

The federal government, through the General Services Administration's Art in Architecture program, recognizes the significant contributions that visual artists make to the social and cultural life of the nation. For more than thirty-six years, the Art in Architecture program has commissioned American artists to create publicly scaled and permanently installed works of art for federal buildings across the nation. GSA allocates one-half of one percent of the estimated construction costs of new buildings and the modernization of existing buildings to commission artists.

Since the inception of GSA's art program more than three hundred and fifty works of art have been installed. This book showcases twenty-seven of these commissions. All from the past decade, these works provide a window into the important cultural and civic discourses between the American people and their government. These artworks also affirm, through their creative and aesthetic expressions, that our democratic society is something to cherish and celebrate. Selected from across the nation, these commissions highlight the talents and diversity of America's artists and the wide spectrum of aesthetic, conceptual, and theoretical inquiry they are exploring.

Art in Architecture projects are not solo endeavors. They require the commitment and close cooperation of artists, architects, fabricators, construction contractors, federal clients, private-sector art professionals, and GSA project teams—particularly the project managers, contracting officers, regional fine arts officers, and national Art in Architecture project managers. This book is a tribute to the hard work and collaboration of all those individuals who have made GSA's art projects successful.

The works created through the Art in Architecture program are not only for us to enjoy today but are a national legacy for future generations. Just as we experience our nation's history through the public art and architecture so generously bequeathed to us by our predecessors, these commissions will speak to future generations about our time. They are a record of who we are as a people and what we aspire to be as a nation.

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LEO VILLAREAL, *FIELD* (DETAIL), 2007 (PRECURSOR TO *SKY* FOR THE U.S. COURTHOUSE IN EL PASO, TEXAS)

INTRODUCTION

BY ELEANOR HEARTNEY

For a new U.S. Courthouse in El Paso, Texas, Leo Villareal took the brilliant hues of southwestern sunrises and sunsets as his inspiration for a computer-controlled light mural that he programmed to present an ever-changing field of saturated colors. This artwork, which Villareal describes as an animated portrait of the sky, will reinforce the building's relationship to its high-desert setting.

For a new U.S. border crossing in Calais, Maine, Spencer Finch has envisioned an artwork that turns on issues of perception. For a triangular field on the U.S. side of the border, Finch has designed a small flock of elliptical weather vanes to be painted various shades of white. These minimalist weather vanes will spin in the wind to create seemingly endless combinations of changing shapes and colors, which will relate to the surrounding landscape in different ways throughout the seasons. The artist describes the effect as reminiscent of the fluttering tonal shifts that appear when flocks of homing pigeons fly in loops around the sky of his Brooklyn neighborhood.

Do-Ho Suh, meanwhile, has proposed an enormous open screen for a Food and Drug Administration (FDA) building in Silver Spring, Maryland. The lattice-like screen will be composed of thousands of small, cast-resin figures that stand on each other's shoulders, visually representing the role of collective effort in many

human endeavors. As in an earlier public artwork by Suh that consists of an army of small figures holding up a monumental but empty pedestal, his FDA screen will depict cooperative achievement rather than a solitary hero. For this commission, Suh also has tailored his figures to the site: they represent both genders, many races, and various professions; he has even portrayed some figures wearing lab coats with the FDA insignia.

Jim Campbell explores a similar theme in a very different way. For his *Broken Wall* (2006), Campbell converted video images of local pedestrians into a light-emitting diode (LED) and glass-block screen set into a former doorway of the Byron G. Rogers U.S. Courthouse and Federal Building in Denver, Colorado. Broken down into glowing pixels, the video images form a constantly moving tableau of silhouetted figures that serve as reminders of the human dramas played out within the building. Inside the building's lobby, three smaller LED screens convey similarly low-resolution images of white-water rapids from the nearby Colorado River, linking the building and its operations to the wider natural environment.

All of these artworks are commissions currently under way or recently finished at federal buildings around the United States. Such works could not be further from the old-style model of public art that often consisted of an equestrian statue in a town square or a tangle of painted



JIM CAMPBELL, *BROKEN WALL*, 2006

metal in front of a corporate headquarters. Instead, these GSA commissions reflect contemporary artists' interests in issues like perception, social interaction, and the natural environment. They also reflect artists' explorations of new kinds of art media, as they draw on digital technology, time-based installations, and the painterly effects of colored light. These four artworks by Villareal, Finch, Suh, and Campbell are not the only GSA projects to expand the definitions of public art and its interactive potential. The roster of recent commissions by the GSA's Art in Architecture program reveals a whole inventory of innovative approaches to the marriage of art and architecture.

An overview of the kinds of projects funded by the Art in Architecture program during its thirty-five year history parallels, in many ways, the evolution of public art during the same period. These GSA commissions provide a map of changing conceptions of national identity as embodied in government buildings like federal courthouses, land ports of entry, and agency headquarters. They also reflect the shifts undergone by contemporary art during the period that straddles the transition from mid-twentieth-century high modernism to the postmodern heterogeneity of today. And perhaps most significantly, the history of the Art in Architecture program reflects changing philosophies about public art, public space, and civic participation in America.

The notion that government buildings should incorporate works of art goes back to the mid-nineteenth century when murals and sculptures were commissioned to adorn the Beaux-Arts buildings housing government functions. These commissions, which long predate the Art in Architecture program, reflected a bias toward European artists and styles and tended to treat art simply as decoration and ornament. However, by the 1930s, the New Deal ushered in various federal art programs, of which the Works Progress Administration (WPA) remains the best known. These programs, involving collaborations among American artists, architects, and other designers, reflected a desire to establish a distinctly American national culture.

Curtailed after the Second World War, federal art patronage got a new boost during the Kennedy Administration when the Cold War engendered the belief that art could serve as a symbol of American democracy, creativity, and freedom. In June 1962, the President's Ad Hoc Committee on Federal Office Space issued its *Guiding Principles for Federal Architecture*. In addition to advocating quality federal architecture and attention to site, these guidelines encourage incorporating the work of living American artists into public buildings. This led to a renewed focus on the role of art in federal buildings and resulted in the formation of GSA's Fine Arts program, the precursor of today's

Art in Architecture program. Artists were selected from short-lists provided by project architects, with the result that the art was often physically separate from the architecture. This Fine Arts program was suspended in 1966 due to reduced federal building because of the war in Southeast Asia and inflation in the U.S. construction industry, as well as controversies related to individual GSA art commissions, such as Robert Motherwell's abstract-expressionist painting *New England Elegy* (1966) created for the John F. Kennedy Federal Building in Boston. When the program was revived under the Nixon Administration in 1972, it operated in cooperation with the National Endowment for the Arts (NEA); the architects of new federal buildings still determined the basic types of artworks for the projects, and in response NEA committees would recommend qualified artist candidates to GSA. The Fine Arts program was renamed the Art in Architecture program in 1977.

The re-launched program's first commission, Alexander Calder's *Flamingo* (1974) for Chicago's new Federal Center, was a resounding success. Paid for with the mandated one-half of one percent of the buildings' construction budget, *Flamingo* was dedicated on October 25, 1974, in Federal Plaza. In fact, dedication hardly seems an adequate word for the carnival-like celebration that accompanied the installation of this

soaring red metal sculpture. Ushered through the city streets with a parade, complete with circus wagons, marching bands, clowns, and even several elephants, Calder enjoyed a hero's welcome. The mayor had declared the day Alexander Calder Day in honor not only of the sculpture but also the simultaneous openings of Calder's retrospective exhibition at Chicago's Museum of Contemporary Art and the debut of his electronically powered mural *Universe* in the lobby of the Sears Tower. Capturing the mood of the moment, the headline in the *Chicago Sun-Times* proclaimed "A Great Day for ChiCalder!"

More than three decades later, it's clear why *Flamingo* remains such a beloved part of Chicago's urban landscape. Its abstract form rises like an awakening creature from the plaza in front of the Mies van der Rohe-designed Federal Center. The brilliant vermilion hue and supple curves of *Flamingo* provide a pointed contrast to the stark grids of dark steel and bronze-tinted glass of the surrounding federal buildings. Though the sculpture itself rises only fifty-three feet, while the adjacent Kluczynski Federal Building is forty-two stories high, visitors to the plaza who walk beneath *Flamingo* can experience the sculpture float above them and appear to encircle the surrounding architecture, providing a sudden, soaring sense of freedom from the physical constraints of the city street.



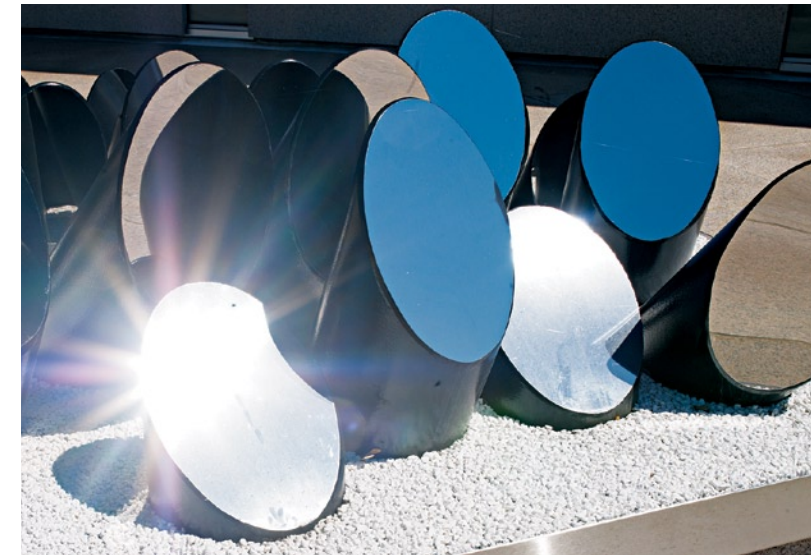
ALEXANDER CALDER, *FLAMINGO*, 1974



LOUISE NEVELSON, *BICENTENNIAL DAWN* (DETAIL), 1976

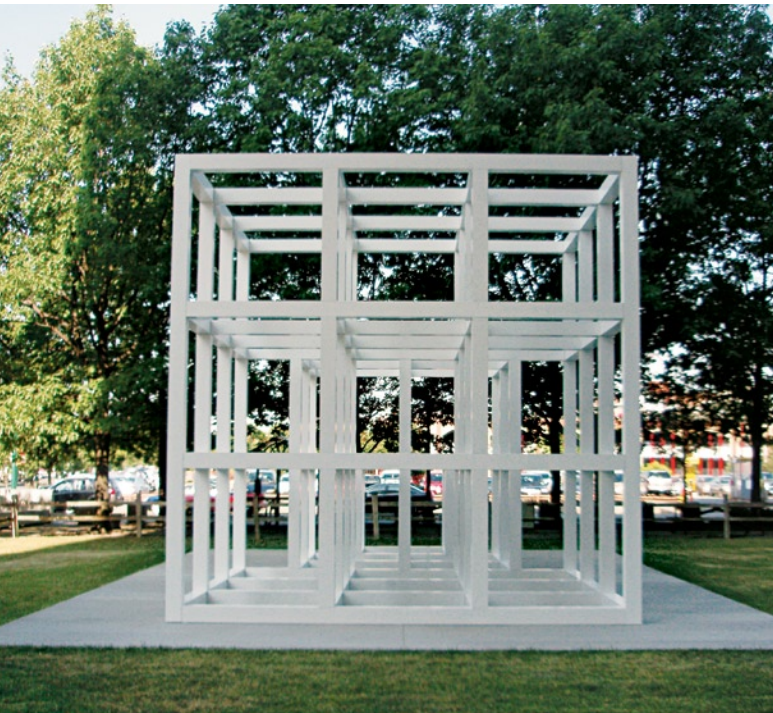
Throughout the rest of the 1970s and into the 1980s, artists commissioned by the Art in Architecture program were nominated by panels of art professionals selected by the NEA. These nominees were then submitted to the GSA for review and final selection. The artworks that resulted from this partnership between the GSA and the NEA were commissioned from many of the nation's most respected artists and reflected the aesthetic currents of the day, emphasizing minimalism, post-minimalism, and pop. Some attention was paid to the then-new notion of site specificity, which mandated the inseparability of artwork and site. By and large, however, artists created discrete works that fit into or beside the clean geometry of the International Style architecture of the federal buildings, much as these artists' smaller works would fit inside the clean white spaces of upscale galleries.

There were many noteworthy commissions during these years. Paramount among them is Louise Nevelson's *Bicentennial Dawn* (1976), which consists of three groups of white, complexly patterned columns rising like totems from the foyer of the James A. Byrne U.S. Courthouse in Philadelphia. These abstract structures serve, in the words of Martin Friedman, then director of the Walker Art Center, as "phantom architecture, alluding to no single time or place." Instead, their noble spires seem to herald optimism for the future, as the title of the artwork suggests. The elaborate dedication ceremony for *Bicentennial Dawn*, which was presided over by First Lady Betty Ford, helped to solidify widespread support for the Art in Architecture program.

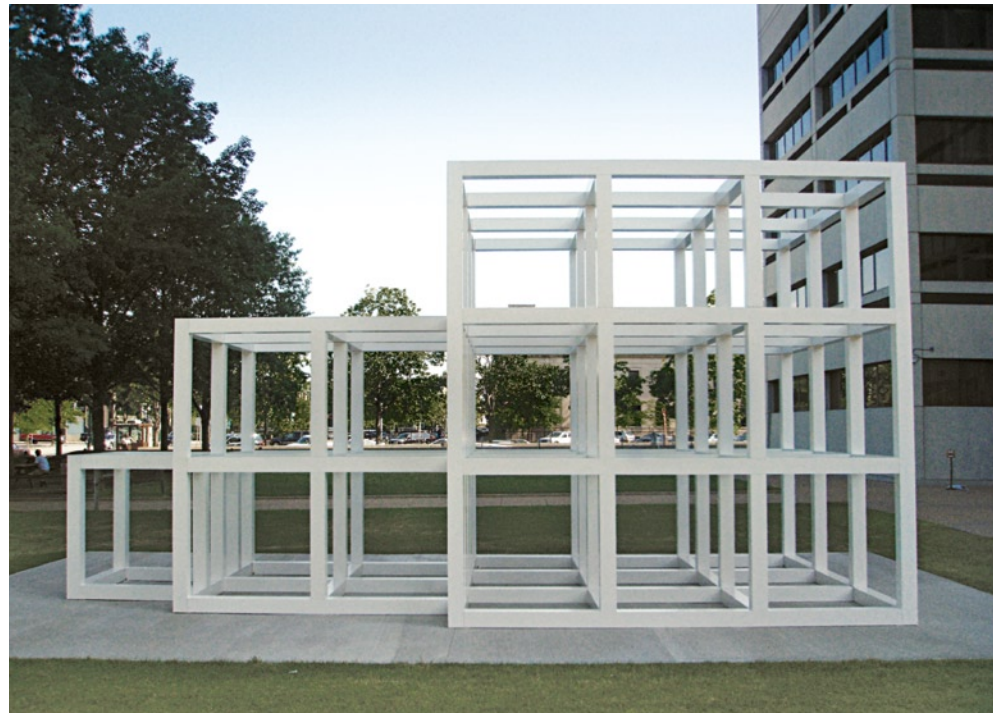


LOUISE BOURGEOIS, *FACETS TO THE SUN* (DETAIL), 1978

A similarly poetic sculpture from this era is Louise Bourgeois' *Facets to the Sun*, installed in 1978 at the Norris Cotton Federal Building in Manchester, New Hampshire. The sculpture is a field of thirty-six cylindrical steel forms, all arranged with southern orientations and at slightly varying angles so that their faces seem to be straining toward the sun. Describing the effect of the completed artwork, Bourgeois stated, "Some of the oval mirrors showed a blue sky and some reflected the white light of the sun; this is what the piece is about."



SOL LEWITT, *ONE, TWO, THREE*, 1979



More strictly minimalist are works like Sol LeWitt's *One, Two, Three* (1979), a rigorously geometric set of white, open cube structures for the James M. Hanley Federal Building in Syracuse, New York, and Barbara Neijna's *Right Turn on White* (1979) for the Strom Thurmond Federal Building in Columbia, South Carolina. This elegant sculpture, with a curving arc peeled away from the top of its rectangular body, was designed to create, in the artist's words, "an awareness of space through new relationships" among viewers, the sculpture, the surrounding plaza, and the buildings.

BARBARA NEIJNA, *RIGHT TURN ON WHITE*, 1979





DAN FLAVIN, UNTITLED, 1980

The period's experimentation with new media is shown by Dan Flavin's 1980 untitled light piece for the Federal Building and U.S. Courthouse in Anchorage, Alaska. Flavin used fifteen green fluorescent lights to create a 60-foot diagonal stripe across the lobby's north wall, plus a horizontal band of twelve rose-colored lights along the ceiling of the mezzanine above. These simple, utilitarian light fixtures are strong graphic elements, but they also transform perception of the surrounding spaces by painting the walls, floors, and ceilings with glowing color.

Other artists created two-dimensional works for interior and exterior walls. Jennifer Bartlett's *Swimmers Atlanta* (1979) for the Richard B. Russell Federal Building and U.S. Courthouse in Atlanta, Georgia, presents an impressionistic ocean voyage with a group of enamel-on-steel and oil-on-canvas paintings. Bartlett combined free-hand marks with organizing grids to evoke the water's shimmering surface and various thematically related elements, such as an iceberg, a boat, rocks, seaweed, and an eel. William Christenberry's *Southern Wall* (1979) for the Dr. A. H. McCoy Federal Building in Jackson, Mississippi, is an assemblage work using weathered boards from a hundred-year-old barn, corrugated tin, and vintage commercial signs for soft drinks, cigarettes, and tobacco snuff. Alex Katz's 1980 untitled painting for the Silvio V. Mollo Federal Building at St. Andrews Plaza in New York City is a rare representational work from this period, featuring five individual faces in his flattened, figurative style.



ALEX KATZ, UNTITLED, 1980

Public art, by its nature, can be controversial. Unlike the self-selected audiences who visit galleries and museums, viewers of public art often have little or no experience with contemporary art and can be highly sensitive to manipulation by critics and commentators with other agendas. When this happens, public art can become a magnet for frustrations that have little to do with the actual art object. In the early days of the Art in Architecture program, controversies tended to center around money and questions of aesthetics, often turning on what appeared to some members of the public and the press as the baffling nature of contemporary art.

For instance, Isamu Noguchi's *Landscape of Time* (1975), created for the Henry M. Jackson Federal Building in Seattle, Washington, came under fire when a *Seattle Times* columnist's complaint about the artwork's \$100,000 budget was picked up by national pundits. Noguchi had created an environmental installation of specially chosen, naturally formed granite boulders that he carved with designs and arranged in the plaza amid trees and other plantings. Vice President Nelson Rockefeller—himself an avid art collector—sent a letter that was read during the dedication ceremony for *Landscape of Time*, saying that “it is rewarding to see works of this caliber becoming part of our federal buildings for the benefit of all the people.” Critics who were unfamiliar with Noguchi's distinguished career or the intentions behind his Zen-like sculpture questioned why pieces of rock should have such a high price tag.



ISAMU NOGUCHI, *LANDSCAPE OF TIME*, 1975



CLAES OLDENBURG, *BATCOLUMN*, 1977

Another example, Claes Oldenburg's *Batcolumn* (1977) for the Harold Washington Social Security Center in Chicago, Illinois, had the misfortune to be dedicated on April 14, the day before tax deadline, allowing Walter Cronkite to use Oldenburg's sculpture as the punch line to his evening news broadcast about how taxpayers' dollars were being spent. Editorials in the *Chicago Sun-Times*, the *Los Angeles Times*, and the *New York Times* all praised the sculpture, however.

George Sugarman's *Baltimore Federal* (1978), a colorful metal abstraction commissioned for the plaza in front of the Edward A. Garmatz Federal Building and U.S. Courthouse in Baltimore, Maryland, became embroiled in an especially intense controversy when a few of the building's occupants denounced Sugarman's proposal on the assertions that his sculpture would not suit the design or function of the building and that it would serve as a hiding place for potential muggers, explosives, and terrorists. The Baltimore newspapers seized on the story and vigorously defended both Sugarman and the public's right to enjoy his sculpture, which public funds and a clearly delineated public process had commissioned. To address the dispute, GSA convened a public hearing, which was attended by many esteemed public officials, civic group leaders, museum professionals, local artists, and members of the general public, nearly all of whom testified in favor of Sugarman's proposal. The *Baltimore Sun* reported that Sugarman himself received the longest applause of the day. Thanks to an outpouring of public support, the sculpture was fabricated and installed. For the celebratory dedication



GEORGE SUGARMAN, *BALTIMORE FEDERAL* (DETAIL), 1978

of *Baltimore Federal*, Sugarman wrote, "The openness and accessibility of the forms and the variety of experiences they allow—and needing no special knowledge to 'understand' this work of art—are concepts which I feel are vital to public-government interaction."

