This year, the Public Art Network invited Glenn Harper, Editor of *Sculpture Magazine* and artist Ellen Driscoll to present the 2004 Year In Review. During the conference session, they will present their selections of the most exciting, compelling, and innovative public art projects completed between April 2003 and April 2004 in the United States.

Glenn Harper and Ellen Driscoll will discuss their selection processes, approaches to developing the session, and thoughts on the projects. A statement by each presenter is included in this slide 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.

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.

The projects selected for the 2004 Year In Review will be presented on the Public Art Network’s website in fall 2004. To see the selections, visit [www.AmericansForTheArts.org/PAN](http://www.AmericansForTheArts.org/PAN). Slide sets and a CD rom will be available for purchase in fall 2004. For more details, check out the public art section of the bookstore at [www.AmericansForTheArts.org](http://www.AmericansForTheArts.org). To be put on a mailing list for the availability of the slide sets and CD Rom, email pan@artsusa.org
Selections by Glenn Harper, Editor, *Sculpture Magazine*

Public Art can be a “Civic Catalyst” by participating in the construction of a civic fabric or by provoking the kind of dialogue that makes a space public. Between those alternatives there is a range of approaches to the question of what makes public art work, or how art can be adapted for public space without losing its role as art. In making selections, I looked for a representative sample of the ways artists are working in the public art milieu, for arrange of styles, media, and for innovative or distinctive works of art.

- Glenn Harper, 2004

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SLIDES 1 – 5
*selected by Glenn Harper and Ellen Driscoll*

**Artist:** Acconci Studio (Vito Acconci, Peter Dorsey, Stephen Roe, Dario Nunez, Gia Wolff, Laura Charlton)

**Contact Info:** 70 Washington Street, Brooklyn, NY 11201, T: 718.852.6591 F: 718.624.3178, E-mail: studio@acconci.com

**Project Title:** ROOF LIKE A LIQUID FLUNG OVER THE PLAZA

**Date Completed:** January 2004

**Project Location:** Cannon Center for the Performing Arts, Memphis, TN

**Materials:** Stainless steel (mirrored and perforated), fluorescent light

**Commissioning Agency:** Urban Art Commission on behalf of Memphis Arts Council

**Design Professional:** Dewhurst Macfarlane, Engineer

**Public Art Administrator:** Carissa Hussong, UrbanArt Commission

**Photo Credit:** Slide 1: Chip Pankey Slides 2-5: Vito Acconci

**Budget:** $505,000

Acconci Studio designed the permanent public art piece in the plaza at the corner of Front and Poplar. The project is a mirrored, stainless steel canopy that provides shelter, while simultaneously bringing the sky into the plaza and the plaza into the sky. Funnels rise up out of the canopy and sweep down to the ground providing gathering spaces with seating and lighting. The downward funnels also function as small performance spaces that play off the larger function of the site as a performance hall. The artwork is approximately 20 feet high, 49 feet deep, and 84 feet long.

A description of the project by Vito Acconci:

A swathe of something – it could almost be a liquid – swoops out from under the glass overhang above the entrance to the building. It’s as if a liquid has been flung out from under, and frozen in the air.

The swathe is a flow, a curve, an undulation, that sweeps across the plaza out to the corner; it’s subjected to gravity, and descends toward the ground as it flows – it rolls like waves as it flows. The flow is embodied, the liquid is solidified, into a gob, a glob, a blob that functions as a roof – a far-flung roof – over the plaza. The roof should not be an object within the site but an instrument that transfers the site, and transmits the site: it’s as if the surroundings are formed, and
transformed, into a roof. The roof is mirrored, above and below: the ground rises up to the roof while the sky falls down.

So that the roof can stand up, it's pulled down: openings are cut out, and from the rims the roof is stretched down to the ground to make columns. As the roof is pulled down, it's also pulled up, into a funnel: sunlight comes in and shots down across the plaza, like a spotlight, like the spotlights on-stage inside the Performing Arts Center. Under the glass overhang, another funnel is pulled down from the roof; it shoots artificial light toward the Center entrance.

At the bottom of each column, the structure that holds the surface is built out into a ring; the pipes are multiplied to make seats around the column. But you don't have to sit outside: as the roof is pulled down to make a column, an arch is left open below so that each column can be entered – the surface is folded up to make a ring of seats inside. The smaller column, near the building, seats 10 to 12 people, and might be used as a meeting room. The larger column, at the corner, seats 25 to 30 people, and might be used as a performance area, outside the official theater inside.

Outside the column, it's as if you're inside; the pavement below is reflected up onto the roof above you – it's as if you're sitting inside the ground. Inside the column, you're outside; the sky is your roof, and sunlight pours down on you from above; the wall that circles around you reflects the sky – you're sitting inside a room of sky. (While you're alone inside the sky, your legs and feet are visible from outside, under the surface that's folded up to make seats.)

At night, light comes from the opposite direction: from the ring of seats inside the column, from the ring around the funnel in the roof, light shoots up toward the sky – it bounces across the circular walls and shoots back down into the plaza.

**SLIDES 6-8**

*selected by Glenn and Ellen*

**Artist:** Jaume Plensa  
**Contact Information:** Rambla de Sant Just, 708960 Sant Just Desvern, Barcelona, Spain  
**Project Title:** Talking Continents  
**Date Completed:** November 2003  
**Project Location:** Jacksonville Veteran’s Memorial Arena, Jacksonville, FL  
**Materials:** Steel, cast fiberglass, LED lights, electrical, computer, and teakwood benches  
**Commissioning Agency:** Jacksonville Art in Public Places Commission  
**Design Professional:** HOK Sports Facilities Group, LLC, Kansas City  
**Public Art Consultant:** Jacque (“Jackie”) Holmes  
**Photo Credit:** Wes Lester, for the City of Jacksonville  
**Budget:** $500,000

As the inaugural piece of major public sculpture installed by Jacksonville’s Art in Public Places Program, this work has already created some fundamental paradigm shifts in the thinking of the City and its community. It has become a signal of the rejuvenation of Downtown Jacksonville, spurring articles in three different magazines about the new program. And, it has the unmistakable appeal of combining new forms of modern sensibility and state-of-the-art technology with classic beauty and repose.

“Talking Continents” consists of a group of six sculptures cast in fiberglass, internally lit with powerful, colored LED’s, installed atop 30’ steel poles in carefully chosen locations around the new Jacksonville Veterans Memorial Arena. Each pole has a bench made of teak wood, below which LED’s cast a glow, corresponding to the color above, upon the sidewalk. The figures are
conceived as a universal embodiment of Humanity, symbolizing the world’s inhabited continents in a sort of supernatural communication (and communion) with each other.

The work is about time as well as form; the lighting phases slowly from color to color, creating the sense that the figures appear to move in and out of ‘conversation’ with each other. The works are lit beginning at dusk, with a light-sensor mechanism, and are programmed individually to shift colors at different rates, resulting in seemingly random phasing from color to color and combinations among the figures. The artist was struck by the neighboring historic church and its stained-glass windows, whence came the idea for the colors; and by the intensity of the Jacksonville sky, which he noted in his dedication address: "I wanted to create a reason for people to look up at the sky, which, in Jacksonville, is incredible."

The height of the figures was determined by the terrace above the main entrance to the Arena, which is at a level with the figures, so they can be experienced from below and on the same plane. During events, when the courtyard is crowded, the benches are usually packed, and the lights and colors reflect the energy and excitement created by people coming together. At quieter times, they generate a reflective mood, especially if one has the time to watch them at leisure.

SLIDES 9 – 10

**Artists:** Ralph Helmick & Stuart Schechter
with project team Chris Taylor and Sarah Rodrigo

**Contact Information:** Helmick + Schechter Sculpture, 447 Lowell Ave., Newton, MA 02460, T: 617.332.2433, F: 617.332.2402,
E-mail: rhelmick@handsart.net, www.handsart.net

**Project Title:** Rabble

**Date Completed:** September 2003

**Project Location:** North Carolina Museum of Art, Raleigh, NC

**Materials:** Mylar butterflies, silk flowers, cast metal, electronics, stainless steel cable

**Commissioning Agency:** North Carolina Museum of Art

**Design Professional:** Not provided

**Public Art Administrator:** Not provided

**Photo Credit:** Clements/Howcroft

**Budget:** $150,000

Helmick and Schechter were commissioned by the North Carolina Museum of Art to create a work of art with references to flight in both content and form.

The new work is comprised of nearly 1200 slowly moving component elements depicting over a dozen species of butterflies that collectively form an image of an F-35 joint strike jet fighter. Some experts in the field of aviation believe the F-35 will be the last generation of manned fighter. Rabble therefore serves as a bookend for the Wright brothers’ achievement, but also marks another step in the literal de-humanization of warfare.

The steeply banking plane is caught in mid-flight, frozen in time yet filled with the fluttering movement of individual butterflies. Floating behind the plane are contrails of brightly colored silk flowers.

On close inspection, viewers may detect portraits on the wings of some of the butterflies. For example, a likeness of Leonardo da Vinci is found in the black-on-orange tracery of the Monarch. In all, an international group of over fifty individuals pertinent to the scientific, political and cultural history of flight is embedded in the flock.
In *Rabble* an immensely heavy, metallic, industrially manufactured machine is transformed into a visually porous, ephemeral, animated construction of flickering, delicate, vibrantly hued natural forms.

A hallucinatory synthesis of manmade and natural flight, the sculpture embodies the fact that the evolution of flight has always been a double-edge sword. In the artists’ words, *Rabble* is “a conversation between two kinds of rapture--natural and technological--with all the beauty and terror inherent in each”.

