

Public Art Review



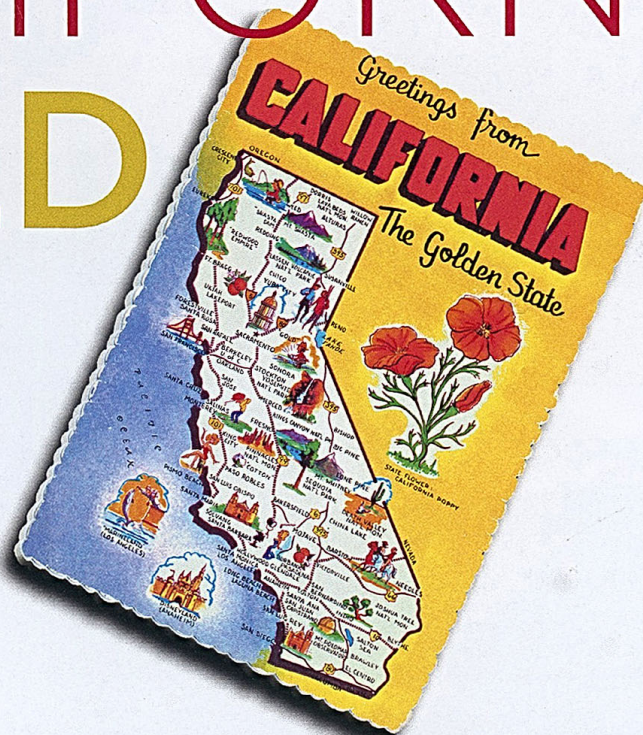
[MURALISM]

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CALIFORNIA GOLD



THE EARLY PIONEERS WHO STRUGGLED TO REACH THE PACIFIC COAST WERE NO DOUBT CREATIVE PROBLEM-SOLVERS; THEIR PROGENY ARE LIVING PROOF. WITH MORE PUBLIC ART PER SQUARE FOOT THAN ANY OTHER STATE IN THE UNION, CALIFORNIA IS A TREASURE TROVE. FROM SAN DIEGO TO THE OREGON BORDER THERE ARE MORE THAN 75 MUNICIPAL PROGRAMS AND MANY MORE CORPORATE, LITURGICAL, AND INDEPENDENT PATRONS OF PUBLIC ART. COLLECTIVELY, THEY SPEND MILLIONS ANNUALLY, SPAWNING THOUSANDS OF ARTISTS TO EXPLORE THE WORLD BEYOND THE GALLERIES, MUSEUMS, AND THEATERS.

WHILE FAME AND FORTUNE ELUDE MOST ARTISTS, THE AUDIENCE FOR PUBLIC ART IN CALIFORNIA SEEMS TO EAGERLY SUPPORT THE NEW, THE UNIQUE, THE DIFFERENT. FROM HOLLYWOOD-STYLE PRODUCTIONS AND FANTASTIC FOLK ART, TO LONG-LASTING COMMUNITY COLLABORATIONS AND FORWARD-THINKING EDUCATIONAL INITIATIVES, IT'S EASY TO GET CARRIED AWAY.

IN OUR OWN FOOLHARDY WAY, WE HEREWITH OFFER A GLIMPSE OF THE ABUNDANCE, ABLY ASSISTED BY VETERAN ADMINISTRATOR AND PLANNER JESSICA CUSICK AND THE VERSATILE ARTIST AND CONSULTANT HELEN LESSICK.

CUSICK MODERATED A VIRTUAL ROUNDTABLE WITH COLLEAGUES MAYA EMSDEN, GAIL GOLDMAN, BARBARA GOLDSTEIN, MARC PALLY, JULIE SILLIMAN, AND DONNA GRAVES. LESSICK PROFILES A SAMPLING OF ARTISTS, INCLUDING CARL CHENG, LITA ALBUQUERQUE, MARK DI SUVERO, KAREN ATKINSON, MICHAEL DAVIS, AND KATHRYN MILLER.

THEIR COLLECTIVE OBSERVATIONS, THOUGHTFUL INSIGHTS, AND ECLECTIC EXAMPLES HELP SHED LIGHT ON THE GOLDEN STATE AND ITS MANY RICHES.