All three of these GSA artworks were eventually embraced by the communities in which they were installed, revealing how perceptions of public art can change with time. But time doesn't heal all wounds. *Tilted Arc*, a sculpture commissioned from artist Richard Serra for the Jacob K. Javitz Federal Building in downtown Manhattan, became the only project in the Art in Architecture program's history to be removed because of public criticism. This sculpture, a 12-foot-high and 120-foot-long curtain of Cor-Ten steel, was installed

diagonally across Federal Plaza on July 16, 1981. Almost from the beginning, office workers in the two buildings fronting the plaza complained that the sculpture cut off their access and views, casting deep shadows on an already bleak square and providing a magnet for graffiti. A movement formed to remove *Tilted Arc*, leading to a three-day public hearing in March of 1985. People working in the federal building and community residents contended that *Tilted Arc* was an ugly and meaningless object foisted upon the public by insensitive government bureaucrats and a condescending art establishment. Some also warned that *Tilted Arc* was a security hazard that blocked views of the street and could be used as a shield for bomb-throwers. Supporters of the sculpture argued that its removal would constitute an act of censorship by the government and violate the rights of the artist. The art community maintained that important, forward-looking art always challenges the society that produces it, and so the removal of *Tilted Arc* would be a hasty and shortsighted act. Serra declared that *Tilted Arc* was a site-specific work, the form and meaning of which were inseparable from its location on Federal Plaza. He said that to divorce the sculpture from its intended context would destroy it. Despite efforts by artists and art professionals to defend the sculpture, a five-member GSA-appointed panel voted four to one to remove the sculpture from Federal Plaza. In March 1989, *Tilted Arc* was dismantled and its pieces were placed in storage.

Out of this controversy came a new way of thinking about community participation in public art that extended far beyond the GSA. *Tilted Arc* precipitated a much-needed debate about the role of public art in American society, and the rights, responsibilities, and interests of artists, their patrons, and the public.

The firestorm ignited by *Tilted Arc* altered the direction of the Art in Architecture program in profound ways. Internal discussions about public accountability, the procedures for selecting artists for GSA commissions, and the mechanics of the GSA/NEA partnership had been in flux for years before the *Tilted Arc* controversies erupted. The responses to Serra's sculpture and its removal accelerated several major changes in the Art in Architecture program's procedures. The GSA and NEA collaboration ended, and GSA assumed direct administration of the artist selection process. The Art in Architecture program implemented a new set of guidelines in 1991 that gave representatives of the local community, the client agency, and the GSA's regional administrators stronger roles in the selection of project artists. These procedural changes, as well as others that have continued to be introduced and refined, have helped the Art in Architecture program's commissions to become more responsive to the uses and histories of project sites, more inclusive of community needs and interests, and more open to experimental media.



RICHARD SERRA, *TILTED ARC*, 1981



JACOB LAWRENCE, *COMMUNITY*, 1989



ROMARE BEARDEN, *FAMILY*, 1989

Such changes were abetted by the fact that American art was itself undergoing a transformation during this period. Throughout the 1980s, the formalist and abstract formats favored by influential curators, collectors, and critics in the previous decade were giving way to an interest in art that was more narrative, more figurative, and more tied to artists' ethnic, racial, and gender identities. Even the notion of site specificity was changing, as artists began to expand the term's definition to include more intangible aspects of the site, such as its history and the backgrounds of the people who frequented it, as well as the competing and sometimes conflicting uses of the site. As a result, the Art in Architecture program that emerged from the *Tilted Arc* controversy found itself aligned with an art scene dominated by styles and concerns much more amenable to the program's increased focus on community identity and history.

Commissions from this period reveal the shift. For instance, Jacob Lawrence and Romare Bearden were two of eight artists commissioned to create works for the Joseph P. Addabbo Federal Building in Jamaica, Queens, New York, in 1989. Lawrence and Bearden created a pair of brightly colored mosaic and ceramic tile murals that flank the interior entrance to the building. Lawrence's *Community* mosaic depicts a cross section of people carrying hammers, ladders, planks of wood, and architectural plans to build their community. Bearden's glazed ceramic tile *Family* presents an African-American family in Sunday best, as if posing for a family portrait, and is based on the artist's memories of childhood visits to his grandparents' house in Charlotte, North Carolina.



JOHN AHEARN AND RIGOBERTO TORRES, *LIFE IN THE COMMUNITY—EAST 100TH STREET (DETAIL)*, 1997

John Ahearn and Rigoberto Torres represented the community even more directly with their *Life in the Community—East 100th Street* and *Homage to Medicare and Medicaid* (1997) for the Centers for Medicare and Medicaid Services (CMS) in Woodlawn, Maryland, by creating life-casts of their neighbors in New York City's East Harlem who are beneficiaries of CMS's programs. Inside the building, ten life-sized portrait busts—including a man and his son, a woman playing a violin, giggling teenage girls, and a pair of graduates with mortar boards—are affixed above the lobby's columns. Outside on a curving plinth is an array of full-size figures, also cast from life. They depict an equally diverse group of people, like a cluster of running school children, a man in a wheelchair with a little dog in his lap,



JOHN AHEARN AND RIGOBERTO TORRES,
HOMAGE TO MEDICARE AND MEDICAID (DETAIL), 1997

and an older woman carrying a hose and watering can. They have the appearances of being caught in action, and serve as reminders of the real people who benefit from the CMS's services.

In a similar spirit, John Valadez's *A Day in El Paso del Norte* (1993) presents a view of daily life in the city where his work is installed. His mural, commissioned for the Richard C. White Federal Building in El Paso, Texas, is crowded with activity and populated by diverse figures ranging from politicians and cowboys to children and even—in a nod to history—a Spanish conquistador. These people are gathered before bits of local landscape and architecture, telescoping the vibrant past and present of El Paso into a single scene.



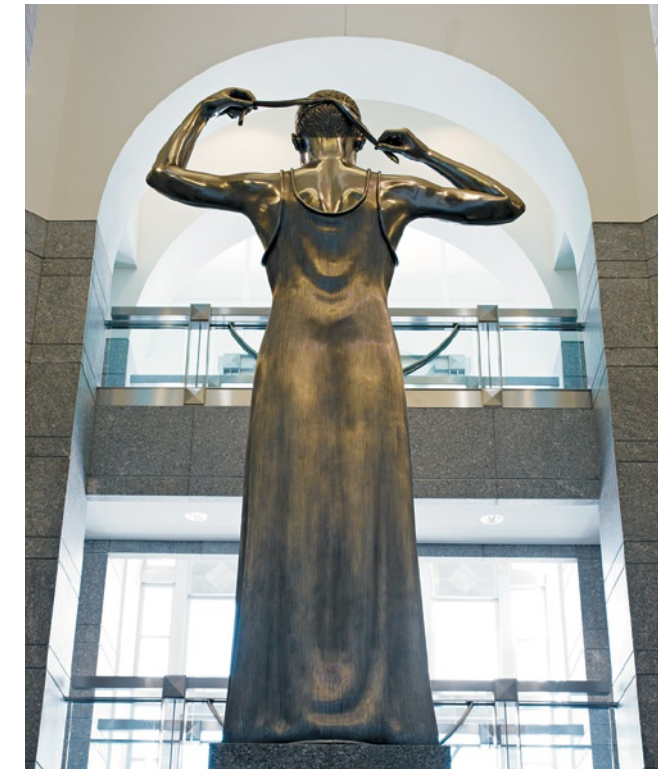
JOHN VALADEZ, *A DAY IN EL PASO DEL NORTE (DETAIL)*, 1993



ROGER BROWN, UNTITLED, 1995

Roger Brown's 1995 glass mosaic mural for the Ted Weiss Federal Building in New York City responds to its site in a different way. This untitled artwork, in Brown's trademark symbolic style, features a tight grid of faces that give way, at the lower reaches of the composition, to skulls. A small band at the top of the mosaic offers glimpses of three well-known landmarks of the Manhattan skyline: the Brooklyn Bridge, the twin towers of the World Trade Center, and the Empire State Building. Brown's somber mural is a combined memorial to the lives claimed by the AIDS epidemic and to the fifteen thousand free and enslaved Africans buried in the seventeenth- and eighteenth-century cemetery that was rediscovered on the site in 1991, when the area was excavated for construction of the federal building. Today, a part of the site is also devoted to the African Burial Ground National Monument and is administered by the U.S. National Park Service.

Diana Moore took her cues from the function and architectural materials of the building where her sculpture resides. Her *Justice* (1997) for the Warren B. Rudman U.S. Courthouse in Concord, New Hampshire, is a stainless steel sculpture of a contemporary female figure that stands atop a tall granite pedestal in the building's atrium. She is the offspring of traditional allegorical depictions of Justice as a blindfolded woman, but Moore has given her *Justice* a more active role in ensuring the impartiality of the court system by tying her own blindfold.



DIANA MOORE, JUSTICE, 1997

A commission completed by Jenny Holzer in 1999 for the Robert T. Matsui U.S. Courthouse in Sacramento, California, offers a different take on justice. This work consists of paving stones engraved with sometimes contradictory sayings that impart a variety of commentaries on law, truth, and justice. Drawn from sources as diverse as the Bible, traditional legal maxims, and various court decisions, they include assertions like:

WICKEDNESS IS NOT PRESUMED.

IT IS A FAIR SUMMARY OF HISTORY TO SAY THAT THE SAFEGUARDS OF LIBERTY HAVE FREQUENTLY BEEN FORGED IN CONTROVERSIES INVOLVING NOT VERY NICE PEOPLE.

THERE IS NO BETTER TEST OF A SOCIETY THAN HOW IT TREATS THOSE ACCUSED OF TRANSGRESSING AGAINST IT.

These paving stones form a staging ground for *Gold Rush* (1999), a separate commission by Tom Otterness. His set of comical bronze sculptures plays with icons of California history. Prospectors pan for gold in the plaza's fountain while a Native American couple snaps tourist photos of themselves and a miner. Another figure in a feathered headdress spears a plump salmon that jumps out of the fountain wearing a little derby.



In the United States, the late 1990s saw the return of less figurative approaches to art generally and for GSA commissions, too. But even as artists began to explore non-traditional materials and more conceptual approaches to art, Art in Architecture commissions continued to display sensitivity to audience and site. Further changes in the GSA's commissioning process brought artists into the planning at an earlier stage, allowing for a more integral relationship between federal art and architecture.

The period from the late 1990s to the present has been remarkable for the diversity of works created under the aegis of the Art in Architecture program. These projects have ranged from the elegantly minimal to the materially spectacular. Examples of the former include Ellsworth Kelly's *The Boston Panels* (1998), an installation of twenty-one large, monochrome panels of various colors for the John Joseph Moakley U.S. Courthouse in Boston, and Sol LeWitt's swooping, black and white *Wall Drawing #1259: Loopy Doopy (Springfield)* completed in 2008 for the U.S. Courthouse in Springfield, Massachusetts. Among the latter is Alice Aycock's *Swing Over* (2004), a twisting aluminum structure affixed to the façade of the George H. Fallon Federal Building in Baltimore, Maryland. Aycock's immense sculpture is inspired by the flight paths of hummingbirds, the tracks of roller coasters, and cosmic wormholes, which theoretical physics describes as shortcuts through the fabric of

TOM OTTERNESS, *GOLD RUSH* (DETAIL), 1999
JENNY HOLZER, *INSTALLATION...* (DETAIL), 1999



ALICE AYCOCK, *SWING OVER*, 2004



IÑIGO MANGLANO-OVALLE, *LA TORMENTA/THE STORM*, 2006

space and time. Similarly dramatic in form and material is Iñigo Manglano-Ovalle's *La Tormenta/The Storm* (2006), a pair of cast-fiberglass, titanium-foil-clad sculptures suspended in the atrium of the U.S. Citizenship and Immigration Services building in Chicago. The artist collected high-tech data from an actual storm system to determine the fluid shapes of the sculptures and used this storm-cloud image as a metaphor of migration and transformation.

A number of recent GSA projects demonstrate public art's capacity for community interaction. Jean Shin's *Dress Code* (2008), also commissioned for the Fallon Building in Baltimore, is a huge fabric mural made from deconstructed clothing gathered from recently naturalized American citizens and members of the U.S. Armed Forces. For the Federal Building and U.S. Post Office in Fargo, North Dakota, Tim Rollins + K.O.S. (Kids of Survival) worked with local young people and educators to create a mural titled *EVERYONE IS WELCOME! FOR THE PEOPLE OF FARGO (after Franz Kafka)* (2007) based on the last chapter of Kafka's *Amerika*.

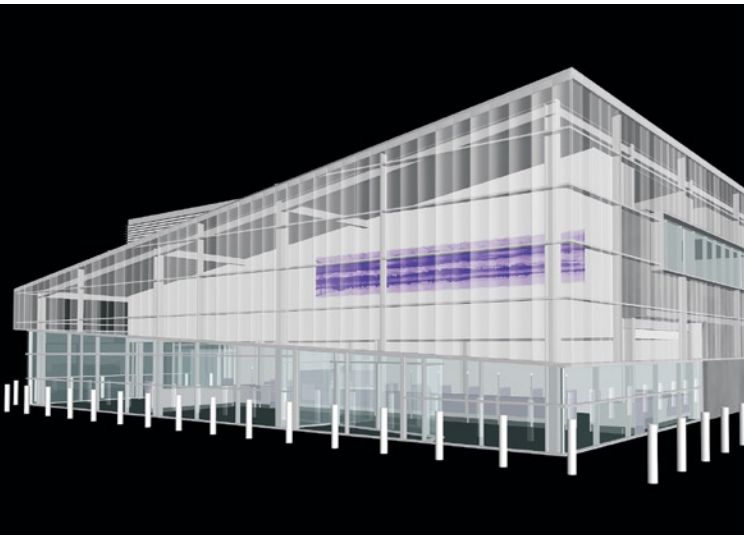
Several other recent commissions are landscape oriented. Valerie Jaudon translated the geometric patterns of her paintings—which are inspired partly by designs found in Celtic and Islamic art—into a series of interlocking pathways for her *Filippine Garden* (2004) at the Thomas F. Eagleton U.S. Courthouse in St. Louis, Missouri. Maya Lin's *Flutter* (2005) for the Wilkie D. Ferguson U.S. Courthouse in Miami, Florida, is a more



MAYA LIN, *FLUTTER (DETAIL)*, 2005

sculptural earthwork of rippling, grass-covered berms that are reminiscent of Indian mounds, sand dunes, and ocean wave patterns.

Meanwhile, technology has created opportunities for novel uses of light as an art medium. Commissions by Leo Villareal and Jim Campbell that use LEDs have already been described. Mikyoung Kim used fiber-optic cables in *River of Light* (2004) to evoke the Ohio River with bands of ever-changing colored light set beneath two platforms of stacked glass panels that are part of the atrium stairway in the U.S. Courthouse in Wheeling, West Virginia. For the San Francisco Federal Building, James Turrell, a master of light installations about spatial perception, used colored neon to create *Sky Garden* (2007), an enigmatic hybrid of outside and inside space within a three-story void in the building's south façade.



ALAN MICHELSON, *THIRD BANK OF THE RIVER* (RENDERING), SCHEDULED FOR COMPLETION IN 2009

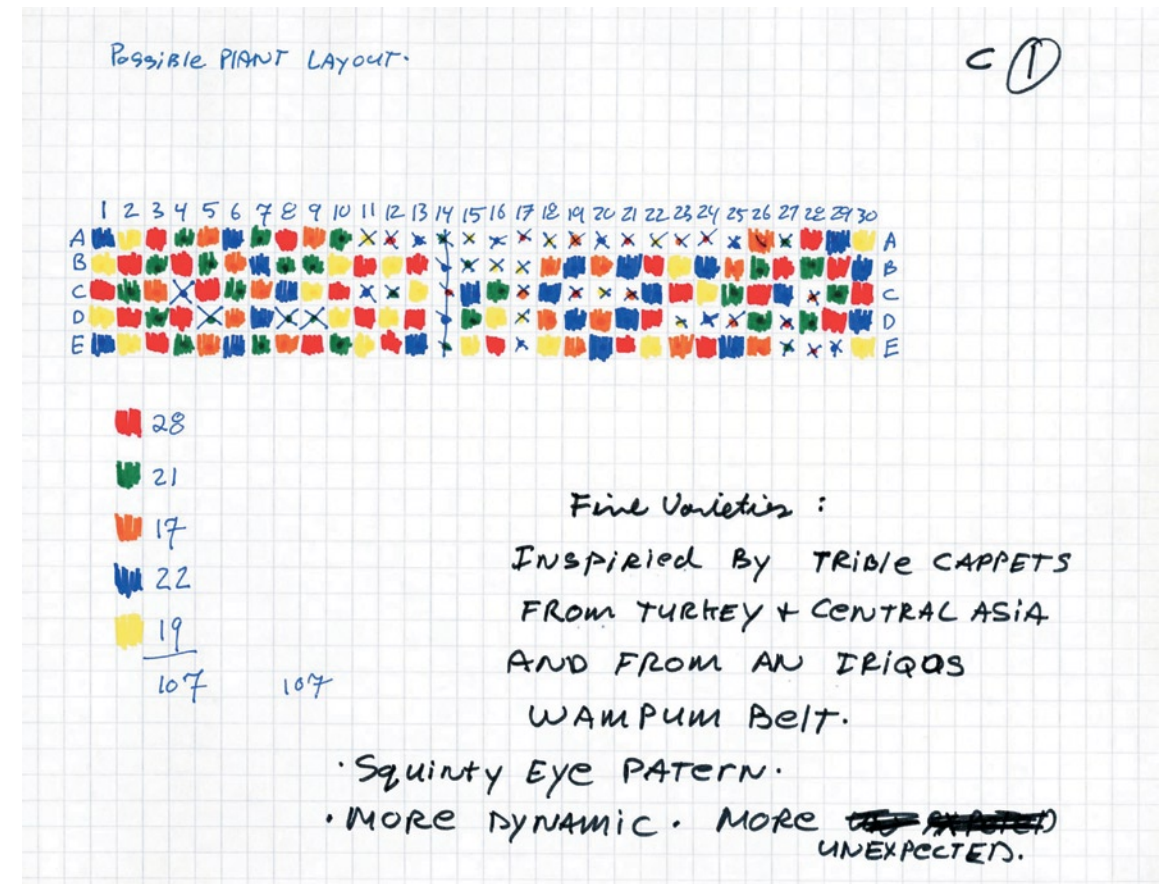
Works still in progress at the time of this writing are equally adventurous in concept and material. Alan Michelson's *Third Bank of the River* for the U.S. Land Port of Entry in Massena, New York, blends local history and landscape. His monumental art-glass window will be printed with high-resolution panoramas of the local shorelines that divide Canada from the United States. These parallel bands of photographic imagery invoke the historical wampum belt proffered as a gesture of friendship between native Haudenosaunee (Iroquois) and immigrant Europeans in the early seventeenth century.

