On Thursday, June 6th, 2002, artist Benito Huerta and writer Nancy Princenthal showcased their selections for the 2002 Year In Review, highlighting exciting, compelling, and innovative public art projects completed since May 2001 in the United States. The session was a part of Fresh Perspectives: Public Art 2002, the public art preconference of ARTworks!, Americans for the Arts’ convention in Nashville, Tennessee.

This slide script gives detailed project information for 152 slides of 40 projects selected for the session. All project descriptions were written based on information submitted by the applicants. All project credits are listed as provided by applicants.

The slides are listed in the order in which they were presented at the preconference session. Since Benito Huerta and Nancy Princenthal were working from the same pool of slides, some of the projects they selected are repeated. In these cases, the slides have the same numbers and the text is repeated to maintain the order of the presentation.

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PROJECTS SELECTED BY NANCY PRINCENTHAL

Articulated Function

SLIDES 1-4

Artists: Diller + Scofidio, Elizabeth Diller and Ricardo Scofidio
Project Title: Travelogues
Project Location: Sterile Corridors, Terminal 4, JFK International Airport, Queens, NY
Completion Date: May 2001
Materials: 31, 4’ x 4’ Lenticular Screens, Back-lit in Stainless Steel Panels
Commissioning Agency: JFK IAT LLC
Design Professional: Skidmore Owings & Merrill
Public Art Consultant: Wendy Feuer
Photo Credit: Josh Bolchozer
Budget: $250,000

Passengers walk past a series of back-lit lenticular screens when they disembark from their plane and walk down either a 1,200-foot or 600-foot long sterile corridor that leads towards the customs and immigration areas. The screens are organized in groups of 7, 8, 6, or 5, each group revealing a “personality” and creating a vignette from the contents and organization of one suitcase.

SLIDES 5-8

Artist: Harry Roseman
Project Title: Curtain Wall
Project Location: Ramp Areas, Terminal 4, JFK International Airport, Queens, NY
Completion Date: May 2001
Materials: 60 Sculptures Cast in Modified Gypsum
Commissioning Agency: JFK IAT LLC
Design Professional: Skidmore Owings & Merrill
Public Art Consultant: Wendy Feuer
Photo Credit: Will Faller
Budget: $250,000

Curtain Wall is mounted opposite the windows that line two 300-foot ramps leading to the Immigration Hall. Passengers first see what appears to be static “draperies” in front of them as they move past the final vignette in Travelogues. At first, the draperies are hung in an orderly fashion, but become more and more windblown as the traveler moves closer to the entrance to the Immigration Hall—giving visual interpretation to the traveler’s anticipation.

SLIDES 9-12

Artist: Deborah Masters
Project Title: Walking New York
Project Location: Immigration Hall, Terminal 4, JFK International Airport, Queens, NY
Completion Date: May 2001
Materials: 28, 8’ x 10’ Reliefs Cast in Modified Gypsum
Commissioning Agency: JFK IAT LLC
Design Professional: Skidmore Owings & Merril  
Public Art Consultant: Wendy Feuer  
Photo Credit: Peter Bellamy  
Budget: $250,000

When passengers reach the third site-specific installation in the Immigration Hall, they are met by 28 reliefs—each measuring 8 feet high by 10 feet wide installed 13 feet above the floor in a 300-foot wide space. The panels show scenes of people riding the subway, working on Wall Street, crossing important bridges, leaving work, and selling goods in ethnic markets. The large number of murals allowed the artist to reveal the complex layers of the city—the energy generated by a parade as well as the fatigue of factory workers.

SLIDES 13-19

Artist: Elizabeth Murray  
Project Title: Stream  
Project Location: 23rd Street/Ely Avenue Passageway Connecting the E, F, and G Subway Lines, Queens, NY  
Completion Date: 2001  
Materials: Glass Mosaic  
Commissioning Agency: The Metropolitan Transportation Authority Arts for Transit, and owned by MTA New York City Transit  
Design Professional: Not Provided  
Public Art Administrator: Sandra Bloodworth, MTA Arts for Transit  
Photo Credit: Anthony Verdi  
Budget: $340,000

The floor-to-ceiling glass mosaics cover the walls of a moving sidewalk connecting the G train at the Court Square line and the E and V at the 23rd Street/Ely Subway stations. Thematically, the artwork will mark the beginning and ending of the walkway through the theme of abstracted feet. The artwork depicts an exaggerated leg that will emanate from a storm hovering above the city. As the leg extends across the passageway, it will terminate in a large foot. The work relates to people moving through the station as the commuter connects between the two subway stations.

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SLIDES 20-25

Artists: Mags Harries and Lajos Heder  
Project Title: Drawn Water  
Project Location: Cambridge Water Purification Plant, Fresh Pond Parkway, Cambridge, MA  
Completion Date: 2001  
Materials: Terrazzo, Bronze, Resins, Landscaping  
Commissioning Agency: Cambridge Arts Council  
Design Professional: Not Provided  
Public Art Administrator: Hafthor Yngvason, Cambridge Arts Council  
Photo Credit: Kathy Chapman  
Budget: $385,000

Created for a new water purification plant in Cambridge, Drawn Water combines real drinking water, symbolic elements, and a 2500 sq. foot map that focus attention on the importance of water in our lives. The underground pipes that bring the water throughout the city are marked on the map, along with Cambridge’s water fountains, swimming pools, and ponds. Actual water pipes form functional seats and suggest the sizes of pipes in the map. A transparent 14’ high water column is placed on the map at the site of the city’s holding reservoir, Payson Park.
The art continues outside the building. A shallow depression on both sides of a path reveals a 42-inch pipe, reminding us of the connection between the treatment facility and Fresh Pond, the city’s reservoir. A circular opening in the fence around the pond focuses views of the water intake. A drinking fountain in the form of a squirting arc offers water to joggers and other users of the path. When they drink from the fountain, the water column (which is clearly visible through a window) reacts with light, bubbles, and changes in the water level, as if the water had been drawn through the large pipe back from the treatment facility.

Thirteen bronze utility covers will be located throughout the city, each with a different water-related image. The locations of the covers are marked on the floor map to encourage a treasure hunt in the neighborhoods.

### SLIDES 26-29

<table>
<thead>
<tr>
<th>Artists:</th>
<th>Andrea Mykelbust/Stanton Sears</th>
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<tbody>
<tr>
<td>Project Title:</td>
<td>NightLights</td>
</tr>
<tr>
<td>Project Location:</td>
<td>Hubert H. Humphrey Terminal, Minneapolis-St. Paul International Airport, MN</td>
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<tr>
<td>Completion Date:</td>
<td>2001</td>
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<tr>
<td>Materials:</td>
<td>Epoxy, Terrazzo, Water-Jet Cut Zinc, Glass</td>
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<tr>
<td>Commissioning Agency:</td>
<td>Metropolitan Public Airports Foundation</td>
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<td>Design Professional:</td>
<td>Michael Ryan, Miller Dunwiddle, Inc.</td>
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<td>Public Art Consultant:</td>
<td>Stewart Tumquist, Minneapolis Institute of Arts</td>
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<td>Photo Credit:</td>
<td>Jerry Mathiaison</td>
</tr>
<tr>
<td>Budget:</td>
<td>$30,000.00</td>
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NightLights is a map-based design which depicts the nighttime landscape as it appears from the air. At the center of the 2,500 s.f. design (and at the center of the new terminal building itself) is a circular medallion depicting the pattern of the runways and taxiways of the MSP Airport. Intersecting this central motif is an ellipse some 45 feet across, within which are directional markers and playful illustrations related to faraway places in the directions indicated. Art elements in the piece were generated using opalescent glass rods, colored epoxy terrazzo, brass, and water-jet cut zinc plate. Overall dimensions of the work are approximately 27’ x 90’, and more than 1,500 individual elements comprise the "lights" in the design.

