

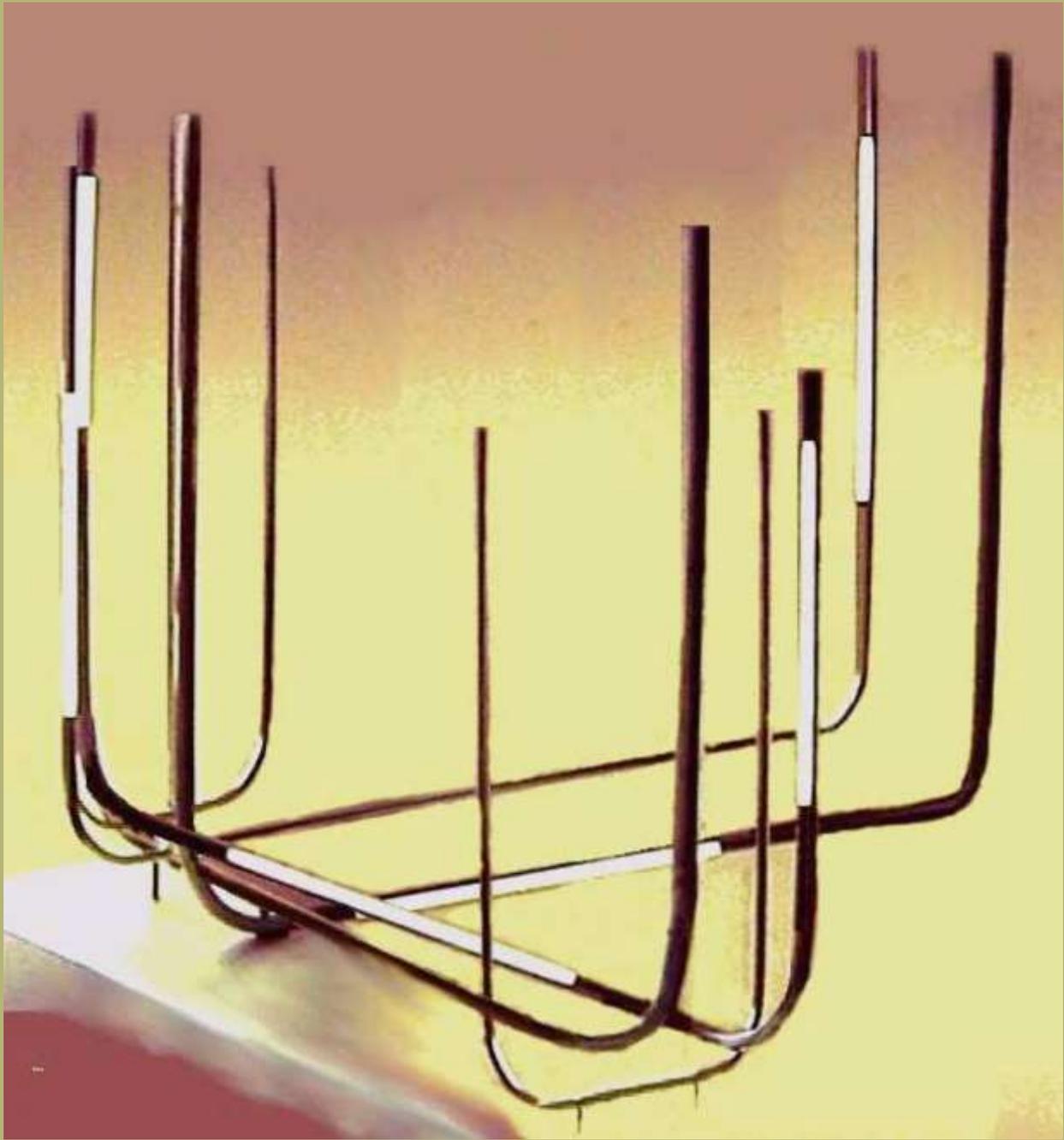
RON ROCCO

NEW YORK, BERLIN, ZHUHAI

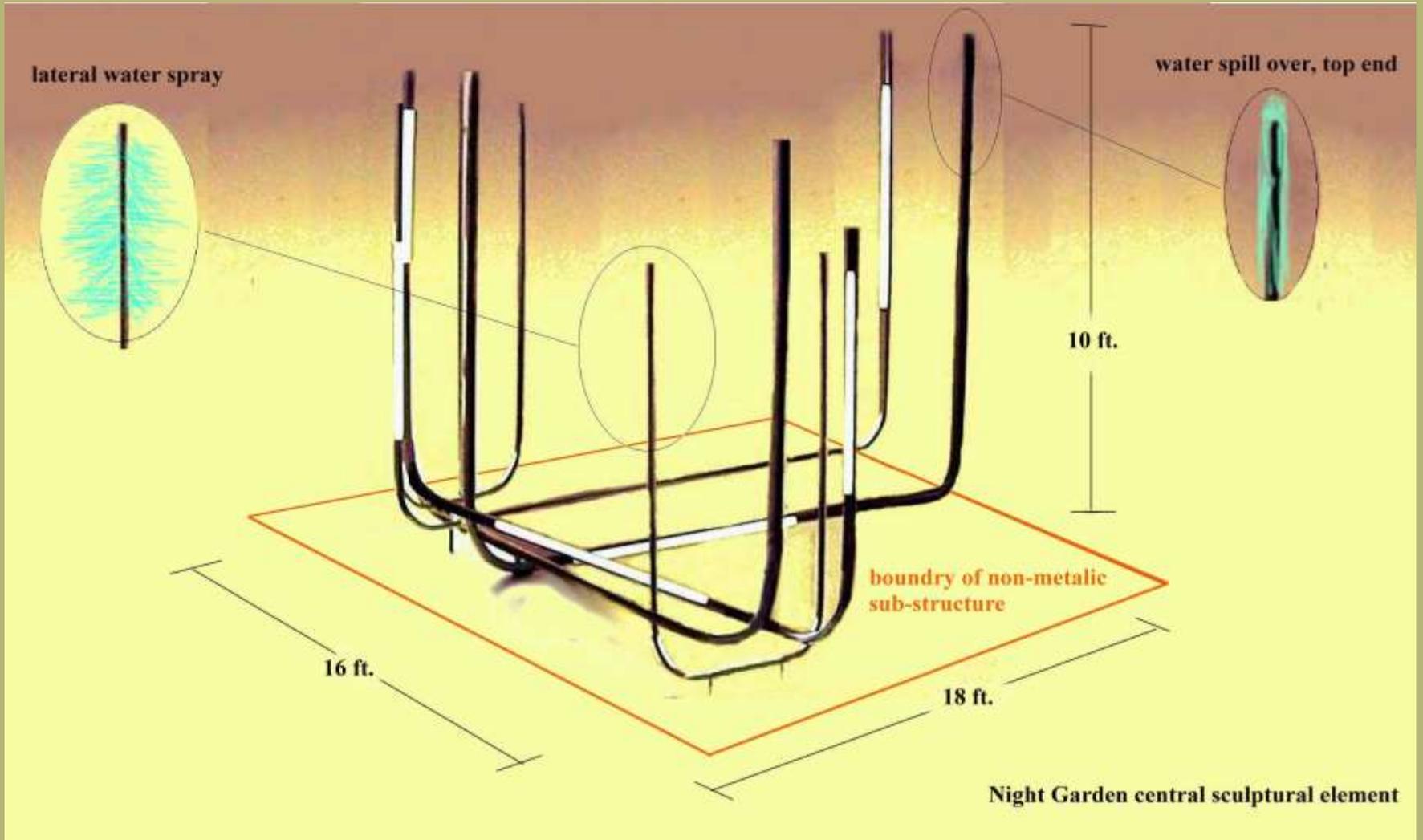
Night Garden

*the Turtle Pond in Central Park, New York City*

**Night Garden**, consists of a semi-aquatic landscape of cattails, marsh grasses, reeds and bog rushes, in juxtaposition with a stainless steel environmental sculpture composed of elongated vertical and horizontal elements from which both water and light emanate. The fountain perimeter can vary with the characteristics of the chosen site. Central to the basin area, the sculptural component rises from a concentration of cattails, reeds and rushes nurtured by the moving water. The stainless steel configuration of tall vertical and long, horizontal tubes support several light elements. These parody the vegetation surrounding the sculpture. The hourly change in light conditions at the site alters greatly the appearance of the artwork throughout the day. In daylight, the burnished surface of the sculpture gives hints of its presence, as the viewer catches the reflection of sunlight on its upper parts and through openings in the vegetation. The work transforms in the early twilight hours as the reflective, metallic surface picks up the colors of the evening light, and silhouettes of the surrounding vegetation fuse to create a somber environment. By nightfall, light from the sculpture highlights sections of the plants, creating a luminescent biosphere, which shifts and flutters with the movement of the wind. Water elements within sections of the stainless steel structure provide a mist, or spray, which reflects light with a prismatic effect. The sound of water moving though the basin and flowing down several of the vertical elements fills the site.

