



**BRIAN TAYLOR**

**Redwood City Pages**

Curated by Lance M Fung



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Unveiling Dedication

**February 8, 2018**

The Fireplace Room  
Redwood City Downtown Library

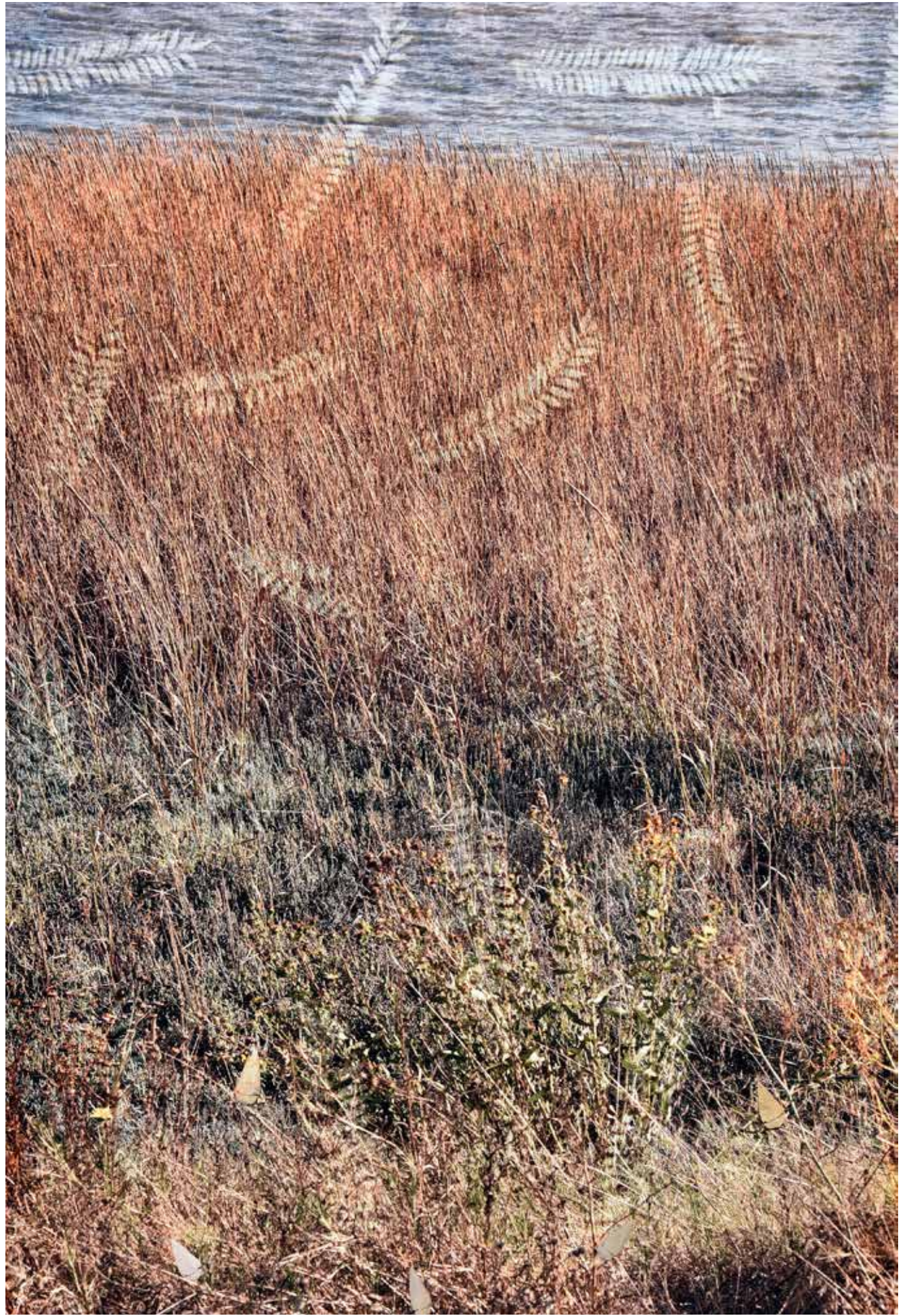
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*Redwood City Pages* was a Fung Collaboratives Project.



