing him to 'eat it' as it were. Bill Russell's shot-blocking lead to the invention of this term by his teammates. Spalding is now the official NBA ball.

The basketball was made separately by Ann's assistants Julia and Emily by sculpting an enlarged version of a real ball and paying close attention to the differences between the 1960's Wilson NBA ball and the current Spalding NBA ball. Julia and Emily helped a lot with this very slow work. It takes quite a bit of time to sculpt a perfect sphere!

THE BODY

Before adding clothes, Ann clearly defined underlying anatomy so that the folds fell over the surface of the body believably and in a way that enhanced areas of tension or relaxation. Attention was paid to the text and detailing on Bill Russell's #6 jersey.

FROM CLAY TO BRONZE

Cillian and Briain from Gentle Giant Moving carefully loaded sections of the sculpture into their truck for safe transportation to New England Sculpture Service in Chelsea, MA, where the sculpture was cast in bronze.

STEP ONE: MOLDMAKING

The sculpture was reassembled at the foundry, and finishing work was completed. Moldmaking began with many coats of rubber to capture an impression, followed by several layers of plaster to reinforce the rubber. Walls of shaped roofing shims were used to create parting lines so that sections of the mold could5 be taken apart.

STEP TWO:
WAX CASTING

Wax casts were made from the plaster and rubber molds and then they were refined, and a system of channels, or gates, was added to help the bronze get to wherever it needed to go in the molds.

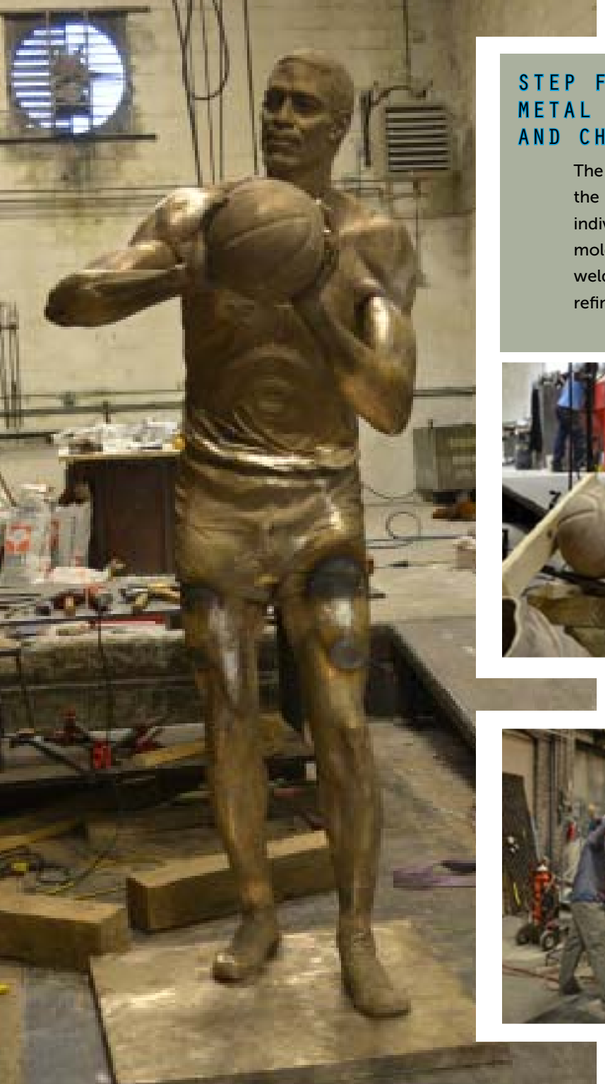
STEP THREE: CERAMIC SHELL MOLD

The wax casts were repeatedly dipped in a ceramic solution until a thick layer built up. Then these ceramic shells (or molds) were heated in a kiln until they were hardened and all the wax was melted out. This "lost wax method" of bronze casting has been used for millennia to cast objects in bronze.

Bill Russell's father was a foundry worker. He told his son, "What you want to do in your profession is go from a journeyman to an artist. And let everyone see your art." (Bill Russell, "Red and Me")

STEP FOUR: THE BRONZE POUR

The fired ceramic shells were reheated, and molten bronze at temperatures exceeding 2,000°F was then poured into cup-shaped elements of the ceramic shells. The metal takes a while to cool, especially when it's being poured at the height of summer. On some days, it was 120°F in the metal casting room when the Russell sculpture was being cast!



