

REBECCA CUMMINS
Selected Works 2003–2013

Rebecca Cummins explores the sculptural, experiential and sometimes humorous possibilities of light and natural phenomena, often referencing the history of optics in installations that have included a machine for making rainbows, a photographic rifle, paranoid dinner-table devices and a variety of sculptural and photographic approaches to marking time.

She has exhibited widely in Australia, the U.S., and Europe; exhibitions include the Shanghai Biennial, The South Australia Biennial of Australian Art, Adelaide, The Biennial of Seville, Spain and Wireless Experience, Museum of Contemporary Art KIASMA in Helsinki, Finland. Public commissions include the Skylight Aperture Sundial (the Office of Arts & Cultural Affairs and the Seattle Public Library: Montlake Branch), Solar Hour Benches and Oculus Table (with Woody Sullivan) and Simply Smashing at the Exploratorium: Museum of Science, Art and Perception. Commissions-in-progress include a Washington State Arts Commission at the University of Western Washington (with Paul DeMarinis) and South Delridge CSO 169 Artwork Project, The Office of Arts & Cultural Affairs and Seattle Public Utilities, both to be installed in 2014.

Cummins grew up in a tiny river valley town in Iowa. She has a BFA from the University of Northern Iowa and an MA from the University of New Mexico. Her Doctoral dissertation (PhD, University of Technology, Sydney, 2003) is entitled *Necro Techno: Examples from an Archaeology of Media*. She taught at the University of Sydney for 16 years before moving to Seattle in 2001, where she is currently a faculty member in the Photomedia Program, School of Art, University of Washington.

Previous works can be seen at rebeccacummins.com.

REBECCA CUMMINS

Selected Works 2003–2013

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KIASMA Museum of Contemporary Art, Helsinki, Finland, 2004

Light Rain, 2004

In collaboration with Paul DeMarinis
Computer, amplifiers, water,
stainless steel, electronics
9 x 9 x 5 feet

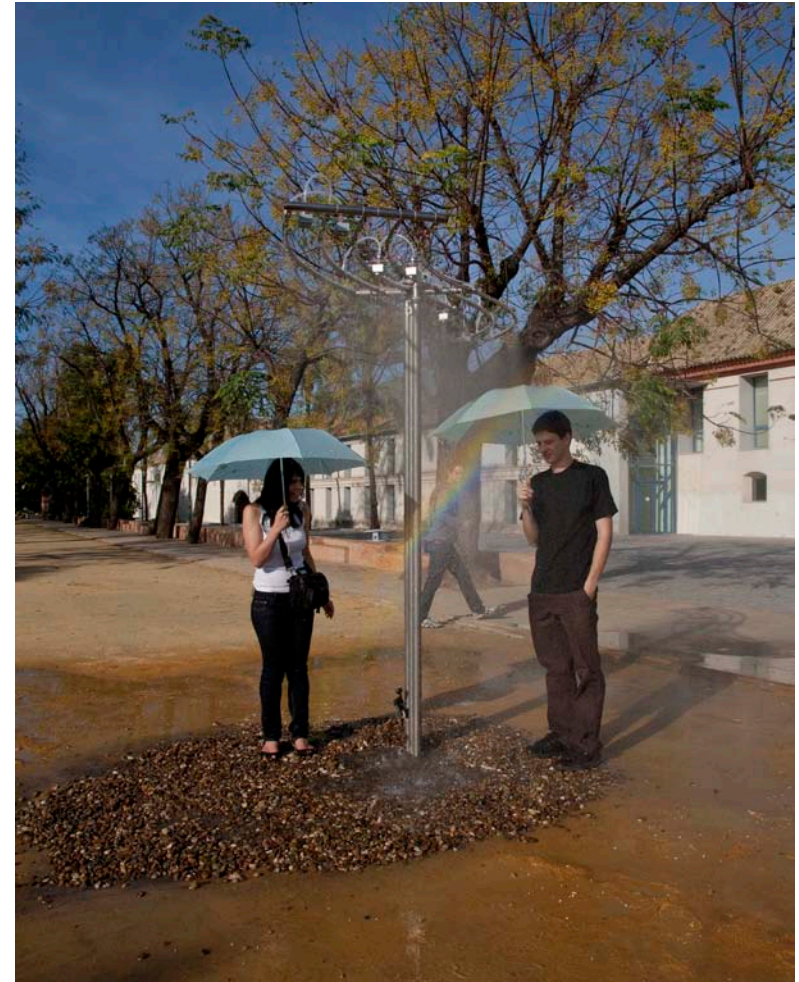
A mist of water creates primary and secondary rainbows when the sun shines. Six water streams are specially modulated with audio signals; visitors hear music (such as *Singing in the Rain*) by walking into the free falling water. Their umbrellas function as resonating surfaces.



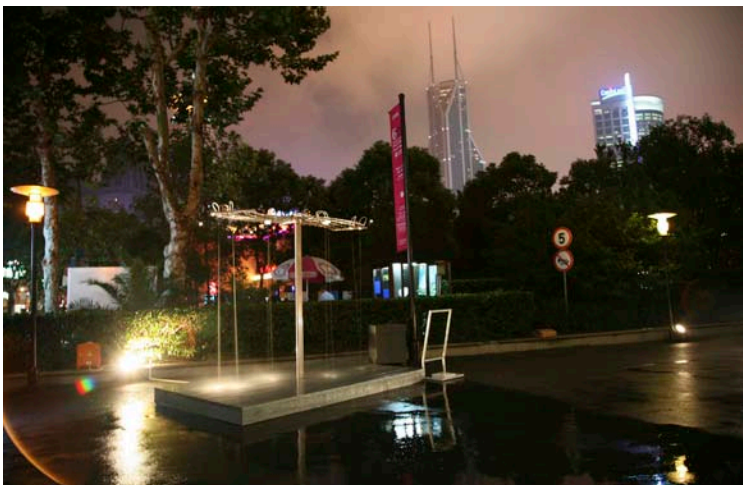
KIASMA Museum of Contemporary Art, at night, Helsinki, Finland, 2004



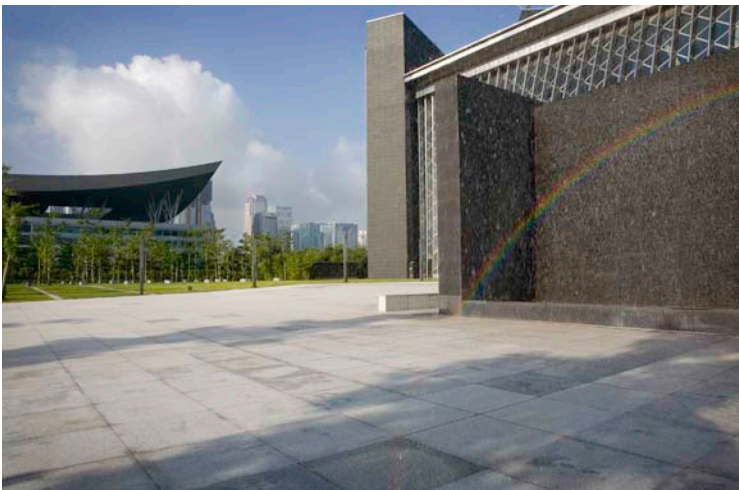
Shanghai Biennial, Shanghai Art Museum, Shanghai, PRC, 2006



YOUNIVERSE, Seville Art Biennial, Seville, Spain, 2008



Light Rain,, Shanghai Biennial, Shanghai Museum of Art, Shanghai, PRC, 2006



The Rainbow Machine, Shenzhen, PRC, 2008



Canberra Sculpture Forum, Old Federal Parliament House, Canberra, ACT, Australia

The Rainbow Machine, 1998

Water, steel, plastic, electronics
9 x 9 x 5 feet

A steel apparatus creates a wall of water that allows the viewer to see primary and secondary rainbows when the sun shines.



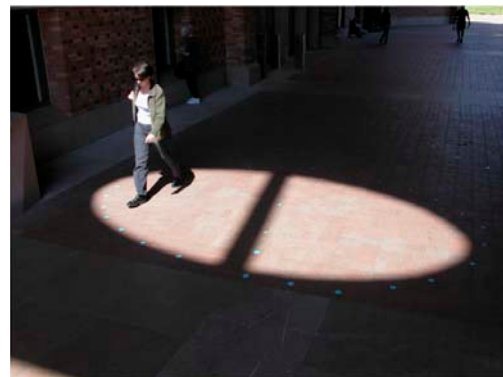
Baghdad by George, 10:10am Seattle, 9:10pm, Baghdad, 2003

In collaboration with Woody Sullivan
Metal, vinyl

This statue of George Washington was co-opted as the gnomon in a giant horizontal sundial; his head indicated the time in Baghdad as it crossed the yellow hour marker lines.



For *Spheres*, The University of Washington
Summer Arts Festival 2003, Seattle, WA



For *Spheres*, The University of Washington
Summer Arts Festival 2003, Seattle, WA

Solar Arcade, 2003

In collaboration with Woody Sullivan
Metal, paint, vinyl

The projection of light through a huge circular southwest facing window was utilized to tell solar time on the summer solstice. Four ellipses (two of which were partially on the library walls) were marked to indicate the path of the sunspot (June 21, 2:10-4:30 PDT).

In the winter, the sunspot appears high above the walkway.



Installation view looking west. Commissioned by the Office of Arts and Cultural Affairs and the Seattle Public Library: Montlake Branch, Seattle, WA. Architects: Weinstein AJU.