**SLIDES 11 – 13**

*selected by Glenn and Ellen*

**Artist:** Ralph Helmick & Stuart Schechter  
**Contact Information:** Helmick + Schechter Sculpture, 447 Lowell Ave., Newton, MA 02460, T: 617.332.2433, F: 617.332.2402, E-mail: rhelmick@handsart.net, [www.handsart.net](http://www.handsart.net)

**Project Title:** *Exquisite Corpse*  
**Date Completed:** 2004  
**Project Location:** Minnesota Bureau of Criminal Apprehension  
**Materials:** Stained glass, stainless steel, Aluminum  
**Commissioning Agency:** Minnesota Percent for Art in Public Places  
**Design Professional:** Leonard Parker Associates  
**Public Art Administrator:** Not provided  
**Photo Credit:** Clements/Howcroft  
**Budget:** $225,000

Issues of analysis, synthesis and mortality are central to this artwork created for the new state forensics laboratory of Minnesota.

*Exquisite Corpse* is comprised of nineteen giant aluminum magnifying glass frames, each housing two distinct layers of imagery.

The first are colorful stained-glass panels illustrating twice-life-size cross-sections of human anatomy. Collectively, they indicate the form of a dissected, recumbent, elongated male figure. The artists excerpted these interior bodily views from the National Library of Medicine’s Visible Human Project, an exceptionally detailed database of human anatomy.

The mechanisms that suspend the stained-glass sections also function as a second layer of imagery. Welded metal filigrees hold the glass panels in place, each steel “drawing” referring to a different analytical technique employed at the lab. Allusions to specific disciplines include molecular diagrams of heroin and ethanol, representations of bullet holes and blunt objects, and raw data from dental records and gas chromatography. The familiar DNA double-helix appears twice, at the head and foot of the figure, framing the entire artwork as an acknowledgment of the centrality of genetics to contemporary forensic investigation.

Seen as a whole, the scientific specialties embedded in *Exquisite Corpse* merge into a dense web of interconnected information, creating a metaphor for how various departments at the BCA can unite to forge a nuanced understanding of complex crimes.

Stained glass is an art form historically associated with spiritual settings and concerns. *Exquisite Corpse* employs the power of the medium in a setting where reverence for the human body coexists with analysis of our most basic corporeality.
“Recolecciones” is the Spanish word for “recollections” -- as in “memories.” It also means “harvests” or “gatherings.” The Latin root “LECT-” from which “recolecciones” derives means both “to gather” and “to read”: the ancient Romans seem to have envisioned reading as a process of gathering up scattered bits of information (the letters of the alphabet) and combining them into meaningful sequences. Readers are thus gatherers, harvesters. The library is a place where people come together to recall and reformulate their common heritage, a place designed for “re-col-lection,” that is, etymologically, “reading or harvesting again together.” The library’s public art collection is primarily designed to support this function.

The 33 artworks, sited throughout the library, are designed to pay homage to the Library’s book collections. These sculptural insertions are designed to provoke your interest and curiosity, encouraging exploration and circulation throughout the Library. All of the artworks are sited to surprise you and add to your sense of mystery and wonder. They are site-specific; their adjacency imbuing the piece with additional layers of meaning.

The artworks vary from large and dramatic statements to intimate and subtle insertions that may require numerous visits to discover. The Recolecciones artworks include functional installations such as chairs, tables and shelves, as well as wall paneling, sculptural ceilings, curious light projections, and more traditional formal sculpture. Some of the concepts are invested with a sense of humor, while others are designed to encourage contemplation.

In seeking to create a more inviting space in Ocotillo Branch Library, the City of Phoenix Library Department expressed an interest in artwork that would address the themes of literacy,
multiculturalism, and discovery. Artist B.J. Krivanek and architect Joel Breaux designed an interactive work integrated into the existing building. A network of 39 colorful acrylic discs are suspended within the grid of ceiling beams. Each disc features a quotation from an author, with the lines of text in both English and Spanish. The name of the author, in the center of the disc, is made visible only when a library patron activates the corresponding light switch in a panel designed to look like an old-fashioned card catalogue box. Each switch-plate is inscribed with an oppositional pair of words that reference the quotation that it illuminates, revealing the author’s name. One of Arizona’s most renowned poets, Alberto Rios, who gave his first public reading in the Ocotillo Branch Library, was commissioned to write a poem, On My Public Library, which was then inscribed in the glass surface of the main entry door, creating a dialogue with library users as they enter the building.

Convergence consists of four large ceramic sculptures the artist calls “dangos,” literally translated as “dumplings” in Japanese. The artist constructed the dangos from the bottom up, using thick slabs of clay to form the walls of the piece. He allowed the bottom layers to dry enough to hold the top construction layers, yet still be plastic enough to incorporate the next layer of slabs. The pieces are sited on one of the most traveled pedestrian walkways in downtown San José between the university, restaurants, businesses, and several museums.

John Salvest has created a memorable series of unusual sculptures for the Cannon Center. Located in the restrooms, the sculptures are cast aluminum toilet paper rolls, stacked in various configurations. The work plays with our visual and tactile senses while celebrating the mundane and everyday.
**SLIDES 30 -31**

**Artist:** James Woodfill  
**Contact Information:** 820 W 39th Terrace, Kansas City, MO 64111, T: 816-561-0644  
**Project title:** Deuce  
**Date Completed:** February 2004  
**Materials:** Fluorescent light fixtures on spinning sign motors  
**Commissioning agency:** City of Kansas City, MO, Municipal Art Commission One-Percent-for-Art-Program  
**Architect:** Not provided  
**Public Art Consultant:** Municipal Art Commission office  
**Photo Credit:** James Woodfill  
**Location:** Kansas City International Airport, Terminal Parking Garage  
**Stair Towers**  
**Budget:** $30,000

Deuce includes six rotating works installed as pairs inside three stair towers at KCI Airport. The individual kinetic pieces are constructed with a rotating sign motor and two fluorescent light units attached on opposite sides. Four of the individual pieces measure nine feet long while the other two are staggered to fit the space and are six feet long. The rotating fluorescent lights -- some colored with blue or green filters--are attached to railings and walls inside the stair towers and can be seen from the interior and exterior of the spaces by both pedestrian and automobile traffic.

Each of three locations in the terminal parking garage holds a pair of rotating fluorescent “signals.” The towers seemed to be many things, but often they could be seen from dual points of view. Coming or going, daytime or nighttime, Deuce is intended to attach to and amplify these issues. By adding a sense of “event” to the space, the work acts as a marker of movement from one form of transportation to another. Deuce is visible from outside as well as inside the towers. The crystalline, glass and steel structure of the tower duplicates the signals through reflection, letting the towers act as an amplifier of their own contents. It is the integration that allows the towers themselves to act as signaling locations – hubs of transference and pace change – moving the resolution of the work from object to site.

**SLIDES 32 – 33**

**Artist:** Ramon Velazco  
**Contact Information:** 566 East Howard Street, Pasadena, CA 91104, T: 626.797.3403, E-mail: velazco1274@cs.com  
**Project Title:** Chiune Sugihara Memorial – Hero of the Holocaust  
**Date Completed:** April 2003  
**Materials:** Bronze cast figure with steel armature bolted onto a concrete bench  
**Commissioning agency:** Shaoul J. Levy & Co. - in compliance with the requirements of the Arts Development Fee (ordinance) program of the City of Los Angeles, Cultural Affairs Department.  
**Architect:** N/A  
**Art Consultant:** Michelle Isenberg, Isenberg & Associates, Inc.  
**Photo Credit:** Ramon Velazco  
**Location:** 401 2nd Street, Los Angeles, CA 90012  
**Budget:** $80,000

The Life-size bronze portrait of holocaust hero Chiune Sugihara is seated on a concrete bench in the Little Tokyo section of downtown Los Angeles. Sugihara is depicted holding a visa in memory of the over 2,000 visas he wrote for the benefit of Jewish refugees seeking to escape Lithuania.
during World War II. His courageous efforts put his own family in danger and eventually cost him his career.

SLIDES 34 – 36

Artist: Thomas Jay Warren  
Contact Information: 801 E 22nd Avenue, Denver, CO 80205-5104, T: 303.831.9297  
Project Title: African American Spirit of the West  
Date Completed: February 2004  
Project Location: African American Research Library, Denver, Colorado  
Materials: Bronze casting and stone mosaics  
Commissioning Agency: Office of Art, Culture & Film for the City and County of Denver  
Design Professional: OZ Architecture  
Public Art Administrator: John Grant, Office of Art, Culture & Film for the City and County of Denver  
Photo Credit: Thomas Jay Warren  
Budget: $120,000

Two monumental 15’ bronze relief sculpture showing an African American man and woman representing the noble strength, bearing and pioneer spirit of the African American people in the west. The western landscapes of mountains and plains in the background of each panel are stone mosaics.

SLIDE 37

Artist: Dennis Oppenheim  
Contact Information: 54 Franklin Street, C/O Mr. Pelli New York, NY 10013, T: 212.566.8077, E-mail: dennisoppenheim@earthlink.net  
Project Title: Fire House  
Date Completed: August 2003  
Project Location: Fire Station No. 9, 4400 Brighton Blvd., Denver, Colorado  
Materials: Concrete, aluminum, aluminum perforated, Lexan, electric light system, stainless steel bolts  
Commissioning Agency: Office of Art, Culture & Film for the City and County of Denver  
Design Professional: Katia Thomas; Paul, Paul & Paul Architects  
Public Art Administrator: Sarah Gay, Office of Art, Culture & Film  
Photo Credit: David Melrose  
Budget: $40,240

The work represents the action, or process, that takes place during the cycle of a fire going from hot (red) to cold (blue). This effect is created by a state-of-the-art, waterproof, revolving light system, located on the interior of the structure. The Fire House structure is representative of all fires occurring within a closed structure (i.e. House, building, etc.) the ladders that support the structure are symbols, indicating the entry of the firemen into a burning structure.