### SLIDES 30-33

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<tr>
<th>Artists:</th>
<th>Andrea Myklebust/Stanton Sears</th>
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<tr>
<td>Project Title:</td>
<td>LifeRing</td>
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<tr>
<td>Project Location:</td>
<td>Department of Health, Tallahassee, FL</td>
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<tr>
<td>Completion Date:</td>
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<tr>
<td>Materials:</td>
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<tr>
<td>Commissioning Agency:</td>
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<td>Design Professional:</td>
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<td>Public Art Administrator:</td>
<td>Lee Modica, Florida Art in State Buildings Program</td>
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<td>Photo Credit:</td>
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<td>Budget:</td>
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Sited on the grounds of the Florida State Department of Health, LifeRing is a functional sculptural seating element installed along a well-traveled footpath between buildings at a government office complex. Imagery in the work is derived from plants and animals native to north Florida, and the cast bronze life ring is an oblique reference to the work of the people in the surrounding structures.
SLIDES 34-37

Artists: Bill and Mary Buchen
Project Title: Clover Park Project
Project Location: Clover Park Playground, 2600 Ocean Park Boulevard, Santa Monica, CA
Completion Date: 2001
Materials: Stainless steel
Commissioning Agency: City of Santa Monica Department of Community and Cultural Services, Percent for Art Program
Design Professional: Designed in Collaboration with Rios Associates Inc.
Public Art Administrator: Maria Luisa de Herrera, Cultural Affairs Division
Photo Credit: Not Provided
Budget: $15,000 (artists’ fee)

Clover Park Playground was designed by the Buchens in collaboration with Rios Associates. The park’s proximity to the historic Clover Field airfield prompted an aviation and flight theme for the play space. Design elements include an observation tower with a spiral stairway leading to the top platform, where children can view the park and air traffic through a binocular viewer. They can also communicate through interconnected speaking/listening tubes along the stairway, at the base of the tower, and at the end of the bike ‘runway’ adjacent to the tower. Other elements include: a flight seat in the shape of a boomerang; painted graphics of kites, birds, planes, and insects on concrete seating pads; and a ‘sonic’ seesaw.

NOT INCLUDED IN SLIDE SET:

Artist: Lewis (Buster) Simpson
Project Title: Portal
Project Location: George Laisner Sculpture Plaza at Washington State University, Pullman, WA
Completion Date: September 2001
Materials: Galvanized Steel, Basalt, Slate, Paint
Commissioning Agency: Washington State Arts Commission, in partnership with Washington State University
Design Professional: Fabrication Specialties (fabricator)
Public Art Administrator: Steve Thompson, Project Manager, Washington State Arts Commission
Photo Credit: Buster Simpson
Budget: $114,944.00

The sculpture consists of landscape of elements, which together provide a flexible and adaptable laboratory for artistic enterprise while doubling as formalist sculpture. The work is organized around a grid of basalt plinths, galvanized steel pallets, and "illuminated" squares of refractive paints. Some of the basalt plinths sit atop galvanized pallets, while others sit within the "illuminated" squares of refractive paint, recalling an earlier layout of tree pits covered over as part of a past plaza redesign. This grid of plinths, pallets and paint squares create an organizing principle for the vast sweep of the plaza while also serving as temporary exhibition platforms for the work of student artists. At an angle to this geometry, a 19' high x 24' wide angle iron and slate curtain-wall takes back from the Fine Arts Building. The "slate portal" provides an alternative doorway to the front of the building and a canvas, wiped clean when it rains, for temporary drawings in chalk. Through this portal one sees the "illuminated portal", a 4' wide x 8' high illuminated light box, casting an eerie, chroma-key blue through the slate wall's doorway after nightfall. The illuminated portal also provides an exhibition opportunity for transparent art.
produced photographically or digitally. Taken together, the many elements of Portal extend the purpose of the Fine Arts Building into the plaza, creating, as the artist likes to call to it, a sense of "poetic utility."

Nature and Culture

SLIDES 38-42

Artist: Lewis (Buster) Simpson
Project Title: Host Analog
Project Location: Oregon Convention Center, Portland, OR
Completion Date: 1991. Re-sited May 2001
Materials: 500-year-old Downed Douglas Fir, Misting System
Commissioning Agency: Regional Arts & Culture Council, funded by NEA, METRO, and private funding
Design Professional: Zimmer Gunsul Frasca
Public Art Administrator: Eloise Damrosch, Regional Arts & Culture Council
Photo Credit: Eloise Damrosch & Buster Simpson
Budget: $87,500 (re-siting costs)

Host Analog teaches us to see the beauty found in the order of chaos dynamics. Transposing phenomena into aesthetics, this sculpture creates an anomaly with new paradigms. This old growth nursing log, decomposing and nursing a new landscape, is a work in progress. For over 500 years, this Douglas Fir was nurtured in the same watershed that sustains Portland today. In the 1960s, this monarch fell to the winds. Unharvestable for lumber, the eight sections of the old growth trunk, measuring eight feet in diameter by eight feet long, each lay host in what became the Bull Run watershed. Rediscovered by the artist in 1990, the nursing log was moved to rest adjacent to the Oregon Convention Center to continue its regenerative process. Over the last decade, Host Analog has re-established itself in its urban context, nursing both its original indigenous plants, as well as a new "invasive" plantscape from the adjacent urban landscape.

In the spring of 2001, Host Analog was relocated in order to accommodate the expansion of the Oregon Convention Center. Host Analog's new location provides a better viewing opportunity and a secure location for the enduring timeline necessary in the evolution of this sculpture. In this location, Host Analog continues to exemplify the beauty found in the order of chaos dynamics, providing a unique phenomena and metaphor.

SLIDES 43-45

Artists: Dan Corson with Lyn McCracken
Project Title: Within Disease and Health
Project Location: Electric Gallery, Union Substation, Seattle, WA
Completion Date: February 2001
Materials: Photographic Images on Vinyl
Commissioning Agency: Seattle Art Commission's Public Art Program, Supported by Seattle City Light One Percent for Art
Design Professional: Not Applicable
Public Art Administrator: Marcia Iwasaki and Barbara Goldstein, Seattle Art Commission
Photo Credit: Dan Corson
Budget: $20,000

The Electric Gallery is a new rotating exhibition space for artists in Seattle, located on the western face of Union Substation. The Gallery was proposed by artist Dan Corson, the first artist in residence at Seattle City Light. This display space allows artists to replicate traditionally small-scale, two-, and three-dimensional work, at a scale not normally possible.
The inaugural series of installations at the Electric Gallery is Within Disease and Health. The project consists of three triptychs, Conduct, Flow, and Spark, which examine and explore the human and electrical circulatory systems, by Dan Corson and Lyn McCracken. McCracken recently completed a photographer's residency with Seattle City Light.

Each of the panoramic triptychs is composed of one color image flanked by two black-and-white images. The central color images use heart imagery to make the connection to the human body and the human workers that create and maintain our electrical circulatory system. The black-and-white images follow the source of the power through its distribution and delicate handling to its ultimate source.

Future exhibitions will be commissioned and developed by the Seattle Arts Commission.

SLIDES 46-47

Artist: Dan Corson
Project Title: Skagit Streaming
Project Location: West Side of the Bon Marche Parking Garage, Second and Pine Streets, Seattle, WA
Completion Date: October 2001
Materials: Video Projection, Projection Screen, Website, Digital Cameras
Commissioning Agency: Seattle Art Commission's Public Art Program, Supported by Seattle City Light One Percent for Art
Design Professional: Not Applicable
Public Art Administrator: Marcia Iwasaki and Barbara Golstein, Seattle Art Commission
Photo Credit: Dan Corson
Budget: $200,000

Skagit Streaming is a multi-media project by artist Dan Corson that connects the activity of the Skagit River with the activity of downtown Seattle. There are several installation sites, including the video projection, showing images of pink salmon, streamside activity, and microscopic water onto a 34' x 40' screen that is mounted on the west side of the Bon Marche parking garage.