Skylight Aperture Sundial, 2006

Glass, steel
Skylight: 15 x 3 feet
Glass discs: 20 inches

5 glass discs in the ceiling project a row of colorful sunspots that slide through the library as the sun appears to move from east to west. The orange disc is the “nodus” or time indicator. As its projection crosses a line on the library floor, it is solar noon. Floor markings indicate where this sunspot lands at noon on the summer solstice, the opening date of the library—and the equinoxes. By night, artificial lights illuminate the colored discs.



2:00 pm PDT, west



4:00 pm PDT, east

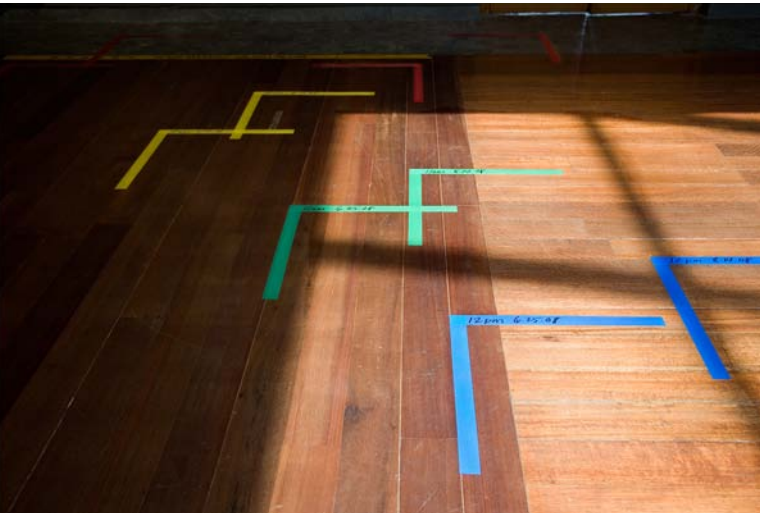


5:10 pm PDT, east



Summer solstice: June 21, 2006

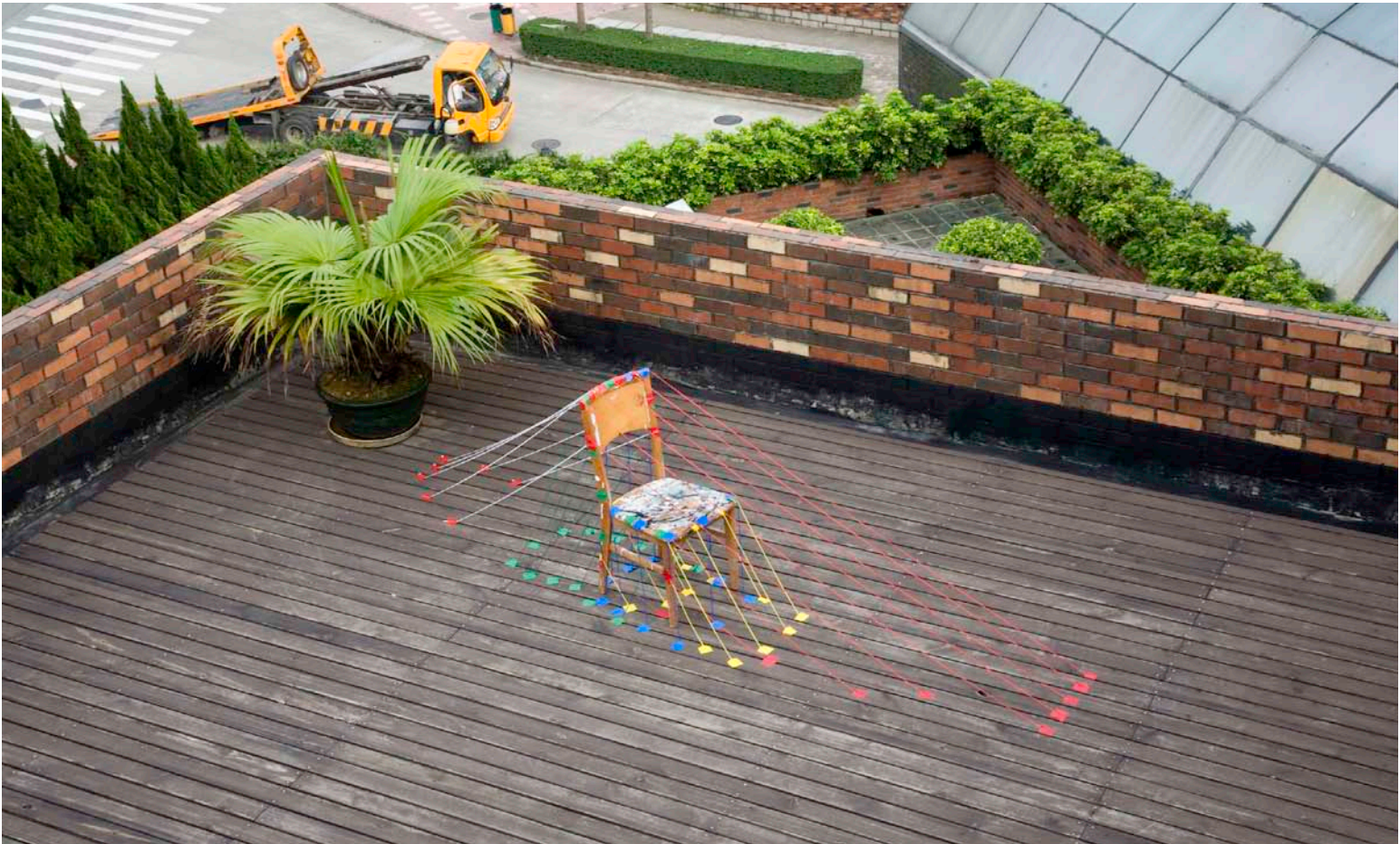
5:35 pm PDT



Shenzhen Gallery Skylight Dial, 2008

Tape
25 x 60 feet

Patterns cast by the skylight are marked through the days on June 25 and August 14, 2008 in the Shenzhen Institute of Fine Art Gallery, Shenzhen, PRC.



Mr. Yan's Chair, 8:45am-4:45pm, Shenzhen, PRC, August 9, 2008

Digital print
18 x 28 inches

Documentation of study with chair and string; suns rays were traced and made visible using colored string every 1 ½ hours. Shenzhen Institute of Fine Art, Shenzhen, PRC.



Details, Banks Lake, Washington

Moondial, Banks Lake, Washington, August 29, 2004

7 C prints
Each 8 x 11 inches

Hourly by moonlight from 10pm–4am.



Tilt, 2003

Digital Print
40 x 18 inches

This shelf is tilted to visualize the angle of the sun's rays at Solar Noon in Seattle.



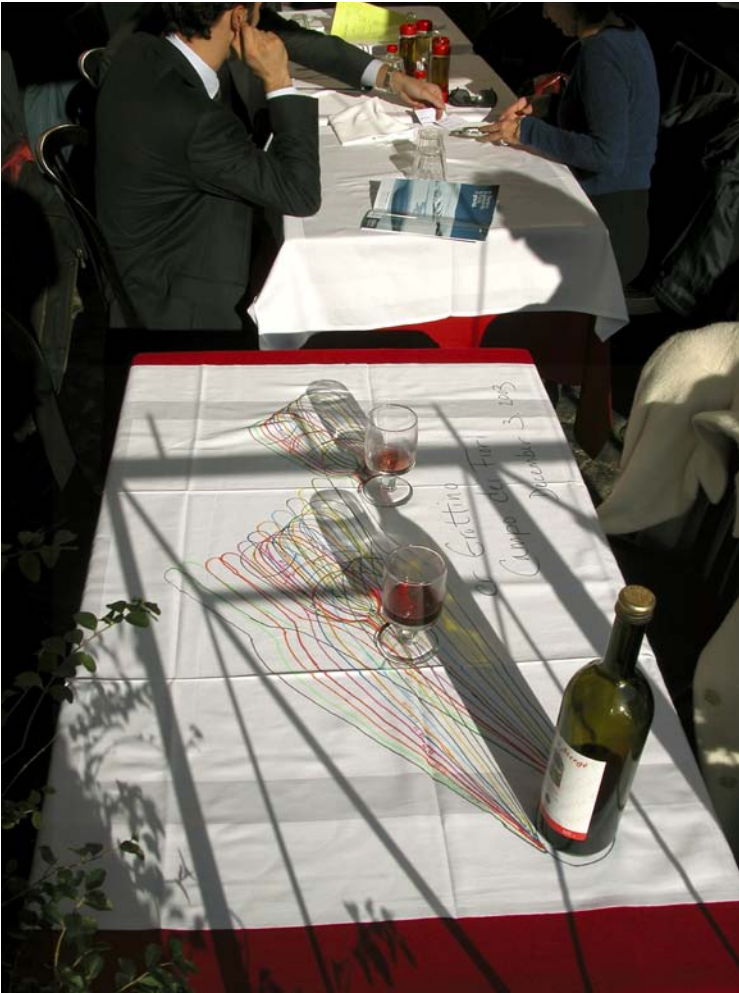
Solar Noon - Seattle



Shadow Locomotion: 128 Years After Muybridge, The Red Barn, Stanford University, Palo Alto, 2004

Digital print
11 x 78 inches

Hourly from 11am–5pm, February 28, 2004 at the site of Eadweard Muybridge's sequential "horses in motion" photographs, commissioned by Leland Stanford in 1877.



