ivana

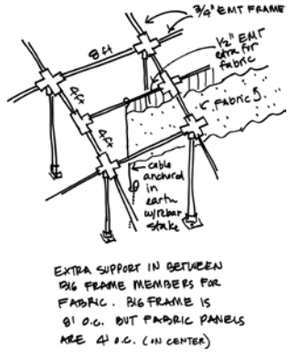
ART

INSTALLATIONS











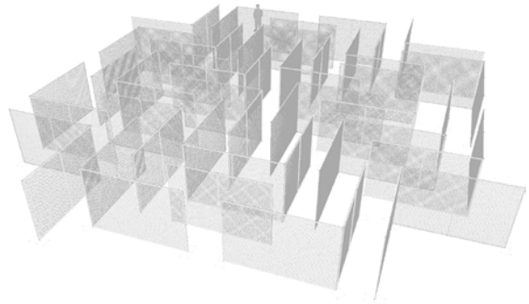
This immersive art installation transformed the concept of the border between the US and Mexico – represented by the linear chain link fence – into a zone of habitation and play.

"POROUS PRISM" **for:** El Paso Museums & Cultural Affairs Department **in:** El Paso, TX (Cleveland Square Park) **press:** El Paso Times (2pg print interview), The Prospector

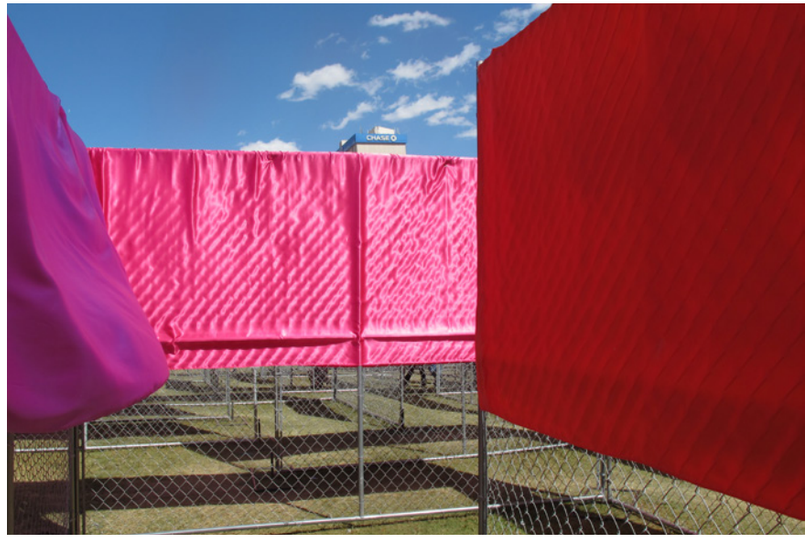














Wrapped up in the colors of the flowers of the desert – yellow, orange, purple, and magenta – the boldest representations of life and beauty in El Paso's landscape, the installation turned fences into celebration.

"POROUS PRISM" **for:** El Paso Museums & Cultural Affairs Department **in:** El Paso, TX (Cleveland Square Park) **press:** El Paso Times (2pg print interview), The Prospector









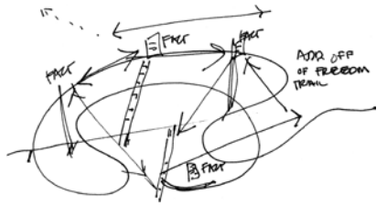
This immersive, site-specific project is a comment on how we – constantly attached to our mobile devices – neglect to observe the environment around us. The tunnels act like blinders to the trees in the park. So they are painted on the outside with comic, larger-than-life scale Elm leaves: the leaves of the trees one cannot see.





"OSTRICH" **for:** Figment Boston **in:** Boston, MA (Wharf District Parks) **press:** The Boston Globe (photo)









Located within Boston's historic (brick) core – and using the history of Boston as example – this site-specific, immersive, kinetic art installation was a humorous commentary on our use and trust of the internet for learning.

"FREEDOM OF INFORMATION" **for:** Figment Boston, The Greenway Conservancy, & Historic New England **in:** Boston, MA (Wharf District & North End Parks, & Shirley Eustis House) **IOANA URMA** ARTIST ARCHITECT LLC ioana **ART**



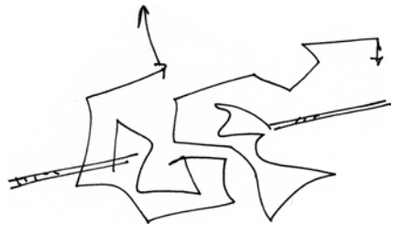




Whatever information was found was placed on the bricks. Sometimes this information was true; other times it was false. Sometimes it had absolutely nothing to do with the subject (the history of Boston); other times it had a mere tangential relationship to it.





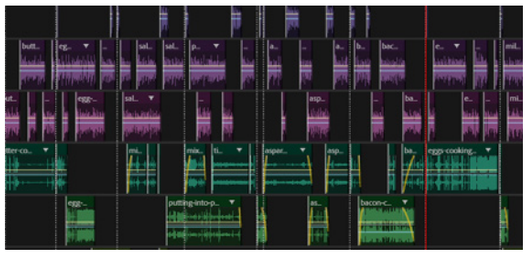


Elegantly organic and light, the installation swayed in the wind like an extension of the grass, its kinetic properties highlighting the experiential qualities of art which engages nature.

"FREEDOM OF INFORMATION" **for:** Figment Boston, The Greenway Conservancy, & Historic New England **in:** Boston, MA (Wharf District & North End Parks, & Shirley Eustis House) **IOANA URMA** ARTIST ARCHITECT LLC ioana **ART**







The exhibit included works by Albrecht Dürer, Ai Weiwei, and Andy Warhol, with my installation honorably placed between Wayne Thiebaud and Jasper Johns.



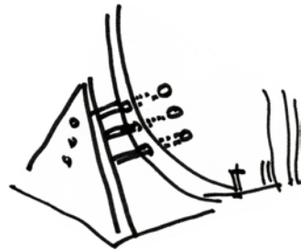
This audio installation explored how our modern eating experience is complicated by numerical information: amounts, weights, volumes, prices, dates of expiration, cooking temperatures, cooking times; and caloric, nutritional, medical, ecological, and economic data.

"MAKING A QUICHE" **for:** ESMOA's "EAT" Group Show **in:** El Segundo, CA **press (me):** ARTizanin (w/photo), El Segundo (w/photo), Easy Reader, The El Segundo Scene









The absurdly critical project offered passersby an opportunity to compare themselves to the supermodel silhouette: face to face in the imaginary impression of a mirror, or at real physical scale. The idea was born out of a serious concern with the negative body image and eating disorders created by the fashion industry.

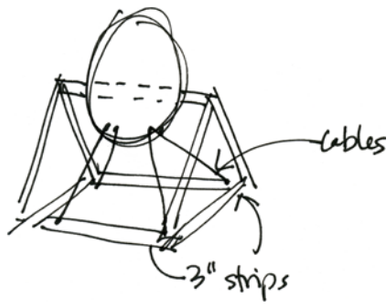
"MY MODEL BODY" **for:** Figment San Diego **in:** San Diego, CA (Chicano Park) **press:** KUSI San Diego (news segment), Daily Press (photo)



The supports were designed to enable and encourage visitors to get close to the silhouettes. People naturally started comparing themselves to the forms without any directive or information on the project.