CULTURAL EDGE: PUBLIC ART IN CALIFORNIA

JESSICA CUSICK

This article is based in large part on a virtual conversation with some of the people responsible for California's most innovative public art programs and policies. The group included Maya Emsden, director of creative services, Metropolitan Transportation Authority, Los Angeles; Gail Goldman, art consultant, San Diego; Barbara Goldstein, public art manager, San Jose; Donna Graves, art consultant, Berkeley; Marc Pally, art consultant, Los Angeles; and Julie Silliman, arts planner, Community Redevelopment Agency, Los Angeles. While our charge was to talk about public art in California, the topics that emerged are reflective of the challenges facing the field as a whole.

PROLIFERATION, INNOVATION, AND INCLUSION

With fifteen distinct governmental public art programs in Los Angeles County alone, the defining characteristic of public art in California could be the sheer wealth and variety of commissioning entities. Innovation, the state's hallmark, also comes quickly to mind, along with a dizzying array of policies, organizations, and individual initiatives that have consistently pushed the parameters and definitions of the field. The pursuit of inclusion, in genuine and meaningful forms, also continues to shape public art in California.

AN ABUNDANCE OF RICHES

For the last twenty-five years public art programs, both public and private, have proliferated throughout the state. California now has more public art programs that are the result of a developer requirement than any other state in the country, and thus presumably more works of art in public spaces. Brea was one of the first cities to establish a requirement for private development (1975), which has resulted in a remarkable collection of public sculpture by a broad array of artists, from Magdalena Abakanowicz to Niki de Saint Phale.

For smaller communities grappling with rapid growth and limited capital improvement budgets, developer requirements offer a partial antidote to homogenous housing

projects as well as a creative way of financing cultural development in a state where municipal funding was severely curtailed by Proposition 13.¹ Further, these programs offer attendant opportunities for artist development, innovation, and the ability to curate outstanding collections. Gail Goldman captured the sense of potential we all share: "California is fertile territory for important public art. We have so many exceptional and quirky distinctions: Mexican border, Pacific Rim, farms and open space being exchanged for condominiums, outrageous real estate, Hollywood, Berkeley, one of the world's largest economies, etc."

The consensus, however, is that few of the resulting projects are truly exciting. The combined challenges of small budgets, a lack of genuine commitment from developers and policy makers, a burdensome public process, and inadequate professional support all too often result in the lowest common denominator, where even established artists seem to default to the formulaic. There are notable exceptions, of course, largely attributable to enlightened developers, substantial budgets, and persuasive professionals.

STATE OF THE ART

California has pioneered flexible percent-for-art policies as well as innovative applications of those policies. In discussing the "state of the art," Barbara Goldstein, author of Los Angeles' public art policy, said, "The form they have taken is fascinating and their presence has allowed for a real broadening of what we mean by public art...encompassing anything from temporary artwork, performance and celebration, to freestanding or site-integrated art and facilities."

Grand Performances (grandperformances.org) in Los Angeles illustrates the magic that can result from these policies when everything goes right. For eighteen years Grand Performances has presented free programs that showcase the best of global culture in a unique outdoor venue. The facility and ongoing funding for the program were established through the Community Redevelopment Agency's public art requirement as part of the development of California Plaza, an eleven-acre site in the heart of downtown that also encompasses the Museum of Contemporary Art. According to Michael Alexander, the organization's visionary longtime director, Grand Performances is "part oasis, part civic gathering place...a uniquely accessible setting in which to celebrate the cultural contributions of our community's peoples." From a public policy perspective, Grand Performances is the result not only of a precedent-setting policy but also the ongoing advocacy efforts of the community and the vigilant and enlightened leadership of city staff and elected officials, all of whom have worked to ensure that commitment to this remarkable program has been sustained through a series of absentee owners and will continue for at least the duration of the land lease.

Magdalena Abakanowicz, *Hand-like Trees*, 1995, Civic Cultural Center of Brea, Calif.