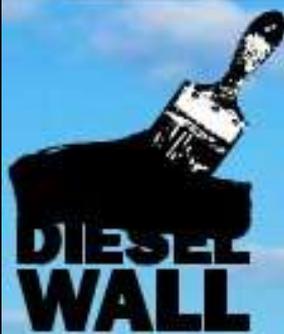






*Diesel Wall*

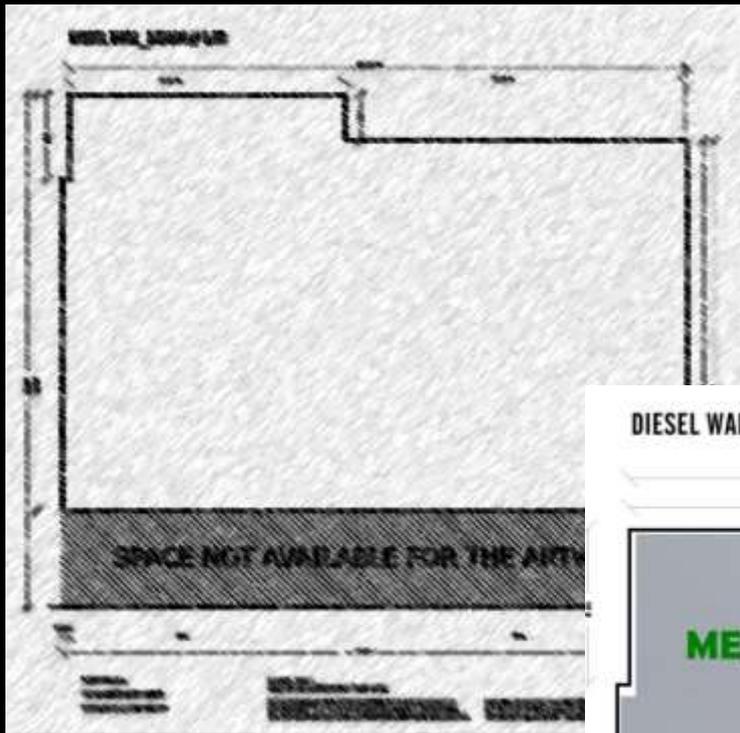
*Mitte, Berlin, Germany*



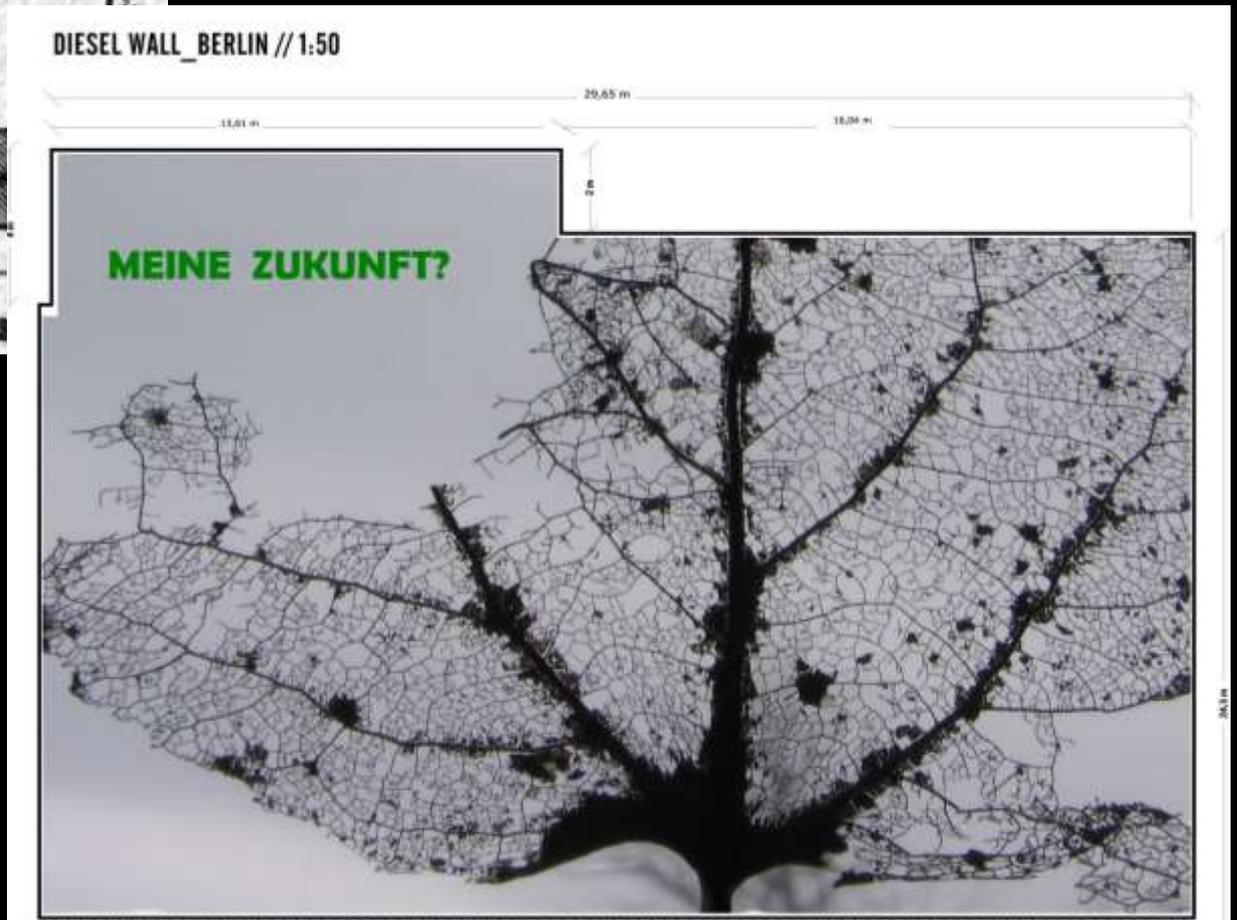
DIESEL WALL  
INTERNATIONAL  
ART CONTEST  
3rd edition

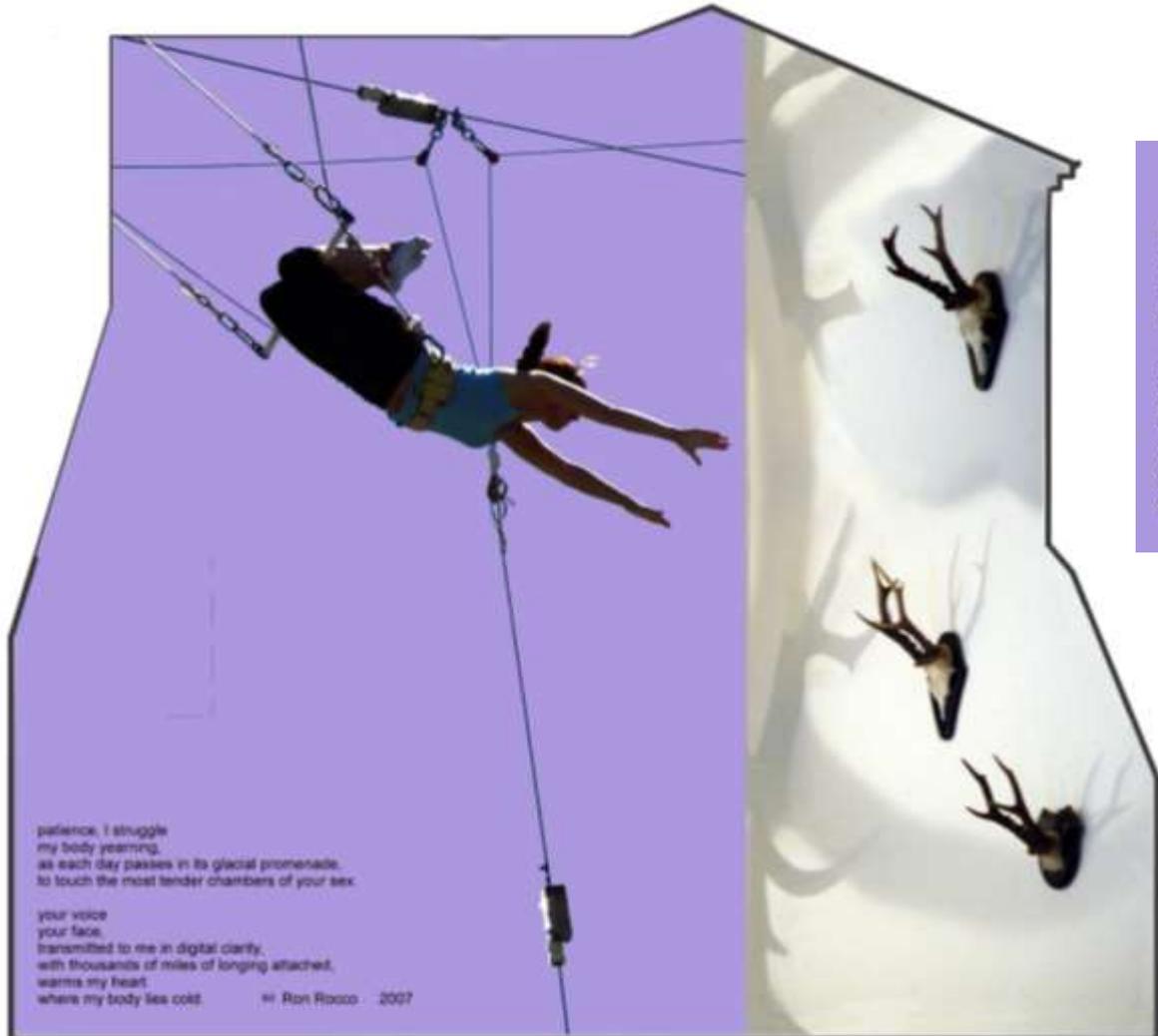
**DIESEL**  
FOR SUCCESSFUL LIVING





My Future?