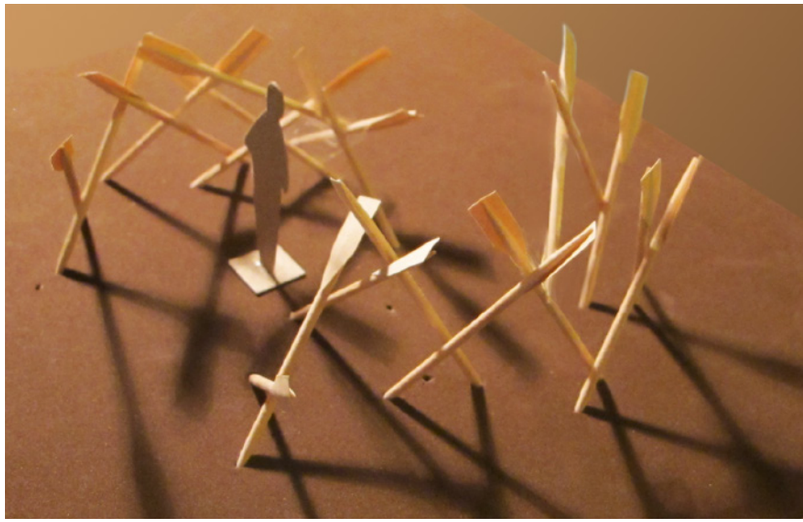


Sarcastic word pairings – combining a positive fashion-related adverb with a negative eating/body weight adjective – added another layer of criticism (and curiosity to explore the "maze").

The installation was organized to be spatially interactive. For this reason, and to increase complexity, the figures were painted different colors on different sides .

"MY MODEL BODY" **for:** Figment San Diego **in:** San Diego, CA (Chicano Park) **press:** KUSI San Diego (news segment), Daily Press (photo)





Concept model for boat oar installation on historic site in former fishing town on the NH Coast.







Giant rose sculptures emitting opera arias to beautify very industrial transit station locations in L.A. County.

UNBUILT CONCEPTS **for:** Mountain Restoration Trust, Calabasas, CA; Historic New England, Portsmouth, NH; Long Beach Transit, Long Beach, CA



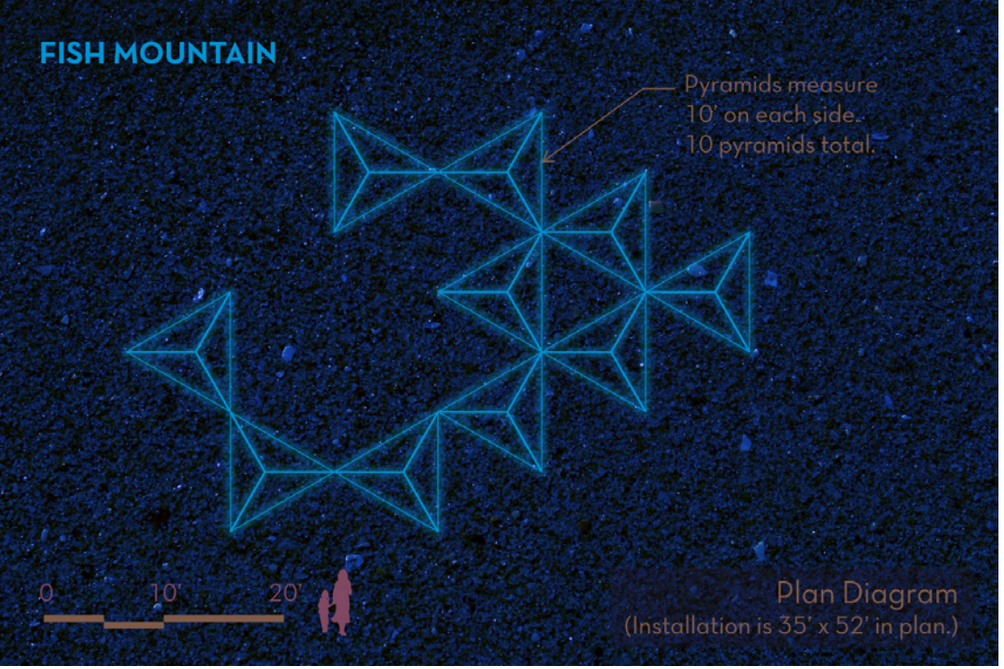


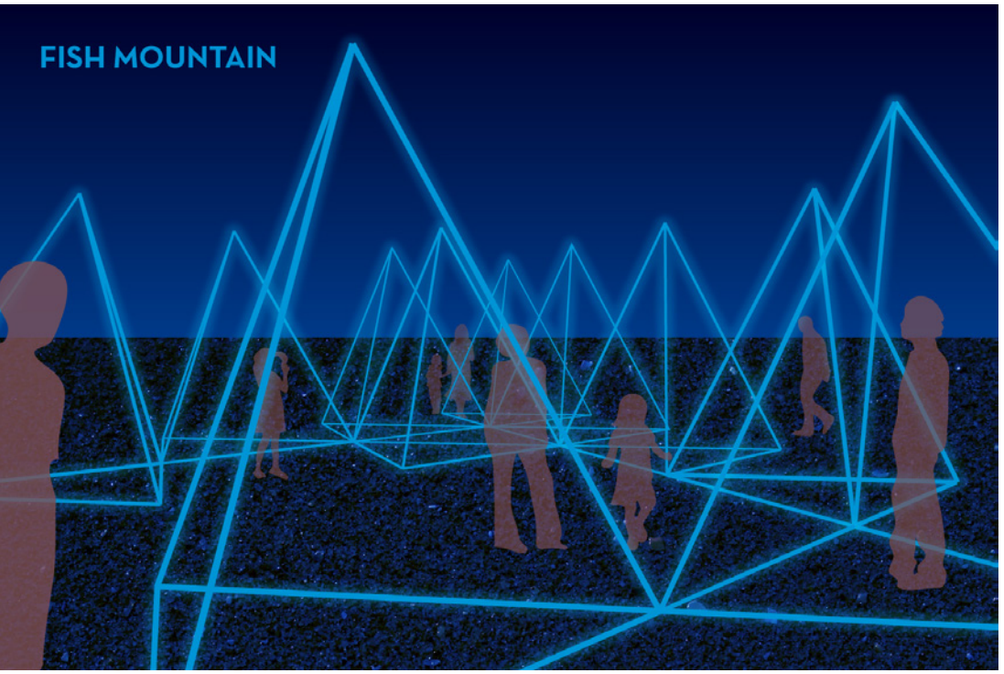


This light, mobile installation – requiring mainly one person, a stepladder, and a mallet for assembly – conceptually displays art in its post-purchase context: a house.

