On Friday, June 10, 2005, Sherry Kafka Wagner, urban design and planning consultant and artist Donald Lipski presented their selections for the 2005 Year In Review, highlighting the most exciting, compelling, and innovative public art projects completed between April 2004 and April 2005 in the United States and beyond. The session was apart of The Lay of the Land: Public Art, Politics, and the Environment, the public art preconference of Americans for the Arts.

This script gives detailed information for the 73 slides included within the slide set and Year In Review session statements by each presenter. The script gives comprehensive details for each project, including artist contact information. All project descriptions were written based on information submitted by the applicants. All project credits are listed as provided by applicants. The slides are listed in the order in which they were presented at the conference session.

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Selections by Sherry Kafka Wagner, Urban Design and Planning Consultant

“It was a privilege to review slides of public art from around the nation; I am grateful for this opportunity. I realize that reviewing slides is not the same as viewing the work itself; still the images provided insights into the role of public art today. I was struck by many things: the wide acceptance and use of public art as an important component of the environment, by the variety of sites and venues, and by the varying scales and materials. It was fascinating to see the many different work approaches: team and individual; commissioned and non-commissioned; temporary, permanent, and restorative. In terms of the selection approach, I thought of it as exactly what the title says: A Review. This is definitely NOT a competition. It would be wonderful if we could show all the submitted slides. Since time will not permit, I selected slides that illustrate certain facets of public art, such as the collaborative aspects of problem-solving, integration/engagement with the context, public involvement. In addition, I chose slides that would illustrate the range of creative efforts and opportunities. In a democracy, the public realm is as important as the private in defining not only the communal aspects of our lives, but our individual identity. Art that can engage the attention and even the affection of citizens by providing sensory impact, cognitive complexity, and possibilities for discovery and involvement is vital to our lives.”

- Sherry Kafka Wagner, 2005

Category: Team Efforts

SLIDES 1-9

PROJECT TITLE: SOUTH ANCHORAGE HIGH SCHOOL 1% FOR ART

OVERALL DESCRIPTION:
While preparing to construct South Anchorage High School, the Art Selection Jury chose internationally known designer Lajos Héder and artist Mags Harries to serve as a design team. This team helped to define an overall theme for the school’s artwork and assisted in selecting the artists who would create the works for the building. The design team considered different ideas and settled on a theme that offered a dialogue between the wooded landscape of the site as it existed prior to construction and the modern style architecture that now stands in its place. The artists that were invited to participate were encouraged to explore this theme and the relationships between human kind, nature, and change within a specific locality.

The project didn’t turn out exactly as intended. Not all of the artwork proposed by Lajos Héder and Mags Harries could be completed due to the change of material in the floor construction: from concrete to linoleum. The other artworks the team selected were completed, several by artists who have never participated in the 1% for Art Program. The results were individual artwork—all thematically tied together in a setting designed to stimulate learning, ideas, and a sense of location in the new high school.

SLIDE 1

Artist: Sonya Kelliher-Combs
Contact Info: Jocelyn Young, (907)343-6473
Project Title: Winter, Fall, Spring, Summer
These panels represent natural elements of the Alaskan landscape. Using repeated natural forms, symbols, saturated color and texture, the artist intended to bring certain elements of nature indoors. The use of multiple panels to create the composition is a metaphor for the diversity of Alaska's land and people.

The artwork is based on symbols and patterns of history, family, culture, and nature: both physical and ritual. The artist's work and process reflects a questioning and understating of beauty and examines the relationship between Western Culture/the Alaska Native Culture, nature/humankind, and organic/synthetic materials. Everyone is influenced by their environment (the repetitive and cyclical nature of life actions). These actions, symbols, and patterns work as an apt metaphor for personal history and are fundamental in the search for self definition and identity. Kelliher-Combs feels that we are all defined by our kinship and relationships to the land.

As part of her 1% for Art contract, Kelliher-Combs will work with the South Anchorage High School art teacher and students to create a series of smaller pieces for the three walls to complete the environment in the library.

**Gathering**

The sculpture for South Anchorage High School consists of two groupings of tall, curved, faceted forms placed in the common areas (the Student Entrance and the Front Entrance) of the school. There are five of these forms. They are similar in shape, but differ in size from 5 ½' to 18' tall. The groupings are casual and the surfaces invite touching.

Gathering represents a gathering of friends or teammates as individuals working towards a common goal. The various sizes and shapes suggest individuality, while the spatial relationship of the forms to each other and to their respective sites suggests togetherness and community cooperation.

The three biggest pieces are grouped in the common area near the student entrance and the doors to the gymnasium. Entering the student doors, one is greeted by this friendly, yet striking group of forms. The height, vertical proportion, curvilinear form, warm nature of bronze, and spatial relationship to one another gives each statue a strong and welcoming presence. A similar experience is had at the front entrance. Located here is a smaller pair of forms scaled to be comfortable in this more intimate area.
The architecture has defined these interior spaces with an unusual and compelling arrangement of textures, triangles, rectangles, and curves. These pieces of sculpture, with their form, color, and presence continue this sense of the unexpected into the volume of the space.

**SLIDE 3**

**Artist:** Kim Brown  
**Contact Info:** Jocelyn Young, (907)343-6473  
**Project Title:** Tectonic Plates  
**Date Completed:** April 2004  
**Project Location:** South Anchorage High School; Anchorage, AK  
**Materials:** Cor-ten steel plates  
**Commissioning Agency:** Municipality of Anchorage 1% for Art Program  
**Architect:** Jonathan Steele, ECI/Hyer  
**Design Professional:** Mags Harris and Lajos Héder  
**Public Art Administrator:** Jocelyn Young, Curator of Public Art  
**Photo Credit:** Kim Brown  
**Budget:** $50,000  

**DESCRIPTION**
Kim Brown designed and built these four, 3’ high by 17’ by 20’ square and rectangular platforms to represent tectonic plates as they move and change in the Anchorage landscape. Not only do these pieces represent the earth’s natural means for change, the use of manufactured elements brings the inside of the school out. The material, angles and corners of the plates can be related to the angles and corners used in the construction of the school. Barely visible from the library window, the plates are intended to be discovered by the visitor as they walk along the pedestrian path surrounding the school. As people visit the artwork, they become a participant in the piece by walking around it, sitting on it, and over time, viewing its changing color as the patina becomes a dark brown. Built in Anchorage with Cor-ten steel, the pieces will age gracefully and become a landmark for people visiting the school.

**SLIDE 4**

**Artist:** Susan Joy Share  
**Contact Info:** Jocelyn Young, (907)343-6473  
**Project Title:** Untitled Ceramic Mural  
**Date Completed:** July 2004  
**Project Location:** South Anchorage High School; Anchorage, AK  
**Materials:** Ceramic Tile  
**Commissioning Agency:** Municipality of Anchorage 1% for Art Program  
**Design Professional:** Mags Harris and Lajos Héder  
**Public Art Administrator:** Jocelyn Young, Curator of Public Art  
**Photo Credit:** Clark James Mishler  
**Budget:** $42,876  

**DESCRIPTION**
This piece is comprised of a collection of numerous hand-made tiles located in two sets of restrooms and in several of the school’s stairwells. Integrated with the commercial restroom tiles, Share’s hand-made tiles are intended to emulate movement: physical, cultural, and intellectual. The patterns and sequences of color used in the designs were influenced by prehistoric and Native American artifacts as well as Arabic, Indian, European, and contemporary tile designs. The varied tiles include prints of animals, swirling patterns, and integrated text and image compositions. Some of the tile works include quotes from famous thinkers such as Albert Einstein, stimulating thought and provoking insight.
These tiles work with the theme of the school by offering contrasting color to the school’s otherwise neutral shades. The plants, animals, and designs depicted on the tiles remind the viewer of the natural landscape that exists outside the building and beyond.

Share designed these tiles, which were fired in Anchorage, AK, at the studio of Julie Matthews. Share worked to integrate her tiles with those of contractor Northland Tile. She also purposely created designs that are easy to clean and maintain--making them free from hazards.

SLIDE

Artist: Susan Joy Share
Contact Info: Jocelyn Young, (907)343-6473
Project Title: Information Ages
Date Completed: October 2004
Project Location: South Anchorage High School; Anchorage, AK
Materials: Handmade paper, commercial paper, papyrus, bark, bellum, Cloth, linen, linen thread and other cord, wood, wax, Ceramic, ink, colored pencil, and photographs
Commissioning Agency: Municipality of Anchorage 1% for Art Program
Architect: Jonathan Steele, ECI/Hyer
Design Professional: Mags Harris and Lajos Héder
Public Art Administrator: Jocelyn Young, Curator of Public Art
Photo Credit: Clark James Mishler
Budget: $40,000

DESCRIPTION
This handmade book was designed to draw attention to books and writing in two ways: 1) to emphasize books and the written word as important physical objects with their own histories and 2) to call attention to writing and book-making as art forms unique to particular cultures and time periods and reflective of advancements in society. For example, the history of writing and the development of the alphabet offer many opportunities for artistic expression, as do the distinct materials used for writing before the invention of paper such as clay, stone, wood, metal, leaves, hides, and knotted papyrus cords. With the invention of paper, new creative opportunities emerged including the development of calligraphy, the invention of the printing press, movable type, and now, computers. Share demonstrates the book as a medium of artistic expression, creating sculptural objects using book forms.

