Y E A R  I N  R E V I E W

Measuring Up: Defining Success in Public Art

Friday, June 6, 2003
9:00 AM – 10:30 AM

Location: Grand Ballroom II, Ballroom Level

SLIDE SCRIPT

Patricia Phillips and Henry Sayre showcase their selections for the 2003 Year In Review, highlighting exciting, compelling, and innovative public art projects completed since May, 2002 in the United States.

Phillips and Sayre will discuss their selection processes, approaches to developing the session, and thoughts on the projects. A statement by each presenter is included in the script.

This slide script gives the complete list of projects each presenter selected, along with detailed project information and artist contact information, when provided. All project descriptions were written based on information submitted by the applicants. All project credits listed as provided by applicants, unless noted.

In cases where both session presenters selected the same project, please note that the project was included twice in the slide script, in the order requested by the presenter.

Patricia Phillips – Year In Review Presentation

I reviewed with great interest an impressive number and range of public art projects completed in the past year. Avoiding single-mindedness about content or conditions, I sought projects that possessed a poetic and critical urgency. Reasonably confident with my choices of notable projects to present and discuss (for many different reasons), I lament that I may have overlooked other outstanding work. This kind of slide review is an illuminating but imperfect process.

I often think that one of the most intriguing aspects of public art is that we encounter it while doing something else. Tom Finkelpearl has written
persuasively about public art and attraction. I might add to the dialogue the subject of public art and distraction. There often is a deep ambivalence about public institutions and values. Public space itself is a threshold. People move in, out, and through it, but it rarely inhabited. Unsurprisingly, firsthand experiences of public art are generally episodic and often distracted.

Public art accommodates both deliberate and unexpected encounters. Some people (like me) go out of their way to see public art, but it is frequently witnessed as an unintended consequence of transit through a city during a commute, errand, or on a new route that brings us into art’s proximity. It is these inadvertent encounters that bring unarticulated and unanticipated dimensions to public art.

Public art reveals something to us. Of course, disclosure takes many forms, but it generally encourages us to move over, through, or around some boundary. Public art encourages connections of private and public, intimate places and municipals spaces, the individual body and the body politic, and the world and with each other. It offers moments of reflection or speculation when an image, sound, or space allow us to embody, in a unique and specific way, some of the vast and various issues of public life. Public art encourages us to become active witnesses of an animating idea, an aesthetic experience, or an urgent issue of contemporary life.

- Patricia Phillips, 2003

Extraordinary Things

<table>
<thead>
<tr>
<th>Artist:</th>
<th>Peter Woytuk</th>
</tr>
</thead>
<tbody>
<tr>
<td>Project Title:</td>
<td>Untitled</td>
</tr>
<tr>
<td>Project Location:</td>
<td>Exterior, west entrance, Haeker Hall, St. Paul Campus, University of Minnesota, St. Paul, MN</td>
</tr>
<tr>
<td>Completion Date:</td>
<td>December, 2002</td>
</tr>
<tr>
<td>Materials:</td>
<td>Bronze</td>
</tr>
<tr>
<td>Commissioning Agency:</td>
<td>Department of Animal Sciences, University of Minnesota, Minnesota Percent for Art Program and the University of Minnesota Public on Campus Program</td>
</tr>
</tbody>
</table>

Design Professional: Peter Carlsen
Public Art Administrator: Shelly Willis, Frederick R. Weisman Art Museum, University of Minnesota Public Art on Campus Program Coordinator

Photo Credit: Shelly Willis
Budget: $95,000
Three cast bronze bulls, 14’ long by 7’ tall, lie directly on the group in an open space in front of the Department of Animal Sciences building.

**Artist:** Ralph Helmick and Stuart Schechter  
447 Lowell Avenue, Newton, MA 02460  
info@handsart.net / www.handsart.net

**Project Title:** Genius  
**Project Location:** Leon M. Goldstein High School for the Sciences, Brooklyn, NY  
**Completion Date:** 2002  
**Materials:** Cast bronze/stainless cable  
**Commissioning Agency:** NYC Board of Education, the NYC School Construction Authority, and the City of New York Department of Cultural Affairs’ Percent for Art Program  
**Design Professional:** N/A  
**Public Art Consultant:** Michele Cohen, Public Art for Public Schools, NYC School Construction Authority, and Cathie Behrend, Percent for Art, City of New York Department of Cultural Affairs

**Photo Credit:** Clements / Howcroft  
**Budget:** $150,000

In the main entrance of the new school, floats a sculptural meditation on the nature of profound discovery. The central image is a Great Horned Owl in flight, created by hundreds of precisely fixed and suspended cast bronze elements. The owl, emblematic of wisdom, is formed by a dense array of symbols culled from language and science. Like a comet, the form becomes more porous as it moves toward the tail, eventually dissolving into a particulate array, a sort of ‘contrail of rationality’.

Numerals, letters, and symbols in the owl incorporate text, equations, and other kinds of embedded meaning; e.g., a row of numbers depicts the Fibonacci series. Elsewhere, the sculpture includes letters spelling out dozens of names—geniuses in their fields—drawn from a variety of cultures and historical epochs.

The subject matter is simultaneously: pastoral—depicting an elegant moment of avian activity; scientific—relating to the activities within the building; and philosophical—a meditation on the nature of esthetic and technological pursuits. Science infuses the sculpture, evoking interpretations relating to phase change (physics), the nature of perception (biology/physiology), and human experience (phenomenology).
From the ground floor of the school’s entry hall viewers can look up at the sculpture and decipher a quotation on the underside of the owl’s wings, words that promote the notion of intellectual and spiritual independence:

"... READ THESE LEAVES IN THE OPEN AIR
EVERY SEASON OF EVERY YEAR OF YOUR LIFE,
RE-EXAMINE ALL YOU HAVE BEEN TOLD
AT SCHOOL OR CHURCH OR IN ANY BOOK,
DISMISS WHATEVER INSULTS YOUR OWN SOUL,
AND YOUR VERY FLESH SHALL BE A GREAT POEM
AND HAVE THE RICHEST FLUENCY NOT ONLY IN ITS WORDS
BUT IN THE SILENT LINES OF ITS LIPS AND FACE
AND BETWEEN THE LASHES OF YOUR EYES…"
--WALT WHITMAN

From a wall of windows on the second floor of the school viewers can gaze down at the names of dozens of intellectual luminaries. Among these names are symbols signifying scientific principles and equations, including such numerical classics as Avogadro’s number, the Golden Mean and the Natural Logarithm.

This detail shows the owl’s right wingtip. Anchored by a Pi symbol, its infinite decimal equivalent trails behind the owl, disappearing into the back wall of the foyer: π = 3.141592653589793 ………

Artist: Ursula von Rydingsvard with Bart Karski
c/o Galerie LeLong

Project Title: katul katul
Project Location: Queens Family Court, 151-20 Jamaica Ave,
Jamaica, NY
Completion Date: 2002
Materials: Resin
Commissioning Agency: Office of Court Administration, Dormitory Authority of the State of New York, and the City of New York Department of Cultural Affairs’ Percent for Art Program

Design Professional: Pei Cobb Freed & Partners
Public Art Administrator: Charlotte Cohen, Percent for Art, City of New York Department of Cultural Affairs

Photo Credit: David Allison
Budget: $450,000

The core of the Queens Family Courthouse building is the glass atrium capped at the top with a 40’ x 40’ skylight. Cutting through the center of the atrium are escalators that carry the public through five floors of the Courthouse. The clear 20’ dome of the sculpture is suspended directly from the skylight, high in the
center of the glass walled atrium. Two tentacles, which are appended from either side of the bottom of the dome, straddle the escalators and energetically make their way down to the first floor. By using the escalator, the designated way for the public to get from floor to floor, the people will experience the sculpture in part or almost in its entirety. Additionally, the sculpture can be seen through the glass walls of the atrium from each floor. One of the goals of the sculpture is to gently carry some of the natural lights from the skylights down through the entire atrium, giving the atmosphere a greater feeling of humanity and spirituality. The presence of the sculpture is experienced in large part by the way the sculpture contains, transmits, and negotiates the light throughout the five floors.