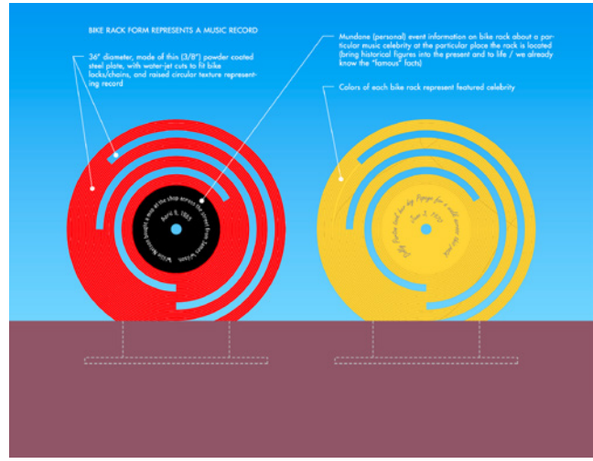


"ART HOUSE" **for:** City of Santa Clarita (Extension of Art Stop Project) **in:** Santa Clarita, CA (Festival of the Arts)

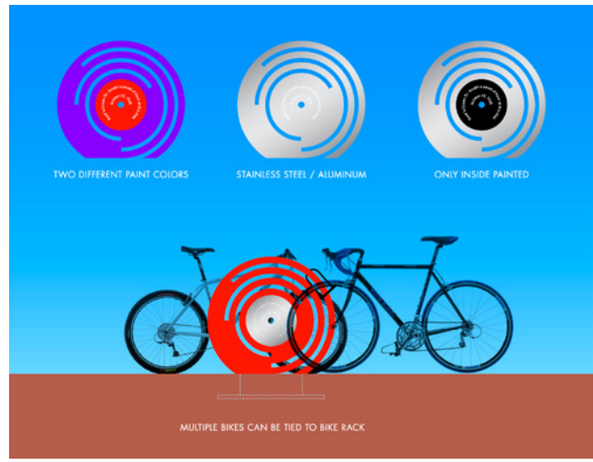




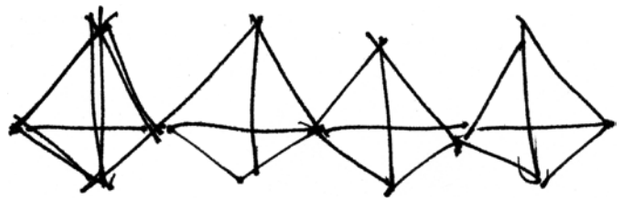






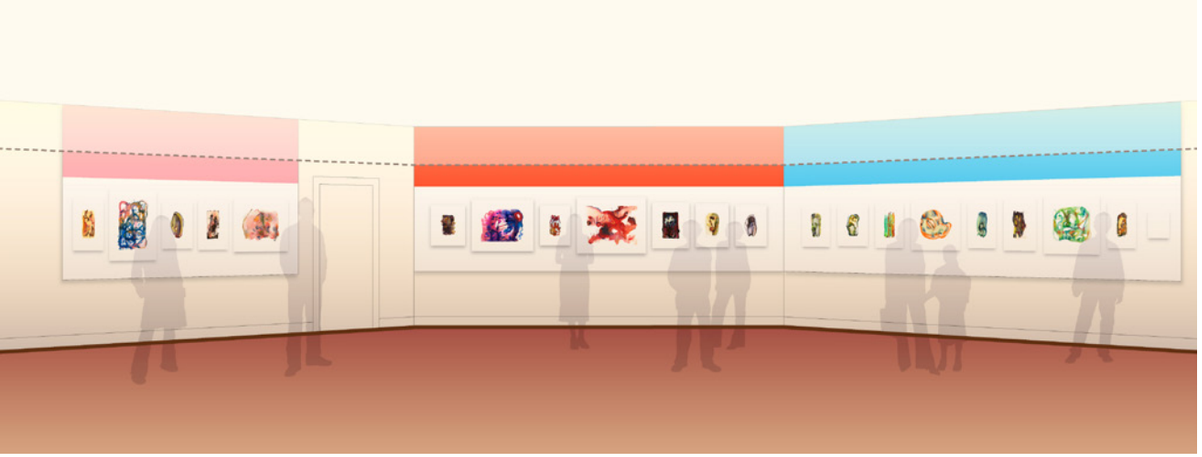






UNBUILT CONCEPTS **for:** City of Santa Monica, CA GLOW Festival; Marfa, TX Inspired Installation; City of Nashville, TN Bike Racks

WATERCOLORS+

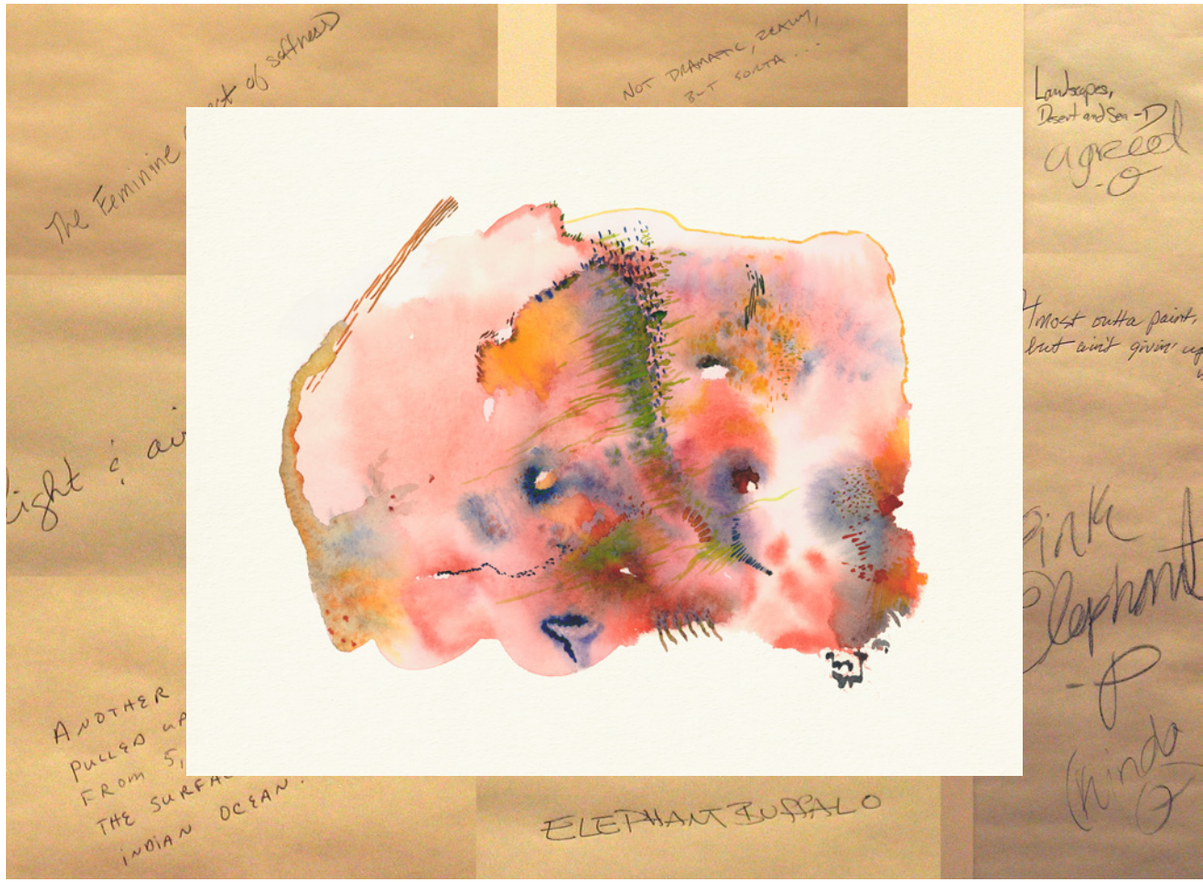


The (very affordable) design of the exhibit divided the bulletin boards into long horizontal bands of color (paper): to attract attention from afar while perceptually widening the room, and to connect the disparate prints into a massive spatial whole.