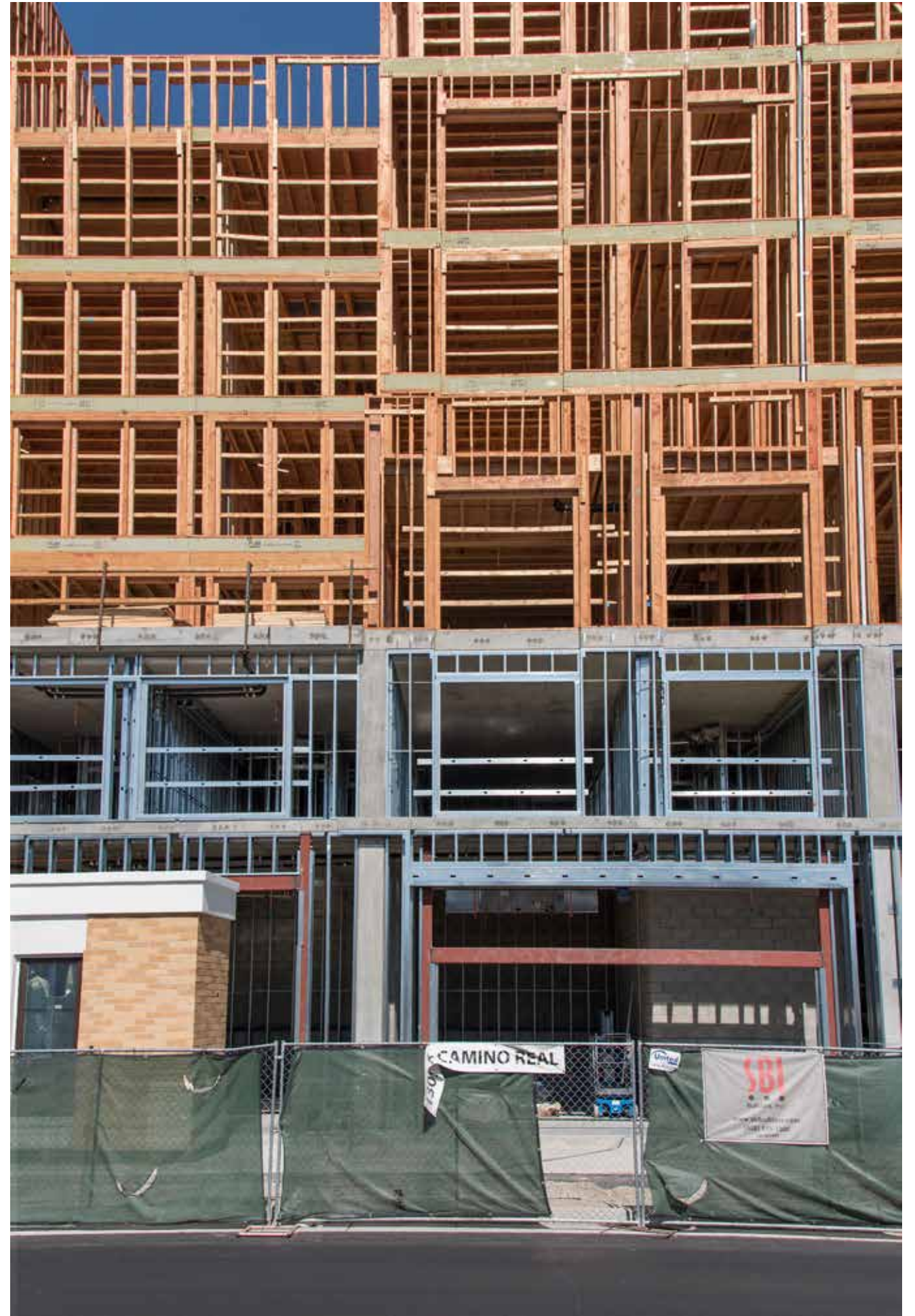




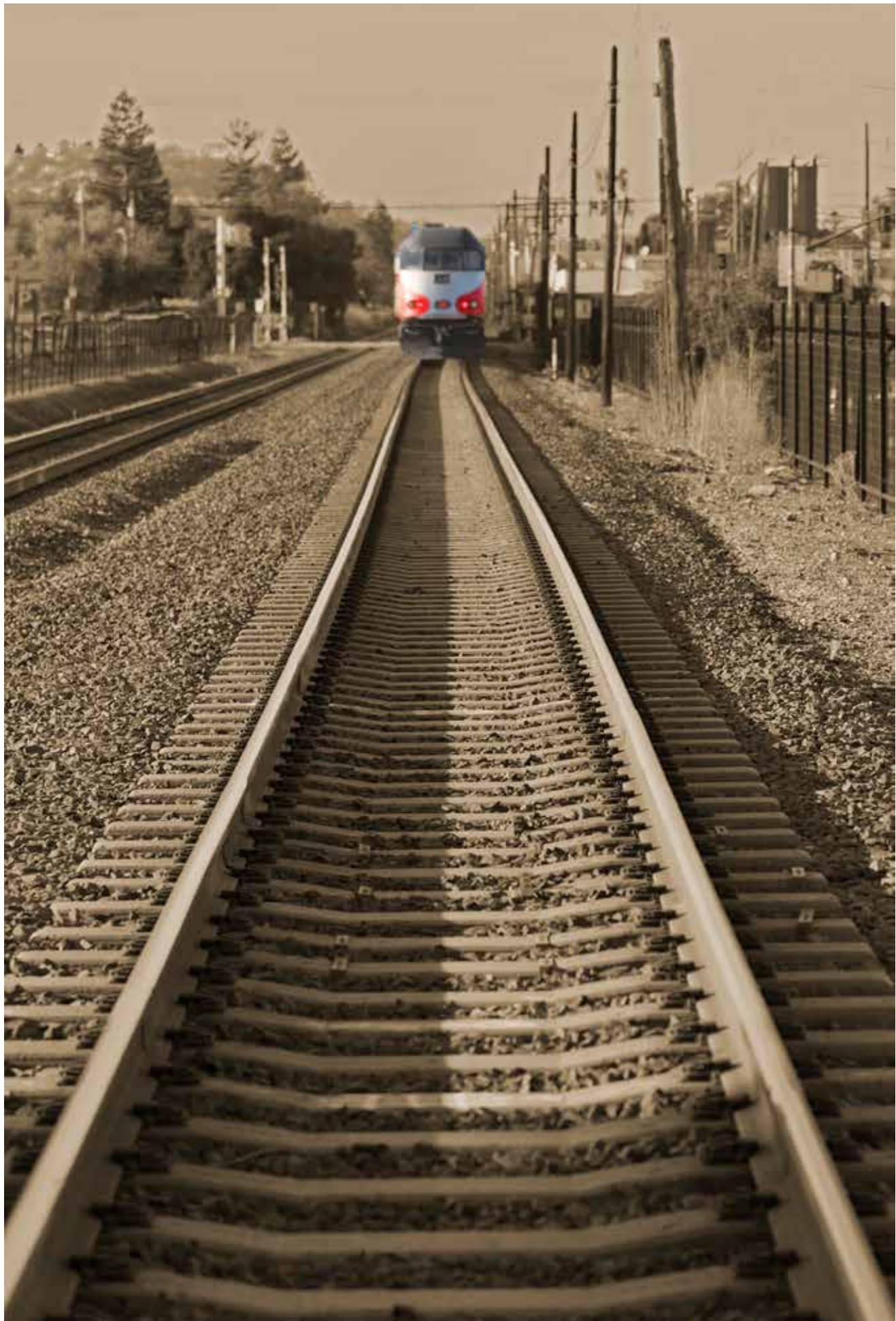




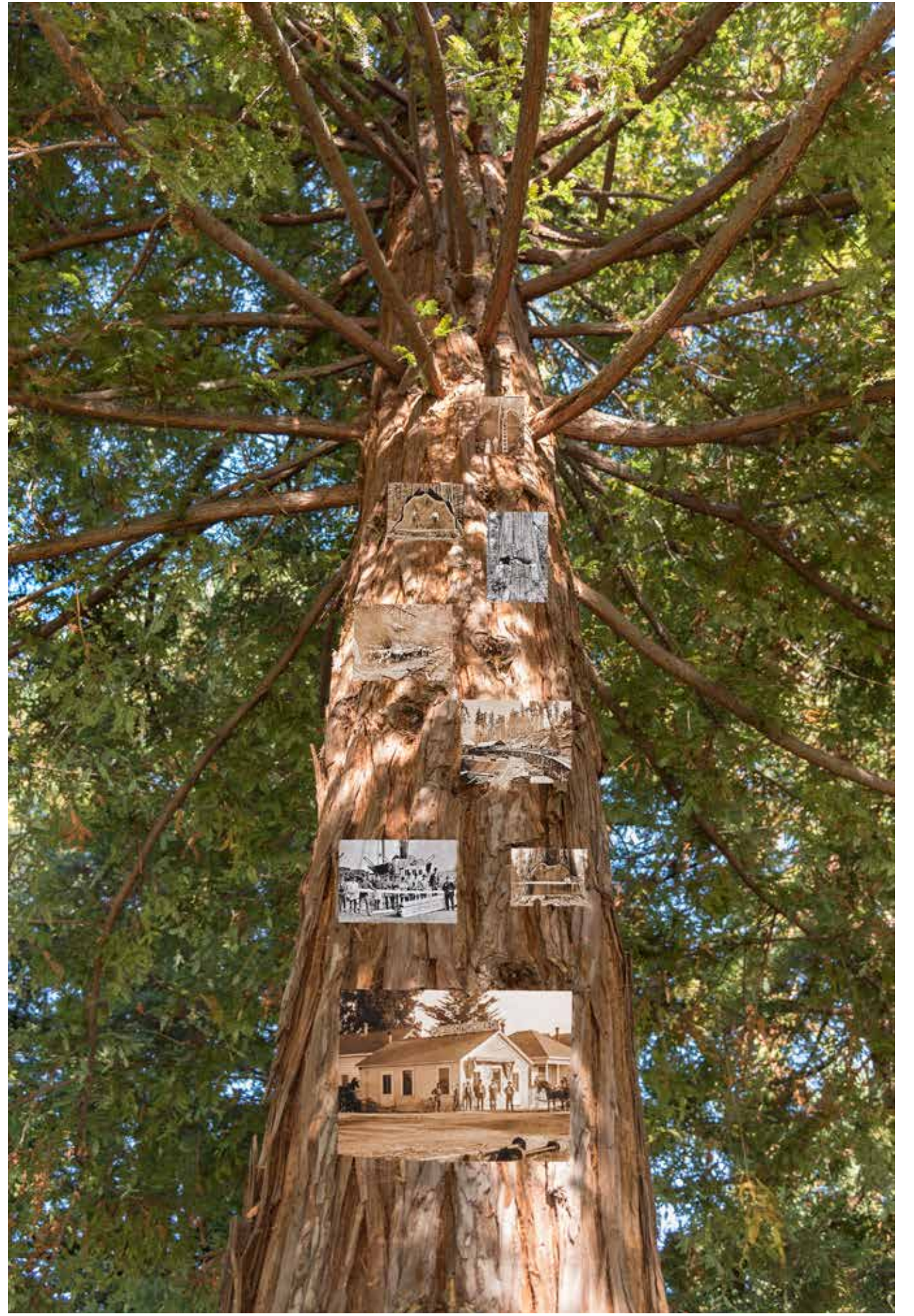


















Wigwam, Metamora Tribe No. 214 Impet. O. R. M.  
Redwood City slip of the 7<sup>th</sup> and Buck Wood G.S.D. 399  
Common Era July 7<sup>th</sup> 1890

Council fire kindled in due form by S. J. Kres  
Chiefs absent at Roll Call S. J. 1+3 S. 2<sup>nd</sup> W. 2-3+4 B.  
Records of previous Council read and approved  
Bro. P. M. Hanson reported still unable to follow the Hunt  
" Sen's Hanson " able to follow  
" M. Hanson & ...



