

ivan toth depeña studio

Thank you for considering my studio to create an original exterior sculpture for the roundabout of May Street and San Marco Avenue, in St Augustine. With a profound interest in engaging public spaces through art, and a native Floridian, I believe my artwork and creative process resonate profoundly with the themes you seek to highlight through this project, specifically as they relate to scale, the unique characteristics of the southern coastal environment, and light. The site presents a unique opportunity to create a visual gateway into St. Augustine, welcoming visitors and serving as a point of pride for local residents.

I am a full-time artist, with Hispanic heritage, holding a Masters Degree in Architecture from the Graduate School of Design at Harvard. I was born and raised in Miami, and have lived and worked in Boston, San Francisco, Miami, and New York City before settling with my family in Charlotte, NC. My studio is certified as a Historically Underutilized Business by the State of NC and we seek to create partnerships with other companies designated as such when executing our projects. My projects have been honored to be selected for several "Best Of" awards including the Arts Public Art Network Year in Review for "Air/Traffic/Control" in 2019, "Surface" in 2018 and "Reflect" in 2012. I have over 15 years of experience working with architects, fabricators, and engineers, to realize my artistic vision and deliver reliable and impactful projects.

In considering this call, my initial reaction is one of excitement, familiarity and possibility. The city's distinction of being the oldest continuously inhabited European-established settlement within the continental United States can be used as a thread of inspiration, in addition to the area's natural beauty, and vibrant community life, all of which offer a fertile ground for artistic expression. My goal would be to have elements of the work reflect the various compositions of the city's culture from the people who have inhabited it, both past and present, to the unique and beautiful environment that these communities share. The challenge and opportunity lie in encapsulating this multifaceted culture within a single art installation, creating a piece that resonates with both residents and visitors.

I am deeply interested in the quiet profundity of nature and St. Augustine's unique location and coastal beauty would be a major source of inspiration for the work I conceive. Observations and research into the environmental patterns and dynamics may inform my conceptual approach, spanning from microscopic sea life to the shifting patterns of the ocean. Using this natural inspiration, I would begin layering imagery, exploring composition, phenomenon and harmony.

Materials will be carefully selected for their durability, resilience to extreme weather conditions and salt water exposure, and low maintenance requirements. After having completed multiple large-scale permanent projects, I place longevity, maintenance and reliability as a high priority and design accordingly to provide stress free lifetime for the work.

My approach to the work will also consider sightlines and perspectives from various vantage points, ensuring that the installation offers discoveries and interpretations from different angles.

Through this artwork, I aim to spark a dialogue about St. Augustine's identity, its historical significance, its future aspirations, and natural beauty, making it not just a piece to be viewed but an experience to be felt, prompting reflection on the shared journey of its community.

I am excited at the possibilities of working closely with the City of St. Augustine to imagine contextually significant proposals. Thank you for your time and consideration.



ivan toth depeña studio

Education

Master in Architecture. Harvard University - Graduate School of Design - Cambridge, Massachusetts (1998)

Bachelor in Architecture. University of Miami - Miami, Florida (1995)

Bachelor in Architecture. Candidate. Pratt Institute (1990 - 1994)

H.S. Diploma. New World School of the Arts - Miami, Florida

Art Commissions

2023	Master Plan	Town of Cary, NC (in progress)
	Untitled	Alvarado Square, Permanent Outdoor Sculpture, Bernalillo County HQ, Albuquerque, NM (in progress)
	Photon	Permanent Outdoor Sculpture, Duke Energy Plaza, Charlotte, NC
	Dreamcaster	Permanent Interactive Outdoor Sculpture with Water Feature, In honor of MLK Jr., Atlanta, GA
	Wilmore Park	Permanent Public Park Canopy, Charlotte, NC
	Common Thread	Permanent Indoor Sculpture, Gaston County Foundation, Gastonia, NC
	Untitled	Permanent Outdoor Sculpture (in progress), Santa Clara Animal Shelter, Santa Clara, CA
	Cyclone	Permanent Outdoor Sculpture (in progress), ISU Sports Center, Ames, IA
2022	Breaking Barriers	Permanent Outdoor Sculpture – Jack Trice Stadium, Iowa State University, Ames, IA
	Aurum	Permanent Outdoor Sculpture, Vantage South End, Charlotte, NC
2021	The Square	Permanent Residential Building Façade, Charlotte, NC
2020	Railyard	Permanent Commercial Building Façade, Charlotte, NC
	Future Artifact	Permanent Outdoor Sculpture, Rail Trial, Charlotte, NC
2019	277 Pedestrian Bridge	Permanent Bridge Design & Lighting (in progress), Charlotte, NC
	Steelyard Mural	Permanent Outdoor Mural, Rail Trail, Charlotte, NC
2018	Air/Traffic/Control	Permanent Interactive Light Sculpture, Metro Nashville Airport, Nashville, TN
	Color Forest	Permanent Outdoor Sculpture, Rail Trail, Charlotte, NC
	Untitled	Permanent Outdoor Sculpture, Ohio State University, Columbus, OH
	Light Cloud	Permanent Interactive Indoor Light Installation, Glazer Children's Museum, Tampa, FL
2017	Surface	Permanent Public Art Installation, Cornelius, NC
2016	Melt	Temporary Public Art Installation, Commissioned by Spotify. Miami Beach, FL
	Light Falls	Permanent Public Art Installation, University of Florida. Gainesville, FL
	Arc	Permanent Outdoor Sculpture, NE Regional Library, Miami, Florida
	Lapse	Multi-Site Permanent Interactive Virtual Public Art Experience (Software)
		Commissioned by: Knight Foundation and Miami-Dade Art in Public Places – Miami, FL
2015	Towards a Fading Signal and Adrift	Permanent Kinetic Indoor Installation, Royal Caribbean Cruise Lines
	Inside/Out	Permanent Interactive Indoor Light Installation, University of New Mexico, Albuquerque, NM
2014	Color Field	Permanent Outdoor Sculpture, RTD Light Rail Station, Denver, CO
2013	The Walkers	Temporary Interactive Light Installation, Reed Krakoff Flagship Store. Ny, NY
2012	Shape/Shift	Temporary Interactive Video/Sculpture Installation, Internet Week HQ, NY, NY
2011	Reflect	Permanent Indoor New Media Installation, Government Center, Miami, Florida