SLIDES

Artist: Don Mohr
Contact Info: Jocelyn Young, (907)343-6473
Project Title: Reconstructed Memory and In the Shadows
Date Completed: July 2004
Project Location: South Anchorage High School; Anchorage, AK
Materials: Aluminum sheets, steel cable, found objects, welded steel, Safety glass, wood
Commissioning Agency: Municipality of Anchorage 1% for Art Program
Design Professional: Mags Harris and Lajos Héder
Public Art Administrator: Jocelyn Young, Curator of Public Art
Photo Credit: Don Mohr
Budget: $73,811

DESCRIPTION
Reconstructed Memory
These pieces represent machines that recreate the view of trees that stood in the area before the building was created. Suspended in each space, is a static projector that uses the seeds of birch or spruce to create the illusion of the projected image on the wall. The four tree “shadows” reflect the projected image of a tree that are based on actual photographs of the trees on site—the memories of trees.

The selection of this piece of artwork, which uses found materials as well as steel and other industrial goods, has several purposes. First, these materials complement the modern architecture of the school and are part of the design theme. Second, they add potency to the artist’s exchange of ideas regarding the previously existing trees and their current replacement: a large building. The trees that once were are now only shadows and memories of trees that are replicated through these modern devices.

*In the Shadows*

This piece of art is about the trees occupying the footprint of the school prior to the school being constructed. On the lower trunk of each tree, a “machine” was mounted that explores the relationship of humankind to his/her environment and, more precisely, humankind to this particular environment. Four different machines have been fabricated from found objects and are mounted within a glass-fronted steel or aluminum frame.

Machine A was built with the intention of reforesting the site after the building has served its purpose and is demolished. This machine contains the seeds of actual trees that occupied the site of the school before its construction. Machine A was designed specifically to preserve these seeds.

Machine B preserves core samples of actual trees from the site. These cores are used in the field of dendrochronology, the science of tree rings, which, in turn impacts the field of climatology. An increment borer is used to extract the core samples. Machine B was specially designed to preserve these cores. The artistic intention of this machine was to reproduce the existing trees through cloning, or at least preserve them for future cloning technologies.

Machine C is based on the taxonomy of the trees on the site. Taxonomy is the classification of living things into various categories. The artist has always been fascinated by classification as a way of knowing the world—as though tidy housekeeping is the way to truth. This machine intends to replace the trees through pure reason, thus making the actual trees unnecessary.

Machine D is based on the marvelous amount of information available on the types of trees on this site. This machine takes information in various forms, such as printed matter, photographs of actual trees on the site, digital images, sound recordings, etc., and symbolically uses it to create a “virtual tree.” Again, this makes the presence of actual trees redundant and unnecessary in light of the new “virtual tree.”

**SLIDE**

**Artist:** Jeff Patrick and Christine Bristah  
**Contact Info:** Jocelyn Young, (907)343-6473  
**Project Title:** *What Memory Wants*  
**Date Completed:** July 2004  
**Project Location:** South Anchorage High School; Anchorage, AK  
**Stairs**  

**Materials:** Milled steel stairs, steel, and concrete  
**Commissioning Agency:** Municipality of Anchorage 1% for Art Program  
**Design Consultant:** Mags Harris and Lajos Héder  
**Architect:** Jonathan Steel, ECI/Hyer  
**Public Art Administrator:** Jocelyn Young, Curator of Public Art  
**Photo Credit:** Kevin G. Smith  
**Budget:** $66,872

**DESCRIPTION**  
*What Memory Wants*
Much like exposed geologic strata; this piece takes us on a journey through time. It explores humankind’s relationship with our world through literature and knowledge, which is revealed in a fashion similar to the way the earth reveals its physical history: layers.

The work consists of embedded text and images in selected portions of the stairs in the commons area and grand staircase. Like archeological layers, these “outcroppings” reveal mysteries and allude to the continuance of past, present, and future. They speak to communication, history, time, and of loss, change, and transformation. Evoking the contours of the site, the piece emerges and submerges into the building.

_What Memory Wants_ culminates where the stairs reach the second floor at the east entrance. Here, a time capsule is to be installed in the top riser of the grand staircase which will be filled by the school’s first year students and opened by the school’s final year students. It marks an ending of the known world, and a beginning of the school’s history.

The Art Selection Jury found the proposal for this piece intriguing because it displayed something contrived by humankind, literature, data, and the idea of history, in a way that the earth naturally reveals its own history. Additionally, this piece of work is a functional element of the modern architecture and encourages students to be more observant of their daily surroundings.

**SLIDE 9**

**Artist:** Jeff Patrick  
**Project Title:** Locker Piece  
**Date of Completion:** July 2004  
**Project Location:** South Anchorage High School; Anchorage, AK  
**Materials:** steel, concrete and glass  
**Commissioning Agency:** Municipality of Anchorage 1% for Art Program  
**Design Consultant:** Mags Harris and Lajos Heder  
**Architect:** Jonathan Steele, ECI/Hyer  
**Public Art Administrator:** Jocelyn Young, Curator of Public Art  
**Photo Credit:** Kevin G. Smith  
**Budget:** $8,438

**DESCRIPTION**

_Locker Piece_ consists of four separate works located in locker spaces: one in each of the school’s houses. The individual pieces emerge from the wall. Perhaps the pieces have been uncovered during an excavation, or perhaps they are just now being formed, but they engage students on a level both physically (standing eye-to-eye in shared space) and emotionally (the individual in the process of becoming). The forms in the locker and library spaces are furniture-like in appearance, but represent the human body in size and proportion. These locker pieces represent the individuals who walked the site before the school and the students who attend the school—they learned/learn by being here. They add to the knowledge base. The pieces are perhaps books or pages of notes—they are emerging knowledge. They are a part of the school’s foundation.

**SLIDES 10-12**

**PROJECT TITLE**  
**BOB HOPE THEATRE RESTORATION**

**OVERALL DESCRIPTION:**

The California Fox first opened its doors on October 14, 1930 on the site of an older vaudeville theatre. By the time it was listed on the National Register of Historic Places nearly fifty years later, it had become a rock music venue. The theatre was saved from the wrecking ball in the late 1970’s thanks to the effort of a local architect. The heirs of the architect donated the theatre to the City of Stockton in 2000 and, with the assistance of grants from the US government and the State of California, the California Fox was added to the city’s downtown redevelopment program. With donations from local businesses and individuals, the renovation funds topped $8.5 million. The renaming of the theatre
was the result of a major contribution from a local developer and a long time friend of Bob Hope.
Renovations to the Fox strike a balance of careful design and loving restoration with the necessary and basic functional improvements required to support some of today's most popular touring acts. The theatre also features three public art components: a marble mosaic in the theatre’s lobby rotunda, a granite tile mosaic sidewalk, and a renovated marquee.

The restoration of the Fox Theatre stands as a monument to Stockton's past and has given the city a venue where residents can connect with, and relate to their city in an entirely new way. Its ability to seat 2,000 people has reinvigorated the City's downtown nightlife. New vitality is being experienced in the city's core as new restaurants and businesses are beginning to open to support the theater crowds.

**SLIDE 10**

**Artist:** Jeffrey Greene designs and Fabrications of Mosaics by Saskia Siebrand

**Contact Info:** (209)937-8940

**Project Title:** Bob Hope Theatre Restoration, Main rotunda

**Date Completed:** August 2004

**Project Location:** 242 East Main Street, Stockton, CA 95202

**Materials:** Plaster, decorative painting, marble

**Commissioning Agency:** City of Stockton and the Stockton Public Art Program

**Design Professional:** Evergreene (Jeffrey Greene designs)

**Public Art Administrator:** Robyn Burror

**Project Managers:** Laurie Montes and John Hinson (Special Projects: City of Stockton)

**Photo Credit:** Not Provided

**Budget:** $137,000 for Main Rotunda and Interior of Auditorium

**DESCRIPTION**

Jeffrey Greene’s Evergreene team was the resident artist team for the restoration of the interior of the theatre. It was a design by Greene, fabricated by Saskia Siebrand (Mosaica), which was selected for the Rotunda in the vestibule of the theatre where a fountain once sat. The Water/Wind God image echoes the imagery to be found on the refurbished columns throughout the reception area of the theatre and pays homage to the original fountain which occupied the site. The original Spanish tiles surrounding the mosaic were retained to make a perfect frame for the new, subtle, but sparkling piece of mosaic art.

**SLIDE 11**

**Artist:** Stanton Sears and Andrea Myklebust

**Contact Info:** (209)937-8940

**Project Title:** Bob Hope Theatre Restoration, Sidewalk

**Date Completed:** August 2004

**Project Location:** 242 East Main Street, Stockton, CA 95202

**Materials:** Inlaid stone terrazzo with bronze inserts

**Commissioning Agency:** Public Art Program of Stockton

**Design Professional:** Not Provided

**Public Art Administrator:** Robyn Burror

**Photo Credit:** Not Provided

**Budget:** $42,000

**DESCRIPTION**

The husband and wife team of Sears and Myklebust from Minneapolis were awarded a second project for this undertaking. Originally, there had been a decorative terrazzo sidewalk, featuring a symmetrical Art Deco sunburst design in front of the Box Office. Their design for an *asymmetrical* sunburst design utilized a variety of beautiful stone from all over the USA. It also incorporated
small squares of bronze imagery, randomly placed, telling in tiny vignette’s, the history of the theatre as a vaudeville house, a movie theatre, and a concert hall.