The work was made first from cedar, which was cut into 200 sections. After building one of the biggest vacuum-forming machines in the country, the Spectar co-polyester plastic was heated, to become more malleable and quickly dropped over the cedar to make a mold of the external details. All of the molded plastic was blasted with a fine pearl bead to give the sculpture an opaque surface, which was painted a non-color like that of fog, water, or ice.

The title “katul katul” is a Polish village children’s game mimicking how the mother rhythmically molds dough or potato dumplings between her palms before tossing them into the oven.

Inexplicable Activity

Artist: Tim Prentice
129 Lake Rd.
Cornwall, CT 06796

Project Title: Untitled
Project Location: Sunken Gardens, 1825 4th St. N.,
St. Petersburg, FL

Completion Date: March, 2003
Materials: Aluminum, stainless steel wire
Commissioning Agency: City of St. Petersburg Public Arts Commission
Design Professional: Harvard, Jolly, Clees, Toppe (renovation of historic 1926 building)
Public Art Administrator: Ann Wykell, City of St. Petersburg
Photo Credit: Darr Webb
Budget: $125,000

“The wind and the air are more whimsical and interesting than I could ever be” -- Tim Prentice.

The untitled kinetic sculpture is hung in the lobby of a renovated 1926 building that serves as the common entrance for St. Petersburg’s historic Sunken Gardens, now a city park, and the newly re-designed science-oriented Great
Explorations Children’s Museum. As with all of Tim Prentice’s work, the sculpture is a visualization of the constantly changing air currents, in this case as affected by the opening and closing of doors, air handling system turning on and off, heating and cooling of air from the sun, and even groups of people walking across the room. The piece consists of six ribbons of polished, curved aluminum panels, wired together into units and units combined into longer sections balanced from hollow aluminum tubes and suspended from the ceiling. The wiring is engineered to allow the articulation of the aluminum plates and arcs of undulating movement. The ribbons are 22 feet long. Height varies from 18 inches on bottom, 14 inches middle and 10 inches top tier. Each unit weighs less than 25 lbs.

Artist: James Woodfill and el dorado inc.

James Woodfill – flagtag@ix.netcom.com
www.jameswoodfill.com

el dorado inc. – Dan Maginn, Principal,
www.eldoradoarchitects.com

Project Title: Pulse
Project Location: 11th and Oak Street Parking Facility, Kansas City, MO
Completion Date: March, 2003
Materials: Powder coated steel frame and light boxes
Commissioning Agency: Kansas City Municipal Art Commission
Design Professional: N/A
Public Art Administrator: Porter Arneill, Municipal Art Commission
Photo Credit: Mike Sinclair
Budget: $200,000

Pulse consists of 15 light arrays installed between floors in the two stair towers of the 11th and Oak Street parking facility. Each array faces east and consists of 21 blue LED lights that are programmed to “pulse,” both independently and as people pass sensors in the stairways. Adding to the effect will be continuous low-level sound patterns that will also react to passersby. This unique work will be visible from inside and outside the building, casting an ambient blue light throughout the stair towers.

Private Transactions

Artist: Janet Zweig
54 Willow St. #4A, Brooklyn, NY, 11201
T: 718-625-2376

Project Title: The Medium
Project Location: Murphy Hall, University of Minnesota School of Communication
Completion Date: September, 2002
Materials: Mixed media
Commissioning Agency: University of Minnesota School of Journalism, Minnesota Percent for Art in Public Places, and the University of Minnesota Public Art on Campus Program
Design Professional: N/A
Public Art Administrator: Shelly Willis, Frederick R. Weisman Art Museum, University of Minnesota Public Art on Campus Program Coordinator
Photo Credit: John Stemmle and Janet Zweig
Budget: $25,000

This participatory installation consists of two facing seats, divided by two back-to-back flat screen video monitors, with two small, video cameras attached. When two people sit facing each other in the niche, the screens act as the medium through which they perceive each other. The cameras, one pointing at each viewer, project a live feed image to each of them of the person they are facing. The two people converse through the medium of the video image. The image goes through a series of random mediations, for example: black and white, negative, static, picture in picture, ghostly presence, flickering image, both faces combined, etc.

This quotation is on the plaque:
"All media work us over completely. They are so persuasive in their personal, political, economic, aesthetic, moral, ethical, and social consequences that they leave no part of us untouched, unaffected, unaltered. The medium is the massage." -- Marshall McLuhan, The Medium is the Massage

Artist: Janet Zweig
54 Willow St. #4A, Brooklyn, NY, 11201
T: 718-625-2376
Project Title: Impersonator, 2002
Project Location: The Instructional Technology Center at Santa Fe Community College
Completion Date: 2002
Materials: Steel, electronics, language-generating program written by Janet Zweig using software developed by Jonathan Meyer
Commissioning Agency: New Mexico Arts
Design Professional: Lloyd and Tryk Architects, Allen Baer
Public Art Administrator: Kathryn Minette, New Mexico Arts
Photo Credit: Herbert Lotz
Budget: $34,000
This is an interactive computer piece that invents and writes a new line of text and displays it on a mechanical "flip-disk" sign (like ones in train stations) every time someone enters the building through the main doorway, activated by a contact in the door. The computer that runs the sign contains a text-generating program with grammar rules and a lexicon programmed by Janet Zweig. The programming strategy was to use a large number of syntactical structures as templates and a large lexicon of word types. For each sentence, the computer randomly chooses a syntactical structure and then randomly chooses every word in the template from the lexicon. This provides sentences that are coherent, often funny, and never the same. Every sentence is a new one, written by the computer.

Some examples of sentences Impersonator generated during the first two days after its installation:
- You Will Aesthetically Embrace This Pagan Oddity.
- Was Our Sleep Nourished By Delusion or Despair?
- You Are Now Entering the Supermarket of Tolerance.

Artists: BJ Krivanek and Joel Breaux
2565 W Argyle St, Suite 100, Chicago, IL 60625
T: 773-506-7814

Project Title: Fables > Bridge < Insights

Project Location: Palms – Rancho Branch Library, 2920 Overland Drive, Los Angeles, CA

Completion Date: 2002

Materials: Aluminum forms, carpeted amphitheater, and inscribed glass / Plexiglas with aluminum letterforms

Commissioning Agency: City of Los Angeles Cultural Affairs Department’s Public Art Program

Design Professional: Charles Walton Associates

Public Art Administrator: Felicia Filer, City of Los Angeles Cultural Affairs Department

Photo Credit: BJ Krivanek

Budget: $20,000

Located at a new branch library, the project heightens the presence of the children’s reading room in the library. A multi-layered, inscribed corner window embraces the performative act of storytelling. The inner surfaces are inscribed by texts drawn from children’s stories – Dr. Seuss, Sendak, Mother Goose. Layering through to the outer surface, essential cultural texts reference the adult realm of philosophy / theory / narration / information – Dante, Aristotle, Sarte – upon which our collective stories and mythologies are based. Constructed
letterforms outside reference the related processes of reading and writing, symbolizing the intergenerational passing of knowledge and the imaginative possibilities of language.

