

Allan McCollum. *THE EVENT: Petrified Lightning from Central Florida*  
(with Supplemental Didactics)



Allan McCollum. *THE EVENT: Petrified Lightning from Central Florida (with Supplemental Didactics)*, 1997. Cast epoxy and zircon sand. Over 10,000 **fulgurite replicas** taken from an original produced by the artist in collaboration with the International Center for Lightning Research and Testing at Camp Blanding, Florida, the University of South Florida Contemporary Art Museum, Tampa, Florida. And the Hillsborough County Museum of Science and Industry, Tampa. The project included a six-week stay at the research center and numerous trips to Florida, and weeks of staff time editing and designing the accompanying booklets. Costs: around \$200,000.



Actual lightning strike that created a fulgurite, triggered by the artist and the crew at the International Center for Lightning Research and Testing at Camp Blanding, Florida. Single 16mm film frame, shot at 500 frames per second.



*Fulgurite*. Fused zircon sand. The fulgurite produced by the artist artificially triggering a natural lightning bolt with a small rocket, accomplished in collaboration with the International Center for Lightning Research and Testing at Camp Blanding, Florida.

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Educational kiosk installed at the Hillsborough County Museum of Science and Industry describing the

Allan McCollum. *THE EVENT: Petrified Lightning from Central Florida (with Supplemental Didactics)*, 1997. Over 13,000 copies of 66 different printed **booklets** edited by the artist, on the topics of fulgurites, lightning, and the overall project. Displayed with the 10,000 fulgurites, as a part of the project. Produced in collaboration with the Hillsborough County Museum of Science and Industry, Tampa, and the University of South Florida Contemporary Art Museum, Tampa, Florida.

## Allan McCollum: *Parables*



Allan McCollum. *Parable*, 1998/99. Cast pigmented concrete. From a series of twelve replicas cast from the stump of an elm tree that succumbed to the Dutch elm disease on the grounds of the Wanås Sculpture Park, Knislinge, Sweden, in 1998.

This public project was commissioned and fabricated by the Wanås Foundation in Sweden. The project involved a number of trips to Sweden. Twelve different casts of the stump were produced. The dollar costs were approximately \$35,000.

Allan McCollum: *Allégories sur l'Esplanade Charles de Gaulle*



Allan McCollum. *Allégories*, 2000. Stone, polyester resin, pigment. Five new copies of five deteriorated and mutilated 18th century statues from the grounds of the abandoned Château Bonnier de la Mosson, Montpellier, France, installed at the site of **Le Corum**, the city of Montpellier's new cultural center. For the City of Montpellier, and financed by the National Tramway.

This city project was accomplished with the help of archaeological restorers, and the dollar cost was around \$180,000. It involved numerous trips to Montpellier, France.

**Allan McCollum: *Allégories sur l'Esplanade Charles de Gaulle***



Deteriorated and mutilated 18th century limestone statues remain on the grounds of the abandoned Château Bonnier de la Mosson, in Montpellier, France (see photograph). Molds were taken from five of these statues, and five new replicas made from stone and pigmented polyester resin were installed at the site of Le Corum, the city of Montpellier's new cultural center.



Small plaster souvenirs of the *Allégories*, painted with pigmented polyester resin; approximately 1-1/2 x 3 x 2-3/4 inches each. A contest was held for local art students to produce miniature plasticine replicas of the deteriorated and mutilated statues on the grounds of the Château Bonnier de la Mosson; rubber molds were made from the winner's models; over 1,000 of the souvenirs were produced from the molds and distributed to visitors during initial unveiling of the public project.

**Allan McCollum: Mount Signal and its Sand Spikes:  
*A Project for the Imperial Valley, California***



Allan McCollum. *Mount Signal and its Sand Spikes: A Project for the Imperial Valley*, 2000. An inSITE 2000 Project, installed at the University Gallery, San Diego State University, San Diego, California. Enlarged 'Sand Spike' model and souvenir replicas produced in collaboration with the Imperial Valley Historical Society Pioneer Museum, Imperial, California, from an actual Mount Signal sand spike concretion in their collection, and exhibited along with over 50 paintings, drawings, and photographs of the mountain by local artists from California and Baja California, curated by McCollum.



Model of Mount Signal produced in collaboration with El Museo Universitario de la Universidad Autónoma de Baja California, Mexicali, Mexico.

**Allan McCollum: Mount Signal and its Sand Spikes:**  
A Project for the Imperial Valley, California



Enlarged 'Sand Spike' model, in process of being permanently installed on the grounds of the Imperial Valley Historical Society Pioneer Museum, Imperial, California. Produced in collaboration with the museum, from an actual sand spike concretion in their collection.



This was an extensive project involving four different exhibitions in a Southern California desert community, all organized by Allan McCollum, to honor a local mountain loved by the inhabitants of this Mexican and US border area. InSITE200 of San Diego/Tijuana gave \$20,000 to the project and weeks of labor, the rest was accomplished with many weeks of donated labor from the communities themselves, from both countries, and months of donated labor by the artist.

**Allan McCollum: *The Topographical Model Donation Project  
for One Hundred and Twenty Historical Society Museums  
in Kansas and Missouri***



Allan McCollum. *Topographical models of Kansas and Missouri*. Kansas: 4 x 11 x 27 inches; Missouri: 3 x 23 x 17 inches. 2003. Cast Hydrostone, white alkyd primer.