W. M. ...  
E. G. ...  
H. Brock ...  
R. ...  
with Peterson & C. Tidal 3- ... Total 73 fathers  
& 60 mothers

Council fire quenched to be rekindled on the slip of the 11<sup>th</sup> and  
Buck Wood at the 8<sup>th</sup> ...  
Submitted in 77<sup>th</sup>  
A. H. Hanson  
C. R.

Wigwam, Metamora Tribe No. 214 Impet. O. R. M.  
Redwood City slip of the 11<sup>th</sup> and Buck Wood G.S.D. 399  
Common Era July 11<sup>th</sup> 1890

Council fire kindled in due form by P. M. Hanson  
Chiefs absent at Roll Call S. J. W. 4 B. G. W.  
Records of previous Council read & approved.  
Bro. P. M. Hanson reported still unable to follow the spirit and  
" Sen's Hanson " able to follow  
" M. Hanson & ...



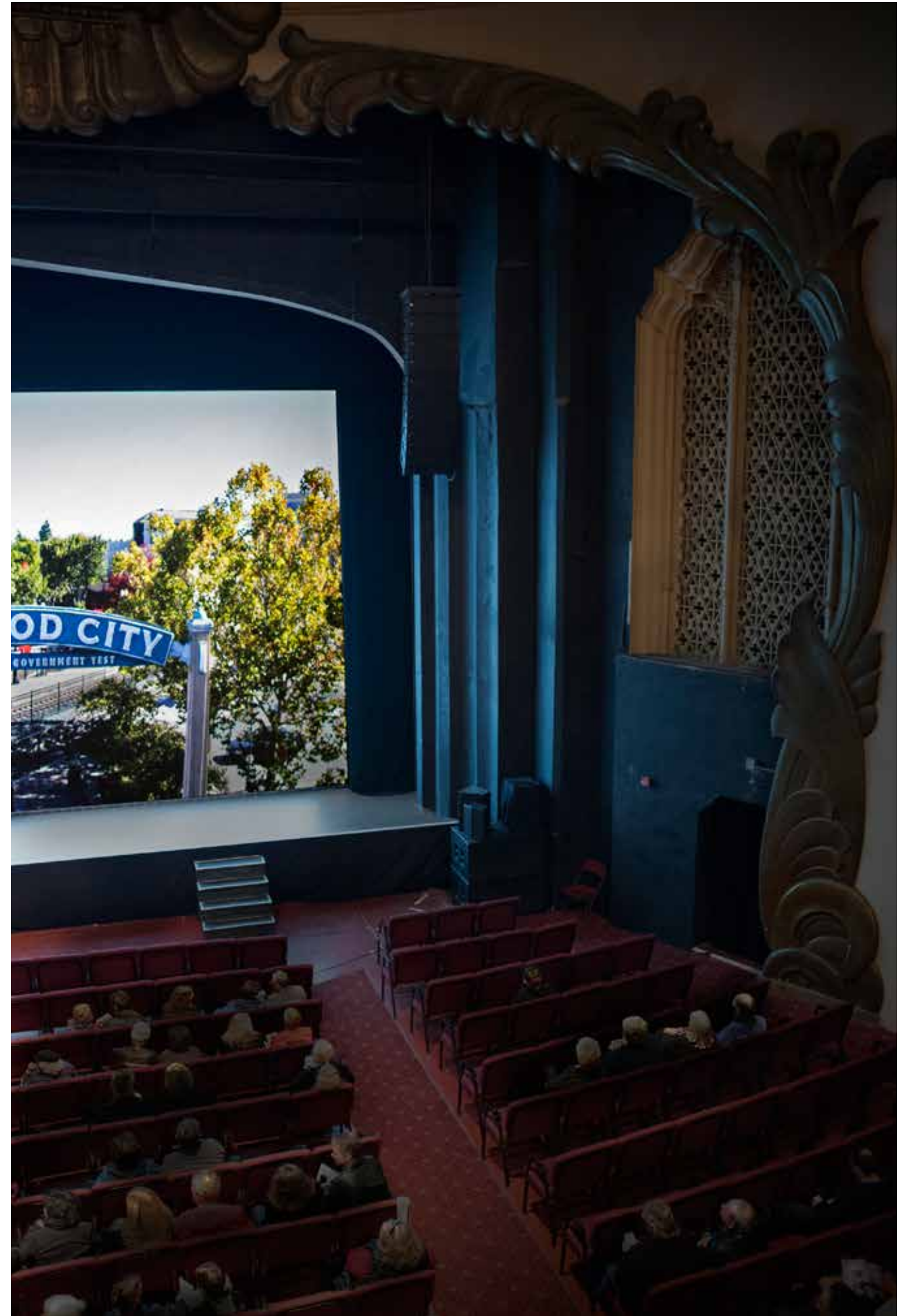
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## PANEL DESCRIPTIONS

**Front and Rear Panels 1 & 20:** Brian Taylor wanted the first and last impression of his installation to be about community and so decided to use the donated hand made papers from his workshops to be highlighted on the front panel and the donated cyanotypes for the closing panel. The metaphor for these pages is that the community is “hugging” the entire art installation.