SLIDES 38 – 39

Artist: Amos Latteier  
Contact Information: E-mail: amos@latteier.com  
Project Title: Be Portlandia  
Date Completed: June 2003  
Project Location: Portland Building Installation Space, Portland Oregon  
Materials: Cameras, props
Since 1994, RACC has programmed a small space in the lobby of the Portland Building in downtown Portland. Thousands of people pass through the lobby daily, making the space a highly visible forum for artists to present works. Each fall, RACC invites artists from Oregon and Washington to apply for one-month installations.

In June 2003, visitors to the Installation Space could pose as *Portlandia*, the sculptural icon that hovers over the entrance to the Portland Building. Each participant could take their picture, which the artist then processed and displayed in the space. According to the artist, the installation “will allow the people who work and pass through the Portland Building to try on the role of representing Portland for themselves rather than leaving this duty to a statue.” The artist wanted participants to consider the meaning behind a figurehead and how a city, a monument, or a photograph represents someone. At the same time, he provided some fun by allowing people to take their own photo in Portlandia.

**SLIDE 40**

**Artist:** Bruce Conkle  
**Contact Information:** E-mail: bruce@BruceConkle.com  
**Project Title:** *Sasquatch Feng Shui*  
**Date Completed:** October 2003  
**Project Location:** Portland Building Installation Space, Portland Oregon  
**Materials:** Not provided  
**Commissioning Agency:** Regional Arts & Culture Council  
**Design Professional:** N/A  
**Public Art Administrator:** Eloise Damrosch, Regional Arts & Culture Council  
**Photo Credit:** Yalcin Erhan  
**Budget:** $750

Since 1994, RACC has programmed a small space in the lobby of the Portland Building in downtown Portland. Thousands of people pass through the lobby daily, making the space a highly visible forum for artists to present works. Each fall, RACC invites artists from Oregon and Washington to apply for one-month installations.

Applying aspects of the feng shui approach to the installation space, the artist transformed the space into a cozy, inviting interior, Passers-by can sit on the comfortable chair under a squirrel chandelier, gaze into the fireplace featuring a miniature mountain scene, and listen to the soothing sounds of water, while pondering the existence of Bigfoot, the nature of feng shui or the role of architecture in their lives.

**SLIDES 41 – 42**

**Artist:** Ming Fay  
**Contact Information:** 830 Broadway, New York, NY 10003, T: 212.477.6508, F: 212.477.6509, E-mail: epoxy77@aol.com  
**Project Title:** *Ginkgoberry Gwa*  
**Date Completed:** May 2003  
**Project Location:** Oregon Convention Center, Portland, OR  
**Materials:** Glass, bronze  
**Commissioning Agency:** Regional Arts & Culture Council  
**Design Professional:** Not provided
A signature piece by New York artist Ming Fay, *Ginkgoberry Gwa* is the largest commissioned piece in the newly expanded Oregon Convention Center. Located in the 355 foot-long light filled hallway, *Ginkgoberry Gwa* is a celebration of the tree of life, drawing inspiration from the ginkgo forests of prehistoric Oregon and the Native American mythological Gwakalekala tree. It consists of two bronze floor sculptures, each 12 feet tall from base to stem, and a series of branches with blossoms of red glass that hang from the ceiling.

**SLIDES 43-45**

**Artist:** William Pope, L.  
**Contact Information:** E-mail: wpopel@bates.edu  
**Project Title:** Candy Mountain (performance)  
**Date Completed:** June 2003  
**Project Location:** A Lot, SW 3rd & Taylor, Portland, OR  
**Materials:** Not provided  
**Commissioning Agency:** Portland Institute of Contemporary Art and the Regional Arts & Culture Council  
**Design Professional:** N/A  
**Public Art Administrator:** Kristin Calhoun, Regional Arts & Culture Council  
**Photo Credit:** Not provided  
**Budget:** $10,000

William Pope L. performed a marathon dance challenge with the aid of the citizens of and visitors to Portland. Using depression-era folk song “Big Rock Candy Mountain” as inspiration, the performance is a wake-up call providing a lesson in social responsibility. Pope L. performed on a large stage painted with an image of the American Flag and was dressed in an old fashioned milkman’s outfit. He danced with anyone who signed up to foxtrot with him. He chatted with each of his dance partners about homelessness, love of country and the future of democracy. On the hour, every hour, the artist was doused with a pail of chocolate syrup, which he says “lubricates the relationship between citizens who fight for liberty but live in a country with a long history of racism”.

For each dance partner, Pope L. donated $10 of his own money to OUTSIDE IN, a Portland-based non-profit agency founded in 1968 to provide safety, food and transitional housing for homeless youth and low income adults. For the two-day event, Pope L. danced two exhausting “eight-hour work nights.”

**SLIDES 46 – 47**

**Artists:** Can Tiryaki, Tom Morbitzer & Goil Amornvivat  
**Contact Information:**  
Can: E-mail: c.tiryaki@verizon.net  
Tom: T:917.568.8329 E-mail: Thomas.Morbitzer@verizon.net  
Goil: T:917.676.633 E-mail: goilzilla@aol.com  
**Project Title:** Regarding the Mihrab  
**Date Completed:** June – November 2003  
**Project Location:** Lower East Side Tenement Museum, New York City  
**Materials:** Steel wire, foam blocks, fabric, Plexiglas with photo transparencies, nylon cable ties, LCD screens
In their site-specific installation the artists explored how everyday space can be converted into a sacred site. The artists created an artificial wall that appears to extend the surface of the building façade into the Museum’s storefront windows, and carved into it a Mihrab: a Muslim prayer niche that directs the body towards Mecca. The simple form of the Mihrab identified a space of spiritual growth and healing. In the work, the artists also referenced other spaces around the world and on the Lower East Side that have been transformed into diverse spiritual centers.

This was the last installation of the yearlong series, “Points of Entry,” which was installed in the four storefront windows of 97 Orchard Street. The series is a partnership between the Lower Manhattan Cultural Council and the Lower East Side Tenement Museum. The series explored the significance of immigrant communities in New York City, their experiences since 9/11, the issues surrounding new immigration policies, and global realities.

SLIDE 48

Artists: Bradley Wood
Contact Information: 184 Kent Ave, #344
Brooklyn, NY 11211
(646) 425-3313
bradley.wood@verizon.net

Project Title: The Lower Manhattan Taxi Plant
Date Completed: March 15-29, 2004 (temporary)
Project Location: The Woolworth building, 233 Broadway, New York City
Materials: Computer database, plasma monitor
Commissioning Agency: Lower Manhattan Cultural Council
Design Professional: N/A
Public Art Administrator: Not provided
Photo Credit: Diane Meyer
Budget: $1,000

In what could be considered an alternative “greening” process for the city, The Lower Manhattan Taxi Plant, displayed at street level across from City Hall Park, a digital organism designed to live off the algorithmic movement of yellow NYC taxicabs. Instead of striving for sunlight among the tall buildings, the organism is designed to adapt to its urban environment by creating it’s own form of photosynthesis – feeding off taxicab yellow. The plant’s growth can be observed over a day. The project was on view in conjunction with the LMCC / Workspace: The Woolworth Building Open Studio Weekend, marking the culmination of LMCC’s innovative site-oriented residency program located in the historic Woolworth Building. 14 artists opened their studios and shared their work made during the six-month residency.

SLIDES 49 – 52

Artists: Matthew Geller
Contact Information: 4 White Street, New York, NY 10013, T: 212-935-1247
E-mail: mbg@ix.netcom.com

Project Title: Foggy Day
Date Completed: October 3 – November 14, 2003
Project Location: Courtlandt Alley, New York City, NY
From October 3, 2003 through November 14, 2003 Matthew Geller presented a temporary, open-air installation work titled Foggy Day. From 12-2 pm and from 4:30 until twilight, a section of Cortlandt Alley was shrouded in fog, in a kind of urban earthwork enhancing various features of this picturesquely gritty downtown canyon. Running parallel to the sidewalk about eighteen feet above the street, a series of fine spray nozzles on a pipe bolted to a building created a regular pea-soup that grew and dissipated as wind and weather conditions changed. Geller’s installation exaggerated and called attention to selected aspects of the locale. Translucent rubber puddles on the sidewalk mimicked the puddles created by the dripping pipes that poke out from factory windows. A scattering of spindly but lush trees growing from building niches augmented the existing meager vegetation. The fog device, originally developed as an air cooling system, literally generates atmosphere without getting pedestrians wet.

Cortlandt Alley, overlooked by Geller’s studio, is "a spot beloved by West Coast movie makers for its stark narrow height, fire escapes, abandoned loading docks, [and] shuttered iron doors," as journalist Pete Hamill once noted. It has served as a location for countless film and photo shoots, including Law and Order, the Michael Douglas/Brittany Murphy suspenser Don’t Say a Word, a Harley Davidson advertising spread, and an AC/DC video. Unlike a film shoot, which strives for stark realism, Geller’s installation exaggerates and calls attention to selected aspects of the locale. Translucent rubber puddles on the sidewalk will mimic the puddles created by the dripping pipes that poke out from factory windows. A scattering of spindly but lush trees growing from building niches will augment the existing meager vegetation. The fog itself references the steam escaping from pipes that jut from garment factory windows above the Alley. The fog device, originally developed as an air cooling system, literally generates atmosphere without getting pedestrians wet.

Yet paradoxically, by means of these same amplifying touches, Geller turns a normal walk through the city into a kind of temporary cinema. For those passing within the fog’s ephemeral canopy, taking a shortcut on a busy day suddenly becomes a romantic stroll in a park. As Geller says of the project (an earlier incarnation of which he constructed in Rotterdam): "It’s filmic, otherworldly, a temporary escape."

Yet at the same time, the work causes us to look more closely at a famous but under-examined fixture of the New York City landscape. During the six-week installation Geller will document the activity in the Alley with a time-lapse digital video recorder.