Tony Feher's concept for the new U.S. Courthouse in Rockford, Illinois, creates a site for community interaction. It is planned as an orchard of pink- and white-flowering crabapple trees that is threaded with pathways and seating areas. Pae White's exuberant *Bugscreen* for the

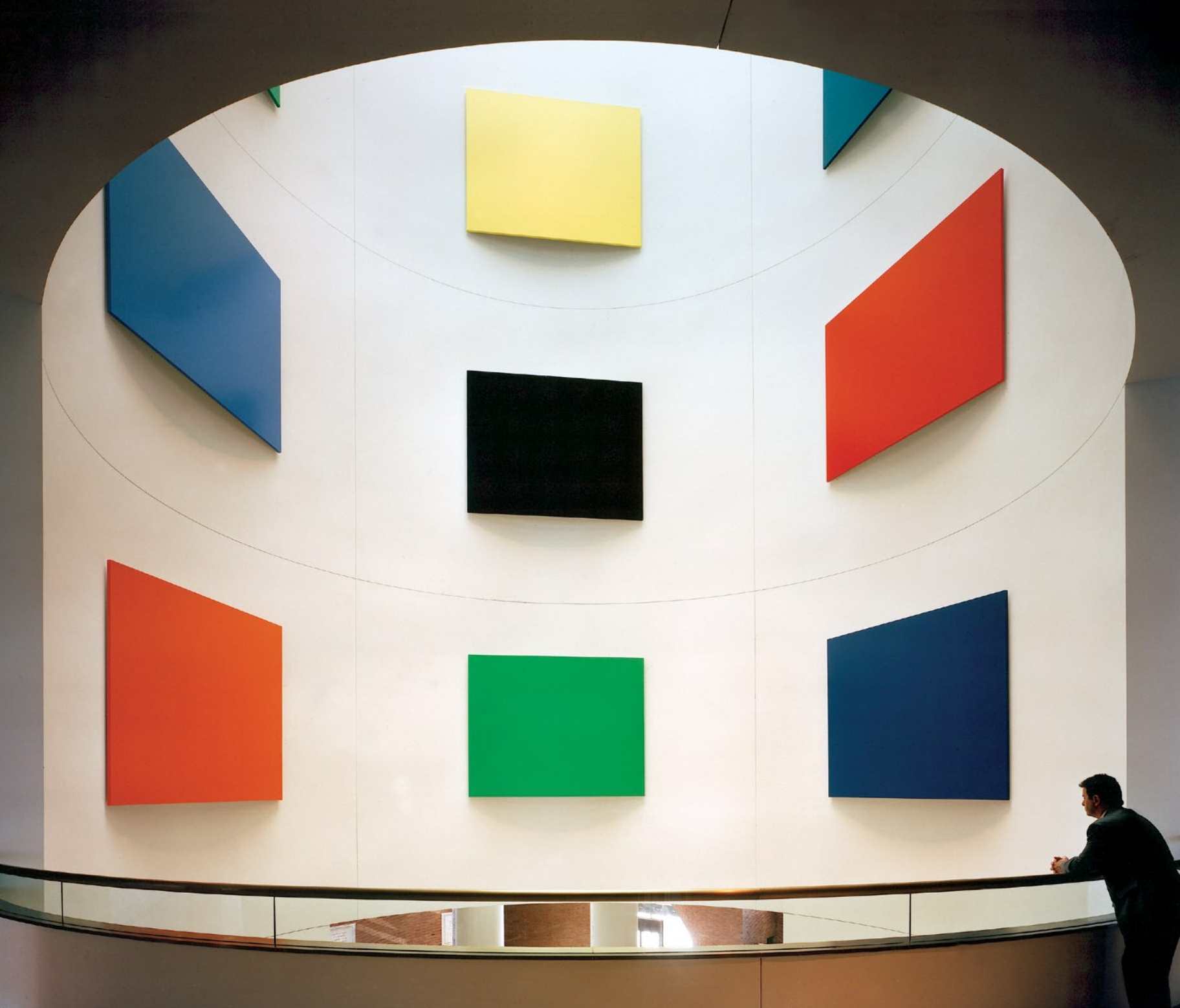
plaza of the Anthony J. Celebrezze Federal Building in Cleveland, Ohio, is also designed to encourage viewer interaction. White's vivid red aluminum screen will incorporate the lacy patterns of spider webs and dragonfly wings. Set among the plaza's trees, the sculpture will create a fanciful destination where visitors may gather and glimpse each other through the filigree openings.

The rich diversity of recent GSA commissions is one gauge of how far the Art in Architecture program has progressed since its early days. The marriage of federally sponsored art and architecture, which at times in the past could be something of a forced arrangement, now seems based on mutual respect and compatibility. The same also might be said for the relationships between these artworks and their audiences, who increasingly recognize that a well-received work of public art can help bring a community together, instill a sense of civic pride, and create a place for productive social interaction.

GSA's Art in Architecture program—which has so far spanned seven presidential administrations, endured seismic shifts in public policy, and kept pace with American art's transition from high-modernist abstraction to postmodern heterogeneity—has faced its share of inevitable challenges. But the program's history reveals how flexibility and a willingness to adapt have allowed it to emerge as a model for the integration of meaningful art into important civic spaces.



TONY FEHER, UNTITLED (LAYOUT SKETCH, TOP, AND RENDERING, BOTTOM), SCHEDULED FOR COMPLETION IN 2011



ARTWORK **THE BOSTON PANELS**

ARTIST **ELLSWORTH KELLY**

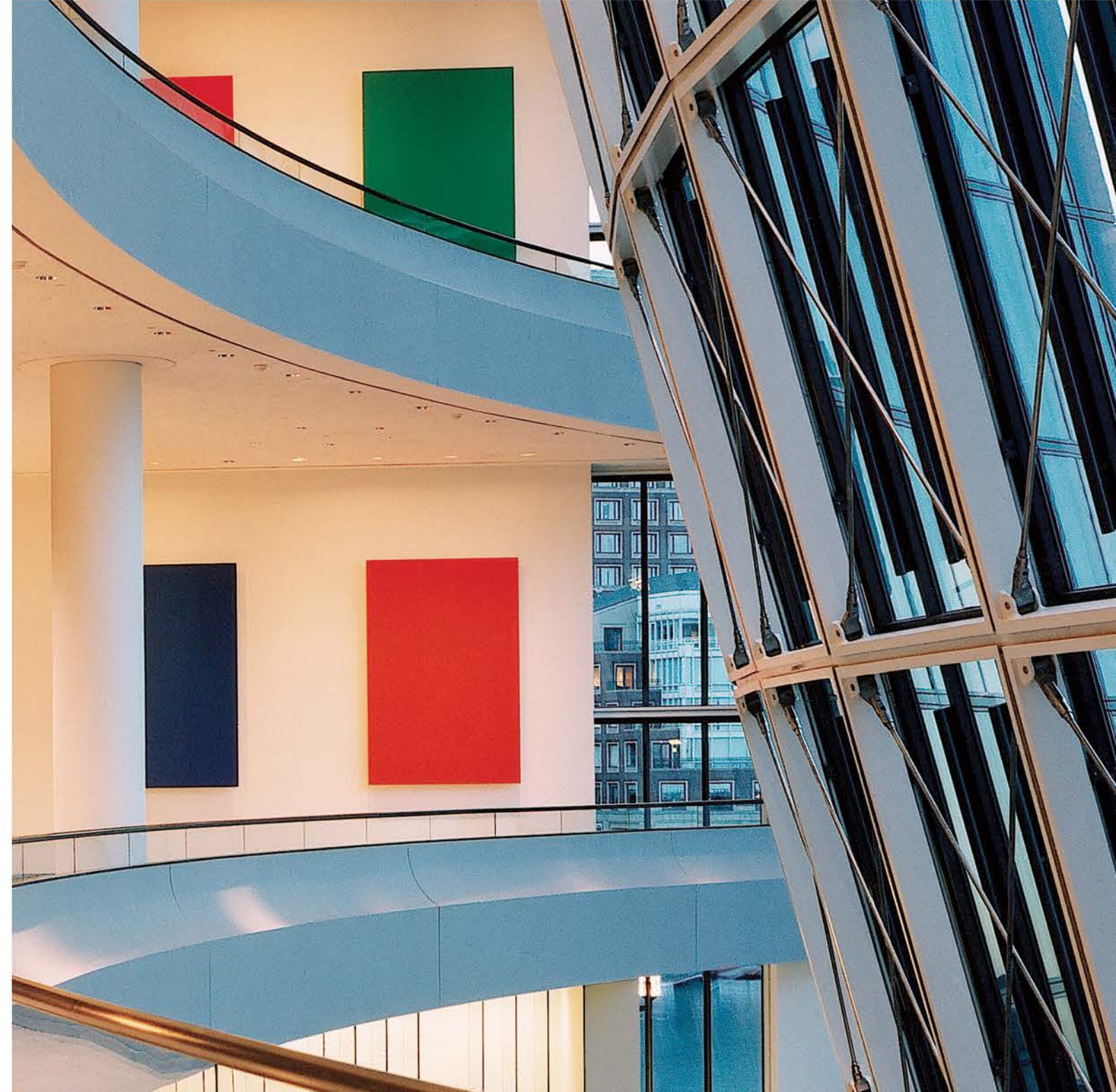
INSTALLED 1998
JOHN JOSEPH MOAKLEY U.S. COURTHOUSE
BOSTON, MASSACHUSETTS

Ellsworth Kelly's art relies on carefully balanced color, form, and scale. His vibrant panels for the courthouse in Boston act as chromatic beacons that draw visitors through a series of dramatic architectural vistas. Although the twenty-one aluminum panels are installed in several distinct areas of the courthouse, they function as a single artwork. Their spare and ordered geometry serves as a foil to the more complicated forms of the Boston skyline, visible through the courthouse's spectacular glass curtain wall. Henry N. Cobb, the building's architect, observed that it would be impossible now to imagine these spaces without Kelly's artwork.

Architectural engagement is an important aspect of *The Boston Panels*. From the earliest years of his career, Kelly has pursued a fundamental inquiry into the relationship between painting and architecture. For example, *The Boston Panels* harkens back to Kelly's early collages *Eight Color Pairs* (1951) and the series *Nine Colors on White* (1953 and 1954). These and other paper collages were conceived as studies for architecturally scaled projects. The courthouse in Boston provided Kelly with an opportunity to realize these ideas on a grand scale.

Kelly's use of multiple, monochromatic panels has been likened to the anonymous work of a mason—an especially meaningful comparison for this artwork in a building where the expert laying of countless, handcrafted bricks was so essential. Likewise, his brilliantly colored panels are not narrative or symbolic. Instead, they isolate and distill fragments of visual experience. Although much of Kelly's early painting and sculpture was first derived from his sketches and collages of observed forms (like shadow patterns on a staircase, a row of shop awnings, or a sliver of hillside), these sources are purposefully obscured. The results are intense concentrations of color and form that cultivate a heightened awareness of the visual environment. Of his work in general, Kelly has stated, "In a sense, what I've tried to capture is the reality of flux, to keep art an open, incomplete situation, to get at the rapture of seeing." WC







Ellsworth Kelly was born in Newburgh, New York, in 1923. Following two years of study at the Pratt Institute in Brooklyn, Kelly served in the U.S. Army during World War II from 1943 to 1945, and then resumed his schooling at the Boston Museum School (now the School of the Museum of Fine Arts). He graduated in 1948, and then headed to Paris under the G.I. Bill. While in France, Kelly's encounters with leading artists of the day proved more profoundly instructive than his formal classes at the École des Beaux-Arts. Exposure to the urban fabric of Paris was a powerful influence for Kelly, as well. The first solo exhibition of his work was shown at Galerie Arnaud in Paris in 1951. In 1954, Kelly moved to New York, where his first American solo show was held at the Betty Parsons Gallery in 1956. Soon after, Kelly was included in two important exhibitions: *Young America 1957* at the Whitney Museum of American Art (the first museum to purchase Kelly's work) and *Sixteen Americans* (with Jasper Johns, Louise Nevelson, Robert Rauschenberg, Frank Stella, and others) at the Museum of Modern Art in 1959.

Today, Kelly's art is exhibited in the permanent collections of major museums around the world, and he has completed many important public commissions. These include *Sculpture for a Large Wall* (1957) for the now-demolished Philadelphia Transportation Building (the sculpture was given to the Museum of Modern Art in New York in 1999) and *Berlin Panels* (2000) for the Paul-Löbe-Haus, the offices of the German parliament in Berlin. A major retrospective exhibition of Kelly's work was shown in 1996 at the Solomon R. Guggenheim Museum in New York, and traveled to the Museum of Contemporary Art in Los Angeles, the Tate Gallery in London, and the Haus der Kunst in Munich. Amid a distinguished career spanning more than fifty years, *The Boston Panels* stands out as one of Kelly's most ambitious projects.

MEDIUM PAINTED ALUMINUM

DIMENSIONS NINE PANELS, EACH 11 FT X 13 FT 6 IN
TWELVE PANELS, EACH 11 FT X 7 FT 4 IN





ARTWORK **WALL DRAWING #1259: LOOPY DOOPY (SPRINGFIELD)**

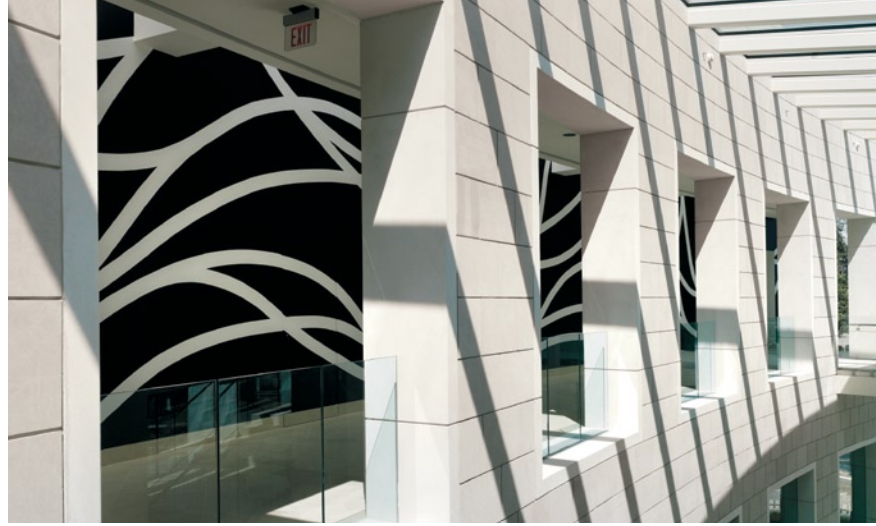
ARTIST **SOL LEWITT**

INSTALLED 2008
U.S. COURTHOUSE
SPRINGFIELD, MASSACHUSETTS

Sol LeWitt was a pioneer of conceptual art, which he helped define in the 1960s and which still exerts wide influence on many artists working today. In LeWitt's often cited *Paragraphs on Conceptual Art*, he described a method of art making that emphasizes the generative idea for the artwork over its physical creation. "The idea becomes a machine that makes the art," LeWitt wrote. He rejected the notion that artworks must be rare, unique objects hand-made by a solitary artist. For example, one of LeWitt's most celebrated forms of conceptual art is the wall drawing, which is rendered by collaborating assistants following the artist's instructions. Over the span of four decades, LeWitt conceived of more than twelve hundred wall drawings, which range from spare pencil lines on white walls to complex geometries painted in vibrant, pulsating colors.

In April 2001, LeWitt composed an enormous wall drawing for the courthouse in Springfield. A pattern of undulating lines sweeps across the large, curved wall through which visitors enter the building's courtrooms. The pattern is derived from drawings that LeWitt made by holding two pencils together to create parallel wavy lines. The spaces between the parallel pencil trails form the white lines in the courthouse wall drawing. While the composition of the lines is dynamic, the palette is simple black and white. Some versions of LeWitt's other wall drawings that share the title *Loopy Doopy* are brightly colored: orange lines on a green background, blue lines on a red background, purple on yellow, and so forth. For the courthouse in Springfield, LeWitt thought the dignified white-on-black combination would be the most appropriate. The ebullient white lines communicate a sense of movement and energy, as the playful title *Loopy Doopy* suggests. The patterns are not meant to be symbolic or representative of anything, although viewers may create their own interpretations. The wall drawing might evoke water currents, sound waves, winding vines, or countless other associations. This complete accessibility and openness of meaning are hallmarks of LeWitt's art and are also well suited to the civic function of the courthouse. WC

LEWITT



Sol LeWitt (1928–2007) was born in Hartford, Connecticut. He earned a BFA from Syracuse University in 1949 and then served in the U.S. Army. LeWitt moved to New York in 1953 and attended the School of Visual Arts. In 1955–56, he worked as a graphic artist for architect I.M. Pei, followed by jobs at the Museum of Modern Art in the bookshop and as a security guard. While concentrating on his own work, LeWitt also began taking occasional teaching positions at a succession of New York art schools, including the Museum of Modern Art School, Cooper Union, the School of Visual Arts, and New York University.

LeWitt's work was first exhibited publicly at St. Mark's Church in New York in 1963, followed by his first solo exhibition at the John Daniels Gallery in 1965. His influential *Paragraphs on Conceptual Art* was published in *ArtForum* magazine in June 1967. LeWitt exhibited his first wall drawing at the Paula Cooper Gallery in 1968. Additionally, his work was included in several of the early and consequential group exhibitions of Minimalist and Conceptual art, including *Primary Structures* at the Jewish Museum in New York in 1966 and *When Attitude Becomes Form* at the Kunsthalle Bern in Switzerland in 1969.

The Museum of Modern Art in New York presented LeWitt's first museum retrospective in 1978. His work has been shown in hundreds of exhibitions around the world and is part of the permanent collections of every major art museum. A forty-year retrospective exhibition of LeWitt's voluminous work—which encompasses wall drawings, works on paper, sculpture, photography, books, posters, and other objects—was organized by the San Francisco Museum of Modern Art in 2000, and traveled to the Museum of Contemporary Art in Chicago and the Whitney Museum of American Art in New York.

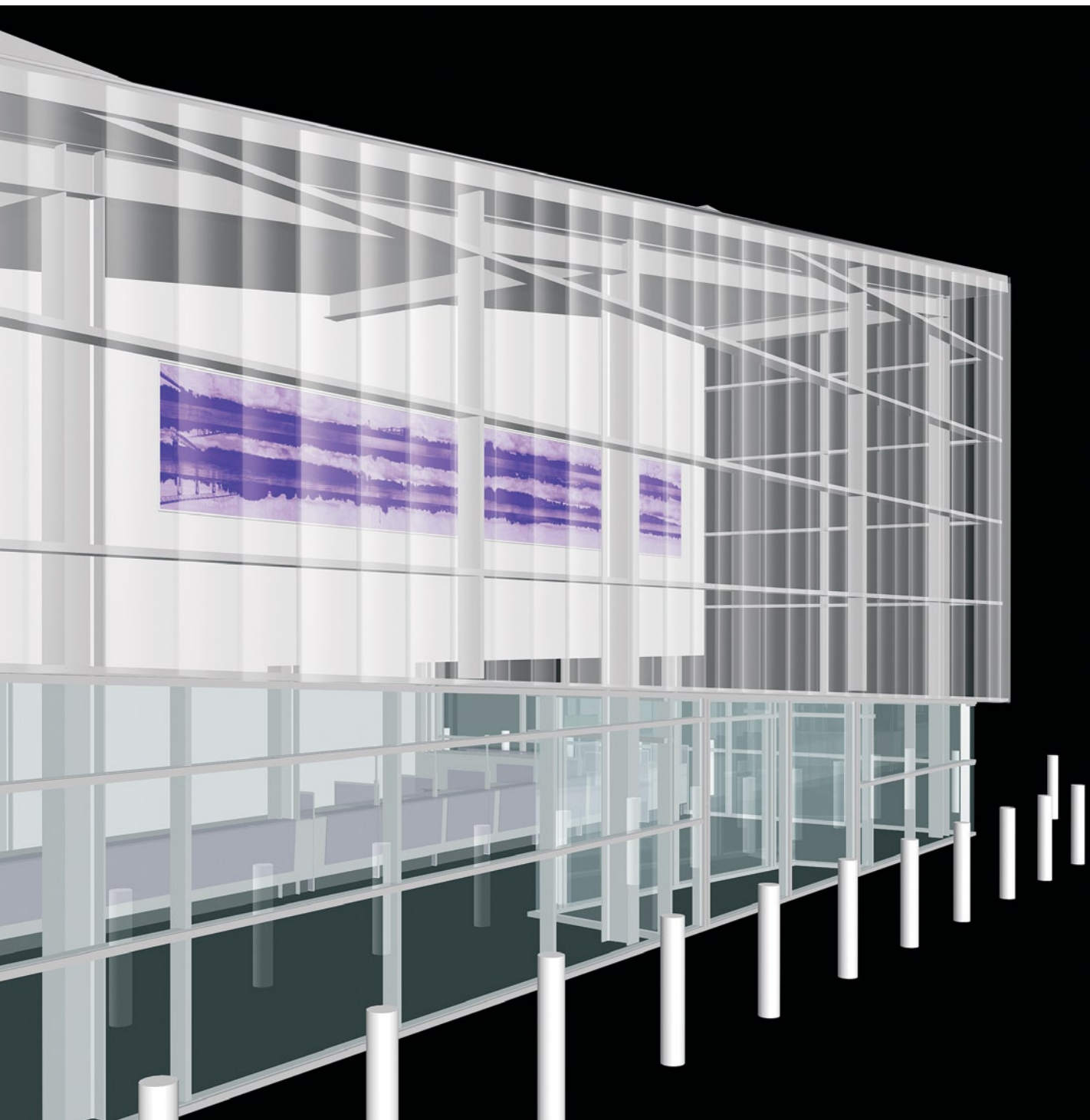
LeWitt's two other GSA Art in Architecture commissions are *One, Two, Three* (1979), a painted aluminum sculpture for the James M. Hanley Federal Building in Syracuse, New York, and *Irregular Form* (2003), a 36-by-70-foot gray slate and black granite architectural wall relief for the Alfred A. Arraj U.S. Courthouse in Denver, Colorado.



