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YEAR IN REVIEW
Compel + Provoke: Public Art 2001

SLIDE SET SCRIPT
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On Thursday, July 26, 2001 renowned author Harriet F. Senie and Public Art Review publisher Jack Becker presented the Year In Review, highlighting more than 50 examples of recently produced public art projects, ranging from the modest and temporary to the bold and permanent. This session was a part of Compel + Provoke: Public Art 2001, the public art preconference of pARTicipate 2001, the joint convention of Americans for the Arts and the National Assembly of State Arts Agencies in New York City.

This slide set contains a large selection of these projects as permitted by the applicants. All project descriptions are written by the presenters based on information submitted by the applicants. All project credits listed as provided by applicants.

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Selections Presented by Jack Becker

1. Transit-Oriented

SLIDES 1-3

Artist:	Vicki Scuri / Siteworks & KPG
Title:	Newport Way Retaining Wall
Year:	1999-2000
Materials:	Concrete Retaining Wall
Location:	Bellevue, WA
Commissioning Agency:	Bellevue Arts Commission, City of Bellevue, WA
Budget:	\$55,000 (not including design fees)
Photo Credit:	Vicki Scuri

Among the thousands of freeway retaining walls running through neighborhoods, only a few have gone beyond the style of "standard prison fortress." Scuri's new retaining wall in the Newport Way neighborhood of Bellevue, features coal shards and Jello molds in a quilt-like pattern that recalls local history and stands as an instant local landmark. Scuri's work over the past decade has pushed form-liner technology and convinced many a bridge engineer to become a public art enthusiast.

SLIDES 4-13

Artist: **Vicki Scuri with Mark Spitzer & Gossen Livingston/PEC**
Title: **Lewis/Maple Street Bridge**
Year: 1995-2000
Materials: Lighting, paving, steel,
Location: Douglas Street, Wichita, KS
Commissioning Agency: City of Wichita, KS
Budget: \$85,000 each for four towers, and \$150/ft for railing; paving
Photo Credit: Vicki Scuri

This 400-foot-long vehicular and pedestrian bridge, along with the Douglas Street Bridge, celebrate Wichita as “Air Capital of the World” and references aeronautical/nautical forms. The four 65’ light towers combine overlooks set above the bridge piers. The project, which was honored by the AIA of Kansas, is noteworthy for its economy of form and lyrical quality; it’s lightness and simplicity.

SLIDES 14-15

Artist: **James Carpenter**
Title: ***Sculptural Light Reflectors***
Year: 2001
Materials: Silicone fabric, dichroic glass, painted and stainless steel
Location: Departures Lobby, San Francisco International Airport, CA
Commissioning Agency: San Francisco Arts Commission
Architects: Joint Venture Firm of Skidmore, Owings & Merrill, Del Campo Maru and Michael Willis Associates
Budget: \$1.6 million
Photo Credit: Richard Barnes

Four “Sculptural Light Reflectors” made of translucent white silicone fabric, fill the central skylights and diffuse sunlight, projecting a dappled play of light into the space. Each canoe-shaped sculpture is edged with a rainbow-colored corona of dichroic glass and is approximately 30’ x 180’. Their design was inspired by the construction of the Wright Brothers’ first airplane, but is also reminiscent of dirigibles, or boats.

SLIDES 16-17

Artist: **Keith Sonnier**
Title: **Ceiling Flood**
Year: 2000
Materials: Neon, argon, and florescent light
Location: Concourse G, San Francisco International Airport, CA
Commissioning Agency: San Francisco Arts Commission
Architects: Hellmuth, Obata & Kassabaum, Inc.
Budget: \$405,563
Photo Credit: Lewis Watts

The artist worked closely with the architects to create an entire light environment. The ceiling of the sterile corridor slopes from the side walls to a point in the center of the ceiling. Suspended from the ceiling is the light fixture that runs the entire length of the corridor. The fixture casts white light over the moving sidewalk and yellow lighting above. Every 52 feet a wedge-shaped light cove transverses the ceiling, filling rectangles with glowing pure color.