Er Grottino, Campo de Fiori, Rome, Italy, December 3, 2003

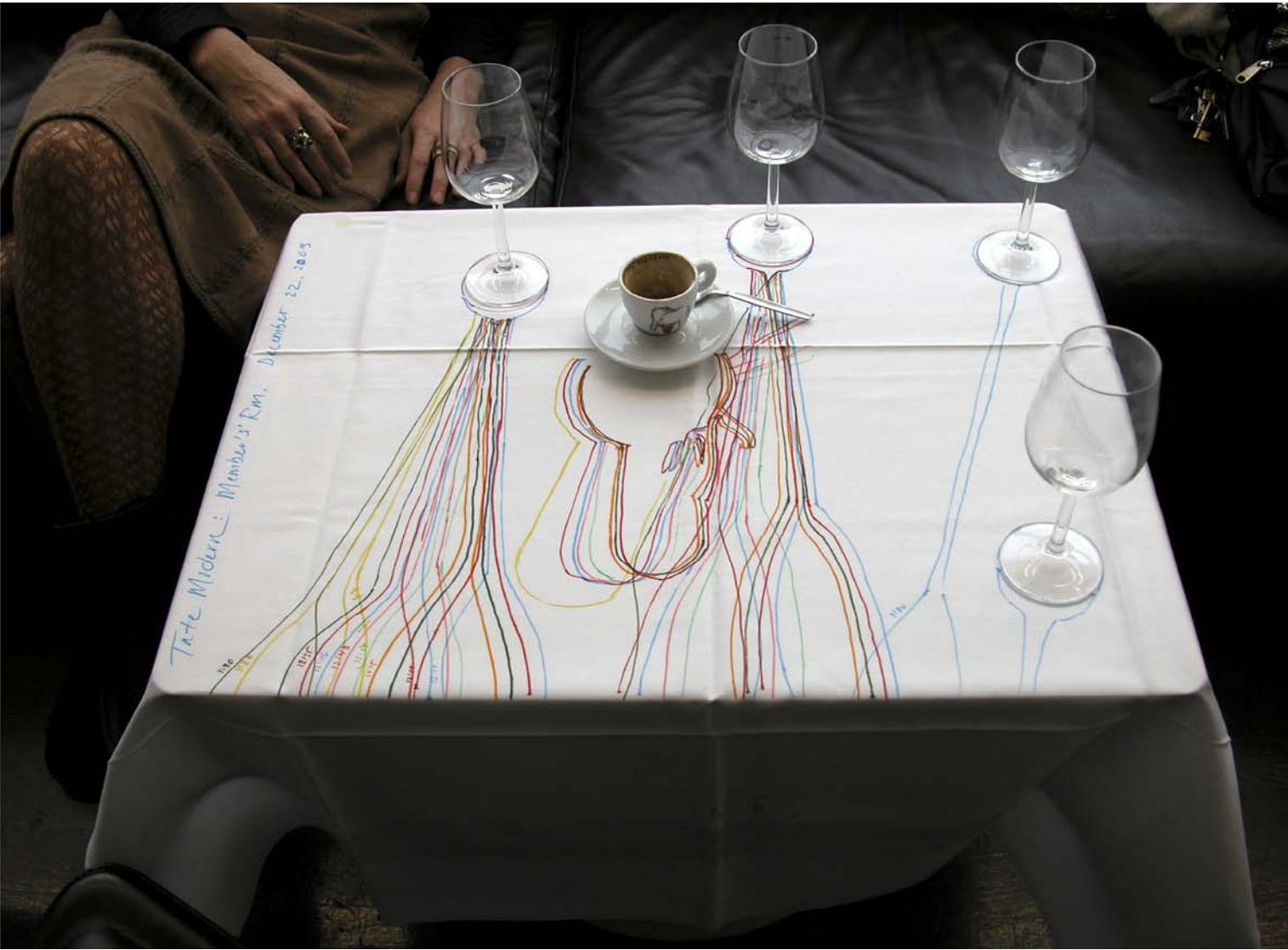
Café Gnomonics, 2003–2011

Digital print series
Each approx. 16 x 22
or 22 x 16 inches

The movement of shadows is traced over lunch in Rome, Seattle, Sichuan, Miami and Sydney; coffee in Berlin, Pudong and Hong Kong, brunch in Shanghai, drinks in Seattle and by moonlight in Shenzhen and Dry Falls, Washington. Gnomonics is the art or science of constructing sundials.



Café Farnese (noon–1 pm), Rome, Italy, November 23, 2003



Solstice Lunch with Lee: Tate Modern, London, December 22, 2003



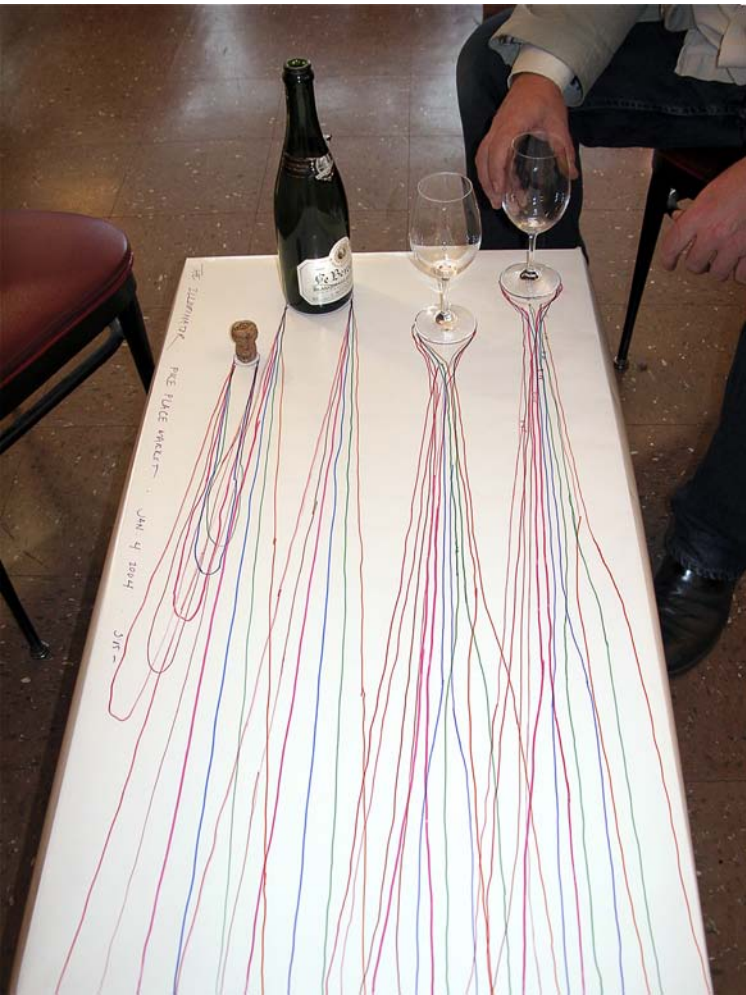
Equinox at Sydney Harbour, Sydney, Australia September 22, 2004



Brunch on the Bund, Shanghai, September 24, 2006



Equinox at Jiuzhaigou, Sichuan, September, 21, 2006



Happy Hour at Pike Place Market, Seattle, January 20, 2004



Coffee, Radio Tower, Berlin, August 13, 2004



Shenzhen by Moonlight (11 pm–12:15 am), July 17, 2008



Gnomon at the Roman Forum, December 13, 2003–11:30am



Gnomon at the Roman Forum, December 13, 2003–Noon



Gnomon at the Roman Forum, December 13, 2003

14 Digital prints
Each 8 x 10 inches

Every 30 minutes during the opening hours (9am-3:30pm) of the Roman Forum, Rome, Italy. For exhibition, the series is installed in one horizontal row.



Another Light, 2006

Digital print
24 x 78 inches

Hourly by sunlight and moonlight at Snoqualmie Pass, WA, 8:23am-4:23pm; 6:15pm-4:15am, February 11-12.

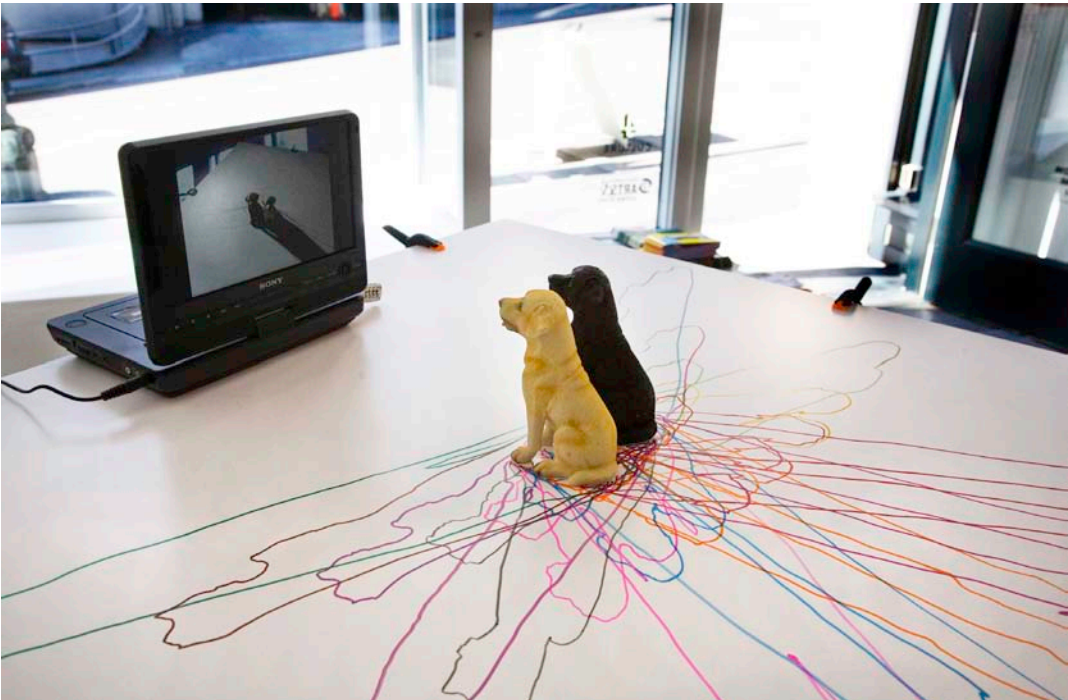
Left: my shadow by sunlight. Right: my shadow by moonlight.