For additional information please check the website:
http://channel.creative-capital.org/project_306.html

SLIDES 53 – 54

Artist: Claudia Fitch
Contact Information: E-mail: cfitch007@aol.com
Project Title: Shift
Date Completed: October 2003
### Lynnwood Transit Center and Park-and-Ride lot, 202nd Street SW and 46th Avenue W., Lynnwood, Washington

- **Project Location:** Lynnwood Transit Center and Park-and-Ride lot, 202nd Street SW and 46th Avenue W., Lynnwood, Washington
- **Materials:** Welded steel and epoxy paint
- **Commissioning Agency:** Sound Transit, the Regional Transit Authority serving King, Pierce & Snohomish Counties
- **Design Professional:** Don C. Miles, FAIA, Associate Partner, Zimmer Gunsul Frasca Partnership; Amee Quiriconi, LC, SBA, ABACUS Engineered Systems
- **Public Art Administrator:** Carol Valenta, Sound Transit
- **Photo Credit:** Eduardo Calderon
- **Budget:** $200,000

Two beacons, 30 feet tall and 8 feet in diameter, mark the entries to the Lynnwood Transit Center and Park & Ride and serve as visual interventions for pedestrian safety. The beacon towers are formally constructed as “gear shafts”. But their silhouettes morph into the shape of functional street furniture inspired by the domestic gatepost and lantern of the early 20th century, the era of Lynnwood’s suburban trolley car system. Situated at key crosswalk intersections, the beacons mark the spot for motorists and pedestrians to stop, “shift gears” and pay attention.

### SLIDES 55 –57

| Artist: | Janet Echelman |
| Contact Information: | 175 Florence Street, Chestnut Hill, MA 02467 |
| T: 617.332.8778, E-mail: echelman@post.harvard.edu |
| Project Title: | *Target Swooping #5* |
| Date Completed: | 2003 |
| Project Location: | Collins Park, Bass Museum Courtyard, Miami, FL |
| Materials: | Hand-knotted synthetic fiber |
| Commissioning Agency: | City of Miami, Bass Museum of Art, and Art Basel Miami Beach |
| Design Professional: | Not provided |
| Public Art Consultant: | Florence Lynch Gallery, NYC |
| Photo Credit: | Simone Hare |
| Budget: | Not provided |

As part of Janet Echelman’s nomadic works series, the artist created *Target Swooping #5* to transform a high profile urban space in Miami by visually connecting the Bass Art Museum’s newly opened Isozaki addition to the surrounding public park. Composed of 1.5 million hand-knots, the installation makes visible the ever-changing Atlantic Ocean wind currents from nearby Miami Beach. This is the 5th in a series of nomadic works created by Echelman in vastly different locales in Asia, Europe, and North America.

### Slides 587-59

| Artist: | Jan-Marie Spanard |
| Contact Information: | 611 Western Avenue, Albany, New York 12203 |
| T: 518.438.4646, E-mail: Jmspanard@albanymural.com |
| Project Title: | *Hudson River Way Lamppost Paintings* |
| Date Completed: | April 2004 |
| Location: | Hudson River Way, Albany, NY |
| Materials: | KEIM Potassium Silicates |
| Commissioning Agency: | City of Albany |
| Photo Credit: | Jan-Marie Spanard |
| Budget: | $300,000 |
Albany’s Hudson River Way is a pedestrian walkway designed and built to connect downtown Albany to the shores of the historic Hudson River, but it also tells the story of Albany and its history through a series of paintings depicting historic artifacts. The City of Albany is the oldest chartered city in the United States. It is also the second oldest continually inhabited settlement in the country.

Created by AlbanyMural principal artist Jan-Marie Spanard and her talented crew of artists and assistants, the paintings adorn the 30 lampposts that line both sides of the bridge. Each post hosts a painting that tells a story through the use of historic artifacts. These artifacts are actual pieces of Albany’s history that have either been discovered through various archeological digs that have taken place in the City of Albany, are from museum collections, or are simply everyday items that tell the story. The story begins 450 million years ago, when Albany was at the bottom of a prehistoric sea. As you progress over the bridge, from city to riverbank, the story continues through time as you view moments in the lives of the early Dutch merchants, and witness the beginning stages of the very bridge on which you are walking.

**Slides 62 – 65**

**Artist:** Catherine Widgery  
**Contact Information:** PO Box 1227, Truro, MA 02666, T: 508-349-3286  
**E-mail:** widgery@gis.net  
**Project Title:** *Trail of Dreams, Trail of Ghosts*  
**Date Completed:** June 2003  
**Location:** Frenchy’s Park and De Vargas Park, Santa Fe, NM  
**Materials:**  
- Frenchy’s Park: stone, brass, stainless steel, glass, granite  
- De Vargas Park: steel and concrete  
**Commissioning Agency:** New Mexico Arts and the City of Santa Fe Arts Commission  
**Design Professional:** Not provided  
**Public Art Administrator:** Not provided  
**Photo Credit:** Randy Getty  
**Budget:** $137,000

*TRAIL OF DREAMS, TRAIL OF GHOSTS* consists of two works at different sites along the old Camino Real in Santa Fe, New Mexico.

The artist was inspired by an ancient Native American image drawn in a primitive bowl of two spirals that intertwine. These spirals suggest the Spanish and Native American cultures that became intertwined as a result of the trail. *TRAIL OF DREAMS, TRAIL OF GHOSTS* in De Vargas Park has a dome in a city park where visitors can sit in dappled shade. It is a light stencil of interpenetrating images from the religious beliefs of both cultures. The sun reveals the images woven together in the shadows cast on the surface below.

At Frenchy’s Park a few miles away, there are intertwining stone walls that are etched with images depicting the goods brought into the Indian world by the Spanish. These images only become apparent as sunlight rakes across the surface. A large mosaic of stone, brass, stainless steel, concrete and glass depicts the voyage along the trail in a symbolic way. The viewer walks down a sloped walk to the seating area below five feet below grade. Here there is shade where it is cool in the summer and shelter from the cold winter winds.

These works have been embraced by the local community from the time of their construction. In De Vargas Park, the undocumented workers, who wait for people to come and hire them at that corner, now proudly explain to visitors what the work is about. At Frenchy’s Park, the artist invited the local residents to place their hand prints into wet concrete around the outer circle of the mosaic so that they not only took possession of this work, but were symbolically linked to those who came here so long ago. The placing of hand prints into the work was inspired by several ancient artifacts that bore the hand prints of their makers. At the opening ceremonies, in
addition to the official welcome of the works, local residents had gathered flowers from their gardens to make a bouquet for the artist in thanks.

**Slides: 66 – 69**

**Artist:** Kim Abeles  
**Contact Information:** 940 East 2nd Street #1, Los Angeles, CA 90012  
T: 213-626-4623, E-mail: KABeles100@aol.com  
**Project Title:** Rotunda Mapping and Valley Storybenches  
**Date Completed:** June 2003  
**Location:** 6262 Van Nuys Blvd., Los Angeles, CA  
**Materials:** Porcelain enamel on steel, cast bronze, tile, and concrete  
**Commissioning Agency:** Voit Development Co.- in compliance with the requirements of the Arts Development Fee (ordinance) program, City of Los Angeles, Cultural Affairs Department.  
**Architect:** Ware & Malcolm (building) and Rios Associates, Inc. (landscape)  
**Public Art Consultant:** N/A  
**Photo Credit:** Kim Abeles  
**Budget:** $200,000

*Rotunda Mapping* is a poetic, mixed-media interpretation of the San Fernando Valley experience. The thirty-two foot diameter paving is located at the Marvin Braude San Fernando Valley Constituent Service Center in a dramatically elegant, dome-lit lobby, embraced by the arts of a pair of staircases designed by Ware Malcomb.

In *Rotunda Mapping*, a tactile map of the San Fernando Valley is nestled at the feet of the mossy-green and forested slopes marble terrazzo Simi Hills and the Verdugo, Santa Susana, Santa Monica and San Gabriel Mountains, their names spelled out in brass. Twelve white, cast-bronze medallions denote a dozen simultaneously metaphorical and factual visitor destinations across the Valley.

In the adjacent hardscape, the artists' twelve *Valley Storybenches* develop the theme of: river, railroad, memorial, Utopia, airport, monument, treaty, nature, the arts, mission, and aqueduct. The artist commissioned poet Lewis MacAdams to compose the *Valley Suite* of poems to be cast in bronze on the benches.

The artist intends for *Rotunda Mapping* to be an active site for visits by local school children, and an opportunity for interactive learning through this large-scale map and its attendant *Valley Storybenches*.

**Slides 70 – 71**

**Artist:** Costas Varotsos  
**Contact Information:** Not provided  
**Project Title:** Contiguous Currents  
**Date Completed:** May 2003  
**Project Location:** City Hall Complex, 10500 Military Trail, Palm Beach Gardens, FL  
**Materials:** Steel and plate glass  
**Commissioning Agency:** City of Palm Beach Gardens  
**Design Professional:** Not provided  
**Public Art Consultant:** Joel Straus Consulting  
**Photo Credit:** Not provided  
**Budget:** $250,000
The work *Contiguous Currents* was created by Greek sculptor Costas Varotsos, twice selected to represent Greece at the Venice Biennale. The sculpture introduces environmental steel and glass sculptural elements into the landscape, which borders the main vehicular thoroughfare. It consists of two, overlapping steel and glass elements approximately 105 feet in length, with various height measurements, ranging from 6 feet to 20 feet. The basins of the steel elements are filled 6 feet in height with sheets of green tinted glass. The sculpture was manufactured locally and was constructed to resist hurricane force winds.

The funds for the project came from an innovative public art ordinance that allocates 1% of all commercial development over $1 million to be spent on art.