The interactive exhibit invited visitors to name the abstract paintings. This was my first art exhibit, and I wanted to "start out in Hollywood." I purposely put it in a public space frequented by people who may not be part of the art gallery/museum circle, and for this reason, also offered engagement through interaction.





"LANDSCAPES & PERSONALITIES: WHAT DO YOU SEE?" **at:** F. H. Goldwyn Hollywood Library, L.A., CA **press:** LA Cityview 35 (news), Gandacul de Colorado (photos)

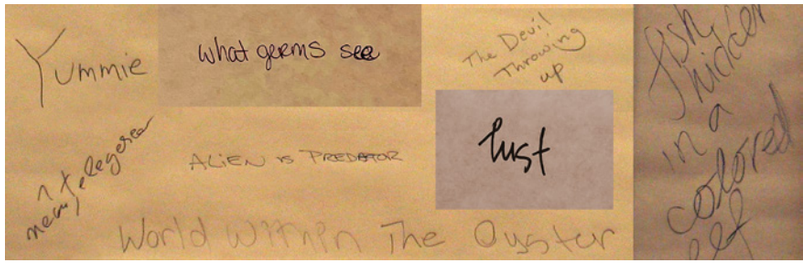




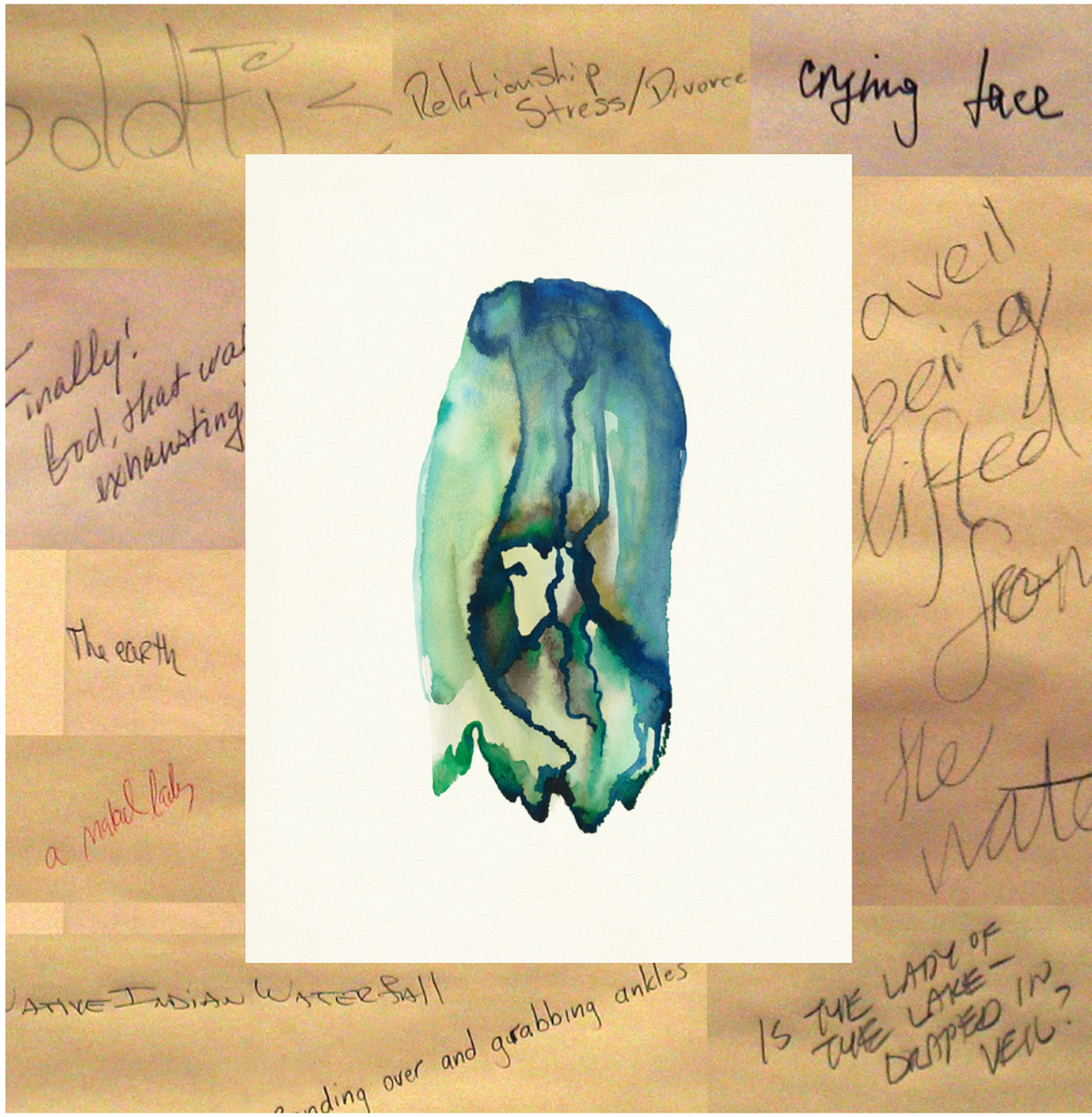


Some of the watercolor prints were later featured in several commercials for Direct TV, BMW UK, Epson, Chef Boyardee, Charter Cable, and iPhone.







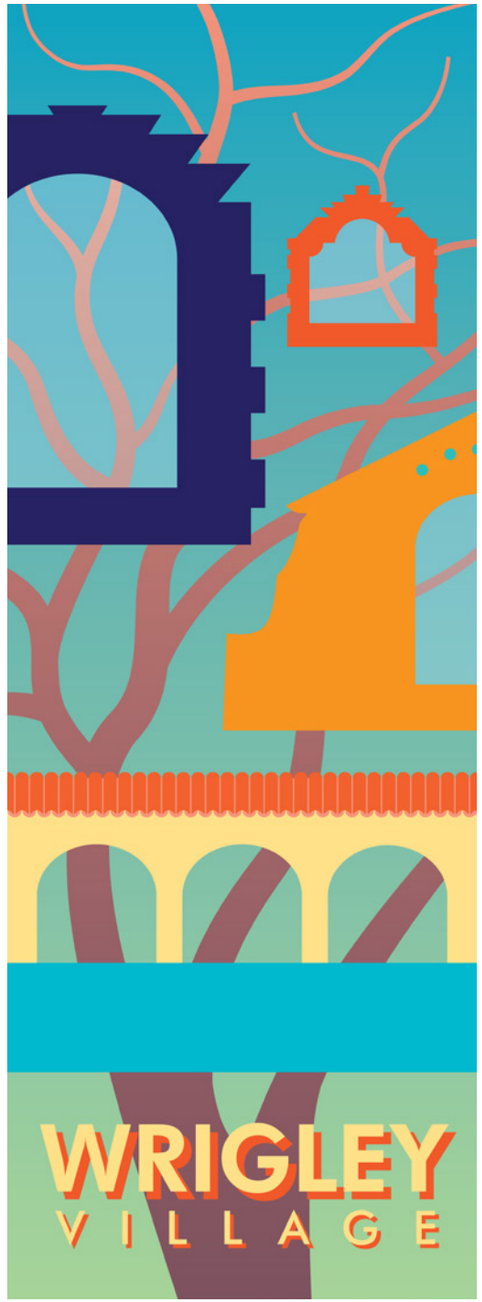


"LANDSCAPES & PERSONALITIES: WHAT DO YOU SEE?" **at:** F. H. Goldwyn Hollywood Library, L.A., CA **press:** LA Cityview 35 (news), Gandacul de Colorado (photos)