SLIDES 18-23

Artist: **Ann Preston**
Title: ***You Were in Heaven***

Year: 2001
Materials: Fiberglass reinforced plaster, terrazzo, silvered bronze, lighting
Location: Concourse A, San Francisco International Airport, CA
Commissioning Agency: San Francisco Arts Commission
Architects: Gerson Overstreet
Budget: \$400,000
Photo Credit: 18-21, 23 Lewis Watts; 22 Craig Mole

This piece begins in a vestibule at one end of the sterile corridor and extends through the length of the corridor. It takes passengers through the blue crystalline dome of the sky and through the clouds before landing. The design uses the mathematical theories of English mathematician Roger Penrose. The 19' cast hydrocal dome was inspired by early creation myths that described the sky as originally being an ice crystal. Beneath the dome is a corresponding terrazzo pattern that is a two-dimensional diagram of the five-fold star symmetries inherent in the dome crystals and wall tiles. Niches along the corridor contain "clouds" of cast low-relief GFRG tiles, consisting of only two basic shapes, one of which resembles a human profile.

SLIDES 24-34

Artist: **Jody Pinto**
Title: **Fiberglass Light Cylinders**
Year: 2001
Materials: Fiberglass, steel, Teflon fabric roof, and lights
Location: Parking Garage, Fort Lauderdale/Hollywood International Airport, FL
Commissioning Agency: Broward County Cultural Affairs Public Art & Design Program
Public Art Consultant: Patrea St. John, Project Manager
Budget: \$1,120,540
Photo Credit: 24-25: Jody Pinto; 26-34: Broward Cultural Affairs

Pinto designed four monumental fiberglass and stainless steel light cylinders, located within the atriums of the new garage. Elevated 7 feet above the ground plane, the cylinders are 73 feet in height and 33 feet in width. By day they are illuminated by sun and at night they become glowing lanterns. The colors are borrowed from the Florida landscape of water, light and vegetation. The experience of movement within the cylinder allows travelers a moment of calm transition as they become part of the interior spectacle of lights.

SLIDES 35-39

Artist: **Ralph Helmick and Stuart Schecter**
Title: ***Fata Morgana***
Year: 2001
Materials: Cast pewter and stainless steel cable
Location: Port Everglades Terminal 21, Fort Lauderdale, FL
Architects: Marvin Scharf & Assoc.
Commissioning Agency: Broward County Cultural Affairs Public Art and Design Program
Budget: \$100,000
Photo Credits: 35-37: Clements / Howcroft; 38-39: Claire Garrett

Utilizing a technique they have perfected, the artists fabricated a giant three-dimensional pointillist ship, 32 feet high, 16 feet wide, and 32 feet long. Located in the newly expanded cruise ship terminal, the sculpture features over 25,000 small pewter elements hung on 1,700 fine cables. The title, *Fata Morgana*, means an optical illusion of water, also known as a mirage.

SLIDES 40-44

Artist: **Mike Mandel and Larry Sultan**
Title: **High School**
Year: 1999

Materials: Porcelain tile mosaic mural
Location: Skyview High School, Vancouver WA
Commissioning Agency: Washington State Arts Commission
Budget: \$58,000
Photo Credit: Mike Mandel

This 10' x 60' mural commemorates the first year of Skyview High School's existence. The artists created this work by recognizing the students and artifacts of their experiences. The styles of clothing, the language, and activities depicted in the mural are all chosen to reflect contemporary life at Skyview High. Like the artists' San Francisco International Airport mural in California, which features photos of travelers, this work has opened up a realm of mural-making possibilities for photographers and digital artists.

2. Architecturally Oriented

SLIDE 45

Artist: **Ned Kahn**
Title: ***Wind Veil***
Year: 2000
Materials: Anodized aluminum louvers
Location: Gateway Village Parking Garage, Charlotte, NC
Architects: Duda-Paine Architects
Commissioning Agency: Bank of America, with Cousins Properties, Inc.
Budget: Not Available
Photo Credit: Mitchell Kearney

On the east side of the 2800-space parking garage (the largest in the Carolinas), Ned Kahn's *Wind Veil* illustrates the changing wind activity. Measuring 260 feet long by 55 feet high, the work is made of 55 panels containing a total of 80,000 anodized aluminum louvers, each three inches square, that wave in the wind. Kahn is known for his kinetic sculptures that celebrate nature, inspired by fluid dynamics and other scientific principals.