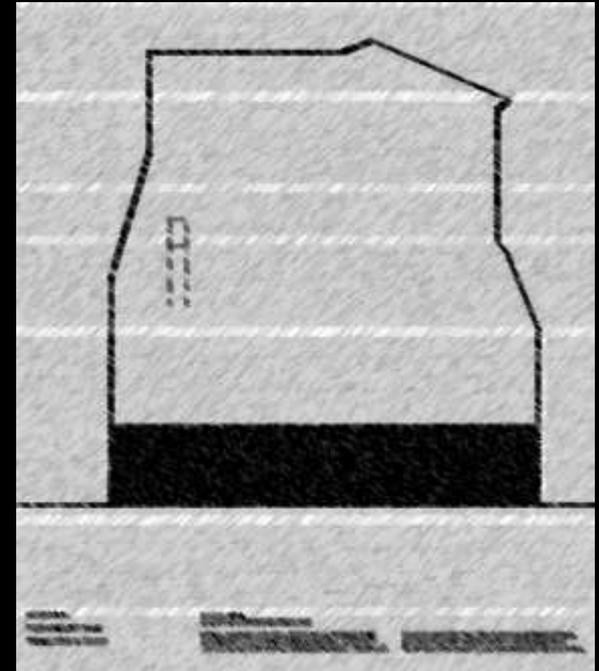


patience, I struggle  
my body yearning,  
as each day passes in its glacial promenade,  
to touch the most tender chambers of your sex.

your voice  
your face,  
transmitted to me in digital clarity,  
with thousands of miles of longing attached,  
warms my heart  
where my body lies cold. (c) Ron Rocco 2007

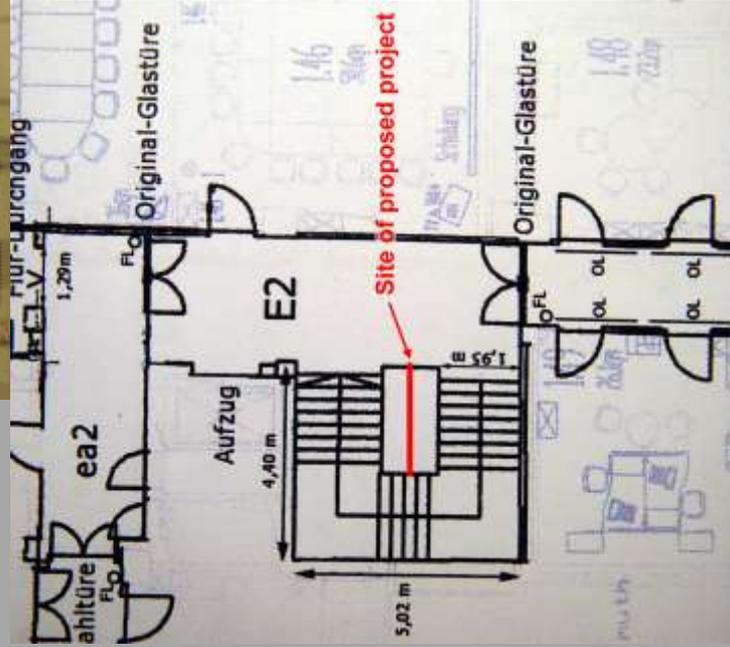
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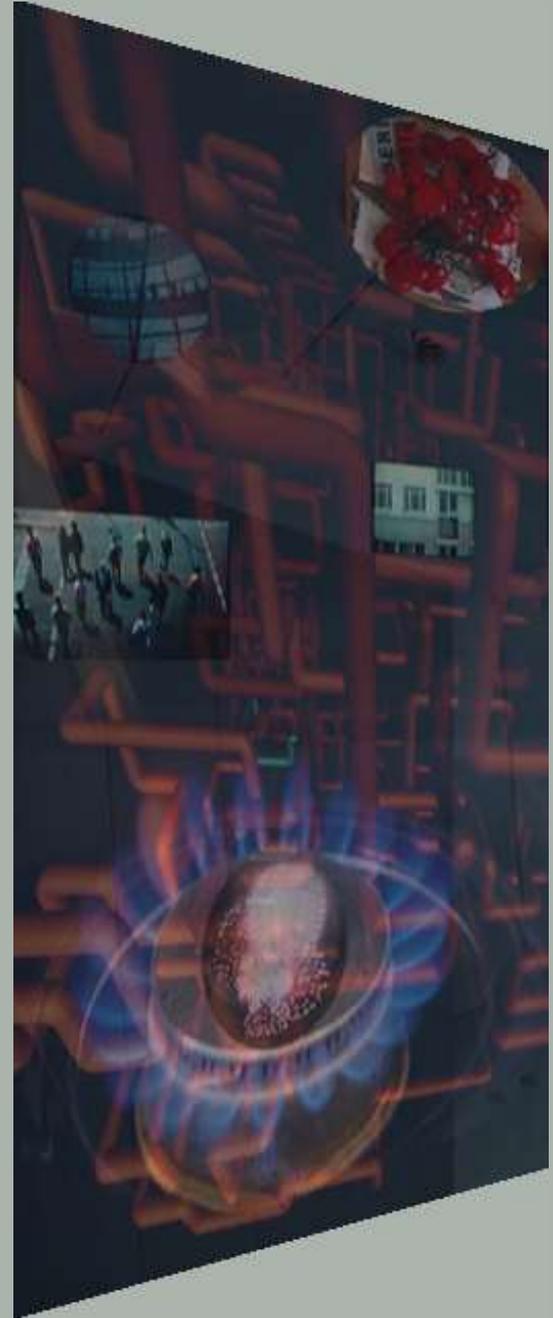
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Gasag

*Berlin, Germany*









*The Brooklyn Bridge:  
Hanging Promenades and Communicating Walkways*

*Brooklyn and Manhattan, New York City*

# VAN ALEN

The Brooklyn Bridge was never just a thoroughfare. Its 6,016-foot long span, soaring neo-Gothic towers, and hundreds of galvanized steel cables completely transformed New York's skyline upon completion in 1883, and made a powerful impression on the world that endures to this day.

It is one of New York's most recognizable landmarks, and for many it has come to symbolize the city as a whole.

But that iconic status comes at a cost. As people flock to the bridge, its publicly-accessible areas become overcrowded. Every day, the Brooklyn Bridge attracts visitors from all over the world, while still serving locals as a connector. Tourists, commuters, and vendors all jostle for space on bikes and on foot, creating uncomfortable and sometimes unsafe conditions for visitors. We're seeing this narrative unfold throughout New York City. With growing numbers of cyclists and pedestrians, it is imperative that modern infrastructure allows people to move comfortably and safely around the city. In recent years, city officials have responded, adding protected bike lanes, widening sidewalks, building pedestrian plazas, and providing new bike and pedestrian space on some bridges around the city. The Brooklyn Bridge, perhaps the city's most crucial interborough connection for pedestrians and cyclists, remains unable to accommodate the demands of its users.

On the 150th anniversary of the start of its construction, the New York City Council and Van Alen Institute seek visionary ideas that would improve every aspect of the Brooklyn Bridge experience: access, the journey across, understanding of its history, landmark status and extraordinary engineering, and the meaning and pleasure that visiting one of the globe's most iconic public spaces should deliver. This is an international design competition, free and open to the public.

## VISION Statement

In addressing this project our primary consideration has been to respect the iconic status of the existing structure, understanding that the interests of conservationists, visitors and local users of the bridge must all be balanced with its daily use, while providing an imaginative intervention to the site, that references its structure and offers a new perspective on the bridge and its environment.



**Hanging Promenades** - NOTE pathway colors shown here are for reference only designating yellow pedestrian areas and orange bicycle pathways.

**PROJECT APPROACH:** Our team decided to follow up on the Brooklyn Arts Council listing of the Van Alen call for a proposal, in part, because I had been a long-time resident of downtown Brooklyn's Carroll Gardens neighborhood and have a deep respect for the bridge and a knowledge of the bridge's structure and importance to the community.