STEP FIVE: METAL ASSEMBLY AND CHASING

The separate pieces of the sculpture from the individual ceramic shell molds were cleaned, welded together and refined, or “chased”.

At former teammate and fellow basketball legend Tommy Heinsohn's suggestion, the Bill Russell sculpture's fingers are shown bandaged, because Russell often wound up playing with hyperextended, sprained or broken fingers.

STEP SIX: PATINA

Once the bronze was reheated with a torch, different chemicals were applied to its surface using a range of methods. A torch was used to fix the patina and achieve a stable application of color. Finally, the bronze was sealed with several coats of wax.

Left: Marjee's wall of patina swatches.

SITE WORK AT CITY HALL

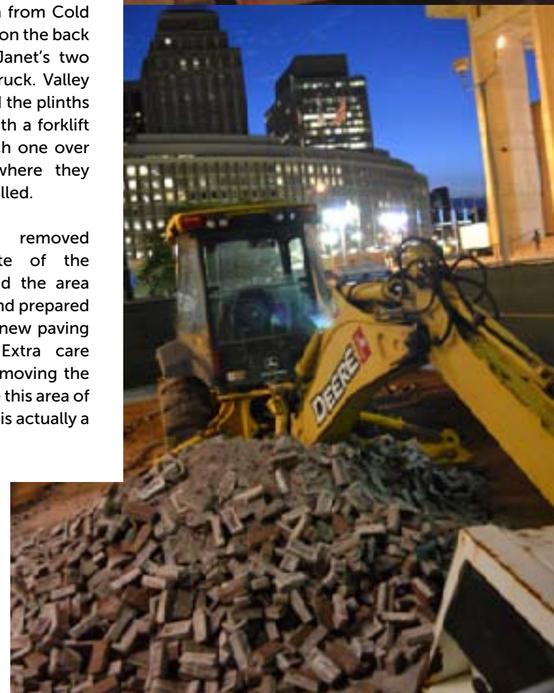
Never go out there and see what happens,
go out there and make something happen.

Mr. Russell, January 4, 2013

GRANITE AND BRICK INSTALLATION

The granite plinths and pavers were brought to City Hall Plaza from Cold Spring granite on the back of Mike and Janet's two level flatbed truck. Valley Crest removed the plinths one by one with a forklift and drove each one over to the site where they would be installed.

Bricks were removed from the site of the installation and the area was cleaned and prepared to accept the new paving and plinths. Extra care was take in removing the bricks because this area of City Hall Plaza is actually a garage roof!



The installation of the brick and granite pavers was completed with great care by Valley Crest. Each granite paver was positioned as planned and five engraved pavers were installed near the sculpture: one dedication paver, a title paver and three biographical pavers.

The Bill Russell sculpture is surrounded by three biographical pavers which read:

Bill Russell, Boston Celtics captain, redefined the game of basketball. Russell led the Celtics to an unparalleled string of eleven championships in thirteen years. His peers named him the National Basketball Association's Most Valuable Player five times.

Bill Russell is a board member of MENTOR: The National Mentoring Partnership and has championed youth mentoring in the United States for decades.

The first African American to coach in the NBA, Bill Russell is an impassioned advocate of human rights. He marched with Dr. Martin Luther King Jr. and has been a consistent advocate of equality, with a special focus on the next generation.