SLIDES 46-51

Artist: **Kristin Jones and Andrew Ginzel**
Title: ***Metronome***
Year: 1999
Materials: Brick, steel, aluminum, bronze, LED numeric display, steam, incandescent light, gold.
Location: Union Square South, New York City
Commissioning Agency: The Related Companies, with participation of the Public Art Fund and the Municipal Art Society
Budget: \$4.2 million
Photo Credit: David Sundberg / Esto

Perhaps the largest and most expensive public art project in New York since the Statue of Liberty, *Metronome* is a complex assemblage of wall mounted artifacts and elements. Dealing with the theme of time, an obsession of most New Yorkers, the work features an LED timepiece, revolving beacons of light, a plume of vapor (on a timer), a huge rock mass, and the extended hand of George Washington, copied from the equestrian statue in the park across the street, among other elements. The scale and engineering alone of this project make it noteworthy: however, the piece has drawn mixed reactions.

SLIDES 52-54

Artist: **Ray King**
Title: ***Synapse***
Year: 2000

Materials: Holographic dichroic glass and stainless steel cable
 Location: Brain Institute Building, University of Florida, Gainesville
 Architect: Bob Filipi, Flad & Assoc.
 Commissioning Agency: Florida Art in State Buildings Program
 Budget: \$100,000
 Photo Credit: Ray King

On the facade of the Brain Institute, holographic glass and steel cable form a curved webbed lens to symbolize seeing and understanding. Mirroring the nature of the eye, Ray King's design is a gentle curve that contains a torroidal / helical pattern of glass panels similar to DNA patterns. The laminated, light-reflective glass panels sparkle in sunlight and dazzle in electric lighting.

3. Sculptural

SLIDE 55

Artist: **Su-Chen Hung**
 Title: **WATER Spells: The Wastewater Treatment Education Tour Public Art Project**
 Year: 2001
 Materials: Cast acrylic and found objects
 Location: 23rd Ave. Waste Water Treatment Plant, Phoenix, AZ
 Commissioning Agency: Phoenix Arts Commission
 Acrylic Fabricator: Phil Dow
 Budget: \$65,000 (for WATER)
 Photo Credit: Su-Chen Hung

WATER is one of seven sculptural installations that make up the WATER Spells project. Each installation illustrates a step in the wastewater treatment process. WATER corresponds to the bar screens, where large objects are removed from the water. Made of cast acrylic and found objects, Hung's work has made visible the obvious consequences of throwing trash down your toilet.

4. Temporary

SLIDE 56

Artist: **Alexis Rockman**
 Title: ***THE FARM, part of the DNAid Billboards series***
 Year: September 5 – October 5, 2000
 Materials: Billboards
 Location: Lafayette and Houston Streets, Canal and Church Streets, and Varick and Carmine Streets, New York, NY
 Commissioning Agency: Creative Time
 Budget: \$71,500
 Photo Credit: Charlie Samuels

For one month, Creative Time presented an exhibit of sites artist-designed billboards in three public sites as a continuation of their DNAid series addressing the implications of today's genetic research on our future.

SLIDE 57

Artist: **Vik Muniz**
 Title: **Clouds**
 Year: February 20 – April 29, 2001
 Materials: Skywriting

Location: Over the Manhattan Skyline, NY
Commissioning Agency: Creative Time
Budget: \$22,400
Photo Credit: Charlie Samuels

Coinciding with his show at the Whitney Museum of American Art, Muniz had a skywriter draw a series of clouds over Manhattan. Five times over several months, an outline of a cloud designed by Muniz was drawn by a crop-dusting plane re-worked for skywriting. Muniz, an internationally respected Brazilian artist, wanted to explore how easily viewers can be deceived by the images we see around us, and the fleeting nature of images.

SLIDE 58

Artist: **Marco Brambilla**
Title: ***Superstar***
Year: February 28 – June 30, 2001
Materials: Video
Location: Times, Square, Manhattan, NY
Commissioning Agency: Creative Time and Panasonic
Budget: \$30,000
Photo Credit: Charlie Samuels

The 59th Minute: Video Art on the Times Square Astrovision is a series by internationally acclaimed artists. Brambilla kicked off the series with an excerpt from *Superstar*, screened during the last minute of every hour from 9 am to 1 am. Eliciting both suspense and wonder, the piece features a subject frozen in mid-air during a free-fall from a building. Using technology featured in the Hollywood film *Matrix*, we observe the 1/500 second wedge of real time from a 360-degree perspective. The swirling cityscape, in which the subject is suspended invokes the disorientation unique to Times Square.