**HISTORY,-ACCESS-and- SAFETY:** Our primary concern was to segregate bridge use to ensure the safety of its different users. We achieved this by separating the bicycle traffic from pedestrian-use-for-most-of-the-bridge-crossing. This will provide a safer experience and a quicker transit time for bicycle users and a safer, enhanced experience of the bridge for pedestrians. In doing this we made efforts to provide facilities to insure access for handicapped visitors, and tourists to as much of the bridge as possible.



To further these goals, at key points around the Brooklyn and Manhattan bridge towers, structures were designed to add a new vantage point for viewing the bridge and its environs. These additions were conceived from a review of archival images referencing the "mid-air promenades" in place during its construction. These additions were designed to make a minimal visual impact on the original structure, yet provide a novel experience for its visitors.

**INSPIRATION:** it is our hope that this project will inspire designers and planners to adopt a heightened sensitivity to the preservation of our historic urban landscape, when considering interventions. In this light, the elements we designed attempted to adhere to design elements that might have been used during the period of the bridges construction and in that way harmonize with the overall bridge structure. We also employed components, platforms fixed with steel cables, tension-compression elements and hanging supports that illustrate the engineering employed in the bridge structure.

**ENVIRONMENTAL BENEFITS:** By enhancing the ease and safety of commute possibilities from Brooklyn to Manhattan we hope that more of the local population might choose to make the crossing by bicycle, or on foot during their daily commute. In all aspects of construction we recommend materials of high durability and of a recyclable nature. For our Hanging Promenade platforms we envisioned barriers made of high strength safety glass and an open steel mesh flooring. The communicating pathways from Brooklyn to Manhattan could be made with WPC Materials composed of recycled materials which are 90% waterproof and anti-UV protected, 65% fireproof and 100% ecologically friendly. To address security, all openings overhanging river and automotive traffic will be separated from bridge users by high glass partitions, or steel fencing.

**FEASIBILITY:** All construction details for this project envision the use of existing infrastructure, augmented with components standard to suspension structure engineering. Because we have chosen to work with the existing pedestrian surfaces and use the bridge towers as transition spaces between the different passageways minimal intervention is required and most implementation will require only augmentation of the existing bridge elements.



*A promenade in mid-air-The Brooklyn ascent to the bridge tower--drawn by Schell and Horan.*



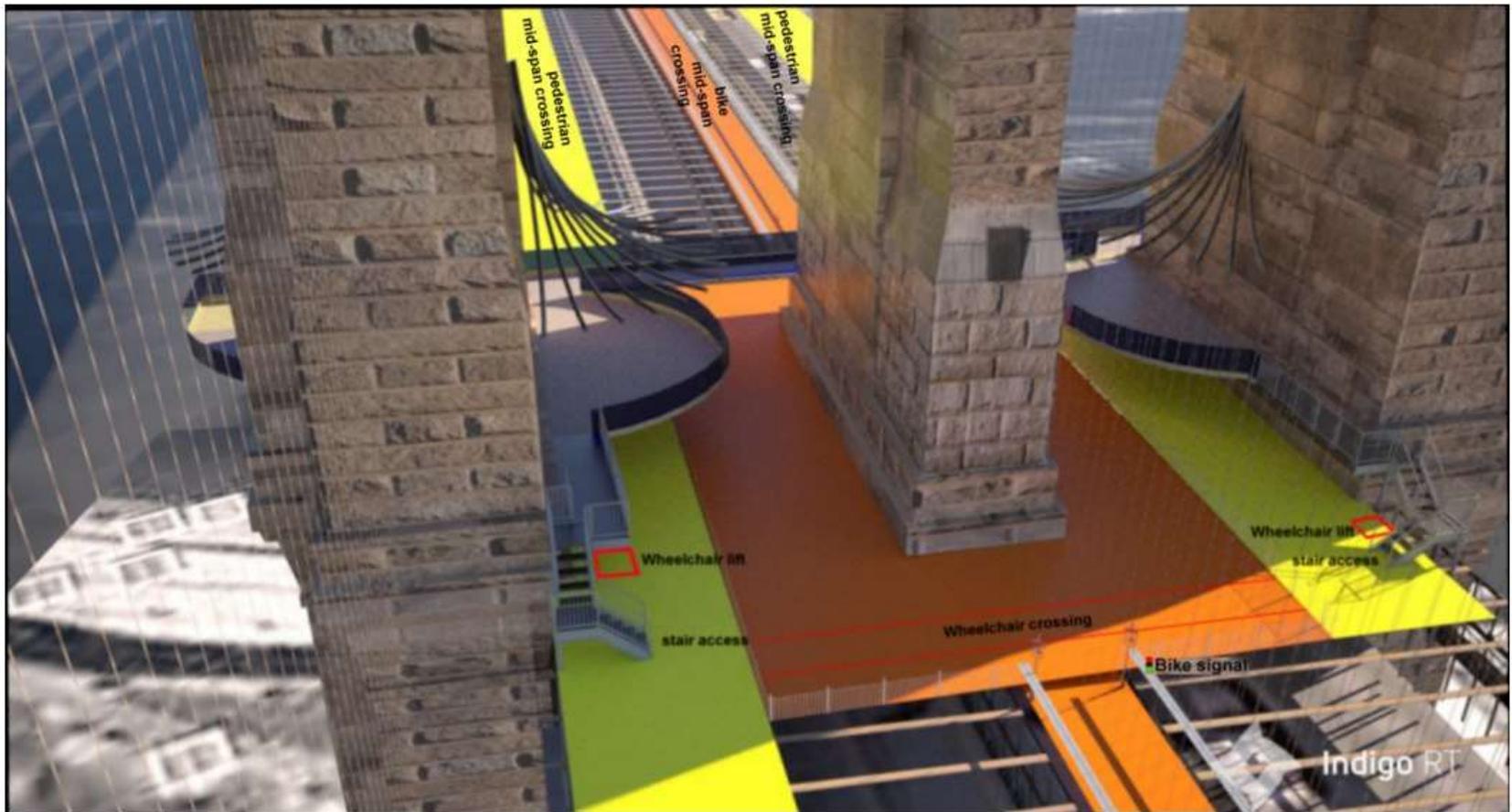
Brooklyn access to the pedestrian and bicycle pathways and separation of the two at Cadman Plaza East.

Left: The proposed Cadman Plaza East pedestrian access.

Right: Manhattan access at Park Row and Centre Streets.



Existing Manhattan pedestrian and bike access at Centre Street and separation of the two at Park Row



Tower promenades showing stair access and wheelchair access points. Below: Walkway furnishings: lamps, seating, trash receptacles and fencing pattern.



Ascension *Montemor-o-Novo, Portugal*

# **BRICK**

**SCULPTURE / ARCHITECTURE**

## **OFICINAS DO CONVENTO, MONTEMOR-O-NOVO, PORTUGAL, 2023**

Oficinas do Convento (OC) - Cultural Association of Arts and Communication opens the contest BRICK for grants for artistic residency projects in the areas of Sculpture and/or Architecture.

The selected proposal will have a total duration of 4 weeks and will be developed in Telheiro, a production unit of handcrafted building materials, in Montemor-o-Novo (Portugal), where the selected person or pair can enjoy and explore the available processes, materials and technologies.

## **CONTEXTUALIZATION**

Manufactured and used by all cultures in the world, the brick is a timeless object, of relatively regular formats and dimensions, but with a diversity of application and results that aligns with cultural diversity.

The bricks produced in Telheiro, in Montemor-o-Novo, are from Roman and Byzantine tradition and medieval influence. With a sandy constitution, they are made from a paste of clay, earth and water - similar to mud. The bricks have a solid appearance and show its manufacture, with handprints on the surface and chromatic variations resulting from wood firing.

Ascension is a tower constructed of tapered gray brick blocks supporting a railroad track, with rails and ties carved from the brick.

This installation beckons the viewer to look towards the heavens. At the rear of the structure is a steel stair, which allows the visitor to view the work from above, while providing a view of the surrounding landscape, to reward their effort in climbing to the top.