Other images from three cameras installed in the Skagit River, a bearcam, fishcam, and bugcam, are rotated and broadcast 24/7 on the city's website at www.cityofseattle.net/skagitstreaming. The site includes descriptive texts and links to salmon information. Monitors are also located in various public locations, including Seattle's City Hall.

The artist was discussing issues of inter-connective systems and infrastructure and the link between the public in Seattle as consumers of electricity and their connection to the source of that power, within the City Light's Environmental and Safety Division. Concurrently, he learned of a new fiber optic connection being run from the Skagit River to Seattle, and asked if some of the fiber space could be shared for this artwork.

SLIDES 48-50

Artist: Dennis Cunningham
Project Title: Salmon Run, BES Fences Project
Project Location: Construction Site, NW 17th Ave. @ Flanders, Portland, OR
Completion Date: April 2001
Materials: Latex Paint on Plywood Construction Fences
Commissioning Agency: Regional Arts & Culture Council, City of Portland Bureau of Environmental Services
Design Professional: Not Applicable
Public Art Administrator: Eloise Damrosch, Regional Arts & Culture Council
Photo Credit: Dennis Cunningham
Budget: $3,200

Construction sites aren't usually known for their artistic merit. But in Portland, the City’s Bureau of Environmental Services collaborated with the Regional Arts & Culture Council to erect several “art walls” that functioned as construction fences around a combined sewer overflow project.

The intent to recruit artists was to make the structure more appealing to people who live and work in the neighborhood. The “art wall” blocked off an entire city block. Behind it a tunnel was bored for the Tanner Creek Stream Diversion Project. Tanner Creek is one of several Environmental Services projects to reduce combined sewer overflows (CSOs) to the Willamette River.

The 20’ high plywood wall, up for approximately six weeks, protected pedestrians and dampened construction noise. To create the murals, the artist worked off-site with 4’ x 8’ pieces of plywood and house paint. The panels were then assembled at the construction site.

Dennis Cunningham’s Salmon Run depicts a runner being chased by a salmon through the city. Cunningham’s work typically has an environmental theme, which especially correlated with the sewer overflow reduction project happening on site.

SLIDES 51-57

Artist: Deborah Brown
Project Title: The Seasons: Wildlife and Vistas of Fort Tryon and Inwood Hill Parks, Manhattan
Project Location: Cafeteria, Public School 178, New York, NY
Completion Date: 2001
Materials: Glass, Ceramic, and Marble Mosaic Frieze, Ceramic Roundels
Commissioning Agency: New York City Department of Cultural Affairs Percent for Art Program, New York City Board of Education, and the School Construction Authority
Design Professional: R.M. Kliment and Frances Laisband Architects
Public Art Administrators: Cathie Behrend, Percent for Art
Michele Cohen, Board of Education
Photo Credit: Deborah Brown
Budget: $100,000

The mosaic artwork is inspired by the unique resources of Inwood Hill Park and Fort Tryon Park, located in the Inwood neighborhood of Manhattan. The Parks represent 40% of Inwood’s land area. Inwood Hill Park contains the last tract of original woodland in Manhattan. A vibrant community of avian creatures, mammals, and reptiles thrives in the parks.

Through the artwork at PS 178, the artist created identification between the school and the animal and landscape elements that surround it. The presence of natural resources is remarkable in a densely settled, urban environment, representing one of the most prominent and enduring features of the Inwood community.

Around the top of three of the cafeteria walls, the artist designed a 2’ frieze of mosaic artwork. The frieze has a 2” reddish-colored mosaic border on the top and bottom. Inside the frieze are 32 rectangular images of animals and landscapes, organized around the theme of the seasons, each 15” x 24”. Alternating with those images are 29 7” diameter ceramic roundels of The Cloisters, a branch of the Metropolitan Museum of Art, a neighborhood landmark.

Visible History

SLIDES 58-64
Building Memory is an interactive public art project that links together the Westside Multi-Generational Center lobby, gymnasium, senior activity space, and game room, to create a live video collage with images specific to the building and grounds. Background imagery currently incorporates a series of still photographs, made by project assistant Anna Vide, during the construction of the building. New background imagery of the completed building and grounds will be created by young people who attend the Center, and will be added to the artwork each year. Superimposed over the background images of rebar, pipes, and concrete are real-time moving images received from 10 cameras placed inside and outside the facility by Campbell and project assistant Matthew Biederman.

As the title of the artwork suggests, memory is built by the images that make up the project. The images also become the memory of the building. By adding future background photographs made by the young people who attend the Center, the piece reflects the artist's intent to evolve over time.

SLIDES 65-66

Artists: Beverly Penn and Steve Wiman
Project Title: Threshold Project
Project Location: St. John’s Multipurpose Center, and J.J. Pickle Elementary School, Austin, TX
Completion Date: 2002
Materials: Marble Thresholds
Commissioning Agency: City of Austin Art In Public Places Program and the Austin Independent School District
Design Professional: Team Haas Architects
Public Art Administrator: Martha Peters and Meghan Weiler, City of Austin Art In Public Places Program
Photo Credit: Paul Bardagjy
Budget: $60,000

The Threshold Project traces the history of the site and its community, commemorating the 33 homes, 2 churches, and the numerous lives that were played out in these buildings, all of which were relocated in order to accommodate the new facility. Marble thresholds, engraved with the address of each building that was removed, were installed on the site at the precise location where a front door once marked an entrance. Threshold markers are located throughout the site including parking lots, sidewalks, classrooms, and hallways.

SLIDES 67-78

Artists: Beverly Penn and Steve Wiman
Project Title: Community Core Sample Project
Project Location: St. John’s Multipurpose Center, and J.J. Pickle Elementary School, Austin, TX
Completion Date: 2002
Materials: Found / Donated Objects, Salvaged Architectural Detailing, and Geological Substances
Commissioning Agency: City of Austin Art in Public Places Program and the Austin Independent School District
Design Professional: TeamHaas Architects
Public Art Administrator: Martha Peters and Meghan Weiler, City of Austin Art in Public Places Program
Photo Credit: Paul Bardagjy
Budget: $60,000

Before the neighborhood was demolished to clear land for the new facility, artists Penn and Witman collected specimens from the landscape, community residents, and vacant buildings. The specimens were then layered in 27 vertical glass niches, creating stratification reminiscent of that found in rock formations and effectively evoking the history of this particular place. The recessed wall niches were designed as an integral part of the architecture, and they punctuate, at regular intervals, the curvilinear central corridor, like vertebrae along the main spine of the building.

SLIDES 79-84

Artists: Laura Baring-Gould and Michael Dowling
Project Title: Conspire
Project Location: 5 Locations in Downtown Historic Boston, MA: the Charlestown Navy Yard, the African Meeting House, the Old South Meeting House, the Paul Revere House, and Copp’s Hill Burying Ground
Completion Date: May – October 2001
Materials: Mixed Media, including Copper, Slate, Water, Alabaster, Wood, Silver Leaf, Water-Borne Barge, and Sound
Commissioning Agency: The Institute of Contemporary Art (ICA) in partnership with the National Park Service
Design Professional: Gardner Ertman (for copper meeting house and barge specifications)
Public Art Administrator: Carole Anne Meehan, ICA curatorial staff member
Photo Credit: Phillip Jones
Budget: $65,000

Laura Baring-Gould and Michael Dowling collaborated to create an ambitious, multi-part work that examined and celebrated the power of five of Boston’s most important historic sites and the roles each played in the founding and growth of the United States. Drawing on the rich histories of the African Meeting House, Old South Meeting House, Paul Revere House, and Copp’s Hill Burying Ground as significant places of assembly and shelter, the artists created house-shaped “vessels” of copper, silver, slate, and alabaster for each site. These sculptures formed a trail leading to a water-borne copper meetinghouse docked at the Charlestown Navy Yard that was designed and constructed by the artists. The house sat atop a mast built into the barge on which the house was placed. The barge was loaned to the project by the United States Navy / Department of Defense.