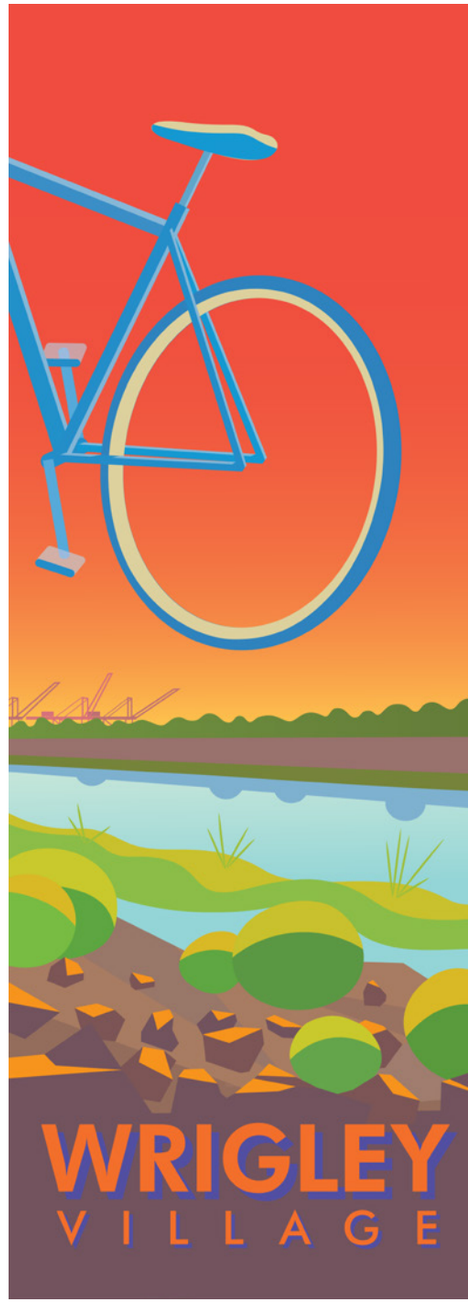
NEIGHBORHOOD IDENTITY











WRIGLEY VILLAGE IDENTITY: BANNERS **for:** Arts Council for Long Beach **at:** Pacific Ave, Long Beach, CA











As a public art project, the community was involved in the design process, suggesting the themes of the “sun,” “gardens,” and the architectural styles that define Wrigley Village: Art Deco, Spanish Colonial, and Tudor. To these I added the bike path along the Los Angeles River Estuary, as it is a unique way the neighborhood can promote bike riding in LA.

WRIGLEY VILLAGE IDENTITY: BANNERS **for:** Arts Council for Long Beach **at:** Pacific Ave, Long Beach, CA



The proportional adaptation to the boxes and their sequence as one drives up Pacific were studied in model form.





The community liked the banners so much, they requested I turn them into traffic box murals at 3 intersections along Pacific Avenue. This essentially created an art brand for the neighborhood. The final project consisted of a total of 12 murals, 4 on each box.

WRIGLEY VILLAGE IDENTITY: MURALS **for:** Long Beach Redevelopment Agency **at:** Pacific Ave, Long Beach, CA **award:** Americans for the Arts Year in Review





Using a power grinder and compound filler, I took it upon myself to smooth out the caked on cracking layers of paint on the existing boxes, because California had dissolved its Redevelopment Agencies right when the project started. Luckily, the neighboring stores and residents, about 100-150 ft away, where willing to give me electricity.





The gradients on the banners were broken up into areas of single color on the murals, so that they could be easily fixed by anyone. The boxes are in a high-graffiti area, and were tagged soon after completion.

WRIGLEY VILLAGE IDENTITY: MURALS **for:** Long Beach Redevelopment Agency **at:** Pacific Ave, Long Beach, CA **award:** Americans for the Arts Year in Review

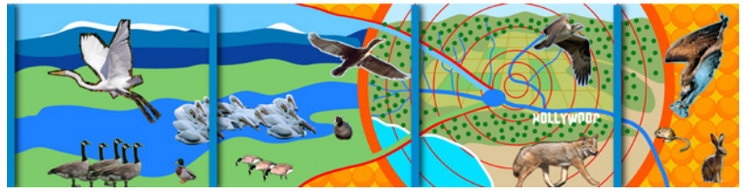
SCHOOL MURALS

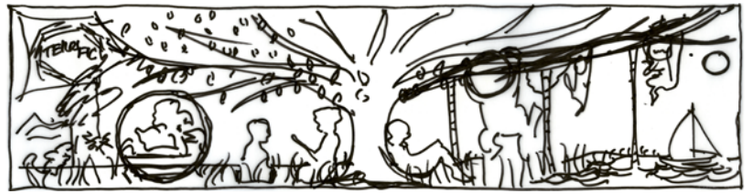




This central courtyard mural shows children reading under a tree – to inspire kids to read – with characters from Charlotte's Web & Where the Wild Things Are. This was the school's request, as I prefer to create more original artwork.

My own mural idea – shown in this conceptual collage on the flora and fauna of this part of the Valley – was to teach kids about their local ecology.





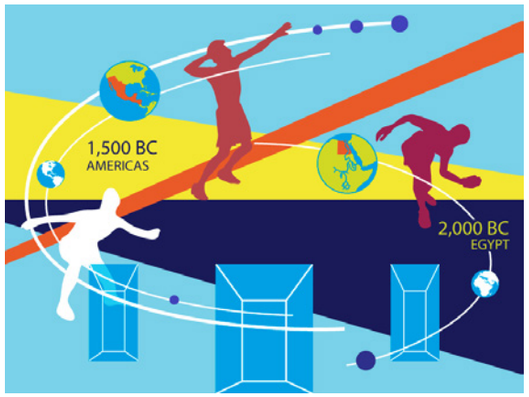
HANDBALL COURT MURALS **for:** LA Works + Kester Elementary School **at:** Kester Elementary, Van Nuys, CA **copies:** Eagle Rock & Third Street Elementary Schools, LA, CA





Eagle Rock & Third Street elementary schools copied the murals. I selected the colors, and slightly updated the design, for Third Street.

My original mural concept – deemed too complicated for kids – included the history of handball, as I love to throw an educational slant to art/graphics in schools.