**Artist:** BJ Krivanek and Joel Breaux  
2565 W Argyle St, Suite 100, Chicago, IL  
60625  
T: 773-506-7814

**Project Title:** *In the Eye of The Storm*

**Project Location:** 9-1-1 System Communication Dispatch Center, 150 North Los Angeles Street, Los Angeles, CA

**Completion Date:** 2002

**Materials:** Polished extruded aluminum, safety glass, perforated stainless steel, revolving door components, and texts inscribed on glass and aluminum

**Commissioning Agency:** City of Los Angeles Cultural Affairs Department’s Public Art Program

**Design Professional:** DMJM+H-N

**Public Art Administrator:** Felicia Filer, City of Los Angeles Cultural Affairs Department

**Photo Credit:** BJ Krivanek

**Budget:** $115,000

The artists developed a public art program for the site comprised of four categories of elements: 1. Origins / Dilemmas, 2. The Vortex, 3. The Connection and 4. Outcomes. Inscribed into the concrete surface of the plaza, the Origins / Dilemmas are indexed as caller locations (police reporting districts) cross referenced to various human crises categorized as police incident codes (459-Burglary, 246 – Shots Fired, 187 – Murder). The Vortex is comprised of a seemingly chaotic arrangement of elliptical columns, with dark polished surfaces to reflect the city in a malevolent way. However, when one arrives at the Vortex, the chaos suddenly becomes order: all of the columns emanate outward in orderly rows.

Once at the center, the public enters a slightly reflective glass cylinder from which one can see outwards through inscriptions which suggest the interface between an operator and community resources (police, paramedics, hotlines) via technology. This cylinder, The Connection, symbolized the fragile moment when the person in distress calls the 911 System, to make a human connection.

To suggest the essential anonymity of this encounter, a stainless steel revolving door panel is centered within the cylinder, with texts inscribed on both sides. On one side are questions typically directed towards callers. On the other side is a
...collective composite story that suggests the psychological aftermath of the incidents.

Finally, the public's view is drawn outward, toward the masonry wall that separates the plaza from the Parker Center. Large-scale, silhouetted letterforms spell out action words (Rescue, Capture, Relief) which suggest the police department's role as community resource.

**Imminent Motion**

**Artist:** Dennis Oppenheim  
**Project Title:** *Bus-Home*  
**Project Location:** Bus Transfer Center, Pacific View Mall, Mills and Telegraph Roads, Ventura, California  
**Completion Date:** 2002  
**Materials:** Reinforced painted steel  
**Commissioning Agency:** City of Ventura Public Art Program  
**Design Professional:** Jerry Butler, Architect, Boyle Engineering  
**Public Art Administrator:** Kerry Adams Hapner, Public & Visual Art Supervisor, City of Ventura  
**Photo Credit:** Slide #1 – © Donna Granata, Others © schafphoto2002  
**Budget:** $165,000 (public art)  
$2.2 million (total budget)

The City of Ventura Public Art Program, in collaboration with the Public Works Department, commissioned the bus transfer center, which is the first artist-designed public facility in Ventura. The primary public art component of the center is a bus shelter, constructed from shaped steel, which depicts a bus transforming into a home. The central concrete platform in the shape of a bus (see aerial slide) was also part of the artists design.

The project was created by a multidisciplinary team with the goal of integrating the artist's concept into a fully functional transit facility. Design team members include Jerry Butler and Robert Hawthorne of Boyle Engineering. The art fabrication studio *La Paloma* completed the fabrication of the shelter.

Through his design Dennis Oppenheim strives to enliven and celebrate the experience of using public transportation. He explains, "*Bus-Home* deals with the metamorphosis of one image into another. In a kind of animated freeze frame, the bus slowly becomes a house. In this three-dimensional, pictorial equivalent of a journey, the journey consists of a swirling loop, a spiral. This work should be magical and hard to contemplate, as is often the case when one thing turns into another. I hope this work will also bring calm to especially young travelers, by showing a flow, and connection between where you came from and where you
are going.” The work provides visual stimulation to bus riders, other road users and mall pedestrians, and has also become an influential work of art visited by our city’s residents, as well as international art connoisseurs.

Artist: Samm Kunce  
T: 718-755-1899  
E: samm@coollink.net

Project Title: Under Bryant Park  
Project Location: 42nd Street / 5th Ave. and 42nd Street / 6th Ave. stations. Along walls of transfer passageway between stations and on wall over stairwells to downtown D, F, and V, trains

Completion Date: 2002  
Materials: Glass mosaic with etched granite  
Commissioning Agency: Commissioned and owned by Metropolitan Transportation Authority Arts for Transit

Design Professional: Not provided  
Public Art Administrator: Sandra Bloodworth, Arts for Transit  
Photo Credit: Not provided  
Budget: $237,000

The passageway that connects the B, D, F, and V lines at the 42nd Street/6th Avenue station to the #7 line at the 42nd Street/5th Avenue station runs directly under Bryant Park. This large and beautiful garden above offers essential respite from urban stress— a place to rest, eat, contemplate and read. In anticipation to the "real" garden experience, which awaits the traveler above, the artist intended to offer in the passageway, a suggestion of what might lay underneath the park in symbol and metaphor. In this extraordinary, unexpected and shimmering, environment, the artist presents the idea that we live in a city of systems. People travel the subway system, water is delivered via a system of pipes, and the plants and trees that provide grace and softness against the city's sharper edges find their way to water that resides naturally underground by systems of roots. In a similar way, literature is shared by systems of learning and lending and many animals live in systems of burrows just as humans inhabit divided portions of larger buildings aboveground. Some systems are simple; others complex. In this work, the artist not only layers her underground world with various types of mosaic glass, but also runs granite "pipes" throughout representing the water pipe system which are etched with a series of thought-provoking and familiar lines from important literature. Collectively, the artist’s work alludes to the presence of the library above that is so fundamental to the cultural and intellectual life of New York City. The work was fabricated by Franz Mayer of Munich, Inc.
Artist: Acconci Studio (Vito Acconci, Luis Vera, Jenny Schrider, Charles Doherty)
70 Washington Street, Brooklyn, NY 11201
T: 718-852-6591

Project Title: Sliding Walls for the 161st Street Subway Station

Project Location: 161st Street Yankee Stadium Station (B, D, 4 subway lines)

Completion Date: 2002

Materials: Stone, tile, steel, and fiberglass walls and seating throughout station

Commissioning Agency: Commissioned and owned by Metropolitan Transportation Authority Arts for Transit

Design Professional: diDomenico + Partners

Public Art Administrator: Sandra Bloodworth, Arts for Transit

Photo Credit: Not provided

Budget: $45,000 (artist’s fee only)

The artist worked collaboratively with diDomenico + Partners, MTA New York City Transit's architect contracted for the 161st Street Station Complex rehabilitation, to re-conceptualize the space in a new and unique manner. “The subway tile slips out of place; it moves up and down and across the subway walls, it moves from under the ground to above the ground, and from inside to outside.” – Vito Acconci.

The walls incorporate tile materials required by station guidelines, but they slip away on the station walls to reveal underlying materials such as granite and steel. The tile seating replaces the standard subway benches and occupies approximately 50 square feet of the station. Also revealed is another permanent art project, a mosaic mural designed by artist Helene Brandt entitled “Room of Tranquility”.

Artist: Kane Chanh Do and Jane Greengold
Kane Chanh Do – T: 917-224-8507
E: kdne3@yahoo.com
Jane Greengold – T: 212-750-0800 x 207
E: jane@janegreengold.com

Project Title: Almost Home

Project Location: Pleasantville station, Harlem Line, MTA Metro-North Railroad

Completion Date: 2002

Materials: Bronze

Commissioning Agency: Commissioned and owned by Metropolitan Transportation Authority Arts for Transit

Design Professional: Not provided
Waiting areas occupy the space between destinations, interruptions in our movement from one point to the next. They are often impersonal and forgettable. *Almost Home* changes this for the waiting area of the Pleasantville station by combining the context of the impersonal waiting area with the very comforting sense of home.

The work consists of bronze replicas of ordinary chairs—chairs that could be found in anyone’s home—a chair to sit on as you take off your shoes, a chair on which the cat sleeps, a chair to pull up next to a friend. There are twenty adult size chairs and two child size chairs, arranged in clusters inside the enclosed waiting area with one group just outside, under the entrance canopy, and one group on the platform.