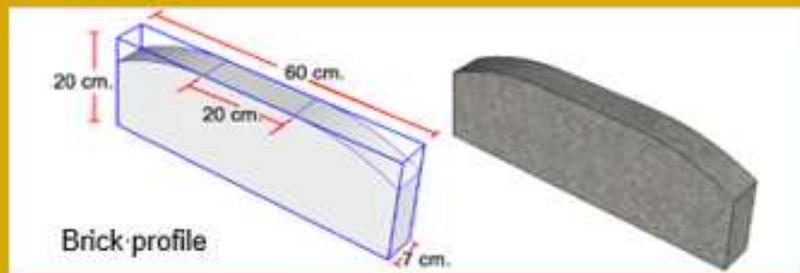
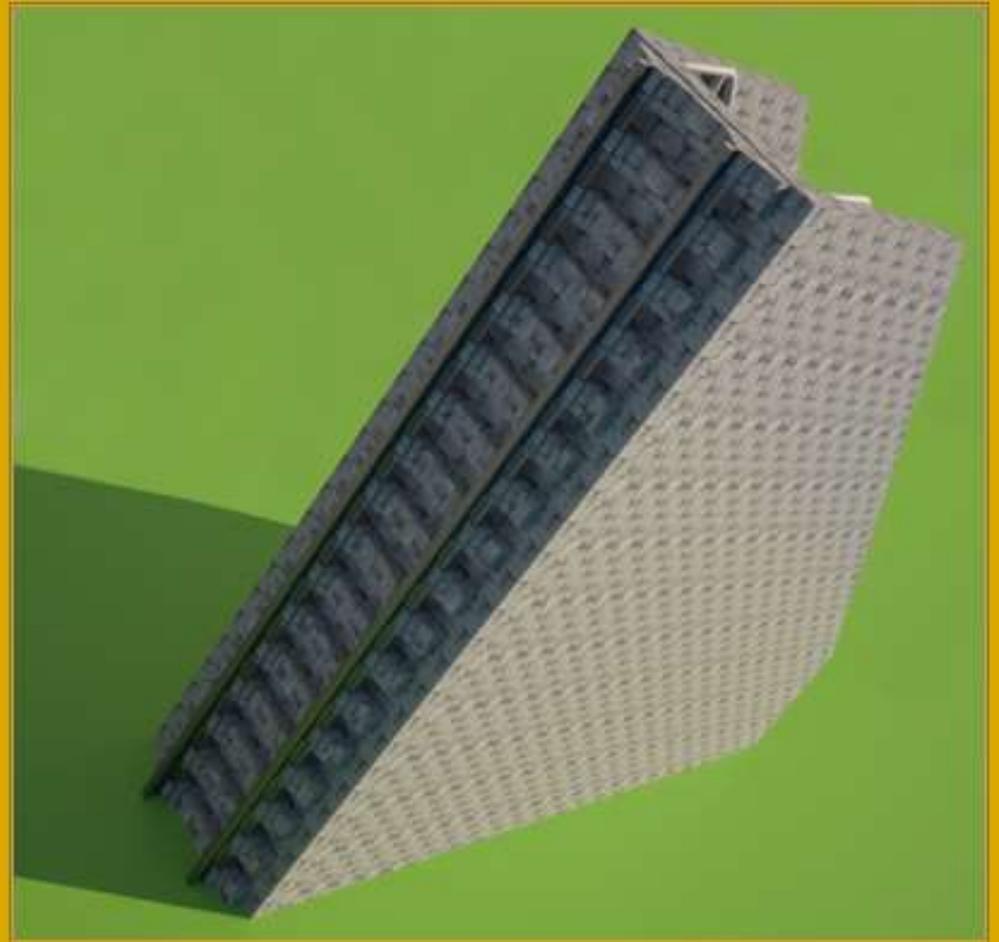
Working with brick fabricators the gray bricks will be formed and fired. The bricks supporting the rails will be bound with construction adhesive and placed within a steel frame. The sculpted elements will be carved on the ground. Construction of the tower side walls will be undertaken and the rail section lifted into place. A steel stair structure will be welded and placed within the tower.



Carved Brick study *2019*

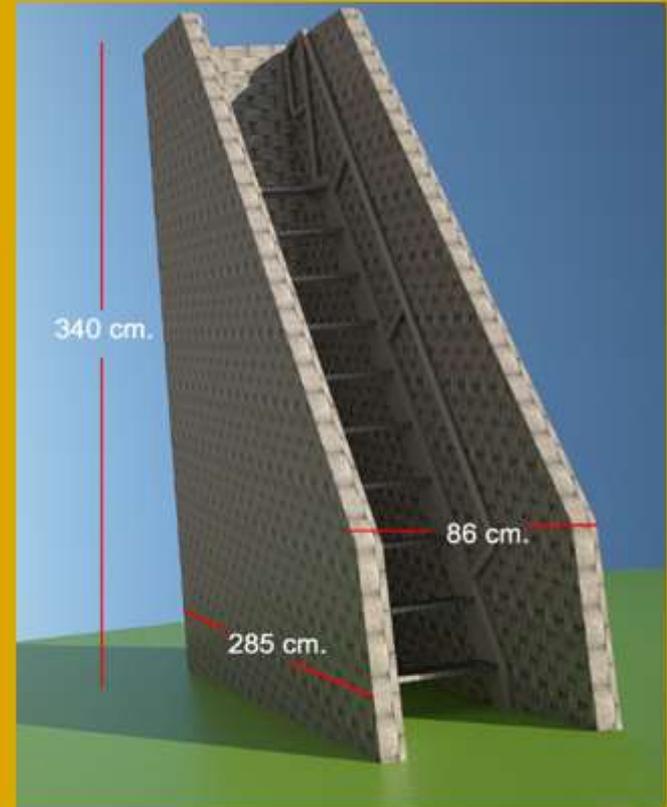
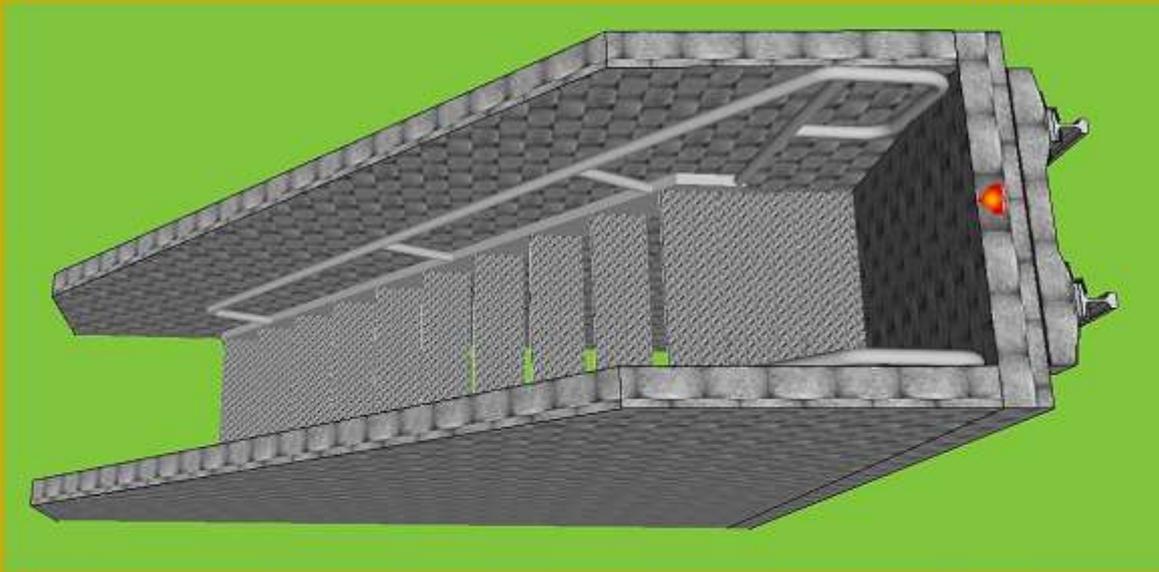


Carved Brick study *2019*



Ascension Montemor-o-Novo-Portugal

Top view



Dimension plan

Ascension Montemor-o-Novo-Portugal

*Bodo Pavilion Bodo, Norway*

# KUNSTKANTEN

*KUNSTKANTEN is conceived as a curated outdoor exhibition arena situated along the coastal path now being built in Bodø – a path that will initially connect the area called Bodøsjøen with the bay Mørkvedbukta. The path makes it possible for people to walk or bicycle along the coast and experience diverse natural environments, landscapes and local areas. For the first two-year period starting in 2024, the exhibition arena will be curated as five ‘sculpture points’, each presenting one work.*

first exhibition period lasts two years and is curated and administered by the Norwegian Sculptors Society. The project is carried out as a competition. Bodø Municipality is the owner of the KUNSTKANTEN project as a whole. The sites that will be alongside the extended path: point to resources, connections, alliances, networks and trade routes – old and new – that have made and continue to make their mark on the city, linking it with the surrounding world.

My proposal to the The Norwegian Sculptors Society (Norsk Billedhoggerforening), Bodø2024 and Bodø Municipality for KunstKanten, takes the form of a structure based on elements taken from the shipping and transport industries. It also conforms to the scale of the natural landscape surrounding the city and is intended to function as a landmark in that landscape. The Bodø pavilion is constructed with 5 units, diagonally cut from Sea Shipping Containers, and one 20 foot Container, which will function as a passageway into the pavilion. The 5 units will be joined within a steel support structure, along with 9 triangular wall panels, made of Corten steel, and laser cut stainless steel.

