CITY COUNCIL
ATLANTA, GEORGIA

13-O-1144

AN ORDINANCE BY COUNCILMEBMER KWANZA HALL AUTHORIZING THE INSTALLATION OF PUBLIC ART (A MURAL, "UNTITLED") AT 206 EDGEWOOD AVENUE, ATLANTA, GEORGIA AS PURSUANT TO CODE SECTION 16-28.025 OF THE 1982 ZONING ORDINANCE OF THE CITY OF ATLANTA; AND FOR OTHER PURPOSES.

Review List:

Atlanta City Council	Completed	07/03/2013 11:59 AM
Zoning Committee	Pending	

HISTORY:

07/01/13 Atlanta City Council

Certified by Presiding Officer	Certified by Clerk
Mayor's Action *See Authentication Page Attachment*	

LEGISLATION HISTORY – BLUE BACK

AN ORDINANCE
BY

AN ORDINANCE BY COUNCILMEBMER KWANZA HALL AUTHORIZING THE INSTALLATION OF PUBLIC ART (A MURAL, "UNTITLED") AT 206 EDGEWOOD AVENUE, ATLANTA, GEORGIA AS PURSUANT TO CODE SECTION 16-28.025 OF THE 1982 ZONING ORDINANCE OF THE CITY OF ATLANTA; AND FOR OTHER PURPOSES.

WHEREAS, The Mayor and the City Council of the City of Atlanta are committed to maintaining an attractive City for residents and visitors through the regulation of signs; and

WHEREAS, the City Council of the City of Atlanta, and the Mayor must authorize Public Art under Chapter 16 of the 1982 Zoning Ordinance of the City of Atlanta (16-28.025 Public Art); and

WHEREAS, the artist and the sponsor, JR and Living Walls, have obtained the appropriate preliminary certification from the Director of the Office of Traffic and Transportation, affirming the work will not constitute a traffic hazard or undue and dangerous distraction to motorists or pedestrians; and

WHEREAS, the artist and the sponsor, JR and Living Walls, have obtained the appropriate preliminary certification from the Urban Design Commission, establishing the work does not contain nor is intended to convey a commercial message primarily, provided that the name of a sponsor may be displayed on an adjacent plaque or similar display that is not more than two square feet in area; and

WHEREAS, the artist and the sponsor, JR and Living Walls, have obtained the appropriate preliminary certification from the Director of the Bureau of Cultural Affairs, which affirms that the work is not inconsistent with the City of Atlanta?s Public Art Program; and

WHEREAS, the artist and the sponsor, JR and Living Walls, need final approval from the City Council and the Mayor, as pursuant to the 1982 Zoning Ordinance of the City of Atlanta and hereby respectfully submit their request for approval of Public Art at 206 Edgewood Avenue, Atlanta, Georgia; and

WHEREAS, the Council finds that the value to the general public in viewing the work is not outweighed by any existing negative public interests related to aesthetics, additional sign clutter, or the public safety.

NOW, THEREFORE, BE IT ORDAINED BY THE COUNCIL OF THE CITY OF ATLANTA, GEORGIA, as follows:

SECTION 1: This ordinance shall authorize the placement of artwork (A Mural, ?Untitled?) at 206 Edgewood Avenue, Atlanta, Georgia. As pursuant to the Public Art Section of Chapter 16 of the 1982 Zoning Ordinance of the City of Atlanta (16-28.025 Public Art).

SECTION 2: All ordinances or parts of ordinances in conflict with this ordinance are hereby waived.