SLIDE 12

Artist: Fernando Duarte
Contact Info: (209)937-8940
Project Title: Bob Hope Theatre Restoration, Marquee
Date Completed: August 2004
Project Location: 242 East Main Street, Stockton, CA 95202
Materials: Lighting and graphic design
Commissioning Agency: City of Stockton
Design Professional: Not Provided
Project Manager: John Hinson
Photo Credit: Not Provided
Budget: $24,500 (approx. 50%)

DESCRIPTION
The marquee for the refurbished theatre was designed to complement the historical “Blade” of the FOX, but also to complement the architecture and flavor of its origins while playing tribute to the only theatre in the USA to be named for Bob Hope. The design was contracted through the architectural firm, the City’s project manager, and was paid for, in part, by the Public Art program. The artist for the marquee was Fernando Duarte of Sacramento.

SLIDES 13&14

PROJECT TITLE

LEWIS AND CLARK ARTSCORPS

OVERALL DESCRIPTION:
The Lewis and Clark Bicentennial Cultural Development Initiative is a partnership between the National Assembly of State Arts Agencies and the National Endowment for the Arts to integrate and promote the role of the arts in the bicentennial commemoration of Lewis & Clark’s epic journey. The goal of the Lewis and Clark Bicentennial ArtsPlan, is to expand opportunities for artists by supporting community-based residencies which use the expedition and its effects as material for temporary works of art shaped by an artist and members of the community.

One of the primary goals of the residency was for a lead artist to mentor a local artist. In spring of 2003, lead artist Karen McCoy was selected through a national Call-to-Artists. She was selected by a jury panel of national experts in the field for her broad and extensive background in working on site-based, community artworks. Two younger, emerging artists were selected by local panels (for Ohio and Missouri respectively) through a localized open call application process. Four final Lewis and Clark ArtsCorps projects compromised the portfolio of completed works and were completed between October 2003 and June 2004.

SLIDE 13

Artist: Karen McCoy and Matthew Dehaemers
Contact Info: Karen McCoy, (816)931-2627
Project Title: Epicenter
Date Completed: May 2004
Project Location: Wood River Commemoration of the Lewis and Clark Bicentennial
Materials: Frozen Mississippi River water, corn, and corn stalks
Commissioning Agency: National Endowment for the Arts
Design Professional: Not Provided
Public Art Consultants: National Assembly for State Arts Agencies and
Epicenter honors the American Indians who made their homes in and around the region of southern Illinois two hundred years ago and before. While Epicenter was conceived and designed as a reflection on research and experiences visiting the Shawnee and Peoria, other tribes, such as the Cahokia, Delaware, Kaskaskia, Kickapoo, Mascoutin, Metchigamea, Miami, Piankashaw, Tamaroa, and Wea, also lived in this area throughout history. This region, with its many river systems and natural abundance, was, in prehistory, the center of a vast civilization. Euro-centered historical thinking tends to consider the movement associated with this area as being east to west, but the continent’s first inhabitants consider this locale an epicenter.

For this piece, a 12’ long dugout canoe-shape was made by freezing Mississippi River water in a mold. During the Signature Event, the canoe slowly melted and deposited its cargo of corn in a mound atop the uprooted corn stalks. The uprooted corn stalks spoke of the continual upheaval of tribal families as they were pushed out of their homelands along the Mississippi River in the 1700’s and 1800’s. The diminishing presence of the canoe may be likened to contemporary cultural misconceptions concerning American Indians. In reality, many tribes have survived and are, today, experiencing a cultural renewal. The corn kernels are metaphors of growth, vitality, and sustenance. Traditional native societies continue to regard corn as a sacred gift. The sculpture has been created to emphasize remembering the past in order to create a better future. It contains a gesture of support and hope for the increasing vitality of the culture and language of the Shawnee, Peoria, and other Native American nations. The metaphor of growth poses the possibility of establishing better relationships among all peoples and between human beings and the natural environment we all share.
whom? Bobbie read from the old Northwest Ordinance and spoke of how the Lewis and Clark story “is a story about land”. She mentioned that American “Indian names for places were stories”, names that Lewis and Clark disregarded as they renamed places within the Louisiana Purchase territory. She went on to talk about the “Corps of Discovery” as living precariously where they didn’t belong: in a land where the Indians could identify 30 kinds of useful roots, many berries, and so on.

After hearing them speak, McCoy wrote the first draft of the signs. Matt liked the text and so they met with Bobbie Conner and Amy Mossett (Tribal Involvement Coordinator, National Council of the Lewis and Clark Bicentennial). Bobbie encouraged them to use humor in our work and they tried to do that in a gentle way, “IS ONES WILDERNESS ANOTHERS BACKYARD?” came from Bobbie. With a little reworking and with their input, the artists made the signs for “WHO DISCOVERED WHOM?”

**CATEGORY: APPEAR IN PUBLIC BUILDINGS**

**SLIDES** 15&16  
**Artist:** Linda Beaumont  
**Contact Info:** 4Culture, (206)296-8676  
**Project Title:** Traveling Light  
**Date Completed:** June 2004  
**Project Location:** Seattle Tacoma International Airport, 17801 Pacific Highway S., Seattle, WA 98158  
**Materials:** Vitreous enamels, silver stain, etching on laminated float glass  
**Commissioning Agency:** Port of Seattle, Seattle Tacoma International Airport  
**Design Professional:** 4Culture, art consultant  
**Public Art Administrator:** 4Culture  
**Project Team:** NBBJ, KPFF Engineers, A-Walls, Inc., DePelecyn Studio  
**Lighting Design:** Derix Glasstudios  
**Photo Credit:** Spike Mafford  
**Budget:** $365,500  
**DESCRIPTION**  
In the old growth forests of the Pacific Northwest, trees grew tall and strong. The glass installation pays homage to those ancient tees, creating a serene and luminous transition between the security checkpoint and the south satellite transit station. Photographs by brothers Darius and Clark Kinsey taken in the 1920’s document an important aspect of the history of this part of the world. Darius Kinsey made his living by visiting logging camps to photograph the people and then later returning later to sell prints. Using large wooden cameras with glass plate negatives and his keen photographic eye, he captured the faces and places of early logging and produced some of the most stunning photographic images ever recorded. The photographs reveal the amazing will of men to meet nature with strength and invention. The image of annular rings of a tree is a cross section of a Douglas Fir that was cut in 1945 at the base of Mt. Rainier in Packwood, Washington. The tree was 586 years old and 238 feet high; it is considered one of the largest trees ever cut down. The artist fabricated the work at the Derix Glasstudios in Taunusstein, Germany.

**SLIDES** 17&18  
**Artist:** Sheila Klein  
**Contact Info:** 4Culture, (206)296-8676  
**Project Title:** Comfort Zone  
**Date Completed:** June 2004  
**Project Location:** Patricia Steel Building, 401 Broadway, Seattle, WA 98122  
**Materials:** Custom steel yarn, steel  
**Commissioning Agencies:** King County Department of Executive Services: Facilities Management Division, Harborview Medical Center
Sheila Klein’s architectural-scale fiber works, entitled Comfort Zone, adds softness and a sense of hand to a 5-story office building that houses Harborview Medical Center administration and clinic functions. Using a custom steel yarn product made for the artist by a Belgium-based corporation Bekaert, Klein enlisted a team of dedicated and skilled weavers to produce hand-woven, exterior artworks. Employing brains and brawn, the weaving team—Peggy Bridgman, Sidney Dodge, Debra Lacey, Katharine Lewis, and Patricia McDonald—found that using the innovative material proved challenging and rewarding. Looms, shuttles, and techniques all had to be reinvented during the fabrication process to accommodate the heft of the stainless steel yarn. The geometric elegance of the Art Deco ornamentation on the original Harborview Medical Center buildings, the wooden fretwork trim of the area’s older homes, and the comfort that handmade objects offer provided inspiration for the work. Classic textile patterns including Brooks Bouquet, Spanish Lace, and Danish Medallion, were woven on shaped frame looms into five gossamer panels, each measuring 12 feet and 28 feet on the Broadway side of the building. On the Boren Avenue side of the building, a 30 foot crochet artwork hangs directly above the entry doors.

**VIDEO**

**SLIDE 19**

**Artist:** Jim Green  
**Contact Info:** Denver Office of Cultural Affairs, (303)640-6951  
**Project Title:** Laughing Escalator  
**Date Completed:** November 2004  
**Project Location:** Colorado Convention Center, 700 14th St., Denver, CO  
**14th St. Lobby**  
**Materials:** 4-channel sound system inside escalator  
**Commissioning Agency:** Denver Office of Cultural Affairs  
**Architect:** Fentress Bradburn Architects  
**Public Art Administrator:** John Grant  
**Photo Credit:** Rudi Cerri  
**Budget:** $60,450  
**DESCRIPTION**

Jim Green’s Laughing Escalator is a sound installation in the new Colorado Convention Center. Visitors descending an escalator into the 14th Street lobby encounter an unexpected serenade of laughter mysteriously rising from beneath their feet. Recorded laughs play through the small cracks between the escalator steps. Inside the escalator, a 4-channel sound system broadcasts a sequence of singular laughs so that a different laugh is heard every six feet of the ride. The resulting open-air mix of sound creates a changing pattern of rhythms constructed from laughter. A variety of clear, wholesome voices are used. The intent of the artwork is to engage the public with humor and surprise, where the result can be a social, interactive process.

