

Pork & Mead

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Mark Reigelman Words | Sid Cocain

Mark Reigelman is a young artist originally from Cleveland, now based in New York. He has the unique ability to recognize and exploit the artistic potential in everyday objects and spaces. His work often provides answers for questions most of us never know to ask.

His recent is an program of breaking habits, which is ironically appropriate given his aptitude for creating art that challenges preconceived notions of public spaces.

Reigelman has worked on projects across the United States, with a particular devotion to his hometown of Cleveland. His work has been critically recognized for its deceptively simple ideas that engage and activate the public. His *White Cloud* installation highlights his ability to repurpose public spaces using form, color and concept. Inspired by the E.K. Cox painting of the same name, nearly 100 white weather balloons—each 2 feet in diameter—swooped in front of the Cleveland Museum of Art's neoclassical facade, dotted with diaphanous patterns of light projected from below. *American* for the Arts recognized *White Cloud* as one of the Top 50 art installations in the United States in 2010.

Mark has a background in fine art and industrial design. The tension between the two disciplines is fused throughout his work. His approach to public art is always site-specific and involves meticulous research and analysis.

"When creating site-specific works I spend a great deal of time understanding a particular site. Its history, demographics and surrounding environment greatly

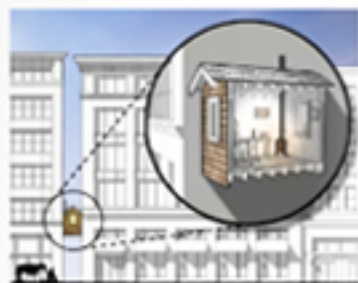
influence the direction of each installation. Ultimately, my work is integrated into the urban landscape and incorporated into daily life."

Reigelman's installation, *Stair Squares*, is exemplary of his commitment to the culture and patterns of use at each site. This work responded precisely to how people use the space while pushing the boundaries between art and furniture. Six colorful blue table-like objects were introduced strategically onto the stairs of the Brooklyn Borough Hall. They provided a striking visual contrast to the formality of the building, while being a functional asset to those who frequently sit, stand or passed the time in the vicinity.

"It is important for Public Art to generate conversations rather than make statements. My work creates and continues a dialogue with its audience and environment."

Reigelman has projects underway in San Jose and Cleveland and is currently finalizing an installation in San Francisco called *Manifest Destiny*, a creative set inspired and named after his collaboration with San Francisco artist, Jessy Chapman. The installation celebrates the legions of moving West and building a homeland despite daunting circumstances. Small, traditional cabins will be constructed and given the aesthetic of a real, livable space. The cabins will represent the origins of the frontier days while challenging the notion of the west as "uninhabited."

Impression of an alleyway cabin *Manifest Destiny*?
"I have worked on a variety of projects and installations



Manifest Destiny? has been the most technically challenging by far."

Impression of a hotel cabin *Manifest Destiny*?

While Reigelman has been recognized internationally for his work, he still considers himself an emerging artist. He hopes his work can reach a wider audience and continues to strive for larger and more visible commissions while remaining dedicated to the local communities, which have formed the foundation of his practice. It is perhaps early in his career to be talking about getting the scoop on *Time Magazine*, but with his innovative and interactive approach to site-specific design, dedication to working in the public sphere, and enthusiasm for practical and socially responsible solutions, it is safe to say that Mark Reigelman is in line to inherit the public art spotlight.