### Slides 72 - 73

**Artist:** Varied, *The Washington Convention Center Art Collection*

**Date Completed:** October, 2003

**Project Location:** 801 Mt. Vernon Place, Washington, DC

**Example Slide:** Kendall Buster, *Parabiosis II*

**Commissioning Agency:** The Washington Convention Center Authority

**Design Professional:** Thompson, Ventulett, Stainback & Associates/ Devorouax & Purnell Architects/ Mariani Architects-Engineers

**Public Art Consultant:** Joel Straus Consulting: Joel Straus, Vivienne Lassman and Sarah Tanguy

**Photo Credit:** Not provided

**Budget:** $4,000,000 (complete collection)

The art works commissioned for the convention center range from monumental suspended sculptures to intimate photographs giving a human-scale to this extraordinary building. The Washington Convention Center Collection highlights the works of renowned artists such as (Kendall Buster, Ivan Chernayeff, William Christenberry, William Dunlop, Sam Gilliam, Stephen Hendee, Larry Kirkland, Sol LeWitt, Donald Lipinski, Tom Nakajima, Jim Sanborn, Pat Steir, Sarah Sze, Costas Varotsos and Yuriko Yamaguchi.)
SELECTIONS BY ELLEN DRISCOLL, ARTIST

I have chosen the following works from a very strong and diverse field of applications with an eye towards strength of form and materials, sensitivity to the complexity of program, economy of strategy coupled with risk and innovation, and above all, a sense of poetics. With sites that range from waterworks to forensics laboratories, artists working in the public realm are asked to encapsulate an encyclopedia’s worth of information in singular gestures. The following works do so in ways that are inclusive, transparent, honest, and vital.

- Ellen Driscoll, 2004

VIDEO AND PHOTO WORKS

SLIDES 74 – 75

Artist: Lew Alquist
Contact Information: T: 480.965.2838, E-mail: LEWIS.ALQUIST@asu.edu
Project Title: Citizen Eyes
Date Completed: March 2004
Project Location: West façade of the Wells Fargo building, 100 W. Washington Street, Phoenix, AZ
Materials: Video projection
Commissioning Agency: Phoenix Office of Arts and Culture
Design Professional: N/A
Public Art Administrator: Chris Kelley, Phoenix Office of Arts & Culture
Photo Credit: Lew Alquist
Budget: $2500

To offer professional development opportunities in public art to new and emerging Arizona artists, and to provide exciting and diverse public artworks to the citizens of Phoenix, eight artists were selected to propose their own concept and location for temporary works that would be displayed for two days to three months.

Lew Alquist’s video projection project, Citizen Eyes, placed a series of enormous pairs of moving eyes on the upper western facade of the Wells Fargo building located in downtown Phoenix. The eyes were images of several citizens of the Phoenix metropolitan area. These eyes slowly scanned the west side of downtown Phoenix, looking around, blinking, and otherwise “keeping an eye” on Phoenix City Hall.

I chose this because of the startling intimacy of the gestures on a grand scale, making one aware of the myriad and minute human pulses that make up a city. – Ellen Driscoll

SLIDES 76 – 78

Artist: Pepon Osorio
Contact Information: 360 Pelham Rd, Philadelphia, PA 19119-3110
T: 215.843.6591
Project Title: I Have a Story to Tell You...
Date Completed: June 2003
Project Location: Congreso de Latinos Unidos, Philadelphia, PA  
Materials: Casita: 13 photographic images, double screen-printed in vitreous enamels on 36 laminated and tempered glass panels, galvanized steel frame with neoprene pads and butyl caulk, outdoor lighting.  

2nd and 4th floor windows: 2 photographic images, double screen-printed in vitreous enamels on 18 laminated and tempered glass panels; clear tempered glass; aluminum frame with neoprene pads.  

Commissioning Agency: The Fairmount Park Association  
Graphic Designer: Dave Schpok, Joel Katz Design Associates; Philadelphia, PA  
Glass: Derix Glassstudios, Taunusstein, Germany  
Conservator: Julie Sloan; North Adams, MA  
Public Art Administrator: Charles Moleski, Fairmount Park Association  
Photo Credit: Not provided  
Budget: $310,000  

This project transforms the North Philadelphia headquarters of Congreso de Latinos Unidos into a community photograph album. In the windows of the main building, the artist has placed photographic images enlarged and transferred to glass panels. A more intimate casita (little house), also fabricated with photographic images on glass, is located in the adjacent courtyard.  

To create the project, Osorio met with clients and staff from Congreso and collected family photographs from Congreso’s clients and staff. When he discovered that many community members were dissatisfied with the way Latinos were represented in the popular media, he gave the community an opportunity to represent itself in an art work. He worked with the community to gather photographs from personal collections, selecting images that reflect shared experience and depict local events that have impacted community life. These photographs were enlarged and transferred to glass panels, which were installed in the building as windows and also used to create an outdoor Casita or “little house” in the adjacent courtyard.  

I have a story to tell you… is the first permanent public art commission for Osario, an internationally reknown artist born in Puerto Rico and currently residing in Philadelphia. Osario was awarded a prestigious MacArthur Foundation “Genius” Fellowship in 1999.  

This project was commissioned through Fairmount Park Art Association’s ongoing program New-Land-Marks: public art, community, and the meaning of place.  

I chose this because it creates such a personal and indelible signature on the architecture, both large and small, and because it is so striking graphically. – Ellen Driscoll  

SLIDES 79 – 80  

Artists: Ann Carlson and Mary Ellen Strom with score by Lauren Weinger  
Contact Information: E-mail: Ann Carlson amcarlson@mindspring.com, Mary Ellen Strom mestrom@mindspring.com  
Project Title: Remedy  
Date Completed: May 2004  
Project Location: Multiple locations, Boston, MA  
Materials: Large-scale video projection on 9’ x 16’ mobile LED screen and live, interactive performance by members of the public
Commissioning Agency: ICA/Vita Brevis of the Institute of Contemporary Art (ICA) in association with the Center on Media and Child Health at Children’s Hospital Boston
Design Professional: N/A
Public Art Administrator: Carole Anne Meehan, Director, ICA/Vita Brevis
Photo Credit: Suara Welitoff
Budget: $70,000

Ann Carlson’s and Mary Ellen Strom’s Remedy was a performance and video work presented publicly over three days that explored health, healing, mortality and the unexpected grace of everyday life. The artists worked with Boston-area doctors, nurses, public health professionals, medical administrators, educators and students to create a series of movement-based portraits that incorporated the participants’ signature gestures. Their intent was to explore the constant effort, energy and passion of people whose work is to heal others and society. Remedy was commissioned by the Institute of Contemporary Art as its 5th Annual ICA/Vita Brevis Project, and was presented in conjunction with the ICA exhibition Pulse: Art, Healing and Transformation.

ICA/Vita Brevis commissions artists from around the world to create new, temporary works of art made in response to Boston’s landscape and history. These are presented in a range of settings, bringing art beyond museum walls and into public settings.

Remedy involved three locations during its three-day presentation. These included a stationary presentation on Boylston Street, across from the Institute of Contemporary Art at 955 Boylston Street (May 13) and a mobile presentation in Boston’s Longwood Medical area (May 13). A stationary presentation was held in Boston’s Copley Square (May 14 and May 15) which included the direct interaction of 25 members of the public with Carlson and Strom in the creation of movement portraits.

I chose this work because it presented a deep subject in a fresh way, inserting private and interior commitment into the public square, and engaging countless passersby in its subject. – Ellen Driscoll

SLIDES 81 – 84

Artist: Fernanda D’Agostino
Contact Information: 5711 S.W. Boundary Street, Portland, OR 97221
T: 503.245.2697, F: 503.245.2697, E-mail: nandada@aol.com
Project Title: Passage and Light Towers
Date Completed: April 2004
Project Location: Overlook Park Station, Tri-Met, Portland, OR
Materials: Stainless steel, silk-screened glass enamels fired on tempered glass
Commissioning Agency: Tri-Met Portland, OR
Design Professional: Zimmer, Gunsel, Frasca
Public Art Administrator: Stacy Drake Edwards & Mary Priester, Tri-Met
Photo Credit: Brian Foulkes & Fernanda D’Agostino
Budget: $84,000

Situated at the top of the hill with a broad vista of the city, Tri-Met’s Overlook Park station offers direct access to the Kaiser Permanente medical offices, the grassy expanse of Overlook Park, and the Polish Library Hall and St. Stanislaus Church, historical landmark buildings that are heart and soul of the Polish community. The neighborhood developed at the turn of the twentieth century along one of Portland’s new streetcar lines, providing homes for the influx of European immigrants to the east side. Kaiser Permanente, the nation’s largest health care program, dates back to the 1940s when Henry J. Kaiser established a prepaid medical plan for the tens of thousands of workers employed at his wartime shipyards, including nearby Swan Island.
Artist Fernanda D’Agostino approached this station as a complex puzzle that needed to incorporate the strong historical ties of the Polish community, the present reality of a diverse neighborhood, the theme of health and healing, and the natural beauty of the park. Her Icons of Transformation embody references to all of these elements in the form of two light towers and a windscreen.

The concept for the towers was inspired by D’Agostino’s research on the healing power of light and nature, and modeled after traditional roadside shrines found in Poland. The glass-walled towers feature jewel-like portraits of community members transformed by their experience of the natural world. Windscreen art presents a similar vision of nature’s ability to heal and transform. In the central blue-glass panel, a female figure walks through a mysterious portal surrounded by a garden scene fabricated in black enamel on glass.

"Passage"
Windscreen glass on the southbound platform combines a contemporary photograph with a Pompeian fresco, c.50 BC to create an image of the transforming power of nature.

"Light Towers”:
After dark, the light towers become glowing beacons, warming the night and helping guide travelers and pedestrians along their way.