The extensive exhibit-based public art program at the San Francisco Airport is another example of innovative public art policy. It was among the first of its kind in the United States and the first airport to receive accreditation from the American Association of Museums. The Art & Technology program currently being developed for the San Jose airport takes the concept a step further. The recently adopted master plan calls for commissioning permanent artworks and providing the technological infrastructure needed to support the ongoing creation of artworks that explore the intersection of art, culture, and technology. According to the San Jose International Airport Public Art Master Plan, "The program will provide opportunities for collaborations between artists, industry, and community, while also offering a prominent venue to showcase the creative results of these collaborations. Through these multi-disciplinary projects, industry will gain inventive partners for their developing technologies and an opportunity to showcase their technologies to the public."

California, particularly southern California, is also known for its mural programs that build on the long-standing traditions of the WPA and the Mexican mural movement. Los Angeles has such a wealth of murals that several programs and organizations, such as SPARC (Social and Public Art Resource Center, www.sparcmurals.org) and the Mural Conservancy of Los Angeles (www.lamurals.org), are dedicated to their creation, documentation, and preservation. A number of smaller cities, such as Lompoc and Santa Paula, focus exclusively on creating murals to enhance their downtown core and attract visitors. The Lompoc Murals Project (www.rivenrock.com/lompoc) started in 1988. Since then Lompoc has commissioned over thirty major murals painted by noted artists. Santa Paula's historic downtown features a series of eight murals that tell the history of the community (www.santapaulamurals.org).

Yet in the hands of Judy Baca, prominent artist and cofounder of SPARC, even this most traditional form of public art is being reinvented. The UCLA/SPARC Digital Mural Lab is a unique research and teaching facility that is developing new techniques for combining traditional mural painting with computer-generated imagery and state-of-the-art materials, a combination that addresses cost and longevity as well as community history and documentation through real-world projects.

FOSTERING DIALOGUE

California is more heterogeneous than most states and has proven to be fertile ground for public art initiatives that foster pluralism and inclusion. Projects that question the nature of public space and that explore the complex issues of history and culture, power and ownership, inclusion and tradition flourish upon our contradictions.

Since 1992, In-Site (www.inSite05.org) has brought together artists and institutions in a long-term exploration of the complex interactions among people and cultures in San Diego and Tijuana. Central to the program is a series of long-term artist residencies that engage communities on both sides of the border in creating art in public spaces. This remarkable multifaceted initiative also includes museum exhibits (Farsites) and multimedia projects (Scenarios), as well as lectures, workshops, and symposia (Conversations). In August, inSite_05 presented the results of the latest series of artist "Interventions" over the course of four special-event weekends.

On a much smaller scale, artist Lauren Bon's temporary project *Not A Cornfield* (www.notacornfield.info) attempts to chart a creative process for community engagement and ownership of a disputed site just north of downtown Los Angeles. The thirty-two-acre former industrial brownfield is slated to become a state park. This summer it was planted with corn and hosted a diverse series of programs and activities including a community garden, festivals, movie screenings, an oral history project, literary salons, and a series of open-mic nights.

Artist Tricia Ward's ongoing projects in Los Angeles, *La Tierra de la Culebra*, and *Spiraling Orchard* (artscorpsla.org) are representative of artist-initiated community development projects. Over the years, volunteers and neighborhood youth, working through a variety of structured programs, have transformed blighted parcels of vacant land into community cultural parks.

The Center for Land Use Interpretation (www.clui.org), housed in a small space on Venice Boulevard in Los Angeles, "uses a wonderful cross-discipline approach (including artists), in exploring land use in the West in a truly fresh way," according to Julie Silliman. The organization develops site-specific installations, exhibits, lectures, and tours on themes in the American landscape.

A serious study on the impact of plurality and inclusion on our programs would benefit the field. There is a tremendous need for research on how meaningful results have been achieved as well as analyzing strengths and limitations of art as a vehicle for community empowerment and social change.

TRENDS

Much of our conversation revolved around problems and solutions. A desire to push the envelope was a central concern: how to develop more flexible policies, attract new artists, foster innovation, and deal with the long-term care of aging collections. Many of the trends we identified are clearly responses to these concerns, including a new emphasis on temporary projects and technology, as well as cross-disciplinary training and development.



ABOVE: Photo courtesy Tricia Ward. BELOW: Photo by Guillermo Rofols.

