



## **City Canvas Pre-Approved Art Portfolio**

Annette Weintraub, *The Myrtle Walks*, 2024

# City Canvas

## Pre-Approved Art

There are more than 300 miles of construction fences and sidewalk sheds that dot New York City neighborhoods. While these temporary protective structures are part of the urban landscape, in most instances they are unappealing and represent the inconvenience of construction projects. City Canvas is a program designed to allow the installation of temporary visual art on eligible temporary protective structures in an effort to improve the pedestrian experience for NYC residents and visitors across the five boroughs.

The City Canvas program was initiated as a temporary pilot program and made permanent by the adoption of Local Law 163 in 2021, which became effective on September 1, 2023 and amended the New York City Charter and Building Code to permit the display of artwork on temporary protective structures (i.e., construction sheds, fences, and scaffolding). When filing an initial application permit for a temporary protective structure, property owners are automatically enrolled in the program and are offered an opt out option. Under the City Canvas program, there are two avenues for property owners to install artwork on temporary protective structures, Site-Specific Artwork and Pre-Approved Artwork.

Pre-Approved Artwork is commissioned directly by the Department of Cultural Affairs (DCLA) through periodic open calls pursuant to section 2508 of Chapter 67 of the New York City charter. Each commission complies with all expected standards and may be licensed by property owners for a fee to be negotiated with artists. Visit our [Licensing and Fee Guidelines](#) for assistance.

Each Pre-Approved Artwork includes a suite of three components designed for each type of temporary protective structure: construction sheds, fences, and scaffolding. Each component can be used discretely or in ensembles. All Pre-Approved Artworks are designed to be highly flexible and can adapt to a wide range of construction site contexts and conditions. The mockups presented here are for a 100 foot wide construction site that is nine stories tall. Each component mockup is accompanied by a verbal description written by the artist.

[citycanvas@culture.nyc.gov](mailto:citycanvas@culture.nyc.gov)

[nyc.gov/citycanvas](https://nyc.gov/citycanvas)

### Step by Step Process

- Select a piece from the Pre-Approved Artwork Portfolio.
- Review the [Licensing and Fee Guidelines](#).
- Email [citycanvas@culture.nyc.gov](mailto:citycanvas@culture.nyc.gov) a request to use selected Pre-Approved Artwork.
- DCLA will liaise a connection with Artist.
- Negotiate and complete a licensing agreement with Artist.
- Artist will provide the art files.
- Prepare a print layout with a fabricator.
- Confirm print layout with Artist.
- Send DCLA final layout and completed license agreement.
- DCLA will review, sign, and send back an approval notice.
- Upload the approval notice to DOB NOW.