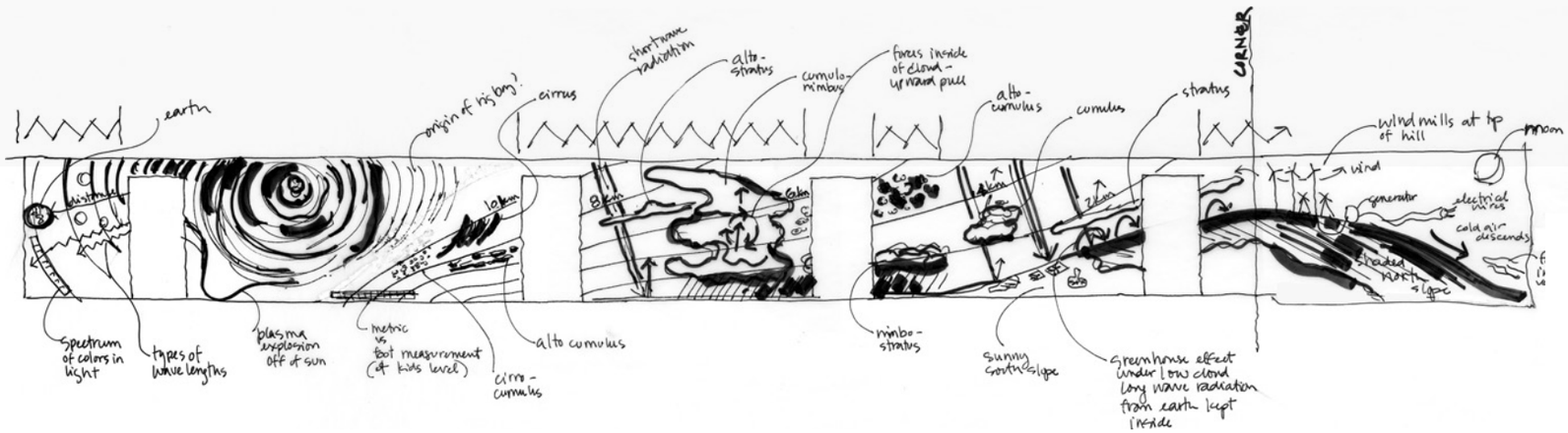


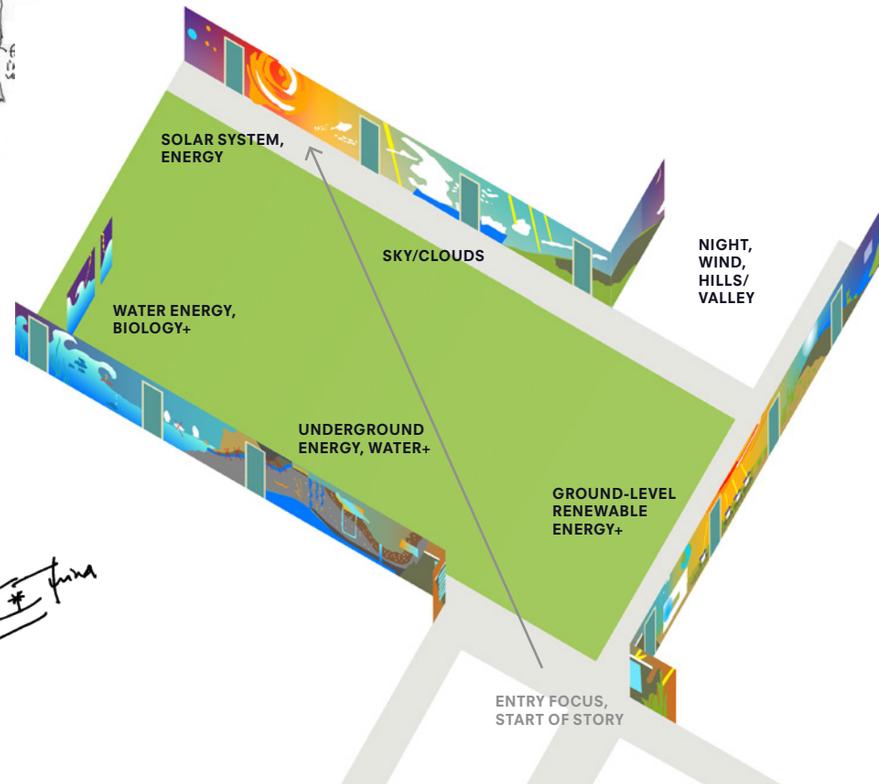
The concept of these back-to-back handball court murals was to motivate kids to play more outdoors. The designs, which had to incorporate some of the existing game rule linework, do this through energetic play shots, bold colors, and strong geometries.

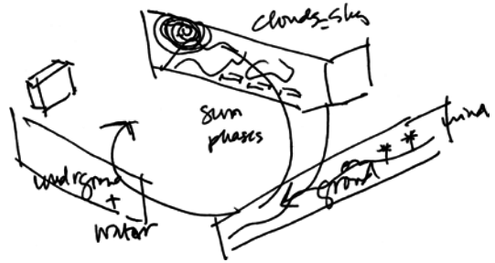
HANDBALL COURT MURALS **for:** LA Works + Kester Elementary School **at:** Kester Elementary, Van Nuys, CA **copies:** Eagle Rock & Third Street Elementary Schools, LA, CA









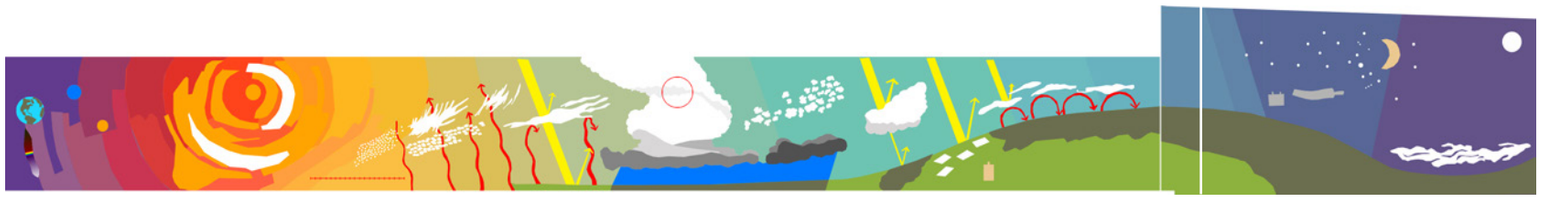


At over 280 feet long, this project – my first murals – was a huge undertaking.

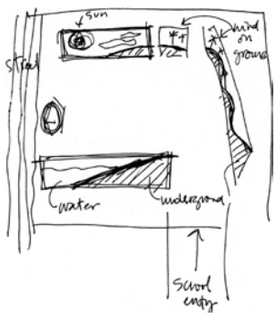
As with all LA Works school murals, these were created by me: design, planning, drawing on the wall, and mixing colors provided by the organization. Then, in a rushed half-day session, volunteers I oversaw came to "paint-by-numbers" as much as time allowed.

(WORKING) SCIENCE & SUSTAINABILITY MURALS **for:** LA Works + Hillcrest Elementary School **at:** Hillcrest Elementary, Baldwin Hills, CA







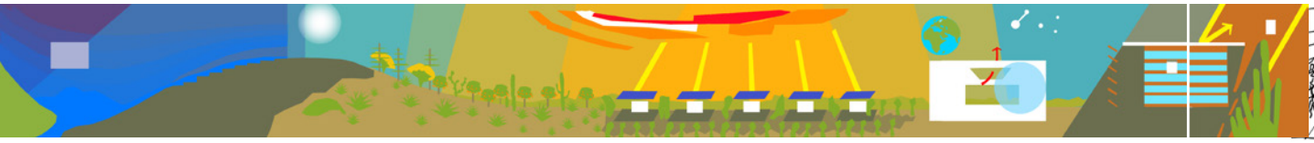






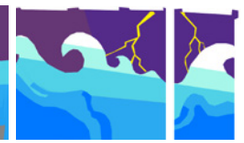
Typically, after the one volunteer paint day, I return to fix and finish the (LA Works school) murals. In this case, the principals rotated in the middle of the project, and the new principal would not allow me to come back to finish them, no matter how hard I tried.