OPPOSITE PAGE ABOVE: Tricia Ward and ARTScorps LA/ACLA (Art Community Land Activism), *La Tierra de la Culebra*, 2005, Los Angeles, Calif. Community residents work to transform vacant urban land into outdoor communal art parks.

OPPOSITE PAGE BELOW: California Plaza (venue for Grand Performances) in downtown Los Angeles consists of two stages surrounded by an elaborate system of gardens and water features.

ABOVE: Teddy Cruz, *San Diego infoSite*, 2005. The information center for inSite_05 that serves as a traveling urban stage for community programming.

BELOW: Lauren Bon, *Not A Cornfield*, 2005, Los Angeles, Calif. Aerial view of the cropland and "the eye" feature.



The creative dynamic in California is being nurtured by many arts colleges and universities, yet generating interest in our programs among new artists remains a challenge. Marc Pally emphasized the ongoing disconnect between the field and "the huge pool of well-educated and sophisticated artists who come out of California's art colleges and departments that pay almost no attention to public art. Public art exists as a parallel reality to mainstream art institutions; this is a problem for everyone." Attempts to bridge the divide range from the presence in California of two public art degree programs (the public art studies program at the University of Southern California and the visual and public art program at California State University Monterey Bay) to the development of regional training and mentoring initiatives such as the one being discussed in the Bay area. Agencies are also exploring what Maya Emsden described as "projects that aren't 'collaborations' or 'integrated design.'"

This last point, the need to foster a variety of aesthetic approaches, was echoed in a variety of ways, from acclaim for curated collections such as the Stuart Collection, to Barbara Goldstein's hope that "we are trending away from

artists decorating buildings or even getting too deeply embedded in design.... Maybe we can expect architects to become more artful, freeing up artists to create art." The last few years have seen an increase in temporary projects of all kinds, from installations to urban interventions, radio programs to web-sites. These initiatives are being developed to address a range of components in the public art process, from training to experimentation, innovation to interactivity.

Marc Pally's "demise of the boundary" and Julie Silliman's "explosion of projects using technology" are the sources for a majority of the new artworks highlighted by my colleagues, including Diller and Scofidio's new works in San Francisco and San Jose, as well as recent works by Steve Appleton, Cameron McNall, and Christian Moeller for the Community Redevelopment Agency in Los Angeles. The growing size of municipal art collections, along with the proliferation of temporary projects and new technology, said Maya Emsden, is opening up the door and "causing us to rethink permanence...our fetish about protecting art forever." Speaking as a historian, Donna Graves raised a cautionary note in our gleeful discussion of "timing out" public art: "It would be a mistake to err too far on the side of a limited life-span applied in a blanket way." Graves, in discussing the range of work in downtown Berkeley, went on to observe that "this accrual reinforces the fact that artists are part of our civic fabric and that the world of symbols and ideas they insert into our public spaces is important."

LAND OF OPPORTUNITY

In reviewing our discussion, Maya Emsden noted that "a tremendous convergence of factors...has created an incredible opportunity, a moment for public art here in California that is distinguishing." She reinforced what I personally found most intriguing and invigorating about our conversation—that despite the disappointments of programs not reaching their potential, we continue to share a tremendous confidence in the ability of art and artists to shape our public spaces and transform our civic discourse. That sense of opportunity may indeed be what most defines public art in California.

JESSICA CUSICK is the cultural affairs manager for the city of Santa Monica. In 1998, she founded Cusick Consulting, a Los Angeles-based firm that specializes in cultural policy.

NOTE:

1. In 1978 California voters approved Proposition 13, which reduced property taxes by over 50 percent and put severe limits on future increases.



CALIFORNIA GOLDEN STATE ALCHEMY

HELEN LESSICK

With the nation's lowest per capita state spending on art, California seems an unpropitious locale for artistic excellence. According to the California Arts Council, the \$.08-per-citizen rate of arts spending is less than the rate in the territory of Guam. Of course, the state's enormous population skews the calculation. So do the uncounted funds spent by city, county, and transit programs for permanent and temporary art.

