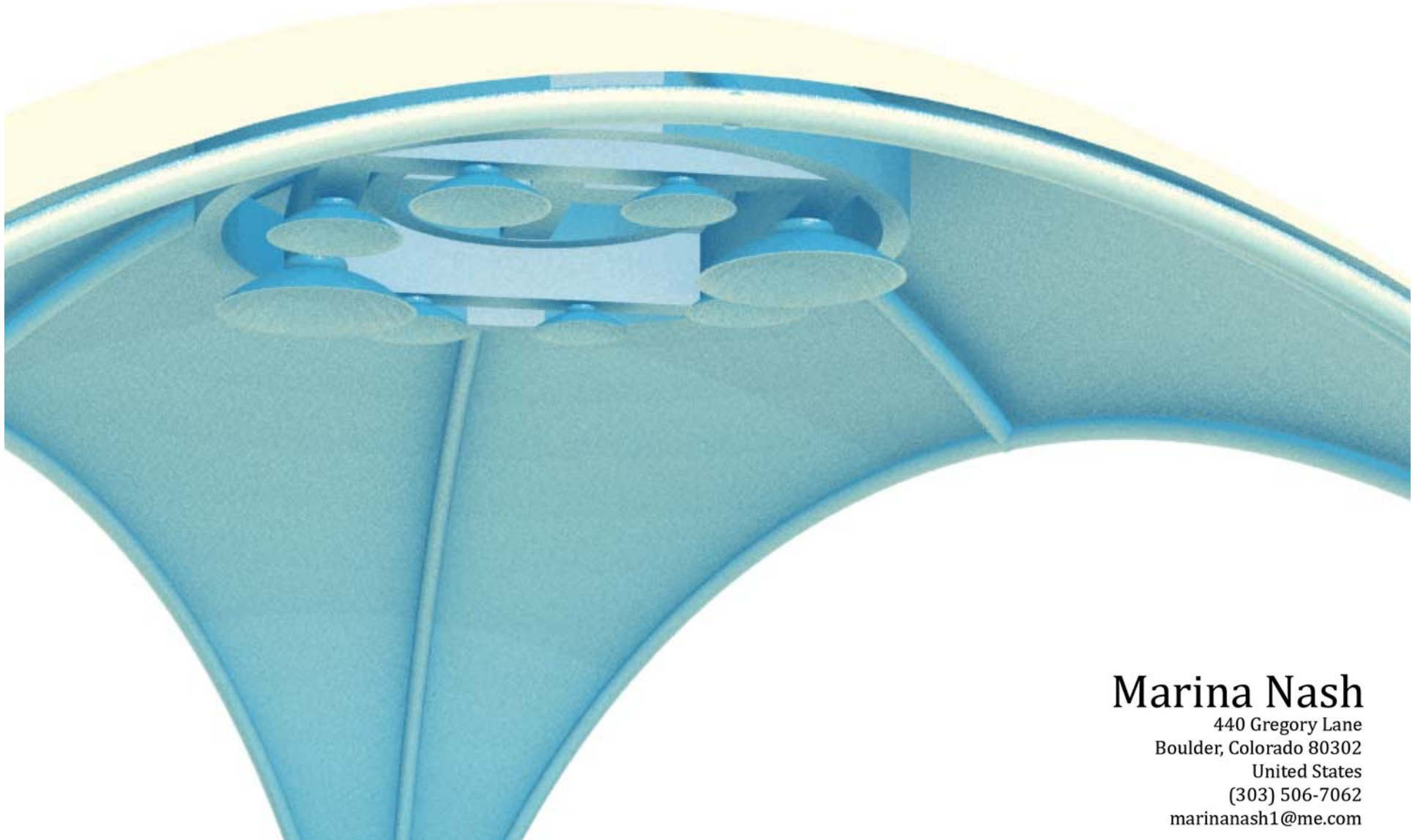


RESTORASCAPES

Restorative Environmental Art Soundscapes



Marina Nash

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Abstract Art is a universal language of symbols that allows me to communicate beyond the barriers of linguistics. I challenge myself to engage the viewers' senses to awaken and encourage thoughtful interaction and mindfulness. My foundation is deeply rooted in the timeless classical ideals of beauty, proportion, passion and reason. I choose to synthesize these with current global concerns of climate change by using alternative energy technology to create sculptural restorative environments.