MEDIUM ACRYLIC PAINT ON PLASTER

DIMENSIONS 14 FT X 300 FT





ARTWORK **THIRD BANK OF THE RIVER**

ARTIST **ALAN MICHELSON**

SCHEDULED FOR COMPLETION IN 2009
U.S. LAND PORT OF ENTRY
MASSENA, NEW YORK

For a window in the passenger lobby of the port building designed by Smith-Miller + Hawkinson Architects, artist Alan Michelson is creating a seamlessly integrated artwork, which he describes in his concept narrative:

“*Third Bank of the River* is a monumental, silk-screened and photo-sandblasted float-glass window panorama documenting twelve miles of the local international shorelines of the St. Lawrence River. The area is a unique site encompassing multiple jurisdictions—the United States, Canada, New York State, Ontario and Quebec Provinces, and Akwesasne Mohawk Territory—that from the local Akwesasne Mohawk perspective comprise three nations.

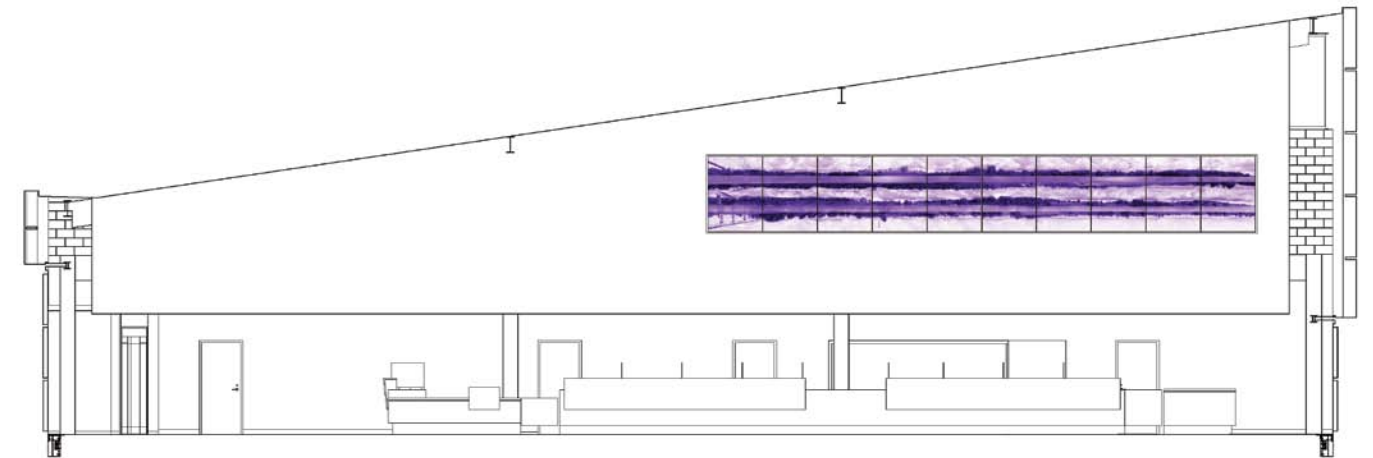
“The artwork is a digital composite of a river landscape that unites two diverse cultural traditions: tourist river panoramas of the nineteenth century and Iroquois wampum belts. *Third Bank of the River* depicts, in a stacked and mirrored arrangement, pairs of opposing shorelines at the Three Nations Crossing international bridge. The first pair includes the Cornwall, Ontario, mainland and the north shore of Cornwall Island, which is part of Akwesasne Mohawk Territory. The second pair comprises the south shore of Cornwall Island and the Massena, New York, mainland. I photographed these shorelines from a boat on the St. Lawrence River in the summer of 2007.

“In form and color, the artwork intentionally echoes the historic Two Row Wampum Belt, which recorded and signified—through two rows of purple shell bead alternating with three rows of white beads—an early seventeenth-century treaty of friendship and coexistence between native Haudenosaunee (Iroquois) and immigrant Europeans. The rows symbolized the parallel paths of the Haudenosaunee canoe and the European sailing ship, and the respective customs and laws of each group, which were to remain parallel and inviolate.

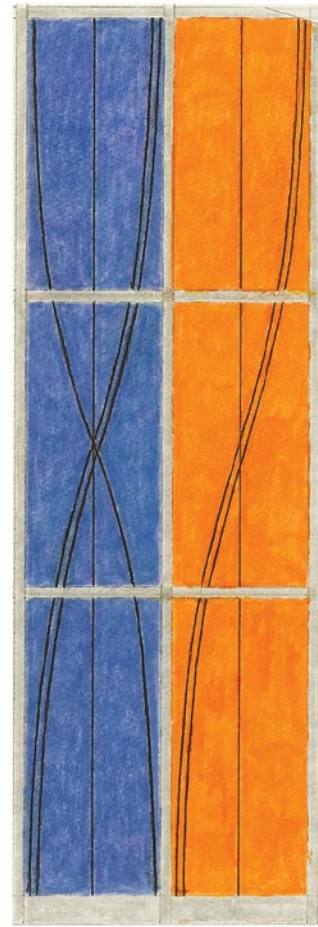
“*Third Bank of the River* expands the binary structure of the wampum belt to include the four shorelines and three bordering entities: New York State, Akwesasne Territory, and Ontario Province. The symbolic rows and purple-and-white color scheme are retained but no longer strictly contained within alternating borders. The stacked panorama is also a temporal sequence: read vertically from bottom to top it moves south from Ontario to New York State via Akwesasne, the route of passage across the international bridge from Canada to the United States.”



Alan Michelson was born in Buffalo, New York, in 1953, grew up in western Massachusetts, and now lives in New York City. He studied art at Columbia College in New York and the School of the Museum of Fine Arts in Boston, and earned his BFA from Tufts University in Medford, Massachusetts, in 1981. A Mohawk member of Six Nations of the Grand River, Michelson plays with North American geography, history, and identity in his multi-layered, multi-media installations. Exhibitions of his work include *New Tribe: New York - Alan Michelson* (2005-06) at the National Museum of the American Indian's George Gustav Heye Center in New York; and *NATIVITY* (2004) at the Woodland Cultural Centre in Brantford, Ontario. Michelson's work has been included in many group exhibitions, including *The American West* (2005) at Compton Verney in Warwickshire, England; *Living-places/Art-spaces* (2003) at the Museum of World Cultures in Frankfurt, Germany; *Keeping Track of the Joneses* (1998) at the New Museum of Contemporary Art in New York; and *SITEseeing: Travel and Tourism in Contemporary Art* (1991) at the Whitney Museum of American Art in New York. Michelson's public artworks include projects with the Public Art Fund, Creative Time, and REPOhistory—all in New York. Michelson teaches at the Rhode Island School of Design in Providence.



MEDIUM TEMPERED GLASS PRINTED WITH CERAMIC GLAZE
 DIMENSIONS TEN PANELS, EACH 5 FT 9 IN X 4 FT 9/10 IN (5 FT 9 IN X 40 FT 9 IN OVERALL)



ARTWORK **UNTITLED**

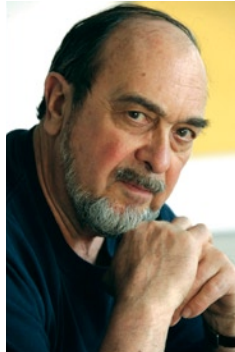
ARTIST **ROBERT MANGOLD**

SCHEDULED FOR COMPLETION IN 2010
U.S. COURTHOUSE
BUFFALO, NEW YORK

Robert Mangold's artwork for the new courthouse in Buffalo will be a suite of monumental stained-glass windows. Although Mangold works primarily as a painter, his conversations with architect William Pedersen led to an idea for tall, columnar windows in the courthouse's triangular entry pavilion. In 1992, Mangold completed his only other stained-glass project: a circular window for the historic chapel designed by Cass Gilbert at Oberlin College in Ohio. Pedersen noted that the elliptical curves Mangold has used in many of his earlier paintings are closely related to the sweeping curve that will define the shape of the new courthouse. For the Buffalo windows, however, Mangold will inscribe a series of gentle S-curves within the vertically oriented panes of the pavilion's curtain wall. These intersecting lines will establish harmonic visual relationships among the windows. For Mangold, it is important to maintain the hand-drawn quality of the lines (as is evident in his paintings), and he has worked closely with glass fabricators in Germany to achieve this goal.

Mangold's sinuous lines are of varying wavelengths and transverse the horizontal and vertical mullions at many different points. Some of the curves run parallel to their neighbors, while others intersect. The horizontal divisions between the windowpanes will serve as important graphic elements of the overall composition, which appears both spontaneously balletic and the inevitable result of some mathematical formula. While the geometric imagery of Mangold's windows will be totally abstract (and also originates in a painting series that predates the GSA commission), the carefully balanced forms nonetheless will relate well to the design, function, and symbolism of a courthouse: formally, the windows are about equilibration and resolution—as is the administration of law.

The colors that Mangold has chosen for the windows are very specific hues of blue, green, and red. (The proposal drawings show orange panels, which Mangold later changed to red.) The panels are arranged in a thoughtfully considered sequence and quantity: seven blue, six green, and three red. Although the colors are not symbolic or specifically referential to anything, they will echo the western New York landscape, including the ever-changing foliage and the deep waters of Lake Erie. WC

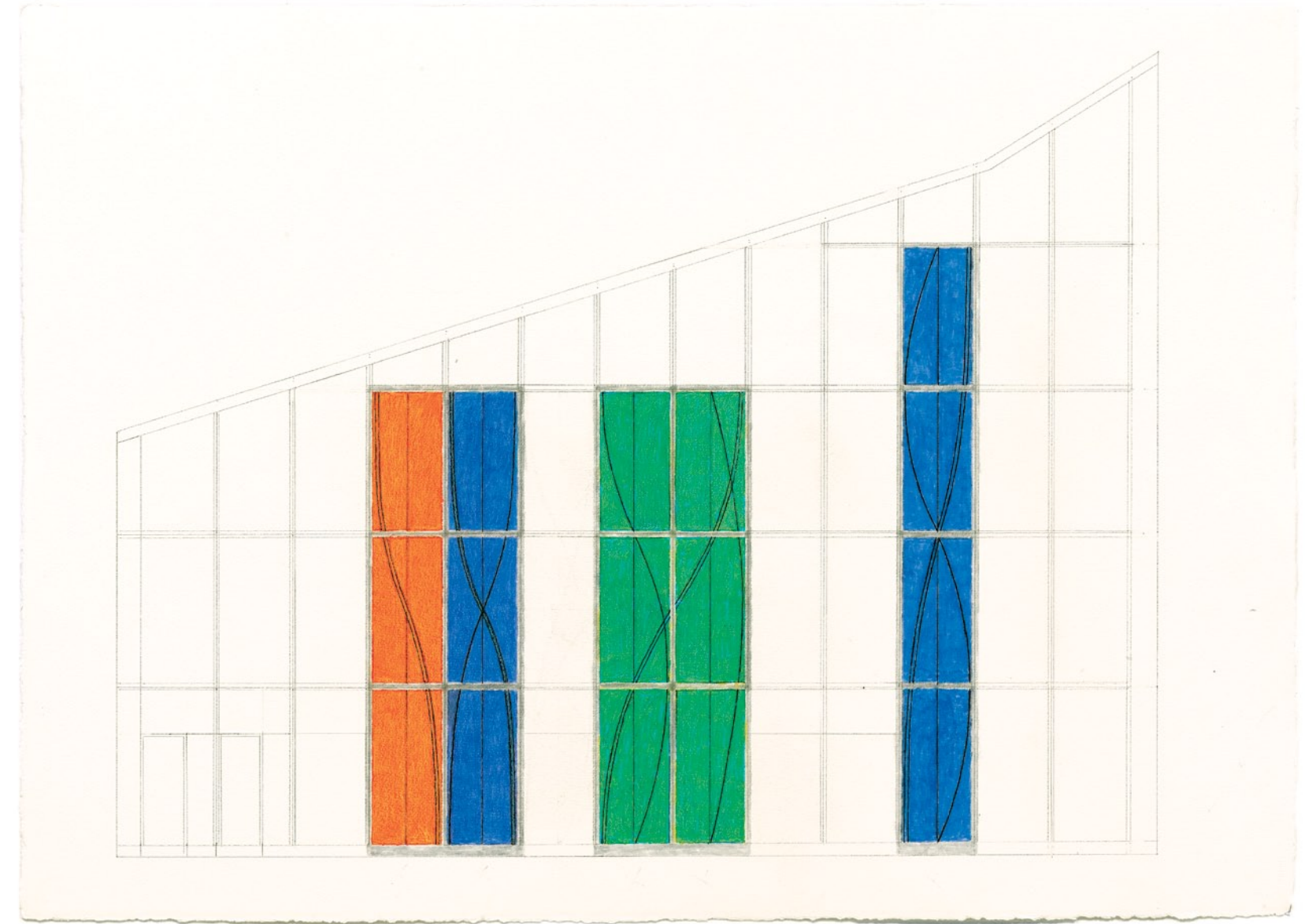


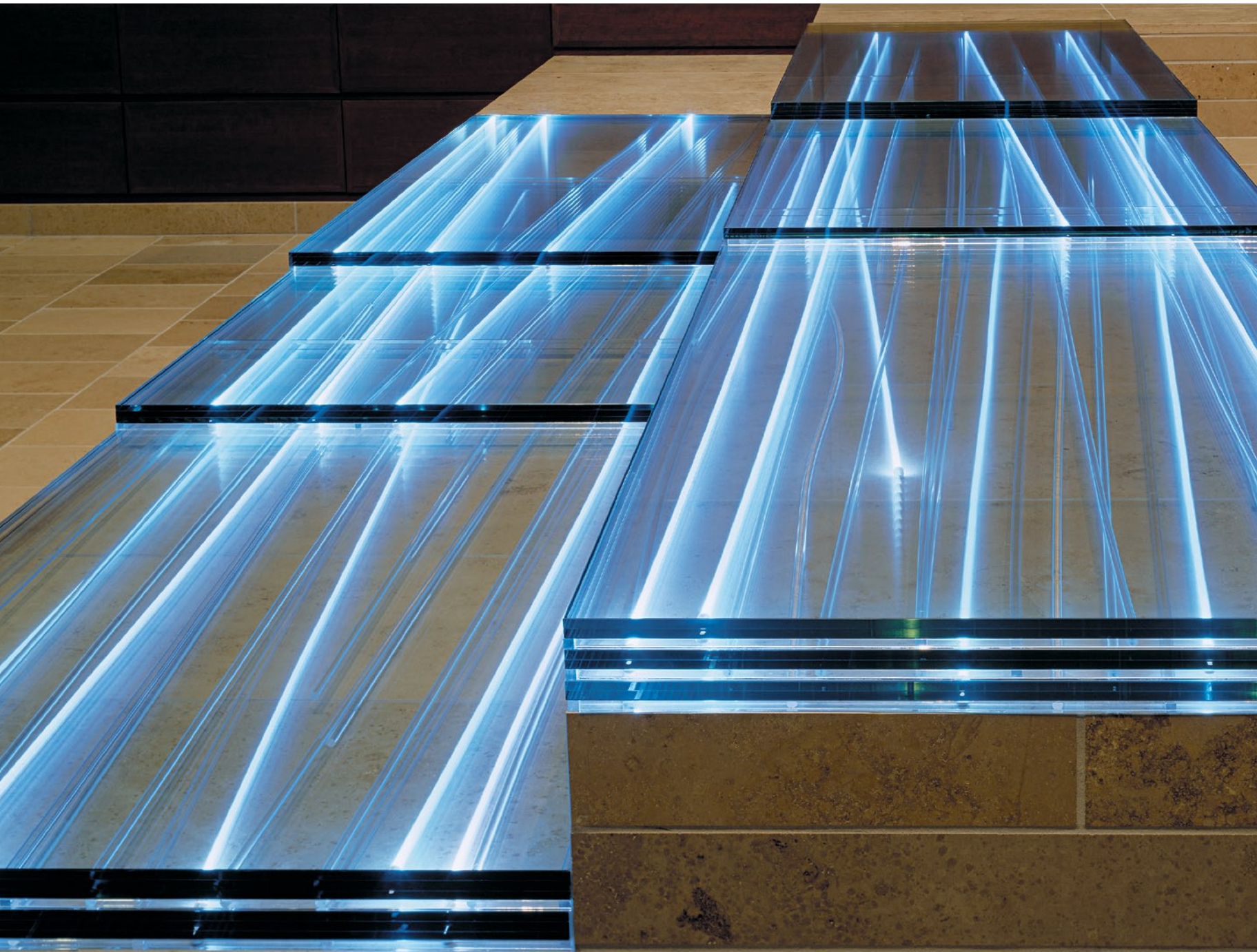
Robert Mangold was born in North Tonawanda, New York—just north of Buffalo—in 1937. He studied at the Cleveland Institute of Art and then earned his BFA in 1961 and MFA in 1963 from Yale University. Mangold is a key figure among the artists who developed Minimalism and Conceptual art in the early 1960s. His paintings, drawings, and other artworks present a rich, personal lexicon of simple forms that explore subtle relationships among form, line, color, and surface texture. From these basic building blocks, Mangold has developed a prolific body of work that subtly echoes classical and Renaissance painting while maintaining a spare and abstract vocabulary.

The many exhibitions of Mangold's work include *Correspondences: Robert Mangold / Paul Gauguin* (2006) at the Musée d'Orsay in Paris; *Robert Mangold* (1999) at the Galician Center for Contemporary Art in Santiago de Compostela, Spain; *Robert Mangold: Paintings 1971-1984* (1984-85) at the Akron Art Museum in Ohio and five additional venues, including the Albright-Knox Art Gallery in Buffalo and the Contemporary Arts Museum in Houston; and *Robert Mangold* (1971) at the Solomon R. Guggenheim Museum in New York. Mangold's work also has been included in a large number of group exhibitions, including the 1979, 1983, 1985, and 2004 Biennial Exhibitions at the Whitney Museum of American Art in New York; and the 1972, 1977, and 1982 *Documenta* exhibitions in Kassel, Germany. Mangold's first GSA commission, an enameled steel artwork titled *Correlation: Two White Line Diagonals and Two Arcs with a 16-foot Radius* (pictured above), was installed at the John W. Bricker Federal Building in Columbus, Ohio, in 1978.

MEDIUM STAINED GLASS

DIMENSIONS SIXTEEN PANELS, EACH 10 FT X 5 FT (ARTWORK AREA 40 FT X 40 FT OVERALL)





ARTWORK **RIVER OF LIGHT**

ARTIST **MIKYOUNG KIM**

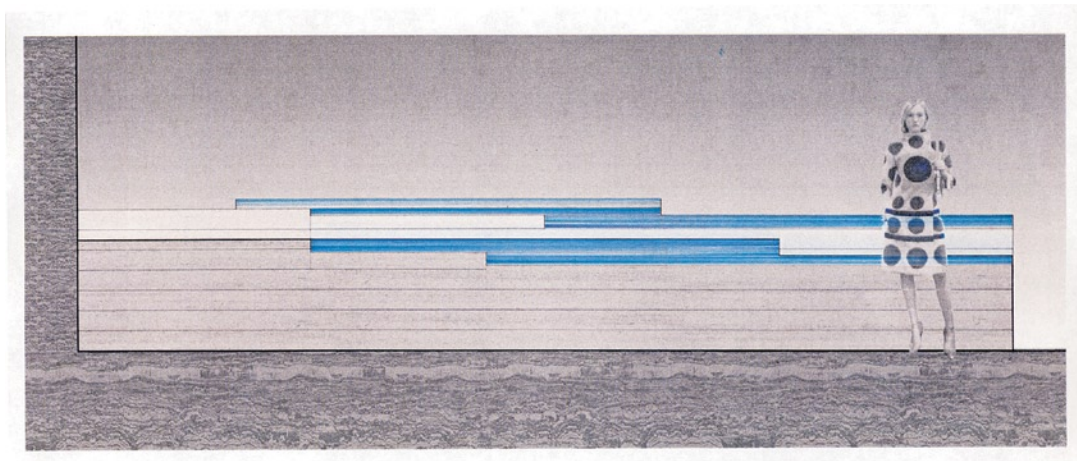
INSTALLED 2004
U.S. COURTHOUSE
WHEELING, WEST VIRGINIA

Resting on the staircase plinth in the courthouse annex designed by Goody, Clancy & Associates, *River of Light* is an abstract image of a river distilled to its essence. It consists of two parallel bands of glass layered to appear as though they cascade into the central atrium. The translucent glass is embedded with fiber-optic cables that glow with an ever-shifting range of water-evoking hues. Even at the lowest tier, the color is visible through the glass layers, similar to the way that objects remain visible when submerged in the depths of a clear stream.