In addition to the chairs, the work includes a small bronze magazine on the ledge under the window near one of the chairs. The cover is blank, but to those in the know, it is recognizable as a *Reader’s Digest*, which for many years had its home in Pleasantville. *ALMOST HOME* provides an informal and friendly welcome, such as one might find in a small town. Have a seat. Relax.

The artists, Jane Greengold and Kane Do, were chosen in an open competition. They did not enter the competition as a team, and in fact did not know each other until they were called in by Arts for Transit and offered the chance to work together on the project because they had both submitted virtually the same proposal. They accepted the offer to share the commission and enjoyed the process of working together and with their fabricator, Polich Art Works on the job.

**Artists:** Jim Hirschfield and Sonia Ishii  
University of North Carolina at Chapel Hill  
Hanes Art Center, CB #3405  
Chapel Hill, NC 27599  

**Project Title:** *Ode to the Tampa Laborer*  
**Project Location:** 3 streetcar stations in Ybor City and Channelside, Tampa, FL  
**Completion Date:** 2002  
**Materials:** Bronze, stainless steel, and terrazzo  
**Commissioning Agency:** City of Tampa, Public Art Program  
**Design Professional:** The Jan Abell Kenneth Garcia Partnership  
**Public Art Administrator:** Robin Nigh, City of Tampa  
**Photo Credit:** City of Tampa  
**Budget:** $100,000
The Historic Electric Streetcar Project is a collaborative project involving multiple interest groups that include the Streetcar Committee, HARTline, Inc., and the City of Tampa. The objective of the Public Art component was to create, preferably through a functional element, a unique and individual identity for each site and station, yet also serve as a visual linkage for the entire project.

This artwork celebrates the lives of the workers that helped create the vibrant City of Tampa. The origins of our inspiration for Tampa’s Electric Streetcar Stations can be found in Tampa’s unique history and the cigar and agriculture industry that played a vital role in the city’s development. Like so many American cities, Tampa’s uniqueness and character arises out of its immigrant populations. Its development echoes many other American cities’ early histories where entrepreneurs invested capital, and immigrants provided the work force; together they fueled the American dream. Contemplating a strategy for art development and its placement, the artists studied the history of the area. They were captured with the “unrest” of the workers and the poignancy of the Lector. The Lector, paid directly by the cigar factory workers, read from the daily newspapers, dime store novels and the classics. Not only did this help to pass the long monotonous hours involved in making cigars; inadvertently the cigar worker became well informed and educated. We decided to replicate the cigar factory worker chair, something very personal to the worker, in bronze, to serve as functional seating at selected stations. To recall the lector, selections of poetry, written in Spanish, Italian, and English, by Bay area poets, Silvia Curbelo and Peter Meinke are engraved on each of the chairs. For Channelside, where the labor force was predominately centered on the docks and the shipping industry, stevedores once used to load the ships, have been reconfigured into stainless and wood seating. Terrazzo orange crates will also recall the importance of the citrus industry, and function as seating elements. Poetry and quotes are also present on the stevedores, with some in German to reference the immigrant groups that spoke multiple languages including German, Romanian, Lithuanian, and Yiddish.

Uncanny Illuminations

Artist: Lane Hall and Lisa Moline  
E: lmoline@csd.uwm.edu

Project Title: Luminario  

Project Location: St. Louis Art Fair, lighboxes throughout the St. Louis region on MetroLink platforms

Completion Date: 2002  

Materials: Prepared tent with transparencies, duratrans posters

Commissioning Agency: Arts in Transit, a community partnership program of Metro Clayton Art Commission and St. Louis Art Fair

Design Professional: Not provided
Milwaukee-based artists Lane Hall and Lisa Moline transformed an ordinary vendor’s tent at the 2002 Saint Louis Art Fair into a giant glowing luminario. Oversized transparent images of cicadas, bumble bees, flies, earthworms and other insects adorned the 20’ x 20’ tent. At night, the piece was illuminated to a soft lantern-like glow beckoning fair goers. A soundtrack of cicadas provided an alternating grating and agreeable soundscape. In addition, nine duratrans posters were designed and are installed in lightboxes in bus shelters and on MetroLink light-rail train platforms throughout the St. Louis region. The imagery of Luminario derives from the artists’ ongoing project of natural specimen collection, visualization and display. The work explores the junction of the natural and urban worlds, mediated through the lens of technology.

**Artists:** 
R. M. Fischer, Brooklyn, N.Y.

**Project Title:** 
Union Square Colonnade

**Project Location:**
Union Square (Geary Street, Between Stockton And Powell) Downtown San Francisco, California

**Completion Date:**
March, 2003

**Materials:**
Cast aluminum, stainless steel, and granite

**Commissioning Agency:**
San Francisco Arts Commission

**Design Professionals:**
Phillips + Fotheringham

**Public Art Administrator:**
Nina Dunbar, San Francisco Arts Commission

**Photo Credit:**
Craig Mole

**Budget:**
$200,000

*Union Square Colonnade* Consists Of Four Different Light Sculptures ranging in height from 18 to 24 feet. Each sculpture is an individual work that also functions visually as part of a linear ensemble bordering the newly redesigned square.

R.M. Fischer’s design approach combines references to San Francisco’s famous Victorian architecture with natural and modern forms. Developing the sculptures as the world focused on the new millennium, Fischer wanted the forms to appear futuristic and historic simultaneously. Three of the sculptures combine cast aluminum historic street lamp components juxtaposed with contemporary polished steel globes and large, clear illuminated polycarbonate spheres. The fourth reflects a more modernist aesthetic with a single, large stainless steel sphere, horizontally split and lit from within. All four works are mounted on 13-foot tall column bases of red polished granite.

**Artist:**
Cork Marcheschi
The design of ECHO grew out of discussions between the artist and architect and their desire to define the nighttime identity of the building; enlivening the nighttime identity of the City’s downtown. The daytime identity of the building consciously relies on the strength of the architecture; there is no daytime identity to the artwork.

At night ECHO engages the building as an architectural light sculpture. On San Fernando Street, the vertical spaces of the elevator towers read as monolithic volumes of light in three colors. As one color slowly dims another color is brought up in intensity to fill the volume of space. The elevators themselves have standard incandescent lights and are visible traveling through the volume of color. As automobiles leave the building after evening events, their headlights become part of the composition, projected on the inside of the building façade, animating the space between the elevator towers.

The wall that covers the parking area on the San Fernando elevation is a perforated metal scrim. During the day it appears as a solid surface reflecting the ambient light. In the evening, the internal lighting of the building allows filtered light through, giving the wall an appearance of a warm film of light. Centered within the nine foot by six foot bays of the building, behind the perforated metal façade, are 24 three-foot squares of neon light controlled by individual random fading transformers. The rectangular mass created by the 24 boxes illuminates the building façade. The squares of light float, change color, and fade constantly, but subtly, create new patterns and compositions.

Visually tying the façade of the structure together from 4th Street to San Fernando Street is a “brow” of light. With the strong vertical elements of the elevator towers, and the composition on the San Fernando façade, the brow becomes the horizontal element that balances, stabilizes and establishes the
sculpture’s relationship to the earth and compositionally ties the building together.
The purpose of the commission was to commission an artist to photograph and respond to life in the City of Tampa. This project is inspired by the Burgett Brothers Photographic Archive, WPA photographers, the National Endowment for the Arts photographic project of the 1990s; and recognizing the photographic talent of Bay area artists, coupled with the richness and diversity of subject in present day Tampa. The photographer laureate explores the crucial issues and events within the City for one year. The objective of this project is to build an archive, and a resource that will be available for the people, and citizens of Tampa for generations to come; to enhance city facilities with images that are in direct response with the life, and livelihood of Tampa; and to build the portable works collection of the City of Tampa, Public Art Program.