SLIDES 59-64

Artist: **Carolyn Speranza**
Title: **Urban Aquarium**
Year: 2000
Materials: DV tape, rear projection screen, soundtrack, building materials
Location: Kaufmann's Tunnel, Pittsburgh, PA
Commissioning Agency: First Night Pittsburgh, with funding by the Heinz Endowments and Kaufmann's Department Store.
Budget: \$25,000
Photo Credit: Carolyn Speranza

Working with a composer, a chiropractor, and a martial artist, Speranza created a compelling temporary installation in a city tunnel under Kaufmann's Department Store. Featuring over 600 square feet of video projection, a theremin soundscape, and glow-in-the-dark jellyfish, Urban Aquarium provided a meditation on patterns found in nature and in currents of human energy. Some children in the audience responded by mimicking the martial arts moves, and some moved as if they were the underwater creatures.

Project collaborators:

Dr. Cary Simons, Chiropractor

Ben Opie, Composer

Pittsburgh Center for Martial Arts and Wellness, teaching Oom Yng Doe™, the Grandmaster "Iron" Kim Style, represented by Head Instructor Karen Heilman, 3rd Degree Black Belt

Project Contributors:

Bob Baumbach, Elmer's Aquarium, Ronen Kusne, Pittsburgh Zoo and Aquarium, Olivia Speranza Shin, Buzz Miller, and the Works Theater at the Carnegie Science Center

Production:

Video: Michael Ketter, Director of Photography for Pittsburgh Center for Martial Arts and Wellness, Nick Fox-Gieg, consulting on video projection, ITA Presentation Services

Theatrical: J.E. Scenic Technologies, Inc.

Sound: Northern Light and Sound

SLIDES 65-66

Artist:	Tim Curtis
Title:	<i>Visionary Spirit</i>
Year:	2000
Materials:	Steel, earth, mulch, stones, fire
Location:	Charlottesville, VA
Commissioning Agency:	Bayly Art Museum, University of Virginia, Charlottesville
Budget:	Not Available
Photo Credit:	Frank Wick

Curtis' installation for "Hind-sight/Fore-site: Art for the New Millennium," curated by Lyn Bolton Rushton, utilized steel, earth, mulch, stones, and fire. Seeking to remind the public of Thomas Jefferson's lingering influence on contemporary thinking and governmental practices, the artist examined his absence. Viewers were presented with an abstract rendering of a 19th-century outer garment that was the fashion during Jefferson's presidency. Standing 13 feet tall, this animated garment appears to be inhabited. The earthen elements cascade from the figure out onto the lawn. At dusk during the opening ceremonies, Jefferson's spirit was rekindled by creating a large bonfire within the garment.

5. Murals and Two Dimensional

SLIDES 67-74

Artist:	Kristin Jones and Andrew Ginzel
Title:	<i>Oculus</i>
Year:	1999
Materials:	Stone, glass, and gold mosaic
Location:	The World Trade Center/Park Place/Chambers Street Station, New York City on the 2, 3, A, C, and E subway lines
Commissioning Agency:	The Metropolitan Transportation Authority Arts for Transit, and owned by MTA New York City Transit.
Budget:	\$200,000
Photo Credit:	Rob Wilson

Oculus features 300 mosaic eyes created in stone and glass tessera inset in new white tile wall dispersed over a 1200 foot area. The elliptical floor mosaic is approximately 30 by 40 feet. Seeking to humanize the underground environment, Ginzel and Jones have utilized photographic images involving 300 individual New Yorkers. The work was realized with the mosaicist Rinaldo Piras of Rome, Italy.

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Selections Presented by Harriet F. Senie

I: Furniture Plus

SLIDES 75-76

Artist: **Bill and Mary Buchen**
Title: **Talking Drums/ Listening Dishes/ Drum Tables & Seats**
Year: 1999
Materials: Bronze and stainless steel
Location: Underhill Park, Queens, NY
Commissioning Agency: City of New York Department of Parks & Recreation
Architect: Katherine-Bridges, Landscape Architect, City of New York
Budget: \$45,000
Photo Credit: Bill and Mary Buchen

A trio of bronze conga-shaped drums, a stainless steel listening dish, and drum tables and seats create a musical environment for performing and exploring acoustic phenomena.