**Panels 2 & 3:** This first diptych has arrow heads attached to the bottom of the 2 panels representing the first inhabitants of the region. The photographs are from marshlands at the Bay.

**Panels 4 & 5:** This photograph is an homage to the natural beauty of Redwood City. The artist found the Salt Flats to be particularly unique and unexpected during his year long exploration.

**Panels 6 & 7:** This Diptych is an homage to small business shops of Redwood City. The artist took photographs of every small business on El Camino and then explored beyond that initial interest to capture dozens of additional storefronts in Redwood City. He also wanted to capture a moment in time in 2017 where change is occurring in Redwood City and the entire Peninsula.

**Panels 8 & 9:** Here, the artist aims to illustrate the importance of rail system both past and present. It will certainly affect the region in the future and is why he has created two different images allowing the vanishing lines to enter and exit the large installation.

**Panels 10 & 11:** This large Redwood Tree at Red Morton Park is a true testament of survivalism and longevity just like Redwood City. Reprints of historic images taken from the city archives honors the workers of the logging industry which helped form Redwood City and brought prosperity throughout the county.

**Panels 12 & 13:** These totemic portraits, much like images of the preceding redwood trees, are meant to illustrate the joy of life and diversity that is welcome in RWC. These were taken at Día de los Muertos (Day of the dead) event at Courthouse Square on November 5, 2017.

**Panels 14 & 15:** This diptych continues to pay homage to the residents and their lives in RWC. The artist was fascinated with all of the Redwood City ledgers at the San Mateo County Museum and the Redwood City Downtown Library. Days of culling through images and text inspired him to photograph a ledger where the calligraphy and content excited him. He then took photos of dozens of Redwood City residents from the past to collage on two panels suggesting the many lives that made Redwood City who and what it is today.

**Panels 16 & 17:** Hometown Holidays 2017 was the perfect occasion for the artist to create these playful and artistic images capturing life, joy and the future of Redwood City. The bubbles ascending have a carefree sense of play which relates to the year round community activities offered by the city.

**Panels 18 & 19:** The film screening of the film commissioned for the Sesquicentennial caught the artist's eye especially as the site of the interior of the Fox Theater framed the occasion of celebration, history and community. The beloved “Climate Best” sign was on the big screen and allowed the artist a clever way to incorporate the icon in an artistic manner.





## ARTIST STATEMENT

Over the past year, I've had the pleasure of getting to know the wonderful people and places of Redwood City. I've lived in the Bay Area for decades, and never experienced a town that promoted so much community spirit and enthusiasm for events and cultural offerings for its residents. Virtually every week from spring through autumn there is music or a fun family event on Courthouse Plaza. I spent months getting acclimated with the rich personality of this town that indeed has the "best climate."

In my own art, I've always had a love for handmade books and texture mixed with photography. This public art project generously sponsored by the Redwood City Parks and Arts Foundation, afforded me the chance to create my largest, most ambitious artwork to date. There are 20 "pages" forming 10 open diptychs in this sculptural project, so each pair of images serves as an iconography for a pervasive quality of the city. I began with a diptych of open space before civilization arrived, with actual arrowheads attached to the foreground to hint that earlier people settled here even before Mexico and later White culture arrived. I also want to represent other important facets of Redwood City, such as the train that played such an important part in the city's growth, along with redwood trees and even today's development of modern buildings often taking the place of older, small businesses. This creative process was a period of growth for me, fostered by periodic meetings with a diverse committee of city representatives. It was a pleasure to hear the thoughts of long-time residents and often incorporate their insights into this project. I'm thankful for this opportunity and will always hold fond memories of my explorations in this wonderful town. The residents of Redwood City are fortunate indeed.

*Brian Taylor, January 2018*



# REDWOOD CITY PAGES

## Curatorial Statement

Lance M Fung, Curator, Fung Collaboratives

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**DISCOVERING A NEW ARTIST BRINGS JOY** to every curator and learning about Brian Taylor's expansive approach to photography created my desire to work on a project together. Taylor's photographs are significant artworks in their own right, yet the artist often embeds them into handmade book sculptures denying the viewer the pleasure of touch and discovery. It's almost painful since each and every page is strategically and suggestively "almost" on view. In fact, in a seductive manner, the artist sometimes encases his precious objects under glass making the tactile artwork further from one's grasp. In homage to the masterpieces of Anselm Kiefer's installations and book sculptures, Taylor addresses the same

concerns of **context, social conditions, and formal aesthetics.**

I still recall my first studio visit in 2016 where I felt just shy of breaking the glass vitrine in order to peek and touch one of Taylor's paginated sculptures. It is with Taylor's innate sense of humor and intellect that as all great artists do — **he controls the viewer's perimeters while providing an open-ended experience.** The multitude of interpretations for his work illustrates how the artist pushes the boundaries of what a photograph is and can be. Without judgment, the artist embraces the analogue quality of traditional photography while utilizing his other skillful methods of collage, drawing and painting.