For the light towers, D’Agostino interviewed a cross section of community members about experiences in nature that have transformed their lives. One young girl remembered the butterfly garden at the Oregon Zoo, and a middle-aged man recalled as a boy paddling through a river of spawning salmon the misty wind on his face. D’Agostino video taped the respondents immersed in their memories; then, again using video, tried to recapture their experiences by taping comparable scenes in nature. On the computer, she floated one image over another, altering the natural colors to create a series of dreamlike portraits that were later translated into glass.

I chose this project because of its beautiful interiority, a quality not often found in public art. The closed eyes in the lush imagery have a meditative and dream like quality that is in contrast to the fast pace normally associated with a transit location. – Ellen Driscoll

TEXT BASED SITES AND WORKS

SLIDES 85 – 87

Artist: BJ Krivanek
Contact Information: 2565 W Argyle St, Chicago, IL 60625-2603
T: 773.506.7814
Project Title: Untitled
Date Completed: January 2004
Project Location: South of University Drive on Myrtle Avenue, Tempe, AZ
Materials: Glass and steel
Commissioning Agency: Arizona State University
Design Professional: Gensler and Jones Studio
Public Art Administrator: Dianne Cripe, Arizona State University Office of Public Art
Photo Credit: Tim Trumble
Budget: $200,000

Text fragments and letterforms, etched on the glass façade of Lattie F. Coor Hall, are part of the latest, and largest, work of public art on the Arizona State University campus.

Artist BJ Krivanek, commissioned by project architects Gensler and Jones Studio and a campus advisory committee, selected letters from several Latin-based, Native American and Asian
languages. Other characters, such as numerals and punctuation marks, were chosen to suggest quantification or expression.

"The perception of the facade is like the process of learning language, not as the spoken word, but as a visual symbolic system," says Krivanek. The artist consulted with building representatives and decided to "not be explicit in terms of words but rather to move toward abstract fragments that would suggest a universal language from multiple languages."

Krivanek was challenged to reflect the philosophies and methodologies of the 11 departments of the College of Liberal Arts and Sciences that are housed in the structure, while considering the perspective of the outside community. "The visual transparency of the façade suggests a collective act of seeing - the university looks out toward the social landscape with powers of observation - reflecting interpretations back toward the community, as any glass surface will." The length of a football field, the building has become a campus, and community, landmark.

Once six patterns of repeating symbols were determined, they were sandblasted on the inside of 12-foot glass modules and distributed on the building randomly. Depending on the time of day, shadows of text are cast on inner, opaque spandrel panels a few inches behind, creating a subtle bas-relief. The modules create a sheer glass curtain wall that covers the east and west facades, and wraps around sections of the north and south sides of the building.

Krivanek also designed the single word, EXPLORE, which holds the same meaning in English and Spanish, to be cut in steel and cantilevered from the roof of the building. As the sun passes overhead, the text's shadow sweeps across the west façade. "Explore is both an explanation of the university's purpose and an invitation to the community, underscoring the societal role of the university," states Krivanek.

*I chose this project because of its simplicity of strategy and because of its complexity of meaning. The feeling of reading the panels seemed akin to me to the very threshold of trying to learn a new language--the essence of learning at its root. – Ellen Driscoll*

SLIDES 88 - 90

**Artist:** Alison Sky  
**Contact Information:** 60 Greene Street, New York, NY 10012, T: 212.966.9070 F: 212.966.1236, E-mail: alisonsky@earthlink.net

**Project Title:** Indelible  
**Project Location:** Independence National Historic Park – Independence Visitor Center, 6th & Market Streets, Philadelphia, PA

**Materials:** Glass laminated with text and film, light, stucco, steel, paint

**Commissioning Agency:** City of Philadelphia’s Office of Arts and Culture with the Independence Visitor Center, the National Constitution Center and the National Parks Service

**Project Credits:**  
Andy Yu-Cheng Tsao, Architect; Teiji Fuji; Kallman McKinnell & Wood Architects, Inc.; Fisher Marantz Stone; Unkefer Brothers Construction Company

**Public Art Administrator:** Not provided

**Photo Credit:**  
Slide 86: Alison Sky  
Slide 85 and 87: Karen Mauch

**Budget:** $200,000

Developed as a memory wall, *Indelible* restores the passage ‘erased’, the condemnation of slavery that was part of the original draft of the *Declaration of Independence*, and was deleted by Congress in 1776. The work incorporates selected quotes on liberty representing those groups left out of the “all”, “…all the Inhabitants Thereof”, “…all Men are created equal…” and from the rights of the *Declaration of Independence*.  

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The impression of facades in stucco and glass, symbolically reestablish the 18th century scale of the residential neighborhood that once existed on the High/Market Street site.

The columns of text commemorate the importance of Philadelphia as one of the leading publishing centers in America and the major role played by the printing press in support of the revolutionary cause.

Quotes selected pertaining to “rights of life, liberty and the pursuit of happiness” are reproduced from the Declaration of Independence as printed by order of Congress by John Dunlap in 1776. The condemnation of slavery (reproduced from the original draft of the Declaration of Independence by Thomas Jefferson) and quotes representing groups of people left out of the “all” are inset into windows on the glass facade. The work is visually kinetic. The text blurs becoming illegible, and is revealed as the viewer moves.

The work is intended to expand awareness and consideration of how different history might have been had the passage condemning slavery and the slave trade not been erased from the Declaration of Independence.

I chose this work because of its economy of form and meaning – using the visual kinetics of the glass to both erase and reveal meaning, giving viewers a sense of how fleeting moments add up to make long histories. – Ellen Driscoll

SLIDES 14-20

Artist: Mel Chin
Project Title: Recolecciones

For more information, please see the listing on page 6.

I chose this project because of the sheer inventiveness of its multitude of strategies in a very rich site. It is surprising sculpture, good architecture, and play and seriousness all at once. – Ellen Driscoll

NATURE/NURTURE

SLIDES 1-5

Artist: Acconci Studio
Project Title: ROOF LIKE A LIQUID FLUNG OVER THE PLAZA

For more information, please see the listing on page 2.

I chose this piece because of its brilliant use of formal inversions--ground and sky, inside and outside--all done with great theatrical, exuberant flourish--making a piece both organic and filled with artifice--like a great performance. – Ellen Driscoll

SLIDES 91 – 100

Artist: Mags Harries and Lajos Heder
Contact Information: 34 Porter Road, Cambridge, MA 02140, T: 617.491.5660
F: 617.868.0375, E-mail: magsart@comcast.net
Project Title: WaterWorks, Arizona Falls
Date Completed: In Process
### Arizona Canal, 56th Street and Indian School Rd., Phoenix, AZ

- **Materials:** Stone, concrete, steel, water, riparian plants
- **Commissioning Agency:** Phoenix Office of Arts and Culture
- **Design Professional:** Steve Martino and Associates
- **Public Art Administrator:** Greg Esser, Phoenix Arts Commission
- **Photo Credit:** Mags Harries and Lajos Heder
- **Aerial picture:** SRP Photo
- **Budget:** $2,000,000

This project addresses the re-use of an old hydropower station on the Arizona Canal. The canals of Phoenix are public utilities providing essential water supply and irrigation. The Generator Room was the site of the generator for the power plant. A new exterior room with 15 cubic feet per second of water is diverted from the canal into two new aqueducts framing each side of the new Water Room. The aqueducts release the water back into the canal on both sides of the Room creating a pair of waterfalls. At the rear of the Room, a water curtain veils the remaining industrial artifacts and water cascades down into a pool, which drains back into the canal. The path leading into the Room takes visitors directly under the waterfalls, and then continues across the island, ramping up among the riparian terraces to a new pedestrian bridge that crosses to the north bank.

The Room is a magical space, lined with stonewalls and water, a Generator Room for water sensations, ideas and community energy. Additionally, the project includes the powerhouse with the power platform/dance floor an outdoor classroom, pedestrian walk and shade structures, seating and planting, all designed by the artist.

*I chose this because of the complexity of the program, and the inventive approach to all aspects of it – especially the shadow play on the dance floor, and the cascades of water with the artifacts behind.* – Ellen Driscoll

### SLIDES 101 - 104

- **Artist:** Laurie Lundquist
- **Contact Information:** WILLCO Art & Design Inc., 1417 South Grandview Drive
  Tempe, AZ 85281, T: 480-894-6211,
  E-mail: laurie_lundquist@hotmail.com
- **Project Title:** Water Muse
- **Date Completed:** January 2004
- **Project Location:** Tempe Town Lake Marina, Tempe, AZ
- **Materials:** Water, concrete, stainless steel
- **Commissioning Agency:** City of Tempe Public Art Program, Cultural Services Division
- **Design Professional:** Michael Baker, Jr. Inc.
- **Public Art Administrator:** Leah Wiebe-Smith, City of Tempe
- **Photo Credit:** Chris Loomis
- **Budget:** $42,000

This water feature was designed to reflect the tradition of water distribution and manipulation by desert residents as well as to re-circulate the water in the Town Lake Marina. Artist Laurie Lundquist created a three tiered system beginning with the SOURCE POOL at the top of the Marina park. The volume of water flow is directed by users turning one of two wheels.

The water flows down an aerating WATERFALL, and is fed through a visible underground system covered by grates. Interactive, above-ground SEAT CHANNELS then direct the water to the second stage to two termini with artist-designed stainless steel grates. The split flow siphons water underground once again at the ROOSEVELT BLOCK seating areas to three final outfalls.
pouring water into grates with abstracted water references and text about water usage. The ROOSEVELT BLOCKS were part of the original Roosevelt dam, the dam that tamed the Salt River and allowed the valley to prosper.