Solo Exhibitions

2017	Lift – Miami River Armory – Art Basel Miami Beach – Miami, FL
	remember – McColl Center for Arts + Innovation – Charlotte, NC
	Interconnections – Connecticut College Gallery – New London, CT
2016	Matter – Praxis – New York, NY
	The Moment – Locust Projects - Miami, Florida
2014	You and What Army? – New Britain Museum of American Art, Multimedia Installation - New Britain, CT
2008	Horizon - Art and Culture Center of Hollywood, Light and Sculpture Installation - Hollywood, FL
	Synthesis - Heinemann + Myers Contemporary - Bethesda, MD
2007	Orbit/Habit/Pattern - Ingalls & Associates - Art Basel Miami Beach



2007 Noise - Ingalls & Associates - Miami, FL
2004 Incidental Antinomies: The Portraits - Ingalls & Associates – Miami, FL
2003 Ivan Toth Depeña - Cultural Center – Miami, FL
2002 Project Room: Like Never Seems - Locust Projects – Miami, FL

Group Exhibitions

2020 Modified - Alchemy Gallery, Charlotte, NC
2019 Goodyear Arts: Residency Showcase – Charlotte, NC
Future Artifacts – Projective Eye Gallery – Charlotte, NC
2018 City Unseen– Snap! Orlando– Orlando, FL
McColl Center Alumni + Local Artist Showcase – Anne Nielson Fine Arts – Charlotte, NC
2017 Wet Paint – Goodyear Arts – Charlotte, NC
2016 Cintas Fellowship Finalist Exhibitions - Museum of Art + Design - Miami, FL
2015 Works from AIR - McColl Center for the Arts - Charlotte, NC
2013 Cintas Fellowship Finalist Exhibitions - Museum of Art + Design - Miami, FL
2011 Cintas Fellowship Finalist Exhibitions - Museum of Art + Design - Miami, FL
Video Screenings - Big Screen Plaza – New York, NY
DCG Open - David Castillo Gallery - Miami, FL
Caos & Conclusion - Museo de Arte Moderno - Santo Domingo DR
Aesthetics and Values - Frost Museum of Art - Miami, FL
Not the Usual Suspects: [new] Art in [new] Public [new] Places - ArtCenter - Miami Beach, FL
2009 Cintas Fellowship Finalist Exhibitions - Museum of Art + Design - Miami, FL
Surveying the Shifting Climate of Painting in South Florida - Art and Culture Center of Hollywood - Hollywood, FL
Miami: The Edge of a Nation - Melissa Morgan Fine Art. Palm Springs, CA
2008 Thirteen/08 - Museum of Art Fort Lauderdale – Ft. Lauderdale, FL
2007 Cintas Fellowship Finalist Exhibitions - Museum of Art + Design - Miami, FL
2006 Big Juicy Paintings and More - Miami Art Museum (currently PAMM) - Miami, FL
Miami in Transition - Miami Art Museum (currently PAMM) - Miami, FL
Art Taipei - Independent Project: Ingalls & Associates
2005 NADA – Independent Project: Ingalls & Associates - Art Basel Miami Beach, Miami, FL
DiVA - Independent Project: Ingalls & Associates - New York, NY

Awards and Recognition

2023 "Breaking Barriers" - Masonry Institute of Iowa Appreciation Award
2022 "Aurm' - Placemaking with Intention, CODAWorx
2019 "Air/Traffic/Control" - "Year in Review" Award - Public Art Network and Americans for the Arts
2018 "Surface" - "Year in Review" Award - Public Art Network and Americans for the Arts
2017 CODAWorx Top 100 of 2017 - 'Arc" selected as Public Spaces Award Winner
United States Artist Fellow Finalist
CIFO Collections Finalist
2016 Emilio Sanchez Award in Visual Arts Finalist - Cintas Foundation
2014 Emilio Sanchez Award in Visual Arts Finalist - Cintas Foundation
2013 Knight Arts Challenge Winner -2014-2016 - John S. and James L. Knight Foundation - Miami, FL
Emilio Sanchez Award in Visual Arts Finalist - Cintas Foundation
2012 Public Art "Year in Review" Award - National Public Art Network - For "Reflect" - Miami, FL
Creative Capital Finalist "Emerging Fields" - New York, NY
2011 Emilio Sanchez Award in Visual Arts Finalist - Cintas Foundation
2009 Joan Mitchell Foundation Grant - Atlantic Center for the Arts Residency
2008 SFCC Visual + Media Artist Fellowship Grant Award - S. Florida Division of Cultural Affairs
2007 Emilio Sanchez Award in Visual Arts Finalist - Cintas Foundation
2006 Artist Access Grant - S.Fla Cultural Affairs/Tigertail

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THE NEOART

TNA MAG MAGAZINE ▾ FEATURED FAIR EXHIBITION IN CONVERSATION ▾ VIDEOS

Written by Sreerupa Sill • 12:15 am • Artist to Watch, Featured

From Digital Dreamscapes to Public Spectacles: 6 Must-See Contemporary Artists

Home → Artist to Watch, Featured → From Digital Dreamscapes to Public Spectacles: 6 Must-See Contemporary Artists

These six contemporary artists are breaking new ground in the realm of classic art genres and igniting discussions with their works that are both original and thought-provoking. Their works, which range from synthetic landscapes to hyper-realistic installations, are able to challenge perceptions, evoke emotions, and leave an indelible mark on the world of art.

