



FRANK BOYDEN & BRAD RUDE

FRANK BOYDEN

AND

BRAD RUDE

A COLLABORATIVE COMMISSION FOR

THE DOERNBECHER CHILDREN'S HOSPITAL,

OREGON HEALTH SCIENCES UNIVERSITY,

PORTLAND, OREGON

1995-1998



Above and right:
Big Balance,
entrance figures,
cast bronze,
life size

Opposite:
Big Balance,
view from front entrance

Cover page:
detail of *Tree of Life*,
aluminum plate, enamel paint,
16' x 8' x 2"

ACKNOWLEDGMENTS

The artists would like to thank the Donors who made it possible for so many artists to create work for this special place.

We would also like to give special thanks to those who contributed to the final success of our commission.

The Doernbecher Foundation
Zimmer Gunsul Frasca Architects
OHSU Art Committee
Regional Art & Culture Council
Hoffman Construction
Walla Walla Foundry
Pratt & Larson Tile
Elite Granite & Marble
Maranakos Rock Center
Cascadian Nursery
Rick Martin
Roberta Tryon
Wayne Tautfest
Karen Vesilik
Mike Riley





Window Frieze,
1 of 11 panels,
hand-cut aluminum plate,
enamel paint,
4' x 120'

Opposite:
Doernbecher Hospital,
main entrance

FOREWORD

by Eloise Damrosch

In 1995, a family came forward with an anonymous contribution to fund art installations throughout the Doernbecher Children's Hospital. Their belief that "art has the power to heal and give meaning to life and death" led to their vision of "making the new children's hospital a lively, joyful and welcoming place through art." This simple and beautiful vision became the foundation upon which to build the hospital's art program. It was a program of enormous scope, which involved not just the artists themselves but demanded detailed interaction among artists, architects, planners, craftsmen, technicians, and the general staff of the hospital. Everyone involved in the building of Doernbecher Children's Hospital gave of themselves completely, and ultimately made this a remarkable place for patients, their families, and caregivers, as well as for the imagination.

Portland's Regional Arts & Culture Council was hired to manage the hospital's art program. A nationwide "Call to Artists" brought over 500 applications. Out of these applications, the Doernbecher Art Committee chose seven artists and artist teams to produce work to be integrated into meaningful spaces throughout the hospital. Of those seven, nationally acclaimed artists Frank Boyden and Brad Rude were selected to produce a series of collaborative works for three ambitious spaces in the hospital. It is indeed a pleasure to present their work.



Window Frieze,
2 of 11 panels,
hand-cut aluminum plate,
enamel paint,
4' x 120'

DOERNBECHER PROJECT

By Eloise Damrosch

Frank Boyden and Brad Rude collaborated together for the first time to create a unique environment for the front entrance, vestibule, and main lobby of the Doernbecher Children's Hospital. Everyone involved with Doernbecher's design recognized the importance of the entry experience for first time and repeat visitors alike. The experience of entering a hospital is often accompanied by complex sets of anxieties and fears for oneself or for loved ones. Frank and Brad proposed a series of works designed to transport visitors of all ages into a world beyond immediate fears and concerns - a world of poetic juxtapositions revolving around the color blue and the ancient healing properties of lapis lazuli. The works that they created metaphorically address concerns of healing, family, the environment, and the tenuous balance of our lives. Each piece presents a mystery, suggests playfulness and humor, and asks questions. Several encourage direct interaction, so that the viewer becomes participant. The front entrance, vestibule, and main lobby are architecturally cohesive, just as the multiple works created by Frank Boyden and Brad Rude reverberate thematically to create a remarkable coherence of experience through these three spaces.

FRONT ENTRANCE

The welcoming party to Doernbecher is a playful family of bronze animals. On one side of the entrance, one finds a balance of animals: a goat stands with its front legs upon a crate; upon the goat's back rides a cat; and the cat's tail, which is fantastically long, curls up above its head to frame a rabbit perching joyously upon the cat. All three animals are engaged in a mysterious interaction with a bowl of blue stones balanced on top of a boulder full of fossils. On the other side of the entrance stands a dog balancing blue stones

upon its nose, as if offering them to visitors or patients. The tactile surfaces of the animals invite people to run their fingers across them. The skins of these familiar and friendly animals are covered with maps, drawings, and symbols so that the animals become a microcosm of a much greater world. This piece offers visitors a chance to pause with each other before entering the hospital and sets the tone for experiencing the art within.

