



STAFF REPORT

Meeting Date: October 4, 2016
To: Honorable Mayor & City Council
From: Brad Meyerowitz, Recreation Services Manager
Subject: Recommendation by City Council Fine Art Liaisons and Fine Art Commission to Purchase *Takeaway* by Tom Friedman

Attachments:

1. Picture of *Takeaway*
2. Recommended Placement of the Piece
3. Letters of Support

INTRODUCTION

The City Council Fine Art liaisons and the Fine Art Commission recommend the purchase of *Takeaway* by American artist Tom Friedman to be placed in Beverly Gardens Park, at the northwest corner of the Rodeo Drive and Santa Monica Blvd. intersection. The "all in" cost of not to exceed \$650,000 includes the commission of the artwork, shipping, transport, construction of the footing, installation, and a contingency. Funds for this project would come from the Fine Art Fund which is reserved for art related expenses.

DISCUSSION

Tom Friedman is a world renowned American artist whose work includes sculpture and graphics. His works have been internationally exhibited in galleries and museums, including solo exhibitions at the Museum of Modern Art, New York; the Fondazione Prada, Milan; Magasin 3 Stockholm Konsthall; and the Tel Aviv Museum of Art.

City Council Fine Art liaisons Krasne and Bosse recommended the acquisition of *Takeaway* at a meeting with Fine Art Commission liaisons on August 11, 2016. The Fine Art Commission voted unanimously to acquire the piece in January 2016. On June 28, 2016, the Recreation and Parks Commission, by a 3-2 vote, endorsed the location.

Takeaway is made of polished stainless steel and is 13.5 feet tall. The piece depicts a figure running with boxes balanced atop its head. The sculpture is proposed to be installed on the southwest corner of the Rodeo Drive block of Beverly Gardens Park (Rodeo Drive and Santa Monica Blvd.). The proposed location is in an existing planter, bordered on the north by the DG pathway and on the south by the sidewalk that parallels Santa Monica Blvd. It should be noted that this location does not impact the Beverly Hills Art Show, since artists are not placed in planters. The piece was reviewed by the City's

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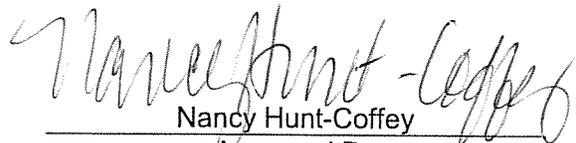
Risk Manager and there were no concerns with the piece or the proposed installation location.

FISCAL IMPACT

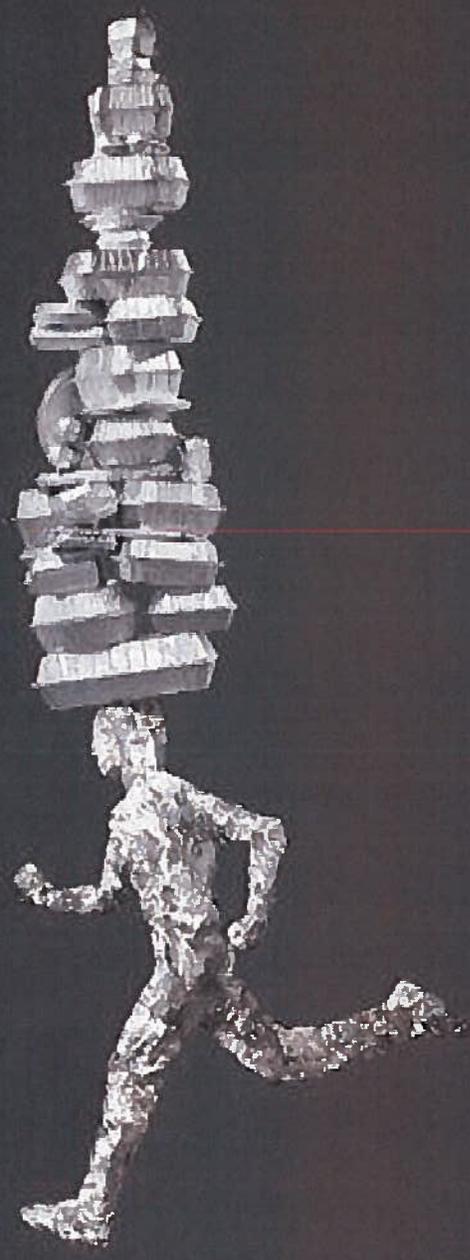
The purchase price of the piece is \$600,000. Shipping and installation, as well as a contingency, is estimated to be an additional \$50,000. These costs would be borne by the Fine Art Fund which is a restricted fund that can only be used for fine art related expenses. As of July 31, 2016 the Fine Art Fund balance was \$3,048,499.