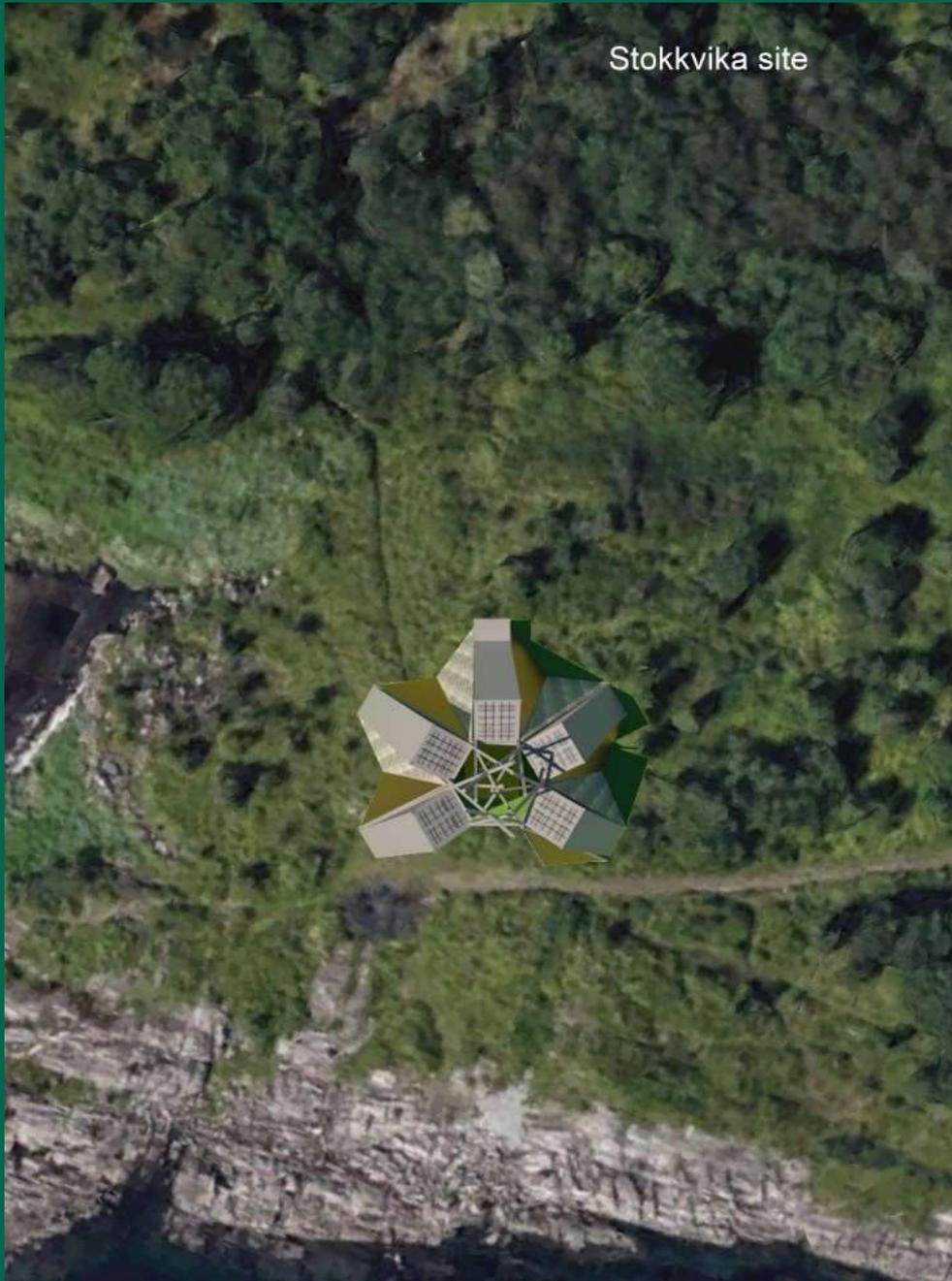


*Bodo Pavilion* **Bodo, Norway**

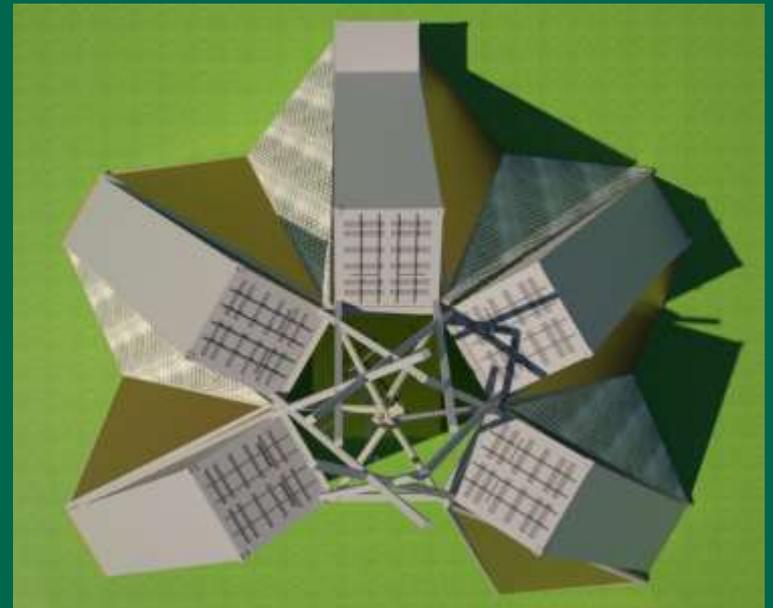


*Bodo Pavilion* *Bodo, Norway*

Stokkvik site



*Bodo Pavilion* Bodo, Norway





*Bodo Pavilion* **Bodo, Norway**

*This presentation focuses on  
the issue of environmental degradation.*

*As such these installations and photographs  
were conceived to address the deteriorating state  
of our planet.*

*All the artworks here are meant to stimulate public discourse and aide to further the development of socially responsible decision-making regarding our shared environment.*

*Progression* 2001

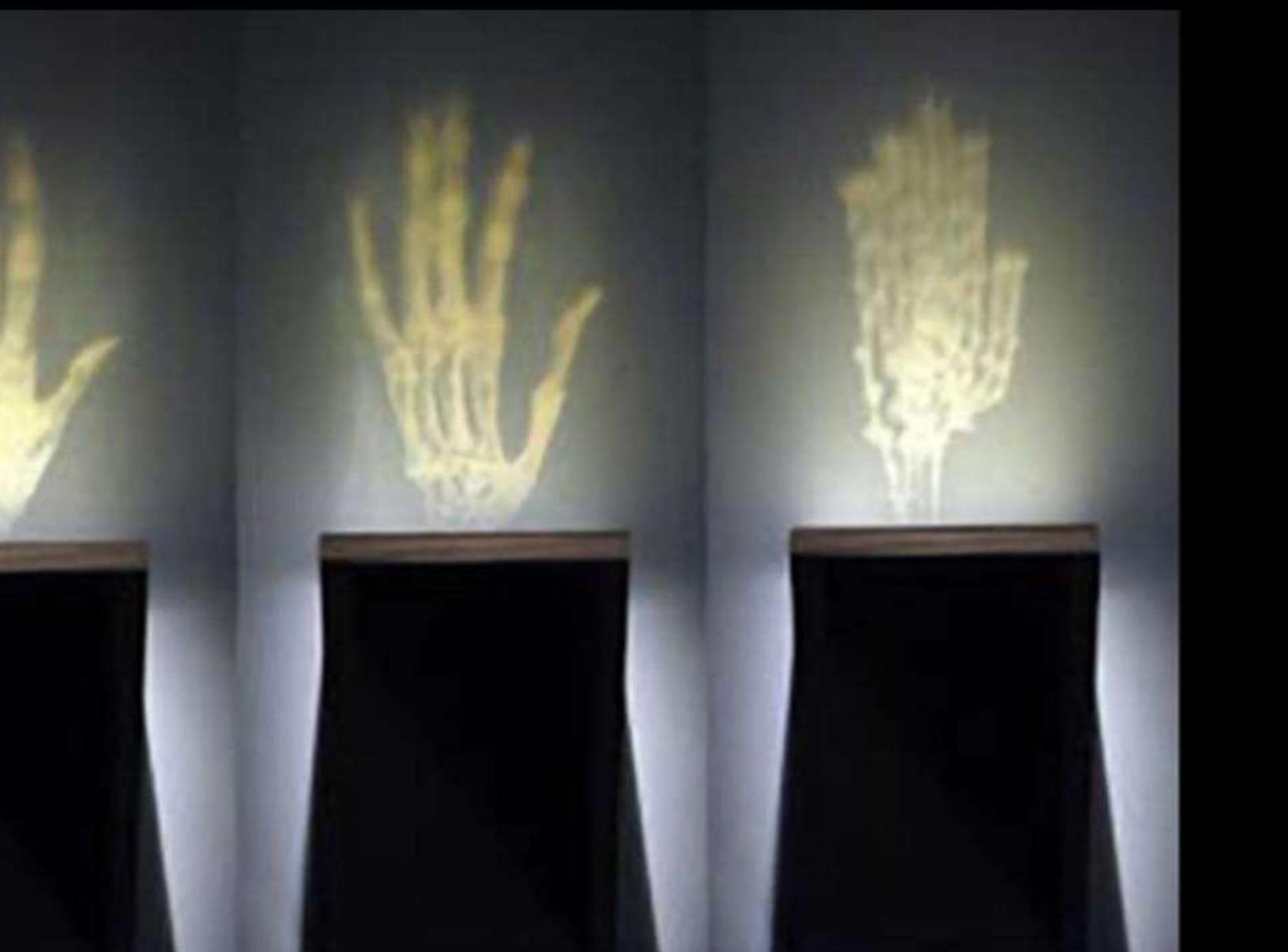
Light installation reflected from photo-etched bronze plates.