**SLIDES 20&21**

**Artist:** John McEnroe  
**Contact Info:** Denver Office of Cultural Affairs, (303)640-6951  
**Project Title:** Model State: A Local Cosmology  
**Date Completed:** November 2004  
**Project Location:** Colorado Convention Center, 700 14th St., Denver, CO
**Lakewood, Colorado artist, John McEnroe's monumental triptych, Model State: A Local Cosmology, is made of polyester resin and fiberglass coating; over-hand modeled and cast forms. The construct of each piece is similar to that of a snap-apart sprue system found in toy model car kits. Instead of car parts, there are objects that are relevant to the state of Colorado. Some objects in the triptych refer to the land; some of them refer to industry, the people, our history and prehistory, and other artworks; some objects are less identifiable. The system of tubing, elbows, and “T’s” that connect the objects together, in composition, are both physical and metaphorical. The use of physical connections and the notion of connectedness and interdependence are brought to bear among the disparate facets of Colorado.**

**SLIDES**  
22-24

<table>
<thead>
<tr>
<th>Artist:</th>
<th>Cliff Garten</th>
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<tbody>
<tr>
<td>Contact Info:</td>
<td>San Jose Public Art Program, Brooke Jones (408)277-5144</td>
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<tr>
<td>Project Title:</td>
<td>Two Clouds</td>
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<td>Date Completed:</td>
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<td>Design Professional:</td>
<td>Anderson Brule Architects, San Jose</td>
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<td>Public Art Administrator:</td>
<td>JenJoy Roybal</td>
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<td>Photo Credit:</td>
<td>Rick Sferra</td>
</tr>
<tr>
<td>Budget:</td>
<td>$191,000</td>
</tr>
</tbody>
</table>

**DESCRIPTION**  
As part of the City's on-going commitment to the arts, the San Jose Public Art Program commissioned artist Cliff Garten to collaborate with the community in the development of artwork for the Tully Branch Library. The artist created two cloud-like sculptures positioned over the foyer and the Internet Café. One “cloud” consists of cast aluminum branches reminiscent of orchard trees, which also alludes to a technological network. The second “cloud” is created from hundreds of cast aluminum apricots and human figures that form topography evocative of the hills surrounding the city. The repetitive patterns of the figures and fruit define atmospheric volumes forming a ceiling, or cloud, above. The landscape appears to move and shift as the viewer changes location in the library. The juxtaposition of agriculture and technological references addresses the ambiguity of an agricultural past and technological future.

**SLIDE**  
25

<table>
<thead>
<tr>
<th>Artist:</th>
<th>Freddie McCoo</th>
</tr>
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<tbody>
<tr>
<td>Contact Info:</td>
<td>Austin Art in Public Places, (512)974-9313</td>
</tr>
<tr>
<td>Project Title:</td>
<td>A River Runs Thru Us</td>
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<tr>
<td>Date Completed:</td>
<td>October 2004</td>
</tr>
<tr>
<td>Project Location:</td>
<td>Carver Branch Library, Austin, TX</td>
</tr>
<tr>
<td>Materials:</td>
<td>Acrylic on panel</td>
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<td>Commissioning Agency:</td>
<td>City of Austin, Art in Public Places</td>
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<td>Design Professional:</td>
<td>Carter Design Associates with Lawrence Group Architects</td>
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<td>Public Art Administrator:</td>
<td>N/A</td>
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<tr>
<td>Photo Credit:</td>
<td>Eric Beal (#16 by Paul Bardagjy)</td>
</tr>
</tbody>
</table>
Budget: $20,100

DESCRIPTION
The artwork runs along the soffit wall through the adult and children’s reading room in the expanded Carver Branch Library. It celebrates the strong and creative spirit of African American people that has endured through history.

CATEGORY: WORKS IN EXTERIOR SETTINGS

SLIDES 26-28

Artists: Vickie Jo Sowell, M. Louise Stanley, and Jeremy Hamm
Contact Info: Amy Hiestand, (510)596-4354
Project Title: Neighborhood Convergence
Date Completed: November 2004
Project Location: Emeryville, CA; North and South sides of Powell Street at I-80 underpass
Materials: Steel, enamel paint, halogen lighting
Commissioning Agency: City of Emeryville
Design Professional: None
Public Art Administrator: Steven Huss
Photo Credit: Jeanie O’Connor
Budget: $244,065

DESCRIPTION
Neighborhood Convergence consists of eight, 1 ¼ life-size steel figures that represent the diversity of local citizenry and visitors to Emeryville. The eight figures consist of a boy and his dog, a bicycle policeman, a man in a wheelchair, a jogger, a painter, a tourist couple, a father and daughter, and two women holding an Emeryville sign. Each figure is welded to steel that is set in a sub-grade concrete foundation and braced in back. The figures enliven a previously bleak space where a major street passes under the freeway. They are large and colorful enough to be enjoyed by passing cars, but also intricate and personal enough to be appreciated up-close by pedestrians. The artists also painted the back abutment walls of the underpass to mimic the atmosphere of sky and water. At night, the figures are illuminated by fixed spotlights. The colorful figures become even more vivid when the daytime appearance and the large silhouettes of the figures are formed against the back abutment walls.

SLIDES 29-31

Artist: Janet Zweig
Contact Info: janetzweig@earthlink.net
Project Title: Small Kindnesses, Weather Permitting
Date Completed: November 2004
Project Location: 3 to 4 units attached to the I-beams at each of 11 stations along the new Hiawatha light rail line in Minneapolis
Materials: Steel, glass, electronics, A/V equipment, many other parts, 114 audio clips and 78 video clips made by Minnesotans
Commissioning Agency: Metropolitan Council, implemented by the Hiawatha Project Office
Design Professional: David Showalter, architect
Audio Video Engineering: Scharff Weisberg, Inc.
Public Art Administrator: David Allen
Photo Credit: Janet Zweig
Budget: $300,000

DESCRIPTION
This work consists of three or four small kiosks at each of 11 Light Rail stations, 39 kiosks in all. There are 11 different kiosk designs: 7 audio designs and 4 video designs, made in editions of 3
or 4 each. Designs include a windshield wiper, a doorbell, a telephone, a curtained theatre, a revolving snow-globe, a pinball game, and a “thanks a million” machine. Each unit has a mechanical initiator (like a hand crank, a push button, or a lever) and a digital output—either audio only or video with audio. Each unit is weather-proofed, protected behind tamper-proof glass and enclosed in a steel box attached to a station column. The LCD monitors are heated for the cold Minnesota winters.

In the winter of 2003-4, there was a competition for Minnesota filmmakers, videographers, singers, storytellers, comics, etc, to provide content for the kiosks: all on the theme of weather or courtesy (“Minnesota Nice”), the two clichés about Minnesota. The collection of 114 audios and 78 videos were made by over 100 Minnesotans—the result of an open competition and ongoing solicitation of talent through suggestions from art professionals in Minnesota. The clips last from 30 seconds to 3 minutes. They range from the comedic to the serious—from professional to amateur. On an ongoing basis, this content is delivered to the 39 units, activated when someone on the platform discovers the unit and uses the mechanical initiator. All content goes to every kiosk, providing visitors with always varying artwork while waiting for the trains.

The audio/visual system was engineered by Scharff Weisberg, Inc. The industrial design and fabrication was done by ParallelDevelopment, Ltd., and installed and augmented on-site by Steven Johnson of Rainville-Carlson, Inc. in Minneapolis.

SLIDES 32-34

Artist: Jerry Boyle
Contact Info: Art in Public Places, Lauren Greenfield, (303)651-8924
Project Title: 101 Faces
Date Completed: October 2004
Project Location: Along left-hand greenway between Missouri Ave. and the Recreation Center, Longmont, Colorado
Materials: Concrete
Commissioning Agency: City of Longmont; Art in Public Places
Design Professional: N/A
Public Art Administrator: Jerry Boyle
Photo Credit: Jerry Boyle
Budget: Not Provided
DESCRIPTION
This piece is meant to pique the viewer’s curiosity as he/she strolls/bikes along the greenway by offering a surprise element, which will both entertain and capture the viewer. Each face is unique in its appearance and its orientation—with some affixed to rocks in the stream, others gazing out over the bridge, and still others placed on boulders and in trees. This project spans one half mile and changes with the seasons, as the natural elements surrounding the faces can reveal or cover up various aspects of the project. Of course, the big question is: Can you find all 101 faces? Or are there even 101?

SLIDE 35

Artist: Douglas Kornfeld
Contact Info: Denver Office of Cultural Affairs, Ruddi Cerri, (303)640-6951
Project Title: Meeting of Minds
Date Completed: February 2005
Project Location: City Park Golf Course Club House, 26th and York Street, Denver, Colorado
Materials: Painted steel and perforated
Commissioning Agency: Denver Office of Cultural Affairs
Design Professional: N/A
Public Art Administrator: Mark Leese
Photo Credit: Ruddi Cerri
Budget: $52,000
DESCRIPTION

Meeting of Minds, by Denver born artist Douglas Kornfeld, is composed of two heroic scaled steel heads painted bright red. The upright head, standing 16’ tall, depicts the profile of an African-American woman looking out into the North Denver neighborhood. The second head, of a generic male, appears to be sinking into the ground.