The Caryatids and the Oracle series are two bodies of my work based upon these guiding principles and have led me to explore multi-sensory Meditative Sound Fields. This new body of work combines all of these sensibilities within a sculptural, solar energy powered, restorative sound field which projects peace and encourages reflection. The sculptural environment uses solar powered motors to gently ring suspended Tibetan bowls when sensors detect visitors. Electrical outlets in the pavilion base are available for public use, powered by the solar batteries. The Meditative Sound Field becomes an environment intended to engage the viewer's senses by inviting them to reflect, breathe, listen, and learn.

Restorasces is my new design venture that has evolved from my 30+ years as an artist. Its mission is to help restore balance in a digital world where over stimulation is challenging human health, well-being and productivity. The designs bridge multiple disciplines; integrating evidence based architectural design, art, green technology and the latest research in neuroscience. These sculptural healing spaces invoke curiosity, contemplation and a general sense of well-being.

WHY

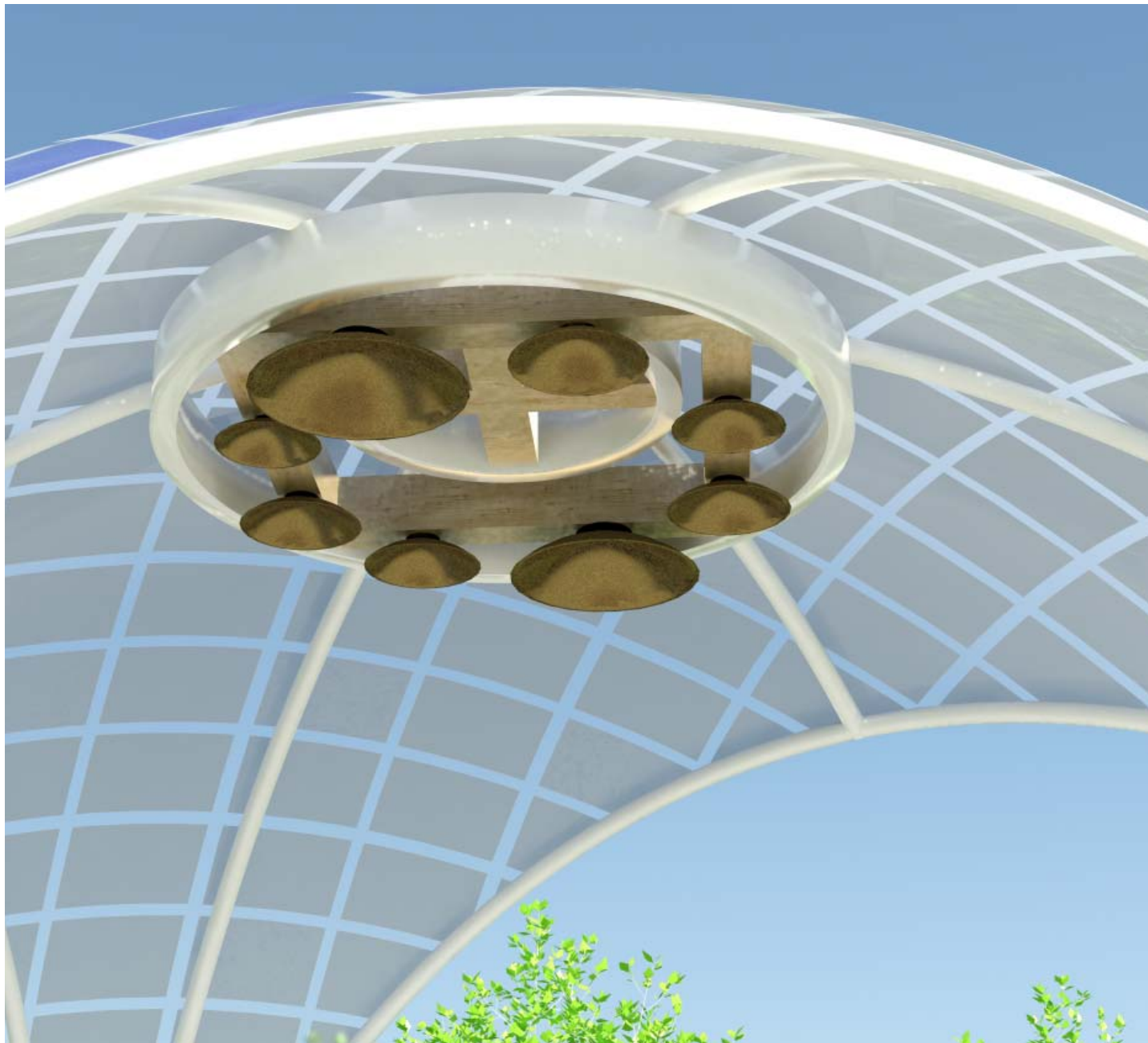


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I create minimal abstract designs that serve as a universal language of symbols that communicate globally beyond the barriers of linguistics. As I have always found solace and inspiration in nature, I choose to re-use and recycle materials in my quest to help preserve it.

WHAT

Restorascares is a collaboration of art and science, blending beauty with function. The solar canopy powers multiple hidden motion sensors that ring suspended Tibetan Bowls when triggered by movement along the approaching pathways and within the structure. At the base of the three-legged parabolic dome, stone benches house and display the batteries and inverters that power outlets for personal use and illuminate the installation at night. The total amount of wattage generated on a daily basis exceeds the mechanism's use, thus offering available energy for purposes to be determined by the customer.

Restorascares can be used in multiple ways:

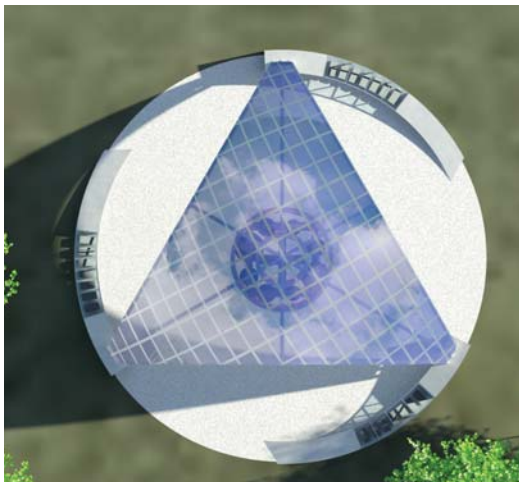
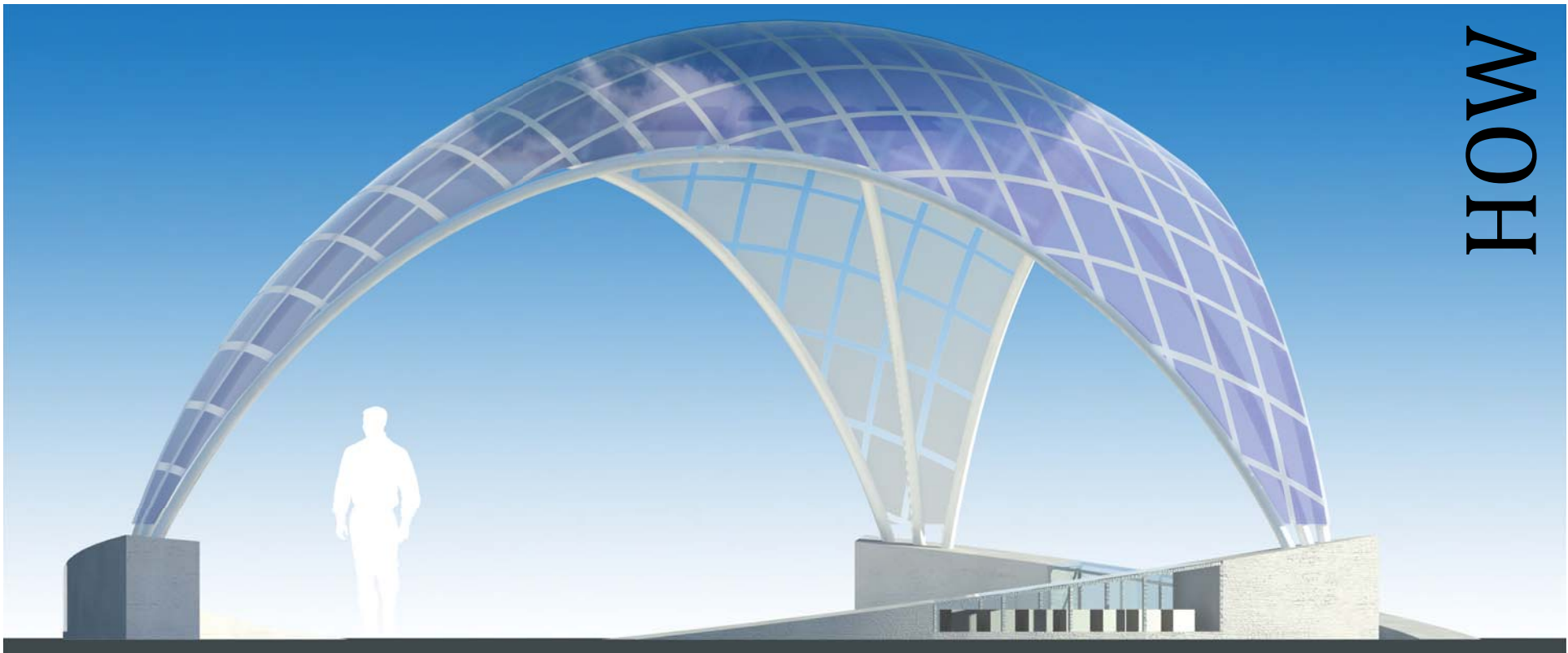
- As a tranquil sanctuary, for personal mindfulness practices
- for solar power and sustainability education
- for group meditative classes like yoga
- for quiet study and research
- for seminars , meetings etc

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RESTORASCAPES invites its viewers on a multi sensorial journey that leads them to a place of reflection, pause and inquiry. The visual linearity of the ellipse will cast diffused shades of light on the indigenous stone, that are both appealing and peaceful to the human eye. While walking along planted, herb infused pathways, meditative sound vibrations coming from the tibetan bowls will attract the audience into the tranquil sculptural sanctuary where inner balance can be restored.

In harmony with nature, these elliptical structures are semi-covered outdoor gathering spaces that offer a unique experience for transformation.

Recent research recognizes the potential for restorative spaces in schools, housing projects, public parks, open spaces, and hospitals to positively affect health, well being, pain reduction, and recovery. (Louv, Kuo, Sullivan, Taylor, and Wells)

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Restorasces Values and Responds to these issues:

1) Public Art/Sculpture as a thoughtful collaborative design process.

Restorasces bridges multiple disciplines; integrating evidence based architectural design, art, green technology and the latest research in neuroscience. Sculpture defines and is defined by the space in which it is placed. Therefore, site specific designs and studies (i.e. circulation patterns, etc.) are necessary for successful interaction with its environment.

2) Clean energy and climate change.