### Other Artworks in The Pre-Approved Art Portfolio

Ebony Bolt, *The Jungle and The City*, 2024

Lauren Camara, *Paper Stories*, 2024

Venazir Hannah Martinez, *TBD*, 2024

Neko Jiang, *Hidden Forest*, 2024

Denae N. Howard, *Little Titans Run New York*, 2024

Dennis RedMoon Darkeem, *TBD*, 2024

Bayeté Ross Smith, *Our Kind of People*, 2024

Nikki Scioscia, *Plant Walk*, 2024

Zazu Swistel, *The Urbanite's Clinic For Decadence and Decay*, 2024

Annette Weintraub, *The Myrtle Walks*, 2024



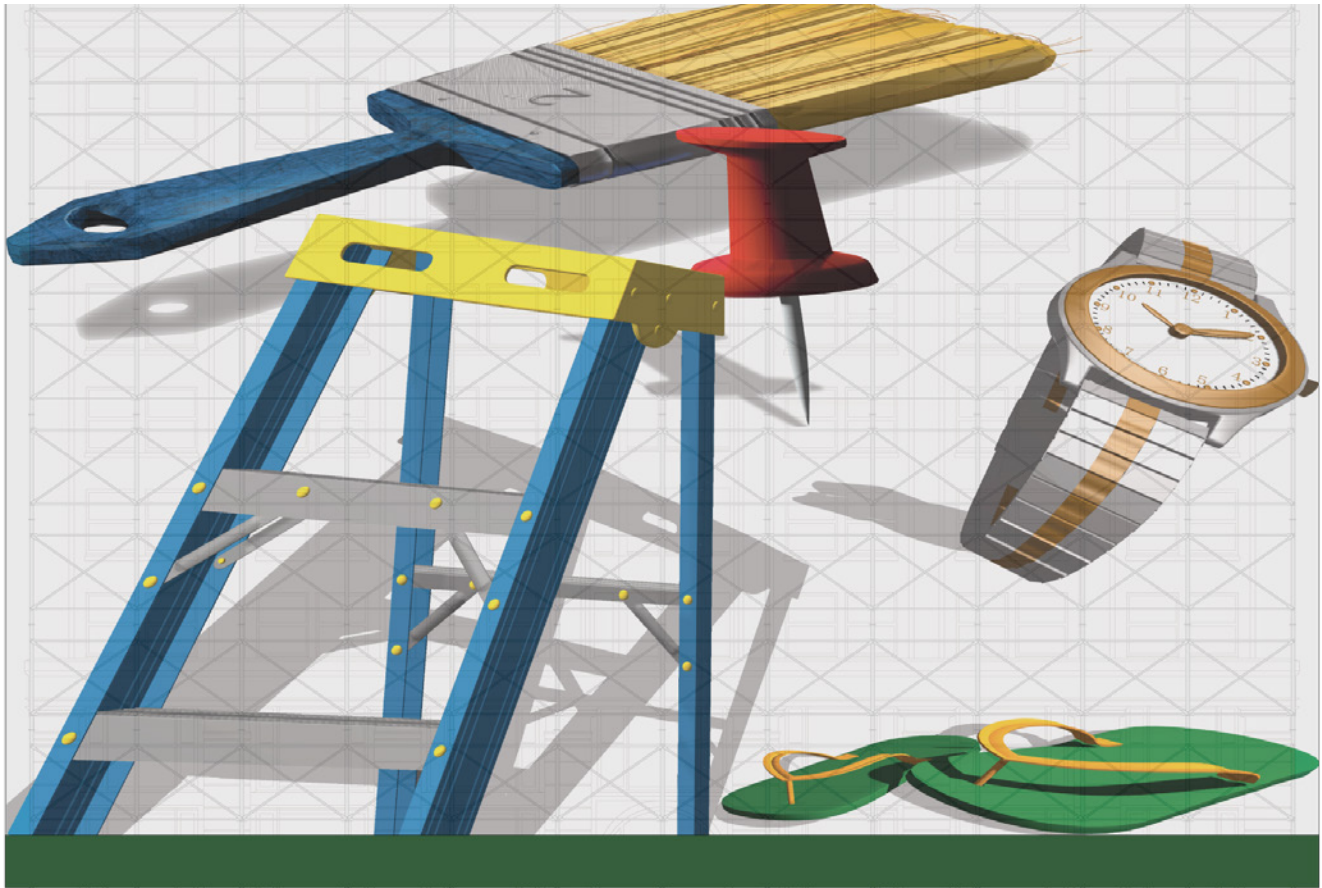
## Annette Weintraub, *The Myrtle Walks*, 2024

### Artist Statement

Annette Weintraub investigates architecture as visual language, the symbolism of space, and the ways in which the common objects that populate our environment shape our consciousness. She uses various forms of digital media, including photography, 3D modeling, animation and sound in her online and print projects. Recent work includes a series of animated and print panoramas that record her meditative city walks and a series of virtual still life images that explore the iconic qualities of utilitarian objects. She is interested in the conflicting narratives implicit in our attachment to things and to place: the enticement or threat implicit in a commonplace object, the lure of consumption and guilt of materialism, and the contrast between the rich vernacular architecture of naturally evolving urban spaces and the uniformity of unconstrained development.

### Project Description

The panoramas of *The Myrtle Walks* series explore a NYC landscape of vernacular architecture populated by discarded household and industrial objects. This work developed out of daily meditative walks in my studio neighborhood in Brooklyn in which walking and observing focused my attention on the debris of material culture: consumer objects, construction materials, signage and the repetitive grids of grilles and security fencing. My walks document a mixed-use neighborhood where homes and industry contest for space, adjacent yet divergent. I'm attracted to the modest and unexceptional in urban landscape, and to the unexpected connections that emerge from the juxtaposition that occurs in residual spaces. The panoramas contrast a foreground of iconic, brightly colored 3D models of familiar objects against a collaged background of urban architectural textures and photographic fragments. The 3D models are essentialist—obviously synthetic, capturing an objects' ideal form as it might be pictured in memory. They function as colorful actors arrayed against the dark scrim of the background environment in a non-repeating frieze of forward movement.