In the head of the woman there is an oval that, from a distance, looks like a brain. Upon closer examination the “brain” is filled with a jumble of figures similar in style to the international male and female symbols. These figures are quite different from the usual male and female icons we see every day. They depict men and women in a variety of different shapes and sizes rather than the standardized and stereotypical way. These are thin, fat, tall, short, muscular, and portly etc.... Some even have different sized heads alluding to different ways of thinking.

The “brain” of the male figure is filled with the standard international male and female icons we see every day. They are lined up in precise rows male, female, male, female. This arrangement symbolizes a corresponding regimentation of thinking.

By juxtaposing these two heads, Douglas Kornfeld seeks to stimulate a dialog about symbols and how they affect our perception of diversity, stereotypes, and identity. The artwork is located near the remodeled City Park Gold Course Club House.

SLIDES 36&37

Artist: Robert Perless
Contact Info: Utah Public Art Program, Jim Glenn, (801)533-3585
Project Title: Sundagger
Date Completed: October 2004
Project Location: Utah Valley State College-Wasatch, Heber City, Utah
Materials: Bronze and polymer prisms
Commissioning Agency: Utah Public Art Program
Design Professional: GSBS Architects, Salt Lake City
Public Art Administrator: Jim Glenn, Utah Public Art Program
Photo Credit: Robert Perless
Budget: $80,000

DESCRIPTION

Robert Perless’ Sundagger sits on the western plaza of the Utah Valley State College Wasatch Campus overlooking the Heber Valley and the Uintah/Wasatch mountain range. The work is meant to function as a unique kind of celestial observatory and to amplify the union and synergy of man and nature. This structure, which is used to tell solar time, will link viewers into the celestial mechanics of the rotation of the Earth around the Sun. It works both as a noon transit, a regular sundial, and as a seasonal calendar celebrating the winter and summer solstices and the vernal and autumnal equinoxes.

The gnomon of the sundial faces True North and is elevated at an angle of 40.46, the exact degree of latitude of Heber City. At precisely solar noon, when the sun crosses the meridian, the ray of sunlight coming through the slit will illuminate the 12 o’clock position. Since the sun has a diameter of roughly ½ of a degree, the transit lasts several minutes. The prisms on the end of the gnomon will project rainbows from the prism array onto the sun line--crossing it and making the sculpture a seasonal calendar as well as a way to tell time.

Perless’ work brings a contemporary interpretation and observation of celestial mechanics to this college high in the Uintah Mountains. At the same time, the work references the ancient inhabitants of this land. The tip of the shadow projected resembles glyphs throughout Utah left by the Anasazi.

SLIDES 38-40

Artists: Jackie Brookner and Angelo Ciotti
In 2003-4, the City of West Palm Beach redesigned its premier park, 113 acre Dreher Park, to improve storm water capacity and enhance recreation areas. Artist team Jackie Brookner and Angelo Ciotti were commissioned to be part of the Design Team and work on an art concept throughout the park. Seeing the potential to create a new identity for this part of the park, Brookner/Ciotti designed *Elders’ Cove*, which includes a fourteen foot Biosculpture™ in North Lake (one of the new detention ponds), a viewing and fishing dock, wetland habitats, a cluster of earth mounds that reclaim and sculpt the soil from the lake excavations, and a playground that draws on the area’s rich Seminole history.

The heart of *Elders’ Cove* is the *Elders’ Cove Biosculpture™*, a vegetated sculpture with mist and drip fountains that aerates and filters the lake water. The sculpture, a focal point for gathering and contemplation, calls attention to the large banyan trees that inspired its form and that are abundant in Dreher Park. The location of the dock across the lake draws people around to experience the lake, the surrounding trees, and the sculpture from many vantages. The nearby “Choko Lochi” playground was designed in consultation with Seminole Elders and based on historic Seminole Villages. Embraced by a 28’ high mound, it features an authentic palm shelter, dugout canoe, and native vegetation that the Seminoles used for baskets, textiles, medicine, and food. The artists’ use of the soil from the lake excavations and their earth-moving techniques saved the City over $1,000,000 in earth removal costs.

Brookner/Ciotti also felt it was important to commemorate the site’s natural history as part of the original Everglades ecosystem. The opportunity arose when they heard the team’s plan to remove three existing islands in two of the other lakes because they were overtaken with Australian pine, an invasive tree. Instead, they suggested they save the islands and plant Cypress swamp “Everglades” ecosystems.

**SLIDE 41**

**Artist:** Steven Siegel  
**Contact Info:** siegel10@frontiernet.net  
**Project Title:** Oak  
**Date Completed:** July 2004  
**Project Location:** University campus near Gong-Ju, Korea  
**Materials:** Paper, oak tree  
**Commissioning Agency:** YATOO Korean Nature Artists Association  
**Design Professional:** Not Provided  
**Public Art Administrator:** Not Provided  
**Photo Credit:** Steven Siegel  
**Budget:** $8000  
**DESCRIPTION**
Oak was built out of eight tons of newspaper over the course of three weeks on a University campus near Gong-Ju. Siegel was assisted by four Korean students. The work will remain on public display for many years as it slowly bio-degrades and takes on the life of the forest.

CATEGORY: TEMPORARY WORKS

SLIDES 42-44

Artist: Randy Walker
Contact Info: Nichole Alwell or Jack Becker, (651)641-1128
Project Title: A Woven Corncrib
Date Completed: October 2004
Project Location: Gibbs Museum of Pioneer and Dakotah Life, St. Paul, Minnesota
Materials: Steel, nylon cord
Commissioning Agency: Grant from FORECAST Public Artworks, made possible by Jerome Foundation
Design Professional: Not Provided
Public Art Administrator: Not Provided
Photo Credit: Randy Walker
Budget: $4,000, plus in-kind donations

DESCRIPTION

In May of 2004, artist Randy Walker transported a 25-foot steel corncrib from rural Minnesota to the Gibbs Museum of Pioneer and Dakotah Life, transforming the obsolete farm structure into a work of public sculpture. A Woven Corncrib uses 540 pounds of nylon marine cord, ¼ to 3/8” in diameter, in six different colors. The piece creates a unique dialogue between a found object’s original function and the new sculptural form it takes on. Viewable at a distance and by entering the structure, the dense network of multicolored lines catch the sunlight during the day and glow from electric light at night.

The Gibbs Museum is an open-air history museum located near the metropolitan area of the Twin Cities, in a suburban landscape of disappearing farmland. Walker’s piece, highly visible to both pedestrian and automobile traffic, draws attention to the evolution of agriculture, technology, and urban spaces.

SLIDES 45&46

Artist: Jennifer Allora and Guillermo Calzadilla
Contact Info: C.A. Meehan, (617)927-6615
Project Title: Chalk
Date Completed: July 2004
Project Location: Boston Common
Materials: Twelve, five-foot lengths of classroom-style Chalk cast from plaster of paris
Commissioning Agency: ICA/Vita Brevis of the Institute of Contemporary Art
Design Professional: N/A
Public Art Administrator: Carole Anne Meehan, Director, ICA/Vita Brevis
Photo Credit: Suara Welitoff
Budget: $60,000

DESCRIPTION

Chalk by Allora and Calzadilla was presented over three days on Boston Common during the weekend-long July 4th celebrations in Boston in 2004. The project involved the placement of several lengths of oversized, classroom-style chalk on the walkways of the Common for the public to use to write, draw, and express spontaneously. This highly interactive public artwork was deliberately timed to precede the hosting of the Democratic National Convention by the City of Boston, a moment when open expression of democracy and the right to peaceful
demonstration was on many people’s minds. Thousands of members of the public participated in the project by using the chalk to write personal and political messages, draw symbols, and create elaborate drawings.

An essay was commissioned to accompany the project and was published as a pamphlet modeled after the style of Thomas Paine’s “Common Sense”. The essay explores the history of the Common as one of the first in the United States to be dedicated solely to the public, its history as an important site of demonstration, and the relationship between the highly ephemeral lengths of chalk and the permanent memorial statuary found throughout the park. The booklet also features a range of historical and contemporary images of the Common.

SLIDE 47

Artist: Peggy Diggs
Contact Info: pdiggs@williams.edu
Project Title: \textit{Readiness}
Date Completed: October 2004
Project Location: New York City
Materials: PVC netting, thread, Pres-Type, food, tools, clothing, currency, important papers and identification, photographs, elastic, cotton cloth, batteries, etc.
Commissioning Agency: None, although designed and fabricated while in Residence at the Lower Manhattan Cultural Council, June-Nov. 2004
Design Professional: None
Public Art Administrator: None
Photo Credit: Peggy Diggs
Budget: $500

DESCRIPTION
A pre-election Code Orange and a studio near Ground Zero both helped to instigate this project. A rendering of a contemporary urban refugee in Manhattan, this project consists of eight layers of baggage-clothing, each housing an aspect of the necessities of surviving the Big Disaster. Upon completion, the clothing was worn around Lower Manhattan to Ground Zero.