Restorasces promotes renewable energy by incorporating new forms of alternative energy as part of the overall designs and by generating power from them. The internal sound mechanism uses a small fraction of the total wattage produced, allowing the customer multiple options for the excess use (i.e. feeding into the grid) Through the collaboration of scientists and engineers, the installations can be used as an educational platform to showcase new green technology.

3) Preservation of our natural environment

Restorasces encourages the protection of our natural resources by using and reusing indigenous local natural materials thus modeling the potential of sustainable design and construction.

4) Healthcare prevention and wellness

Restorasces is a tranquil sanctuary. It offers an evidence-based healing environment in which to decompress and practice mindfulness. Each design is as unique as the vision of each customer and will respond site specifically to the particular needs of their consumers (i.e. elderly, veterans, troops, hospital and hospice patients and their care-givers, university students, corporate workers, children, etc.).



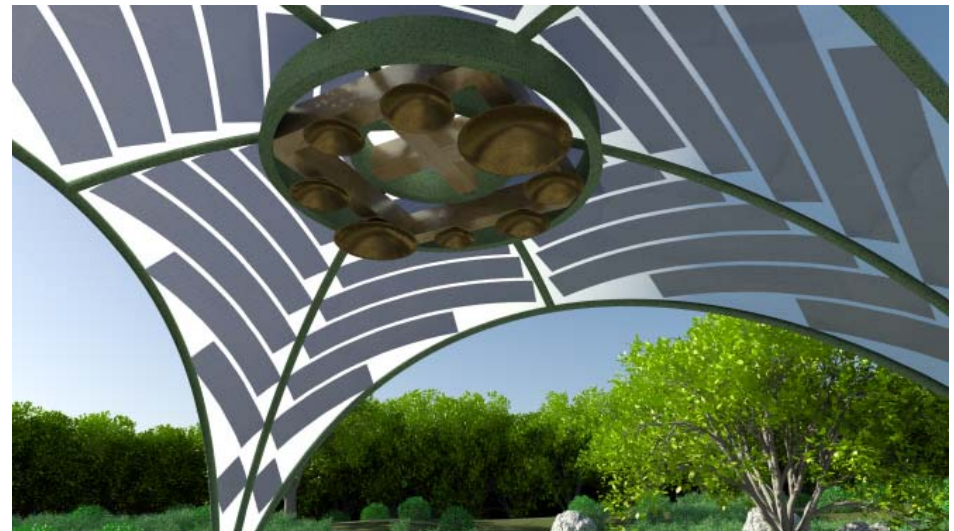
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installation view - hospital

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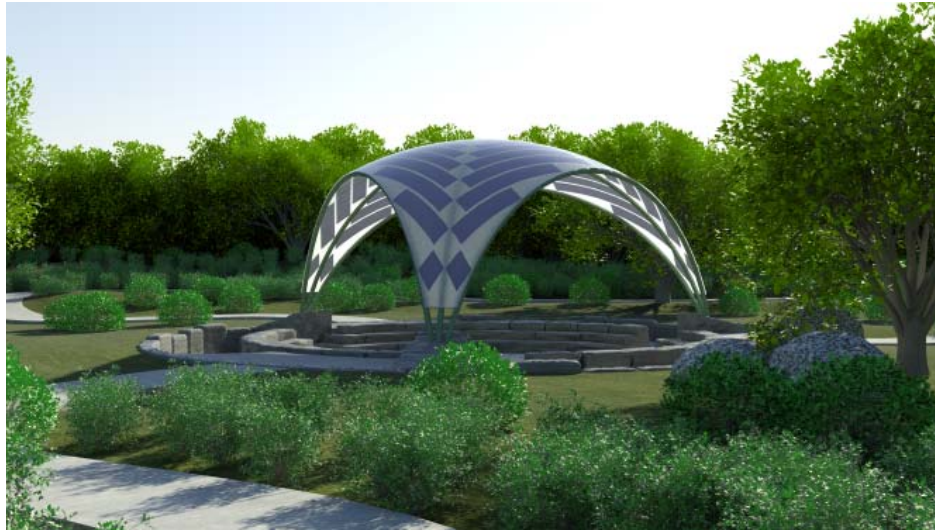
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additional views