Tags

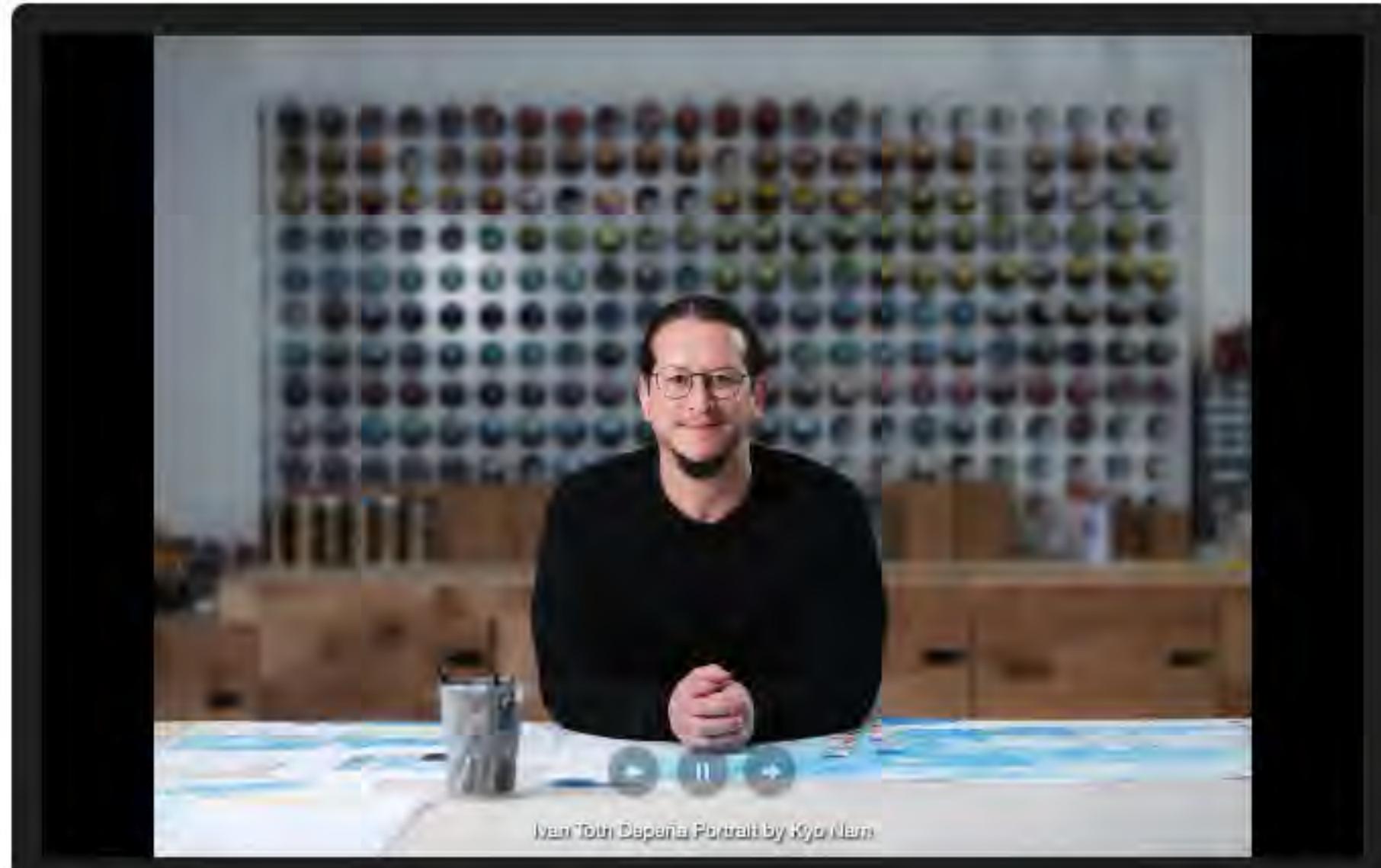
Art market

16

6. Ivan Toth Depeña

Ivan Toth Depeña is a Hispanic-American artist located in Charlotte, NC. His creative creation is impacted by his art, architecture, technology, and design expertise, and spans several mediums. Depeña's studio practice is rigorous and self-directed, with a growing focus on public art. He has had several solo and group shows, both nationally and internationally, including at the McColl Centre in North Carolina, Praxis NY in New York City, the New Britain Museum of American Art in Connecticut, the Miami Art Museum, the Frost Art Museum, and the Museum of Contemporary Art in North Miami. Depeña has recently completed major public commissions in New York, Denver, Albuquerque, Gainesville, and Miami, FL. His work is included in a number of public and private collections.