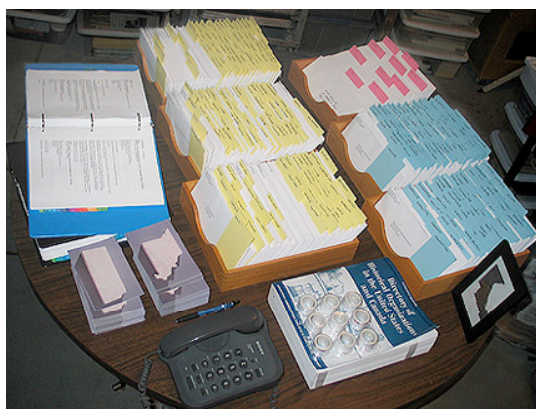
Allan McCollum created a series of three-dimensional, topographical relief models of the two states of Kansas and Missouri, using a computer numerically controlled routing machine that was programmed with geographic information systems data supplied by the U.S. government.

From these models he produced two rubber molds, from which he cast a large number of topographical models from a mixture of plaster and cement, each of which he painted with a white primer.

McCollum then mailed letters to over 250 small, regional historical society museums throughout Kansas and Missouri, offering to donate them as “blanks,” to be painted or otherwise embellished by their staffs in whatever ways suited their particular program

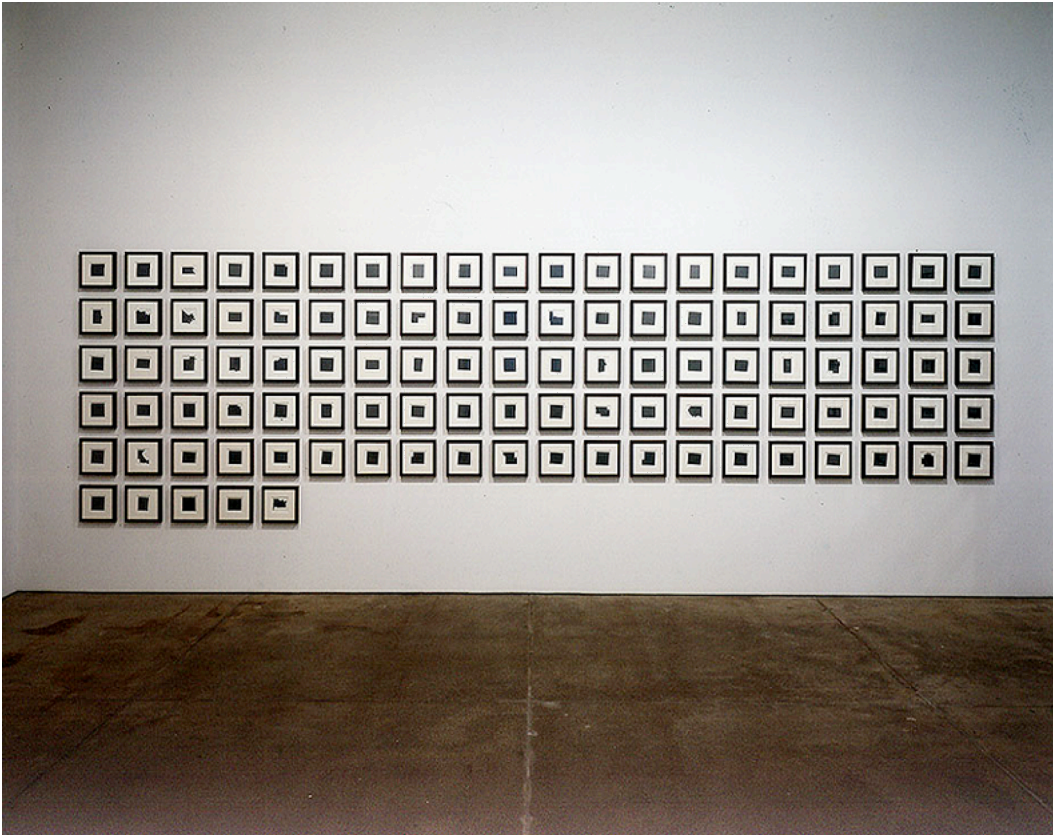
needs. Over 120 museums accepted the gifts. The artist delivered the 120 models himself, during the summer of 2003, in a rented van.

The project was a collaboration with the Grand Arts gallery in Kansas City, a nonprofit workshop and exhibition space. The cost for the project was around \$20,000, plus hundreds of hours of Grand Arts staff time making the casts, and hundreds of hours of the staff’s and the artist’s time corresponding and keeping in contact with all the regional museums. It took the artist and his assistant one complete month to make the actual deliveries in person.



McCollum's office: mailing letters to 250 historical societies in Kansas and Missouri, offering to donate topographical models.





Recent sale:

Allan McCollum

***The Recognizable Image Drawings (The Counties of Kansas)***

105 Drawings, graphite on paper

9" x 9" each

2003

Sold in 2004 by the Friedrich Petzel Gallery,  
New York, New York.

To the Allen Museum, Oberlin, Ohio.

Sales Price: \$37,800



Recent sale:

Allan McCollum

*Collection of Twenty Plaster Surrogates*

Variable sizes, Enamel on cast Hydrostone.

1992

Sold in 2004 by the Friedrich Petzel Gallery,  
New York, New York.

To a private collector,

Sales Price: \$43,500