SLIDES 85-92

Artist: Erika Rothenberg
Project Title: The Road to Hollywood
Project Location: Hollywood & Highland Development, Los Angeles, CA
Completion Date: November 2001
Materials: Marble Mosaic and Cast Concrete Floor; FRP (fiberglass reinforced plastic) over Steel Chaise Lounge
The Road to Hollywood is a public commission at the Hollywood & Highland development in L.A., the new venue of the Academy Awards. The Road to Hollywood is a marble mosaic and concrete floor piece continuing Hollywood’s famous floor tradition—Mann’s Chinese, Walk of Fame, etc.—snaking hundreds of feet through Hollywood & Highland, a new development right next to Mann’s Theater in Los Angeles. The Road to Hollywood collects 50 stories of how people—famous and un-famous—first came to Hollywood to try their luck as actors, directors, musicians, camera operators, make-up artists, editors, casting directors, electricians, gaffers, etc. The stories were gathered through reading histories and interviewing people. The idea is to make visitors really feel the ubiquitous American dream of coming to Hollywood, and relate that dream to their own hopes and goals. We all know the story about Lana Turner being discovered in a Hollywood drugstore. But there are lots of other fascinating stories...from teenage midgets recruited while walking down a street in Chicago to be in the Wizard of Oz, to future sound engineers taking off in their pickups from Abilene. Some people got there through sheer chance, others through unbelievable tenacity. The "Road" ends at Highland Avenue at an oversized chaise lounge made of glass-reinforced concrete over a steel frame. An entire family can sit on this lounge and have their picture taken with the Hollywood sign in the background.

Palpable Light

SLIDES 93-96

Artist: Accconci Studio (Vito Accconci, Dario Nunez, Luis Vera, Celia Imrey, Salja Singer)
Project Title: Light Beams for the Sky of a Transfer Corridor
Project Location: San Francisco International Airport, CA
Completion Date: 2001
Materials: Fluorescent Light, Acrylic Panels, Plastic Laminate Paneling, Steel, Sheet Rock, Telephones
Commissioning Agency: San Francisco Art Commission
Design Professional: SOM
Public Art Administrator: Susan Pontious, San Francisco Public Art Commission
Photo Credit: Vito Accconci
Budget: $800,000.00

At the project site, the airport concourse on the second floor opens onto a transfer corridor between domestic and international flights. The corridor splits into two branches, curving away from each side of the entrance. The outside wall of the corridor is glass, overlooking a driveway into the airport. At the inside wall, a strip of light along the edge of the ceiling illuminates the corridor.

For the project, light is stolen from the light-strip, and carried down the wall and across the corridor. The light is made physical and turned into volumes, light boxes that splay out like rays of light as they leave their source.

As you walk down the corridor, light beams shoot down across the width of the corridor, overhead, like arches. It’s as if the corridor stretches out before you in perspective; there’s more and more light at the end of the tunnel—the light beams come down closer together as they head toward the end of the corridor. Each light beam bounces off the glass wall and turns back out.
above the counter that runs alongside it; at the end of each light beam, embedded into the flat
vertical end, is a telephone.

Opposite the glass, two light beams sweep down into the wall, toward each other; they push the
wall in, making a niche off the side of the passageway; the base-plate and tile, at the bottom of
the wall, fold in to make the floor of the niche. The ends of these light beams are lower; the
telephones they hold are for the disabled.

Outside, as you drive to the airport, you see, above you, light beams pushing out against the
glass wall as if trying to meet the sunlight, as if trying to light the night sky.

NOT INCLUDED IN SLIDE SET:

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<tr>
<th>Artist:</th>
<th>Ned Kahn</th>
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<tr>
<td>Project Title:</td>
<td>Liquid Pixels</td>
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<tr>
<td>Project Location:</td>
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<td>Materials:</td>
<td>Stainless Steel Disks, Stainless Steel Pins, Injection Molded Plastic Backing Panels</td>
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Liquid Pixels comprises six monumental vertical panels (42' x 25') to which 450,000 one-inch
diameter brushed stainless steel disks, attached to stainless steel pins, have been affixed. The
disks are mounted on 12" x 12" plastic backing panels in increments of 100. The large panels are
situated on two sides of a 24-story office building in the Rosslyn section of Arlington, Virginia,
directly across the Potomac River from the Georgetown area of Washington, D.C.

The work responds kinetically to the wind and light, mimicking the flow of air currents and light
conditions across its surface, producing an effect akin to the silvery surface of a moving fish or of
flowing water.

SLIDES 97-100

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<td>Completion Date:</td>
<td>2002</td>
</tr>
<tr>
<td>Materials:</td>
<td>Stainless Steel Disks Mounted on Delrin Tiles</td>
</tr>
<tr>
<td>Commissioning Agency:</td>
<td>San Francisco Arts Commission</td>
</tr>
<tr>
<td>Design Professional:</td>
<td>MBT Architecture/ED2 International</td>
</tr>
<tr>
<td>Public Art Administrator:</td>
<td>Susan Pontious, San Francisco Arts Commission</td>
</tr>
<tr>
<td>Photo Credit:</td>
<td>Ned Kahn</td>
</tr>
<tr>
<td>Budget:</td>
<td>$377,000</td>
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</tbody>
</table>

Ned Kahn’s work as an artist focuses on heightening awareness of natural phenomena. In this
kinetic sculpture, prevailing wind currents and the arrival, and departure of light rail trains, cause
200,000 one-inch stainless steel discs to flutter in response and create a mesmerizing digital
image of the wind. The artwork covers a 10’ x 55’ circular wall that surrounds the stairs and
escalator between the Airport Rapid Transit (ART) system on the upper floor with the Bay Area
Rapid Transit (BART) system on the lower floor.
Pattern as Meaning

NOT INCLUDED IN SLIDE SET:

Artist: Alice Aycock
Project Title: What the Traveler Needs for Mechanical Operations on the Stars
Project Location: Philadelphia International Airport, US Airways Terminal F, Philadelphia, PA
Completion Date: May 2001
Materials: Aluminum, Plexiglas, Stainless Steel, Fiber Optics, Vinyl, Motorized Parts
Commissioning Agency: City of Philadelphia, Percent for Art Program
Design Professional: Not Provided
Public Art Administrator: Carol Clark Lawrence, Eugene Thompson, Office of Art and Culture, Philadelphia, PA.
Photo Credit: Karen Mauch
Budget: $250,000

The project consists of five major suspended elements: a partial dome, a triangle, a rhomboid with an elliptical cutout, a spinning sifter, and a slowly moving Archimedean screw. All these elements are suspended from the ceiling. The rhomboid and the dome are covered with star constellations and celestial charts from the northern and southern hemispheres. The triangle is covered with an illustration of a serpent and bear from the Draco and Ursa Minor constellation, which also contains the North Star. The sculptural assemblage is a fanciful speculation about segments of the universe, which was once thought to run like a machine. The work is also about the celebration and exhilaration of adventure and travel, whether one is going away or returning home. The work encompasses approximately 15' x 15' x 12'.

SLIDES 101-104

Artist: Jane Greengold
Project Title: Spirals
Project Location: Middle College High School, Brooklyn, NY
Completion Date: 2001
Materials: Mixed Media
Commissioning Agencies: New York City Department of Cultural Affairs Percent for Art Program, New York City Board of Education, and the School Construction Authority
Design Professional: Davis, Brody, Bond
Public Art Administrator: Charlotte Cohen, Percent for Art
Michele Cohen, Board of Education
Photo Credit: Not Provided
Budget: $50,000

Spirals is a multimedia, multi-part work designed to appeal to students of math and science. The artist researched various issues in contemporary science and focused specifically on chaos theory. It seemed self-contradictory to create a work about chaos that was supposed to last in unchanging fashion for at least 50 years as a "permanent" work. She was drawn to spiral forms and patterns in diverse media, a form described by several theorists as "on the edge of chaos."