As luck would have it, **Redwood City Parks and Arts Foundation and the Sesquicentennial Committee** were seeking commemorative projects. Over a series of conversations with Brian, we eventually decided to put a proposal together. Initially, his concept was relatively simple. Brian would spend three quarters of a year exploring Redwood City, taking photographs that would be bound into a large hand made book displayed on a table stand. As is the case with all relevant art projects, things change and evolve with new information as do the artistic goals and techniques.

In this case, Taylor wanted *Redwood City Pages* to bring people together. The project presented over **twenty-five cyanotype, paper making, and book making workshops free to the public.**

Amazing local artists were hired to help implement the summer long community engagement activity. Taylor took the challenge further and left behind his signature book-style format and leapt into a new and elliptical public art approach; one that I have not seen realized anywhere until this project. Each page evolved into single artworks: twenty to be exact. With an inventor's approach, Fung Collaboratives fabricated a new presentation structure allowing each artwork to individually hang and turn so the viewer can interact with the installation from a distance and also literally enter it to rotate the panels. The experience feels like one is entering a film reel viewing each image up close, and we can step back from the surrounding scene to gain a greater sense of the overall context.

After culling through thousands of his photographs, Brian created the twenty backdrops to eventually collage and overlay additional historic images leaving a sense of legacy and history behind. The permanent site of the downtown library also liberated the artist from creating an overly didactic or literal narrative. Rather, the artist's goal of *Redwood City Pages* is to leave a trail of breadcrumbs of the past and present for future visitors to discover, question and study. We hope that this permanent artwork provides the same sense of inclusion, community and sense of curiosity that the city parks and libraries foster. Each panel / artwork is a glimpse into Redwood City through the eyes of a trained artist inspiring both residents and visitors alike to embark on their own personal explorations through the local library, museum, public spaces, and most importantly, to physically

rediscover Redwood City on foot. **Each of us has the ability to create our own stories and add to the significant history of Redwood City, as we step forward toward our hopeful future.**

Lance M Fung, December 2017

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CYANOTYPE WORKSHOPS with Erin Ashford



26

REDWOOD CITY PAGES



PAPERMAKING WORKSHOPS with Jamila Rufaro



27

BRIAN TAYLOR



**BOOKMAKING WORKSHOPS**  
with Cathy Cakebake, Karen  
Chew and Susie Peyton



**ARTIST BIOGRAPHY**

Brian Taylor was born in Tucson, Arizona. He received his B.A. Degree in Visual Arts from the University of California at San Diego, an M.A. from Stanford University, and his M.F.A. from the University of New Mexico.

Brian is known for his innovative explorations of alternative photographic processes including mixed media, and hand made books. He has been a recipient of grants from the National Endowment for the Arts and the Polaroid Corporation. His work has been exhibited nationally and abroad in numerous solo and group shows and is included in the permanent collections of the Bibliotheque Nationale, Paris; the Victoria and Albert Museum, London; the San Francisco Museum of Modern Art; the Los Angeles County Museum of Art; and the International Museum of Photography at the George Eastman House, Rochester, NY. His work has been published in American Photographer, Photo Asia, Exploring Color Photography, Artworks, Photographic Possibilities, and Seizing the Light: A History of Photography.

Brian has taught photography workshops for institutions including the Friends of Photography, the University of California at Santa Cruz and Berkeley, Stanford University, Photo Alliance, and the Oklahoma Arts Institute. Brian was a Professor of Art and Art History in the photography program at San Jose State University for over 35 years, and served as the Chair of the Department. He is currently the Executive Director of the Center for Photographic Art in Carmel, one of America's oldest and most prestigious photography galleries.