RECOMMENDATION

The City Council Fine Art liaisons and the Fine Art Commission recommend the purchase of *Takeaway* by Tom Friedman to be installed in Beverly Gardens Park.


Nancy Hunt-Coffey
Approved By

Attachment 1



Attachment 2





Takeaway, 2016, Stainless steel, Edition 1/3, From an edition of 3 with 2 artist's proofs, 144 x 48 x 24 inches (365.76 x 121.92 x 60.96 cm)
Rendering of *Takeaway* in situ



Takeaway , 2016, Stainless steel, Edition 1/3, From an edition of 3 with 2 artist's proofs, 144 x 48 x 24 inches (365.76 x 121.92 x 60.96 cm)
Rendering of *Takeaway* in situ

Attachment 3

LACMA

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March 22, 2016

Michael Smooke
Fine Art Commissioner
City of Beverly Hills
455 North Rexford Drive
Beverly Hills, California 90210

Dear Michael:

I am pleased to write in support of the acquisition by the City of Beverly Hills of Takeaway, a major new sculpture by renowned artist Tom Friedman. Takeaway would be a striking, significant, and popular addition to the City's important collection of public sculpture.

I have known Friedman's work for some 25 years. I first saw it at Feature Gallery in New York in the early 1990s (shortly after he completed his MFA) and have been mesmerized ever since by his remarkable combination of technical mastery, uncanny use of materials, sly wit, and deep thoughtfulness. I have sought out opportunities ever since to see his art in gallery shows, private collections, and museum exhibitions--including the survey, *Tom Friedman: The Epic in the Everyday*, which I was lucky enough to see at the New Museum of Contemporary Art in New York.

Friedman's work has been exhibited across the country (from west coast to east, including Beverly Hills, San Francisco, Aspen, Chicago, and New York, among others) as well as internationally (London, Paris, Stockholm, Milan, Tel Aviv, Tokyo, and more). Friedman receives frequent coverage in important publications (both general-audience and art press) including the New York Times, Financial Times, Artforum, ARTnews, and many others. He has likewise been the subject of numerous monographic publications, and his work has been included in many books and exhibition catalogues devoted to Pop Art and various other aspects of contemporary art. His work is represented in numerous museum collections including the Museum of Modern Art and the Metropolitan Museum of Art (both in New York), the San Francisco Museum of Modern Art, and the Museum of Contemporary Art (Los Angeles), among many others.

Friedman's sculptures typically appear to be something they are not (for example, what looks like a pile of half-eaten apples is actually carefully carved and painted Styrofoam). This "visual sleight-of-hand" may on first impression seem like a one-liner, but in fact Friedman's work forces us to slow down and think about what we are actually seeing, not only in relation to our cognitive processes but also in relation to our physical existence. As New York Times critic Roberta Smith has written, Friedman in his work demonstrates "unusual clarity in the interaction of materials and thought. In fact, he connects the two."