Artwork is installed on all five floors of the school and is made in different media, mimicking the habit of spirals to appear in diverse media in the world. The largest element is a 12 1/2' x 20' terra cotta mural of a spiral galaxy, installed in the entrance to the building. The colors of the galaxy are based on NASA color-enhanced photographs. Set into the walls on the second to fourth floors are six sandblasted glass blocks, with images of various natural spirals, such as: palm fronds,
slime mold colonies, and the center of a sunflower. A window is inset with a panel of sandblasted flashed glass, illustrating the elaborate development of spiral formations in a chemical process. Two pieces of Saharan limestone with actual spiral fossils, about six million years old, are installed on the second and fourth floors. A wooden cello scroll is located on the door to the orchestra room. Mounted on the walls of the fifth floor are four bronze plaques, depicting spiral images from four different cultures: Ashanti, Greek, Irish, and Andean. On the iron fence are a series of logarithmic spirals inside rectangles. Greengold has written a resource booklet about spirals for the inspired student.

SLIDE 105

Artist: Bryant Holsenbeck
Project Title: Every Day Mandala
Project Location: Theatre Art Galleries, High Point, NC
Completion Date: February 2002
Materials: Bottle Caps, Jar Lids, Chopsticks, Batteries, and Toothbrushes
Commissioning Agency: Theatre Art Galleries, High Point, NC
Design Professional: Not Applicable
Public Art Consultant: Not Applicable
Photo Credit: Bryant Holsenbeck
Budget: $2,000

The artist's mandalas are created from objects collected by the artist over a period of 8 years. The form is inspired by Tibetan mandalas, but unlike Tibetan mandalas, which are deconstructed with a ceremony and given back to the earth, the artist's mandalas are sorted out again for reuse in another venue.

Every Day Mandala was designed by the artist on site, with students from High Point College and volunteers from the community. The collective team worked together for 3 days to create the 18' diameter, 14" tall installation. The mandala contained mostly bottle caps and jar lids, but also included chopsticks, batteries, and toothbrushes.

SLIDES 106-107

Artist: Bryant Holsenbeck
Project Title: Mandala
Project Location: Exploris, Raleigh, NC
Completion Date: April 2002
Materials: Over 25,000 Bottle Caps and Jar Lids
Commissioning Agency: Exploris
Design Professional: Not Applicable
Public Art Consultant: Not Applicable
Photo Credit: Michael Zirkle
Budget: $2,000

The artist's mandalas are created from objects collected by the artist over a period of 8 years. The form is inspired by Tibetan mandalas, but unlike Tibetan mandalas, which are deconstructed with a ceremony and given back to the earth, the artist's mandalas are sorted out again for reuse in another venue.

For Mandala, the artist worked with Exploris staff, selected groups of school children, and community members. They worked together for 4 days. On the last day, there was a take-down ceremony where the origins of the project were discussed, and everyone helped to sort the caps back into their bins. It only took about an hour. This work is created from over 25,000 bottle caps are jar lids collected over a period of 8 years.
PROJECTS SELECTED BY BENITO HUERTA

SLIDES 108-113

Artist: Julie Dermansky  
Project Title: Ocean Floor and Ocean Fence  
Project Location: Beach Channel Drive Day Care Center, Queens, NY  
Completion Date: June 2001  
Materials: Floor: Water-Jet Cut Linoleum  
Fence: Powder Coated, Plasma-Cut Steel  
Commissioning Agency: New York City Department of Cultural Affairs Percent for Art Program, New York City Department of Design and Construction, Agency for Children's Services  
Design Professional: Edelman Partnership  
Public Art Administrator: Cathie Behrend, Percent for Art  
Photo Credit: Julie Dermansky  
Budget: $77,000

This day care center, which is located a few hundred feet from the Atlantic Ocean, is transformed by 17,700 square feet of linoleum flooring consisting of an 11-color ocean design, and 124 individually plasma-cut, steel sea creatures and wave lengths that are welded to the perimeter fence.

SLIDES 114-115

Artist: Linnea Giatt  
Project Title: Reflect  
Project Location: South Austin Police Substation, 400 Ralph Avenue, Austin, TX 2001  
Materials: Limestone, Mirror, and Native Plantings  
Commissioning Agency: City of Austin Art in Public Places Program  
Design Professional: Not Provided  
Public Art Administrator: Martha Peters, City of Austin Art in Public Places Program  
Photo Credit: Megan Weiler  
Budget: $90,000

The vessel and enclosed limestone seating area serve as a contemplative outdoor gathering place to commemorate those who have died in the line of duty, and to celebrate the bravery and dedication of all public safety employees. The sculpture environment is located at the front entrance of the substation.

SLIDES 116-119

Artist: Daniel Marlos  
Project Title: Plotting Along Parallel Lines  
Project Location: Vermont/Santa Monica/LA City College Station and Vermont Beverly Station on the Metro Red Line [subway], CA  
Completion Date: November 2001 – May 2002  
Materials: 35mm Color Slides and Custom-Mounted Slide Projectors with Electronic Timers  
Commissioning Agency: Los Angeles County Metropolitan Transportation Authority / MTA Metro Art  
Design Professional: N/A
Public Art Administrator: Brent Zerger, MTA Metro Art
Photo Credit: Daniel Marlos
Budget: $10,000

Using physical geography as markers to gauge human movement through time and space, Daniel Marlos' photographs of street numbers are projected sequentially onto the walls above the platforms at two adjoining Metro Rail stations. The numbers detail the streetscape between the two stations, offering commuters a record of the properties that pass overhead during their movements between stations underground.

SLIDES 34-37

Artists: Bill and Mary Buchen
Project Title: Clover Park Project
Project Location: Clover Park Playground, 2600 Ocean Park Boulevard, Santa Monica, CA
Completion Date: 2001
Materials: Stainless Steel
Commissioning Agency: City of Santa Monica Department of Community and Cultural Services, Percent for Art Program
Design Professional: Designed in Collaboration with Rios Associates Inc.
Public Art Administrator: Maria Luisa de Herrera, Cultural Affairs Division
Photo Credit: Not Provided
Budget: $15,000 (artists' fee)

Clover Park Playground was designed by the Buchens in collaboration with Rios Associates. The park's proximity to the historic Clover Field airfield prompted an aviation and flight theme for the play space. Design elements include an observation tower with a spiral stairway leading to the top platform where children can view the park and air traffic through a binocular viewer. They can also communicate through interconnected speaking/listening tubes along the stairway, at the base of the tower and at the end of the bike 'runway' adjacent to the tower. Other elements include; a flight seat in the shape of a boomerang; painted graphics of kites, birds, planes, and insects on concrete seating pads; and a 'sonic' seesaw.

SLIDES 120-123

Artist: Brower Hatcher
Project Title: Passage
Project Location: Columbus State Community College, East Spring Street, Columbus, OH
Completion Date: September 2001
Materials: Steel, Concrete, Fiber Optics, Aluminum
Commissioning Agency: Columbus State Community College, Ohio State Arts Council
Design Professional: Collaboration with Ove Arup Partners, Consulting Engineers
Public Art Administrator: Irene Fink, Ohio State Arts Council
Photo Credit: Brower Hatcher
Budget: $750,000

Brower Hatcher, who specializes in wire frame construction, collaborated with Ove Arup Partners to create this pedestrian bridge for the Columbus State Community College campus. The bridge is constructed of 1,760 powder-coated steel tubes ranging in length from 3–9 feet, and contains 120 four-layer aluminum and stainless steel symbols, 52 light pavers with fiber optic lighting in four colors, and a 172-foot log concrete walkway that curves at a 102-degree radius.
SLIDES 124-125

Artist Name: Michael Stutz
Project Title: Facing the Crowd
Project Location: Portland General Electric Park, Portland, OR
Completion Date: May 2001
Materials: Bronze
Commissioning Agency: Regional Arts & Culture Council, Portland Family Entertainment and City of Portland Office of Finance & Administration
Design Professional: Fletcher Farr Ayotte
Public Art Administrator: Eloise Damrosch, Regional Arts & Culture Council
Photo Credit: Eloise Damrosch
Budget: $90,000

For more than a century before its recent remodeling, Portland General Electric Park, formerly known as Civic Stadium, has been a place for people of all social and economic backgrounds to come together for the shared activities of sports and entertainment. Michael Stutz set out to emphasize the already public nature of the site by using the commonality of the human form to celebrate optimism and joviality. He constructed two 8' high bronze facial caricatures for the north plazas outside the stadium.