Over the course of this multi-year project, entitled The Big Picture, an artist will be commissioned to “add a chapter” for one year. The artist/photographer may either select a theme/topic such as leisure, tourism, environment/landscape, architectural, cultural diversity, labor/Tampa working, industry, families, education, etc.; or may propose a topic to the Public Art Committee. This project is open to photojournalists, documentary photographers, and fine art photographers. Over the course of time, it is hoped to have a full and varied representation of the multiple and diverse perspectives of artists and their views of the City.

As the 2003 photographer laureate, Beth Reynolds has selected to focus on the diversity of people in the city—their quality of life and their experiences as citizens of the City of Tampa. Over the course of a year, Beth is in various parts of the city, numerous times a week, photographing life in downtown, neighborhoods, and businesses. Annotations and documentations are made with each image taken, and archived within the City of Tampa. A website, designed
by the artist, links to the city’s and offers subjects and the curious, an opportunity
to see the project as it unfolds.

Artist: Bud Lee  
Brad Cooper Gallery, Tampa FL  
T: 813-248-6098  
Project Title: Windows on Port Tampa  
Project Location: 4700 West Lancaster Street, Tampa, FL  
Completion Date: 2002  
Materials: Photographs, printed on Ilford RA4 clear transparency acetate  
Commissioning Agency: City of Tampa, Public Art Program  
Design Professional: Wannermacher Russell Architects, Inc.  
Public Art Administrator: Robin Nigh, City of Tampa  
Photo Credit: Bud Lee  
Budget: $10,000

Bay area photographer Bud Lee (Plant City) has created a large-scale photographic installation located in the façade of the new Port Tampa Community Center. Lee spent several months touring the Port Tampa neighborhood photographing sites, families, community groups, and individuals. The resulting installation presents a collage of a community that is uniquely diverse and full of character. Passers-by, or visitors to the center can see themselves, their friends, neighbors, or physical reminders that define their community in the windows. You might say, that the community looks back at the community looking in.

Artist: Michael Davis  
817 W. Sepulveda St., San Pedro, CA 90731  
T: 310-832-8108  
E: madart@earthlink.net  
Project Title: The Big Frame II  
Project Location: Bay Walk, Sarasota, FL  
Completion Date: November, 2002  
Materials: Steel frame covered with gold painted architectural foam  
Commissioning Agency: Sarasota Season of Season of Sculpture  
Design Professional: Not provided  
Public Art Administrator: Jill Kaplan, Sarasota Season of Sculpture  
Photo Credit: Michael Davis  
Budget: $12,000

_The deeper the remoteness which a glance has to overcome, the stronger will be the spell that is apt to emanate from the gaze, Walter Benjamin - (Quote on The Big Frame II’s plaque)_
The Big Frame isolates and formally structures the view beyond. The participant is physically and conceptually involved in an active process of perception and interpretation. The reference, the “window into space”, the framed picture on the wall resides on a solid wall. The Big Frame resides in open space; it is a paradox, a sculpture with physical dimensions and a frame, which flattens the enclosed view.

The design of the sculpture is based on the Golden Section, a classical geometric proportion of order and design. There is something peculiarly natural and appealing about the proportion. It appears in nature in the structure of seashells and microscopic cells. In the design of buildings and artworks, architects and artists as a design foundation have used the golden section. I have used this formal order as a footprint for the sculpture.

Transitional Moments

Artist: “John Hammer”
(Tom Ghilarducci, Steve MacDougall, Chris Rhodes)

Project Title: The Humming Bee Project
Project Location: Jamison Square Park, Portland, OR
Completion Date: 2002
Materials: Mixed media
Commissioning Agency: Regional Arts & Culture Council, as part of Portland’s Floor Area Ratio Bonus Program for Private Developers

Design Professional: Not provided
Public Art Administrator: Kristin Law Calhoun, Regional Arts & Culture Council
Photo Credit: Steve MacDougall
Budget: $10,000

With The Humming Bee Project, John Hammer promised to give visitors to Jamison Square the charge of do-it-yourself art, taking the form of film, craft, installation, and community involvement. The artwork centered on the humming bee, a whirl-it-around-your-head type of noisemaker. The artists crafted hundreds of these bees, taught others how to make them, and led the masses to whirl in unison.

The Humming Bee Project began in August 2002 with the distribution of the film “The Humming Bee Project” which showcases the construction, use and “history” of the bees. Then, each Saturday in September 2002 John Hammer was on-site
at Jamison Square to instruct users on the fine art of “whirling.” John Hammer also conducted a bee-making workshop.

From John Hammer – “The Humming Bee Project is a celebration of people’s willingness to act outside of their own boxes. Visiting The Humming Bee Project is a chance to meet someone new. Swinging a humming bee is a chance to feel youthful and show the world you still know how to have fun.”

The project was commissioned as part of RACC’s in situ PORTLAND project series.

**Artist:** Malia Jensen  
**Project Title:** *Slips*  
**Project Location:** Jamison Square Park, Portland, OR  
**Completion Date:** 2002  
**Materials:** Silk, thread, trees  
**Commissioning Agency:** Regional Arts & Culture Council, as part of Portland’s Floor Area Ratio Bonus Program for Private Developers  
**Design Professional:** Not provided  
**Public Art Administrator:** Kristin Law Calhoun, Regional Arts & Culture Council  
**Photo Credit:** Susan Seubert  
**Budget:** $10,000

During the months of July and August, twenty-six fitted silk “slips” were sewn onto trees, marked with lines, numbers, and directions, but from cloth and meticulously hand sewn back onto the trees. Look carefully; the metallic threads tarnished and the colors faded into an even more subtle camouflage.

From Malia Jensen – “*Slips* addresses the fragile equilibrium we strive to maintain as we attempt to situate ourselves within the natural and unnatural worlds. Our efforts often illuminate conflicting ideas of beauty, control, and vulnerability. How do we arrive at conclusions that ascribe value?”

The project is commissioned as part of RACC’s in situ PORTLAND project series.

**Artist:** Harrell Fletcher  
**Project Title:** *More Everyday Sunshine and Even More Everyday Sunshine*  
**Project Location:** Multnomah County, OR  
**Completion Date:** 2003  
**Materials:** Mixed media  
**Commissioning Agency:** Multnomah County Percent for Art  
**Design Professional:** Not provided
Over the course of his *intersections* residency, Harrell Fletcher chose to spend time with individuals who reside in Multnomah County, developing several neighborhood-based and context-specific projects.

With his first project, Fletcher pursued a game plan he already had underway as part of a residency with Portland Institute of Contemporary Art. In *More Everyday Sunshine*, Fletcher completed work on a family of privately owned lawn sculptures he had discovered while walking through a Northeast Portland neighborhood. The original sculptures had been vandalized and taken into the owner’s house for safekeeping. Harrell devised a way of fixing them and also proposed to the owner that he create an entirely new set of lawn sculptures based on the owners and people in the neighborhood. Collaborating with other local artists, Fletcher completed the project. The new lawn sculptures now stand in the William’s front yard on NE 14th between Shaver and Mason.

In *Even More Everyday Sunshine*, Fletcher continued his focus on celebrating and exposing the creativity of county residents – “artists in residence” in their own right. He worked with the owner of Jay’s Garage to implement his long held idea of creating and screening a video at his shop, which he considered to be the “center of the universe.” Over a period of two weeks, and using excerpts from James Joyce’s *Ulysses* as script material, Fletcher and fellow artist, Steve MacDougall, videotaped six employees and numerous customers reading excerpts the artist culled from the book and written on cue cards. The 22-minute video, “Blot Out The Sun” was screened on a warm August evening with about 200 people attending. Jay reflected that the entire experience had been a “dream come true.”

The project was commissioned as part of RACC’s *intersections*, an artist-in-residence program.