Spending on Golden State art in public places ranges from seven-figure permanent constructions to self-funded, artist-initiated projects. Public art works are everywhere, from temporary sculptures in public sites in Palm Springs and the Port of San Diego to permanent contemporary works in San Jose's King Libraries Collections and the Humboldt County Sculpture Garden. Of course, art requires artists and artists require space. California artists find new sites, and funding streams, to realize their works in public.

To explore Golden State alchemy, I interviewed six established artists with studios and current commissions in California. With 200 years of combined experience, they have shaped public places locally, nationally, and around the globe. Their diverse expertise yields a diversity of opinions about the process, purpose, and clients for public art—as well as diverse definitions of what public art is in the first place.

WHAT IS IT?

Public art is an amoeba, shifting from contracted, site-integrated commissions to outdoor exhibitions to unsanctioned guerilla works. Art in public places or public art?

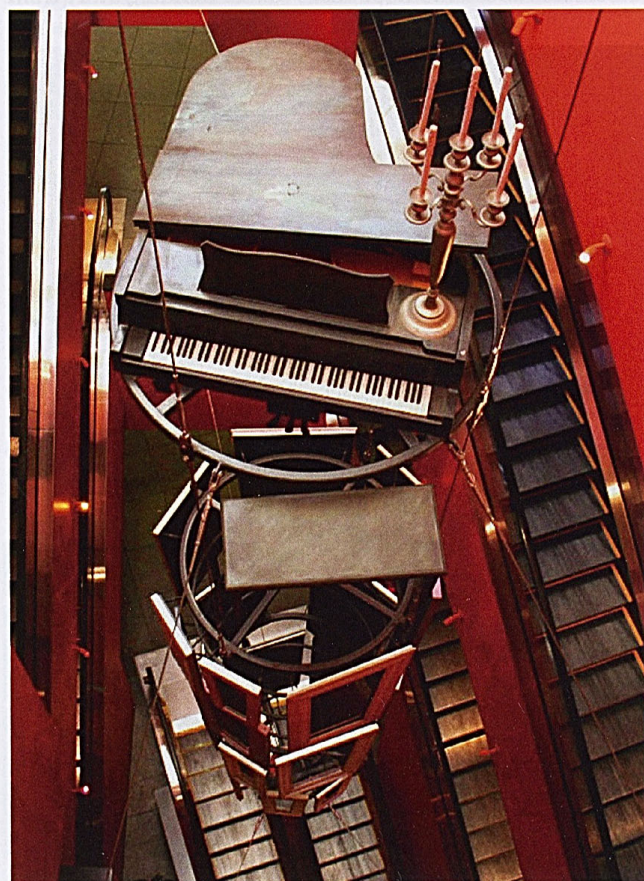
Michael Davis labels all artwork public once it leaves the studio. Commissions with public funding are simply the most visible part of his practice, which includes studio work and corporate clients.

Karen Atkinson differentiates among commissions, self-initiated projects, and guerilla works as ways of making publicly viewed art. An artist who includes administration and moxie in her palette, Atkinson initiates projects and curates other artists in her temporary works and art plans. She seeks funding outside of cultural affairs or public art programs to realize projections, installations, and events.

With sensitivity and intellectual rigor, Mark di Suvero sites his studio-built objects in open spaces—from the Smithsonian Mall to the Storm King Art Center. His drift log and steel sculptures, built in the 1960s on California's Stinson Beach, are inarguably art in public places. Public, plop, or gallery art—di Suvero maintains that it is all art, adding that public art usually connotes art council meetings and committee votes.

ART BEGINNINGS CAN'T KNOW ART ENDS

California artists take diverse routes to public exposure. Does the site inspire the artist to address what the RFP requires? Though studio work informs their public art, many interviewees mentioned public display as an alternative to gallery parameters. All were interested in making art in pub-



lic to reach a general audience, inside or outside the commissioning system.

Lita Albuquerque began her practice investigating ephemera—spreading dry pigment across the California deserts in unsanctioned, environmentally sensitive drawings. Her interests in impermanence and perception continue, with a parallel development in permanent architecturally integrated works involving sidereal time. Her public clients, including the Los Angeles Catholic Church and a Dubai hotel, have given her opportunity to expand into fountains, electrical systems, prints, sculpture, and light. Her solo practice has developed into collaborations with designers, engineers, and architectural teams.