The contrast of the sculpture with the solidity of the stone surrounding it, combined with the fluidity of the light, suggests the flowing water of the Ohio River through the hilly West Virginia landscape. The river has always been an essential element of Wheeling's identity. During the nineteenth century, when a steady stream of enterprising pioneers made the trek westward along the Ohio to the Mississippi River and beyond, Wheeling became a place to stop before continuing on the journey. As a result of its prime location on the banks of the Ohio River, Wheeling quickly became a prosperous industrial and commercial center, known for its glass factories and iron foundries. *River of Light's* glass panels refer to the city's industrial past, when Wheeling was a center of glass production.

The artwork received a GSA Design Award in 2004. The jury admired how "The piece creates a beautiful and meaningful relationship between its own radiant form, the architecture, and the location. The symbiosis it achieves with its setting is clear and concise, as well as unusually compelling." In *River of Light*, the artist unites historical reference with modern materials to depict the pulse and shimmer of moving water. The result is an artwork that is both of its time and of its place. RN/JG





THE PIECE WAS REALLY AN EXPLORATION OF CREATING A WORK THAT WAS CONSTANTLY EVOLVING WITH THE CHOREOGRAPHY OF LIGHT AND COLOR. WE WORKED VERY CLOSELY WITH THE TEAM TO DESIGN AN INTEGRATED SCULPTURE WITH THE LANGUAGE OF THE STAIR SYSTEM AND PODIUM. THE STEPPED SLABS OF GLASS WORK IN THE SAME WAY AS THE LAYERS OF STONE. – MIKYOUNG KIM



Mikyoung Kim is an environmental artist and landscape architect whose work ranges from single sculptures to large-scale master plans. Using natural resources like water and stone, as well as manmade materials such as steel and fiber optics, she creates environmental installations that explore multi-sensory experiences. Kim's background in sculpture, music, landscape architecture, and design have merged in her practice over the past ten years, yielding unusual works for public and private commissions in the United States and abroad. In addition to *River of Light* for the U.S. Courthouse in Wheeling, Kim has been involved in two other projects with GSA. She created *Echo Dynamics*, a stainless steel and water installation for the Richard Sheppard Arnold U.S. Courthouse Annex in Little Rock, Arkansas, and served as a member of the GSA art master plan team for the U.S. Food and Drug Administration's new headquarters in Silver Spring, Maryland.

Kim received a BA in sculpture and music from Oberlin College and Conservatory and an MA in landscape architecture from the Graduate School of Design at Harvard University. She is currently chair of the Graduate School of Landscape Architecture at the Rhode Island School of Design in Providence, where she has been teaching since 1994.



MEDIUM GLASS AND FIBER OPTICS
 DIMENSIONS 4 FT 6 IN X 23 FT 7 1/2 IN X 7 FT 5 1/2 IN



ARTWORK **SWING OVER**

ARTIST **ALICE AYCOCK**

INSTALLED 2004
GEORGE H. FALLON FEDERAL BUILDING
BALTIMORE, MARYLAND

Traditionally, sculpture is composed of fixed, solid materials that are rooted to the ground. But Alice Aycock designed *Swing Over* “to deny gravity and escape the earth.” Composed of two triangulated trusses and two curved forms, her sculpture loops across the façade of the George H. Fallon Federal Building, weaving in, out, and around the building’s entrance portico, culminating in a group of crossed, horn-like shapes at the composition’s center.

Swing Over draws its inspiration from such diverse sources as the flight patterns of hummingbirds and the phenomenon known as the wormhole. The former can be seen in the way the trusses sweep up and then seem to pause before sliding down again, just as hummingbirds are able to pause in midair before continuing their progress. The wormhole concept is suggested by the central configuration consisting of double horns, each with a mouth at either end. According to theoretical physics, a wormhole offers a shortcut through space-time, much like a real worm that burrows through an apple rather than inching along its exterior.

Sweeping the eye along the dynamic lines of the sculpture, the viewer may recall the exhilaration of riding in a roller coaster car as it climbs a steep incline, rounds a sharp curve, and then plunges down. This experience may be the closest most of us come to feeling free of gravity, and it’s one that Aycock recreates visually with *Swing Over*. In one of those delightful convergences of theory and practice, the company that fabricated this work also produces “sooperdooperloopers,” a particularly hair-raising amusement park ride.

The dynamic quality of *Swing Over* is all the more breathtaking because it is affixed to a building that is a model of unremitting symmetry. In keeping with the Modernist aesthetic of the 1960s when it was built, the Fallon Building is all rectangles and straight lines. Aycock’s sculpture breaks through this geometry with a tracery of lyrical silver lines that glitter in the sunlight and cast whiplash shadows on the flat façade at night. EH

AYCOCK



Alice Aycock has been a pioneering figure since the 1970s in the development of post-minimalism—an approach to art that focuses as much on the artist's creative process and the content and context of an artwork as on the formal qualities of the art object. Her large-scale installations have dealt with the interaction of site, structure, materials, and both the physical and psychological responses of the viewer. While the wood and earth forms of her early career draw on childhood memories and allude to ancient history and architecture, the metal sculptures of her recent work evoke associations with industry and the power, as well as poetry, of the machine.

Born in Harrisburg, Pennsylvania, Aycock was educated at Douglas College of Rutgers University in New Jersey and Hunter College in New York. She had her first solo exhibition at the Museum of Modern Art, New York, in 1977. She has earned numerous awards, including four fellowships from the National Endowment for the Arts. In addition to being an internationally recognized artist, Aycock is also an educator. She has taught at various colleges and universities, including Yale University and the School of Visual Arts in New York.

MEDIUM ALUMINUM

DIMENSIONS 55 FT X 108 FT X 40 FT





ARTWORK **DRESS CODE**

ARTIST **JEAN SHIN**

INSTALLED 2008
GEORGE H. FALLON FEDERAL BUILDING
BALTIMORE, MARYLAND

Dress Code is an abstract group portrait of American society. This vibrant, eighteen-panel mural is comprised of a fabric mosaic created from used clothing that has been cut and rearranged in horizontal bands distinguished by color. The donated garments came from two sources: clothing from recently naturalized citizens and military uniforms from members of the U.S. Armed Forces. Jean Shin chose these two groups because they embody important aspects of the American experience. Immigrants personify the principle of inclusion that is central to the American dream. Veterans have repaid the gift of citizenship through military service.

For Shin, the process of gathering her raw materials was as important as her arrangement of them. Through the U.S. Department of Veterans Affairs, she invited veterans and active-duty servicemen and servicewomen to contribute their used military uniforms to the project. Among the immigrants who donated clothing, some were family and friends who had become citizens years ago. Others came to Shin after she solicited clothing contributions at a U.S. Citizenship and Immigration Services naturalization ceremony in Baltimore, which took place, by happy coincidence, on the same day and in the same city that her own Korean-born parents had become citizens twenty-three years earlier.

In all, forty-five people donated items of clothing for the creation of *Dress Code*. The immigrant participants originated from more than twenty-five countries, including South Korea, Nepal, Egypt, Nigeria, Greece, Sweden, Canada, Mexico, Peru, and Honduras. Veterans and active-duty members came from all branches of the U.S. Armed Forces, served from World War II to the present, and represent military ranks from Private to Vice Admiral. Symbolizing a wide range of ethnic and cultural backgrounds, the articles of clothing in *Dress Code* present visual evidence of the diversity of the American populace. EH

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THE JOURNEYS OF THE IMMIGRANTS AND SOLDIERS ALIKE TAKE GREAT COURAGE, RISK, AND RESILIENCE. I HOPE THIS PROJECT SPEAKS TO ALL THOSE WHO MAKE A SACRIFICE AND CONTRIBUTE TO THE MAKING OF A NATION, BE THEY IMMIGRANTS, VETERANS, OR HEIRS TO THIS HISTORY. - JEAN SHIN

Jean Shin is known for meticulously gathering massive quantities of mundane objects and transforming them into beautiful works of art. She has created elaborate sculptures and site-specific installations out of melted vinyl records, discarded computer keyboards, empty wine bottles, scratched-off lottery tickets, prescription pill bottles, donated clothing, and broken umbrellas. The resulting artworks can be appreciated on a formal level as stunning abstract compositions, and on a conceptual one as vehicles for investigating notions of community, identity, consumption, technology, and communication. Serving as catalysts for memories and personal associations, Shin's works encourage the viewer to see the many cast-off objects of contemporary life in new and thought-provoking ways.

Born in Seoul, South Korea, Shin received a BFA and an MS from Pratt Institute in Brooklyn, New York, and attended the Skowhegan School of Painting and Sculpture in Maine. Her installations have been exhibited in various museums and cultural institutions abroad and in the United States, including a solo show at The Museum of Modern Art, New York, in 2004. She has received numerous awards, including a Pollock-Krasner Foundation Grant and a Louis Comfort Tiffany Foundation Biennial Art Award. *Dress Code* is Jean Shin's first permanent, public art commission.

MEDIUM CUT FABRIC AND BEVA ADHESIVE ON PAINTED ALUMINUM COMPOSITE PANELS

DIMENSIONS 14 FT 3 IN X 58 FT 6 IN





ARTWORK **CENOZOIC CODEX**

ARTIST **KEITH SONNIER**

INSTALLED 1997
U.S. CENSUS BUREAU COMPUTER FACILITY
BOWIE, MARYLAND

Cenozoic Codex illuminates the U.S. Census Bureau Computer Facility from dusk until dawn with vibrant neon light. The striking installation charts the passing of each day and the changing of seasons. The work's presence at night and absence during sunlight hours signifies the cyclic nature of time. During the short winter days, daytime employees get a glimpse of the artwork each morning when they arrive and again at the end of their shifts. As the days lengthen, the artwork belongs to the nighttime employees alone.

Keith Sonnier creates large-scale installations that respond to their architectural contexts, while also serving as prominent public artworks. Of his permanent installations, he states: "It has to look like it grew out of the architecture, and at the same time, it has to have an independent life." *Cenozoic Codex*, consisting of neon tubes in primary colors, is very much a part of the building but is not a mere embellishment. By creating three floating zones of colored light along the building's façade, the artwork transforms the viewer's understanding of the architecture, while also providing a unique aesthetic experience. As the eye travels from left to right along the composition, the viewer is presented with various planes of color. First, there are the vertical blue planes, spaced along the façade; then the long, horizontal yellow plane, which intersects with several of the blue planes. Finally, the composition culminates with the horizontal red plane, leading the viewer into the lobby of the building. When viewed at a distance, the work provides an impressive display of refracted light through colored planes, which, Sonnier imagined, gives the building the appearance of a giant computer or ground space station.

Cenozoic Codex takes its name directly from the geological term "Cenozoic," which represents the present geologic era. Known as the "Age of Mammals," this era began sixty-five million years ago and includes the development of the human race. The term "codex" refers to the earliest assembly of a manuscript into book form, but in archaic terms, it also means a code. The title as a whole is meant to imply the systematic recording of human evolution and relates well to the function of the Census Bureau, which has tracked the demographic and economic characteristics of the nation since 1790. NA

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Keith Sonnier is internationally known for the innovative way he uses neon, fiber optics, and incandescent light to evoke ancient, exotic, or erotic forms. Born in Mamou, Louisiana, in 1941, he was raised in a French-speaking Acadian community. He studied art at the University of Southwestern Louisiana at Lafayette and, after returning from a year in Paris, earned his MFA from Rutgers University in 1966. He emerged out of a generation of artists in New York City whose pioneering use of industrial and ephemeral materials challenged the existing orthodox views of art and expanded the definition of sculpture. Sonnier's early light sculptures from the late 1960s utilized simple incandescent lightbulbs and their fixtures. Since then, his light works have grown increasingly complex in scale, often incorporating neon tubes and incandescent lightbulbs with exposed wires, transformer boxes, and found objects. Both his individual sculptures and his site-specific installations explore the reflection and diffusion of light through the inherent material qualities of the work and the surrounding architectural space.

Sonnier's diverse body of work is in the collections of many of the world's major museums, and he has been the subject of more than one hundred solo exhibitions in ten countries. His public commissions are equally numerous, and include a 3,280-foot-long neon installation for the Munich International Airport in Germany, as well as a second GSA Art in Architecture commission, *Route Zenith* (1997), an indoor neon installation for the Ronald Reagan Building and International Trade Center in Washington, D.C.

MEDIUM NEON TUBES, TRANSFORMERS, AND WIRING
DIMENSIONS 26 FT X 502 FT





ARTWORK **BEARING WITNESS**

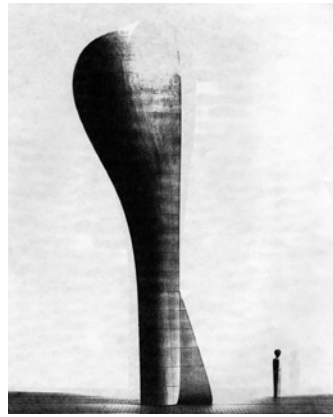
ARTIST **MARTIN PURYEAR**

INSTALLED 1997
RONALD REAGAN BUILDING AND INTERNATIONAL TRADE CENTER
WASHINGTON, D.C.

Martin Puryear's *Bearing Witness* is a colossal sculpture of hammer-formed and welded bronze. While its taut surfaces and hull-like forms may recall those of a boat (indeed it was fabricated at a precision shipbuilding facility), the sculpture's familiar-yet-enigmatic shapes allow viewers to create their own associations. Puryear has said: "In my work, I aim for a point where organic form—or forms which suggest nature and organic processes—can coexist with forms which are clearly cultural." He also intends this artwork to be perceived as a handcrafted object, despite its immense size and need to withstand the climatic conditions of its exterior location. Puryear allows the weld-marks and other idiosyncratic details of its fabrication to be seen, much as he does in his smaller-scale artworks that are made of wood.

The sculpture's poetic title similarly invites multiple interpretations. Puryear often selects titles that are, in his words, "provocative and open up possible ways for people to look at the work and think about the work rather than close it down." *Bearing Witness* suggests an observer, perhaps even the collective consciousness of the public.

The location of *Bearing Witness* affects its meaning, as well. The sculpture stands in the grand, semicircular courtyard in front of the Reagan Building's Woodrow Wilson Center. Viewed from certain angles, the rounded shape at the top of *Bearing Witness* forms a concentric arc with the curving façade of the building. Architect James Ingo Freed viewed the sculpture "as a column pinning the space to the ground." The plaza's space is vast, as are the two massive federal buildings that surround it. Puryear's sculpture serves as both a physical and metaphorical intermediary between viewers and the government buildings. In a 1998 *Sculpture* magazine interview, Puryear stated: "This is one of the more challenging pieces I've done, because it's in such an official public place... Its context is weighted. For myself, I wanted my work to be directed toward people rather than toward the government. In a democracy, the people talk back to the government." SH/WC



Martin Puryear was born in Washington, D.C., in 1941 and currently lives in upstate New York. Puryear earned his BA in art from The Catholic University of America in 1963. From 1964 to 1966 he served as a Peace Corps volunteer in the West African nation of Sierra Leone, where he also learned about the local wood-working and basketry traditions. Puryear continued his studies at the Royal Swedish Academy of Art in Stockholm from 1966 to 1968, and the following year returned to the United States to attend graduate school at Yale University, where he earned his MFA in sculpture in 1971.

Puryear's work has been the focus of many museum exhibitions, beginning with a 1977 show at the Corcoran Gallery of Art in Washington, D.C. Most recently, his work was featured in *Martin Puryear* (2008-09), a major retrospective exhibition organized by the Museum of Modern Art in New York, which also traveled to the Modern Art Museum of Fort Worth, the National Gallery of Art in Washington, and the San Francisco Museum of Modern Art. Puryear's work has also been shown in many group exhibitions, including the 1979, 1981, and 1989 Biennial Exhibitions at the Whitney Museum of American Art in New York; the Twentieth International São Paulo Bienal (1989) in Brazil, where Puryear represented the United States and was awarded the grand prize for best artist; and *Documenta IX* (1992) in Kassel, Germany.

Puryear's many awards include fellowships from the National Endowment for the Arts (1977-78), the Guggenheim Foundation (1983), and the MacArthur Foundation (1989). Among his other public commissions are *North Cove Pylons* (1994) for Battery Park City in New York and *That Profile* (1999) for the J. Paul Getty Museum in Los Angeles.

MEDIUM BRONZE

DIMENSIONS 40 FT TALL





ARTWORK **FLUTTER**

ARTIST **MAYA LIN**

INSTALLED 2005
WILKIE D. FERGUSON, JR. U.S. COURTHOUSE
MIAMI, FLORIDA

Taking her cue from the boat-like image of the courthouse, Maya Lin created an earthwork of soil and grass that rises and falls in waves as if to give the building a surface to float upon. *Flutter* consists of a pair of sculpted lawns that mimic rippling water or sand, a familiar sight to residents and visitors of coastal south Florida.

Although *Flutter* occupies more than an acre of land in front of the main entrance to the courthouse, its scale is decidedly human, encouraging visitors to take a walk through its undulating terrain. The idea of making a place for individuals within the urban landscape, a refuge where they can have a moment of quiet reflection, has been important to the artist throughout her career. In her book, *Boundaries*, Lin reflects on the meaning of her art: “I like to think of my work as creating a private conversation with each person, no matter how public each work is and no matter how many people are present.”

Flutter, like Lin’s other large-scale earthen artworks, reflects her passion for exploring natural phenomena and translating naturally occurring environments into sculpted form. Her works are artistic responses to the beauty that exists in the natural world. Lin’s interest in landscape and topology began when she was a child growing up in southeastern Ohio, where the terrain is hilly and wooded. Additionally, the presence of American Indian earthen mounds within this landscape also had a profound and lasting impact on her art. Although her earthworks are made of simple soil and grass, Lin’s view of the landscape—and her manipulation of it—is distinctly twenty-first century. To create works such as *Flutter*, she studies aerial photographs, sonar maps, and satellite images, and spends a considerable amount of time planning, drawing, and modeling to conceptualize her work. [NA](#)





Maya Lin first received international recognition in 1981 when, as an undergraduate architecture student, she won the design competition for the Vietnam Veterans Memorial in Washington, D.C. Setting up her studio practice in New York City in 1987, she has maintained a careful balance in her career between art and architecture, creating a remarkable body of work that includes large-scale, site-specific installations, intimate studio artworks, and architectural works. A committed environmentalist, Lin consistently promotes sustainable building design in her architectural practice, while in her art she asks us to pay closer attention to the natural world.

Lin was born in 1959, in Athens, Ohio, where both of her parents were educators at Ohio University; her father was a ceramicist and the dean of fine arts and her mother, a poet and professor of literature. She earned a BA in architecture in 1981 and an MA in architecture in 1986, both from Yale University. A film about her work, *Maya Lin, a Strong Clear Vision*, won an Academy Award for Best Documentary Film in 1995. Lin also completed another commission for GSA's Art in Architecture program in 1996: *Sounding Stones*, for the Daniel Patrick Moynihan U.S. Courthouse in New York City.



MEDIUM SCULPTED EARTHWORK OF SOIL AND GRASS

DIMENSIONS 459 FT X 105 FT (1.1 ACRES)





ARTWORK **UNTITLED**

ARTIST **AL HELD**

INSTALLED 2006
GEORGE C. YOUNG U.S. COURTHOUSE AND FEDERAL BUILDING
ORLANDO, FLORIDA

Challenging the bounds of his own art and traditional artworks often preferred by judicial clients, renowned artist Al Held eschewed his familiar medium of acrylic on canvas in favor of glass for his commission at the U.S. Courthouse in Orlando, Florida. Held created six works for the atrium lobby of the Andrea Leers-designed courthouse: a colossal 50-foot tall window and five 11-foot tall windows. The small windows are aligned in regular intervals along the south wall of the lobby leading to the large window at the top of the staircase on the east wall. Morning sunlight saturates the six-story space with intense color and energy, and throughout the day bright hues flicker over the pale surfaces of the atrium.