Lunartic Moonlight Dinner, Dry Falls, Grand Coulee, WA: August 5, 2009, 10pm-2am (119 d 21 m 52s W, 47 d 35 m 25 s N), 2009

Digital print, acrylic
24 x 55 inches

By moonlight, the movement of shadows is recorded every 20 minutes in the desert of eastern Washington.

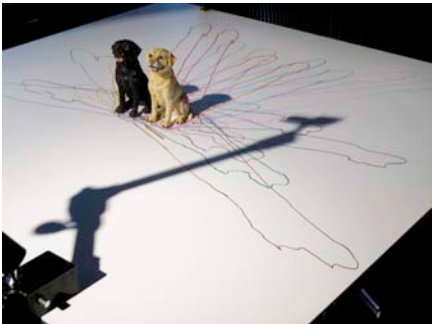


SOIL Art Gallery, 2010, Seattle, WA

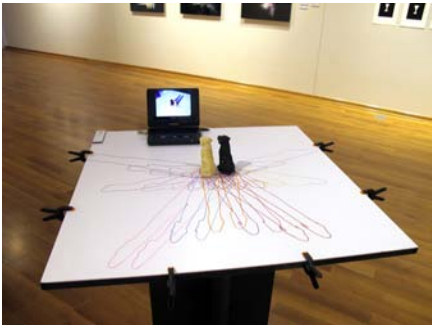
Two Dog Dial, 2010

Plastic, DVD/DVD player

Shadows cast by plastic canines are traced on a heliodon (a mechanical apparatus that simulates the sun) every hour on the summer solstice, equinox and winter solstice; the shadow movement was then documented on video with voice over announcing time and date. In the installation, the dogs watch themselves on video as their shadows grow and retreat through the day at each time of year.



On the heliodon, Integrated Design Laboratory, University of Washington



Art Center Gallery, Calvin College, 2011

Space Needle on the Long Walk, 2010

Shadows from a souvenir of the Seattle Space Needle were traced at each stop on the third and last day of *The Long Walk*, an event organized by Susan Robb for 40 artists walking 40 miles from Seattle to Snoqualmie Falls, WA.

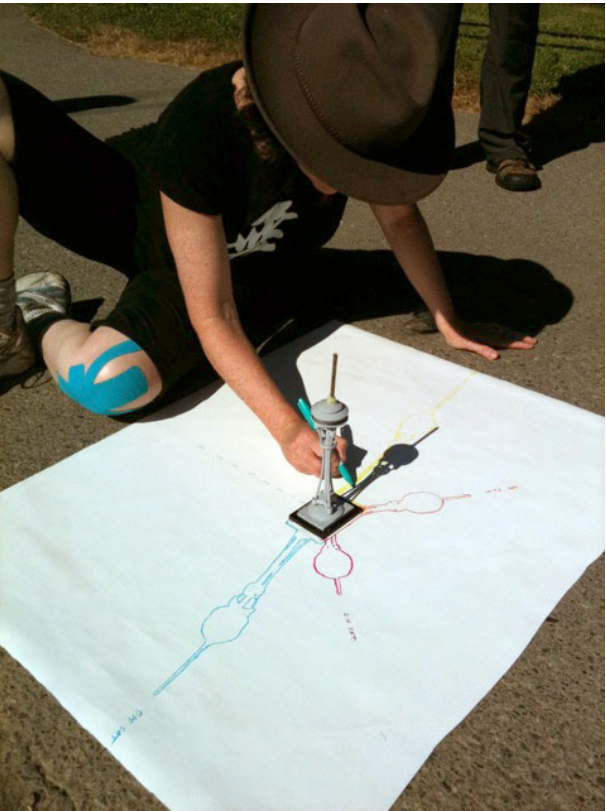


Photo credit Jen Graves, *The Stranger*, August 10, 2010

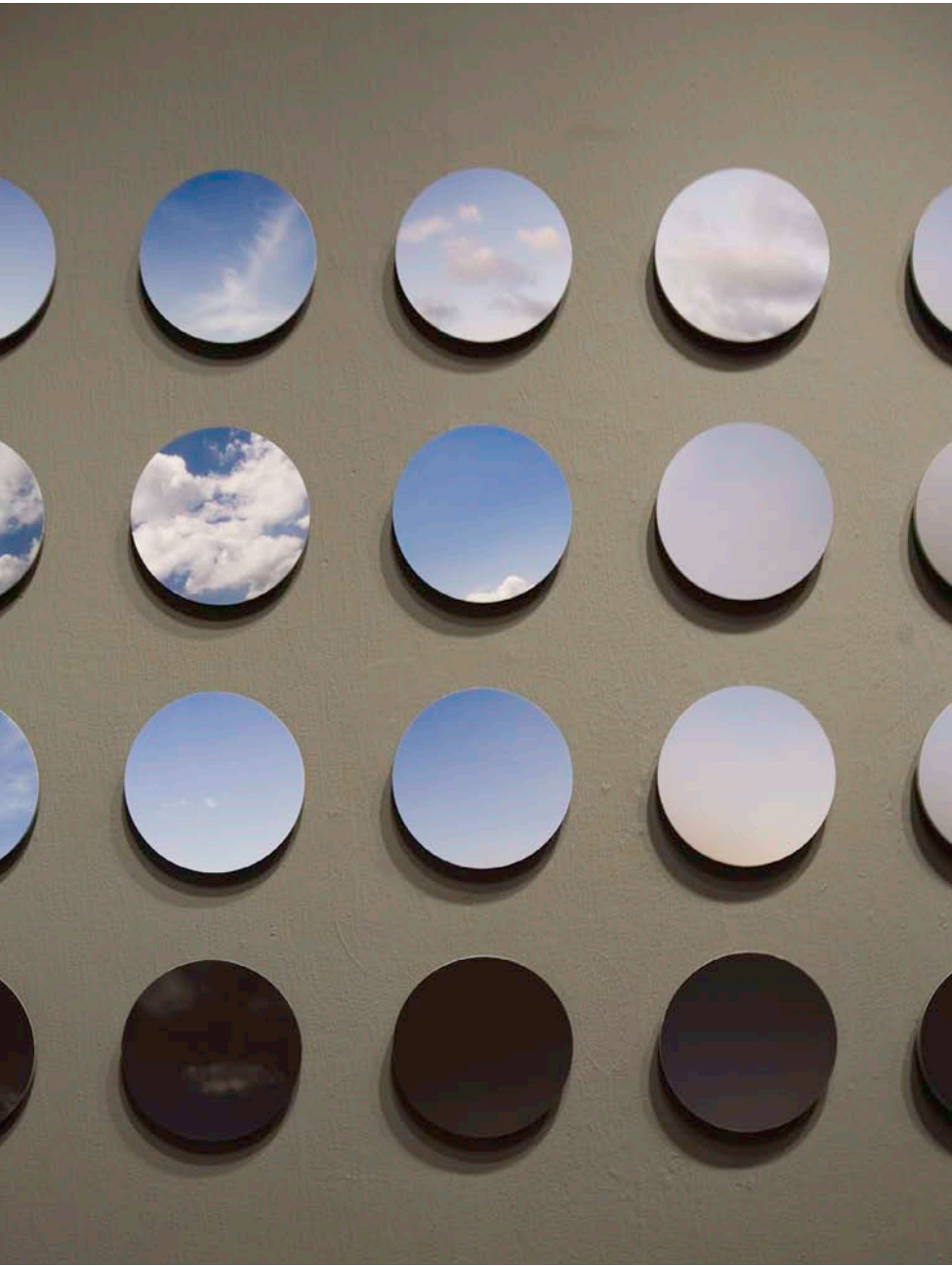


Installation, Jacob Lawrence Gallery, School of Art, University of Washington, Seattle, WA, 2009

60 Days in Shenzhen: June 21–August 20, 2008

240 Digital prints, acrylic
Each 6 x 6 x 1/4 inches

The sky in Shenzhen, PRC, was photographed every 6 hours: 6am (top), noon, 6pm and mid-night (bottom) for 60 days (the duration of my residency at the Shenzhen Institute of Fine Art, Shenzhen, PRC).



Detail



Seattle Sky Pearls: Hourly, October 18, 2009

Digital print
10 x 8 inches

A document of Seattle weather over 24 hours.



Installation view. Wood, oil paint, silk.



Water, Digital Print for Vitrine Base, Center Art Gallery, Calvin College, Grand Rapids, MI, 2011



Seattle Sky: Hourly, October 18, 2009

24 Digital prints, acrylic
Each 3 x 3 inches



SOIL Art Gallery, Seattle, WA, 2010



Center Art Gallery, Calvin College, Grand Rapids, MI, 2011

Seattle Sky: 6am, 2pm, 10pm / Winter Solstice, Vernal Equinox and Summer Solstice, 2010–2011

9 Digital prints, acrylic
20 x 20 x 20 inches

A set of nine circular views of the sky in Seattle; the left vertical column images the Winter Solstice at 6am (top), 2pm and 10pm—the middle depicts the Vernal Equinox and the right Summer Solstice at the same times of day to show the changing light through the seasons.