Raised in an artistic family, Carl Cheng has a strong background in architecture and technology. He also mentions his outsider status—a minority in LA's cultural wasteland—as a reason to enter the field. Interested in making art accessible to everyone, he decided to work outside the gallery and inside his own neighborhood. For his first self-initiated public project, Cheng used a derelict storefront on the Santa Monica pier. In 1978 he negotiated a yearlong contract to display his a coin-operated sand-sculpting machine, personally maintaining it while living nearby. Cheng wistfully notes that today he cannot take on projects with budgets less than \$100,000 because the commission and review process has become so time-consuming.

Coming of age during the minimal art movement, Michael Davis was interested in using nontraditional art sites to create an open public theatre. He wanted to change the viewer's passive observation of art into an active interplay outside the commercial gallery system. Early on, he created a garden project at Pasadena's Art Center and curated outdoor exhibitions through the federal CETA program. Corporate curators and designers admired Davis's work and initiative, and he began accepting commissions. He fondly recalls a 1979 commission for Anaconda Copper's headquarters. With a budget of \$100,000, the project was contracted by a CEO's handshake. Now his contracts run to twenty-five pages.

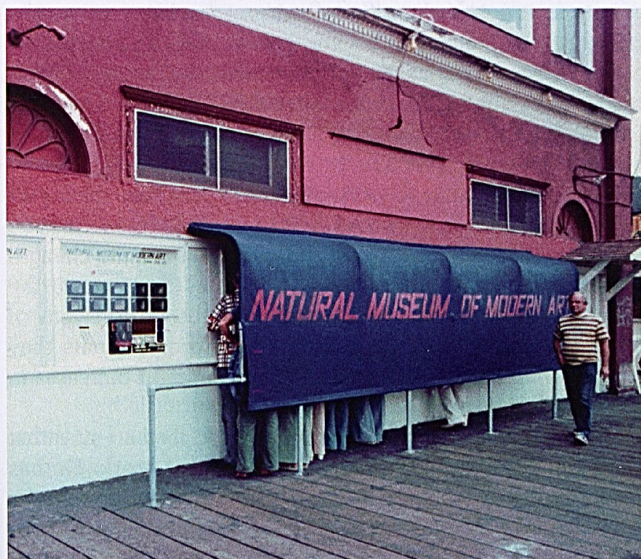
Other artists work outside the commissioning system to challenge public experience and perception. As an educator and curator creating art in public places for over twenty years, Karen Atkinson harnesses her skills as an administrator, activist, and negotiator. She looks for opportunities to present temporary works where people congregate,



OPPOSITE PAGE: Michael Davis, *Chandelier Fall* (two views), 2001, Kodak Theatre, Hollywood, Calif. Bronze, stainless steel, copper and temporal media. 107' x 7' x 6'.

ABOVE: Mark di Suvero, *Declaration*, 1999-2001, Venice, Calif. Steel. 60' 6" high.

BELOW: Carl Cheng, *Natural Museum of Modern Art* (exterior view), 1979-80, Santa Monica Pier.



which is generally not inside government buildings. Her locally lauded works occur when the public feeds parking meters, views trailers in commercial movie theatres, or walks in Los Angeles communities. Atkinson, who cofounded Side Street Projects in Pasadena, motivates artists to create their own opportunities through her influential Get Your Shit Together (GYST) workshops. She stays involved in traditional art by serving on selection panels.

Eco-artist Kathryn Miller is also an activist and educator. Drawing on her degrees in art and biology, Miller has completed ecological art installations in the United States and Australia, and guerilla plantings in Santa Barbara public areas. Her public art literally grows and changes public space. A recent project with the Whittier Landfill Authority combines a seating berm with fossil shells and native plants. This eco-art is simultaneously habitat restoration, a seating arena, and a teaching tool for National Park Service staff. Working closely with the NPS, Miller makes presentations to other park facilities in southern California. She has found this federal agency to be a supportive collaborator in her art and remediation work.