Held's paintings are usually sweeping horizontal compositions, but in these works he successfully addressed the vertical format of the windows. Brightly colored circular and curved shapes drift above grid-like structures and background patterns in a constant spiraling motion that leads the eye upward through the composition, imparting an overall feeling of ascent appropriate for a setting where justice is sought and administered. The compositions are crowded with geometric figures, cropped forms, and shifts in perspective. The transparency of the picture plane and the reflection of colored light within the atrium probe questions of surface, boundaries, and space that are inherent in two-dimensional art and that challenged the artist for decades. With these windows, Held broke through the illusionary space of the picture plane to fill real space with color.

Held began his exploration for the windows with small "warm up" sketches that he then translated into large, detailed watercolors that have a luminous effect much like the windows themselves. After the studies were approved, the painstaking process of selecting glass to match the colors began. Held died before he could choose the glass. The Al Held Foundation, led by Mara Held, and Eugene Benson, the artist's long-time studio manager, stepped in and selected the glass and closely monitored its cutting and assembly to ensure the accuracy of the transition from watercolor to glass. JG

AL
HELD



Al Held (1928–2005) was a second-generation Abstract Expressionist. Born in Brooklyn, New York, he studied at the Art Students League in New York and the Académie de la Grande Chaumière in Paris. With a distinguished career that spanned nearly five decades, Held was one of the first artists to move beyond the flat color plane of Minimalism to embrace bold color and geometric shapes, creating forms in illusionary space that recalled early Italian Renaissance painting. Over the years, his hard-edged, geometric abstractions grew increasingly more complex in detail and expansive in scale. At times, his paintings were so large that they could not fit into commercial galleries for exhibitions. In addition to being an internationally renowned painter, he was also an influential art professor at Yale University for nearly twenty years.

His work is in collections worldwide, including the Metropolitan Museum of Art in New York and the Nationalgalerie in Berlin. Held also completed a commission for GSA's Art in Architecture program in 1977: *Order/Disorder/Ascension/Descension*, two 91-foot-long paintings for the Social Security Administration's Mid-Atlantic Program Service Center in Philadelphia.



MEDIUM INLAID LAMINATED ART GLASS WITH MOUTH-BLOWN ART GLASS

DIMENSIONS ONE WINDOW, 50 FT X 20 FT
FIVE WINDOWS, EACH 11 FT X 4 FT



ARTWORK **NIGHT BEFORE LAST/CHICAGO**

ARTIST **ARTURO HERRERA**

INSTALLED 2006
U.S. CITIZENSHIP AND IMMIGRATION SERVICES DISTRICT HEADQUARTERS
CHICAGO, ILLINOIS

An enticing glimpse of Arturo Herrera's *Night Before Last/Chicago* is visible to those entering the U.S. Citizenship and Immigration Services (USCIS) building in Chicago. The mural's tangled arabesques tumble out of sight as they proceed toward the atrium, sparking curiosity and conversation from visitors and employees who wish to decipher the artwork's meanings. In some areas, the swirling lines gather into evocative fragments of cartoon figures from the 1937 Disney animated feature film *Snow White and the Seven Dwarfs*. In other sections, the paint strokes loosen into vibrant abstractions, reminiscent of Jackson Pollock's famous action paintings. Herrera seamlessly blends these two quintessential icons of American culture, along with myriad other references and influences, to create an artwork that resists easy definition and remains open to the unique perspectives and interpretations of individual viewers.

As the district headquarters for the USCIS, the building receives visitors from all parts of the world daily. The universally recognizable cartoon imagery of *Night Before Last/Chicago* starts viewers out along familiar paths, allowing them to identify select forms: Snow White's hair tied with a bow, the bulbous shoes and caps of the seven dwarfs, the handle of a pickax, a candlestick, small tufts of grass, a fluttering bird, and many other details. But the longer one looks at Herrera's collaged image, the more one discovers. Soon, new and more personal associations may begin to emerge. Attempts to interpret the mural's intricately layered shapes require creativity, imagination, and a willingness to engage new ideas. Such qualities are needed for any exploration, and are thematically relevant to the many visitors who arrive at the federal building in the midst of their journey toward a new life in a new country.

Herrera—who was born in Venezuela—was once on such a journey. Following his university studies in the United States and periods abroad, he returned to Chicago to pursue graduate education and eventually acquired U.S. citizenship. Reflecting on his own experiences—which included many visits to buildings like this one—Herrera conceived *Night Before Last/Chicago* as an artwork that speaks to and energizes the broad range of people visiting the USCIS each day. MF

HERRERA



Arturo Herrera was born in Caracas, Venezuela, in 1959 and currently lives and works in Berlin and New York. He received his BFA from the University of Tulsa, Oklahoma, in 1982 and his MFA from the University of Illinois at Chicago in 1992. Since then, Herrera's work has been shown in numerous museum exhibitions around the world. Individual exhibitions of his work include *Arturo Herrera: Castles, Dwarfs, and Happychaps* (2007) at the Aldrich Contemporary Art Museum in Ridgefield, Connecticut; *Arturo Herrera* (2005) at the Galician Center for Contemporary Art in Santiago de Compostela, Spain; and *Arturo Herrera* (1998) at the Renaissance Society of the University of Chicago. Herrera's work has been shown in many group exhibitions, as well, such as *Comic Abstraction: Image-Breaking, Image-Making* (2007) at the Museum of Modern Art in New York; *Extreme Abstraction* (2005) at the Albright-Knox Art Gallery in Buffalo, New York; *Splat Boom Pow! The Influence of Cartoons in Contemporary Art* (2003) at the Contemporary Arts Museum in Houston; the 2002 Biennial Exhibition at the Whitney Museum of American Art in New York; and *Painting at the Edge of the World* (2001) at the Walker Art Center in Minneapolis. Among Herrera's awards are a Guggenheim Foundation fellowship in 2005 and a DAAD (German Academic Exchange Service) Fellowship in 2003. *Night Before Last/Chicago* is Herrera's first permanent public artwork in the United States.

MEDIUM ENAMEL PAINT ON WALL

DIMENSIONS 8 FT X 37 FT





ARTWORK **LA TORMENTA/THE STORM**

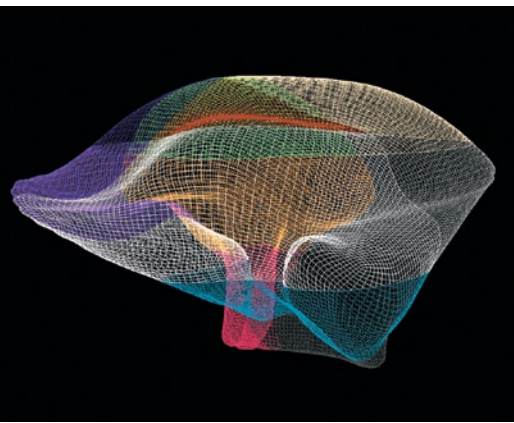
ARTIST **IÑIGO MANGLANO-OVALLE**

INSTALLED 2006
U.S. CITIZENSHIP AND IMMIGRATION SERVICES DISTRICT HEADQUARTERS
CHICAGO, ILLINOIS

Iñigo Manglano-Ovalle employs video, sculpture, performance, photography, and other media to explore the ways we understand the world through its natural and man-made systems. He often uses climate and its attributes—pressure, temperature, precipitation, direction, and velocity—as a metaphor for the continuous changes that happen within and among such systems. Weather profoundly influences physical and cultural environments, and Manglano-Ovalle uses it to investigate topics that are both timely and timeless in his artwork for the U.S. Citizenship and Immigration Services (USCIS) in Chicago.

To create *La Tormenta/The Storm* and a series of works based on clouds, Manglano-Ovalle teamed with the Department of Atmospheric Sciences (DAS) at the University of Illinois, Urbana-Champaign, and architect Douglas Garofalo. In 2002, a powerful storm system entered Illinois from Missouri. Using laser and digital technologies, climatologists at DAS tracked the storm as it spread over eighteen miles in length and produced strong atmospheric effects. Their study monitored the system's fluctuating composition as it responded to internal and external forces over a period of minutes. DAS shared the data with Manglano-Ovalle, who then worked with Garofalo to translate it as a virtual form based on the contours of the storm's core moments before it erupted. The evocative shapes that resulted were entered into a computer-controlled milling machine that carved molds to create casts for the final piece. When completed, the sculpture consisted of two nearly identical forms composed of cast fiberglass that were assembled and then covered by hand with titanium-alloy foil.

In *La Tormenta/The Storm*, Manglano-Ovalle has condensed a moment of time and atmospheric space into solid objects. Suspended from the building's atrium skylight, the sculptures' shimmering surfaces reflect the shifting qualities of light and air throughout each day. For Manglano-Ovalle, *La Tormenta/The Storm* is a complex metaphor for the historical waves of immigration into the United States: "All of those waves come with a great deal of hope and a great deal of anxiety. And that's what a thunderstorm is—it's one of the most destructive and most productive events. It wreaks havoc, and yet it makes it possible for us to eat and grow food. The piece in a sense reflects its public—they are the storm. *La tormenta somos nosotros* [We are the storm]." MF

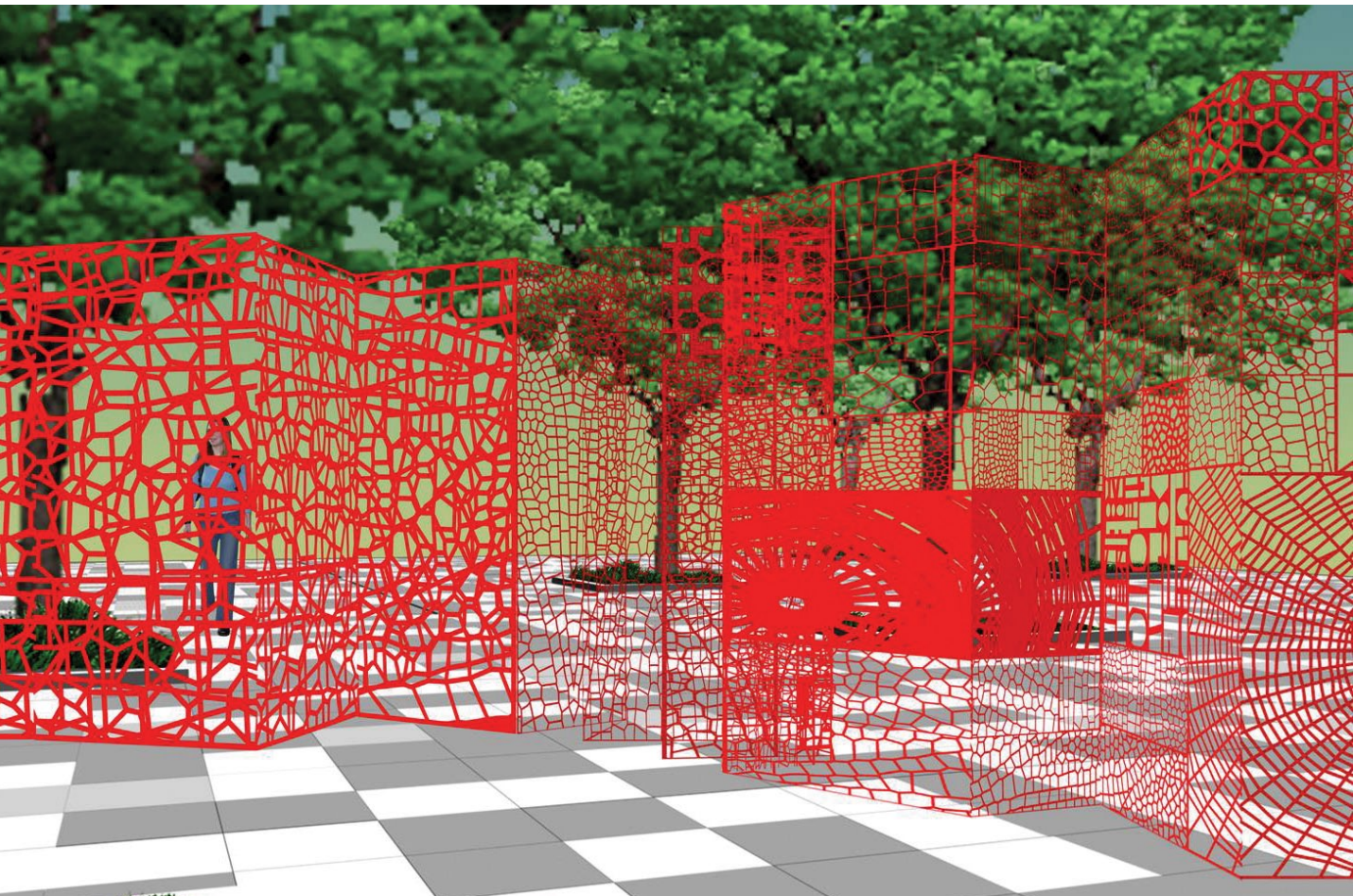


Iñigo Manglano-Ovalle was born in Madrid, Spain, in 1961 and was raised in Bogotá, Colombia, and Chicago—where he lives today and is a professor in the Department of Visual Arts at the University of Chicago. Manglano-Ovalle earned a BA in art and art history and a BA in Latin American and Spanish literature from Williams College in Williamstown, Massachusetts, in 1983. He earned his MFA in sculpture from the School of the Art Institute of Chicago in 1989.

Individual exhibitions of his work include, *Iñigo Manglano-Ovalle: Blinking Out of Existence* (2006) at the Rochester Art Center in Minnesota; *Focus: Iñigo Manglano-Ovalle* (2005) at the Art Institute of Chicago; *White Flags* (2002) at the Barcelona Pavilion of the Mies van der Rohe Foundation in Barcelona, Spain; and *Iñigo Manglano-Ovalle* (2001) organized by the Cranbrook Art Museum in Bloomfield Hills, Michigan, which traveled to four additional museums. Manglano-Ovalle's work also has been included in numerous group exhibitions, including *Documenta XII* (2007) in Kassel, Germany; *Moving Pictures* (2002-03) at the Solomon R. Guggenheim Museum in New York; *Ultra Baroque: Aspects of Post Latin American Art* (2000-03) at the Museum of Contemporary Art in San Diego and five other museums; and the Twenty-Fourth International São Paulo Bienal (1998) in Brazil. Among Manglano-Ovalle's many awards are fellowships from the National Endowment for the Arts (1995) and the MacArthur Foundation (2001). His public commissions include *Portrait of a Young Reader* (2006) for the Bronx Library Center in New York and the forthcoming *Drift* for the city of Miami Beach, Florida.



MEDIUM CAST FIBERGLASS AND TITANIUM-ALLOY FOIL
DIMENSIONS TWO SCULPTURES, EACH 10 FT X 11 FT X 16 FT



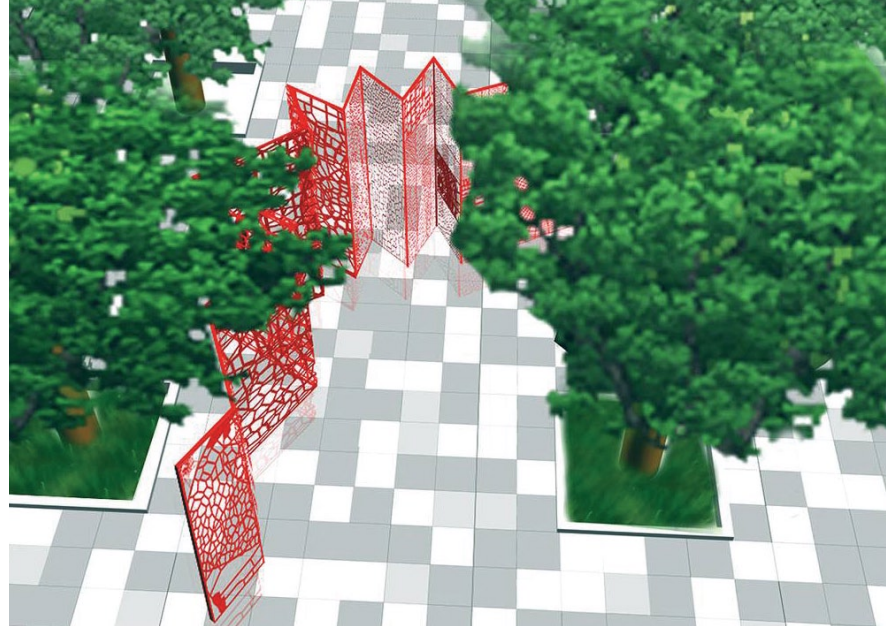
ARTWORK **BUGSCREEN**

ARTIST **PAE WHITE**

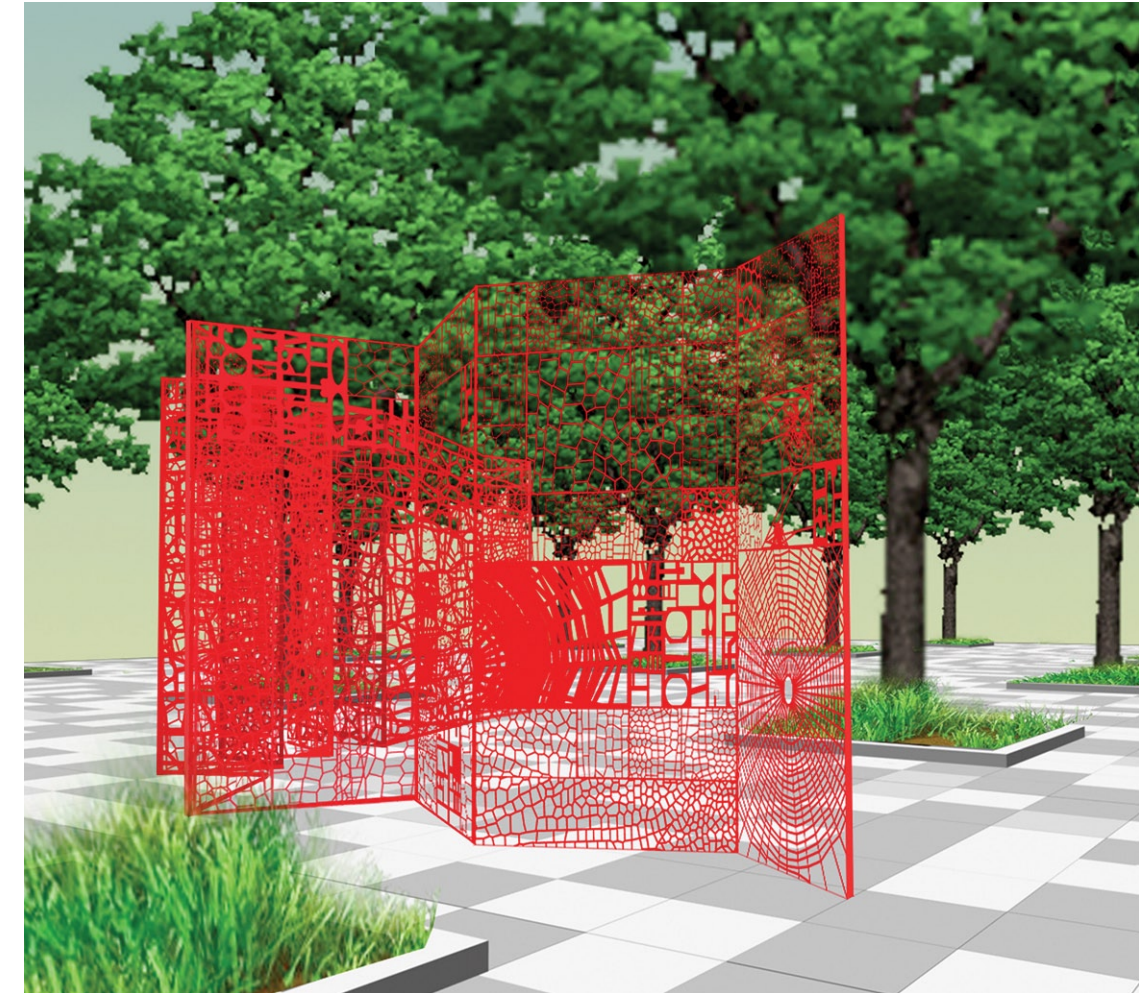
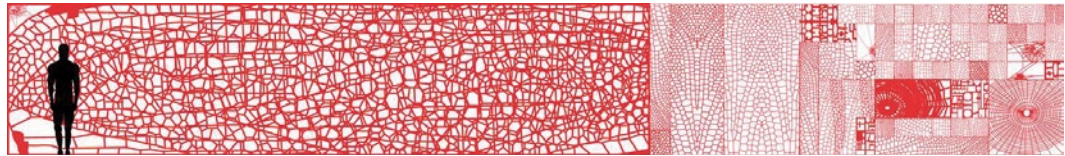
SCHEDULED FOR COMPLETION IN 2008
ANTHONY J. CELEBREZZE FEDERAL BUILDING
CLEVELAND, OHIO

Known for sophisticated yet accessible work that blends art and design, Pae White was commissioned to create a permanent, site-specific artwork as part of the plaza renovation project for the Anthony J. Celebrezze Federal Building in Cleveland. This thirty-two-story skyscraper, built in 1967, projects a machine-like efficiency through its repeating composition of rectilinear forms and stainless-steel façade. While the architecture is austere, the site has always carried the promise of being a significant destination for public gatherings in downtown Cleveland. It features two plazas and is adjacent to City Hall, the Convention Center, and many businesses; however, the strong and persistent wind that blows through the site from Lake Erie precludes its use during much of the year. As part of a multistage renovation project, both plazas were redesigned to create a more hospitable environment for federal employees, visitors, and the people of Cleveland.