## ADVISORY COMMITTEE

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## CREDITS

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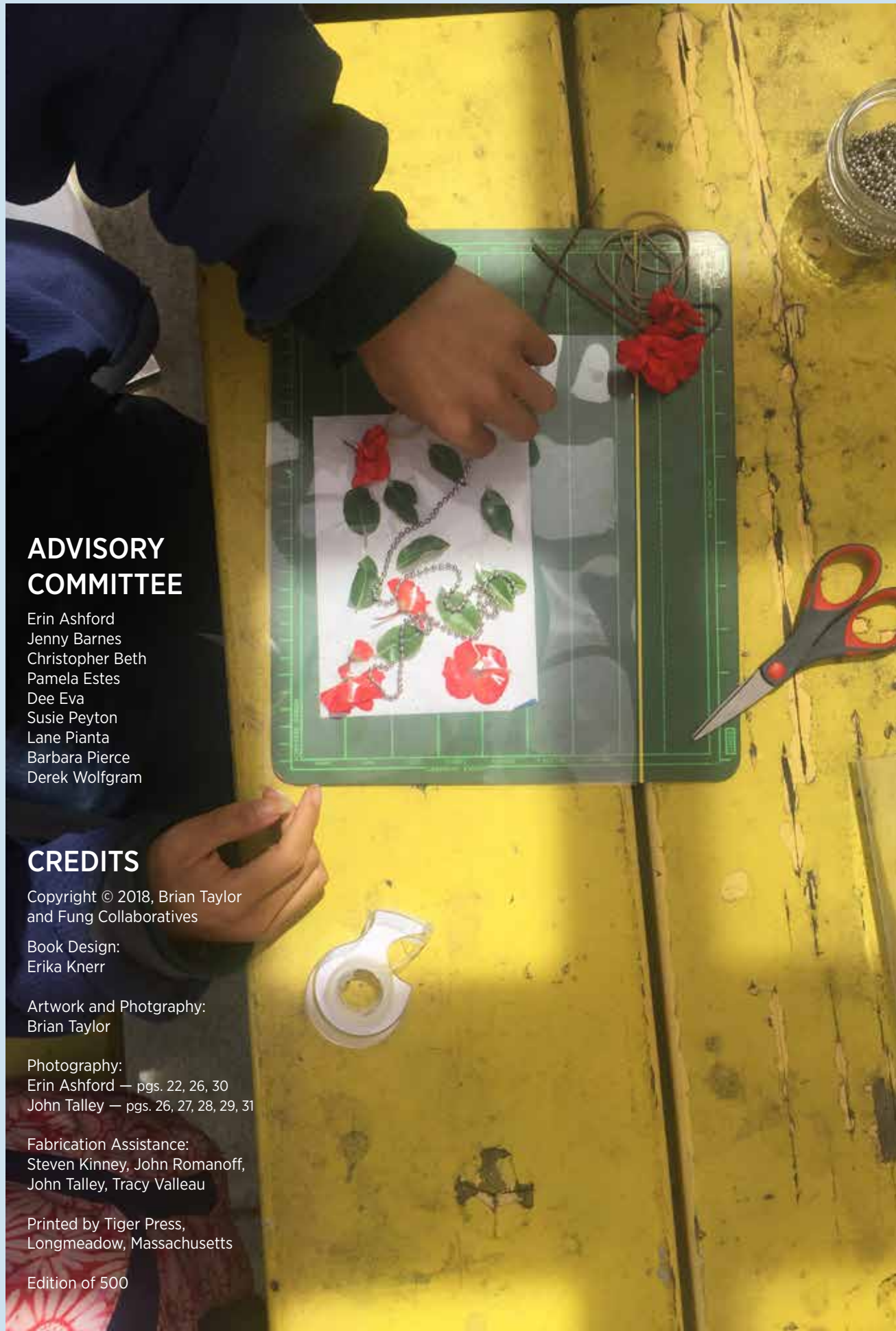
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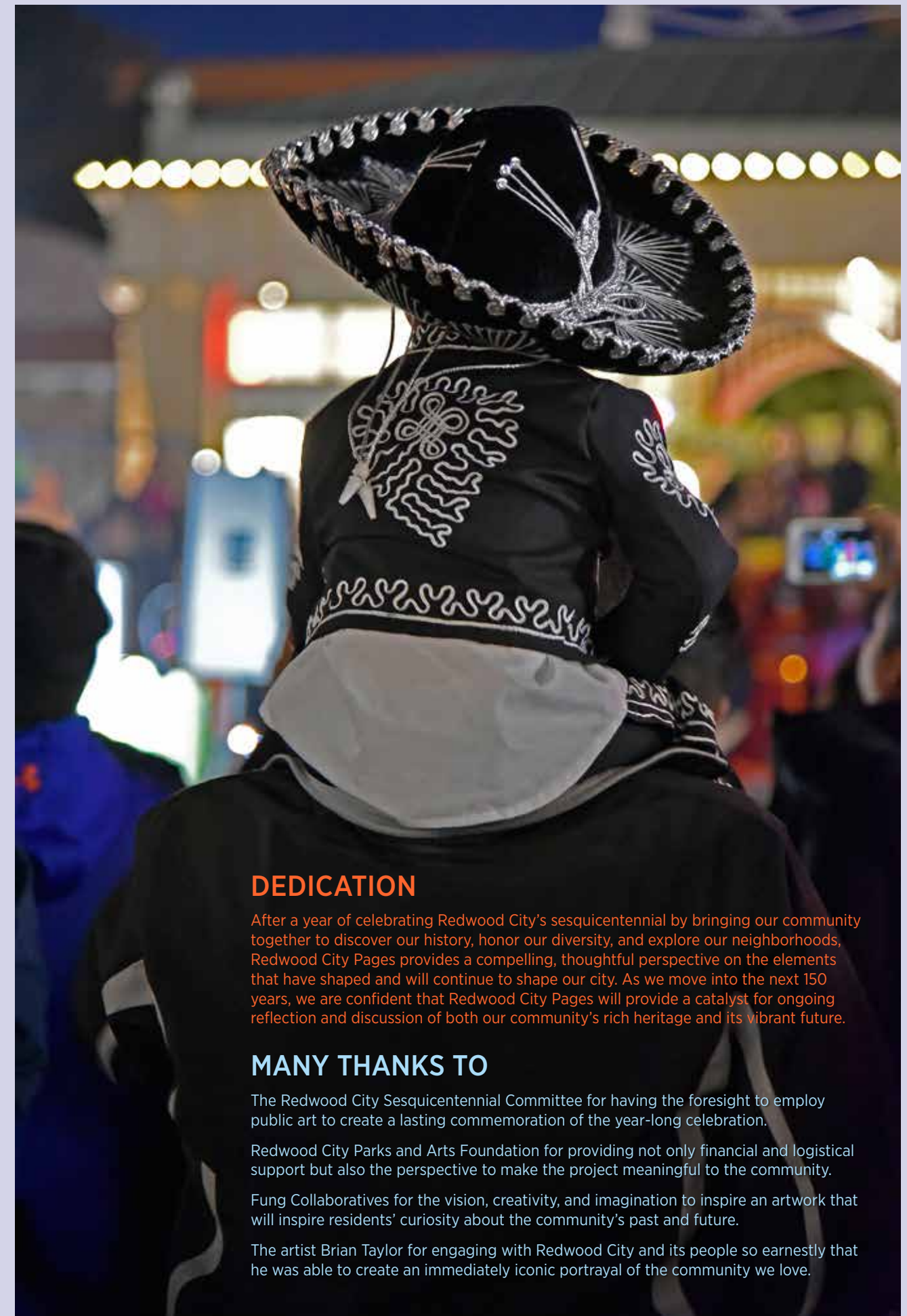
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## DEDICATION