VESTIBULE

Here Frank and Brad metaphorically represent Doernbecher Children's Hospital as a safe haven, a place for healing and caring, a place where families come together for mutual support and strength. Black granite from Africa and blue granite from Brazil form a nine foot diameter ring in the vestibule floor. In the center of this ring rests a water-worn glacial erratic stone from Northern Canada. A meteor from West Africa nestles in one of the craters of this stone. Within the ring of black granite are inscribed the words from Kim Stafford's poem, "Young friend, be home here, be healed, be well, be with us all, young friend." Beyond this ring of words are numerous footprints of bears, herons, dogs, dinosaurs, and a human mother and child. It is as if all of them have come to read the poem and view the strange stone and meteor. Under the stone, well within a child's view, safely rest a frog and turtle. As the footprints suggest, this is a piece about travel and the diverse ways of arriving at a safe and calm place. The materials also reflect these concerns. Each of the stones has been involved in a special type of travel: glacial erratics are stones caught in glaciers during the ice ages and are often found thousands of miles from their source; the meteorite survived its miraculous journey from the stars to earth. The artists said, "We felt it was important to

produce a piece which could carry peoples' wishes. It was a wonderful surprise that just days after its installation people began to leave objects of their own in the craters of the glacial erratic. They left things like arrowheads, shells, and special stones. It is a great joy for us to think of the piece growing and changing with the different inhabitants of the hospital."

MAIN LOBBY

The lobby is a celebration of flora and fauna, the physical landscape and that of fairy tales, the mundane, the surreal, and the absurd. It houses five separate projects: an altar for flowers, an interactive peepshow, a 120 foot painting on cut out aluminum panels, a series of six oversized bronze delectables, a fireplace and the *Tree of Life*, from which wings a flock of brightly painted birds.

Upon entering the main lobby, the visitor's eyes immediately gravitate to an inset wall of deep, vibrant blue tile. In front of this wall rests a native granite stone on top of which sits a bronze vase inscribed with a drawing of a heron. On one level, this piece functions as an altar for flowers. On another the blue rectangle can be perceived as a window opening into deep sky or an opening in a landscape looking into water. Enhancing this effect, the artists have painted areas of the granite slab blue. Thus they have connected the stone to the wall and suggested that water might be trickling down its surface.

Close by and in contrast to the brilliant blue wall stands a plain cabinet. It is a cabinet for the curious. On closer inspection one finds small windows in polished bronze plates and dials that spin suggesting a piece of nautical equipment. Looking through these viewing windows, set at a child's eye level, one comes face to face with two magical landscapes illuminated by black lights: a mysteriously



Window Frieze,
3 of 11 panels,
hand-cut aluminum plate,
enamel paint,
4' x 120'

Opposite:
View of vestibule sculpture
and main lobby entrance

glowing rock and forest of brilliant blue feathers.

Animals of all sorts cavort through a colorful lushly painted frieze stretching 120 feet across the lobby windows. Here the artists humorously challenge the literal reading of nature by playing with scale and color: huge frogs leap at the moon; a rhinoceros and a rhinoceros beetle of the same size confront each other as they inspect a blue stone resting on top of a mountain; monkeys play with eggplants and pick up blue stones with their toes; salmon spawn about a huge stone; geese materialize from a cosmic void.

Set in the windows which overlook Portland and its surrounding hills, this piece changes radically from day to night- an experience which enforces its dreamlike quality. During certain times of day, the sun shines through the window causing not only the shadows of the cut out animals to dance across the floor and furniture, but also the frieze to stand somewhat silhouetted against the sky. By night, the colors become radiant and the darkness outside hides the surrounding structures and frames the painting.