SLIDES 77-83

Artist: **Nina Yankowitz and Barry Holden**
Title: **Garden of Scientific Ideas**
Year: 1999
Materials: Bronze, paving, seating
Location: I.S. 145, Queens, NY
Commissioning Agencies: Percent for Art Program of the New York City Department of Cultural Affairs, the Public Art for Public Schools Program of the New York City Board of Education, and the School Construction Authority
Architect: Judy Kunoff, the School Construction Authority
Budget: \$123,000
Photo Credit: None Provided

Bronze interactive sculptures and public seating. Includes *Listen*, *Sundial*, *Parabolic Reflector*, *Newton's Cradle*. These four interactive sculptures introduce students to the basic principals of science.

SLIDES 84-89

Artist: **Allan Wexler and Ellen Wexler**
Title: **Tables of Content**
Year: 2000
Materials: Mahogany
Location: Douglas Park, Santa Monica, CA
Commissioning Agency: Santa Monica Department of Cultural Affairs
Budget: \$70,000
Photo Credit: Ellen Wexler

Tables of Content consists of ten elements. Each is a transformation of the familiar form of the traditional picnic table. The ten "Tables" are simultaneously artworks and functional park elements and can be used as picnic tables, benches, and toddler play elements in the park. They are visually subtle and blend, sometimes literally, into the rural nature of the park.

II: Considering the Landscape

SLIDES 90-91

Artist: **Allan Wexler and Ellen Wexler**
Title: **West Side High School Park**
Year: 1999
Materials: Brick, AstroTurf, Plexiglas, Fiberglas, auto paint
Location: West Side High School, West 104th Street, NYC
Commissioning Agencies: Percent for Art Program of the New York City Department of Cultural Affairs, the Public Art for Public Schools Program of the New York City Board of Education, and the School Construction Authority
Budget: \$50,000
Photo Credit: Lydia Gould

West Side High School Park is a public artwork integrated into the new construction of a Manhattan high school. This faux park works as a gathering place for students, creating a porch or yard in what was a dark and uninteresting area used as a pass-through to the interior front doors of the building. The design raised sections of the brick and cement floor grid to create an urban landscape that incorporates man-made nature in the mathematical grid. Huge yellow boulders, lush green AstroTurf and bright blue opaque Lucite 'water' glows with light from below to add light to the dim plaza. The feeling is not of living fragile grass or an actual park, but of an intriguing man-made interpretation of nature.

SLIDES 92-100

Artist: **Cadence Giersbach**
Title: **Garden in a School: Impressions of Jackson Heights**
Year: 2000
Materials: Photographic messotint and line art silkscreened onto porcelain enamel (glazed metal), aluminum frames
Location: Cafeteria, I.S. 230, 34th Ave at 73rd St, Queens, NY
Commissioning Agencies: Percent for Art Program of the New York City Department of Cultural Affairs, the Public Art for Public Schools Program of the New York City Board of Education, and the School Construction Authority
Budget: \$50,000
Photo Credit: Brooklyn Art Documentation

Because the cafeteria at I.S. 230 was designed as a windowless space, the dilemma was how to create a livelier atmosphere and bring a sense of the outdoors inside. The simplest solution seemed to be to look toward the neighborhood. Fourteen medallions were made to encircle the cafeteria. Each medallion depicts a garden in Jackson Heights. By bringing illusionist gardens into the architecture of the school, the cafeteria became thematically aligned with the neighborhood's historic plan as a garden community. These are private gardens belonging to co-op apartment buildings, many of which are familiar to the children who attend the school.

SLIDES 101-105

Artist: **Komar & Melamid with Boris Ravvin**
Title: **ARTificial TREES for N.Y.C.**
Year: 2001
Location: Various sites, New York City
Commissioning Agency: City of New York Department of Parks and Recreation
Architect: Boris Ravvin, MERA
Public Art Consultant: Creative Time
Budget: Not Available
Photo Credit: K&M studio / Boris Ravvin

We all know the feeling of walking down the avenues of New York on a hot summer day: there is no tree shade to hide in, and masked cyclists remind us about the air we breathe. The city is very much in need of thousands of trees to purify its 'lungs' and comfort its pedestrians, but underground utility lines prohibit planting new trees on sidewalks, and trees in

concrete containers rarely survive their first year. The artists propose to combine the use of ivy, a most successful 'city survivalist,' with artificial structure-trees. Each structure will have a soil container/planter to sustain its root system and a wire mesh/fishing net surface to climb on. Being a weed, ivy is virtually maintenance free, and when mature will require just occasional trimming. As for the 'carrier' structures – the possibilities are limitless.