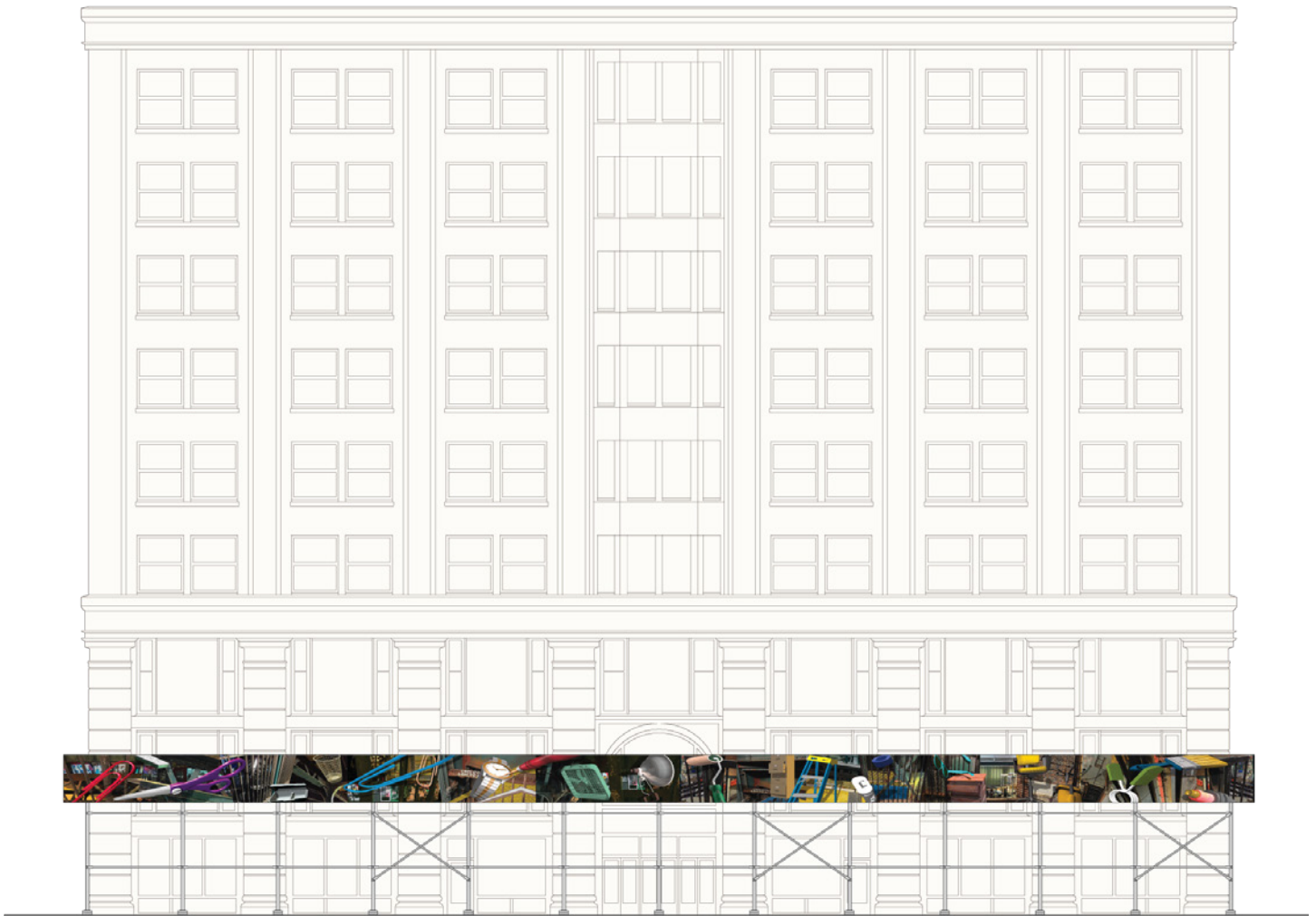
## Annette Weintraub, *The Myrtle Walks*, 2024

### **Supported Scaffold / Netting Artwork Description**

Five very large, brightly colored objects, rendered from 3D models (a watch, ladder, paintbrush, pushpin and flip flops) are silhouetted against a white background, with a light gray drop-shadow that emphasizes their dimensional quality. The primary colors and flat rendering style of their design make them pop, but at the same time give them an unreal quality.