Photo credit: Jennifer Steensma Hoag



Microwaved Bottle, Bill Beaty

Special Charges: People Doing Strange Things with Electricity, 2007

Digital print series
Each 15 x 22 inches



Upper left: Electric transparent artificial pickle experiment, sodium chloride—with Bill Beaty

Lower left: Crookes Tube—with Bill Beaty

Upper right: Tesla Coil, American Museum of Radio and Electricity, Bellingham, WA—with Jonathan Winter

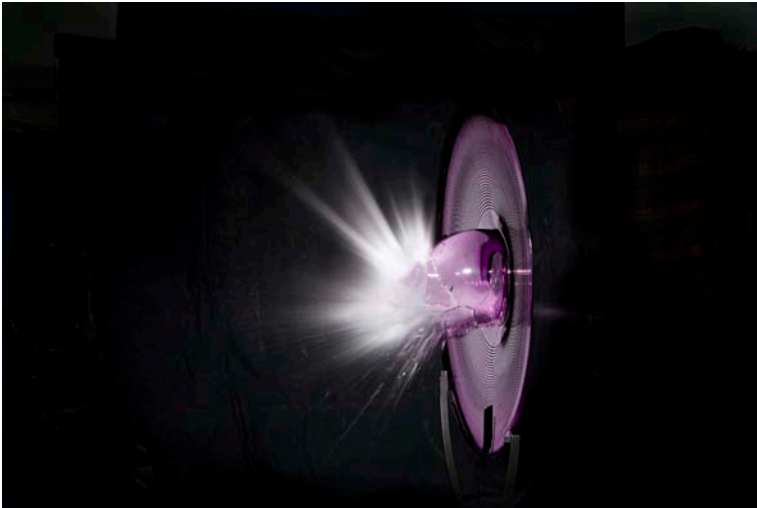
Lower right: Edison bulb, Argon/Nitrogen plasma discharge—with Bill Beaty



Sean Albert I, 2007



Dante Marioni, 2007



Benjamin Moore, 2007



Sean Albert II, 2007

Shooting Stars, 2007

Digital print series
24 x 36 inches

Glassworks donated by well-known Seattle artists were shot with a 22 rifle; the moment of impact was captured photographically.



Ling Ling's Lamps

Broken Blossoms: 2 Views of a Major Crash, 2008

Digital print series
36 x 22 inches

In China, if an object breaks around the New Year, it is said, "Blossoms Broken, Fortune Comes." Done while in-residence at the Shenzhen Institute of Fine Art, 2008.



Metro Bowls



Hot Air: National Strategy for Weapons of Mass Destruction, 2005

Video
3 Minutes

Following a text excerpt from President George Bush's address to the nation on March 13, 2003, stills of bust balloons are synced with the sound of missile explosions



Leo and Claire

Couples in Art, 2010

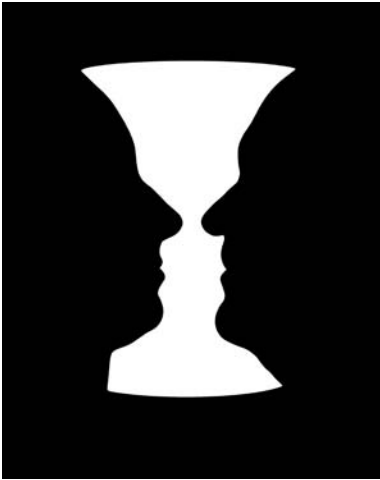
Digital print series (7 of 20)
Each 19 x 13 inches



Cable and Jesse

Ellen and Jim

John and Stephen



Yoko and Scott

Magda and Gary

Tina and Mark



Liquid Sphere, 2005

Glass, water
15 x 15 x 15 inches



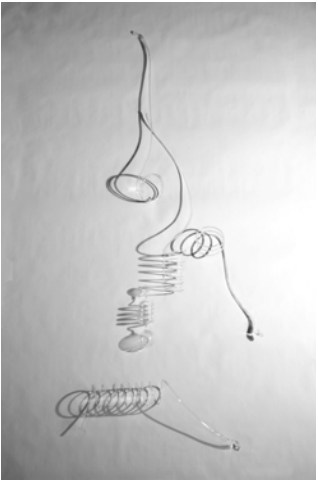
Liquid Tear, 2005

Glass, water
20 x 15 x 15 inches

Glassworks produced while Artist in Resident at Pilchuck Glass School, Stanwood, WA, 2005. Gaffers: Sean Albert and David Levy. Artist assistant: Aimee Frodsham.



Museum of Northwest Art,
La Conner, WA 2007



Glass Drawing, various sizes



Detail, Studio view

Cabinet of Transparencies, 2005

Glass, colored water
Various sizes

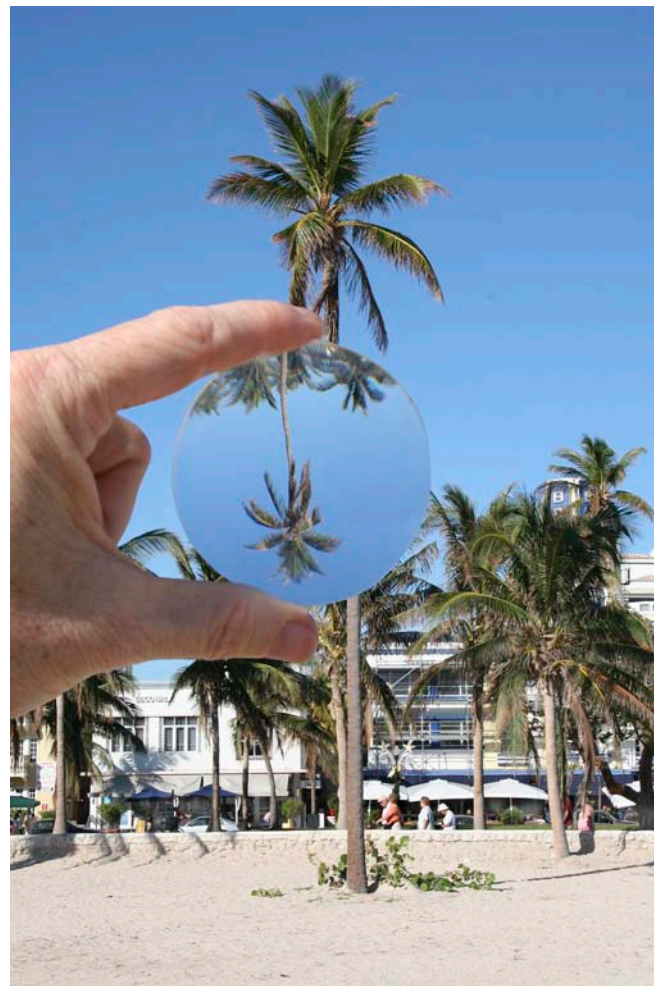


Pilchuck Glass School, Stanwood, WA, 2005



Bull's Eye Lens, Sheridan, Wyoming, 2011

Documentation—holding the lens from a dissected bull's eye during the Jentel Artist Residency Program, Sheridan, WY.



Look-Out, Miami, FL, 2005

Publication



Envision Cascadia, 2009

Digital print
9 x 13 inches



South, 2012

Neon
8 x 20 x 4 inches

Neon sign of the cardinal direction created for the midwinter Onn/Of Festival of Lights, Seattle, WA



Stanford University Golf Course



Projected image of the Red Barn (site of Leland Stanford and Eadweard Muybridge's stop motion horse experiment), Stanford University, Palo Alto, CA, 2011

Golf Cam, 2011

In collaboration with Paul
DeMarinis and class, Stanford University
Golf cart, wood, glass,artificial grass

A golf cart/traveling camera obscura; four lenses projected inverted views on three walls and the floor in the interior.



Steambot, Kirkland Art Center, Kirkland, WA, 2010

Log Cam, 2010

Log, glass, metal
5 x 1½ x 4 feet

A cedar log / panoramic camera obscura; conceived in reference to the vast clearing and burning of timber in the early days of Kirkland, WA.



Art Outside, Port Angeles Art Center, Port Angeles, WA



Mirrored, screen view

Mirrored, 2009

Wood, glass, rubber
5 x 1½ x 1½ inches

A panoramic (360°) camera obscura.



Whatcom Art Museum, Bellingham, WA

Do Cam, 2006

Metal, rubber, glass
5 x 1 x 2½ feet

A panoramic camera obscura merged with a Dogi Pot.



Dogi Cam, screen view



Alan Klotz Gallery, NYC, 2005

Bagged, 2005

Paper, metal, glass
13 x 16 x 6 feet

A shopping bag camera obscura.



Detail

Velo-Trope, 2010

In collaboration with Rusty Oliver
Bicycle parts, digital prints
6 x 5 x 2 feet

A hybrid bicycle in which the faster you peddle, the faster the animation (inspired by the bicycle shower of 1903). This double zoetrope features a portrait of Peter Kirk (founder of Kirkland), his mustache and an image of a child in front of what is now the Kirkland Art Center.



Steambot, Kirkland Art Center, Kirkland, WA



Steambot, Kirkland Art Center, Kirkland, WA

Peter Kirk's Pull (After Lumière), 2010

In collaboration with Daniel Carrillo
8 x 10 x 4½ inches

Five glass collodion plates, each a photograph of the pull knob at a different focal length, are stacked to create a three-dimensional illusion. Inspired by Louis Lumière's photo-stéréo-synthesis process seen in his Portrait of Auguste Lumière, 1920.



Alan Klotz Gallery, Chelsea, NYC, 2005

Paranoid Pedestal, NYC, 2006

Wood, glass
38 x 16 x 16 inches

A gallery pedestal on wheels is enlisted as a rolling periscope from which to watch others without their knowledge.



Photo credit: Jennifer Steensma Hoag



Center Art Gallery, Calvin College, Grand Rapids, MI, 2011

Paranoid Office Device for Grand Rapids, 2011

Wood, metal, glass
34 x 24 x 40 inches

A desk on wheels is enlisted as a periscope to be rolled around the gallery; in reference to Grand Rapid's considerable history of furniture design and manufacturing.