Understanding the project's intentions, White felt that her artwork should relate both to the building's Modernist design and to the site's environmental conditions, while also providing a point of destination in the vast plaza. The addition of many trees and other plantings to the plaza design prompted White to consider the history of garden pavilions and decorative trellises. She designed an eight-foot-tall, folded metal screen that is a patchwork of patterns based largely on the structures of dragonfly wings, which she chose for their elegant formal complexity and as a reference to the windy site. These dragonfly-wing patterns, which dominate one end of the charmingly titled *Bugscreen*, create an intricate maze of shapes that gives way to a quilt-like motif of boxes at the opposite end. These boxes hold patterns of pure abstraction as well as spider webs—a familiar motif in White's work. *Bugscreen* will be painted bright red, and will engage in a visual dialogue with *Free Stamp* (1991), an enormous red sculpture by Claes Oldenburg and Coosje van Bruggen that is located directly across Lakeside Avenue from the federal plaza. Set within a newly landscaped plaza and designed to encourage greater use of the site, *Bugscreen* will help to revitalize this important civic space. MF



Pae White was born in Pasadena, California, in 1963. She lives and works in Los Angeles. White received her BA from Scripps College in Claremont, California, in 1985 and her MFA from Art Center College of Design in Pasadena in 1991. Individual exhibitions of White's work include *Pae White: "Lisa, Bright & Dark"* (2008) at the Scottsdale Museum of Contemporary Art in Arizona; *Directions: Virgil Marti and Pae White* (2007) at the Smithsonian Institution's Hirshhorn Museum and Sculpture Garden in Washington, D.C.; and *Hammer Projects: Pae White* (2004) at the Hammer Museum in Los Angeles. White's work also has been included in many group exhibitions, including *New Materials as New Media* (2007) at the Contemporary Arts Center in Cincinnati, Ohio; *Sculpture Projects Münster 07* (2007) in Münster, Germany; *Extreme Abstraction* (2005) at the Albright-Knox Art Gallery in Buffalo, New York; and *Abstract Painting, Once Removed* (1998) at the Contemporary Arts Museum in Houston. White's public commissions include *MetaFoil* (2008) for the National Opera House in Oslo, Norway; *Briquettes and Support* (2003), a series of fauna-shaped barbecues commissioned by Minetta Brook for Bear Mountain State Park and Franklin D. Roosevelt State Park in upstate New York; and *MultipliCity* (2003) with Tom Marble, AIA, for the Metro Rapid Line of Los Angeles County.



MEDIUM WATER-JET-CUT AND POWDERCOATED ALUMINUM

DIMENSIONS 8 FT X 40 FT X 1 IN



ARTWORK **FILIPPINE GARDEN**

ARTIST **VALERIE JAUDON**

INSTALLED 2004
THOMAS F. EAGLETON U.S. COURTHOUSE
ST. LOUIS, MISSOURI

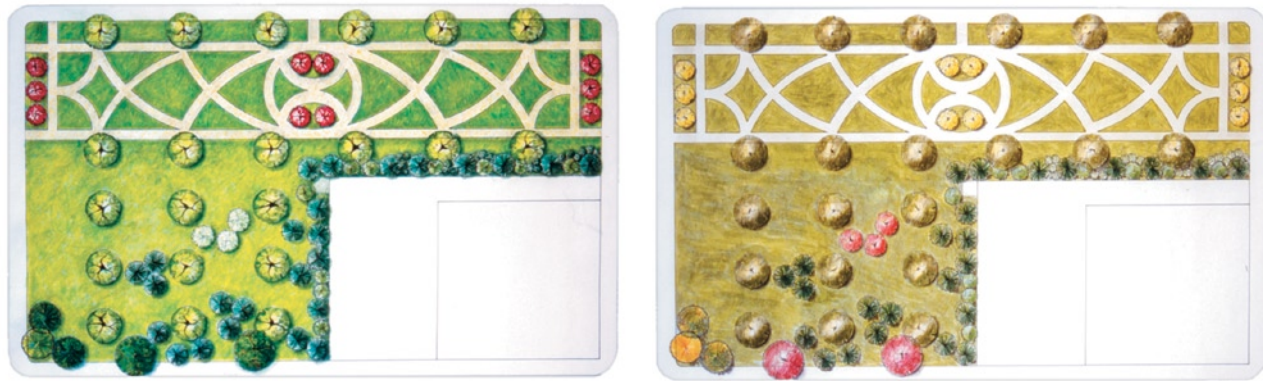
Across the street from the Thomas F. Eagleton U.S. Courthouse, painter Valerie Jaudon created an environment that is a work of art, as well as a beautiful and pleasurable garden. She applied the precise pattern language that distinguishes her paintings to the layout, and the result is a contemporary interpretation of European formal gardens. In recognition of U.S. District Judge Edward Filippine's enormous contribution to the project, Jaudon titled her work *Filippine Garden*.

The central focus of Jaudon's design is the elegant formal garden composed of manicured grass parterres defined by interlacing stone dust pathways trimmed with white stone. Plane and redbud trees along with benches designed by the artist reinforce the symmetry established by the parterres and pathways. An additional grid of plane trees creates a structural transition between the ordered garden parterres and the pastoral setting of the bordering park area. Here, the absence of established pathways, coupled with the deliberate irregularity of tree plantings, recalls the picturesque tenets of nineteenth-century British landscape gardens. Jaudon also designed a serpentine planting bed to run along the length of the nearby industrial building that forms a screen to preserve the identity and tranquility of the landscape.

The garden complements the architecture of the courthouse designed by Hellmuth, Obata + Kassabaum. In Jaudon's words, "The artwork—an abstract garden—acknowledges the nature of the courthouse by echoing the symmetry, geometry, and proportions of such architectural elements as the steps, entrance, and dome, and by aligning the center axis of the garden with that of the building. Once the larger geometry was in sync with these, I let the garden develop its own character and focus attention on its own more ornamental geometry."

Jaudon's interest in European formal gardens informed her design for *Filippine Garden*. Interlaced parterres and walkways were a central feature of early seventeenth-century French gardens. Since these gardens were originally designed in tandem with chateaux or other grand buildings, the patterns formed by parterres and pathways were meant to be seen from a height. Likewise, the overall design and structure of Jaudon's garden becomes clear when viewed from the upper stories of the courthouse. Unlike the French precedents, which illustrated a monarch's authority and wealth, Jaudon's garden celebrates the principles of equality and freedom protected by the American judicial system. EW

JAUDON



THE GOAL WAS TO SET UP A SITUATION WHICH WOULD ALLOW THE ORDINARY PEDESTRIAN AN AESTHETIC URBAN EXPERIENCE SIMILAR TO THE CONCENTRATED PLEASURE OF VIEWING A PAINTING. IN THIS CASE, ONE COULD HAVE THE EXTENDED PLEASURE OF WALKING THROUGH THE GARDEN-AS-PAINTING. LOOKING AT THE ARTWORK FROM THE COURTHOUSE, THE VIEWER WILL BE ABLE TO SEE THE OVERALL DESIGN AND STRUCTURE CLEARLY. - VALERIE JAUDON



Valerie Jaudon is a painter widely known for her handling of crisp-edged, interlaced forms that evoke the intricate motifs of Celtic and Islamic illumination and the ancient ornamental art of filigree. A leader of the Pattern and Decoration movement of the 1970s—which integrated the so-called “minor” art of decoration with the “high” art of painting—Jaudon explores the tensions and contradictions arising from the interaction of ornament, abstract form, and painterly surface.

Born in Greenville, Mississippi, in 1945, Jaudon was educated at the Mississippi University for Women, Memphis Academy of Art, University of the Americas in Mexico City, and St. Martins School of Art in London. Her abstract paintings are in numerous museum collections, including the Museum of Modern Art in New York and the St. Louis Art Museum in Missouri. Among her various public works is another commission for GSA’s Art in Architecture program, completed in 2002: *Portal I* and *Portal II*, two monumental, 30-foot-tall acrylic paintings for the John Milton Bryan Simpson U.S. Courthouse in Jacksonville, Florida.

MEDIUM GRASS, TREES, SHRUBS, STONE DUST PATHWAYS, ALBANY WHITE STONE, AND CAST-IRON BENCHES

DIMENSIONS FORMAL GARDEN, 120 FT X 445 FT





ARTWORK **THE SPIRIT OF LAW | IOWA REPORTS**

ARTIST **XIAOZE XIE**

INSTALLED 2005
U.S. COURTHOUSE
DAVENPORT, IOWA

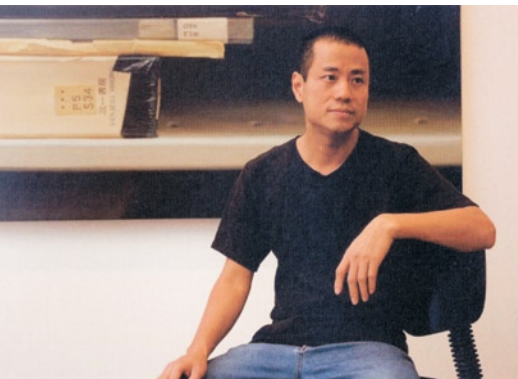
For the renovated courthouse in Davenport, Xiaoze Xie created a pair of monumental paintings that reference the Enlightenment foundations of the American legal system and the development of the law in Iowa. Xie stated he hoped that the two paintings will prompt visitors “to contemplate the connections between history and the present, between ideas and realities.”

To foster these connections, Xie carefully considered the subject and composition of each painting. *Iowa Reports* depicts a set of orderly, if somewhat careworn, nineteenth-century Iowa Supreme Court reports made available to the artist by U.S. Magistrate Judge Celeste Bremer. The companion painting, *The Spirit of Law*, focuses on a collection of thematically resonant volumes that Xie researched and photographed at the Rare Books and Manuscripts Collection of the University of Pennsylvania in Philadelphia, including Montesquieu’s *The Spirit of Laws*, Rousseau’s *Social Contract*, Paine’s *Rights of Man*, Hamilton’s *Federalist*, and Blackburn’s *Commentaries*.

Despite the immense historical importance of the ideas contained within these texts, Xie’s paintings focus chiefly on the physical qualities of the books themselves. Xie has skillfully portrayed the intimate topography of each abrasion, frayed edge, and cracked spine. The artist has stated: “I see books as a material form of something abstract, such as philosophy and ideology. I have also been fascinated by what people do to books: banning, destroying, glorifying with gold-leaf, or worshiping as ultimate truth.” Thus, Xie’s close attention to the appearance of each book in his paintings serves an emblematic purpose: just as these books have been battered by time, and must be cared for and protected, so too must the ideas inside be nurtured and safeguarded over time.

Like many painters, Xie uses photography as a starting point for his work. In our current age of global and digital mass media, in which we are daily bombarded with an avalanche of images, the relationship between painting and photography is complex. Xie’s painting technique skillfully addresses and exploits the nuances of this relationship. Despite the paintings’ origins in photography, the final imagery is unmistakably mediated through the artist’s brush. Areas of the working photograph that are blurry as a result of distance from its focal point become painterly





abstractions on the canvas. By maintaining this reference to photography in his paintings, Xie paradoxically creates the best opportunities to display his dazzling brushwork. The monumental scale of Xie's paintings is also impressive, as historically still-life painting was practiced on a much more intimate scale. Xie's work revitalizes and expands the still-life tradition for a civic forum. WC

Xiaoze Xie was born in Guangdong, China, in 1966. He earned his BA in architecture in 1988 from Tsinghua University in Beijing, his MFA in 1991 from the Central Academy of Arts and Design in Beijing, and another MFA in 1996 from the University of North Texas in Denton. Since 1999, Xie has taught in the Department of Art and Art History at Bucknell University in Lewisburg, Pennsylvania.

Xie's work is part of the permanent collections of the Museum of Fine Arts in Houston, the Scottsdale Museum of Contemporary Art in Arizona, and the Arizona State University Art Museum in Tempe, among others. Individual exhibitions of Xie's work include *Transient Memories: Works on Paper by Xiaoze Xie* (2007) at the Danish Cultural Center in Beijing; *Xiaoze Xie: Works on Paper* (2007) at the Modern Chinese Art Foundation in Ghent, Belgium; and *Order: Installation and Paintings by Xiaoze Xie* (2000) at the Scottsdale Museum of Contemporary Art. Among the group exhibitions that have featured Xie's work are *Shu: Reinventing Books in Contemporary Chinese Art* (2006-07) at the Chinese Institute gallery in New York and the Seattle Asian Art Museum; *The Daily News* (2005-06) at the Salt Lake Art Center in Utah, the Boise Art Museum in Idaho, and the Nicolaysen Art Museum in Casper, Wyoming; and *Regeneration: Contemporary Chinese Art from China and the U.S.* (2004-06) organized by the Samek Art Gallery at Bucknell University, which also traveled to seven other university art galleries.

MEDIUM OIL ON CANVAS

DIMENSIONS TWO PAINTINGS, EACH 8 FT 7 IN X 6 FT





ARTWORK **URNS OF JUSTICE**

ARTIST **DIANA MOORE**

INSTALLED 1999
JOHN M. SHAW U.S. COURTHOUSE
LAFAYETTE, LOUISIANA

Diana Moore's depiction of Justice in the form of monumental urns derives partly from her visits to the Louisiana bayou. While exploring Shadows-on-the-Teche and other historic sites in the vicinity of Lafayette, Moore was intrigued by the tall, decorative ceramic vessels she saw there, which are similar to urns she had seen in southern France. Anthropomorphic vessels have been unearthed in archaeological excavations all over the world, suggesting that this practice is somehow innate to human culture. Moore purposefully made the gender, age, and ethnicity of her figures ambiguous to encompass the splendid diversity of American society. This inclusiveness also alludes to the extraordinary breadth and depth of cultural influences that have shaped the history of Lafayette.

Since antiquity, the personification of Justice has been a common depiction in art. She is normally represented holding a pair of scales in one hand and either a sword or a book in the other. During the Renaissance, the standard depiction of Justice included a blindfold to denote her impartiality. While Justice's blindfold is now a conventional attribute, its depiction in Moore's *Urns of Justice* also makes reference to the local culture of Lafayette. The region's earliest hand-loomed fabrics were often a simple striped pattern, which Moore has adopted for her blindfolds. Coupled with the stars that festoon the bases of the urns, the stripes also evoke the American flag.

Moore's sculptures for the courthouse sit atop the plinths that flank the building's entrance. The urns face slightly outward to greet approaching visitors. Each urn measures approximately five feet in height, allowing the sculptures to provide a transition from human to architectural scale. *Urns of Justice* transforms the ancient use of vessels as architectural ornament into a robust expression of civic ideals and iconic emblems of the federal judiciary in Lafayette. ^{MM}

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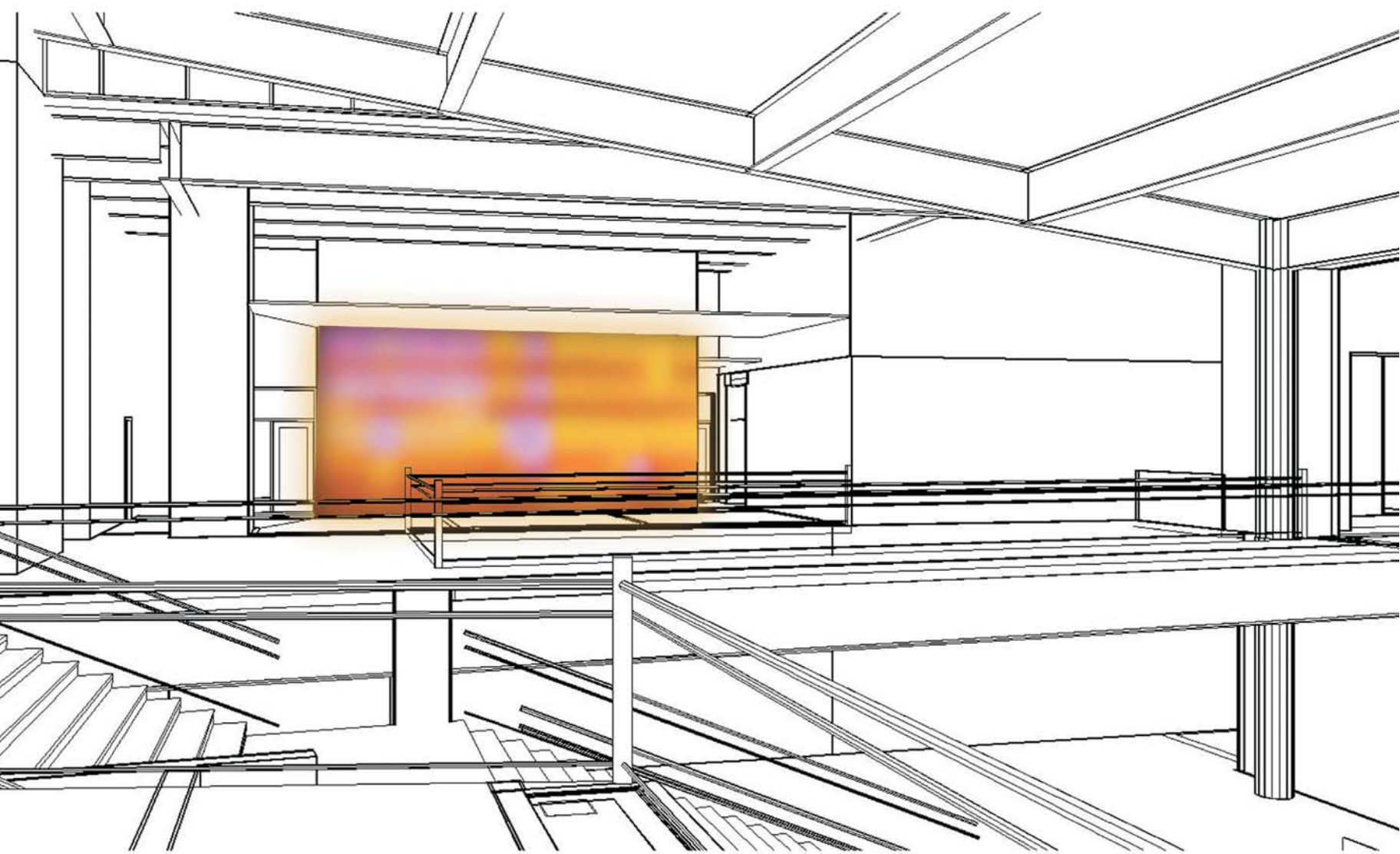
THE WIDESPREAD USE OF THE URN AS HUMAN IMAGE AFFIRMS THE IDEA OF VESSEL AS A SURROGATE SELF. IN THIS CASE, THE VESSEL REFLECTS NOT AN INDIVIDUAL BUT A MYTHOLOGICAL IMAGE WHICH IN TURN REPRESENTS OUR COLLECTIVE SELF. AS THE EMBODIMENT OF AMERICAN IDEALS AND VALUES, THE URNS REMIND THE PASSERBY THAT JUSTICE IS NOT SEEN BUT SOUGHT IN THE MIND'S EYE. - DIANA MOORE

Diana Moore was born in Norfolk, Virginia. She studied at Northern Illinois University and the University of Iowa. Her figurative works are inspired partly by the classical interpretations of the human form in sculpture from cultures of diverse times and places, including ancient Greece, Africa, and Cambodia. These sources allow Moore's work to resonate with historical memory. Her own close observation and skillful rendering of the human form, coupled with a use of contemporary materials—such as concrete and steel—imbue her work with an exciting immediacy. Exhibitions of her work have included shows at the New Jersey State Museum in Trenton and the Loeb Art Center at Vassar College in Poughkeepsie, New York. Moore's first GSA commission was a colossal, concrete bust of *Justice* (1994) for the Martin Luther King, Jr. Federal Building and U.S. Courthouse in Newark, New Jersey. Her stainless steel figure of *Justice* for the Warren B. Rudman U.S. Courthouse in Concord, New Hampshire, was completed in 1997.