I chose this piece for its elegant simplicity of line and material, as well as its inviting interactivity. Water in a desert environment is especially precious, and by drawing attention to user activated devices throughout the piece, consciousness about water as a resource is increased. – Ellen Driscoll

SLIDES 105-108

Artist: Ed Levine
Contact Information: Not provided
Project Title: Embodying Thoreau: dwelling, sitting, watching
Date Completed: October 2003
Project Location: Pennypack Environmental Center, Philadelphia, PA
Materials:
  - Thoreau’s Hut: Pine, cedar, recycled brick, flagstone, and stainless steel on concrete pad
  - Benches: Locust and stainless steel on concrete pads
  - Bird Blind: Cedar and stainless steel on concrete pads
Commissioning Agency: The Fairmount Park Art Association
Design Professional: Samuel Y. Harris & Co., Architects, Philadelphia, PA
Public Art Administrator: Charles Moleski, Fairmount Park Art Association
Photo Credit: Not provided
Budget: $260,000

This project consists of a series of wooden structures “between sculpture and architecture” that explore various aspects of humanity’s relationship to nature and was inspired by the writings of famed nineteenth-century author Henry David Thoreau. To develop this project, Levine worked closely with the Pennypack Environmental Center Advisory Council. Says Levine, “I was struck by the similarity between Thoreau’s values, and the values expressed by members of the Pennypack Environmental Center community.”

Elements of the project are located at different sites on the Pennypack Environmental Center’s grounds, and will be integrated into the educational programs, while also inviting independent exploration in the park. The project’s first element, Thoreau’s Hut, emphasizes Thoreau’s exploration of humans’ place within the natural world. With the same dimensions as Thoreau’s cabin at Walden Pond in Massachusetts, the structure is open to the elements and contains seating and a “symbolic hearth” to represent the hearth in Thoreau’s cabin. As the second element, Levine has created three Benches that face one another, placing visitors in a social and personal relationship to the park. Two are relatively big for their intended occupants making the sitter aware of the scale of the body in contrast to the surroundings. To encourage visitors to observe the Center’s urban wildlife and thus to investigate human relationships with the animal world, Levine has constructed a Bird Blind as the third element. Two different structural systems convey both our connection to and our separation from wild creatures: the interior or “human side” reflects standard architecture, while the exterior suggests a woven nest.

This project was commissioned through Fairmount Park Art Association’s ongoing program New-Land-Marks: public art, community, and the meaning of place.

I chose this piece because the architecture is both sensitive and varied, and the construction details are very beautiful. Its purpose is both poetic and precise, and it is in elegant harmony with its surroundings. – Ellen Driscoll
**Artists and Projects: Ring of Water and Belvedere**

**Ring of Water**
- **Artist:** Ann Gardner
- **Project Title:** Ring of Water
- **Date Completed:** October 2003
- **Location:** Atlanta City Court, 160 Garnett St. SW, Atlanta, GA
- **Materials:** Glass Mosaic, composite material, concrete, steel, terrazzo floor
- **Commissioning Agency:** Bureau of Cultural Affairs, Atlanta, Georgia
- **Design Professional:** Turner & Associates
- **Public Art Administrator:** Eddie Granderson, City of Atlanta Bureau of Cultural Affairs
- **Photo Credit:** twmyer@mindspring.com

*Ring of Water* is an 18' diameter x 22' long hanging sculpture that "floats" in the rotunda of the new City Court of Atlanta. Fifty-six cables, each approximately 22' long hang from the steel ring. Each cable is strung with 10 pods of "water"; totaling 560 pods. Each pod is covered with hand-cut and hand-placed blue/gray glass mosaic. The water "drips" into circular rings on the terrazzo floor, following the pattern of the sculpture that hangs above it.

*When I designed Ring of Water, I was thinking about how the presence of water suggests a cooling down of the heat - both the literal summer heat in Atlanta and the figurative emotional heat that fills a courtroom.* – Ann Gardner

*I chose this piece because it is so beautiful both in pure sculptural terms and in the concise economy of its metaphor.* – Ellen Driscoll

**Belvedere**
- **Artist:** Roberly Bell
- **Project Title:** Belvedere
- **Date Completed:** June 2003
- **Location:** Purchase College State University of New York, Purchase, NY
- **Materials:** Steel artificial turf and flowers, oilcloth and real plantings
- **Commissioning Agency:** Neuberger Museum of Art, Purchase NY
- **Design Professional:** N/A
- **Public Art Administrator:** N/A
- **Photo Credit:** Jim Frank
- **Budget:** $8000

*Belvedere* addresses the strict divisions between nature and architectural construct, sprawling landscape and remote walled interiors, and the imposition of a severe geometric ideal upon desultory human interaction. Using a mix of natural and artificial materials, the work introduces interior "decorative" motifs and soft curving furniture out of doors onto the campus plaza. The giant topiary urns with inset floral divans present a sheltering invitation together while challenging the architecture and even nature and time by virtue of the materials and scale – Astroturf and artificial flowers over steel. Belvedere is sighted in an alee of trees, affording a view down the alee to the great lawn. The seating and shade provide an oasis created in response to the harsh
modernist architecture of the Purchase University campus. The work is at once a play on and a play with nature.

_I chose this piece because of its playful combination of real and artificial nature, because it creates a sense of bounty, underscored with wry irony, in a restrained and even severe period architecture._ – Ellen Driscoll

### SLIDES 115 – 116

**Artists:** Lisa Hein & Bob Seng  
**Contact Information:** 705 Washington Street, New York, NY 10014  
**Project Title:** Two Pools  
**Date Completed:** May 2003  
**Project Location:** Socrates Sculpture Park, Long Island City, Queens, NY  
**Materials:** Upper pool: concrete and tile 17’ x 13’  
Lower pool: upside-down wine bottles in enameled foam ring, 17’ x 13’

**Commissioning Agency:** Socrates Sculpture Park, Long Island City, Queens, NY  
**Design Professional:** N/A  
**Public Art Administrator:** Alyson Baker, Socrates Sculpture Park  
**Photo Credit:** Lisa Hein & Bob Seng  
**Budget:** $4500, plus donated labor and materials

_Two Pools_ was a temporary outdoor installation for spring/summer 2003, part of an exhibit on the theme of the domestic yard. While conceived as a meditation on the uses of art – two palette shapes performing a decorative or expressive function – this piece became much more. The supposedly abject floating pool surprised us by clinking toasts as waves washed through it. The imperviously decorative tile pool was chosen by a couple in the community as the altar for their marriage.

_I chose this piece because of its surprises, its whimsy, and because of its use of a paired double to create point and counterpoint in the liminal space of the Long Island City shoreline._ – Ellen Driscoll

### SLIDES 117 – 120

**Artist:** Mike Glier  
**Contact Information:** 80 Hewitts Road, Hoosick Falls, NY 12090, T: 518.686.9303  
**Project Title:** Town Green  
**Date Completed:** February 2004  
**Project Location:** Cambridge City Hall Annex, 344 Broadway, Cambridge, MA  
**Materials:** Acrylic paint on masonry wall  
**Commissioning Agency:** Cambridge Arts Council  
**Design Professional:** William Hammer, HKT Architects  
**Public Art Administrator:** Hafthor Yngvason, Cambridge Arts Council  
**Photo Credit:** Blind Dog Photo  
**Budget:** $60,000

_Town Green_ is a group of large-scale wall paintings created for the atrium of the newly renovated City Hall Annex. These paintings transform the two-story space into an indoor “garden” and evoke the relationships between civic goals, “green” design, historic preservation, and public transparency.
In 2002, when Mike Glier began his research for his public art, he spoke with directors of the five departments who would be occupying the Annex to learn about the work they do. While “Transparency”, “Flow”, “Growth”, and “Pleasure” are the themes that Glier derived from the departments' mission statements, urban moments are his subjects: a dog walker, office workers on a coffee break, birds in a thorny rose bush, verdant New England porch vines climbing the walls, a bicycle left at a parking meter, a girl reading in the grass nearby. Acrylic paint and charcoal are the artist's media - painterly layers or graphic abstractions using transparent rose, greens, and yellows lie underneath a network of charcoal line.

From its beginnings in 1871 as an elementary school, the City Hall Annex building has gone through a history of nineteenth century prominence, twentieth century decay, and, now, twenty-first century state-of-the-art restoration. Town Green speaks to this history and fills the City Hall Annex atrium with a visualization of growth and renewal. Glier has created a work of public art that suggests connections between architecture and civic goals, between a city's appreciation of its history and its commitment to its future, between the individual voice of a citizen and the public discourse of communities, and between the unchecked energy of growth and the wisdom of government.

*I chose this because it unifies the atrium space in a way that is sensitive and lighthearted, and focuses on the small moments and gestures that weave and knit a community.* – Ellen Driscoll

LIGHT/OPTICS/SHADOW PLAY and PUBLIC PHANTOMS

SLIDES 121 – 124

Artist: Leni Schwendinger
Contact Information: Leni Schwendinger Light Projects, 459 W. 35th St., Studio B
NY, NY 10001, T: 212-947-6282
E-mail: admin@lightprojectsllc.com

Project Title: Dreaming in Color
Date Completed: June 2003
Project Location: Marion McCaw Hall, Seattle WA
Materials: 300 linear ft with nine 30’ x 50’ surfaces / lighting, computer program

Commissioning Agency: Mayor's Office of Arts & Cultural Affairs, Seattle
Design Professional: LMN Architects
Public Art Consultant: Not provided
Photo Credit: Leni Schwedinger
Budget: $350,000

Nine, large-scale metal mesh scrims frame the Promenade between the Phelps Center and Marion McCaw Hall on the Seattle Center Campus. Geometrically extending the lobby of McCaw Hall outward, the progression of scrims will at once define, and echo the entry architecture. This piece welcomes visitors into a theatrical environment and builds on the dynamics of color theory. There are nine illuminated surfaces, which mix color with light as viewers move through the field that they create.