Depeña's newest release is Photon/s, a public art piece in downtown Charlotte, NC. Duke Energy, a Charlotte-based energy holding corporation, commissioned Photon/s for their new headquarters to represent their contributions to the city's electric culture. Inspired by the microscopic elementary particle it's named after, Depeña created Photon/s to encapsulate the dynamism and ethereal beauty of light particles through its groundbreaking sculptural form and pays homage to the essence of light and energy.



Ivan Toth Depeña. Portrait by Kyo Nam

NEWS

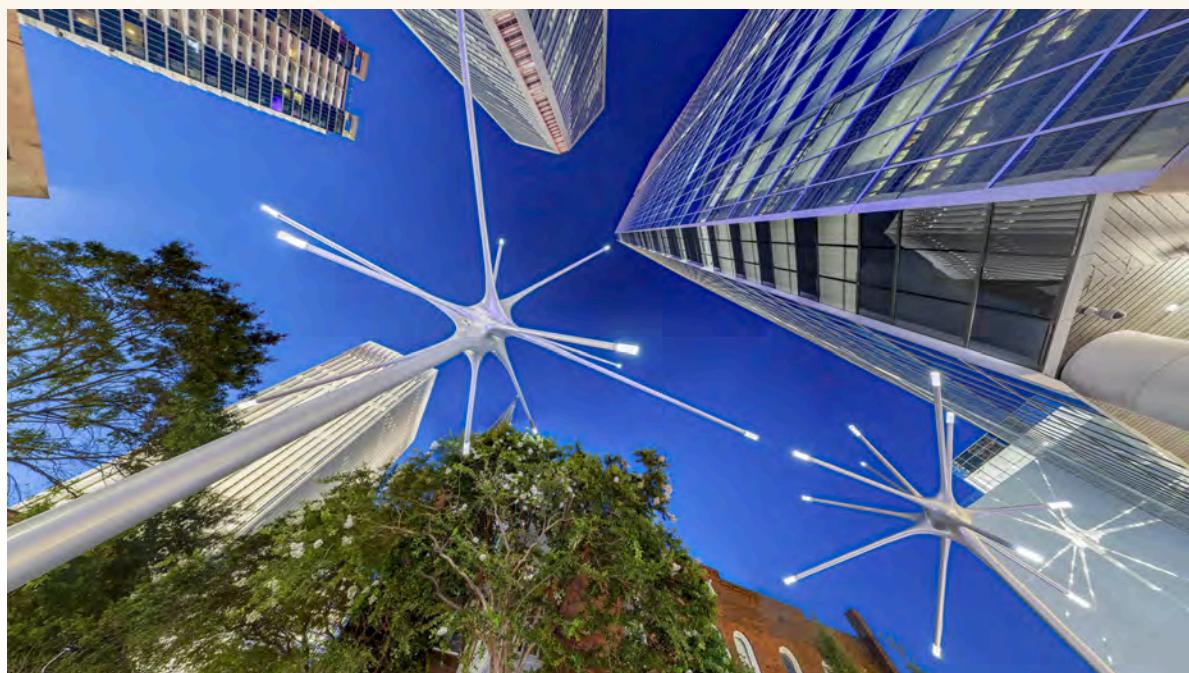
ART & CULTURE

Ivan Toth Depeña's new public art captures the ethereal beauty of light

Artist Ivan Toth Depeña pays tribute to the essence of light and energy in Photon/s, a new concept-driven public art installation in Charlotte, North Carolina. Blending screens and sculptures, the piece is designed to be a permanent beacon for the city's vibrant cultural landscape.

Written By: [Dom Carter](#)

28 March 2024

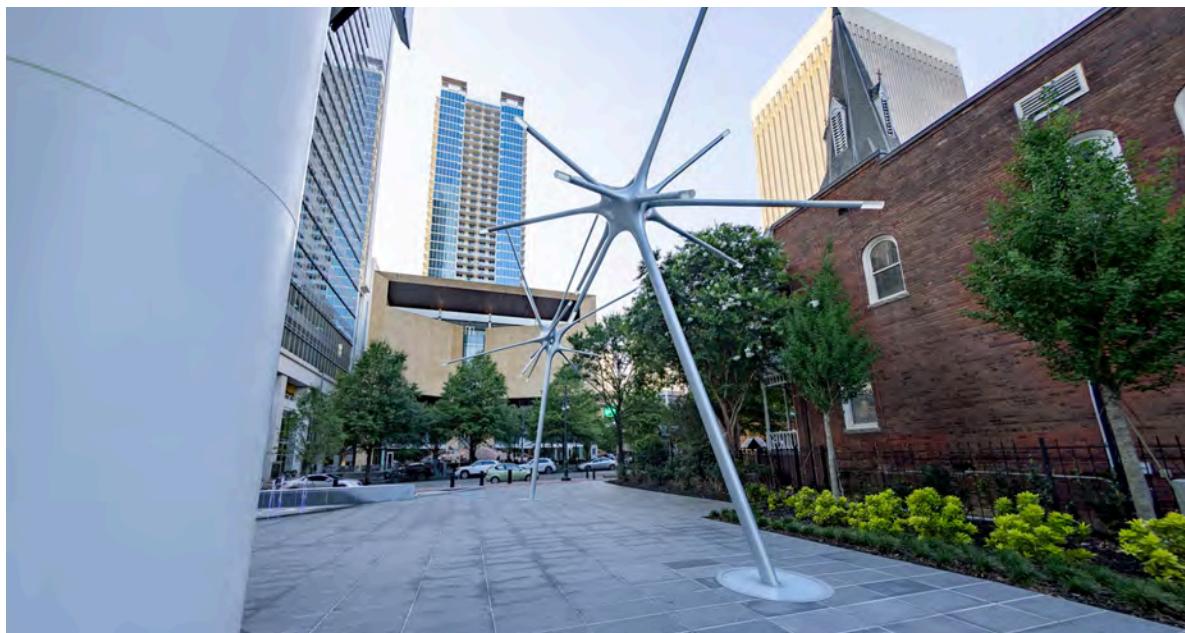


Iyou might have spotted a new fixture by the Duke Energy headquarters. Towering over pedestrians like illuminated metal trees, the new sculptures commissioned by the energy holding company symbolise its contributions to the city and its electric cultural scene.