SLIDES 106-114

Artist: **Linda K. Johnson**
Title: ***in situ* PORTLAND: "Tax Lot # 1S1E4ODD - A Temporary Edible Urban Garden Project"**
Date: April 2000 - April 2001
Materials: Planting materials, lumber, hay, water, sunlight, gardener /performer
Location: The triangular confluence of SW Broadway, SW Broadway Drive & SW Grant Street, Portland, OR
Commissioning Agency: Regional Arts & Cultural Council, Portland, OR, with funding from the Floor-Area Ratio Bonus Program for Private Developers
Public Art Consultant: Kristin Calhoun, RACC Public Art Manager
Budget: \$7,500 plus in-kind donations (approx. \$6,500)
Photo Credit: Kristin Calhoun and Susan Seubert

The project transformed this lot from its former state of grass and wild-flowers to an organic edible garden then back to its original state through the course of one growing season. Tax Lot #1S1E4ODD explored the temporary resuscitation of a historically unutilized downtown lot for the purpose of growing. The focus of the project was to address how we prioritize undeveloped space in the downtown core and posit possibilities for the long-term use of underutilized Central City lots as Portland and the region experience significant growth.

At a time when the presence of the growing of food has practically disappeared from our urban centers and we as a culture seem to have become detached from the labor and patience required to create, maintain, and harvest a garden, Tax Lot acted as a reminder of the value of that process. Harvested food was donated to local shelters, and hardy plant materials still growing at the conclusion of the project were donated upon de-installation.

SLIDES 115-119

Artist: **Jackie Ferrara with Landscape Architect M. Paul Friedberg**
Title: **Canal Demonstration Project**
Year: 2001
Materials: Local sandstone, water, planting
Location: Arizona Canal, Phoenix, AZ
Commissioning Agency: Phoenix Art Commission
Budget: \$1,700,000
Photo Credit: Jackie Ferrara, sundial; M. Paul Friedberg, other elements

A sandstone berm separates the pedestrian walk from the bike path. As people stroll along the canal they encounter a series of rooms carved into the berm: a stone room, a grass room, a time room, a water room, and a map room. Sitting in the grass room one is positioned at eye level with the surrounding grasses and sees the horizon over a sea of grass. In the water room a narrow trough spills water onto a grid of stepping stones, creating a shallow layer of water that reflects the sky. The stones absorb and evaporate the water to cool the environment. The time room is an intricately patterned sundial of red, sand, and black stones. Standing on a raised platform, the viewer's shadow becomes the time dial. Carved into the table of the map room is an ancient Hohokam tribe drawing of the Arizona Canal system.

III: Working with Architectural Structures

SLIDE 120

Artist: **Siah Armajani**

Title: *A Bridge for Iowa*
Year: 2000
Materials: Steel and glass
Location: Connecting old and new biology buildings, Dubuque Street near Iowa Avenue intersection; Iowa City, Iowa
Commissioning Agency: The University of Iowa
Architect: Brooks Bork Dkiles Architecture Engineering, Project Architect for Biology Building
Budget: \$125,000, design fee only
Photo Credit: Steve Tatum

Armajani was brought into the construction project for the new biology building and worked directly with the architects and engineers to design his *Bridge for Iowa*. The design of the bridge refers, as does much of the artist's production, to the indigenous American forms of barns and silos.

SLIDES 121-127

Artist: **Jill Turman Brogdon**
Title: **Cooper Young Trestle Project**
Year: 2000
Materials: Painted steel and lighting
Location: Cooper Street, South of Central Ave, Memphis, TN
Commissioning Agency: Cooper Young Community Association in partnership with the Urban Art Commission and the Community Foundation of Greater Memphis
Budget: \$46,000
Photo Credit: Jill Thurman Brogdon

Jill Turman Brogdon designed and constructed 12 steel structures based on actual buildings and houses from the Cooper Young neighborhood. These were attached to both faces of a 96-year-old railroad trestle, which is no longer in use, transforming it into a welcoming gateway for the community. Windows and doors are backlit, creating a warm, welcoming feeling at night. The artist worked closely with residents of the neighborhood to determine the buildings and houses on which to base the structures. Many neighborhood businesses and residents helped with the project through donations and in-kind contributions.