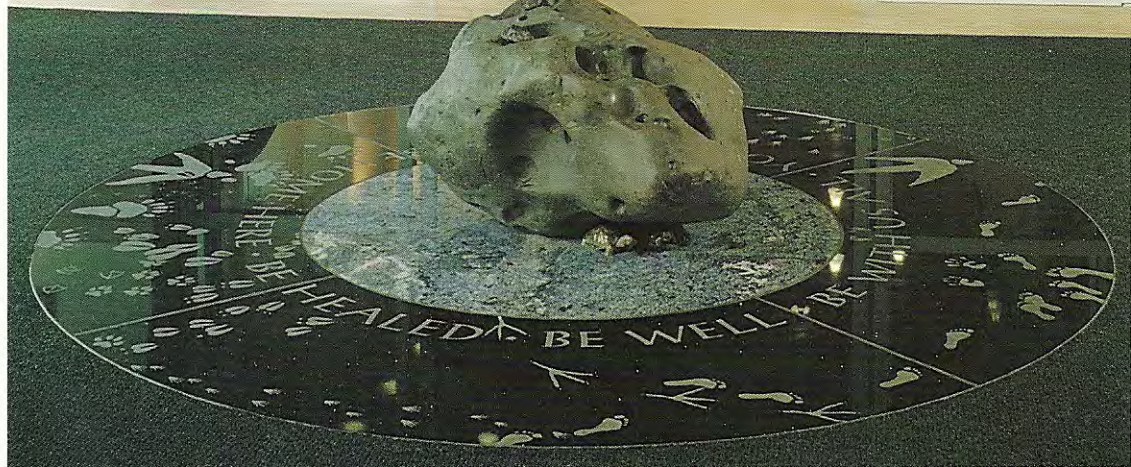
A set of very large, colorful and touchable bronze delectables (a pear, strawberry, peanut, apple, pepper, and giant egg supported by blue stones) form armrests for benches along the windows below the frieze. Their scale creates a surprise encounter for

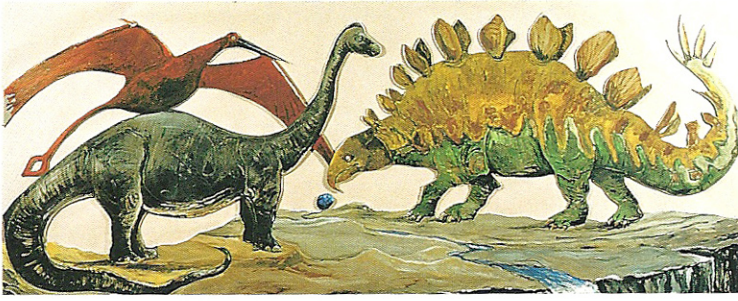
those who sit next to them. They become like friends.

350 million year old fossil marble from Morocco lines the fireplace wall, reminding us that the world is very old and our place in it fleeting and to be cherished. From the ancient black and silver-white fossil lintel of the fireplace, a tree of life made of cut out aluminum rises 10 feet up the wall. The structure of the tree suggests Doernbecher's support to all who come there. Like the numerous patients who come to be healed at the hospital, many colorful birds rest in the polished branches of the *Tree of Life*, haloed by shimmering blue leaves. Departing from the top of the tree fly hundreds of birds, rendered with both realism and fantasy. They swirl through the lobby and out toward the hospital doors to their life outside.

Wherever possible, the artists made conscious decisions to work in tactile ways. From the shaping, molding, scraping and drawing on the animals at the front entrance to the evident brushstrokes and rich paint surfaces of the frieze, the work reveals that it was made by hand. The artists have created a magical place, full of surprise, joy, beauty, hope, and respect for the natural world and our place in it. They have responded to the donor's vision of a hospital where art participates in the healing process; where the full range of human experience is accepted and expressed. The artwork has brought tears, squeals of delight, and expressions of awe. Frank Boyden and Brad Rude's hands have made this work; their hearts and thoughts have given it layers of meaning for people to explore and in which to find escape, comfort and delight.

Eloise Damrosch is Public Art Director for the Regional Arts & Culture Council in Portland, Oregon.





Window Frieze,
4 of 11 panels,
hand-cut aluminum plate,
enamel paint,
4' x 120'

Right:
Blue Altar for flowers,
hand glazed tile, native granite, cast
bronze, paint and patina,
10' x 6' x 3'

Opposite:
Resting,
vestibule sculpture, black galaxy
granite, blue bahia granite, glacial
erratic boulder, meteorite, cast bronze
and stainless steel,
21" x 9'





Window Frieze,
7 of 11 panels,
hand-cut aluminum plate,
enamel paint,
4' x 120'

Below:
View of lobby looking east

Opposite:
Morning light shining through
aluminum frieze





Window Frieze,
8 of 11 panels,
hand-cut aluminum plate,
enamel paint,
4' x 120'

Right:
Lobby Bench Sculpture:
Strawberry, Egg, Pepper,
Apple, Peanut, Pear,
cast bronze with enamel paint
and patina, black walnut,
approx. 18" x 16" x 16" each