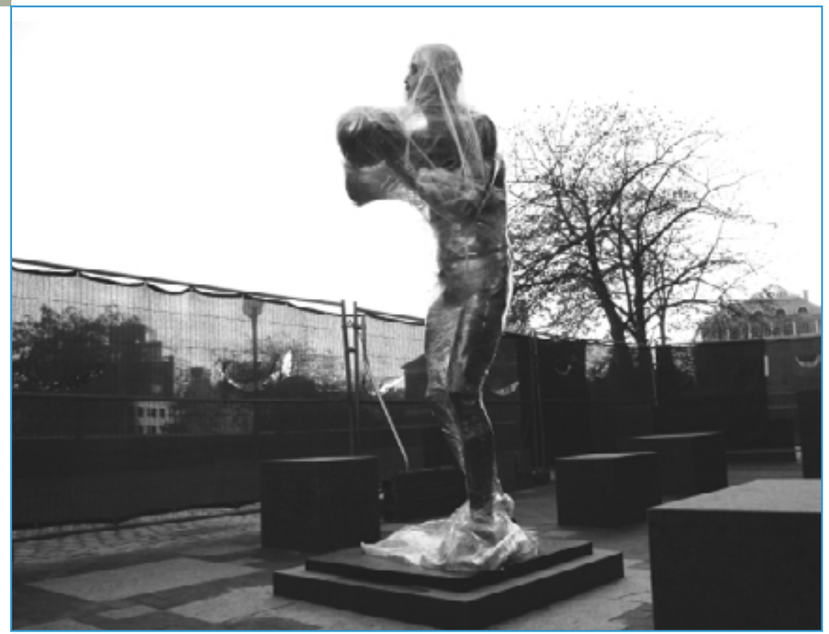
The Bill Russell Legacy Project artwork becomes a part of Boston's landscape of great monuments. Above, fom left: leaving the foundry, passing in front of the TD Garden (home to the Boston Celtics), and Augustus St. Gaudens' 54th Regiment Shaw memorial. Below: the Russell sculpture goes by the Massachusetts State House.

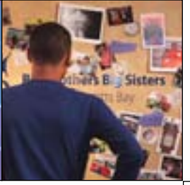
FROM THE FOUNDRY TO THE SITE

Briain is back again and this time he's brought Rooty with him to operate the crane. The Gentle Giants are moving a Giant!

Rooty and Briain and Paul and Mark from Valley Crest worked closely together to remove the Bill Russell sculpture from the truck, prepare it for installation, lift the sculpture high in the air and finally lower it down to its final home. It was another day of great teamwork.

An early morning in late October of 2013 and the Bill Russell sculpture is still under wraps. All await the unveiling on November 1st!