Inspired by the microscopic particles that make up light itself, Photon/s is the brainchild of Depeña Studio artist Ivan Toth Depeña. Composed of two parts, including the massive groundbreaking sculptural forms with state-of-the-art LED endpoints and a four-story illuminated facade panel, Photon/s is an innovative and beautiful homage to the dynamism of light and energy.

Photon/s is the result of a competitive proposal process. Ivan's idea was developed by art consultant Lauren Harkey with Hodges Taylor Gallery. After beating off other artists to make the shortlist, Ivan's proposal was finally chosen, and he set to work bringing it to life.

As a project, Photon/s played into Ivan's interest in the "quiet profundity" of nature. "I often delve into environmental mechanics and biomimicry, drawing upon the inherent designs and processes of nature to inform and shape my work," he explains.



These observations of the natural world form a conceptual foundation for much of Ivan's work. Previously, his research has touched on everything from the microscopic architecture of cells to the tectonics of geology and the complex systems of cosmology.

"Using this natural inspiration, I begin layering imagery, exploring composition, phenomenon and harmony," he adds. "By bringing these contrasts into my work, I seek to evoke a sense of wonder and provoke contemplation on the intrinsic connections between space, memory, and perception."

Indeed, this creative approach would be carried over by Ivan into Photon/s. "The photon, as the smallest particle of light/energy, seemed like an obvious point of departure given the commissioning company Duke Energy," he says.

"Many visitors see it was used as a source of inspiration and not intended to be an exact depiction."





Thankfully, as an artist who strives to have his work interpreted on a "universal level," Photon/s did not run into many roadblocks from conception to creation. "Conceptually, there weren't any constraints," he reveals. "Pragmatically, safety and long-term maintenance were a priority for us."

This meant that the beguiling metal structures with their twinkling armatures could proceed as planned. And what's more, they would interact with a towering screen facade. "The facade is intended to be a backdrop for the entire installation in the open plaza," Ivan adds. It is intended to frame the sculptures and add to a sense of scale via a sort of forced perspective."



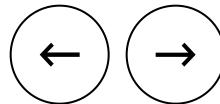
He adds, "It is made of roughly 50 sheets of perforated metal and backlit with programmed LED nodes. We are really happy that Duke

As for how his work is received, Ivan always hopes everyone, from young and old, can take away their own appreciation. "I am most content when complexity is reduced to reveal the spiritual essence of a creative undertaking and meaning is subtly revealed through contemplation of the work," he concludes.

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HOMEPAGE

To expand on his studio work, this artist picked up spray paint and stepped outside

BY VANESSA INFANZON, ARTS CORRESPONDENT

SEPTEMBER 03, 2019 03:16 PM, UPDATED SEPTEMBER 05, 2019 06:19 PM



Ivan Depeña
Artist

Ivan Depeña moved to Charlotte as an artist-in-residence at the McColl Center for Art + Innovation and decided to stay. Now, he's on the art faculty at Queens University of Charlotte. BY ALEX CASON



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Charlotte Arts Guide 2019-20

Here's all of our stories on the new arts season. We'll introduce you to the diverse group of people making vital contributions to the arts. You'll find them in museums, on stage, in studios and even outdoors. And you'll get our calendar listings for theater, dance, music, museums, literary events and visual arts.

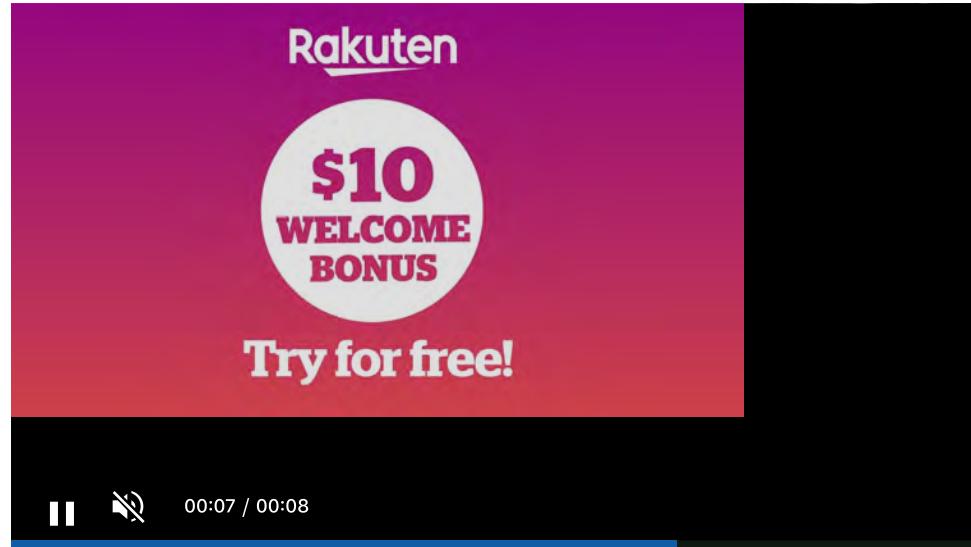
EXPAND ALL ▼

Public artist [Ivan Depeña](#) expected a hyper-competitive environment at the McColl Center for Art + Innovation. But the community of artists surprised him: "It felt like everyone was working together as opposed to competing with one another.