Initially the sculptures appear as soft undulating organic forms that upon closer inspection reveal carefully detailed representations of a slyly grinning boy and a heartily laughing man. The faces engage the viewer with large scale and animated expressions, yet have an inviting, playful attitude. Built of sheared, annealed bronze strips welded together into woven forms of great strength, the faces have a bundled energy that recalls muscles and nerves with potential for movement and feeling. The latticed quality of the construction allows light to sparkle and dance through the forms, shifting constantly.

By reinforcing the active and long-standing use of the site as a festive gathering place in the Goose Hollow neighborhood, the sculptures' dynamic presence becomes a celebration of joy and playfulness. The artist's hope is that these totems engage spectators with their simplicity and universal message—to maintain humor in the midst of a chaotic urban world.

SLIDES 126-129

Artist: Alice Adams
Project Title: Scroll Circle
Project Location: The University of Delaware, Newark, DE
Completion Date: July 2001
Materials: Concrete, Bluestone, Granite, Brick, Plants, Water, Integral Fiber Optic Lighting
Commissioning Agency: University of Delaware, Campus Art Program
Design Professional: Gary Smith, Landscape Architect, Stubbins Architects
Public Art Consultant: Janet Pucino, ArtSouth, Inc.
Photo Credit: Julie Marquart
Budget: $800,000

A semi-circular configuration of water wall and seats with integral gardens becomes a student gathering place in a busy campus thoroughfare. The curvilinear forms were inspired by the gardens of landscape architect Marion Kruger Coffin, who designed the University of Delaware campus. The swirling forms of Celtic manuscript illumination provided another source of inspiration.
SLIDES 51-57

Artist: Deborah Masters  
Project Title: Walking New York  
Project Location: Immigration Hall, Terminal 4, JFK International Airport, Queens, NY  
Completion Date: May 2001  
Materials: 28, 8' x 10' Reliefs Cast in Modified Gypsum  
Commissioning Agency: JFK IAT LLC  
Design Professional: Skidmore Owings & Merrill  
Public Art Consultant: Wendy Feuer  
Photo Credit: Peter Bellamy  
Budget: $250,000

When passengers reach the third site-specific installation in the Immigration Hall, they are met by 28 reliefs—each measuring 8 feet high by 10 feet wide installed 13 feet above the floor in a 300-foot wide space. The panels show scenes of people riding the subway, working on Wall Street, crossing important bridges, leaving work, and selling goods in ethnic markets. The large number of murals allowed the artist to reveal the complex layers of the city—the energy generated by a parade as well as the fatigue of factory workers.

SLIDES 130-136

Artist: Dixie Friend Gay  
Project Title: Wild Bayou  
Project Location: Houston Intercontinental Airport, Terminal B, Houston, TX  
Completion Date: 2001  
Materials: Glass Mosaic, Terrazzo, Bronze Inlay  
Commissioning Agency: Houston Airport System  
Design Professional: HNTB and Rey de la Reza  
Public Art Administrator: Cultural Arts Council of Houston / Harris County  
Photo Credit: George Hixson  
Budget: $265,000

Houston artist Dixie Friend Gay created artistic enhancements to the pedestrian connector between the parking garage and terminal B. The project is an 80-foot long glass mosaic mural based on an original painting of Houston's bayou scenery, painted by the artist. She also developed a terrazzo floor design with bronze inlays and other architectural enhancements.

SLIDES 30-33

Artists: Andrea Myklebust/Stanton Sears  
Project Title: LifeRing  
Project Location: Department of Health, Tallahassee, FL  
Completion Date: 2001  
Materials: Not Provided  
Commissioning Agency: Florida Art in State Buildings Program, Division of Cultural Affairs  
Design Professional: Not Provided  
Public Art Administrator: Lee Modica, Florida Art in State Buildings Program  
Photo Credit: Stanton Sears  
Budget: $50,000

Sited on the grounds of the Florida State Department of Health, LifeRing is a functional sculptural seating element installed along a well-traveled footpath between buildings at a government office complex. Imagery in the work is derived from plants and animals native to north Florida, and the
cast bronze life ring is an oblique reference to the work of the people in the surrounding structures.

SLIDES 26-29

Artists: Andrea Myklebust/Stanton Sears
Project Title: NightLights
Project Location: Hubert H. Humphrey Terminal, Minneapolis-St. Paul International Airport, MN
Completion Date: 2001
Materials: Epoxy, Terrazzo, Water-Jet Cut Zinc, Glass
Commissioning Agency: Metropolitan Public Airports Foundation
Design Professional: Michael Ryan, Miller Dunwiddie, Inc.
Public Art Consultant: Stewart Tumquist, Minneapolis Institute of Arts
Photo Credit: Jerry Mathiason
Budget: $30,000.00

NightLights is a map-based design which depicts the nighttime landscape as it appears from the air. At the center of the 2,500 s.f. design (and at the center of the new terminal building itself) is a circular medallion depicting the pattern of the runways and taxiways of the MSP Airport. Intersecting this central motif is an ellipse some 45 feet across, within which are directional markers and playful illustrations related to faraway places in the directions indicated. Art elements in the piece were generated using opalescent glass rods, colored epoxy terrazzo, brass, and water-jet cut zinc plate. Overall dimensions of the work are approximately 27' x 90', and more than 1,500 individual elements comprise the "flights" in the design.

SLIDES 137-140

Artists: Andrea Myklebust/Stanton Sears
Project Title: Benches for Reflection
Project Location: ADC Telecom World Headquarters, Minneapolis, MN
Completion Date: 2001
Materials: Cast Concrete, Cast Glass, Carved Limestone, Water, Earthworks
Commissioning Agency: ADC Telecom, Inc.
Design Professional: Manos Ginnis, Hammel, Green and Abrahamson
Public Art Consultant: Mary Dreblow, Minneapolis, MN
Photos Credit: Peter Morales
Budget: $40,000.00

The works are sited adjacent to and within a pool near the company's auditorium, cafeteria, and classroom spaces, and provide views into the surrounding wetlands. RENDERED in concrete with stone capping elements and cast glass insets, the backs of the benches are cast in ripple and wave form patterns designed to create more complex images when reflected in the water surface. The wave forms are an abstract reference to the work of the people at the site, where the hardware and software to break light into many separate colors (for broadband telecommunications) are developed and tested.

NOT INCLUDED IN SLIDE SET:

Artists: Brad Goldberg, Diana Goldberg, and Garrison Roots
Project Title: Explicitus Est Liber
Project Location: Entrance Plaza, Memphis / Shelby Public Library and Information Hub, Memphis, TN
Completion Date: 2001
Materials: Sand-blasted Granite

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This design incorporates sculpture and landscape architecture by featuring curving pathways, benches, and columns of sandblasted granite. These elements represent scrolls inscribed with images and text that portray significant ideas of imagination and vision pertaining to history, philosophy, art, literature, and technology, creating a monument to information.