The layers of the baggage-clothing include:
- an Identity and Memory Layer (I.D.’s, money, photographs, important papers)
- a Water Layer (four gallons of water stored in collapsible containers balanced over chest and back, water treatment materials)
- a Medical Layer (a greatly expanded first-aid kit)
- a Food Layer (protein powder, granola bars, sardines, dried fruit, dried milk, Ramen soups)
- a Tools Layer (battery-powered radio, compass, flashlight, sleeping bag, trowel, rope, plastic sheeting, Duct Tape, goggles, work gloves)
- a Comfort Scarf (candy, peanut butter, tea, chocolate)
- a Spare Clothing Headpiece (spare socks, shirts, sweaters, pants)
- an empty pocket-covered iridescent Great Coat for scavenging items from the apocalyptic wreckage

These are all items that FEMA, the Red Cross, and Homeland Security say that a person needs to survive a disaster for three days. One could survive much longer were it not for the need for more water. As obsessive as its making appears diversionary, the actualization of this suit of goods is sad, impressive, and falsely powerful.

SLIDE 48

VIDEO

Artist: Ned Kahn
Contact Info: nedkahn@earthlink.net
Project Title: \textit{Articulated Cloud}
Date Completed: November 2004
Project Location: 10 Children’s Way, Allegheny Square, Pittsburgh, PA 15212
Beginning in 2002, Ned Kahn collaborated with the Santa Monica, CA based architectural firm, Konig/Eizenberg, on the design of the skin of the new Pittsburgh Children’s Museum. The skin, which is entitled Articulated Cloud, consists of thousands of small translucent plastic “leaves” that move in the wind. The skin wraps around the entire building and is intended to create the impression that the building has been enveloped by a digitalized cloud. All of the windows of the museum look out through this undulating veil. The translucency and texture of the plastic leaves is similar to rice paper or vellum. The fluttering surface of the leaves becomes a projection screen for intricate patterns of sunlight and shadow, as well as subtle colors from the sky. In addition to creating a unique and ever-changing visual atmosphere inside the museum and out, the skin also functions to help cool the building by diffusing sunlight and reflecting heat. The project was the first children’s museum to be awarded a LEED certification by the US Green Building Council because of its integration of artwork into the energy design of the building.

**SELECTIONS BY DONALD LIPSKI, ARTIST**

“What a joy, looking through the hundreds of slides of public art projects from the past year—a tremendous outpouring of creative energy, innovation, and public support. Though these projects arise out of a variety of concerns—addressing the community, enhancing the environment, providing amenities and so forth—I have approached them purely as art, as I would in a gallery or museum. My choices reflect a belief that art should inspire, elevate, surprise and delight. Most of my selections rise above a reflection of popular taste, and show a willingness, both of the artist and the funding agency to challenge the public, to offer them something truly transcendent.”

- Donald Lipski, 2005

**SLIDES 1-3**

- **Artist:** Bernar Venet  
  **Contact Info:** Denver Office of Cultural Affairs, Ruddi Cerri, (303)640-6951  
  **Project Title:** Indeterminate Line  
  **Date Completed:** October 2004  
  **Project Location:** Colorado Convention Center exterior, intersection of Stout Street and Speer Boulevard  
  **Materials:** Cor-ten steel  
  **Commissioning Agency:** Denver Office of Cultural Affairs  
  **Design Professional:** Fentress Bradburn Architects  
  **Public Art Administrator:** John Grant  
  **Photo Credit:** Bernar Venet  
  **Budget:** $600,000  
  **DESCRIPTION**
*Indeterminate Line*, by French born artist Bernar Venet, stands 33 feet tall, weighs 20 tons/40,000 pounds, and is one of the most beautiful manifestations of Venet’s work. There is nothing arbitrary about the sculpture. Belying the considerable bulk of the artwork, its curved forms and apparent lightness stand in complementary contrast to the angular, horizontal and linear forms of the Colorado Convention Center. The sculpture was manufactured in Hungary out of Cor-ten steel, where it was cut in pieces, shipped to Denver, and reassembled. The artwork was sand-blasted and coated with a light acid to promote a natural rusted patina.

**Artists:**  
Winnie Owens-Hart with ArtsWork apprentices: Jeffrey Augustine, Tristan Benjamin, Marie Cosgrove-Davies, Alexandra Krafchek, Delanta Neal, Julia Siple, Jeannette Yue

**Contact Info:**  
Arlington County Public Art Program, Jennifer Riddell  
(703)228-3331

**Project Title:**  
*Memory Bricks*

**Date Completed:**  
May 2004

**Project Location:**  
Halls Hill/High View Park Gateway Park  
Lee Highway between Cameron and Dinwiddie Streets,  
Arlington, VA 22207

**Materials:**  
Custom-made terra cotta bricks

**Commissioning Agency:**  
Arlington County Public Art Program: Cultural Affairs  
Division, Department of Parks, Recreation, and Cultural Resources with Department of Community Planning, Housing and Development, Division of Neighborhood Services, Neighborhood Conservation Program, and the Virginia Commission for the Arts

**Design Professional:**  
None

**Public Art Administrator:**  
Jennifer Riddell

**Photo Credit:**  
Arlington County, Department of Parks, Recreation, and Cultural Resources

**Budget:**  
$23,000

**DESCRIPTION**  
Artist Winnie Owens-Hart is a native of Halls Hill/High View Park (HHHVP), the neighborhood this park commemorates. Owens-Hart was commissioned to develop artwork reflective of the history and values of this predominantly African-American community.  
*Memory Bricks* grew out of ArtsWork, a summer employment program for creative youth. Under the direction of Winnie Owens-Hart, seven apprentices created decorative bricks and organized three community events where residents could also customize their own bricks. Images of Sankofa (a West African symbol representing learning from the past), churches, and bibles were inscribed into the bricks as well as the names of HHHVP residents and ancestors. These images are visual reminders of the neighborhood’s past, which now line the oval walkway on the west side of the park.

**Artists:**  
Marcos Ramirez & Teddy Cruz

**Contact Info:**  
City of San Diego Commission for Arts and Culture, Victoria L. Hamilton, Executive Director, (619)533-3440

**Project Title:**  
*Sewer Pump Station #4, Point Loma, San Diego*

**Date Completed:**  
December 2004

**Project Location:**  
2799 Carleton Street, San Diego, CA 92106

**Materials:**  
Concrete, grass, bamboo, steel, paint, stones

**Commissioning Agency:**  
City of San Diego Commission for Arts and Culture,  
City of San Diego Engineering and Capital Projects Dept.,  
City of San Diego Metropolitan Wastewater Dept.
Design Professional: Marcos Ramirez and Teddy Cruz
Public Art Administrator: Dana Springs, Public Art Project Coordinator
Photo Credit: www.lambertphoto.com
Budget: $188,500

DESCRIPTION
Situated on a tiny island of City-owned property in a sea of undeveloped, Port-owned waterfront property, Pump Station #4, in San Diego’s neighborhood of Point Loma, is also surrounded on three sides by private residences and businesses. The public art intervention for the pump station was a mitigating response to the gray, bulky appearance of the plain, concrete block building that was originally planned. The artist/architect team of Marcos Ramirez and Teddy Cruz generated this design with the intention of creating an engaging public space while helping the concrete building blend into its surroundings in such a manner that allows viewers to look down a view-corridor and see past the pump station to the waterfront beyond. The Port District has plans to develop the land around the pump station in the future, so the artist and architect added elements to their design such as linear ground-level landscaping and hardscape patterns that will allow any new development to connect seamlessly with the design of the pump station. Other design elements include metal beams and posts that echo the masts of the boats in the boatyard just behind the pump station and reference the maritime history of the Point Loma neighborhood. The artist-fabricated metal screen on the east side of the pump station features a quote from Ralph Waldo Emerson: “Nature is a mutable cloud which is always and never the same.”

SLIDES 13-16

Artist: Alex Schweder
Contact Info: Amy McBride (253)591-5192
Project Title: Lovesick Walls
Date Completed: November 2005
Project Location: Greater Tacoma Convention and Trade Center, Men’s and Women’s Restrooms, Tacoma, WA
Materials: Porcelain, epoxy, and industrial caulk
Commissioning Agency: City of Tacoma, WA and the John Michael Kohler Arts/Industry Program
Design Professional: Mulvanny G2 and Krei Architecture
Public Art Administrator: Amy McBride
Photo Credit: Alex Schweder
Budget: $20,000; +$30,000 in-kind

DESCRIPTION
Lovesick Walls is an art installation located in the men’s and women’s restrooms on the Ballroom level of the Greater Tacoma Convention and Trade Center. Created during a residency at the acclaimed John Michael Kohler Arts Center (JMKAC) in Sheboygan, WI, the work is made with the same materials and methods that standard bathroom fixtures are made at the Kohler Factory. This unique program pairs arts and industry and functions as a catalyst for and explorer of new art forms and new ideas that will impact the lives of both artists and the public. This exciting partnership is the first one between JMKAC and a public agency, the City of Tacoma. Each restroom contains one stall each. The porcelain walls replace the standard stall walls creating an intimate experience for the viewer. Lovesick Walls contributes to Mr. Scheweder’s larger body of work “Lovesick Buildings”; an imaginative exploration of architecture and the body, the way we consume architecture as well as how architecture, in a sense, consumes us. This work imagines a building that has fallen in love with its occupants and conveys this emotion.