"That actually extended into what I feel is the art culture in Charlotte as a whole," he added. "There's a lot of helping one another and a lot of interest and energy in other local artists' work. Not only from the artists, but from the community. There is a good energy and support system here."

Depeña moved to Charlotte for an artist-in-residence position in 2014. Once the residency was complete, he remained in Charlotte with his wife, Teela Depeña, and their son, Alto.

TOP ARTICLES



AD

SKIP AD

"(The) McColl Center (experience) was definitely pivotal," Depeña said. "It changed the course of our lives to the extent that we physically moved here."

He's responsible for the new 100-foot-by-25-foot mural going up on Charlotte's Rail Trail near Tremont Avenue. It's bringing studio art to street art, Depeña explained.



Ivan Depeña works on his latest piece of public art in Charlotte. His first, an interactive light piece for a government center, was completed in 2011 in Miami. Alex Cason

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People riding the light rail in the summer might have seen Depeña with his spray paint, a tool he seldom deploys, working on the mural.

"I thought I'd take something I worked on as a painting in the studio and actually kind of enlarge it, and then push the media little bit," he said. "It's exciting to be back painting on walls... It's actually been pretty cool."

Commuters are already familiar with another work of art by Depeña.

His Color Forest, made with 100 colorful aluminum poles, was installed last December north of Bland Street, along the Rail Trail. These projects were commissioned by Charlotte Center City Partners, which asked Depeña to define the trail, enhance the space and make the users' experiences more enjoyable.



Artist Ivan Depeña adjusted the angle of each pole last December as "The Color Forest" was installed along the Rail Trail. Joshua Komer

"Public art expresses the city's authenticity," said Cheryl Myers, senior vice president at Charlotte Center City Partners. "It shows how the city cares about how art and culture not only represent the place but also feeds the soul of the people who live here. It shows how important creativity is to the citizens."

A LONGING FOR ART

New York City graffiti artists caught Depeña's attention as a boy growing up in Miami. Their work inspired him to copy an album cover and draw comic book characters such as Cerebrus, an [ever-changing aardvark](#), and Cheech Wizard by [Vaughn Bode](#).

“It’s the reason why I paint today,” Depeña said of his attraction to the graffiti artists’ large murals on trains and buildings.

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He acknowledged the illegal and disrespectful aspects of their work: “I don’t know if there’s a certain excitement. You had to do it at three or four in the morning when nobody’s out. I was very much interested in making art, not tagging and destroying property.”

Creating (legal) public art wasn’t a career Depeña initially considered. “Public art is something that came up about nine years ago. In retrospect, it feels so obvious. There’s an element of architecture; there’s an element of public space; there’s an element of graffiti in there. It just makes so much sense, but I never saw it.”



Artist Ivan Depeña and architect David Furman explain what's going on in South End.

BY JOSHUA KOMER

“Reflect,” Depeña [first public art piece](#), was completed in 2011.

It is an interactive light piece in the lobby of Miami’s Stephen P. Clark Government Center. He installed [“Air/Traffic/Control”](#) in 2018 at the Nashville International Airport’s Ground Transportation Center and Terminal Parking Garage. Both projects were recognized by the Public Art Network in its “Year in Review.”

Despite graduating high school from the New World School of the Arts in Miami, an art intensive high school, Depeña pursued a bachelor’s degree in architecture from the University of Miami. He feared unemployment as an arts major. After college, he worked for an architecture firm in Miami.

“I still felt a longing for making art,” he said. “I went into the discipline of architecture; I was intrigued by it. I enjoyed the rigor and the attention to detail. I always considered it as an inhabitable sculpture.”

THE TECH CONNECTION

Eventually, it was technology that connected [Depeña’s art](#) with his appreciation for the form and space of architecture.

In 1996, he began a master’s degree in architecture at Harvard University. There, he participated in a work-study program called the digital design initiative.

“It was in the early phases of designing interfaces and user experience before those were even words people used,” he said. “Interactive CD-Rom was a big thing. We take it for granted now that your phone has user interface that’s inherent in there now. Back then, we were just figuring out how these things were going to work.”



Ivan Depeña is working on a new mural along Charlotte’s Rail Trail that’s a mix of studio art and street art. Alex Cason

After Harvard, he worked in the emerging field of multimedia design at a San Francisco-based company. He learned how to make art with computers by using new tools such as digital photography, scanning images and coding.

It was unexplored territory, and Depeña was fascinated with the possibilities. By mistake, he realized he could view an image in code.

“What happens if I just change a comma in this code,” he said. “Then I’d look at the image, and it would become this beautiful abstraction. Now it’s common place in this day and time, this glitch aesthetic.”

Chris Beorkrem, an associate professor in the School of Architecture at UNC Charlotte, introduced Depeña to machines for computer-engineered designs during his time at the McColl Center. He still excavates his art with a computer numerically controlled router. It adds an element of chance to his art, removing himself from the piece after it’s been painted, drawn and printed.

Depeña joined the Queens University of Charlotte arts faculty last year.