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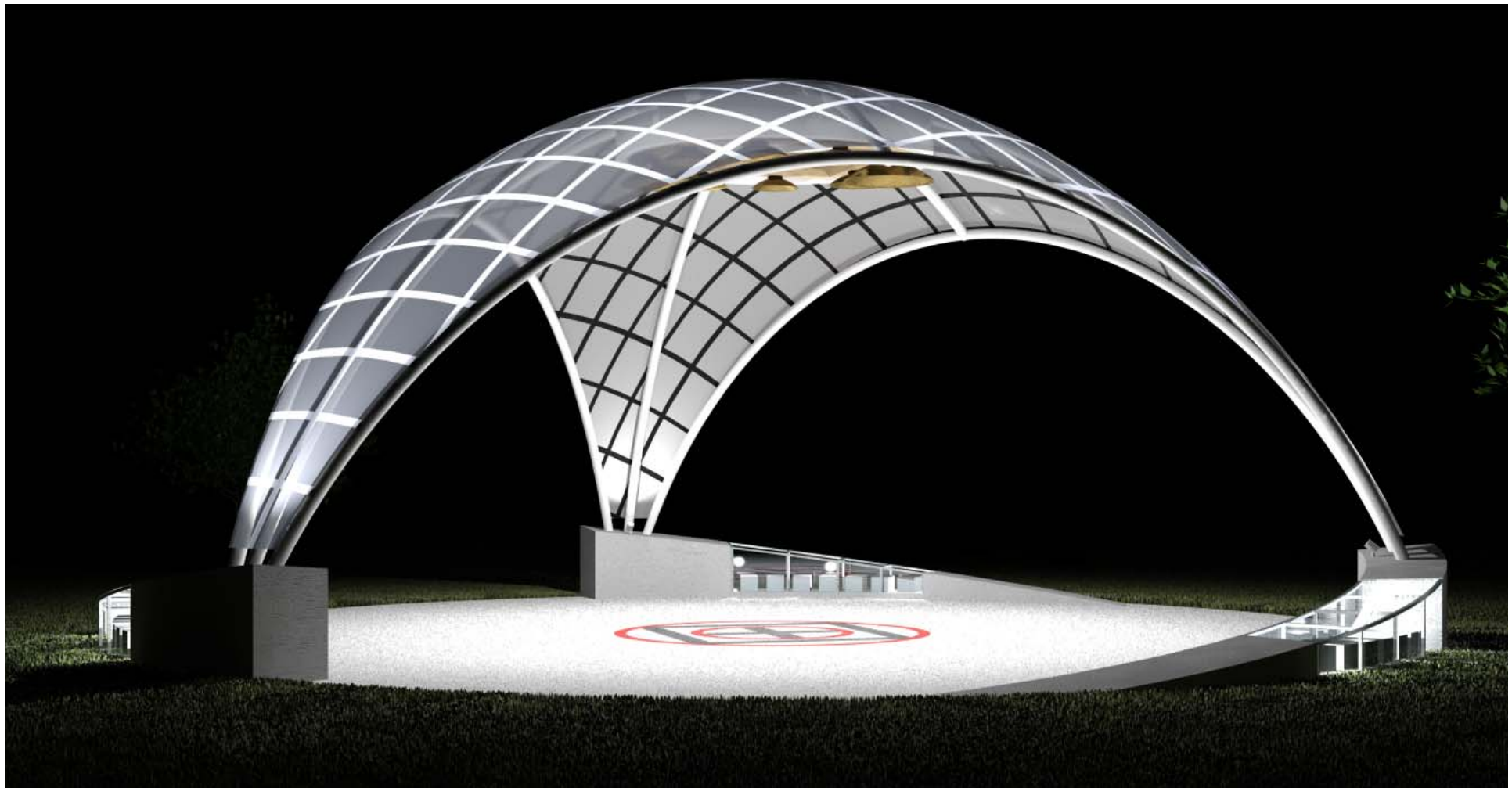
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evening lighting

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Synchronicity. Art awakens the mind.