CERTIFICATION FOR THE INSTALLATION OF PUBLIC ART

PURSUANT TO CHAPTER 28A, THE SIGN ORDINANCE OF THE CITY OF ATLANTA 1982 ZONING ORDINANCE

NAME OF SPONSOR Living Walls

ADDRESS 881 memonal drive ATL

TELEPHONE NUMBER 321-262-6888 FAX NUMBER

E-MAIL info @ livingwalls atl. com

NAME OF ARTWORK Unframed projet

MEDIUM OF ARTWORK paper + wheat paste

DIMERNSIONS

PROPOSED LOCATION 206 edgewood ave

NAME OF ARTIST JR

ATLANTA URBAN DESIGN COMMISSION

☑ APPROVED

☐ APPROVED WITH CONDITIONS

☐ REVIEWED & COMMENTED

6/27/13 DATE

REVIEWED BY

ATTACHMENTS

✓ DRAWING OR PHOTO OF WORK

✓ DRAWING OR REPRESENTATION OF WORK IN CONTEXT TO ITS LOCATION

✓ ARTIST'S RESUME

✓ ARTIST STATEMENT REGARDING WORK

1. **THE OFFICE OF TRANSPORTATION**
   CONTACT PERSON: CUSTOMER SERVICE
   TELEPHONE & ADDRESS: 330-6699, SUITE 4900, 55 TRINITY AVE., SW

   THE OFFICE OF TRANSPORTATION HEREBY CERTIFIES THAT THIS APPLICATION MEETS THE CRITERIA APPLICABLE TO THIS OFFICE SPECIFIED IN SECTION 16-28A.007(q) OF THE SIGN ORDINANCE OF THE CITY OF ATLANTA.

   DATE 6/28/2013 SIGNATURE DNkuma

2. **EXECUTIVE DIRECTOR OF THE URBAN DESIGN COMMISSION (OR DESIGNEE)**
   CONTACT PERSON: DOUG YOUNG
   TELEPHONE & ADDRESS: 404-330-6145, SUITE 3350, 55 TRINITY AVE., SW

   THE URBAN DESIGN COMMISSION HEREBY CERTIFIES THAT THIS APPLICATION MEETS THE CRITERIA APPLICABLE TO THIS COMMISSION SPECIFIED IN SECTION 16-28A.007(q) OF THE SIGN ORDINANCE OF THE CITY OF ATLANTA.

   DATE 6/27/13 SIGNATURE

3. **DIRECTOR OF THE OFFICE OF CULTURAL AFFAIRS (OR DESIGNEE)**
   CONTACT PERSON: EDDIE GRANDERSON
   TELEPHONE & ADDRESS: 404 546-6819 233 PEACHTREE STREET N.E. STE 1700 ATLANTA, GA 30303

   THE OFFICE OF CULTURAL AFFAIRS HEREBY CERTIFIES THAT THIS APPLICATION MEETS THE CRITERIA APPLICABLE TO THIS BUREAU SPECIFIED IN SECTION 16-28A.007(q) OF THE SIGN ORDINANCE OF THE CITY OF ATLANTA.

