

Public Art Review

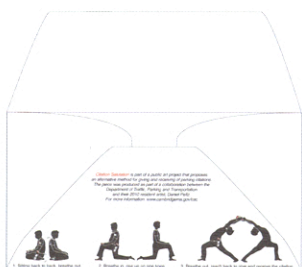
issue 44 • spring/summer 2011

U.S. RECENT PROJECTS



For three months last fall, the city of Cambridge, Massachusetts, and artist-in-residence Daniel Peltz softened the blow of getting a parking ticket by handing out citations with yoga poses on them. The drawn poses are an attempt to take some of the anxiety out of getting a parking ticket. Peltz came up with the idea for **CROSSING NON-SIGNALIZED LOCATIONS** after riding along with parking control officers for several weeks.

New street signs, which were written and designed to appear as if they are official, were also installed around the city as part of the project. The signs played on the official language of parking and driving regulations. For example, one official sign reads, "If you're



reading this sign, you're biking the wrong way." Peltz's nearby sign reads, "If you're reading this sign, you're reading this sign." Peltz also created a "soft boot" that is made of fabric that will be placed on cars throughout the city; it is meant to be a less humiliating version of the real boot (which Peltz himself once experienced). Peltz also installed *10,000 Excuses*, a large, handwritten drawing comprising all the excuses drivers have submitted in parking disputes over the past five years, at the Cambridge Arts Council Gallery.

The project was co-presented by the Cambridge Arts Council and the Department of Traffic, Parking, and Transportation.

Photo courtesy the artist.



The main interior wall of the student commons at St. Olaf College in Northfield, Minnesota, got a little brighter this fall with the installation of **THE BIG PRINT**, a 5,000-square-foot mural comprising individual art pieces by 1,180 children and adults. The overall design of the mural, which evokes a Norwegian knitting pattern, was created by Kari Alberg.

The nonprofit arts organization ArtOrg sponsored the project and, with grant money from Forecast Public Art, organized summer printing events where children and adults could come and create prints. Each participant took

home his or her print, but ArtOrg kept the printing blocks to use later for a collaborative project such as *The Big Print*. The printing events, which were free and open to the public (and likely always will be in the future), were held in 10 regional locations, including Minneapolis's Walker Art Center.

The bright, almost electric colors enliven the large, stand-alone wall at the student center, and the Norwegian knitting pattern is a perfect thematic fit for a school named after the patron saint of Norway. The piece was installed in November. *Photo by Tom Roster.*



The Robert F. Kennedy Community Schools in Los Angeles are located on the former site of the Ambassador Hotel, where Robert Kennedy was assassinated. Inspired by this history, artist Lynn Goodpasture has installed a 690-square-foot ceramic tile labyrinth called **KEELEY'S GARDEN, LABYRINTH 1**. The French encaustic tiles are styled after the tiles that once decorated the Ambassador Hotel.

In 11 sections along the labyrinth's path, Goodpasture installed slabs of basalt that the children can use as chalkboards, making the installation interactive and educational. For example, children can illustrate sequential lessons in history or science on the slabs and then walk through the labyrinth to read the full story. The hexagonal labyrinth and its many square tiles can be used by teachers to illustrate math and geometry concepts. The Robert F. Kennedy Community Schools comprise six different pilot schools with students from kindergarten through twelfth grade. *Photo by Lynn Goodpasture.*



Internationally known sculptor and environmental artist Roy Staab worked with students on the University of Wisconsin-Eau Claire campus this past October to create a site-specific sculptural installation on the Chippewa River, called **EAU CLAIRE CURRENTS**. The installation coincided with an exhibit at the Foster Gallery chronicling three decades of Staab's environmental art.

The installation is a series of long, Y-shaped ropes made from bundled weeds that have been hung from the north side of the university footbridge and float in the water below. The ropes have logs tied to their ends and the logs pull the ropes downstream with the flow of the current; when the water is low, the ropes and logs rest on the sandbar below the water.

Staab often creates work on or near water and incorporates the water as part of the work. He is a Wisconsin native who has lived in Paris and New York City but moved back to Milwaukee in the 1990s. *Photo courtesy the artist.*