(WORKING) SCIENCE & SUSTAINABILITY MURALS **for:** LA Works + Hillcrest Elementary School **at:** Hillcrest Elementary, Baldwin Hills, CA



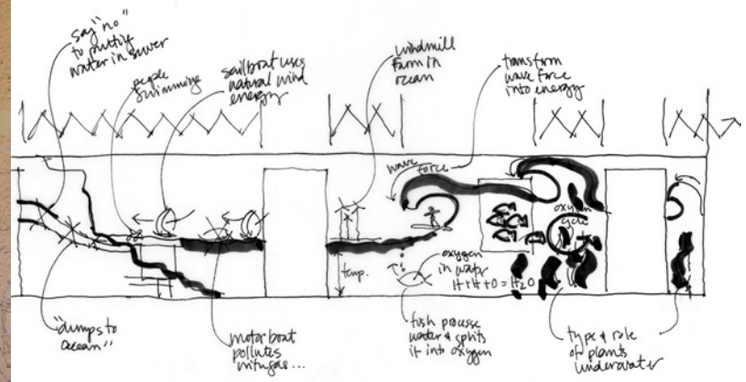


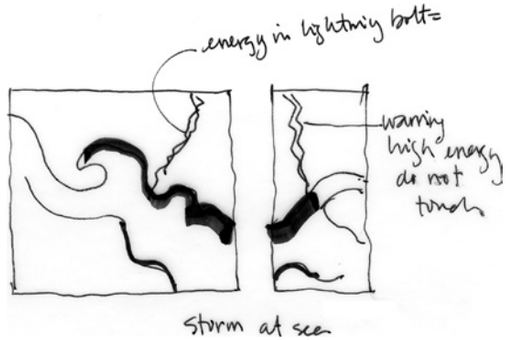




Color directions
for volunteers.

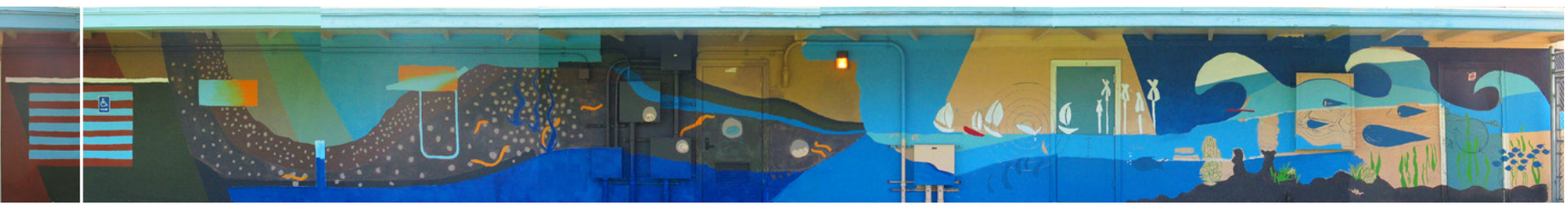












Committed to education and sustainability, I had planned to create study booklets for the school kids with further information on the concepts depicted in the murals. So it is quite unfortunate that I was not allowed to finish the project.

(WORKING) SCIENCE & SUSTAINABILITY MURALS **for:** LA Works + Hillcrest Elementary School **at:** Hillcrest Elementary, Baldwin Hills, CA

ARTISTIC COMM.'S



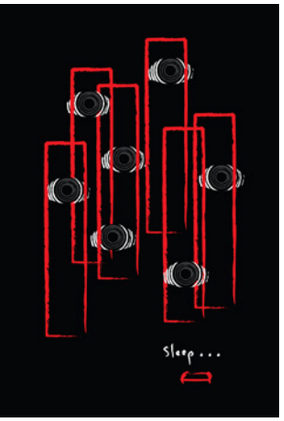
The Moonrise Kingdom poster was a winner in the Focus Features "For Your Consideration" (Oscars Ad) Poster Competition.



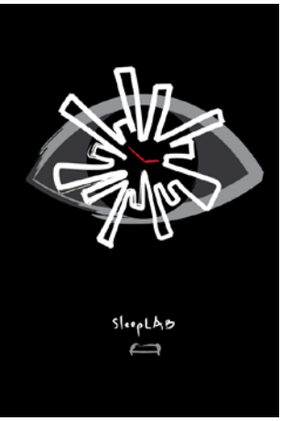


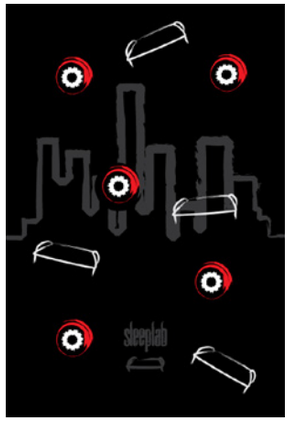
Experimented with a variety of graphic design methods, including scanning in my inked footprints, for various cultural advertisements.

FILM & BOOK POSTERS **for:** Focus Features; The Romanian Cultural Institute in New York

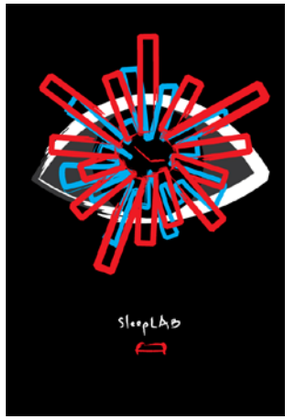


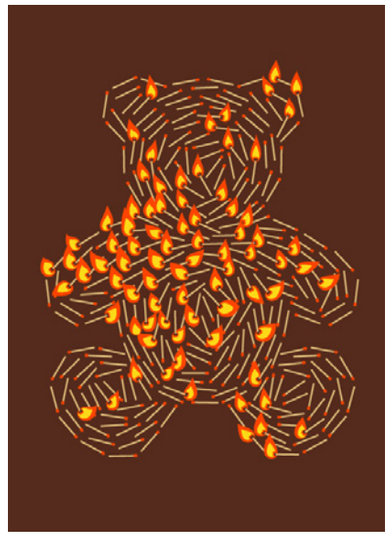




























Using brushes or textures, scans of watercolors or sketches, I try hard to create illustrations which feel like they are not “digitally shallow.”

VARIOUS ILLUSTRATION PROJECTS **for:** SleepLab TV Show Pitch/Pilot Poster; Greeting Cards & T-shirts; Donor Banners for Lotus Education & Arts Foundation, Bloomington, IN











I worked with the City of Long Beach both on art, signage, and identity projects. A lot of it was with Long Beach Gas & Oil, for which I updated the logo and worked on outreach programs.