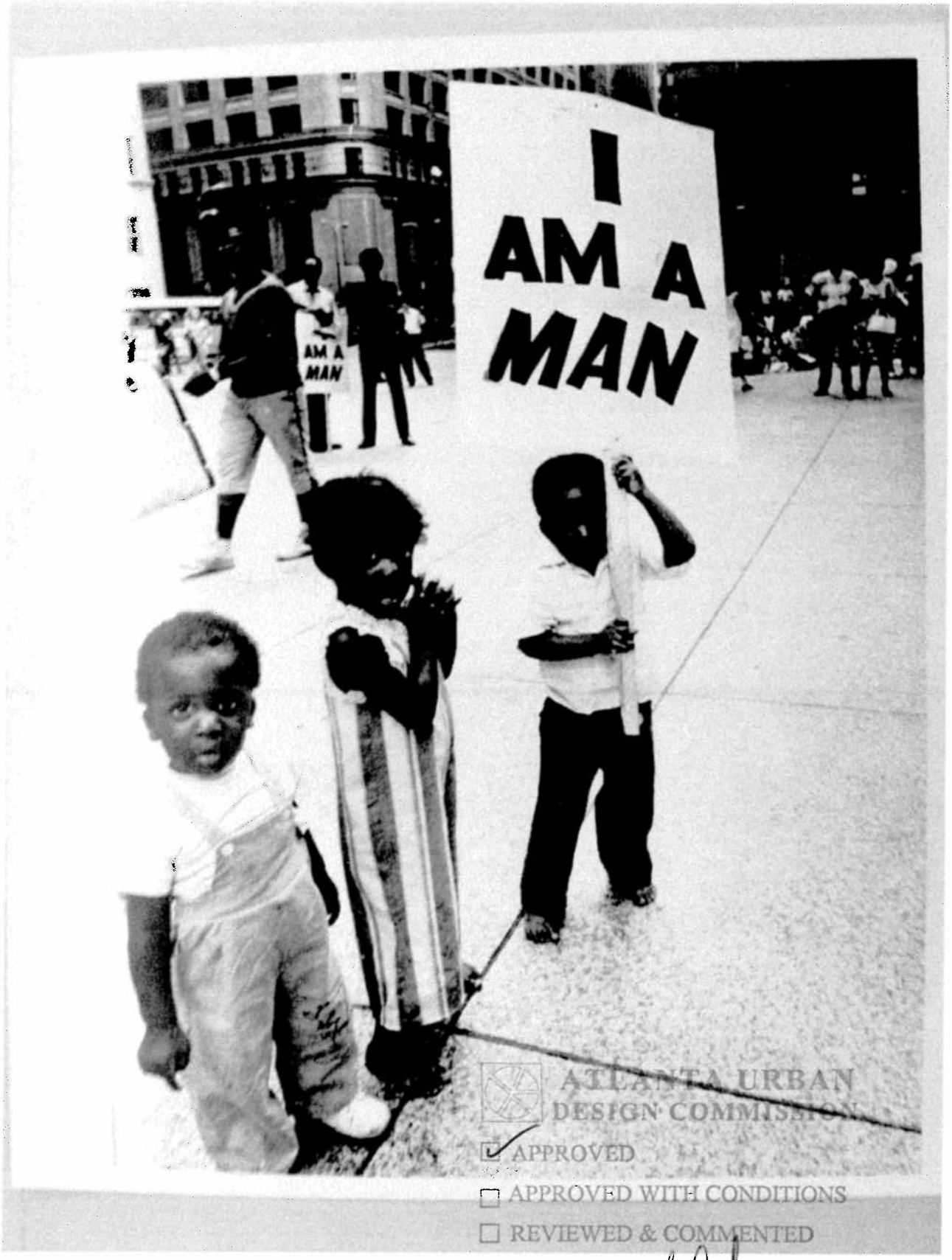
   DATE 6/28/13 SIGNATURE Camille R Lone

ALTHOUGH IT IS NOT REQUIRED BY ORDINANCE, IT IS RECOMMENDED THAT YOU MAKE A PRESENTATION TO THE NEIGHBORHOOD PLANNING UNIT (NPU) IN WHICH THE PUBLIC ART WILL BE LOCATED. IN ORDER TO BE PLACED ON THE NEXT NPU AGENDA, PLEASE CONTACT THE NPU COORDINATOR IN BUREAU OF PLANNING, 330-6145, SUITE 3050, 55 TRINITY AVE., SW, ATLANTA, GA 30335.

IN ADDITION TO THESE CERTIFICATIONS, THE ATLANTA SIGN ORDINANCE ALSO REQUIRES THAT AN ORDINANCE APPROVING THIS PUBLIC ART APPLICATION BE PASSED BY THE ATLANTA CITY COUNCIL. WE WOULD RECOMMEND THAT YOU CONTACT THE COUNCIL MEMBER FOR THE DISTRICT IN WHICH THE PUBLIC ART WILL BE LOCATED TO REQUEST THE SUPPORT OF THAT COUNCIL MEMBER AND ASSISTANCE IN SUBMITTING THE NECESSARY LEGISLATION FOR FINAL COUNCIL ACTION.

CHAPTER 28A. SIGN ORDINANCE
Sec. 1 6-28A.007. General regulations.