Ivan Depeña moved to Charlotte to become an artist-in-residence at the McColl Center for Art + Innovation, and ended up staying here. BEN PREMEAUX
MCCOLL CENTER FOR ART + INNOVATION

He teaches new media design, interior architecture and studio art. His interactive light piece for the lobby of the new Sarah Belk Gambrell Center for Arts and Civic Engagement will be revealed at the building's opening in February.

"We wanted to commission a piece that was high quality but that also interacts and responds to community members who enter the space," said John Sisko, Queens' dean of the College of Arts and Sciences. "We were looking for a dynamic responsive installation."

THAT 'HOMEGROWN VIBE'

Later in the spring, Depeña's solo exhibit at UNCC Center City's Projective Eye Gallery will feature image mapping. Butterflies' movements are captured using technology to create real-time drawings.

Adam Justice, director of galleries at UNCC, admires how Depeña pushes limits and uses digital innovations in ways it was never intended.



A close up look at Ivan Depeña's latest work along Charlotte's Rail Trail showcases a variety of geometric shapes and patterns. Alex Cason

"I'm impressed about how Ivan can mesh digital technology into our everyday environments, whether that be natural eco-systems or into designed architectural structures or monuments," Justice said.

Since his days at the McColl Center, Charlotte's art scene continues to inspire Depeña. It's a sincere and "homegrown vibe."

Teela Depeña manages her husband's South End studio. As nature enthusiasts, they've named Charlotte their "city in a forest." At times, Depeña's work in public art may require travel, but his future is here in Charlotte.

"This is where I want to be," Depeña said.

OBVIOUS COOL/HIDDEN COOL

We asked artists and arts administrators interviewed for the Fall Arts preview to talk about their favorite piece of Obvious Cool art in Charlotte and their favorite Hidden Cool art.

Obvious Cool art: Michael Hayden's "Quadrille" on the Duke Energy building at 526 S. Church St.

ivan toth depeña studio

Art Commissions

2023	Photon	Permanent Outdoor Sculpture, Duke Energy Plaza, Charlotte, NC Commissioned by Duke Energy (Owners Representative: harkey@hodgestaylor.com)
	Dreamcaster	Permanent Interactive Outdoor Sculpture with Water Feature, In honor of MLK Jr., Atlanta, GA Commissioned by City of Atlanta Mayor's Office of Cultural Affairs (bxcamelo@atlantaga.gov)
	Wilmore Park	Permanent Public Park Canopy, Charlotte, NC Commissioned by Centro Cityworks (david@centrocityworks.com), now owned by Charlotte Parks and Recreations
	Common Thread	Permanent Indoor Sculpture, Gaston County Foundation, Gastonia, NC Commissioned by Gaston Community Foundation (epatton@cfgaston.org)
2022	Breaking Barriers	Permanent Outdoor Sculpture – Jack Trice Stadium, Iowa State University, Ames, IA Commissioned by Iowa State University (lpolhman@iastate.edu)
	Aurum	Permanent Outdoor Sculpture, Vantage South End, Charlotte, NC Commissioned by Spectrum-Lending Tree (JFish@spectrumcos.com)
2021	The Square	Permanent Residential Building Façade, Charlotte, NC Commissioned by Centro Cityworks (david@centrocityworks.com)
2020	Railyard	Permanent Commercial Building Façade, Charlotte, NC Commissioned by Centro Cityworks (david@centrocityworks.com)
	Future Artifact	Permanent Outdoor Sculpture, Rail Trail, Charlotte, NC Commissioned by Centro Cityworks (david@centrocityworks.com)
2019	Steelyard Mural	Permanent Outdoor Mural, Rail Trail, Charlotte, NC Commissioned by Charlotte City Partners (cmyers@charlottecentercity.org)
	Air/Traffic/Control	Permanent Interactive Light Sculpture, Metro Nashville Airport, Nashville, TN Commissioned by Metropolitan Nashville Airport Authority (Mary.Grissim@flynashville.com)
	Color Forest	Permanent Outdoor Sculpture, Rail Trail, Charlotte, NC Commissioned by Charlotte City Partners (cmyers@charlottecentercity.org)
	To Scale	Permanent Outdoor Sculpture, Ohio State University, Columbus, OH

Photon/s

2023

30' x 20'

Duke Energy Tower, Charlotte, NC

Stainless steel, LEDs, Polystyrene Foam, Resin, Paint

\$585,000

Video: <https://vimeo.com/921616517>

Located in downtown Charlotte, this public art sculpture by Ivan Toth Depeña pays tribute to the very essence of light and energy: the photon. Situated in the urban plaza of the new Duke Energy Tower, the monumental, permanent installation, "Photon/s", is set to become an iconic beacon for the city's vibrant cultural landscape.

Depeña conceived of "Photon/s" to encapsulate the dynamism and ethereal beauty of light particles through its groundbreaking sculptural form. Comprised of two towering vertical stems, the sculpture reaches skyward, with intricate armatures radiating outward in a breathtaking 30-foot diameter display. Atop these armatures are mesmerizing light points crafted from state-of-the-art LEDs encapsulated in solid, frosted acrylic extrusions, capturing the dance of photons in perpetual motion.

"Photon/s" boasts a 4-story facade element made of finely perforated metal sheets that mimic the 3 dimensional sculptures, backlit with LEDs. In the evening, this facet of the installation comes alive, displaying a tapestry of light and shadow on the surrounding plaza. Depeña designed this interplay to invite emotional contemplation on the duality of light, as a source of life, illumination and in essence, a fundamental particle of energy.

