

RICHARD DEUTSCH

Born

1953, Los Angeles, California

Education

1976, BA, University of California, Santa Cruz

Selected Awards and Honors

- 2018 Americans for the Arts (PAN) “Year in Review 2017” recognized Richard Deutsch’s project *Triumph*, Veteran Affairs Palo Alto Health Care System campus, Palo Alto, CA, for “Excellence and Innovation in Public Art” and included *Triumph* in the Top 48 Public Art Projects in the USA for 2017.
- 2014 The AIA Northern Virginia Built Environment Award, 26th Annual Design Awards, the Community Appearance Alliance of Northern Virginia for Penrose Square design and the sculpture *Echo*
- 2013 Americans for the Arts (PAN) “Year in Review 2013” recognized Richard Deutsch’s project *Echo*, Arlington, Virginia, for “Excellence and Innovation in Public Art” and included *Echo* in the Top 50 Public Art Projects in the USA for 2012
- 2010 Nominated for the American Academy of Arts and Letters Award
- 2007 Artist of the Year, Santa Cruz County Arts Commission
- 2007 Building of America Award for *Against the Day*, Chevy Chase Center, Washington, D.C.
- 1992 American Institute of Architects and Landscape Architects, East Bay, Orchid Award for *Voyage*, City Center, Oakland, California
- 1987 Visiting Sculptor, American Academy in Rome, Italy
- 1984 National Endowment for the Arts Visual Artist’s Fellowship

Selected Public Art Projects

2017 Veteran Affairs Palo Alto Health Care System campus, Palo Alto, California

Triumph is an iconic multi-component art-environment project designed to be an active part of the VA’s comprehensive holistic rehabilitation program. Located in front of the new Veteran’s Polytrauma and Blindness Rehabilitation Center, *Triumph* is experiential for both blind and severely injured veterans, their families, and visitors to the campus. *Triumph* was created to encourage gathering to enhance a sense of well-being. The art components, visible from all parts of the campus, include a symbolic, central 40-foot-tall landmark sculpture that punctuates the site while celebrating the seven active-duty federal uniformed military services: Army, Navy, Air Force, Marine Corps, Coast Guard, Public Health Service Commissioned Corps, and National Oceanic and Atmospheric Administration Commissioned Officer Corps. These various departments of the military are united, interconnected, and dedicated to working together with the goal of keeping our country safe. This central sculpture symbolizes this unity. The construction of the sculpture was inspired by historic Army Corp military bridge construction utilizing “bridge materials” of weathered steel. A granite “flag sculpture” and four interactive granite sculptures are placed throughout the site, encouraging touch and exploration by blind and injured veterans. Sculptural granite seating creates a contemplative area for gathering and repose. Design-team collaboration with landscape architect Paul Lettieri, Guzzardo Partnership. Architecture: SmithGroup JJR

2017 Alma, Office Of Chief Medical Examiner, San Francisco, CA

The sculpture, *Alma*, is inspired by the full sails of a flat-bottomed schooner built in 1891 by Fred Siemer, who named the ship after his daughter Alma. Built at his shipyard in Hunters Point, this sailing vessel is now designated as a National Historic Landmark. The artwork pays tribute to the area’s rich boat building history, while providing a symbolic identity for this rapidly developing waterfront, India Basin’s future. Commissioned by the City of San Francisco

2017 Against The Day, Kreeger Museum, Washington, DC

Against The Day is a white, red, and black granite sculptural environment that also includes five sculpted benches. The sight lines of *Against the Day* are intended to draw viewers to the northern edge of the sculpture garden, which offers long views of the museum building and nearby contemporary sculpture. The work’s abstract elements belie a humanistic subject: the circular white form, with its keyhole-like window, symbolizes curiosity; peering through it directs the eye first toward the red sculpture, an abstracted representation of the human heart, and then to the large black monolith, which symbolizes strength and wisdom. This sculptural environment can be seen from a distance, which views present as a collapsed perspective appearing to be two-dimensional. As viewers approach the site, the sculpture’s volume and positions open up into a dialog of shape, textures, and juxtaposition. Viewers physically

experience and move around the sculptures. I describe *Against the Day* as “huggable,” and museum visitors are encouraged to sit on, physically climb, and interact tactilely with the sculptures.