### **Supported Scaffold / Netting**

Scaffold is a temporary elevated platform, including its supporting structure, erected at a construction site to support workers and/or materials and providing aboveground access to the building's exterior. A scaffold may also serve as a frame for installing safety netting. Artwork displayed on supportive scaffolds will be printed directly onto netting and secured using zip ties that loop directly through it. More information is available on the [Department of Building's website](#).



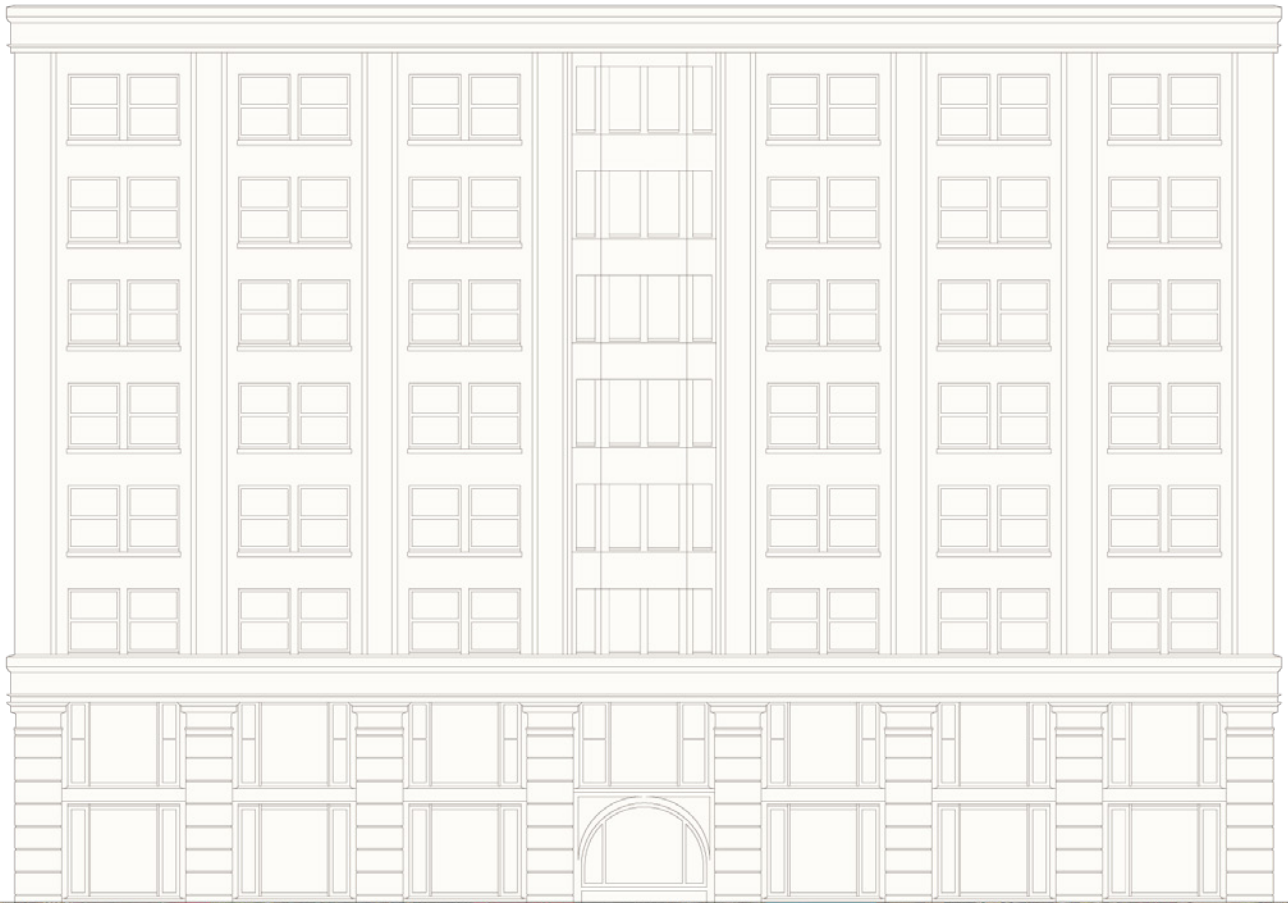
## Annette Weintraub, *The Myrtle Walks*, 2024

### **Sidewalk Shed Artwork Description**

A long panoramic image depicts numerous everyday objects rendered from 3D models (a red paper clip, purple scissors, styrofoam to-go container, box fan, paint roller, construction ladder, plastic sunglasses, and rolling office chair among others) silhouetted and spaced out against a dark photo collage of urban architectural textures. The background textures of brick, metal fencing, aging plaster wall textures and small photo fragments showing store windows and street life describes the complexity of street architecture; the brightly colored fan, scissors and other objects represent the vibrancy and diversity of street life.