750 glasses, mineral oil. Main Entrance, Exploratorium: Museum of Science, Art and Perception
San Francisco, CA, 2013

Simply Smashing, 2000–2013

Wine glasses, acrylic,
water or mineral oil
Various sizes

Add clear liquid to a common red wine glass and it becomes a pristine lens that turns the world upside down.



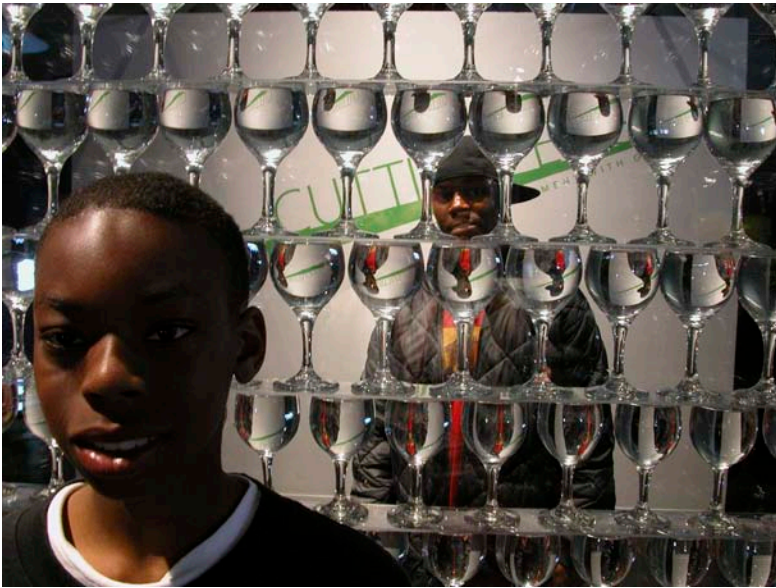
Detail, photo credit: Amy Snyder
Detail



Alan Klotz Gallery, Chelsea, NYC, 2005

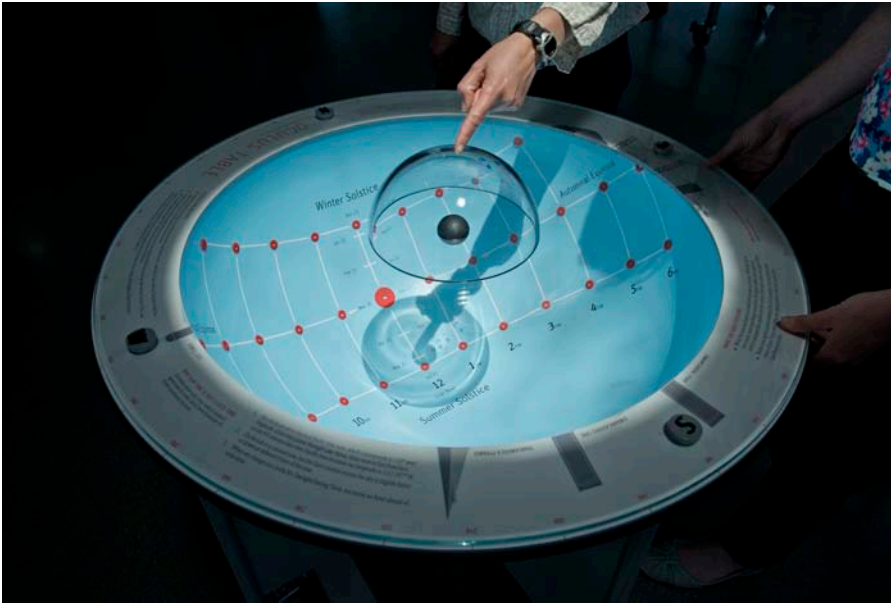


Port Angeles Art Center, Port Angeles, WA, 2009



In the Cutting Edge, Exploratorium, 2006

Photo credit: Jake Seniuk

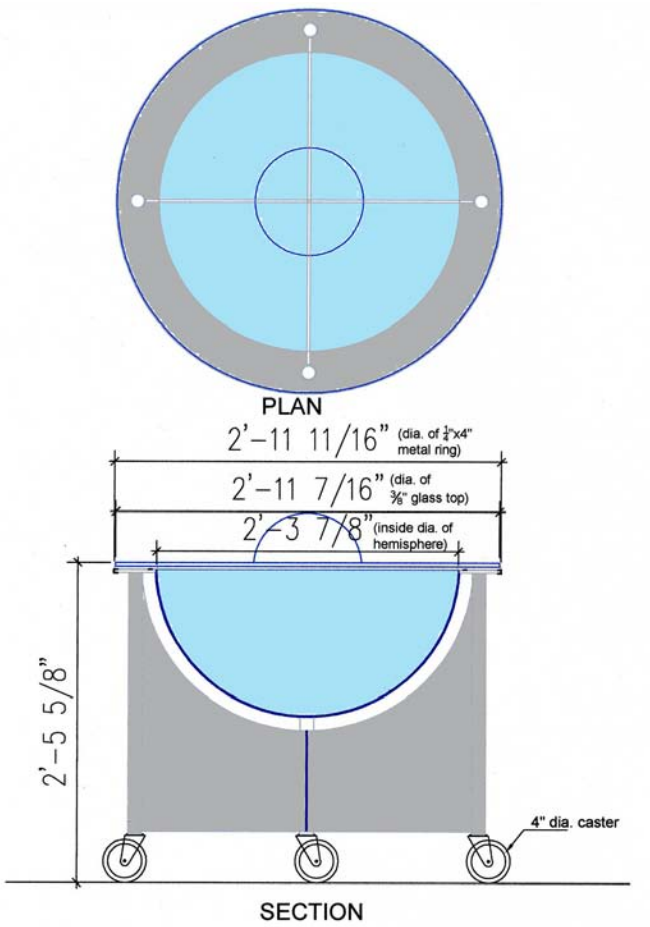


The Observatory, The Exploratorium, San Francisco, CA, 2013

Oculus Table, 2013

In collaboration with Woody Sullivan
Steel, vinyl, rubber, glass
33 x 28 x 28 inches

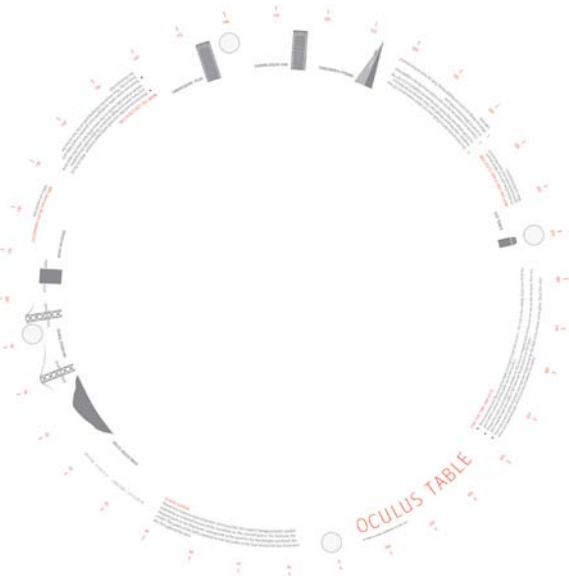
A rolling sundial conceived to interact with the Observatory’s oculus—a 28” hole in the ceiling. Loosely based on a common ancient Greek sundial, the scaphe (σκάφη or “bowl”), the hemisphere interior mirrors the “celestial sphere”. Visitors align the table rim with sunlight streaming through the oculus and with visible landmarks on the horizon (Coit Tower, the Bay Bridge, etc.). The time and date are indicated by the position of the center ball’s shadow, cast on the interior of the hemisphere.



Section drawing: FlyLo



Oculus in the ceiling of the Observatory



Graphics: Fanny Luor



Photo credit: Amy Snyder

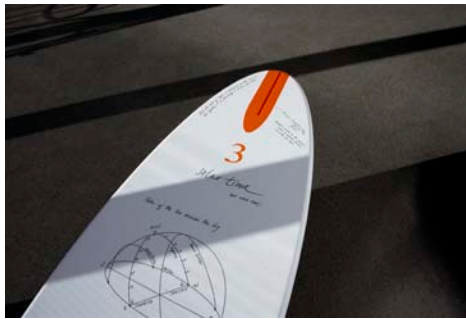
Solar Hour Benches, the Exploratorium: Museum of Science, Art and Perception, San Francisco, CA, 2013



