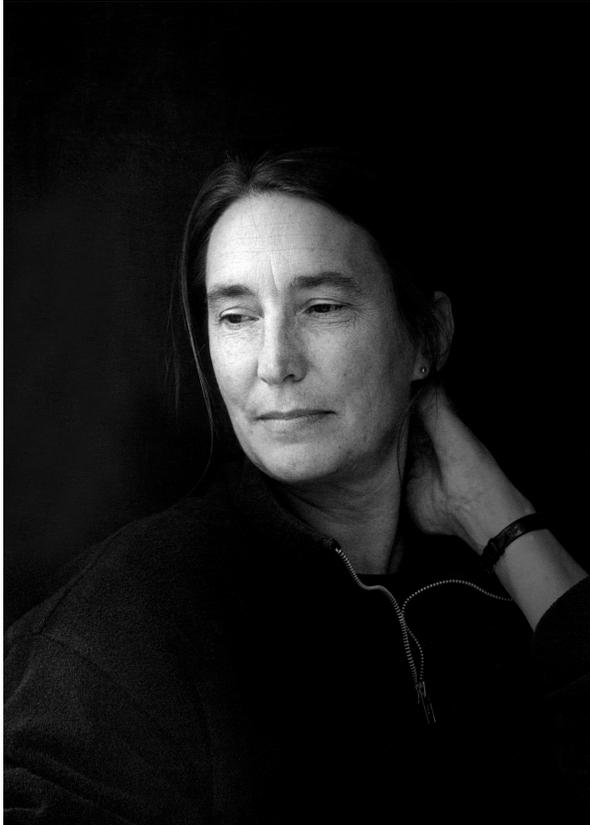




COMCAST TECHNOLOGY CENTER

1800 ARCH STREET, PHILADELPHIA



Portrait of Jenny Holzer
Photo: Nanda LanFranco

Jenny Holzer

For more than 40 years, Jenny Holzer has presented her astringent ideas, arguments, and sorrows in public places and international exhibitions, including 7 World Trade Center, the Venice Biennale, the Guggenheim Museums in New York and Bilbao, the Whitney Museum of American Art, and the Louvre Abu Dhabi. Her medium – whether formulated as a T-shirt, a plaque, or an LED sign – is writing, and the public dimension is integral to the delivery of her work. Starting in the 1970s with the New York City posters and continuing through her recent light projections on landscape and architecture, her practice has rivaled ignorance and violence with humor, kindness, and courage. Holzer received the Leone d'Oro at the Venice Biennale in 1990, the World Economic Forum's Crystal Award in 1996, and the Barnard Medal of Distinction in 2011. She holds honorary degrees from Williams College, the Rhode Island School of Design, The New School, and Smith College. She lives and works in New York.

For Philadelphia, 2018

9 ceiling-mounted LED displays

Jenny Holzer presents writing by poets, architects, visionaries, and children as a site-specific installation of nine electronic displays built for the Winter Garden ceiling of the Comcast Technology Center. Holzer proposed an artwork to echo the spirit, history, and diversity of Philadelphia and beyond by drawing content from resident and international writers, from archives, and from contributions by local students. Now text flows across the electronics in a range of colors and effects to mirror and amplify the voices represented on the art. The electronics span the Center between 18th and 19th Streets, providing multiple viewing points from the Winter Garden and the escalators, as well as from the street through Foster+Partners' transparent architecture. At night, the Center's glass walls offer seemingly infinite reflections of the artwork. The content is to be updated periodically to provide Comcast visitors, employees, and the Philadelphia community with text from all over the city and the world.



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Conrad Shawcross

Conrad Shawcross is a British artist specializing in mechanical sculptures based on philosophical and scientific ideas. Shawcross is the youngest living member of the Royal Academy of Arts.

Imbued with an appearance of scientific rationality, Conrad Shawcross' sculptures explore subjects that lie on the borders of geometry and philosophy, physics and metaphysics. Attracted by failed quests for knowledge in the past, he often appropriates redundant theories and methodologies to create ambitious structural and mechanical montages, using a wide variety of materials and media, and often working on an epic scale. Different technologies and natural forces inspire his forms, but his mysterious machines and structures remain enigmatic, filled with paradox and wonder. Some have an absurdist melancholy feel, while others tend to the sublime.

Recently, Shawcross has developed the scale of his practice, taking on architectural spaces with work that combines epic scope and poetic grace. *Timepiece*, 2013 was a major new commission for the Roundhouse in which Shawcross transformed the iconic main space of this historic London building into a vast timekeeping device. With this work, the artist seeks to turn the familiar clock – with its circular 'face' and three 'hands' - back into the cosmological, primeval experience it once was.

Exploded Paradigm, 2018

Exploded Paradigm is Conrad Shawcross' largest public art commission to date, and his first permanent commission in the United States. The work is latest in the *Paradigm* series, continuing the artist's investigations into the tetrahedron and finding systemic ways to exploit its beguiling properties. For *Exploded Paradigm*, the artist has further warped and stretched the rules of the tetrahedron; exploding its skin to form a complex spiralling and sequential form; a steel vortex heading into the sky.

Beyond its rule-based and exact geometry, the work seems optimistic yet fallible; surging up from humble beginnings, increasing in scale at every twist until it seems scary for it to continue any further. Indeed, as a result, while the structure in essence is stable, there is a sense of precariousness and of collapse if the system were to continue to grow. Within the vast Winter Garden atrium of the Comcast Technology Center, the work is an ascending totem to endeavour itself.

Made of cast iron and mirror polished stainless steel, the *Exploded Paradigm* is a huge feat of engineering and precise fabrication. As with many of Shawcross' works, *Exploded Paradigm* at first seems to be highly rational through the authority and rigour of its design. Yet beneath this, the work defies definition and, as a result, the viewer is forced towards more metaphysical, philosophical, and conceptual interpretations.

Conrad Shawcross' *Paradigms* are an ongoing exploration of the tetrahedron, geometrically a four-sided non-tessellating form and conceptually the symbol of an indivisible unit of matter. As a building block, the tetrahedron behaves as an irrational number, creating sequences that in theory, extend into infinity without repetition. Other major examples include *Paradigm*, 2016, a permanent installation commissioned by the Francis Crick Institute in King's Cross, which is one of the tallest public sculptures in central London. The title of the series refers to the notion of the paradigm shift – a leap of imagination that jolts scientific enquiry forwards and collapses pre-existing notions of what is true – identified by the American physicist and philosopher Thomas Kuhn (1922–1996).