SLIDES 128-130

Artist: **Mierle Laderman Ukeles**
Title: **Honor 2000**
Year: 2000
Materials: Brick, glass
Location: Engine Company 75, Bronx, NYC
Agency: Percent for Art Program of the New York City Department of Cultural Affairs, the Department of Design and Construction, and the Fire Department of the City of New York
Architect: Richard Dattner & Partners
Budget: \$30,000
Photo Credit: Pete Sprung

The artwork consists of three components: a ladder truck, two carved glass hands, and a memorial to all the Bronx firefighters who have fallen in the line of duty in the last century. Ukeles wanted this long wall to be filled with a heroic image. The ladder truck is exactly the same size as the real Ladder No. 33 truck that is berthed just on the other side of this wall. The carved hands are modeled from the hands of a father and his three-year-old daughter who live in the neighborhood. Their lives were saved by firefighters of this house.

IV. Using the Entire Site

SLIDES 131-132

Artist: **Christopher Janney**
Title: **Sonic Pass Blue**
Date: 1999
Materials: Sound and light, interactive elements
Location: Computer Center, Carmen Hall, Lehman College, Bronx, NY
Commissioning Agency: Dormitory Authority, State of New York
Architect: Bostwick Purcell Architects
Public Art Consultant: J Jennifer McGregor, McGregor Consulting
Budget: \$60,000
Photo Credit: Diane Serber, FAIA

Sonic Pass Blue consists of 11 photoelectric sensors, 11 speakers and a polyphonic sound sampler in an environment of transparent saturated blue. Together, this system creates an ever-changing series of 'sound images' as people pass through the space. The actual score has been composed of melodic environmental sounds, drawing on the natural landscape of the area and the neighboring New York Zoological Society, creating a 'sonic portrait' of Lehman College's surroundings. As in jazz improvisation, the sounds will always have some consonant relationship, but from where and when the sounds emanate within the space will depend on the time of day and the people within the space.

SLIDES 133-135

Artist: **Mary Miss with Lee Harris Pomeroy Architects**
Title: ***Untitled***
Year: 2000
Materials: Glass, enameled steel, and aluminum frames
Location: 115 Locations along the 4, 5, 6, L, N, and R Subway Lines, Union Square, NYC
Commissioning Agency: The Metropolitan Transit Authority Arts for Transit and owned by MTA New York City Transit
Budget: \$240,000
Photo Credit: Michael Moran

Miss has created a network of frames, windows, apertures, and mirrors ranging across 115 locations throughout the complex. Fire-engine red frames embedded in the station walls greet travelers near the station entrances. Slender and vertical, each holds a visual surprise. Looking through them reveals a patch of old mosaic, a rivet, a cable. Other frames, broad and horizontal, border the station name plaques; still more, placed at regular intervals, are integrated in the black enameled railings flanking the walkways above the IRT tracks.

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SLIDES 136-137

Artist: **Tom Otterness**
Title: ***Life Underground***
Year: 2001
Materials: Bronze
Location: A,C,E, and L Subway Lines; 14th Street, 8th Avenue, NYC
Commissioning Agency: The Metropolitan Transit Authority Arts for Transit and owned by MTA New York City Transit
Budget: \$222,000
Photo Credit: Rob Wilson

Otterness has created figures that present an abbreviated "history" of the construction of the subway and the effect it has had on the city. The bronze figures are located on and around the main stairwells, and along the platforms; they hang from overhead girders or nestle at the feet of vertical posts, with placements chosen so they may be seen, but do not

affect pedestrian flow. Each figure is approximately a foot high; some carry oversize versions of the tools used to build the subways, others sneak under the fences to watch the construction or sweep up piles of pennies.