The walls are made from 25 porcelain blocks, each of which began as a uniform rectangle. By manipulating the blocks while the porcelain was still wet, the artist was able to gently deflate the block shape in areas that animate the walls, making them look as if they just released a breath or sigh. This movement is continued with bubble-like forms that protrude from the sleek surfaces. The wall looks like a “stop-action” image frozen in mid-transformation from the confines of rigid geometry to a more organic manifestation of emotion. The spaces between the blocks are
caulked with an industrial epoxy that is applied like cake frosting. The decorative nature of the caulking and the organic forms that were created from the molds of tangelo oranges that represent the presence of food, its deliciousness, and how we use it to represent our feelings and salve to our emotions. By subtly manipulating standard materials, Mr. Schweder blurs the line between utilitarian and decorative objects “and allows the viewer to consider the many uses of this material in our daily lives, as vessels for our food, as coverings for our walls, and as plumbing fixtures.”

SLIDES 17-24

Artist: Bob Zoell
Contact Info: Jorge Pardo, (213)922-2723
Project Title: No Title
Date Completed: July 2004
Project Location: Upper and lower platforms of Metro Rail Wilshire/Vermont Station, Los Angeles, CA
Materials: Ceramic tile
Commissioning Agency: Metro
Design Professional: N/A
Public Art Administrator: Susan Gray, Senior Public Arts Officer, Metro
Photo Credit: Los Angeles County Metropolitan Transportation Authority
Budget: $136,000

DESCRIPTION
Bob Zoell has abstracted the appearance and arrangement of typographic design symbols to create a bold and graphic series of ceramic tile murals. The artwork covers four columns at station platforms: two on the upper level and two on the lower level. Each column is approached as a four-sided painting. Zoell favored a palette of citrus yellow, velvety black, crisp white, and vivid pea green to deliberately frame his composition of stenciled syllables and symbols. The artist worked carefully to establish an animated and playful dynamic between his characters. Text appears to dance at its own happy pace, while other figures run off-kilter as if ready to jump off the columns to greet commuters. Both pairs of columns also serve as symbolic gateways announcing the arrival and departure of passengers. Clown-like faces composed of punctuation marks grin at commuters on the platform entrance sides, while the sides facing the tracks feature a circus of letters “go”-“ing” “by”-“by”.

SLIDES 25-33

Artists: Janet Zweig and Edward del Rosario
Contact Info: janetzweig@earthlink.net
Project Title: Carrying On
Date Completed: October 2004
Project Location: Prince Street subway station, Prince St. and Broadway, New York City, NY
Materials: waterjet-cut steel, marble, and slate
Commissioning Agency: Metropolitan Transit Authority, Arts for Transit
Waterjet Cutting: Surbeck Waterjet, Inc.
Installation: Miotto Mosaics, Inc.
Director: Sandra Bloodworth
Public Art Administrator: Kendal Henry and Erica Behrens
Photo Credit: Cathy Carver
Budget: $145,000

DESCRIPTION
The frieze at the Prince Street Subway station runs the entire length of the two platforms. It depicts 194 silhouetted people and the many things they carry as they walk along the street above the station. The figures are taken from photographs of New Yorkers in all their variety:
each one is unique. The collection of figures as a whole conveys the wide range of New York’s distinctive population.

The figures are arranged as a 1200 foot narrative that contains smaller dramatic narratives within it. As the figures reach the intersection of Broadway and Prince Street, the ground line they walk on descends into the station via two staircases to an image of the very platform where the viewers of the frieze are standing.

To make the frieze, more than two thousand New Yorkers were photographed walking along the street carrying everything from a sofa to a cello to the ubiquitous plastic shopping bag and from collecting garbage to walking their dogs. Over 600 of the photographs were outlined in the computer. From those, 194 were selected as the most evocative, varied, and visually readable.

In order to develop the overall visual rhythm and small interactions among the figures, a linear composition was designed both in the computer and on site.

For the installation, some of the existing white subway tiles were removed and replaced with new identical tiles that had been cut out in the shape of the figures and the things they carry, in precise detail. Corresponding stainless steel, marble, and slate shapes were placed in those spaces like puzzle pieces, making it appear that the figures are embedded in the walls. A continuous ¼ inch checked ground line made of tiny black and ivory tiles was also embedded in the wall.

The title, Carrying On, is a triple pun. People on the streets of New York are almost always carrying something—sometimes something huge and outlandish. After the 9/11 tragedy in New York, New Yorkers felt that they must carry on with their lives. (The frieze was begun just before the tragedy and finished three years later.) Finally, New Yorkers are notoriously opinionated and lively; they really do “carry on”.

SLIDES 34-40

Artist: James Carpenter
Contact Info: Broward County Public Art and Design Program
Patricia Romeu (954)357-8542
Project Title: Luminous Portals
Date Completed: January 2005
Project Location: Rental Car Center at the Fort Lauderdale-Hollywood International Airport, Fort Lauderdale, FL
Materials: Glass, LED’s (light emitting diodes), aluminum, steel, Various electronic components
Commissioning Agency: Broward County Public Art and Design Program
Design Professional: N/A
Public Art Administrator: N/A
Photo Credit: Brian Gulick
Budget: $1,610,000

DESCRIPTION

Luminous Portals is an array of six light-filled entries that announce one’s arrival on the north façade of the Ft. Lauderdale-Hollywood International Airport Rental Car Center. The portals are interstitial spaces that bridge the busy exterior of traffic and the active interior of the car rental companies. Each portal penetrates the curtain wall as monolithic aluminum volume with a crystalline interior that is illuminated from within.

The volumes are animated as people approach and walk through the portals. There is a direct dialog between the user’s movement and the transformation of the sculpture. The operable doors activate the LED (light emitting diode) lighting sensors which change in color with the relationship of the door position. As the doors open, the programmed light fixtures within the volumes and along the exterior glass walls shift in a series of vibrant colors marking the passage of travel through the portals. The portals become luminous markers along the roadway as well as visual connections to the arrivals area of the first airport terminal. The experience of the luminous portals reaches the scale of the individual walking through, the vehicles passing by, and those waiting across the way at the terminal.
Equestrian Oasis offers functional and artistic amenities for horses and their riders in a prominent location at a 10-acre neighborhood park that is situated in the heart of Broward County’s horse country. It serves as a special gathering place for horses and their riders, a place for visitors to contemplate different layers of meaning, and to experience the equestrian life in an increasingly urbanized county.

The main component of the Oasis design is a horseshoe-shaped earth mound lined with coral rock boulders and grass which opens eastward to catch the prevailing breezes. This affords a superior view of activities in the nearby competition ring. The western end of the berm is topped by two oversized cement saddle sculpture seats that cradle the sunset on summer and winter solstices, offering the opportunity for community celebrations of the solstice on June 21 and December 21. Through this celebration of the bi-annual migration of the sun through the sky, the artist honours the name of the park in which the oasis is located: Sunshine Ranches.

The horse watering trough set into a sculptural outcropping of coral rock is a fully functional feature well-used by equine visitors. Another prominent feature is the relief carving of the Golden Horse of Southwest Ranches, which recalls the legendary White Horse of Uffington thought to have been created by ancient Druids in Great Britain over 3000 years ago.

A Fibonacci trail of trees that begins at the hand-crafted hitching post just outside the oasis, is designed to be a mathematical puzzle that leads the visitor into and out of the oasis by following a sequence of Sabal Palms arranged to create an imaginary lasso shape. These trees are planted in groups according to a Fibonacci number series. The number series, (1,1,2,3,5,8,13,21,34,55, etc.), in which each successive number is equal to the sum of the two preceding numbers, was described in the 13th century of Leonardo Fibonacci. This ratio of adjacent numbers, also known as the Golden Mean, is the primary expression of growth patterns in nature.
The work is a 150’ long integral colored wool carpet with an aerial image of the Sacramento Delta. It was installed at the Sacramento International Airport Garage Bridge. The carpet process, created in Ireland, uses 12-16 different colors of solution, integrally dyed into the wool, from a spectrum of 60,000 colors to recreate the photographic image. Artist Alavi wishes to take an ordinary experience of traveling, or in this case, flying, and make it an extraordinary experience—a multi-layered construct of meanings. The bridge is a connection, similar to an airplane; just as a river connects one place to another, an airplane is a moment of flight frozen in air. But in this case, it is a “koanic” relationship; the river is over the bridge instead of the bridge over the river. The carpet is also a “welcome mat” for visitors and, therefore, suggests a strong sense of place. In general, as Mr. Alavi says, “the piece is intended by the artist to be a humorous and fun situation for laughter and play, where travelers will feel rejuvenated and reminded of the magic of flight.”