With studios in Petaluma, California, New York, and France, Mark di Suvero has an international presence and reputation. But it is not hubris that deters him from applying for public art commissions; he thinks selection panels may consider him overexposed and too old. Di Suvero's public art presence is both self-assigned and invitational. His sculptures are permanently sited at the Embarcadero in San Francisco and in Venice, California. Another work is on long-term loan to the Port of San Diego. Currently, Di Suvero is developing an interactive fountain for the state headquarters of CalPers. This public commission, he notes with pride, will be visually appealing and environmentally useful.

GOOD TIMES AND BAD

These California artists, creating art around the globe over the last four decades, have participated in both good and bad projects. They agree that a great work of public art is helped by an open-ended project with good communication and plenty of time to build partnerships. Can an artist make good art through committee? For permanent, commissioned work, the benefits of a savvy art consultant or program administrator with real power cannot be underestimated. The percent-for-art policy must be wholly understood and embraced by all team members. The best commissions arise from committees with at least one member knowledgeable about contemporary art and leaders with a healthy respect for the public's sophistication.

Bad commissions are likely to arise in working with the wrong team or being assigned to a compromised or difficult site no one else will touch. Weak or inexperienced project management, lack of advocacy for art, and internal distrust of artists and percent-for-art policies thwart the artist's best efforts.

In general, these are propitious times for contemporary art, in California as elsewhere. Thanks to creative art administrators, Lita Albuquerque sees an expansion of artists' opportunities to create new work. With church, state, emirate, and corporate clients, Albuquerque acknowledges widespread percent-for-art ordinances as a stimulus.

There have been striking changes in the acceptance of art over the last forty years, di Suvero observes. In negotiating placement of his work early on, he remembers distrustful politicians suspecting public-minded artists as communist plotters. These politicians now clamor for art in their districts, offices, and open spaces.

American democracy makes our public art the most fair and open process in the world, according to Cheng. However, once artists are selected, European and Asian projects treat them with greater respect, he says. In contrast to some U.S. commissions, foreign teams strive to support and enhance the artist's vision.

According to Miller, some program managers expect to get an artist's ideas and efforts for free. For her planted works, she has had to deal with last-minute changes to a site and with compressed timelines that ignore the artist's process. Artists may welcome the enthusiasm of clients to extend ideas, but as business professionals they have to weigh a client's aversion to concomitant increases in scope and fees.

Davis genially bemoans circumscribed art sites that limit the exploration necessary for creative work. He has seen artwork so completely integrated into a facility that the art, which is meant to engage, disappears. His expanded palette includes landscape, hardscape, lighting, and ameni-



ties as artistic elements. With few exceptions, he sees a growing fear of art as a stand-alone object.

Atkinson notes that during her years of practice the art world has changed drastically. She advises realism in seeking public commissions and cautions artists to pursue only those projects that suit their style and ability. Through GYST, she warns artists to expect compromise and challenge in public commissions. But with the increase in public art programs, Atkinson finds it easier to raise funds for her artist-initiated projects.

Di Suvero also works in art administration, negotiating public venues for his enormous sculptures in the United States and Europe. Successful precedents can convince site owners, he notes. Park Place, a New York initiative for outdoor art championed by Doris Freedman, was instrumental in the national renaissance of art parks and sculpture spaces. Freedman's extraordinary administration and artists' successful use of public sites bred confidence in artists' initiatives. Park Place's many descendants include the Public Art Fund, Socrates Sculpture Park, and an art park in Sonoma County. As Socrates' founder and largest funder, Di Suvero practices what he preaches: The important thing is to put the art out there, even if you have to fund it out of your own pocket.

TAKE TWO ARTISTS AND CALL IN THE MORNING

California art is alive and well; Golden State artists work in every facet of public experience. By re-viewing the process from the artist's perspective, art outcomes can be enhanced. Artists should keep an open palette, attend to the site's users and maintenance practices, and have honest and sincere communication with collaborators.

For their part, administrators must improve selection panels by including well-qualified citizens able to speak about contemporary art issues. Architect-defined art opportunities should be discouraged; artists can best find the opportunity for their work. Project managers should respect the artistic process and allow sufficient time for research and development. Educate the contractor and client about the impact of site and policy shifts, and inform the artist as soon as they happen. And finally, advocate for the work, thinking, and presence of the artist throughout the process.