**SLIDES 85-92**

<table>
<thead>
<tr>
<th>Artist:</th>
<th>Erika Rothenberg</th>
</tr>
</thead>
<tbody>
<tr>
<td>Project Title:</td>
<td><em>The Road to Hollywood</em></td>
</tr>
<tr>
<td>Project Location:</td>
<td>Hollywood &amp; Highland Development, Los Angeles, CA</td>
</tr>
<tr>
<td>Completion Date:</td>
<td>November 2001</td>
</tr>
<tr>
<td>Materials:</td>
<td>Marble Mosaic and Cast Concrete Floor; FRP (fiberglass reinforced plastic) over Steel Chaise Lounge</td>
</tr>
<tr>
<td>Commissioning Agency:</td>
<td>TrizecHahn Development, Inc. and the Community Redevelopment Agency, City of Los Angeles</td>
</tr>
<tr>
<td>Design Professional:</td>
<td>Not Provided</td>
</tr>
<tr>
<td>Public Art Consultant:</td>
<td>Tamara Thomas, Fine Arts Services</td>
</tr>
<tr>
<td>Photo Credit:</td>
<td>Courtesy of the Artist</td>
</tr>
<tr>
<td>Budget:</td>
<td>$375,000</td>
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</tbody>
</table>

The Road to Hollywood is a public commission at the Hollywood & Highland development in L.A., the new venue of the Academy Awards. The Road to Hollywood is a marble mosaic and concrete floor piece continuing Hollywood's famous floor tradition—Mann's Chinese, Walk of Fame, etc.—snaking hundreds of feet through Hollywood & Highland, a new development right next to Mann's Theater in Los Angeles. The Road to Hollywood collects 50 stories of how people—famous and un-famous—first came to Hollywood to try their luck as actors, directors, musicians, camera operators, make-up artists, editors, casting directors, electricians, gaffers, etc. The stories were gathered through reading histories and interviewing people. The idea is to make visitors really feel the ubiquitous American dream of coming to Hollywood, and relate that dream to their own hopes and goals. We all know the story about Lena Turner being discovered in a Hollywood drugstore. But there are lots of other fascinating stories...from teenage midgets recruited while walking down a street in Chicago to be in the Wizard of Oz, to future sound engineers taking off in their pickups from Abilene. Some people got there through sheer chance, others through unbelievable tenacity. The "Road" ends at Highland Avenue at an oversized chaise lounge made of glass-reinforced concrete over a steel frame. An entire family can sit on this lounge and have their picture taken with the Hollywood sign in the background.

**SLIDE 141**

<table>
<thead>
<tr>
<th>Artist:</th>
<th>Andreas Angelidakis</th>
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<tbody>
<tr>
<td>Project Title:</td>
<td><em>My Anchorage</em></td>
</tr>
<tr>
<td>Project Location:</td>
<td>Brooklyn Bridge Anchorage, Brooklyn, NY</td>
</tr>
<tr>
<td>Materials:</td>
<td>Virtual Space Constructed in 4 Segments, DVD Projection</td>
</tr>
<tr>
<td>Commissioning Agency:</td>
<td>Creative Time</td>
</tr>
<tr>
<td>Public Art Administrator:</td>
<td>Carol Stakenas and Kevin McHugh, Creative Time</td>
</tr>
<tr>
<td>Photo Credit:</td>
<td><a href="http://www.charliesamuels.com">www.charliesamuels.com</a>, Courtesy of Creative Time</td>
</tr>
</tbody>
</table>
Budget: Not Available

"Massless Medium: Explorations in Sensory Immersion" featured work using sound, light, and moving image, which blurred boundaries between body and environment, solid and immaterial, immersion and isolation, disorientation and the sublime. The group show in the Brooklyn Bridge Anchorage included the artist/architect Andreas Angelidakis, with a sound component by nanogod. Andreas Angelidakis uses technology to explore how structures can reflect or deflect both their environment and usage. My Anchorage gave a projected tour of a virtual "non-place", expanding the viewer's imagination and relationship to the actual space of the Anchorage.

SLIDES 142-143

Artist:
Dennis Oppenheim

Project Title:
Stage Set: An Event Sculpture

Project Location:
Portland Metropolitan Exposition Center, OR

Completion Date:
May 2001

Materials:
Mixed Media

Commissioning Agency:
Regional Arts & Culture Council, METRO

Architect/Designer:
Yost Grube Hall

Public Art Administrator:
Peggy Kendellen, Regional Arts & Culture Council

Photo Credit:
Peggy Kendellen

Budget:
$110,000

This is the first public artwork by Mr. Oppenheim installed in the Pacific Northwest. The work was commissioned as part of a public exhibition facility development project at the Expo Center.

Stage Set is a multi-component metal sculpture that is shown in extreme scale, a trademark of Oppenheim's landscape work. La Paloma Studio in Sun Valley, California, fabricated the work. The sculpture is an assemblage of human furniture enlarged to proportions of architecture—a household table lamp resembles a giant beacon like a lighthouse. "The function of the work is meant to be mysterious, allowing viewers the freedom to explore its meaning," said creator Oppenheim. "I prefer to think of the work as an event sculpture. This approach employs numerous elements, allowing one element to interact with another image, as if they were performers in a theatre drama."

NOT INCLUDED IN SLIDE SET:

Artist:
Ned Kahn

Project Title:
Liquid Pixels

Project Location:
1801 N. Lynn Street, Arlington, VA

Completion Date:
2002

Materials:
Stainless Steel Disks, Stainless Steel Pins, Injection Molded Plastic Backing Panels

Commissioning Agency:
Steuart Investment Company and the JBG Companies with the Arlington County, Virginia Cultural Affairs Division

Design Professional:
RTKL & Associates

Public Art Consultant:
ArtSouth, Inc.

Photo Credit:
Jason Horowitz

Budget:
$400,000

Liquid Pixels comprises six monumental vertical panels (42' x 25') to which 450,000 one-inch diameter brushed stainless steel disks, attached to stainless steel pins, have been affixed. The disks are mounted on 12" x 12" plastic backing panels in increments of 100. The large panels are situated on two sides of a 24-story office building in the Rosslyn section of Arlington, Virginia, directly across the Potomac River from the Georgetown area of Washington, D.C.
The work responds kinetically to the wind and light, mimicking the flow of air currents and light conditions across its surface, producing an effect akin to the silvery surface of a moving fish or of flowing water.

**SLIDES 97-100**

<table>
<thead>
<tr>
<th>Artist:</th>
<th>Ned Kahn</th>
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<tbody>
<tr>
<td>Project Title:</td>
<td><em>Wind Portal</em></td>
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<tr>
<td>Project Location:</td>
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<tr>
<td>Completion Date:</td>
<td>2002</td>
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<tr>
<td>Materials:</td>
<td>Stainless Steel Disks Mounted on Delrin Tiles</td>
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<tr>
<td>Commissioning Agency:</td>
<td>San Francisco Arts Commission</td>
</tr>
<tr>
<td>Design Professional:</td>
<td>MBT Architecture/ED2 International</td>
</tr>
<tr>
<td>Public Art Administrator:</td>
<td>Susan Pontious, San Francisco Arts Commission</td>
</tr>
<tr>
<td>Photo Credit:</td>
<td>Ned Kahn</td>
</tr>
<tr>
<td>Budget:</td>
<td>$377,000</td>
</tr>
</tbody>
</table>

Ned Kahn’s work as an artist focuses on heightening awareness of natural phenomena. In this kinetic sculpture, prevailing wind currents, and the arrival and departure of light rail trains, cause 200,000 one-inch, stainless steel discs to flutter in response and create a mesmerizing digital image of the wind. The artwork covers a 10' x 55' circular wall that surrounds the stairs and escalator between the Airport Rapid Transit (ART) system on the upper floor with the Bay Area Rapid Transit (BART) system on the lower floor.