Takeaway is from an ongoing body of work in which Friedman uses crushed aluminum foil roasting pans, tin foil, take-out containers, pie pans, and the like to create large-scale figures that he then casts in stainless steel, retaining the original materials' imprints and markings. Not only does Friedman inject magic into ordinary materials, but he then injects the magic of ordinary materials into monumental sculpture. Though at 13 feet, 8 inches, Takeaway will tower over viewers, it nonetheless retains an endearing and very human quality. In our highly mediated technological age, we can all relate to the notion of endless rushing and constant attempts to keep things in balance. Takeaway expresses all of that at the same time that it suggests an exuberant freedom and can-do attitude.

While Friedman's work is represented in museum collections in southern California, there is no example of his outdoor sculpture to be seen in the area. Takeaway will integrate perfectly with other outdoor sculptures acquired by the City through the Beverly Hills Fine Art Commission, including works by Jaume Plensa, Roxy Payne, Yayoi Kusama, Carol Bove, and Magdalena Abakanowicz. Like Friedman, many of these artists combine seriousness with humor in their work, and all retain specific references or allusions to figuration. The City of Beverly Hills has set the bar for public sculpture very high; Tom Friedman's Takeaway not only meets those high standards but will be an ideal addition to the City's collection. I urge the City to make this acquisition.

Sincerely,



Carol S. Eliel
Curator of Modern Art

April 13, 2016

Re: Tom Friedman

Fine Art Commission
City of Beverly Hills
455 North Rexford Drive
Beverly Hills, CA 90210

Dear Fine Art Commission Liaisons,

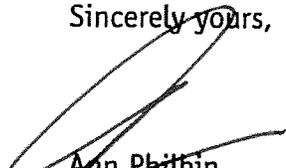
We are writing today to offer the Hammer Museum's full endorsement of your possible purchase and permanent installation of *Takeaway*, 2016 by Tom Friedman in Beverly Hills.

Over the past three decades Tom Friedman has established a distinct sculptural practice which has rightfully received significant attention and accolades. His work has been exhibited in countless galleries and museums around the world. Notably, the artist has received solo presentations at the New Museum, New York; Museum of Modern Art, New York; Fondazione Prada, Milan; Magasin 3 Stockholm Konsthall; the Tel Aviv Museum of Art, Tel Aviv; and South London Gallery, London. In addition to these gallery presentations, Friedman has gained a reputation for his outdoor sculptures. Examples of his public work are permanently installed at Brown University and the Betty and Edward Marcus Sculpture Park at The Contemporary Austin. The accomplishments speak volumes to Friedman's work and demonstrate that the Fine Art Commission's possible acquisition fits perfectly within their track record of commissioning exceptional public sculpture.

Tom Friedman's work has the uncanny ability to enchant every day, domestic materials with wonder. The piece under consideration, initially formed with disposable aluminum roasting-pans, is a superlative example. Keeping with the tradition of his previous outdoor sculptures, Friedman transforms these mundane objects into a stainless steel sculpture. The result, *Takeaway*, 2016, is a wonderful sculpture that meets the physical needs for outdoor display while maintaining an everyday aesthetic that defines the artist's practice. The subject of *Takeaway*, 2016, a figure running with an unstable, towering stack of aluminum roasting-pans, makes playful reference to the artist's choice material. Shifting viewer perception, Friedman transforms the ordinary to extraordinary and forces us to consider the world that surrounds in new ways. Fabricated with impeccable craftsmanship, Friedman's pieces resonate with all viewers.

The artist's proven success in public settings, exhibition accomplishments, and accessible visual language make him the perfect choice for your next addition to the beautiful Beverly Hills Sculpture Lawn. The whimsical subject and rigorous use of materials in *Takeaway*, 2016 epitomize the formal and thematic style that has earned Friedman's international reputation. As such, this piece would certainly highlight the public's experience of Beverly Hills while adding to the growing pedigree of your commission's growing collection of international contemporary sculpture which has become a leader in the area of public art.

Sincerely yours,



Ann Phitbin
Director



Connie Butler
Chief Curator