### **About Sidewalk Sheds**

The most common temporary protective structures are sidewalk sheds which are made of wood and must be a minimum of 5 feet wide, 4 feet tall, and provide a minimum of 8 feet clearance. Artwork displayed on a sidewalk shed will be printed on vinyl that will be fastened to the outer sides and ends of sheds either by stretching it over the shed and fastening to the back or by affixing such material to self-adhesive panels that adhere directly to the shed. More information is available on the [Department of Building's website](#).



## Annette Weintraub, *The Myrtle Walks*, 2024

### Construction Fence Artwork Description

A long panoramic image showing numerous everyday objects rendered from 3D models (lemon slice, Heineken's coaster, grater, respirator mask, pencil sharpener, comb, power drill and flip-flops) silhouetted and spaced out against a dark photo collage of urban architectural textures. The background textures of brick, metal fencing, aging plaster wall textures and small photo fragments showing store windows and street life describes the complexity of street architecture; the brightly colored fan, scissors and other objects represent the vibrancy and diversity of street life.

### About Construction Fences

Construction fences are at least 8 feet high and may be made of wood, corrugated metal, or chain link materials. Fences made of solid materials include 1 x 1 foot plexi-glass viewing panels every 25 feet and are installed between three and six feet above ground level. Artwork displayed on a construction fence will be printed on vinyl that will be fastened to the outer sides and ends of fence either by stretching it over the fence and fastening to the back or by affixing such material to self-adhesive panels that adhere directly to the surface. Chain link fencing may require the vinyl print to include grommets in order to secure the art using zip-ties. More information is available on the [Department of Building's website](#).



Supported Scaffold / Netting Artwork

Annette Weintraub, *The Myrtle Walks*, 2024



Sidewalk Shed Artwork



Sidewalk Shed Artwork, detail



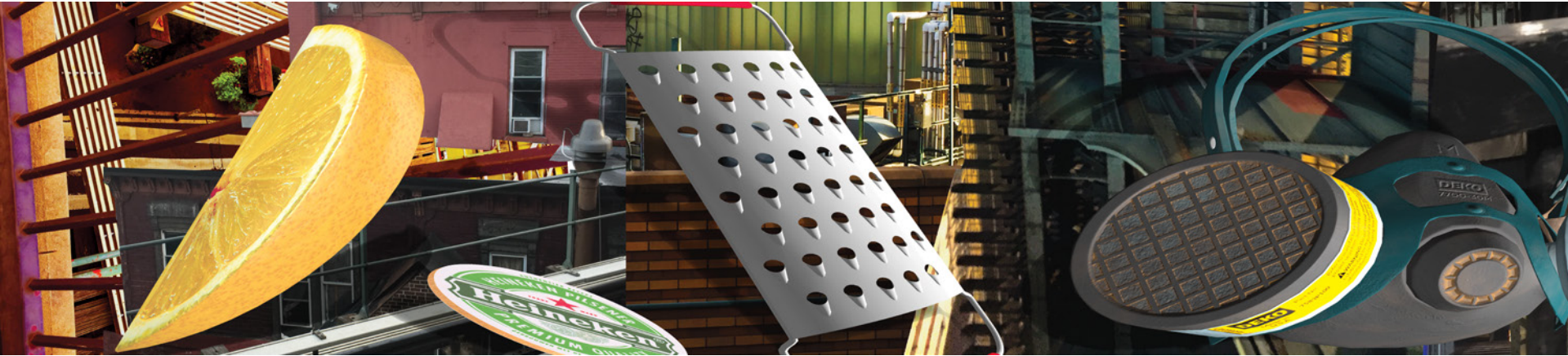
Sidewalk Shed Artwork, detail



Annette Weintraub, *The Myrtle Walks*, 2024



Construction Fence Artwork



Construction Fence Artwork, detail



Construction Fence Artwork, detail