Dreamcaster

2023

18' x 40' x 15'

2869 M.L.K. Jr Dr SW, Atlanta, GA 30311

Metal, Water, Concrete, LED and Software

\$800,000

Commissioned by City of Atlanta Mayor's Office of Cultural Affairs (bxcamelo@atlantaga.gov)

Inspired by the words of the late Martin Luther King Jr.'s 'I Have a Dream' speech, Depeña created a meditative, sculptural experience by utilizing the idea of an abstracted 'hilltop' levitating over the water's reflective surface. The resulting commemorative artwork is a dynamic, spiritual experience for the Atlanta community that symbolizes freedom by encouraging individuals to metaphorically release their 'Dream' into the sculpture and into the universe.

Cloud Canopy

2023

Wilmore Centennial Park At Southend, Charlotte, NC

CNC routed metal panels and powder coated metal structural elements

Facade: 60' x 10' x 18"

Park Canopy: 50' x 25' x 18'

Commissioned by Centro Cityworks (david@centrocityworks.com), now owned by Charlotte Parks and Recreations

Depeña was commissioned to develop various sculptural interventions that integrated with the site's architectural design while visually tying together a public park and a private development.

The form was developed by capturing field audio recordings of traffic fused with bird songs sampled from the actual site. The studio subsequently used 3d software to translate the recorded sound waves into the contoured forms used for the installation. The resulting installations were several elegantly undulating follies that transfer from vertical to horizontal planes and give form what would otherwise be flat surfaces.

The installations integrate with the immediate built environment to provide interactive, functional sculptural moments that give life and a sense of place to the adjacent projects.

Aurum

2022

14' x 100' x 50'

Vantage Southend, Charlotte, NC

Aluminum composite, steel, concrete, LED lighting

Commissioned by Spectrum-Lending Tree (JFish@spectrumcos.com)

\$850,000

Video: <https://vimeo.com/747277701>

Aurum is a permanent outdoor sculpture serving as the centerpiece of Vantage South End, a mixed-use office, restaurant and retail destination and public park developed by the Spectrum Companies. Evoking themes of nature and shelter, the shade-giving sculpture includes six, 16-foot-wide aluminum composite canopies on 18-foot-high supports that complement the cantilevered and angular lines of Vantage South End's architecture.

Aurum takes its design cues from the site and from the area's history. Inspired by the geometric facets of the gold nuggets discovered in the 1800s in the South End's gold district, Depeña has created an immersive experience with light and shadows cast from the sculpture's faceted polygonal intersections. Depeña's ethereal responses to nature, geometry and light were the driving forces for the entire installation. This is emphasized by his choice of the material that has a metallic quality when viewed from one direction and an otherworldly, iridescent blue aura from another perspective.

In addition, Depeña and landscape architects LandDesign developed a plan for the Vantage South End's sunken courtyard. The space's geometry and 3d massing overlaps and intertwines with itself via sculpted precast benches. This interplay with form and function where a bench becomes a curb element and the sculpture becomes a shade canopy is a complex play on Depeña's focus on disciplinary fusion.

Breaking Barriers

2022

16' x 12' x 12'

Jack Trice Stadium, Iowa State University, Ames, IA

Solid Cast Stone Concrete and bronze

Video: <https://vimeo.com/747277701>

\$267,000

Monumental sculpture designed to commemorate the life of Jack Trice, one of the first African American college football players to play the game. Trice died from injuries he received during his first game with the ISU Cyclones. The sculpture contemplates the idea of strength, struggle and absence that coincide with Jack Trice's legacy. The sculpture was installed for the centennial anniversary of Trice's death.

The central monument consists of a large scale, white volume which has been fractured and broken through by the visage of Jack Trice. The interior, three-dimensional silhouette is large enough to encourage the viewer to pass through and experience the visual complexity that represents breaking the imposing barrier. Special attention has been paid to the material's color, shape and texture to reference the underlying conceptual intent. On the outside of the sculpture, appear bronze cleat castings, shown in Trice's defensive player stride fading away from the field and reflecting on his absence. In addition, there are two benches split by Trice's symbolic wake. Made from the same material as the sculpture, the benches encourage contemplation on the past, present and the future surrounding Trice's struggle and legacy.

Air/Traffic /Control

2019

80' x 14' x 4'

Nashville International Airport, Nashville, TN

Stainless steel, art glass, LEDs and custom lighting, audio and software.

Commissioned by Metropolitan Nashville Airport Authority (Mary.Grissim@flynashville.com)

\$350,000

Americans for the Arts/Public Art Network "Year in Review Award" 2019

"Air/Traffic/Control", is an installation in each of the 6 elevator lobbies at the Nashville International Airport's new Ground Transportation Center and Terminal Parking Garage in Nashville, TN. The BNA project was inspired by the complexity and mechanisms of the traveler's journey.

Taking inspiration from flight patterns/data, cartography, movement and sound wave forms, Depeña created an original artwork using light and glass to transform the typical column into a dynamic, responsive and interactive experience for the airport traveler. The project utilizes the flow of commuters, and the movement within the elevator lobbies to activate the art. In this case, the LED components produce a visual response and act as a cognitive representation of the movement - circulation. The physical form of the column appears to transform the color and energy of the motion as the viewer walks and interacts with the piece, creating an ever-evolving public art installation. Utilizing the visible, vertical surfaces of the columns in the elevator lobby vestibules the project creates an animated experience of light and color, as the commuters perceive the installation in physical motion.

The lighting activity is also tied to the flight information available throughout the airport's active timeline. The busier the airport is with incoming and outgoing flights, the more active the lighting in the column becomes.

The color of each floor serves as a way-finding mechanism for the airport's visitors.