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SLIDES 138-141

Artist: **Arts for Transit**
Title: ***For Want of a Nail***
Date: 2000
Location: B and C lines; 81st Street, NYC
Commissioning Agency: The Metropolitan Transportation Authority Arts for Transit and owned by MTA New York City Transit
Budget: \$690,000
Photo Credit: Mona Chen and Kendal Henry

For Want of a Nail, created by a design team comprised of members of MTA Arts for Transit, presents a sweeping compendium of images, from prehistoric organisms, to the fiery realm of the earth's core, to the silent swirl of the heavens. Bronzes, embedded wall mosaics, and floor treatments employ the 10 disciplines that serve as the museum's organizing canon: anthropology, astronomy, earth and planetary sciences, entomology, herpetology, ichthyology, invertebrates, mammalogy, ornithology, and vertebrate paleontology.

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V. Preview to Nashville

SLIDES 142-145

Artist: **Alan LeQuire**
Title: **Library Doors**
Date: 2001
Materials: Bronze
Location: Entrance Doors, Metro Public Library, Nashville, TN
Commissioning Agency: Public Library of Nashville and Davidson County and the Metro Nashville Arts Commission
Architect: Robert A.M. Stern Architects
Public Art Consultant: Jennifer Murphy, Citi Arts
Budget: \$90,000
Photo Credit: Gary Layda

LeQuire chose images of local people as well as Tennessee fauna and flora for 24 bronze relief panels integrated within the three pairs of grand scale double entryway doors. The eight panels in the central pair convey the importance of reading by depicting a widely diverse group of adults and children enjoying books or using a computer. The 16 panels on the east and west doors illustrate the rich biodiversity of the Tennessee region. Animals and plants are combined in the panels as in nature. The artist's intent was to humanize the library entry experience by creating a work that children and adults could touch and view at pedestrian scale.

SLIDES 146-149

Artist: **Richard Haas**
Title: **Nashville, A History through Maps and Aerial Views**
Year: 2001
Materials: Oil on canvas
Location: Grand Staircase, Metro Public Library, Nashville, TN

Commissioning Agency: Public Library of Nashville and Davidson County and the Metro Nashville Arts Commission
Architect: Robert A.M. Stern Architects
Public Art Consultant: Jennifer Murphy, Citi Arts
Budget: \$185,000
Photo Credit: Gary Layda

Eight mural maps that explore the topographic and urban historic development of Nashville, TN. Inside the reading room, the mural culminates in a half medallion above the entry doors. Haas' sources of inspiration for this project were "The Gallery of Maps" in the Vatican commissioned in 1580 by Pope Gregory XIII, and the architectural works of William Strickland that once graced, or still stand proudly within, the urban core.

SLIDES 150-153

Artist: **DeLoss McGraw with Poet W.D. Snodgrass**
Title: A Collaboration: Artist DeLoss McGraw, *Children's Chairs For The Seasons*, and Poet W.D. Snodgrass, *Well-Seasoned Chairs For A Child*
Year: 2001
Materials: Wood, paint
Location: Children's Area, Metro Public Library, Nashville, TN
Commissioning Agency: Public Library of Nashville and Davidson County and the Metro Nashville Arts Commission
Architect: Robert A.M. Stern Architects
Public Art Consultant: Jennifer Murphy, Citi Arts
Budget: \$30,000
Photo Credit: Gary Layda

Paintings by McGraw and poetry by Snodgrass decorate the surface of eight whimsical and fantastical chairs that depict the four seasons and convey the spirit and imagery of children's literature. The chairs will rotate location and presentation, creating changing scenery and command performance. Winter chairs depict bear and cub in hibernation; spring chairs are Cupid hunting; summer depicts birds forming wing back chairs, and autumn chairs are harvest moons.

SLIDES 154-155

Artist: **Adrienne Outlaw**
Title: **The Prince**
Date: 2001
Materials: Mixed media
Location: Children's Area, Metro Public Library, Nashville, TN
Commissioning Agency: Public Library of Nashville and Davidson County and the Metro Nashville Arts Commission
Architect: Robert A.M. Stern Architects
Public Art Consultant: Jennifer Murphy, Citi Arts
Budget: \$25,000
Photo Credit: Gary Layda

Under a painting of a spiral galaxy the artist hung a mobile of two figures, the Business and the Little Prince. Colorful hand-blown glass stars surround the two figures but the Little Prince is the only one who is aware that the stars are there.

**YEAR IN REVIEW 2001 SLIDE SET
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