**SLIDES 1-4**

<table>
<thead>
<tr>
<th>Artists:</th>
<th>Diller + Scofidio, Elizabeth Diller and Ricardo Scofidio</th>
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<tbody>
<tr>
<td>Project Title:</td>
<td><em>Travelogues</em></td>
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<tr>
<td>Project Location:</td>
<td>Sterile Corridors, Terminal 4, JFK International Airport Queens, NY</td>
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<tr>
<td>Completion Date:</td>
<td>May 2001</td>
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<tr>
<td>Materials:</td>
<td>31, 4' x 4' Lenticular Screens, Back-lit in Stainless Steel Panels</td>
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<tr>
<td>Commissioning Agency:</td>
<td>JFK IAT LLC</td>
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<tr>
<td>Design Professional:</td>
<td>Skidmore Owings &amp; Merrill</td>
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<tr>
<td>Public Art Consultant:</td>
<td>Wendy Feuer</td>
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<tr>
<td>Photo Credit:</td>
<td>Josh Bolchober</td>
</tr>
<tr>
<td>Budget:</td>
<td>$250,000</td>
</tr>
</tbody>
</table>

Passengers walk past a series of back-lit lenticular screens when they disembark from their plane and walk down either a 1,200-foot or 600-foot long sterile corridor that leads towards the customs and immigration areas. The screens are organized in groups of 7,8,6, or 5, each group revealing a “personality” and creating a vignette from the contents and organization of one suitcase.

**SLIDES 144-145**

<table>
<thead>
<tr>
<th>Artist:</th>
<th>Erwin Redl</th>
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<tbody>
<tr>
<td>Project Title:</td>
<td><em>Matrix IV</em></td>
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<tr>
<td>Project Location:</td>
<td>Brooklyn Bridge Anchorage, Brooklyn, NY</td>
</tr>
<tr>
<td>Project Dates:</td>
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<td>Materials:</td>
<td>LED Lights</td>
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<td>Commissioning Agency:</td>
<td>Creative Time</td>
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<td>Public Art Administrator:</td>
<td>Carol Stakenas and Kevin McHugh, Creative Time</td>
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<tr>
<td>Photo Credit:</td>
<td><a href="http://www.charlesamuel.com">www.charlesamuel.com</a>, Courtesy of Creative Time</td>
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<tr>
<td>Budget:</td>
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</tbody>
</table>
"Massless Medium: Explorations in Sensory Immersion" featured work using sound, light, and moving images, which blurred boundaries between body and environment, solid and immaterial, immersion and isolation, disorientation and the sublime. The group show in the Brooklyn Bridge Anchorage included artist Ewvin Redl, who created an illusory, radiant space with his 48' x 50' grid of thousands of red and blue LED lights. Over the past three years, in an attempt to liberate the temporal and visual effects of his computer generated work from the confines of the monitor, the artist has been using LEDs (a building block of digital imaging) as a sculptural medium. With the piercing purity of LEDs, the artist is "fine-tuning modes of perception."

### SLIDES 93-96

<table>
<thead>
<tr>
<th>Artist:</th>
<th>Acconci Studio (Vito Acconci, Dario Nunez, Luis Vera, Celia Imrey, Saija Singer)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Project Title:</td>
<td>Light Beams for the Sky of a Transfer Corridor</td>
</tr>
<tr>
<td>Project Location:</td>
<td>San Francisco International Airport, CA</td>
</tr>
<tr>
<td>Completion Date:</td>
<td>2001</td>
</tr>
<tr>
<td>Commissioning Agency:</td>
<td>San Francisco Art Commission</td>
</tr>
<tr>
<td>Design Professional:</td>
<td>SOM</td>
</tr>
<tr>
<td>Public Art Administrator:</td>
<td>Susan Pontious, San Francisco Public Art Commission</td>
</tr>
<tr>
<td>Photo Credit:</td>
<td>Vito Acconci</td>
</tr>
<tr>
<td>Budget:</td>
<td>$800,000.00</td>
</tr>
</tbody>
</table>

At the project site, the airport concourse on the second floor opens onto a transfer corridor between domestic and international flights. The corridor splits into two branches, curving away from each side of the entrance. The outside wall of the corridor is glass, overlooking a driveway into the airport. At the inside wall, a strip of light along the edge of the ceiling illuminates the corridor.

For the project, light is stolen from the light-strip, and carried down the wall and across the corridor. The light is made physical and turned into volumes, light boxes that splay out like rays of light as they leave their source.

As you walk down the corridor, light beams shoot down across the width of the corridor, overhead, like arches. It's as if the corridor stretches out before you in perspective; there's more and more light at the end of the tunnel – the light beams come down closer together as they head toward the end of the corridor. Each light beam bounces off the glass wall and turns back out above the counter that runs alongside it; at the end of each light beam, embedded into the flat vertical end, is a telephone.

Opposite the glass, two light beams sweep down into the wall, toward each other; they push the wall in, making a niche off the side of the passageway; the base-plate and tile, at the bottom of the wall, fold in to make the floor of the niche. The ends of these light beams are lower; the telephones they hold are for the disabled.

Outside, as you drive to the airport, you see, above you, light beams pushing out against the glass wall as if trying to meet the sunlight, as if trying to light the night sky.

### SLIDES 146-151

<table>
<thead>
<tr>
<th>Artists:</th>
<th>Ralph Helmick &amp; Stuart Schechter</th>
</tr>
</thead>
<tbody>
<tr>
<td>Project Title:</td>
<td>Rara Avis</td>
</tr>
<tr>
<td>Project Location:</td>
<td>Midway Airport, Chicago, Illinois</td>
</tr>
<tr>
<td>Completion Date:</td>
<td>2001</td>
</tr>
<tr>
<td>Materials:</td>
<td>Cast Metal, Stainless Steel Cable</td>
</tr>
</tbody>
</table>
Commissioning Agency: Chicago Department of Cultural Affairs
Design Professional: A. Epstein & Sons
Public Art Administrator: Allyson Murphy, Chicago Department of Cultural Affairs
Photo Credit: Clements – Howcroft
Budget: $250,000

Rara Avis is an epic suspended sculpture poetically linking natural and manmade aviation. Composed of thousands of precisely suspended pewter elements, the artwork employs a three-dimensional pointillism wherein numerous small sculptures coalesce into a large, evanescent, composite form.

Travelers approaching the center of Midway Airport’s new passenger terminal will perceive a monumental image of a cardinal, Illinois’ State Bird. Upon closer examination, a perceptual shift occurs as the large avian form reveals itself to be composed of over 1800 small aircraft. A wide spectrum of these component elements is rendered, ranging from Leonardo-inspired designs to 19th-century balloons, to classic passenger airliners, to 21st-century spacecraft.

SLIDE 152

Creative Team: John Bennett, Gustavo Bonevardi, Richard Nash Gould, Julian La Verdiere, Paul Marantz, and Paul Myoda
Project Title: Tribute in Light
Project Location: Battery Park City, New York, NY
Project Dates: March 11 – April 13, 2002
Materials: 88 Space Cannons (Search Lights) Arranged in Two Configurations of 44

Collaborative Team: Creative Time, Municipal Art Society, Battery Park City Authority
Public Art Administrator: Anne Pasternak, Creative Time
Photo Credit: Charlie Samuels, www.charliesamuels.com, Courtesy of Creative Time

Photo Title: Tribute in Light Imitative
Budget: Not Available

Tribute in Light was a temporary art action, conceived in the aftermath of the September 11th tragedies, as twin white beacons of light that would rise from Lower Manhattan. Designed as a gift for New York City and its public, Tribute in Light was a profound symbol of strength, hope, and resiliency; a reclaiming of New York City’s skyline and identity; a tribute to rescue workers and a mnemonic for all those who lost their lives. Located adjacent to the World Trade Center site in an empty Battery Park City lot, Tribute in Light neither interfered with nor detracted from recovery efforts, debris removal, and reconstruction. Rather, the installation was an immediate and temporary artistic gesture proposed to foster hope, unity, healing, and comprehension of the mass devastation suffered on September 11th by New York City and the world at large.

Shortly after the attacks, numerous creative individuals independently envisioned two beams of light rising from downtown New York. Finding support for their ideas, they joined forces in the spirit of the rescue and recovery effort downtown. The creative team consisted of architects John Bennett and Gustavo Bonevardi of PROUN Space Studio; artists Julian LaVerdiere and Paul Myoda; architect Richard Gould; and lighting designer Paul Marantz, with the production support of two nonprofit cultural institutions, The Municipal Art Society and Creative Time, with the support of the Battery Park City Authority.