Alchemy, the seemingly magical transmutation of base materials into gold, epitomizes the public art endeavor. For decades, California artists have mixed creativity, initiative, and uncompromising vision with public sites, public indifference and displeasure, and social and liability concerns. The glorious results, experienced over time and in space, make us the most visited state in the nation. It's enough to make Guam envious.

HELEN LESSICK is an artist of public places and a public art consultant. She currently maintains her practice in Los Angeles, California.



OPPOSITE PAGE: Lita Albuquerque, *Celestial Disk Fountain* (two views), 2002. Cathedral of our Lady of the Angels, Los Angeles, Calif.

TOP: Kathryn Miller, *The Subdivision Project* (planting and after ten months), 1992. Isla Vista, Calif. Park revegetation project with compressed soil and seeds of native plants in thirty sculpted dwellings. Plants bloomed in one year and provided nectar for butterflies.

ABOVE: Karen Atkinson, *For the Time Being* (parking meter detail), 1994-1998. Santa Monica, Los Angeles, West Hollywood, Pasadena and Orange Counties, Calif. Visual artists and writers with HIV/AIDS were commissioned to write texts for audio tapes installed in over twenty meters, which played when viewers fed a meter.



Ralph Helmick and Stuart Schechter recently created **LANDING**, a sculpture suspended from the sixty-foot ceiling at Pacific Marketplace in Seattle's Sea-Tac Airport. The artwork resembles three-dimensional pointillism, where many small component sculptures coalesce into large composite forms. The flying bird is composed of hundreds of birds in flight, while the reflected image comprises schools of fish. These elements are cast in pewter and painted with shimmering blues, greens, and golds. Cast resin raindrops sparkle around the snow goose. Ambient elements that illustrate the history, culture, and landscape of the Pacific Northwest surround the reflected bird. Artwork development at Pacific Marketplace was managed for the Port of Seattle by 4Culture.

[Photo courtesy the artists.]



A series of projects that will unfold over a two-year period, **INSITE_05** consists of four components—Interventions, Scenarios, Conversations, and Museum Exhibition—that explore the border zone of San Diego-Tijuana. InSite_05 will have a concentrated phase of public presentation between August 27 and November 13, 2005. Scenarios, one of the four components, explores the construction of the public sphere as a space of live discourse by parodying common ways of labeling, consuming, distributing, exhibiting, and storing cultural information. Pictured above: Thomas Glassford and José Parral's *La esquina/Jardines de Playas de Tijuana*. More information at www.insite05.org.

[Photo of by Alfredo De Stéfano.]



I SEE WHAT YOU MEAN, by Lawrence Argent, is a forty-foot-high blue bear standing on its hind legs and appearing to look inside the Colorado Convention Center in downtown Denver. Formed of molded polymer concrete mounted on a steel framework, the bear consists of 4,000 interlocking triangles. Argent, who teaches at the University of Denver, used computer renderings and 3-D modeling to design the sculpture. It was fabricated by Kreysler & Associates, American Canyon, Calif.

[Photo courtesy the Denver Office of Cultural Affairs.]



ADAM, an international exhibition of contemporary art, ran from September 3 through October 16, 2005, throughout the city of Amsterdam. Curated by Thomas Peutz and Una Henry, the exhibition was organized and produced by SMART Project Space (www.smartprojectspace.net). It featured

thirty commissioned projects designed to engage the situational context of everyday life by reinterpreting the sociopolitical conditions of Amsterdam.

[Photo of Nevin Aladag's Curtain House by Léon Hendrickx.]



On May 19, 2005, artist Brian Tolle and landscaper Diana Balmori created **SKID ROWS**, a hybrid earthwork and performance piece commissioned by the Queens Museum of Art as part of its exhibition *Down the Garden Path: The Artist's Garden after Modernism*, which was on view from June 26 through October 9. Employing a method of farming called direct sowing, Tolle and Balmori used a red 1991 Chevy Silverado pickup covered with flower decals to "draw" a flower garden on a two-acre expanse of the Queens Botanical Gardens. The garden's form resulted from the tire tracks laid down by the randomly driven truck, with the seeds (red poppies and yellow tickweed) being planted in the tracks.

[Photo courtesy the artists.]