Looking west, 3pm bench, The Observatory

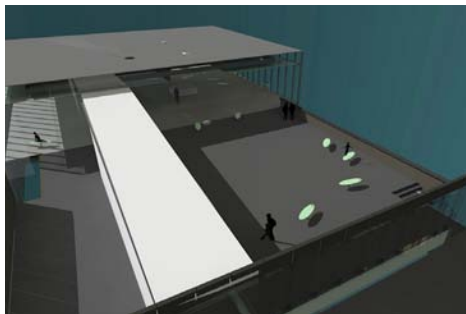


Solar noon

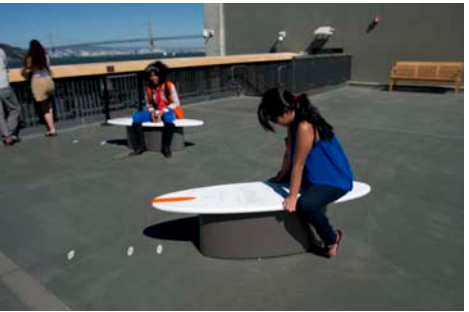


3 pm bench

Photo credit: Amy Snyder



Sketch-up view



Terrace view



Terrace view

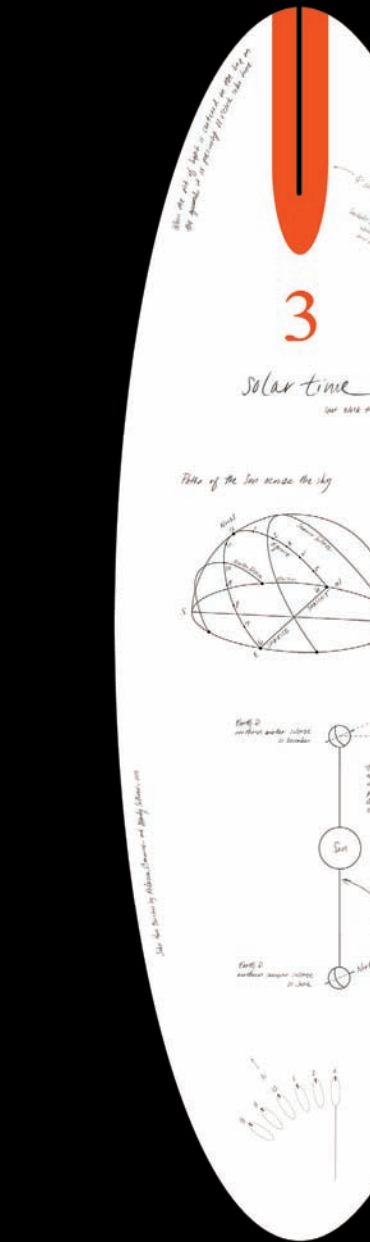
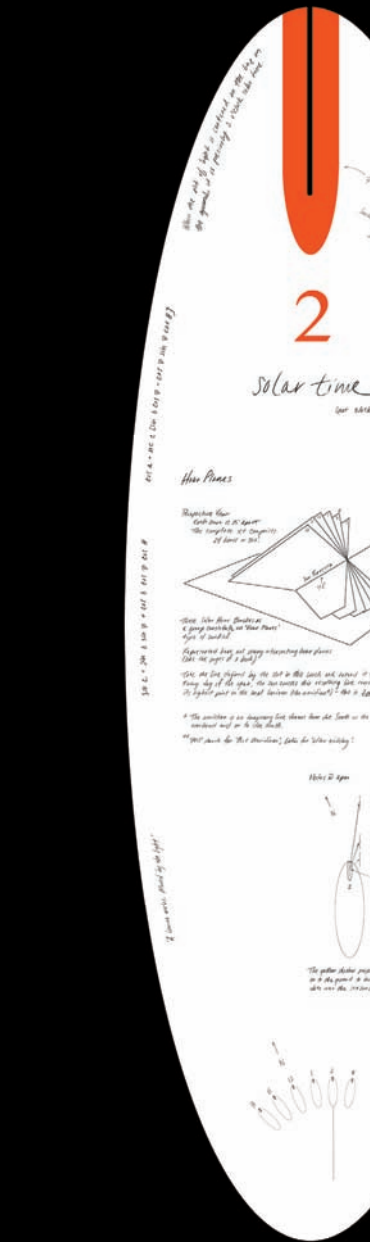
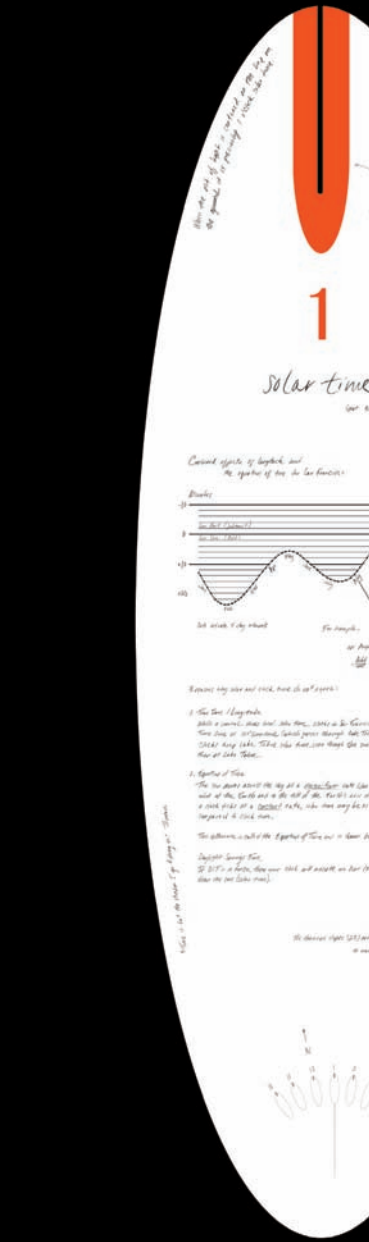
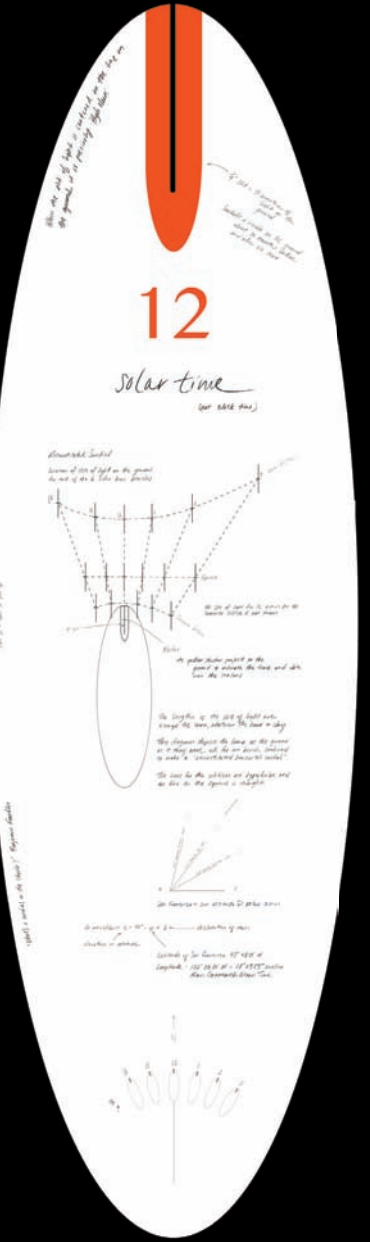
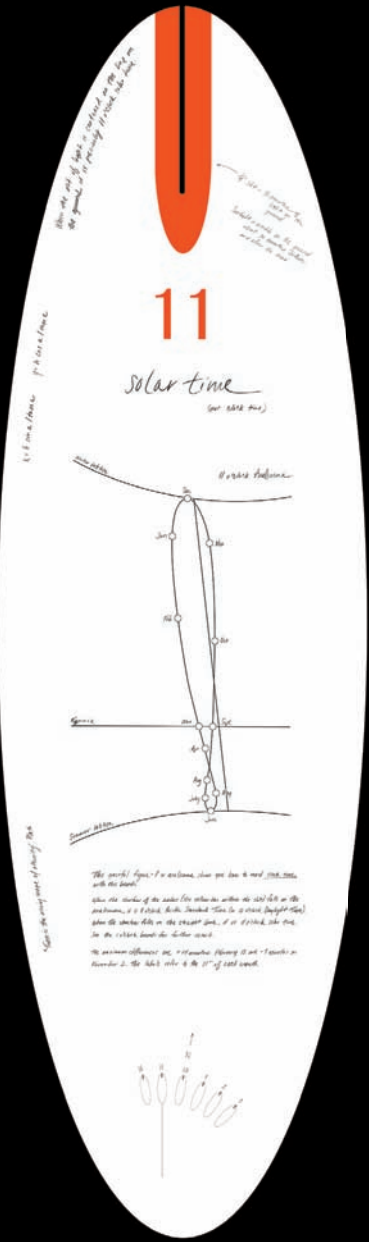
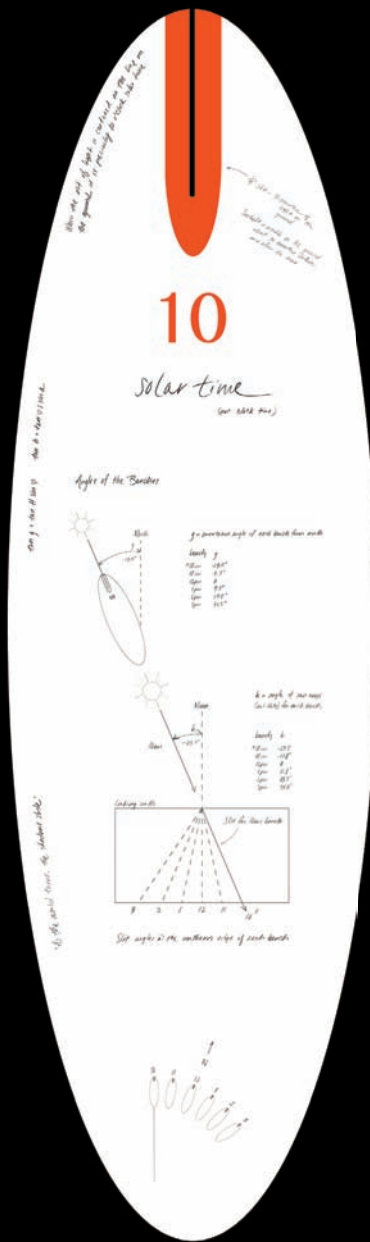