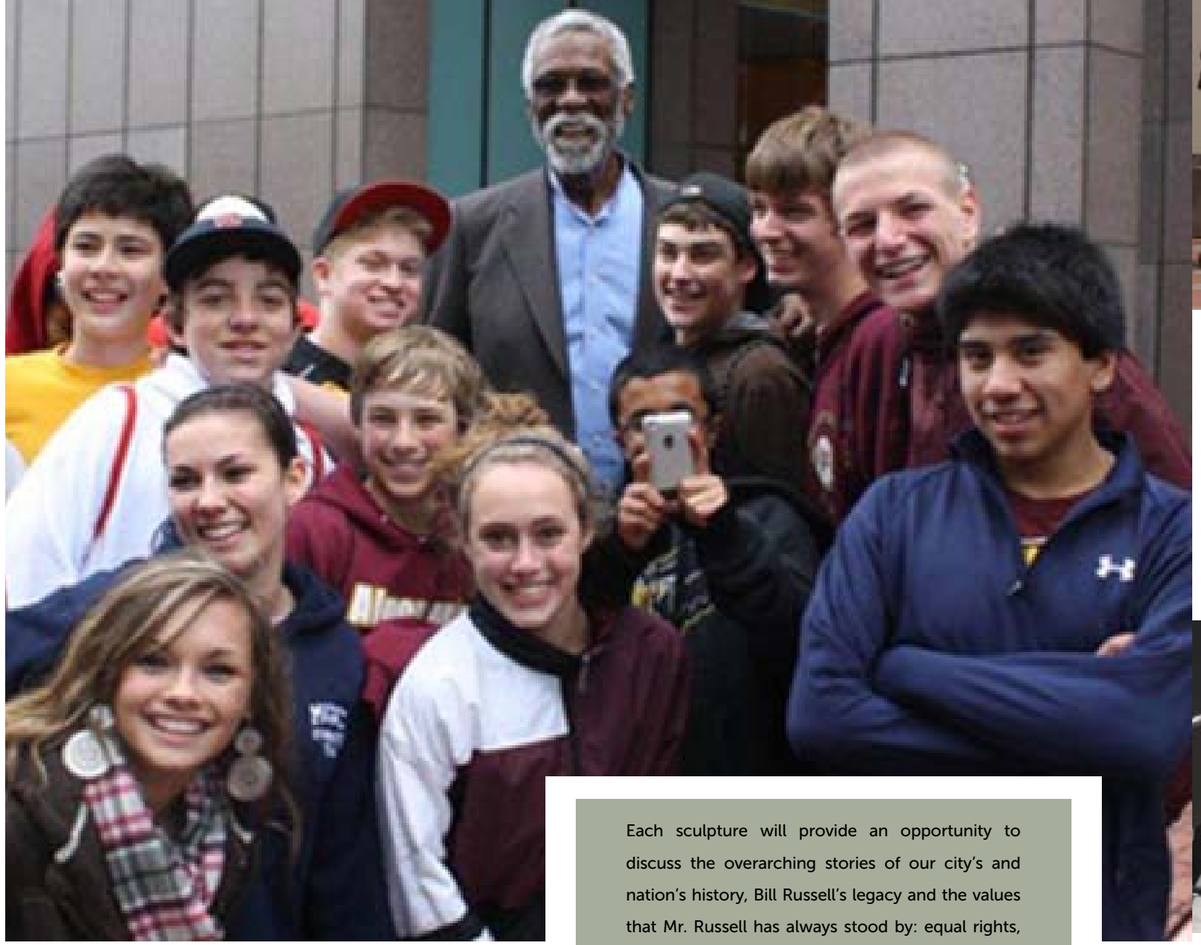
PHASE II

The Children and the Educational Mission of the Bill Russell Legacy Project

Images from Big Brothers Big Sisters of Massachusetts Bay and the Boston DREAM Program.

In a second phase of this project, sculptures of two children will be made with the help of local youths as part of a new mentorship program initiative by The Bill Russell Legacy Project Foundation which has developed a Mentoring Grant program in Mr. Russell's name that carries on his passion for mentoring children especially through programs in the city of Boston. When the group has completed the sculptures with Ann, they will be ceremonially installed on two of the current plinths.

The sculptures will embody the potential in each child to raise him-or-herself up to become a champion too.



Each sculpture will provide an opportunity to discuss the overarching stories of our city's and nation's history, Bill Russell's legacy and the values that Mr. Russell has always stood by: equal rights, education and mentorship and teamwork. This artwork will become an outdoor classroom that invites play and dialogue.

The bronze figures of children will occupy the space with Mr. Russell, especially when visitors aren't present, and will face the Russell sculpture. In the end, the sculptures will be by the children, for the children and about the children.

Images from Boston DREAM Program.

There is no such thing as other people's children. They're the next generation of Americans.

Bill Russell
January 4, 2013

Left page:
Where is here? Where is here?
6.5 x 53 x 54"
wood, resin, metal
Right, bottom:
Watchers: 3/4 lifesize, dimensions variable, ultracal and plaster for bronze

ABOUT ANN HIRSCH

Ann Hirsch is a Somerville based artist who lives in Cambridge, Massachusetts. Ann's work relies on interactive approaches to figurative sculpture that integrate architectural components and draw on both historical and contemporary practices. Her work is driven by a strong interest in "theater" as public presentation and as meaningful organization of symbol, figure and space. She collaborated with Boston-based landscape architects Pressley Associates on this project.

Ann earned a B.A. in Art History at Barnard College and Master's degrees from New York University and the New York Academy of Art where she completed her training in figurative sculpture through a fellowship in 2003. She is the recipient of numerous awards and grants. Her work can be found in private and public collections. Recent notable public collections and commissions include St. Sebastian's School in Needham, MA and Sarasota National Cemetery in Florida. She has taught sculpture at Rhode Island School of Design and Lesley University's College of Art and Design. She shows in Massachusetts and New York.

Ann is fortunate and thankful to have had so many strong mentors in the arts, beginning in high school (Sr. Eileen Casey and Mare Chitko), in undergraduate and graduate school, (Greg Wyatt, Barbara Novak, James Beck, Luise Kaish, Leonid Lerman, Bob Simon, Bob Taplin and Harvey Citron) and many more up until today. These men and women have given her more than she could ever thank them for.

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