Marina Nash's work takes a casual observation, and leads you on a willing, happy trip where shapes, textures, contrasts lead first your eye, then your "I" through that rare looking glass where reflection provides insights to those common truths hidden all around us.

The best art doesn't shout its own name, but whispers insights rare and honest, so compelling you – the listener/viewer – is hushed so as not to miss a breath of truth. Art can help open that door, often sticky, to understanding. Art can be that needed midwife helping ideas stand strong and breath on their own.

In this latter role, Marina's work was a happy synchronicity, a thought provoking part of the interior furnishings giving to flesh out the revolutionary idea in the shape of home at 2002 Alpine, in Boulder, Colorado. This German engineering marvel is a hyper-functional place where – for at least the next 250 years – humans can mitigate their physical impact on the world by living in luxury; ensconced within an edifice producing more energy than its occupants will use for centuries - while minimizing any carbon gases released so help keep from warming the surrounding world – and enjoying every second. A home so different, so beautiful, so well crafted as an idea as well as house, it is as welcoming and attractive on the first day of the second century of its use, as it is on the first day of the first century.

This home is so different - it challenges every assumption of what is possible and real. In this environment and time, this new place is less a house than an idea manifesting into a shape of a home. To the end of helping visitors see beyond the home's appearances of walls, rooms, doors to understand the larger ideas protecting generations yet unborn inside and outside, Marina's totems are welcome gateways of helpful perception.

But how can such ideas be experienced? See. Feel. Be with her work.

Jungian archetypes and collective unconscious are such off-putting cold words, but when ideas can feel warm, welcome and familiar, you realize the happy synchronicity I refer to.

People are inherently uncomfortable with change. It is the familiarity of Marina's work at first viewing that makes contact such a compelling happenstance. Luxury is having choice, and receiving what is pleasurable on your own terms. For me her work has a fluid clarity, an open embrace of light and dark, of man and nature, of the feminine and masculine of all of us.

Marina's work, like our revolutionary EcoLuxury home, is more of an idea that has taken shape than of an object itself. To my eye, these brilliant masterpieces of Jungian ideas have the engineering clarity expressing how functional harmony with Nature looks and feels. Instead of arguing over the language of understanding, this is that friendly place where curvilinear expressions seem as familiar as touching your own body.

Jung worked hard to lay out paths of understanding so others could be less confounded by the secrets of living in a confusing world. Marina's work is a welcoming harbor where you can't help but want to tie up and take in the view. This is a place where fluid clarity becomes more welcome and familiar just by looking at her work.

To what purpose?

Yes.

I have personally found Marina's work a welcome harbor where insights come with an ease hard to duplicate on the rolling seas of life. Not every visitor felt the same way, but now her work seems another manifestation validating our work – as though her art was part of the plan all along.

What do you call it when objects personify the intersection of spiritual, physical and intellectual ideas in harmony? What is that name for an externalization of the harmony between head, hand and heart?

Synchronicity, as appears by Marina Nash.

You are invited to see if you don't feel the same harmony.

Sincerely,
David E. Peri

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On The Artist's Intent and Transcendence

Over two hundred years ago, Goethe put forward a working definition of Art that remains as brilliant and inclusive today as it was when he first uttered the words. "Art," he said, "can be defined as anything that connects us to the Sublime."