SLIDES 47-50

Artist: Kyle Dries
Contact Info: Kyle Dries, (917)495-7384
Project Title: Ropes and Pulleys
Date Completed: November 2004
Project Location: The New York Hall of Science, 47-01 111 St., Flushing
Materials: Sculpture consists of coated aircraft cable, stainless steel pulleys inside of laser-cut polycarbonate frames, stainless steel sailboat wheels, torque limiters, bearings, and powder-coated steel drums; enclosure is made of aluminum structural framing with acrylic skin
Commissioning Agency: The New York Hall of Science
Design Professional: Todd Schliemann, Polshek Partnership Architects
Public Art Administrator: Not Provided
Photo Credit: James Wilkins
Budget: $47,800
DESCRIPTION
The sculpture is an interactive, steering wheel powered network of pulleys which changes shape (topology) in response to differing forces of gravity and tension action upon it. An example of “emergent behavior,” simple interactions at a lower level create complex patterns at a higher level. As in an extended network, changes in force move through the system in unpredictable ways. The resulting shape is fluid and complex. In its “hands-on”, science museum environment, it is intended to reflect the theme of “Connections: the Nature of Networks” for which the exhibition is named. It has been situated to take advantage of the shoji-inspired translucent Kalwall envelope of the museum’s outer skin, creating a fine, mutable pattern of shadow against light.

SLIDES 51&52

Artist: Gregory Miguel Gomez
Contact Info: Gregory Miguel Gomez (617)965-5292
Project Title: The Challenge of Space
Date Completed: May 2004
Project Location: The Challenger Learning Center, Tallahassee, FL
Materials: Cast bronze and patina
Commissioning Agency: Florida Art in State Buildings for Florida State and Florida A & M Universities
Design Professional: James M. Stark, Hicks Nation Architects
Public Art Administrator: Preston McLane and Diane Greer
Photo Credit: Gregory M. Gomez and Bill Langford
Budget: $30,000
DESCRIPTION
*The Challenge of Space* is a permanent installation at the Challenger Learning Center in Tallahassee, Florida. With more than 400 cast bronze elements, the piece creates a world map with the equator, the trajectories of an idealized space launch, and six historic and essential equations pertinent to space flight. It measures 40' x 106' x 5" and contains cast bronze relief.

SLIDES 53&54

**Artist:** Ron Baron  
**Contact Info:** baronstax@yahoo.com  
**Project Title:** O’s  
**Date Completed:** April 2004  
**Project Location:** Autzen Football Stadium, University of Oregon, Eugene  
**Materials:** Trophies, wood, steel, mesh, cable-ties  
**Commissioning Agency:** Oregon Arts Commission, University of Oregon  
**Design Professional:** Not Provided  
**Public Art Administrator:** Meagan Atiyeh, Director of Arts Council  
**Photo Credit:** Ron Baron  
**Budget:** $65,000

DESCRIPTION
Last year, Ron Baron completed a commission with the University of Oregon in Eugene in which he created two suspended sculptures for the Autzen Football Stadium. Each of the two monumental O-forms was fabricated with over 8000 football player trophy figures, steel, and wood. The shapes for the sculptures were based on the University’s logo and are incorporated into the existing architecture, flanking the viewer upon entering the stadium.

SLIDES 55-57

**Artists:** Erin Sotak  
**Contact Info:** Phoenix Office of Arts & Culture, Andrea Galyean, (602)495-0196  
**Project Title:** 7th Avenue Streetscape Panels-Series 1: Icarus Dreams and Ground  
**Date Completed:** May 2004  
**Project Location:** Intersection of 7th and Glenrosa Avenues; Phoenix, AZ  
**Materials:** C-print from artist installation, scanned and printed on 5’ x 8’ lexan panel  
**Commissioning Agency:** Phoenix Office of Arts and Culture  
**Design Professional:** Darren Petrucci, ASU School of Architecture  
**Public Art Administrator:** Jana Weldon  
**Photo Credit:** Bill Timmerman  
**Budget:** $10,000 for entire streetscape; $800 per artist

DESCRIPTION
A streetscape redesign project became an ideal opportunity to create an ongoing urban gallery, featuring displays of work by emerging artists. The entire project includes sidewalk enhancements, distinctive crosswalks, landscaping, and shade canopies with seating and integrated panels for art. Three artists with very distinct styles each created original art pieces that were translated into high-quality reproductions and installed in the double-sided, backlit panels, each featuring two works by one artist. New work will be commissioned on a regular basis, creating a continuing point of interest for the surrounding community. Erin Sotak’s *Icarus Dreams* and *Ground* are two of the works within this project, each of which was a C-print from an installation of the artist that was scanned and printed on a lexan panel.

SLIDES 58-60
**Artists**: Ilan Averbach, Janet Echelman

**Contact Info**: Linda Dente, echelman@post.harvard.edu

**Project Title**: The Dove Tower and Steps to the Bottom of a Pyramid, She Changes

**Date Completed**: July 2004, 2005

**Project Location**: University of Connecticut, Information Technology Engineering Building, Exterior Entry Plaza; Storrs, CT, Portugal; Waterfront plaza owned by Porto and Matosinhos

**Materials**: Granite and steel, light-colored granite

**Commissioning Agency**: Connecticut Commission on Culture and Tourism, Portugal Commission on Culture and Tourism

**Design Professional**: David Capelli, BHKR Architects

**Public Art Administrator**: Linda Dente

**Photo Credit**: Ilan Averbach, Janet Echelman

**Budget**: $220,000

**DESCRIPTION**

The Dove Tower and Steps to the Bottom of a Pyramid occupy the sloping field behind the new Information Technology and Engineering Building. They consist of two large elements: the first is a vertical element, placed approximately in the center of the triangular field. It is a ten-sided tower standing on its dome-like head. The tower measures 20 x 9 x 9 feet. It leans approximately ten degrees from vertical and is made from light-colored granite on an internal skeleton. Five levels of upside-down windows pierce the tower.

The second element is a large horizontal element. It is an inverted ten-stop pyramid that is 27 x 27 x 10 feet deep and is mostly sunken into the ground. The two opposite corners of the pyramid form an axis between the tower on one side and the entrance to the building on the other side. The top surface of the pyramid is level, thus jutting out of the sloping ground. The highest point above the ground is the corner farthest from the tower which is approximately 3 ½ feet above the ground. Like the tower, the step pyramid is made of light-colored granite and is built on a concrete base form.

The inverted pyramid provides a meditative space, leading our eyes down and taking us into a space 9 feet below ground level. This position below the ground provides a felling of protection and eliminates much of the surrounding world. It becomes a pure and internal experience that some will choose to follow and rest in under the looming shadow of the tower.

Unlike the openness of the pyramid, the tower is a dense and impenetrable form. The tower is made of large, flat stones with deep penetrating small-arched windows carved into each stone, which leads into a dark and semi invisible interior. With its odd upside-down and leaning configuration, it becomes a tense landmark. It will allude to a variety of images, including fallen towers and columbaria and the houses of doves that stored human ashes at the same time.

This project creates a complete array of emotional passages. While the pyramid offers a quiet and contemplative place to rest in, the tower unsettles us. Since the entire complex is leaning slightly, it creates physicality at an odd position that makes us aware of our own bodies and the force of gravity that connects us to the earth. The materials are warm, natural, low-tech materials, familiar in architecture for millennia. Much of the imagery originates in past vernacular structures: of architecture built without architects or engineers and out of experiential needs and imagination of a vernacular builder. It suggests the ongoing inner dialogue between the horizontal principle and the vertical one—between the earthbound and the spiritual.

One of the goals of this project is to counterbalance the technological world of the students of the Information Technology and Engineering Building with a world of imagination and fantasy. The tower makes a historical connection to the function of the new building as dove towers, and doves in general, were an early way of sending information over a long distance.
Upon Echelman’s first site visit, the client instructed her that the commission must fulfill the following:

1) Create a sculptural symbol that unified the waterfront redevelopment of two cities at their border
2) Be visible from 1 km in all directions
3) Not block out the view of the Atlantic Ocean
4) Withstand high winds, sun, harsh salt air, and pollution
5) Require minimal maintenance

This seemed, at first, to be an impossible task to the artist. She wanted the work to be accessible to a broad audience, while maintaining sophistication. Echelman turned to the multi-layered history of the site, which had a centuries-old fishing village that became an industrial zone in the last decades. The design she generated made reference to the surrounding smokestacks with their red and white-striped patterns, to the masts of Portuguese sea-going vessels, and to the area’s fishermen and their wives who helped sew their nets.

In order to revitalize the historic downtown green space in celebration of Daniel Burnham’s Group Plan of 1903, New York artist Brian Tolle, known for his Irish Hunger Memorial in New York’s Battery Park City, created a series of eight, nine-foot tall sculptural urns with changing seasonal plantings. With the title taken from William Blake’s *Love’s Secret* (1804), the artist utilized the computer program SOFTIMAGE to contort the polyurethane-coated STYROFOAM urns as if shaped by Lake Erie winds. The sculptural forms appear to be reacting to the forces of the wind—playfully transforming the strength and symmetry of their Neo-Classical design. Distinctive plantings also mark Cleveland’s changing seasons—continually altering the sculptures’ presence upon the Mall. The installation will be in place through September 2006.
Materials: Plastics, wooden armatures, chicken wire, rubber hose, misc.
Commissioning Agency: Three Rivers Arts Festival, Pittsburgh
Design Professional: Not Provided
Public Art Administrator: Not Provided
Photo Credit: Steven Siegel
Budget: $25,000

DESCRIPTION
This work was a commission from the Three Rivers Arts Festival. It was the Public Art Component for the festival and has a life of three weeks. The armatures were built at the Carnegie Mellon University Theatre Shop and trucked to the site where they were assembled. With the help of several students and one full-time paid assistant, it took three weeks to finish the project. The site was truly incredible.