**Artist:** Linda Wysong  
**Project Title:** *On the Road*  
**Project Location:** Multnomah County  
**Completion Date:** 2002  
**Materials:** County employees and mixed media  
**Commissioning Agency:** Multnomah County Percent for Art  
**Design Professional:** Not provided  
**Public Art Administrator:** Peggy Kendellen, Regional Arts and Culture Council  
**Photo Credit:** Yalcin Erhan  
**Budget:** $10,000
Linda Wysong's *intersections* residency focused on collaborating with county employees to reveal the inner workings of Multnomah County. She worked with employees who regularly need to travel as part of their jobs – staff from Tax Assessment, Road Maintenance, the Survey Crew, the Sign Shop, Animal Control, and Library Outreach Services.

Driving the work was her underlying premise that the way we move through space and time helps establish our sense of place. Individual travel patterns reflect personal narratives and the larger sociopolitical structure.

Linda arranged “ride-alongs” with county employees and used classic research tools of observation, conversation, note taking, tape recording and photo documentation to gather information. She also launched an “On the Road” website, which featured interviews, photographs from each of her ride-alongs, information on the artist, as well as images of prints she produced as part of her residency. Each of the seven prints represent movement and mappings, physical work, process, and the employees of the specific county agency. The prints are part of the county’s portable collection.

The culmination of her residency were two sold-out *On The Road* bus tours which visited county job sites and points of interest she had uncovered in her ride-alongs. Participants were part of a “reality theater of constant motion as they traveled around Multnomah County and witnessed the unfolding of time, space, and experience” with employees serving as “local briefers”. Over the course of a fifty-mile journey, they witnessed a work “performance” of: laying asphalt by the road crew, pinpointing their home location with the survey staff, and discovering historical and contemporary street signs at the Sign Shop.

The project was commissioned as part of RACC’s *intersections*, an artist-in-residence program.

**Artist:** Kelly Kaczynski and Scott Tiede  
T: 617-739-8416  
E: kelly.kaczynski@troust.com

**Project Title:** *A (long) Freedom*  
**Project Location:** The work’s 7 locations in downtown historic Boston were: Boston Common, Boston Massacre Site, Haymarket Passage, Paul Revere Mall, Charlestown Veterans Memorial, Bunker Hill Museum, and Charlestown Navy Yard Passageway.

**Completion Date:** June 2002
Materials: Numerous, this was a multi-site work. Included were plywood, gilding, cast birds, construction mesh pipe, and treadplate.

Commissioning Agency: The Institute of Contemporary Art (ICA) in partnership with the National Park Service

Design Professional: Not provided

Public Art Administrator: Carole Anne Meehan, ICD / Vita Brevis

Photo Credit: Phillip Jones

Budget: Not provided

A (long) Freedom, by ICA Artists-in-Residence Kelly Kaczynski and Scott Tiede, provided an unusual and fresh glimpse into the city’s physical features, reflecting the many layers of Boston’s past and present. Appearing at seven locations on The Freedom Trail, A (long) Freedom examined the physical presence of the Trail’s red line, which winds its way from the Shaw Memorial on Boston Common to the Bunker Hill Monument in Charlestown.

For this unified multifaceted work of art, the artists have used materials such as plywood, construction mesh, pipe, and tread plate that are associated with a chaotic twenty-first-century urban environment undergoing continuous change. These rugged materials are balanced with delicate gilding, naturalistic life-sized birds, and steel leaves modeled on those of an elm tree.

Artist: Nina Katchadourian
E: katchadourian_greaterny@hotmail.com

Project Title: Natural Car Alarms

Project Location: The project migrated and "alighted" four times outside various Long Island City art institutions

Completion Date: June, 2002

Materials: Three cars with customized alarm soundtracks using bird calls

Commissioning Agency: SculptureCenter, New York, NY

Design Professional: Not provided

Public Art Administrator: Not provided

Photo Credit: Not provided

Budget: $5,000

“Natural Car Alarms” is a migrating public project that was on view throughout Long Island City on intermittent dates from June 29 through November 30, 2002.

In 2001, Katchadourian was on a residency at CCA7 in Trinidad. While hiking in a remote part of the island, she heard a bird that she thought she recognized. Eventually she realized that the birdcall was familiar because it was strikingly similar to a particular segment of a multi-tone car alarm heard regularly on the streets of New York. Pleased with this misunderstanding, she decided to create “Natural Car Alarms.”
“Natural Car Alarms” consists of a fleet of three cars, each outfitted with a unique alarm made of bird calls that mimics the typical six-tone siren sound it replaces. To create the alarms, Katchadourian worked with researchers at the Macauley Library of Natural Sounds at the Cornell Lab of Ornithology to find birds whose calls closely matched the car sirens. The birds used are a mixture of local and exotic, common and extinct.

Henry Sayre – Year In Review Presentation

There will always be a place for public art that is monumental in scale and intent, work that serves as a focal point of community identity and pride. But such symbols of civic life are relatively rare, and public art today is less grand, less ambitious. It decorates our schoolhouses, our libraries, most of all, judging from this year’s entries, our public transportation. It’s not always very original work, though it’s often very beautiful, a lot of pattern and decoration—walls covered with decorative tile and windows filled with decorative glass. It’s not the artists’ fault. Those are the spaces that commissioning agencies make available for public work. And these spaces offer up only a few possibilities. I’ve tried to pick more original work—some pieces destined to evoke civic pride and some pieces of just downright intrigue and mystery, some pieces that capture the pulse of our modern lives. I saw a lot of good work in this exercise. What I’ve picked reflects my own slant on what’s really interesting—to me—beyond being just really good.

– Henry Sayre, 2003

- Note that projects chosen by Henry Sayre include his summary of the project narratives. Additional notes are marked by an ***.

Artist: Robert Graham
21 Market Street, Venice, CA 90291
T: 310-399-5374
E: rgstudio@earthlink.net
www.robertgraham-artist.com

Project Title: Great Bronze Doors

Project Location: Cathedral of Our Lady of the Angels, Los Angeles, CA

Completion Date: 2002

Materials: Cast bronze, sheet bronze, gold leaf
Commissioning Agency: Archdiocese of Los Angeles with the Community Redevelopment Agency of the City of Los Angeles

Design Professional: Rafael Moneo

Public Art Administrator: Reverend Richard S. Vosko

Photo Credit: Not provided

Budget: Not provided

In the words of Joseph Giovannini, writing in the NY Times, “A monument within a monument, Mt. Graham’s 25-ton gates are made up of a pair of 15-foot tall decorated doors centered at the bottom of a larger pair that are 20 feet tall and 30 feet wide. The turtle, condor, and some 40 other figures associated with ancient cultures occupy the smaller doors, along with a half-dozen tablets depicting various Virgin Marys from different Latin American cultures. The Virgin of Guadalupe, with her thornless roses, prays above the Virgin of the Rosary of Chichinquira. She in turn reigns in two panels opposite the Virgin of Loreto, who in her flaring dress, hovers above the flying angels. . . . Mr. Graham deliberately keeps his gates focused on their religious role. They serve primarily as portals into sacred space.”

Artist: Simon Donovan
380 S. Sentinel Peak Rd., Tucson, AZ  85745
T: 520-882-4509
E: simondonovan@mindspring.com

Project Title: The Diamondback Bridge

Project Location: Broadway Blvd. at AZ State Route 210, Tucson, AZ

Completion Date: 2002

Materials: Concrete, steel, fiberglas, aliphatic resin, paint

Commissioning Agency: City of Tucson and Tucson-Pima Arts Council

Design Professional: T.Y. Lin International

Public Art Administrator: David Hoyt Johnson, Tucson-Pima Arts Council

Photo Credit: Simon Donovan

Budget: $24,000 – art budget
$2,300,000 – bridge design and construction

The Diamondback Bridge is a bicycle-pedestrian bridge that spans Broadway Blvd. It is 300 feet long and was designed to resemble a giant diamondback rattlesnake. Besides the diamondback pattern of the body, the bridge includes eyes that light at night, a tail with rattle that rises 25 feet in the air, and a motion detector that activates a rattling sound as one exits the bridge.