Installation, terrace

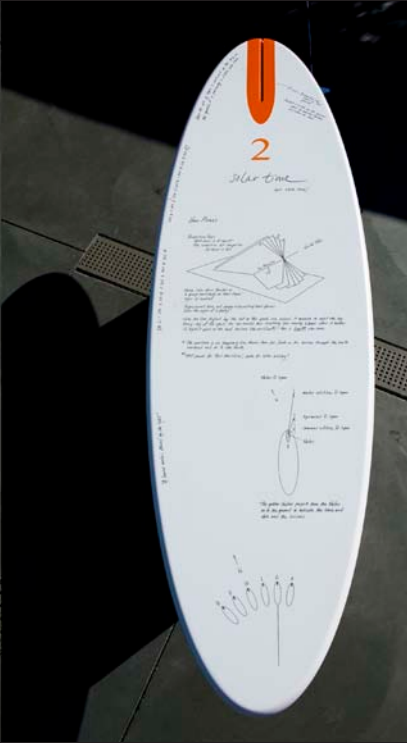
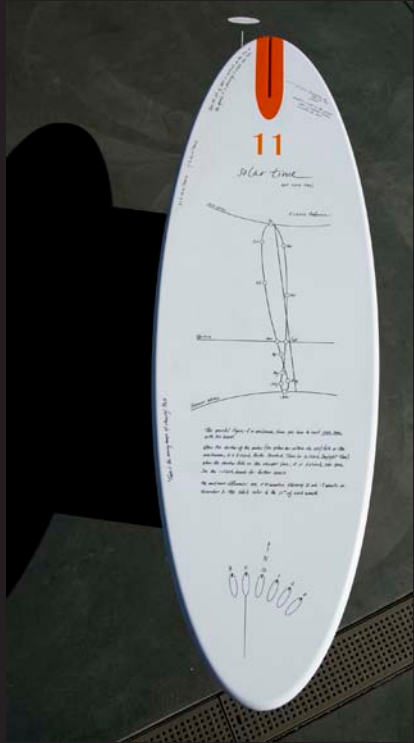
Solar Hour Benches, 2013

In collaboration with Woody Sullivan
6 Benches: corian,
steel, wood
Each 17 x 60 x 18 inches

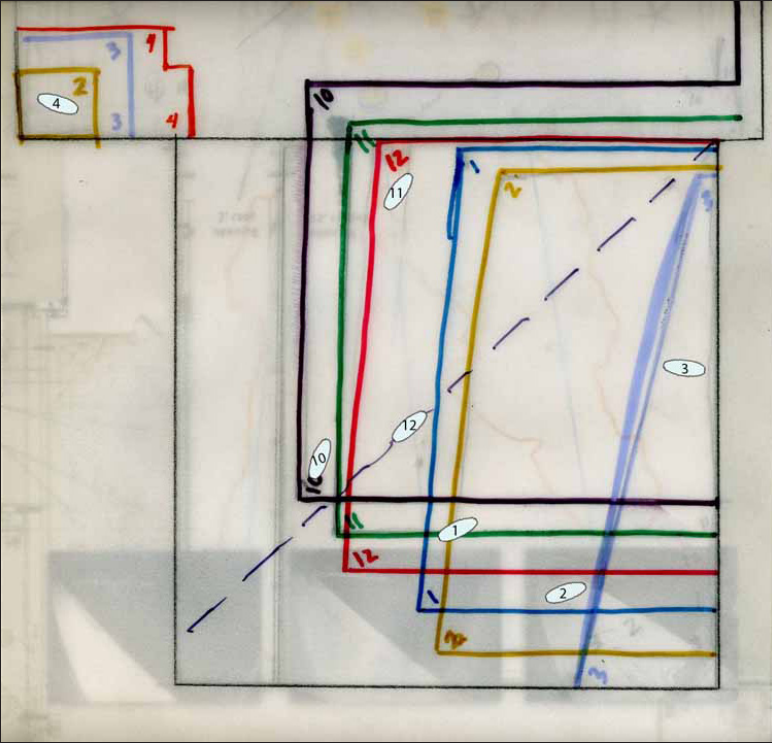
A slit aperture in each of six benches is angled and aligned with the sun specific to the hour it represents: 10am, 11am, Noon, 1pm, 2pm or 3pm solar time. For approximately 20 minutes before and after the corresponding hour, sunlight projects through an aperture; the date is also indicated by the location of the projection on the ground. Five benches are positioned on the terrace and one in the west corner of the Observatory. When considered together, they constitute a unique “hour planes” sundial.



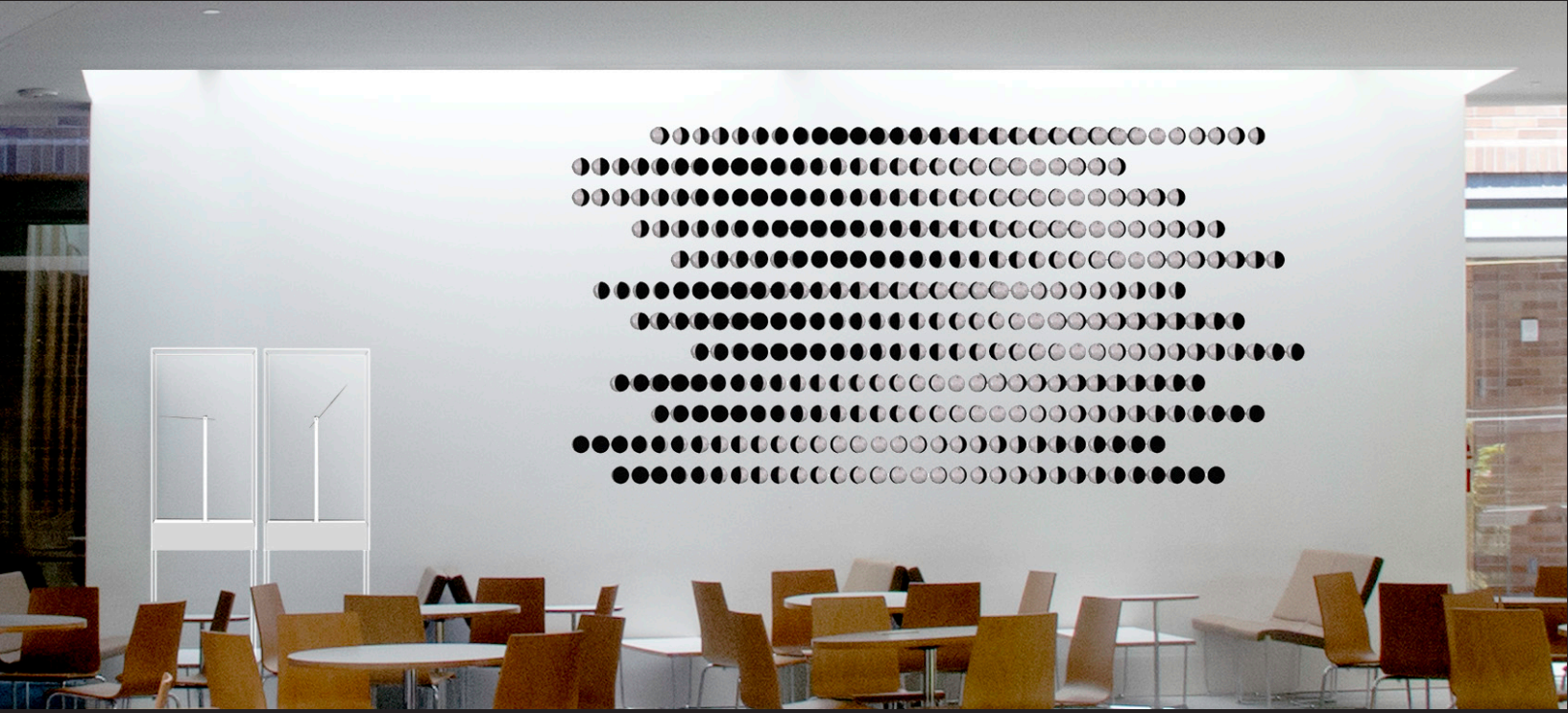
Solar Hour Benches, drawings for bench tops. Texts (in my handwriting) and diagrams provide relevant details, including temporal and spatial coordinates specific to San Francisco.



11am and 2pm Solar Hour Benches, Terrace, Exploratorium



Sketch of where the light hits on the terrace and the Observatory at all times of year for each hour.



Concept mock-up for *Lunar Drift* for the Miller Hall Study Space, commissioned by the Washington State Arts Commission in partnership with Western Washington University



The light slit crosses the center of the marker at the solar hour. A yellow nodus in the slit indicates the time of year. Shown above is May 21, 2013. On the Solstices (Dec. and June 21), the nodus will center on the marker.

Lunar Drift: Sun and Moon Pointers, 2014

In collaboration with Paul DeMarinis
Aluminum, electronics, glass,
steel, digital prints, acrylic

Two slow-time kinetic sculptures will continually point at the moon and the sun, whether they are above or below the horizon, in daylight or night, clear skies or overcast. By observing the relationship between the sun and the moon pointers, the current phase of the moon can also be understood. For example, during a full moon, the sun and moon pointers will aim in opposite directions. Wall graphics will show the phases of the moon each night for one year.

INSTALLATION DOCUMENTATION



Steambot, Kirkland, WA, 2010

Center Art Gallery, Grand Rapids, MI, 2011

Liquid Tear, Traver Gallery, Seattle, WA, 2005

Another Light, Toronto, Ontario, 2007

Installing Simply Smashing, 2013

Simply Smashing in entrance, The Exploratorium, San Francisco, CA, 2013

Shenzhen Institute of Fine Art, Shenzhen, 2008

Shenzhen Institute of Fine Art, Shenzhen, 2008

Light Rain installation, Shanghai, PRC 2006

Opening Day, Montlake Library, Seattle, WA, 2006

Opening Day, Montlake Library, Seattle, WA, 2006

Waiting for solar noon, Opening Day, Montlake Library, Seattle, WA, 2006

Light Rain installation, Shanghai, 2006