(q) ***Public Art: Public art*** meeting the following criteria may be conditionally located in any district. Consistent with the purpose and intent of this chapter, the Atlanta City Council may, by ordinance, approve a work of *public* art. Said approval shall not be granted unless said ordinance contains three (3) preliminary certifications: (1) A certification from the director of the bureau of traffic and transportation or designee that the work will not constitute a traffic hazard or undue and dangerous distraction to motorists or pedestrians; (2) A certification from the executive director of the urban design commission or designee that the work does not contain and is not intended to convey a commercial message primarily, provided that the name of a sponsor for said work may be displayed on an adjacent plaque or similar display that is no more than two (2) square feet in area; and (3) A certification from the director of the bureau of cultural affairs or designee that the work is not inconsistent with the City of Atlanta's *public art* program. The council, if provided with these certifications, may approve, conditionally or otherwise, a work of *public art* upon a finding that the value to the general public in viewing the work is not outweighed by any existing negative public interests related to aesthetics, additional sign clutter, and the public's safety. In making this finding, the council shall consider the required certifications; the qualifications and experience of the artist; the spatial relationship of the proposed art to the building or premises upon which it is located as well as the surrounding area; vehicular and pedestrian traffic safety; the existence of nearby signs; and the size and dimensions of the proposed work. Any work of *public art* approved by council under this paragraph shall be exempt from further regulation under this chapter 28A except as to maintenance and enforcement.



ATLANTA URBAN DESIGN COMMISSION

☑ APPROVED

☐ APPROVED WITH CONDITIONS

☐ REVIEWED & COMMENTED

6/27/13
DATE

REVIEWED BY

ATLANTA URBAN
DESIGN COMMISSION

☑ APPROVED for this Specific location

☐ APPROVED WITH CONDITIONS

☐ REVIEWED & COMMENTED

6/27/13
DATE

REVIEWED BY

JR

Biography

JR owns the biggest art gallery in the world.

He exhibits freely in the streets of the world, catching the attention of people who are not typical museum visitors. His work mixes Art and Act, talks about commitment, freedom, identity and limit.

After he found a camera in the Paris subway, he did a tour of European Street Art, tracking the people who communicate messages via the walls. Then, he started to work on the vertical limits, watching the people and the passage of life from the forbidden undergrounds and roofs of Paris.

In **2006**, he achieved Portrait of a Generation, portraits of the suburban "thugs" that he posted, in huge formats, in the bourgeois districts of Paris. This illegal project became "official" when the Paris City Hall wrapped its building with JR's photos.

In **2007**, with Marco, he did Face 2 Face, the biggest illegal exhibition ever. JR posted huge portraits of Israelis and Palestinians face to face in eight Palestinian and Israeli cities, and on the both sides of the Security fence / Separation wall. The experts said it would be impossible. Still, he did it.

In **2008**, he embarked for a long international trip for *Women Are Heroes*, a project in which he underlines the dignity of women who are often the targets of conflicts.
At the same time, he creates up the project *The Wrinkles of the City*. These actions aim to show through theirs wrinkles, the inhabitants of a city, the history and memory of a country. The artist chose the cities that have experienced changes such as Cartagena in Spain, Shanghai or Los Angeles.

In **2010**, his film Women Are Heroes is presented at Cannes in competition for the Camera d'Or.

In **2011**, he received the Ted Prize, which offers him the opportunity to make "A wish to change the world". He creates InsideOut, an international participatory art project that allows people worldwide to get their picture and paste it to support an idea, a project, an action and share their experience.
JR creates "Pervasive Art" that spreads uninvited on the buildings of the slums around Paris, on the walls in the Middle-East, on the broken bridges in Africa or the favelas in Brazil. People who often live with the bare minimum discover something absolutely unnecessary. And they don't just see it, they make it. Some elderly women become models for a day; some kids turn artists for a week. In that Art scene, there is no stage to separate the actors from the spectators.

After these local exhibitions, the images are transported to London, New York, Berlin or Amsterdam where people interpret them in the light of their own personal experience.

As he remains anonymous and doesn't explain his huge full frame portraits of people making faces, JR leaves the space empty for an encounter between the subject/protagonist and the passer-by/interpreter.

This is what JR's work is about. Raising questions...

JR

Artist Statement

UNFRAMED is a urban project in which JR reinterprets photographs by famous or unknown photographers, and enlarges and pastes them to reflect on the importance of context.

These icons and their references, diverted in this manner, now take on a new meaning. Their setting in the public space adds a geographical dimension to their historical references. As for the visitor, with a sense of déjà vu, he discovers, on the corner of a street, the power of JR's architectural pictures.

This project in the Atlanta, Georgia King District is a commemoration of the 50th Anniversary of Dr. Martin Luther King Jr.'s 'I Have a Dream' speech and the March on Washington for Jobs and Freedom.