***The project has received a number of awards including the Federal Highway Administration’s Award for Excellence in Design.
**Artists and Projects**

**Dennis Oppenheim**  
*Bus-Home*  
**Project Location:** Bus Transfer Center, Pacific View Mall, Mills and Telegraph Roads, Ventura, California  
**Completion Date:** 2002  
**Materials:** Reinforced painted steel  
**Commissioning Agency:** City of Ventura Public Art Program  
**Design Professional:** Jerry Butler, Architect, Boyle Engineering  
**Public Art Administrator:** Kerry Adams Hapner, Public & Visual Art Supervisor, City of Ventura  
**Photo Credit:** Slide #1 – © Donna Granata, Others © schafphoto2002  
**Budget:** $165,000 (public art)  
$2.2 million (total budget)

The primary public art component of the Ventura Bus Transfer Center is a bus shelter, constructed from shaped steel, which depicts a bus transforming into a home. . . . Through his design Dennis Oppenheim strives to enliven and celebrate the experience of using public transportation. Oppenheim describes this as a “three-dimensional, pictorial equivalent of a journey, the journey consists of a swirling loop, a spiral.”

***For additional information, see page 10.

**Bruce Beasley**  
*Vitality*  
**Project Location:** Frank H. Ogawa Plaza, City of Oakland Administration Complex, downtown Oakland, CA  
**Completion Date:** September 2002  
**Materials:** Bronze with stainless steel armature, water element  
**Commissioning Agency:** City of Oakland Public Art Program  
**Design Professional:** Not provided  
**Public Art Administrator:** Leslie Holzman, City of Oakland  
**Photo Credit:** Roberta Babcock  
**Budget:** $250,000

After a controversial commissioning process, Vitality was installed in September 2002 at the northeastern end of Frank H. Ogawa Plaza, in the heart of Oakland’s civic center. Serving as a visual anchor for the plaza, which was named for the late City Councilmember Frank H. Ogawa, the 30-foot bronze sculpture also
mark the southern terminus of San Pablo Avenue, a principal Oakland artery and the longest contiguous boulevard in Northern California.

Sitting atop a circular pedestal of water cascading into the fountain basin below, the sculpture is a complex, abstract composition of intersecting shapes or facets. More than a hundred individually cut 1/4” to 3/16” thick bronze plates were welded together to form the exterior composition.

**Artist:** Buster Simpson  
901 Yakima Avenue South, Seattle, WA 98144  
T: 206-328-6212  
E: buster@bustersimpson.com  

**Project Title:** Beckoning Cistern  
**Project Location:** Vine Street, Seattle, WA  
**Completion Date:** March 2003  
**Materials:** Galvanized aluminum, concrete  
**Commissioning Agency:** City of Seattle, Mayor’s Office of Arts & Cultural Affairs  
**Design Professional:** Growing Vine Street Team: Carlson Architects, Greg Waddell, planner, Geise Architects, Peggy Gaynor, landscape architect, SvR civil engineering, Swenson Say Faget, special engineering, Thomas Hammon, special engineering  
**Public Art Administrator:** Barbara Goldstein, Office of Arts & Cultural Affairs  
**Photo Credit:** Buster Simpson  
**Budget:** $80,000

The galvanized aluminum cistern collects roof watershed from the 81 Vine Street building. Water is directed from the roof via downspout then through the extended index finger of an outstretched hand and into the 6 by 10 ft. tank “cuff” before eventually making its way down Vine Street to the Cistern Steps, a series of gardens to be built in 2003. The gesture of the outreaching finger suggests that of the Creation of Adam by Michelangelo in the Sistine Chapel in Rome.

**Artist:** Michael Davis  
817 W. Sepulveda St., San Pedro, CA 90731  
T: 310-832-8108  
E: madart@earthlink.net  

**Project Title:** The Big Frame II  
**Project Location:** Bay Walk, Sarasota, FL  
**Completion Date:** November, 2002
The Big Frame isolates and formally structures the view beyond. The participant is physically and conceptually involved in an active process of perception and interpretation. The reference, the “window into space,” the frame picture on the wall, resides on a solid wall. The Big Frame resides in open space, it is a paradox, a sculpture with physical dimensions and a frame which flattens the enclosed view. The design is based on the Golden Section, a classical geometric proportion of order and design. There is something peculiarly natural and appealing about the proportion. It appears in nature in the structure of seashells and microscopic cells and in the built environment used by architects and artists as a design foundation.

***For additional information, see page 18.

**Materials:** Steel frame covered with gold painted architectural foam

**Commissioning Agency:** Sarasota Season of Sculpture

**Design Professional:** Not provided

**Public Art Administrator:** Jill Kaplan, Sarasota Season of Sculpture

**Photo Credit:** Michael Davis

**Budget:** $12,000

The distinctive feature of this project was that it was community-driven. The sculpture originated when members of the Art Committee of Blue Springs, a not-for-profit community arts organization with 30 members, decided that the time was right for the first major work of public art in this city of 50,000 people.

The design of the sculpture was greatly influenced by the history and culture of Blue Springs. The Net element refers to the city as a small community nestled between streams and lakes. Images of historical buildings, a well, street names, and railroad cars are symbolically “caught” by the net of history. The Net’s shape
is formed a mold of the landscape which surrounds the sculpture. The Net is supported by a paddle, a reference to the importance of water in the founding of the city, and railroad rails, a tribute to the community’s railroad history and industrial accomplishments. A way walkway beneath the sculpture symbolizes the vanished spring from which the city takes its name.

***The dedicated volunteerism of community members on this project resulted in the establishment of the Public Art Commission, a City advisory board, be established by ordinance. The City donated $20,000 for artwork, and an additional funds for the commission and artist selection process was raised through donations. In addition, the project was managed by the volunteer committee.

<table>
<thead>
<tr>
<th>Artist</th>
<th>Frank Boyden, Steve Jensen, Joe Halko, Sherry Sander, and Mel Katz</th>
</tr>
</thead>
<tbody>
<tr>
<td>Project Title</td>
<td>Roundabout Sculptures</td>
</tr>
<tr>
<td>Project Location</td>
<td>Bend, OR</td>
</tr>
<tr>
<td>Completion Date</td>
<td>2002 - 2003</td>
</tr>
<tr>
<td>Materials</td>
<td>Varied</td>
</tr>
<tr>
<td>Commissioning Agency</td>
<td>Art in Public Places, Inc., Bend, OR representing the Bend Foundation</td>
</tr>
<tr>
<td>Design Professional</td>
<td>Not provided</td>
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<tr>
<td>Public Art Administrator</td>
<td>Sue Hollern, Art in Public Places, Inc.</td>
</tr>
<tr>
<td>Photo Credit</td>
<td>Steve Tague (all images)</td>
</tr>
<tr>
<td>Budget</td>
<td>Budgets ranged from $35,000 - $100,000</td>
</tr>
</tbody>
</table>

The city of Bend is redesigning major streets and constructing roundabouts for traffic control. In selected locations the center island of the roundabout will contain a major piece of sculpture by a Northwest artist.

***Artwork Credits:
Slide 1 – Frank Boyden, *Phoenix Rising*, T: 541-996-2234
Slide 2 – Steve Jensen, *Mount Bachelor Compass*, T: 206-325-8020
Slide 7 – Mel Katz, *Sunra*, T: 503-224-4277

<table>
<thead>
<tr>
<th>Artist</th>
<th>Ilan Sandler</th>
</tr>
</thead>
<tbody>
<tr>
<td>E: <a href="mailto:ilansandler@yahoo.com">ilansandler@yahoo.com</a></td>
<td></td>
</tr>
<tr>
<td>Project Title</td>
<td><em>Pulse</em></td>
</tr>
<tr>
<td>Project Location</td>
<td>MetroLink alignment near I-70 / I-170 and Lambert International Airport</td>
</tr>
</tbody>
</table>
**Completion Date:**
2002

**Materials:**
Aircraft cable, corrugated plastic inner duct material

**Commissioning Agency:**
Arts in Transit, a community partnership program of Metro

**Design Professional:**
Not provided

**Public Art Administrator:**
Sarah B. Smith, Arts in Transit

**Photo Credit:**
Ilan Sandler

**Budget:**
$8,340

Pulse consists of a grid of steel aircraft cable, and a “pulsing” line of bright orange corrugated plastic inner duct material 614 ft in length and 15 ft high. The installation site stands in the middle of some interesting intersections of transportation routes and of people. Artist Ilan Sandler hopes that people viewing the work from the busy location will think about ‘the notion of a collective community pulse . . . people, signals, and transportation networks all have pulses: the transmission line becomes a temporary electrical portrait of human activity.’