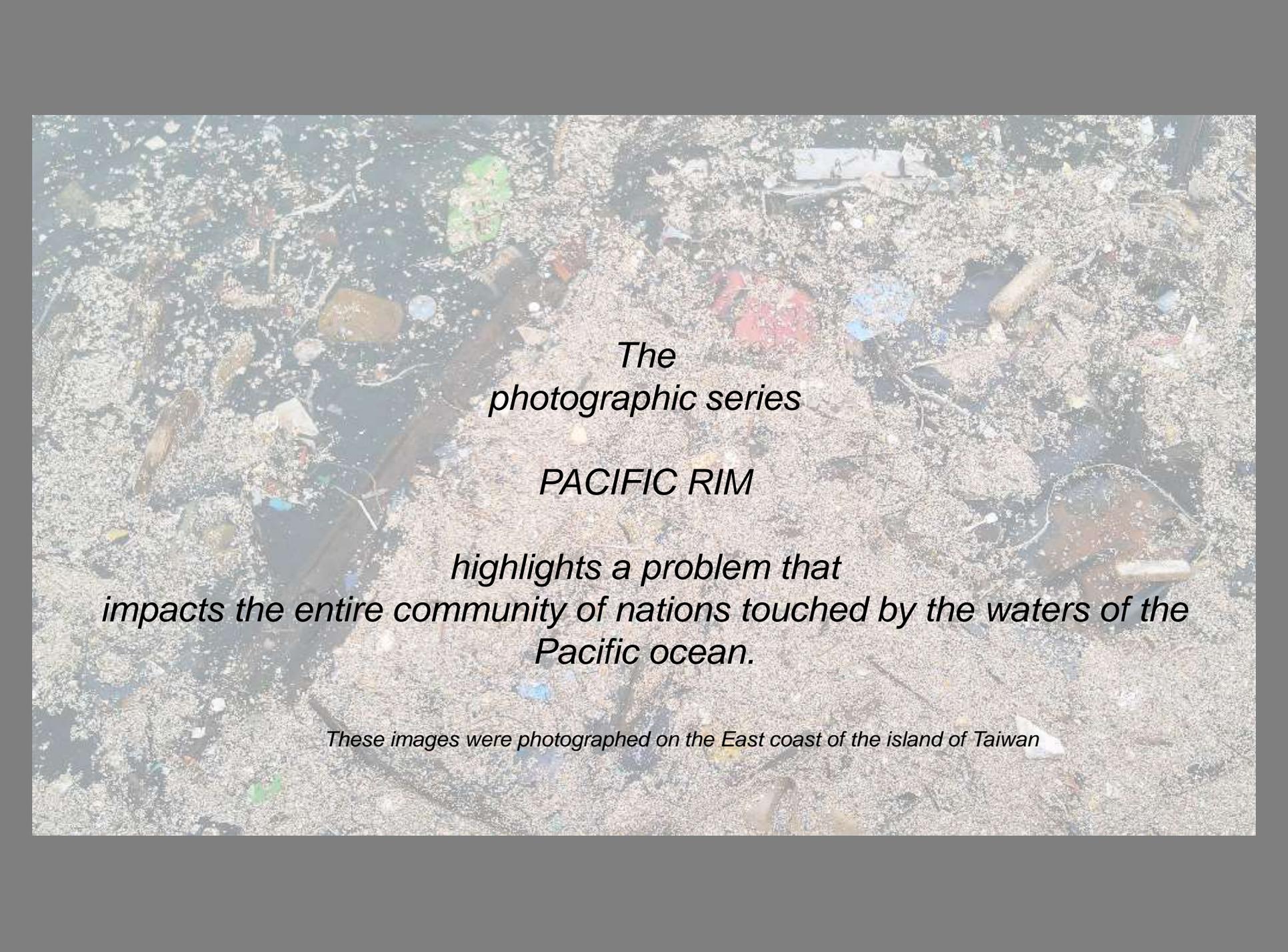
Confronting the issue of our own mortality









An aerial photograph of a beach heavily littered with plastic waste, including bottles, bags, and other debris, illustrating the impact of ocean pollution.

*The  
photographic series*

*PACIFIC RIM*

*highlights a problem that  
impacts the entire community of nations touched by the waters of the  
Pacific ocean.*