2016 POD, Washington County Museum of Fine Arts, Hagerstown, Maryland

Pods and seeds from Maryland’s native trees inspired this sculpture, *POD*, which serves as a symbol for new life. A white granite sculpture pays tribute to nature’s ongoing process of regeneration. Located in Hagerstown’s “crown jewel” on the lake in front of the Washington County Museum of Fine Arts, *POD* serves as the end of the Hagerstown’s Cultural Trail leading up to the museum.

2013 State Street Park, Fremont, California

As a lead member of the design team for the new city-center mid-town urban park, Deutsch designed a fully integrated artistic environment. The art components within the design of this park include two 25-foot-tall stainless steel sculptures that flank both front entries of the park, an artful granite seating throughout the park, and a stainless steel floating shade sculpture with lighting. Design-team collaboration with landscape architect Paul Lettieri, the Guzzardo Partnership; Chandra Cerrito/Art Advisors.

2013 Stanford University: Papua New Guinea Sculpture Garden

Memorial granite seating within the Papua New Guinea Sculpture Garden celebrates the life of climate-change scientist Stephen Schneider.

2012 Penrose Square, Arlington, Virginia

Nearly an acre, the public art design in Penrose Square includes an interactive water feature, shaded and lawn areas, paved areas for activity and performances, and many places to gather and play. *Echo* is a modern interpretation of Arlington’s significant contribution to the history of communication. Design-team collaboration with Don Hoover, Principal, OCULUS Landscape Architecture. Facilitated by Arlington Commission for the Arts, percent-for-art program.

2011 University of Delaware: Mentor’s Circle

Wings of Thought is a major public art project for the campus center that honors the ideals of University founder Rev. Dr. Francis Alison and celebrates the efforts and contributions of current and future scholars. Selected via a national public art competition facilitated by Jack Becker, Forecast Public Art, Minneapolis, Minnesota.

2009 Constitution Center, Washington, D.C.

Two blocks from the National Mall, *Legacy* is a sculpture for a large interior courtyard located at the site where the historic Edward Durell Stone–designed building stood before its complete redesign and renovation. Project consultant: Jeffrey Kramer, Kramer Consulting, Washington, D.C. Commissioned by David Nassif Associates, Wellesley Hills, Massachusetts. Architect: SmithGroup JJR, Washington, D.C. Landscape Architecture: Don Hoover, OCULUS Landscape Architecture, Washington, D.C.

2008 Foundry Square, San Francisco, California

Time Signature is a landmark sculpture at the major urban intersection of First and Howard streets. Stainless steel and 50 feet tall, *Time Signature* commemorates a site that has a rich industrial history of metal foundries, fundamental to the building of San Francisco. Architect: Darryl Roberson, FAIA, STUDIOS, San Francisco; Landscape architect: SWA Group, San Francisco. Commissioned by Glenborough, San Mateo, California. San Francisco’s percent-for-art/redevelopment program.

2008 Blu at Folsom, San Francisco, California

Fragments is a sculpture for a mixed-use development at 631 Folsom Street. Equally accessible from two properties, it is a large 50-foot water feature of five fragmented white marble forms. Architect: Handel Architects, San Francisco; landscape architect: Guzzardo Partnership, San Francisco. Commissioned by Folsom Ventures, LLC, San Francisco. San Francisco’s percent-for-art/redevelopment program.

2006 Farr Park and Johnston Park, Chevy Chase City Center, Maryland

This project involves art environments centered on water features for two urban plazas. Collaboration with William K. Hellmuth, AIA, Senior Principal, and Suzette Goldstein, AICP, Hellmuth, Obata+Kassabaum, P.C.; and Don Hoover, Principal, OCULUS Landscape Architecture. Art adviser: Francoise Yohalem, Bethesda, Maryland. Commissioned by the Chevy Chase Land Company. Percent-for-art/redevelopment program.

2005 Memorial Sanctuary, Temple Shir Hadash, Los Gatos, California

A serene focal point for temple congregants to remember, honor, and celebrate family, friends, and generations past. Seventy-five vertical granite monoliths, which display prayers and names of loved ones, define an outdoor “room.” A water feature brings life to the memorial’s interior, and granite seating is set throughout. The design was a collaboration with artist Larry Kirkland. Commissioned by Congregation Shir Hadash.

2000 Napa Valley Vineyard, St. Helena, California

Seven Stones is a sculpture that sits on top of the rolling hills of the famed Napa Valley, inspired by the artist’s travels in Italy, of which the countryside of the Napa Valley is so often reminiscent. “The broken columns, fragmented soaring arches, and crumbled porticoes of Italian ruins are very powerful to me as a sculptor, not only for the objects themselves, but as entire environments tangled with myth, circumstance, and imaginings.” This timeless sculpture, 20’h x 40’w x 16’d, is made of seven massive stones.