ARTISTIC SIGNAGE **for:** The City of Long Beach: the Departments of Gas & Oil & Utilities, and the North Long Beach District

swimming through painted
illusions, ingesting chaos
and inspiration



7/16

the power of the rich
over the poor: the knowledge of
possibilities



10/16

the hot smell of slow,
wide, teenage, summer mornings
reborn for a day



6/16

gourmet grilled cheese, crafted,
luxury meals, pigging out
on superlatives.



10/16

smothered in smoky tar,
in sweet perfume,
in meaty cat food,
my urban sunbath.



9/16

computer poem
who will love you when we'll be
replaced by AI



6/16

This series of illustrated haiku served as mental medicine – creative philosophical explorations – while I recovered from injuries which kept me laying flat and immobile. The short poems were able to be written and reworked on a phone while laying down, leaving room for the experimental illustrations to be painted very quickly while upright for short moments.







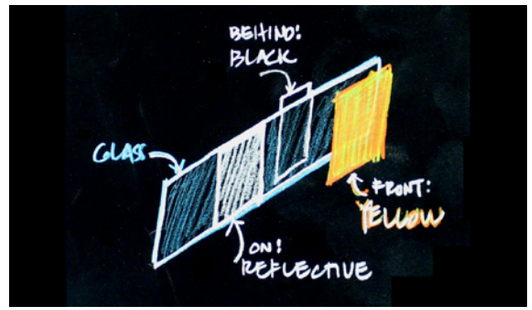


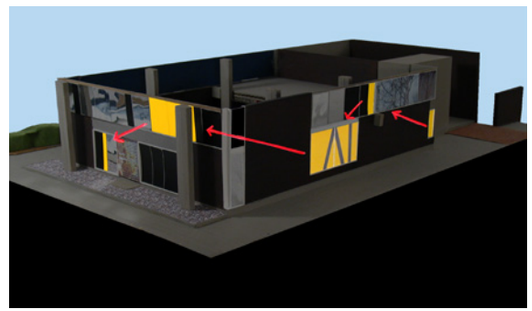

The digitally manipulated sumi ink paintings and painting collages (cor)respond to the poems' turbulent, destitute, and "circular" nature. (Black and white was required for publication.)

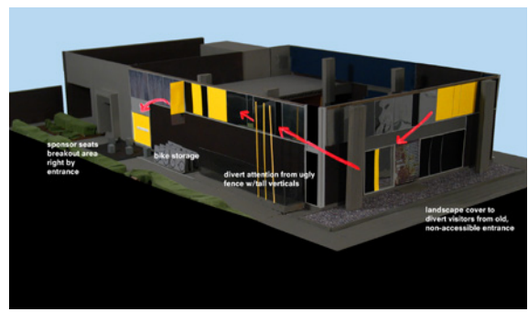
GALLERY EXTERIOR











FACADE+ **for/at:** The Art Interactive Gallery, Cambridge, MA **winner:** Art Interactive (Intl.) Exterior Facade Competition **press:** AI:Files (photo), Boston Herad, MIT Foundations



Occupying a historic modernist Josep Lluís Sert building, the minimal design required approval from the Cambridge Historical Commission as well as signage certification from the city, which stipulated nothing backlit be placed inside the windows.



The flexible, extremely low-budget design wove color, branding, and poetically "interactive" elements – reflective film and movable blackout drapery – through the facade windows and exterior space, drawing attention to the gallery in a subtle, but playful way while honoring the architectural rhythm of the historic building.

Through a redesigned landscape and signage, visitors were redirected away from the non-ADA front entrance.



The competition entry title – "FACADE MASTERPLAN" – described the flexible system aspect of the design proposal.

FACADE+ **for/at:** The Art Interactive Gallery, Cambridge, MA **winner:** Art Interactive (Intl.) Exterior Facade Competition **press:** AI:Files (photo), Boston Herad, MIT Foundations

PRESS


Moonrise Kingdom
For Your Consideration Fan Art Contest
Congratulations to the following winners!:
N. Escalada
M. Evry
E. Jordan
A. Kovatcheva
D. Mamer
B. Radloff
I. Urma
B. Whitesell
*Winners are subject to verification of eligibility and return of required paperwork.




A Newsletter for the Art Interactive : Issue 003 · Summer 2003
AI:files
CONGRATULATIONS TO IOANA URMA!
by Winnie Wong, Programming Coordinator
With great excitement, the Art Interactive announces the completion of its Exterior Facade Competition. Again, we would like to thank our esteemed panel, David Small, Nader Tehrani, and Holly Wasilowski, for evaluating all 44 design entries with critical and invaluable insight.
The competition's winner is Ioana Urma, a designer working at Maryann Thompson Architects, in Cambridge, MA and an Adjunct Faculty Member at Roger Williams University in Bristol, RI. Ioana Urma's winning design, Façade Masterplan, thoughtfully re-conceptualizes the ground floor exterior of the Sert building. It provides a public image for the Art Interactive and offers a flexible, feasible solution to the changing needs of the Art Interactive. The AI looks forward to collaborating with Ms. Urma to realize this elegant project.
The Art Interactive would like to thank all forty-four design teams who entered the competition. Each entry demonstrated a strong and fascinating architectural range. We were overwhelmed by both the quantity and quality of the entries, local and overseas, and from students and professional architects alike. We are deeply grateful for the time and energy that each entrant invested in their design.


es art

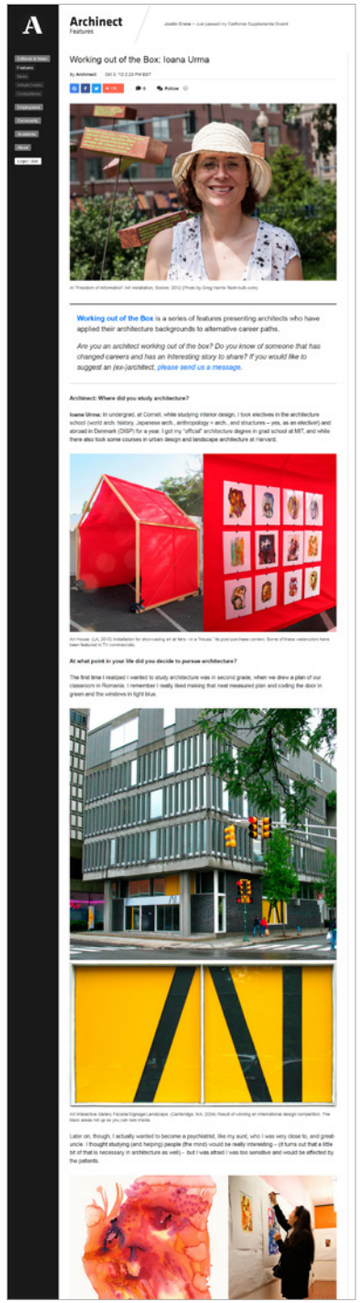

boston.com
FIGMENT interactive art festival by Dewey Square 2013
Ostrich, by IOANA, drew attention to how we walk through life, glued to our electronics. The tunnels, painted with cartoon trees, acted as blinders from the real trees to participants.
By Samantha Laine


BARRIO LOGAN




18
cultură
Acuarele, apă și culoare vie


CityBeat


Archinect
Working out of the Box: Ioana Urma


BORDERLAND
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elpasotimes.com
JUÁREZ
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Local, state, federal government officials, civic leaders to attend first state of city address for Serrano
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Downtown festival featuring art, more kicks off today
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Event looks to beautify El Paso
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