*These images were photographed on the East coast of the island of Taiwan*



**Pacific Rim #1 2012**



**Pacific Rim #2 2012**



**Pacific Rim #3** 2012



**Pacific Rim #4 2012**



**Pacific Rim #5 2012**



**Pacific Rim #6 2012**

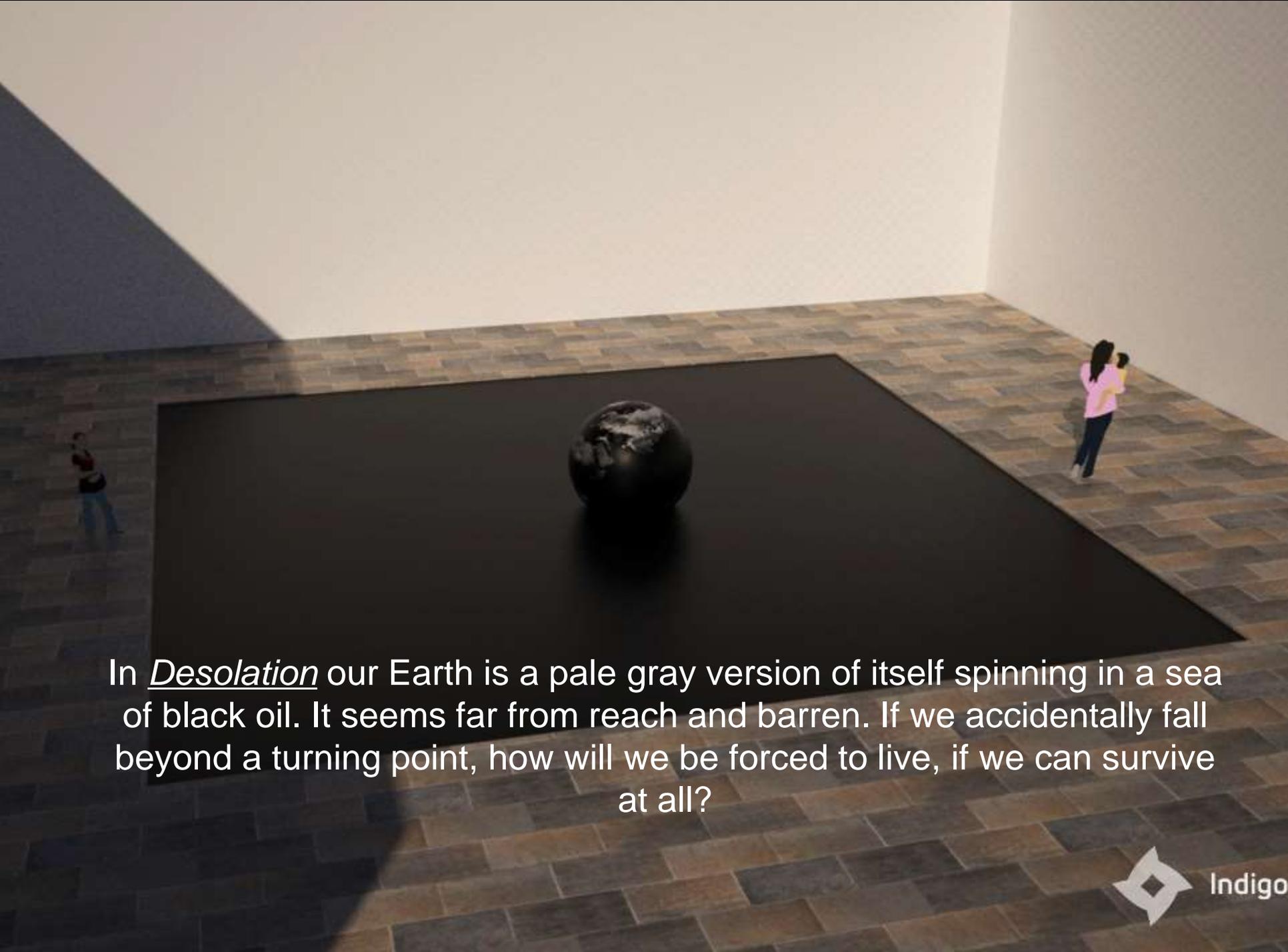


**Pacific Rim #7 2012**

*Desolation a possible future*

*Desolation* a possible future

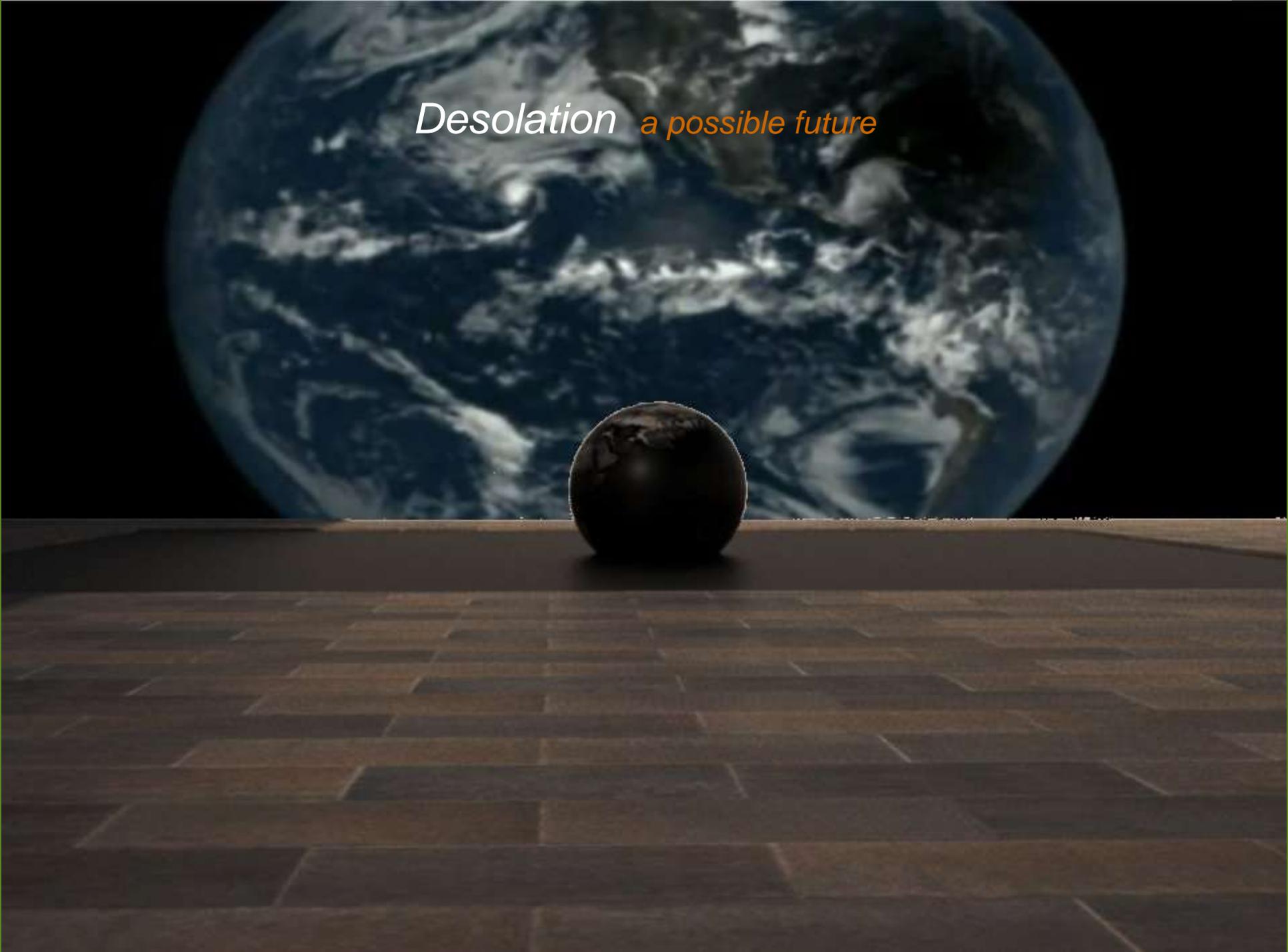




In *Desolation* our Earth is a pale gray version of itself spinning in a sea of black oil. It seems far from reach and barren. If we accidentally fall beyond a turning point, how will we be forced to live, if we can survive at all?



*Desolation* a possible future





A Video was assembled for this installation. The music titled, Scorched Earth (2019) was composed by David Barraco. The music is a march towards extinction, it is a haunting drone like siren, divided into 4 parts: Doomsday Clock Striking – Haunted – Raging Fires Inferno – Marching towards Extinction the cry of Mankind.



Indigo

*Spring of Hope a possible future*



## Spring of Hope Garden

An installation in cooperation with ICAI  
Institute for Cultural Activism, Delhi, NY

This work is born of the fusion of the two earlier projects, The Horizon is Nothing More than the Limit of Our Sight, commissioned by the Brooklyn Museum of Art in New York City in 1990 curated by Charlotta Kotic, and Shake Up! presented by curator Lynn del Sol of {CTS} creative thriftshop in conjunction with the Dam Stuhltrager Gallery in 2010.

In revisiting this work my thought was to shift the focus from what was seen as a future awakening, to the present moment. The idea being that the calamity is upon us and we presently need the spring of hope that will help us envision this final step in addressing our problems.

It is in this light that I welcome you as a witness and provocateur of the process.









The Spring of Hope Garden was completed on October 18, 2023 at the Institute for Cultural Activism International in Delhi, New York

## HONORS AND AWARDS

**2017 Kur-World Cup Environmental Award for Architecture and Design,**  
Kur-World and Macau International Environmental Co-operation Forum. Macau, China.

**2003 Award in Printmaking.** New York Foundation for the Arts

**2002 Nomination.** The Joan Mitchell Foundation award.

**1998 Support grant.** CBK Centrum Bildende Kunst, Rotterdam and The Netherlands Consul to North America with Arnold Schalks for the project Communicating Vessels.

**1989 Support grant.** Netherland-America Foundation for The Waterline Project.

**1989 Support grant.** The Foundation for Contemporary Performance Arts.

**1989 Support grant.** Art Matters Foundation for The Waterline Project.

## **HONORS AND AWARDS**

**1989 Award in Sculpture.** New York Foundation for the Arts for The Waterline Project.

**1985 Sponsored Projects.** New York State Council on the Arts, Individual Artist Program.

**1984 Interdisciplinary Arts Program Award.** National Endowment for the Arts with the Mel Wong Dance Company for the performance of Buddha Meets Einstein at the Great Wall.

**1982 Sponsored Projects.** New York State Council on the Arts, Individual Artist Program

**1977-79 Expansion Arts Program Award.** National Endowment for the Arts for my Festival Ithaca Projects.

**1977 Award in Sculpture.** Creative and Performing Arts Council of Cornell University

**1976 Sculpture Award.** The Ithaca Art Association.

## Solo EXHIBITIONS AND PERFORMANCES

Dec. 2022

**Hou Shan Art Gallery. Zhuhai, China.** Selected works in video and sculpture, highlighting artworks produced resident in Berlin, Germany. Sponsored by the German Consulate in China.

May 2021

**Solo exhibition: When the Music is Over** at XuYuHuanBian / The Art Space, Zhuhai, China.

May 2019

**The Purr of the Chinese Shoe Factory** at the Highland Shoe Factory. Huizhou, China.  
two new artwork created on commission for the Longyuan Footwear Company.

March 2010

**Mixed media Installation entitled *Shake Up!*** - presented at Dam Stuhltrager Gallery. Brooklyn, New York

April 2004

**Freizeit print series** – presented at the Hudson Guild. New York, New York

August 2004

**Structures of Detention print series** - presented at the Brooklyn Public Library, Brooklyn, New York

April 2002

**Sackgasse /Dead End** - presented at Galerie Völcker & Freunde. Berlin, Germany.  
a one-person exhibition of my prints and drawings.

November 1999

**Collected Visions** - at The University Gallery at UMASS Lowell. Lowell, Massachusetts.  
a one-person exhibition; and multi-media survey of private thoughts and social commentary.

## Solo EXHIBITIONS AND PERFORMANCES

June 1993

**Private Parts sculpture exhibition** - presented at Warehouse Galerie. Amsterdam, Netherlands.

September 1991

**The Berlin Project sculpture exhibition.** - presented at Künstlerhaus Bethanien, Berlin, Germany.

December 1991

**The Berlin Project sculpture exhibition.** - presented at Amerika Haus, Berlin, Germany.

September 1989

**Sculpture: The Waterline Project** - presented at Foundation Artgarden. Amsterdam, the Netherlands  
Showcasing the installation of major works of outdoor sculpture.

September 1987

**Sculpture: Special Projects.** - presented at MOMA /P.S.1. Long Island City, New York  
An installation of several works of sculpture.

October 1983

**Zaroff's Tale** - presented at the Solomon R. Guggenheim Museum. New York, New York  
A multi-media performance.

November 1981

**New Sculpture** - presented at Galerie Danielli. Toronto, Ontario Canada  
solo exhibition of sculpture and installations.

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