**Artist:**
James Woodfill and el dorado inc.

James Woodfill – flagtag@ix.netcom.com
www.jameswoodfill.com

el dorado inc. – Dan Maginn, Principal,
www.eldoradoarchitects.com

**Project Title:**
Pulse

**Project Location:**
11th and Oak Street Parking Facility, Kansas City, MO

**Completion Date:**
March, 2003

**Materials:**
Powder coated steel frame and light boxes

**Commissioning Agency:**
Kansas City Municipal Art Commission

**Design Professional:**
N/A

**Public Art Administrator:**
Porter Arneill, Municipal Art Commission

**Photo Credit:**
Mike Sinclair

**Budget:**
$200,000

Pulse consists of 15 light arrays installed between floors in the two stair towers of the 11th and Oak Street parking facility. Each array faces east and consists of 21 blue LED lights that are programmed to “pulse,” both independently and as people pass sensors in the stairways. Adding to the effect will be continuous low-level sound patterns that will also react to passersby. This unique work will
be visible from inside and outside the building, casting an ambient blue light throughout the stair towers.

**Artist:**
James Carpenter  
145 Hudson Street, 4th Fl, NY, NY 10013  
T: 212-431-4318  
E: james.carpenter@jcdainc.com

**Project Title:**
Skyframe

**Project Location:**
University of Hawaii at Manoa, School of Architecture, Honolulu, HI

**Completion Date:**
May 2002

**Materials:**
Stainless steel and dichroic glass

**Commissioning Agency:**
Hawaii State Foundation on Culture and Arts and the Arts in Public Places Program

**Design Professional:**
James Carpenter Design Association, Inc.

**Public Art Administrator:**
Jonathan P. Johnson, Hawaii State Foundation on Culture and the Arts

**Photo Credit:**
Brian Gulick

**Budget:**
$220,000

Skyframe, echoing island horizons, is a glass corona suspended above the courtyard walls. It offers the viewer a celebration of the sun’s movement in an every-changing display of reflected, transmitted and refracted light. Skyframe, through the projection of light, records the daily and seasonal changes of the sun’s path.

**Artist:**
Kane Chanh Do and Jane Greengold
Kane Chanh Do – T: 917-224-8507  
E: kdne3@yahoo.com  
Jane Greengold – T: 212-750-0800 x 207  
E: jane@janegreengold.com

**Project Title:**
Almost Home

**Project Location:**
Pleasantville station, Harlem Line, MTA Metro-North Railroad

**Completion Date:**
2002

**Materials:**
Bronze

**Commissioning Agency:**
Commissioned and owned by Metropolitan Transportation Authority Arts for Transit

**Design Professional:**
Not provided

**Public Art Administrator:**
Sandra Bloodworth, Arts for Transit

**Photo Credit:**
Kane Chanh Do and Jane Greengold

**Budget:**
$100,000
Twenty-two life-size chairs from six originals, 20 adult size and 2 child size, and one bronze magazine.

This is a permanent work at a newly renovated train station. In this suburb of NYC, the artists recreated, in bronze, chairs likely to be found in the homes of the commuters who use the station, bringing some of the comforts of home out to meet the riders. In addition, on a small shelf by a window, is a bronze replica of a Reader’s Digest magazine (with no name, only the familiar shape) making the work specific to the town, in which Reader’s Digest was published for most of its history. Because the chairs look so life-like, so much like wood and upholstery fabric, they create a humorous, trompe-l’oeil effect.

***For more information, see page 12.

Artist: Sheila Klein
6988 Bayview Edison Road, Bow, WA
T: 360-766-6102

Project Title: Show and Hide

Project Location: Mead Building, Portland, OR

Completion Date: 2002

Materials: Nylon athletic mesh and polartec fabrics, drapery rods, computer, electricity

Commissioning Agency: Regional Arts & Culture Council

Design Professional: Not provided

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

Photo Credit: Not provided

Budget: $40,000

The Mead Building is a parole office located in a retail area on the bus mall in downtown Portland. The space for the project is a plate glass window 20 ft. wide and 10 ft. tall. the project for the window consists of 5 layers of motorized draperies. The piece is seen from the street and from the inside of the building near the metal detectors. These moving curtains create different tableaus as they change and recombine.

Conceptually, the images of curtains opening and closing serves as a metaphor for the changes the people who use the building are going through. The folks who are undergoing rehabilitation will open certain parts of their lives and close others. If they don’t succeed in opening and closing the right areas: It is curtains for them. Formally speaking, the piece addresses the street as a display that isn’t and from the inside an interior that doesn’t stay in place.
During the months of July and August, twenty-six fitted silk 'slips' were sewn onto trees, marked with lines, numbers and directions, cut from clothe and meticulously hand-sewn back onto the trees. Look carefully. The metallic threads tarnished and the colors faded into an even more subtle camouflage. . . . Fitted outfits for trees have no apparent function. . . . A slip both covers and reveals. . . .

***For more information, see page 20.

The interactive installation consists of two facing seats, divided by two back-to-back flat screen computer monitors, topped with two very small, enclosed video
cameras. When two people sit facing each other in the niche, the screens act as the medium through which they perceive each other. The cameras, one point at each viewer, project a live feed image to each viewer of the person they are facing. . . . The two people converse through the medium of the video image. . . . There is a computer chip that, at random times, flips the image to the opposite one, so that, without warning, one is faced with one’s own mediated image. The computer will also randomly affect the nature of the image, from black and white to saturate color; etc.

***For more information, see page 6.

**Artist:** Janet Zweig  
54 Willow St. #4A, Brooklyn, NY, 11201  
T: 718-625-2376

**Project Title:** Impersonator, 2002

**Project Location:** The Instructional Technology Center at Santa Fe Community College

**Completion Date:** 2002

**Materials:** Steel, electronics, language-generating program written by Janet Zweig using software developed by Jonathan Meyer

**Commissioning Agency:** New Mexico Arts

**Design Professional:** Lloyd and Tryk Architects, Allen Baer

**Public Art Administrator:** Kathryn Minette, New Mexico Arts

**Photo Credit:** Herbert Lotz

**Budget:** $34,000

An interactive computer piece that invents and writes a new line of text and displays it on a mechanical “flip-disk” sign (like the ones in train stations) every time someone enters the building through the main doorway, activated by a contact in the door. The computer that runs the sign contains a text-generating program with grammar rules and a lexicon programmed by the artist. The programming strategy was to use a large number of syntactical structures as templates, and for each sentence, choose them randomly and then choose every word in the template randomly from a large lexicon. This provides sentences that are coherent, often funny, and never the same. . . . Some examples from the first two days of the installation:

YOU WILL AESTHETICALLY EMBRACE THIS PAGAN ODDITY  
YOU ARE NOW ENTERING THE SUPERMARKET OF TOLERANCE  
IT’S PERKY, THIS DIPSTICK, YES OR NO?  
WHAT FORMS THE CORPORATE? SCANDALOUS CAUSES.
IT’S LIKE A FETISH DETONATED BY A TOPLESS COMMENTATOR/
MOVE SLOWLY TOWARD THE RESERVOIR OF ERROR.
ASK ME TO TELL YOU ABOUT GERTRUDE STEIN.

***For more information, see page 7.