After a year of celebrating Redwood City's sesquicentennial by bringing our community together to discover our history, honor our diversity, and explore our neighborhoods, Redwood City Pages provides a compelling, thoughtful perspective on the elements that have shaped and will continue to shape our city. As we move into the next 150 years, we are confident that Redwood City Pages will provide a catalyst for ongoing reflection and discussion of both our community's rich heritage and its vibrant future.

## MANY THANKS TO

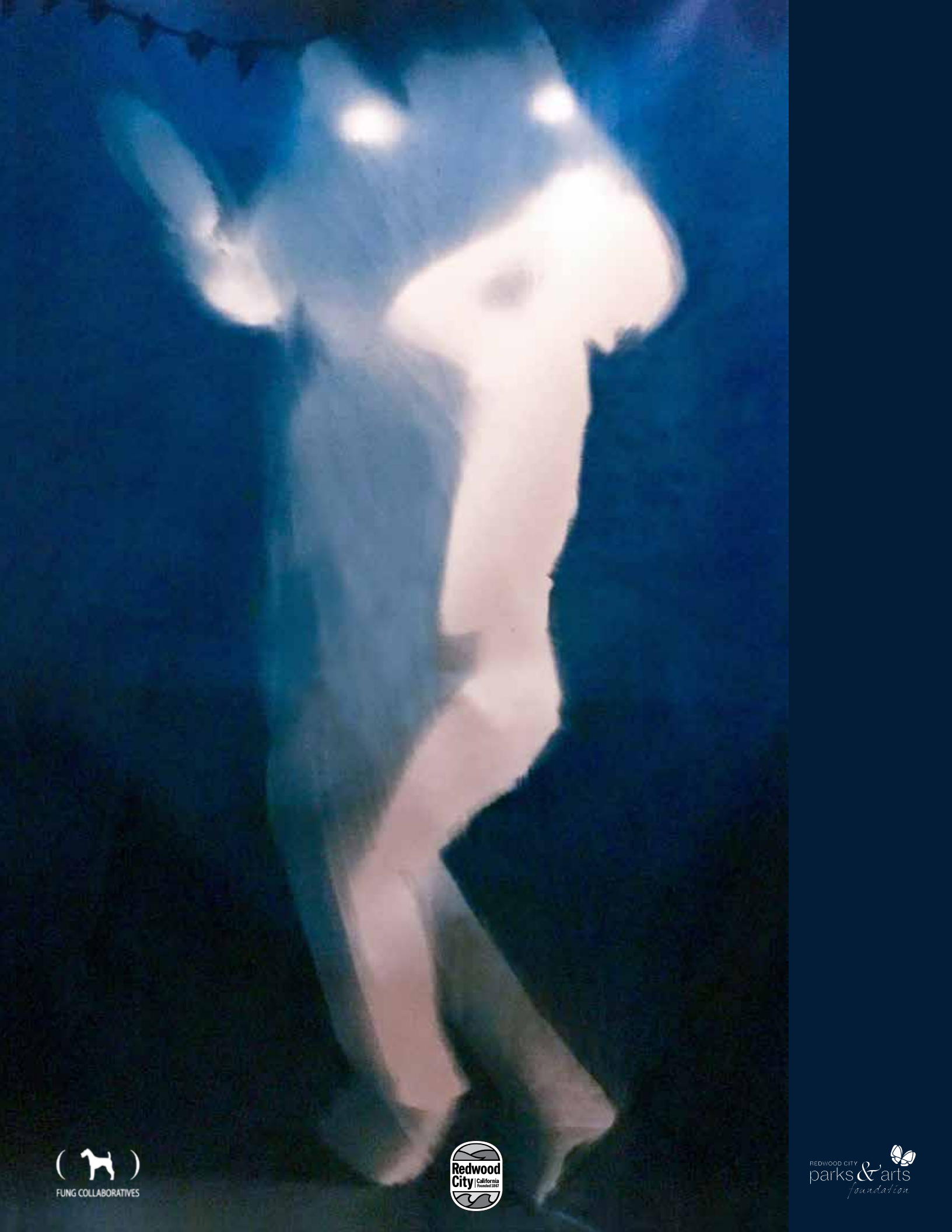
The Redwood City Sesquicentennial Committee for having the foresight to employ public art to create a lasting commemoration of the year-long celebration.

Redwood City Parks and Arts Foundation for providing not only financial and logistical support but also the perspective to make the project meaningful to the community.

Fung Collaboratives for the vision, creativity, and imagination to inspire an artwork that will inspire residents' curiosity about the community's past and future.

The artist Brian Taylor for engaging with Redwood City and its people so earnestly that he was able to create an immediately iconic portrayal of the community we love.





FUNG COLLABORATIVES



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parks & arts  
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