*I chose this piece because it is drop-dead gorgeous and elegant, reduced, and simple. It signifies in the simplest way the evocative power of light and color in the theater.* – Ellen Driscoll
**Slides 125 – 128**

**Artist:** Cork Marcheschi  
**Contact Information:** E-mail: corkmarch@earthlink.net  
**Project Title:** Beacon and The Dory (Rapture of the Deep)  
**Date Completed:** June 2003  
**Project Location:** City of Hoquiam, WA  
**Materials:**  
Beacon: stainless steel, aluminum, glass, plaster, lights, copper  
The Dory: Aluminum, stained glass, neon, plastics  
**Commissioning Agency:** Washington State Arts Commission, in partnership with the Department of Corrections and the City of Hoquiam  
**Design Professional:** Not provided  
**Public Art Administrator:** Beverly Watt, Program Manager, Washington State Arts Commission  
**Photo Credit:** Cork Marcheschi  
**Budget:** $117,050

*Beacon* is a large (26 x 5 x 5 feet) and illuminated. Its dichroic glass panels reflect the ambient light during the day, changing colors with the amount of light and the viewing angle. At night, an internal light pulses and fades. The base for sculpture mirrors the nearby bridge structure.

*The Dory* is set on an abandoned bridge abutment in the river. It reflects and transmits colored light during the day and glows with internal light at night.

**SLIDES 6-8**

**Artist:** Jaume Plensa  
**Project Title:** Talking Continents

For more information, please see the listing on page 3.

*I chose this project because it takes on one of the toughest public art assignments – how does one represent “All People”? By placing the figures so high up and out of reach, they become signs, unmoored by specificity. With the colored light passing through, they are even more spectral – and spectacular.* – Ellen Driscoll

**SLIDE 129**

**Artist:** Ann Weber  
**Contact Information:** Box 456, Canyon, CA 94516, T: 925.377.0386, E-mail: annweber2003@yahoo.com  
**Project Title:** Enough, Not Enough  
**Date Completed:** May 2003  
**Project Location:** Health Services Building, 1501 Capitol Ave., Sacramento, CA  
**Materials:** Fiberglas and steel  
**Commissioning Agency:** State of California and General Services Administration  
**Design Professional:** Johnson Fain Partners  
**Public Art Administrator:** Tamara Thomas, Fine Arts Services, Inc.  
**Photo Credit:** Alix Hydcock  
**Budget:** $50,000

25 artists were commissioned to create a work of art for the Capitol Area East End Complex in Sacramento. With an art budget of $2.8 million this was one of the largest public office-building project in California history.
The steel woven basket, which contains fiberglas forms, was inspired by the Maidu Tribe of the Sacramento Valley. The artwork alludes to abundance or the precariousness of it and the balancing acts that define our lives.

_I chose this work because the translucent fruit like forms and the basket are both beautiful in formal terms, and because the air in the forms makes them both full and empty at the same time – rendering them as phantoms inside the firm and beautifully balanced basket._

– Ellen Driscoll

SLIDE 130

**Artist:** Matthew Dehaemers  
**Contact Information:** E-mail: madartist7@yahoo.com  
**Project Title:** Point of Origin  
**Date Completed:** September 2003  
**Project Location:** Central Street, Kansas City, MO  
**Materials:** PVC pipe, cotton rope, steel cables  
**Commissioning Agency:** Kansas City Municipal Art Commission and the Avenue of the Arts Foundation  
**Design Professional:** N/A  
**Public Art Administrator:** Porter Arneill, Municipal Art Commission  
**Photo Credit:** Mike Sinclair  
**Budget:** $4,000

*Point of Origin* is Matt Dehaemer’s tribute to the old Kansas City streetcars of years past. Here the artist has woven a model of an old streetcar from plastic pipe, rope and cables. By hanging the work above the street, the artist suggests an almost ghostlike apotheosis of a nostalgic mode of travel.

_I chose this work because of its funky and skillful use of materials, and its effective insertion of a ghost image in the air above a busy contemporary street._ – Ellen Driscoll

SLIDES 9 – 10

**Artists**  
Ralph Helmick and Stuart Schecter

**Project Title:** Exquisite Corpse

For more information, please see the listing on page 4.

_I chose this piece because of its striking use of contemporary stained glass, and its bold imagery._ – Ellen Driscoll

Slides 131– 132

**Artists:** Kathleen & Howard Meehan

**Contact Information:** 7 Avenida Vista Grande #314, Santa Fe, NM 87508-9919  
T: 505.466.2519, E-mail: Kathleen: kmeehan777@earthlink.net  
Howard: hmeehan2003@comcast.net

**Project Title:** Sleuth  
**Date Completed:** September 2003  
**Project Location:** Metropolitan Forensic Science Center, 5450 Second St. NW, Albuquerque, NM  
**Materials:** Laminated glass and stainless steel
The artists were commissioned to create a large, oversized magnifying glass made of flat laminated glass. It is approximately 8’ in diameter, with a printed black fingerprint on it, mounted on a painted, stainless steel handle and rim to hold the glass.

The entire sculpture is approximately 30’ high, mounted at an angle in front of the southern wall of the entrance lobby. The fingerprint cast a shadow that moves across the building with the movement of the earth’s rotation.

*I chose this piece because of its simple direct wit, and because, using shadow play, it activates the entire building and what happens within it on a daily basis.* – Ellen Driscoll

### SLIDES 133–135

<table>
<thead>
<tr>
<th>Artist:</th>
<th>Lindsey Stouffer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contact Information:</td>
<td>E-mail: <a href="mailto:stouffer@wustl.edu">stouffer@wustl.edu</a></td>
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<tr>
<td>Project Title:</td>
<td>Haptic Portal</td>
</tr>
<tr>
<td>Date Completed:</td>
<td>October 2003</td>
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<tr>
<td>Project Location:</td>
<td>Regional Arts Commission, North Façade, 6128 Delmar, St. Louis, MO</td>
</tr>
<tr>
<td>Materials:</td>
<td>Bronze, photographs and light 2 panels 30” wide x 10’ high</td>
</tr>
<tr>
<td>Commissioning Agency:</td>
<td>Regional Arts Commission of St. Louis</td>
</tr>
<tr>
<td>Design Professional:</td>
<td>N/A</td>
</tr>
<tr>
<td>Public Art Administrator:</td>
<td>Emily Blumenfeld of Via Partnership</td>
</tr>
<tr>
<td>Photo Credit:</td>
<td>Lindsey Stouffer and William Cochran</td>
</tr>
<tr>
<td>Budget:</td>
<td>$5,500</td>
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</tbody>
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The generative thought behind *Haptic Portal* was thinking about its role as a two-way conduit or portal between the Regional Arts Commission (RAC) and the community. RAC sought a project for its entry façade that would engage the passerby and capture and reflect the vitality of the Regional Arts Commission. The concept behind the solution was to make a portal to function literally and metaphorically between the institution, the building and the community. The formal devices employed are hundreds of cast bronze view finders in the shape of goggles welded to 10 foot tall bronze panels. The bronze is finished with a chocolate brown patina. Looking into the goggles, which are arranged at a variety of heights with openings at a variety of widths, the viewer sees backlit images of light, color and texture. These images are photos taken of public art in St. Louis from a very close distance. The intended effect is to create new and intimate view of these works.

*I chose this project because of its formal beauty, its simplicity, and because the close-up details of public works seemed like touching the works with your eyes. The synaesthesia of this appealed to me, since we often overlook the workmanship and beauty of the details in public art and architecture.* – Ellen Driscoll

### STREET SMART

### SLIDES 136 - 143

<table>
<thead>
<tr>
<th>Artist:</th>
<th>Jon Rubin</th>
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</thead>
<tbody>
<tr>
<td>Contact Information:</td>
<td>4150 Gilbert St., Oakland, CA 94611, T: 501.654.9370</td>
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Hillman City is one of Seattle’s earliest communities. However, unlike surrounding neighborhoods that have successfully built on their historical roots, Hillman City struggles to find its own identity. The residents of the area are mostly lower income, and include a large immigrant population, first-time homeowners, and renters. There is little sense of community identity or cohesion. Hillman City applied to the Office of Arts & Cultural Affairs Public Art Program’s ARTS UP program in the belief that working with an artist could help them build community.

Hillman City residents selected Oakland artist Jon Rubin precisely for his ability to create vibrant, off-beat projects that draw people together. Rubin has used everything from video to billboards to tell stories and build community. His work is provocative, whimsical, and accessible.

In the summer of 2003, Rubin produced *FreeMobile*, a series of ten weekend events in which different community members drove a custom modified 1968 Chevy step-van around the neighborhood from June through August distributing goods and services for free. Much like an ice cream truck or bookmobile, the *FreeMobile* stopped at places all over the neighborhood hosting local residents or families who shared, for free, what they love to make or do.

The project's goal was to create a system that publicly celebrated the idiosyncratic talents and resources of the neighborhood. The *FreeMobile* was a Trojan Horse for exhibiting and distributing local folk culture, a moving museum that went out to meet its audience. The truck also became the stage for a weekly interactive performance; by allowing community members to share what they were naturally passionate about, the *FreeMobile* presented a comfortable way for people to meet each other.

Each host individual or family was introduced to a larger segment of their community and visa-versa. The *FreeMobile* also presented a model for bypassing the commercial market system of mass-produced goods and services by keeping the entire project local and homemade, handmade, or homegrown.

The *FreeMobile* truck was driven each week by the same Hillman City resident whose sole responsibility was to safely take the hosts through the neighborhood. The truck ran only through Hillman City. Hosts were selected to represent the diversity of the community, and were provided with some funding to help offset the cost of materials. A poster was distributed with the summer’s schedule of FreeMobile times and hosts.

*I chose this project because in a society nearly drowning in consumer madness, the concept of “free” is, in and of itself radical, and gets people to understand what they have to give as opposed to what they need to get. It also makes people see the wealth of resources, which are not purely monetary.* – Ellen Driscoll