1999 Applied Materials Campus , Sunnyvale, California

Etude consists of two 15'h x 15'w X 5'd granite and bronze sculptures and a granite seating circle at the entry to Applied Materials, Inc.'s high-technology campus. Art adviser: Cathy Baum and Associates, Atherton, California. Commissioned by Carr America Realty Corporation, Washington, D.C.

1996 Stanford University: Gibbons Grove, Terman Engineering Library and Thornton Center

Sculptural environment *Axis* serves as a gathering place in Gibbons Grove. Collaboration with landscape architect Peter Walker, PWP Landscape Architecture, Berkeley, California. Commissioned by Stanford University.

1994 Oakland Museum of California, Oakland, California

Harvest, a bronze sculpture of castings of historic California farm and ranch artifacts, interprets and ties together the three main focuses of the museum—the art, ecology, and history of California. Commissioned for the museum's 25th anniversary by friends of the Oakland Museum of California.

1991 City Center, Oakland, California

Member of design team engaged to integrate art into 1111 Broadway's plazas and gardens. *Unity*, two granite sculptures; *Voyage*, a solid bronze wall relief created from massive ship propellers; nine granite benches; granite foot-path; and water feature. Architect Kevin Hart, AIA, Gensler, San Francisco, CA, and landscape architect Paul Lettieri, Guzzardo Partnership, San Francisco. Commissioned by Bramalea Pacific, Oakland, California.

Museum Collections

Kreeger Museum, Washington, D.C.

Tucson Museum of Art, Tucson, Arizona

Henry Art Gallery, University of Washington, Seattle, Washington

M.H. de Young Memorial Museum, San Francisco, California

Oakland Museum of California, Oakland, California

Renwick Gallery, Smithsonian Institution, Washington, D.C.

Museum of Art and History, Santa Cruz, California

Selected Solo Exhibitions

2014 Peninsula Museum of Art, Burlingame, California

2014 Octavia Art Gallery | Houston, Texas

2005, 01 Gerald Peters Gallery, Santa Fe, New Mexico

2002 Museum of Art and History, Santa Cruz, California

1997, 84, 79 Foster White Gallery, Seattle, Washington

1993 Oakland Museum Sculpture Court, Oakland, California

1990, 89 Allrich Gallery, San Francisco, California

1984 B.Z.Wagman Gallery, St. Louis, Missouri

Bibliography

Art in America, "Public Art '08 Review": *Richard Deutsch Time Signature, San Francisco* (Annual Guide 2009).

Blasier, Paula. *Voyage: From Ship's Propeller to Sculpture*. Oakland, CA: Bramalea Pacific, 1991.

Broadrup, Elizabeth. "Motion: Wall Relief at Port of Oakland." *Sculpture Magazine* (November/December 1990).

Burgard, Timothy Anglin. *The Art of Craft: Contemporary Works from the Saxe Collection*. Exhibition catalog. San Francisco: Fine Arts Museums of San Francisco, 1999. Boston: Bulfinch Press/Little, Brown & Co., 1999.

Clifton, Leann. "An Oakland Odyssey." *Artweek* (29 January 1992).

Fuhrman, Janice. "A Napa Family Vineyard." *California Homes Magazine* (October 2000).

Guenther, Bruce. "Richard Deutsch." Essay from 88-page exhibition catalog, *Richard Deutsch Sculpture*. California: Santa Cruz Museum of Art & History, 2001.

"Harvest." Commission for the Oakland Museum of California. *Sculpture Magazine* (July/August 1995).

Indyke, Dottie. "Grabbing Emotions." Feature article. *Sculpture Magazine* (March 2007).

Mayer, Barbara. "Dream House for a Dream Collection." *Art & Antiques* (April 2000).

Misrach, Myriam Weisang. "Ideas Beneath the Surface: Richard Deutsch." *The Museum of California*. Oakland: Museum of California, Winter 1993.

Narain, R. Kamna. "Public Art." Project for Applied Materials campus. *The Business Journal* (October 1998).

Suter, P. "Integrating Art into Development." *Urban Land Magazine* (September 1991).

RICHARD DEUTSCH STUDIO
651 Swanton View Rd., Davenport, California 95017 t. 831-427-2529 c. 831.566-1935
rd@richarddeutsch.com www.richarddeutsch.com