There are, of course innumerable definitions for Art. This is perhaps the reason why works created in the name of Art are so diverse, rich and in some cases confounding--or worse. So much of what is seen today, particularly in the Public Realm, tends to be focused intently on the artist's desire for self-expression. Often there's a sense that the viewer is not only unimportant but to varying degrees, irrelevant.

When the artist brings their formidable skills, vision and imagination to bear on a piece the intent of which is not just engage the viewer but to move them, to "connect them" to something outside of themselves, remarkable things happen to the viewer, to the artist and perhaps most important, to the culture. Once this electric connection is made between Art and individuals, the experience changes them forever. In effect, the bar is raised and there is an expectation that in order for something to be considered to be "Art" it must have the power to move. Over time and through countless of these transcendent experiences, whole communities and cultures experience a broad and pervasive elevation in the standards brought to assessing Art.

We can see the effect of this in the great cities that were the beneficiaries of artists who saw this as their mission, their Raison d'etre. Great work happens because is expected and demanded. Chopin was asked how he managed to write such exquisite flute caprices. With a puzzled look on his face he answered, simply: "the publishers order them that way."

On occasion we encounter an artist who shares these enduring sensibilities and has the technical, intellectual and creative ability to actually realize such challenging objectives. An artist possessed of that ineffable ability to go beyond the compulsion to simply celebrate and express one's ideas and abilities. For this artist, there is a larger and more compelling mission. The artist Marina Nash has executed works that consistently strive for the kind of connectivity and engagement that stands as a model for how Art can move Culture. Nash's work, through scale, materiality, form and ideas can touch the viewer deeply. And move them. It is work that skirts sentimentality. Her sculpture results from a lively, restless intellect using high craft and near virtuoso handling of contrasting textures, light, color and form all of which results in a convergence where the artist's enthusiasm and curiosity about their subject is shared by the viewer. The viewer can in fact become an engaged participant in the work.

When this occurs the potential for transcendence on an individual level is present. But once transformed this individual sets out to apply these standards, sometimes unknowingly or intuitively to everything they hear, see, encounter or experience. Standard rise, quality escalates and the Culture is the inheritor of the benefits over time.

Artists who propagate this kind of growth are critical to the survival of Art and Culture.

Art in the Public Realm has a particular obligation to engage the viewer, certainly. But as it is also Civic with a reciprocal responsibility to express the values and virtues of the culture it looks to for support, it requires artists who are capable of doing so. Marina Nash's interpretive skills and portfolio of successes positions her uniquely to not just fill this role but to take it to a place aligned with Goethe's own expectations.



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Design Principal
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Boulder Colorado

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Through Merrill Lynch the Tesla Gallery Boulder was fortunate enough to have three collections of Marina Nash's sculptures on display for an extended period of time. The Three Caryatids, The Tree Fates, and the Pythian Oracle were on display from March 7 through March 16, 2010. Her works of art brought a great energy into our space that has not been duplicated since, and I am highly doubtful that it will in the future.

Marina Nash's works were on display to the public, as well as part of a private showing. Through the entire showing, it was clear that Marina's work inspires an audience of all generations. Many of our store's customers came in to look at our product, the Tesla Roadster, and left with a clear understanding of her artwork. At first impression, the recycled found materials give a cold and industrial feel; however, after a second glance, her true inspiration of the human connection to mythology and genuine warmth becomes very clear. The sculptures were grand in both scale, and inspiration. With the sculptures being interactive, every patron was able to experience each piece at their own pace, and perspective.

Each person with the opportunity to interact with Marina's sculptures left the Tesla gallery with a refreshed sense of being, including the Tesla employees who viewed these works over the period of a week.

Anyone with the opportunity to encounter one of Marina Nash's works of art will surely walk away with a clear and concise understanding of her inspirations and humanity, and will forever remember her wonderful pieces of artwork. I truly hope that the Tesla Gallery Boulder will have this opportunity again in the future.

Erin R Callan
Store Coordinator, Tesla Gallery Boulder

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