MEDIUM CAST CONCRETE

DIMENSIONS TWO SCULPTURES, EACH 5 FT X 5 FT





ARTWORK **SKY**

ARTIST **LEO VILLAREAL**

SCHEDULED FOR COMPLETION IN 2010
U.S. COURTHOUSE
EL PASO, TEXAS

For the lobby of the new federal courthouse in El Paso, light artist Leo Villareal is creating a large-scale digital mural that will evoke the rich chromatic spectrum of the southwestern sky. This constantly shifting field of color, appropriately titled *Sky*, will reference the sun's daily trajectory. At times it will appear blue and white, suggesting gently moving clouds. At other times, a bolder palette will mimic the brilliant hues of sunrise and sunset. The pulsing color and pattern changes will be seemingly random and unpredictable, producing a mesmerizing effect.

Sky will consist of light-emitting diodes (LEDs) mounted to the wall horizontally in an 11-by-30-foot arrangement, as if to give the viewer an impressionistic version of the sky through an imaginary picture window. A translucent screen will diffuse the light and blend the individual red, green, and blue colors. The sequence and color value of the LEDs will be controlled by a complex computer code written by Villareal. By modulating the values of each LED, millions of different hues can be created, producing countless color combinations. In the artist's words, "this digital mural synthesizes the organic and the technological, visually manifesting an animated portrait of the sky."

The work will be installed across from the upper lobby in the public lounge area of the courthouse. Here visitors will be able to stop, take a moment to sit, and immerse themselves in the rhythm of the shifting colors. Viewers will also glimpse the artwork from the lower lobby through the glass railings of the upper level, and from the outdoor plaza through the glass entry. Reflecting on the work's visibility from outside the building, Villareal remarked, "The work will have a strong presence, a softly breathing and pulsing force that brings a feeling of 'life' to the building."

Field (2007), a comparable work consisting of computer-controlled LEDs and a diffusion screen, is pictured on the following pages to give an idea of what Villareal's commission for the federal courthouse will look like once it is installed. Like *Field*, *Sky* will display undulating colors that entrance the viewer. Unlike *Field*, however, which is intended for a gallery or museum setting, *Sky* is site-specific, taking its cues from El Paso's exquisite desert firmament. NA

VILLAREAL



Leo Villareal was born in Albuquerque, New Mexico, in 1967; raised in El Paso, Texas; and currently lives in New York. He earned a BA in sculpture from Yale University in 1990 and an MPS from Tisch School of the Arts' Interactive Telecommunications Program at New York University in 1994.

For more than a decade, Villareal has been developing a unique body of work that integrates customized digital software with multicolored light. Most recently this has been in the form of LEDs fronted with a diffusion material. Conceptually, his work is inspired by complex mathematical theories, especially the idea that underlying structures and rules govern everything around us. For each artwork, he writes specific conditions and rules into the computer code and then lets the piece evolve visually within that established framework. This marriage of mathematical theory, digital technology, and visual art results in sumptuous kinetic light sculptures that undulate with a panoply of color patterns. The installations often seem to have a living quality—breathing, throbbing, and pulsating—creating an immersive sensory experience for the viewer.

Other site-specific installations created by Villareal include: *Supercluster* (2004), a massive 45-by-120-foot grid of six hundred and forty sequenced LED clusters covering the façade of the P.S. 1 Contemporary Art Center in Long Island City, New York; and *Light Matrix for Albright-Knox* (2005), a permanent LED installation for the Albright-Knox Art Gallery in Buffalo, New York. In addition to being a practicing visual artist and programmer, Villareal has also served as a curator, arranging numerous group shows for other artists.



HAVING GROWN UP IN EL PASO AND NEARBY CIUDAD JUAREZ, THE VASTNESS OF THE 'BIG SKY COUNTRY' HAS PLAYED A SIGNIFICANT ROLE IN FORMING MY VISION. THIS ARTWORK PRESENTS SOMETHING UNIVERSAL THAT EVERYONE CAN UNDERSTAND AND FEEL AN EMOTIONAL CONNECTION TO AND WITH. THE SKY IS ETERNAL AND EVER CHANGING, REFLECTING ON THE NOTION OF 'DEEP TIME.' - LEO VILLAREAL

MEDIUM LEDS, CUSTOM ELECTRONICS, TRANSLUCENT DIFFUSION SCREEN
DIMENSIONS 11 FT X 30 FT



ARTWORK **BROKEN WALL | THE COLORADO**

ARTIST **JIM CAMPBELL**

INSTALLED 2006
BYRON G. ROGERS U.S. COURTHOUSE
DENVER, COLORADO

Jim Campbell employs computer technology to create works of art that illuminate ideas about memory, perception, and the passage of time. For his commission at the courthouse in Denver, he also revolutionizes conventional modes of architectural decoration by synthesizing traditional and contemporary visual language. Whereas artists of earlier eras had to rely on composition and figure postures to imply movement in classical friezes and pediment sculptures, Campbell's images are truly kinetic. His electronic medium also draws from vernacular imagery of the contemporary urban landscape, such as advertisement billboards, theater marquees, and sports stadium scoreboards.

For *Broken Wall*, located on the exterior of the building, Campbell filmed pedestrians in the Denver area (including at the street corner next to the courthouse) and converted the footage into low-resolution moving images that are displayed on a screen of light-emitting diodes (LEDs). The imagery is purposefully very spare—almost like shadow puppets. The moving silhouettes are easily recognizable, but details are obscured. The framing and pacing of the movements create poetic meaning out of everyday experiences.

To create this artwork, Campbell chose to infill an obsolete entryway with a grid of glass blocks and LEDs. Like a pointillist painting, the LEDs create dots or pixels of light that collectively form an image. The image is set in motion by a simple computer program that controls the timing and illumination pattern of the LEDs. Campbell chose to bring his work to street level by installing a series of glass-block columns along the entire length of the building. The lighting of these columns corresponds in real time to the fluctuations of the imagery on the larger screen. The columns also provide a sculptural presence during sunlight hours, when the brightness of the LEDs is not apparent.

Campbell continued his work with two elements inside the building. He made the exterior glass-block screen of *Broken Wall* two-sided, and thus its reverse surface is visible from the lobby. *The Colorado*, a three-panel LED companion piece to *Broken Wall*, is also located in the building's lobby. In three successive images, Campbell shows the whitewater rapids of the Colorado River, which appear to flow from panel to panel. JP/SH

JIM CAMPBELL



Jim Campbell was born in Chicago in 1956 and now lives in San Francisco. He earned a degree in electrical engineering and mathematics from the Massachusetts Institute of Technology in Cambridge in 1978. Individual exhibitions of Campbell's work include *Jim Campbell: Home Movies* (2008) at the Berkeley Art Museum and Pacific Film Archive of the University of California, Berkeley, and *Quantizing Effects: The Liminal Art of Jim Campbell* (2005) organized by SITE Santa Fe in New Mexico. Campbell's work also has been included in dozens of group exhibitions over the past two decades, including *California Video* (2008) at the J. Paul Getty Museum in Los Angeles; *Phantasmagoria: Specters of Absence* (2007) at Biblioteca Luis Ángel Arango in Bogotá, Colombia; *Balance and Power: Performance and Surveillance in Video Art* (2006) at Brandeis University's Rose Art Museum in Waltham, Massachusetts; and the 2002 Biennial Exhibition at the Whitney Museum of American Art in New York. Campbell's public art projects include *Annonciation/Annunciation* (2006) with Benjamin Bergery at the historic church of Saint-Sulpice in Paris; *Ocean Mirror* (2005) at the University of California, San Francisco; and *Primal Graphics* (2002) presented by Creative Time at Battery Park in New York.

MEDIUM CUSTOM ELECTRONICS, LEDS, GLASS BLOCKS, TREATED PLEXIGLAS





ARTWORK **EVERYONE IS WELCOME! FOR THE PEOPLE OF FARGO (AFTER FRANZ KAFKA)**

ARTIST **TIM ROLLINS + K.O.S. (KIDS OF SURVIVAL)**

INSTALLED 2007
FEDERAL BUILDING AND U.S. POST OFFICE
FARGO, NORTH DAKOTA

Tim Rollins + K.O.S. (Kids of Survival) are internationally recognized for their collective art practice, which uses literary texts as the basis for their paintings and prints. Collaborating with students from local public schools and the Circle of Nations Wahpeton Indian School, Rollins + K.O.S. created a dynamic mural entitled *EVERYONE IS WELCOME! FOR THE PEOPLE OF FARGO (after Franz Kafka)* for the lobby of the Federal Building and U.S. Post Office in Fargo, North Dakota.

At studio workshops hosted by the Plains Art Museum, Rollins introduced the young North Dakota artists to *Amerika*, the comic novel written by Franz Kafka between 1911 and 1914. A wild urban fantasy of the immigrant experience, this coming-of-age novel chronicles the bizarre adventures of the young protagonist Karl Rossmann. After many trials and tribulations, Karl is ready to return to his homeland in humiliation when suddenly, at the end of the novel, he is recruited by a utopian commune whose motto is: "EVERYONE IS WELCOME! EVERYONE IS AN ARTIST!" Excited to join the group, Karl is whisked away to a large stadium where he observes hundreds of women standing atop golden pedestals playing whatever music they choose on long golden horns.

Using this democratic vision as inspiration, Rollins called out to the Fargo students: "show your freedom, your individual voices, your spirits, in the form of a golden horn." The children sketched while talking about the novel and their lives, and listening to music by famous American jazz artists, such as Miles Davis and Dizzy Gillespie. Afterwards, Rollins took the students' drawings back to his studio in New York City, where he and K.O.S. created the final work of art based on the drawings. Actual pages of Kafka's novel were glued onto a stretched canvas, making the novel's text the conceptual and physical foundation of the painting, and then the final design was painted directly over this large grid of pages. The finished work is a vibrant gold and black painting that incorporates the horn imagery sketched by the individual children with visual references to the Fargo area: the railroad tracks and the shape of the Red River.



By inviting the students to contribute their imaginative talents, Rollins + K.O.S. created an artwork that functions both as a beautiful painting and as a collective memory of the students' participation in the workshops. And, for those entering the building, the mural illuminates a strong presence of community and individual spirit. ^{NA}

Tim Rollins + K.O.S. have collaborated with students throughout the world for more than twenty-five years, creating paintings and prints inspired by literary classics, such as Aristophanes' *The Frogs*, Gustave Flaubert's *The Temptation of Saint Anthony*, and Alex Haley's *The Autobiography of Malcolm X*. Raised in rural Maine and educated at the University of Maine, School of Visual Arts, and New York University, Rollins began teaching art to educationally challenged students in the South Bronx in the early 1980s. Discovering that many of these kids had artistic talent but could not read well, he made reading the required point of departure for his art classes. Rollins worked with the students during the lunch hour and after school, and then founded the Art and Knowledge Workshop in 1982. In these workshops, the art-making method was consistent: read a book aloud and discuss its major themes while sketching. The final artwork was created by collectively combining elements from each of the individual drawings.

Today, K.O.S. is a changing roster of students. The original group named themselves K.O.S., or "Kids of Survival," in recognition of the skills they acquired through their participation in the workshops. In 1984, Rollins + K.O.S. received their first National Endowment for the Arts grant and, in 1987, they held their first workshop outside of the South Bronx. Their paintings are held in museum collections nationwide, including the Smithsonian Institution's Hirshhorn Museum and Sculpture Garden in Washington, D.C., and the Museum of Modern Art in New York.

MEDIUM ACRYLIC PAINT, WATERCOLOR, AND BOOK PAGES ON CANVAS

DIMENSIONS 9 FT X 13 FT





ARTWORK **INSTALLATION FOR THE U.S. COURTHOUSE AND FEDERAL BUILDING, SACRAMENTO**

ARTIST **JENNY HOLZER**

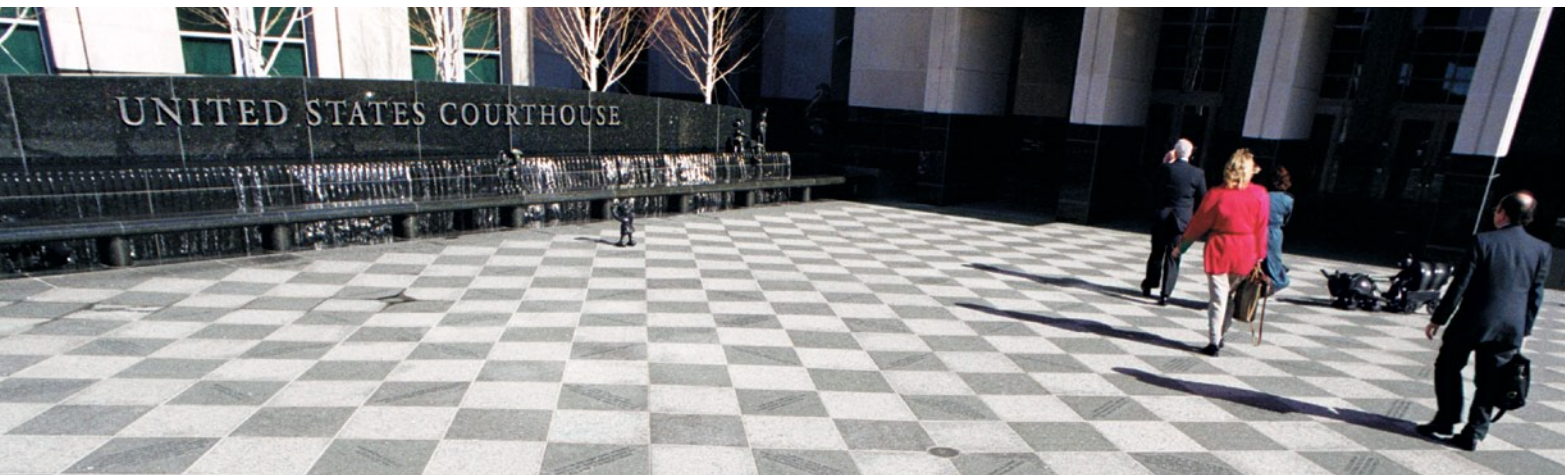
INSTALLED 1999
ROBERT T. MATSUI U.S. COURTHOUSE
SACRAMENTO, CALIFORNIA

Jenny Holzer's use of language as a visual-arts medium has greatly influenced the growth of a new genre of text-based art. To create her work, Holzer draws from social, political, and cultural commentaries, as well as her own writings. She presents these texts in diverse media, such as posters, stone benches, electronic LED signs, and—since 1996—xenon light projections in cities around the world.

Holzer first began to receive public attention in 1977 for her *Truisms*, a series of posters that she displayed around lower Manhattan. She printed the posters with her alphabetical lists of aphorisms—such as ABUSE OF POWER COMES AS NO SURPRISE or MONEY CREATES TASTE—that are simultaneously serious and satirical. Holzer soon had her *Truisms* printed on the backs of cash-register receipts, engraved onto marble benches, and even displayed on the giant electronic signboards in Times Square and in sports arenas.

Holzer has said that she uses words as an artistic medium in order to “provoke thinking, emotion, and conversation.” Her artwork for the courthouse in Sacramento presents a selection of statements about the concepts of law, truth, and justice that she has collected from various historical sources. These include traditional legal maxims, as well as the writings of U.S. Supreme Court justices, law professors, activists, and philosophers. The texts were carved into ninety-nine of the courthouse plaza's paving stones and reflect a variety of themes that Holzer has been exploring throughout her career. The engraved paving stones are oriented in multiple directions, providing visitors traveling anywhere across the plaza an easy opportunity to read a sampling of quotations. The words are intended to elicit both reflection and passion from readers, as the artist chose statements that variously complement and contradict one another. With this language-based artwork, Holzer also mimics the vast network of interlocking texts that constitute legal and judicial discourse. WC

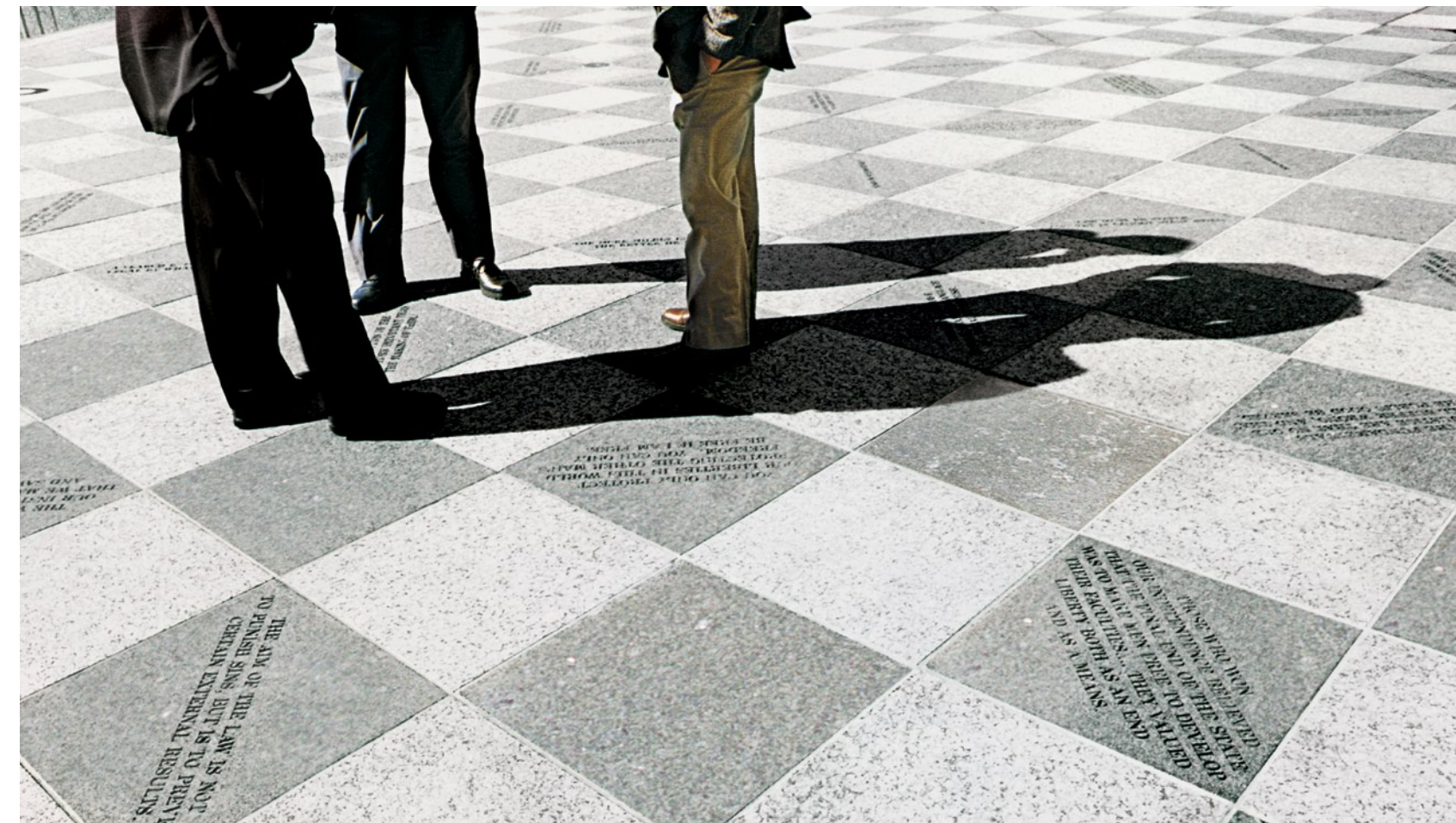
JENNY HOLZER



Jenny Holzer was born in Gallipolis, Ohio, in 1950 and now lives in upstate New York. She earned her BFA in 1972 from Ohio University in Athens and her MFA in 1977 from the Rhode Island School of Design in Providence, followed by the Independent Study Program at the Whitney Museum of American Art in New York.

The many individual exhibitions of her work include *Jenny Holzer: Projections* (2007-08) at the Massachusetts Museum of Contemporary Art in North Adams; *Jenny Holzer: Lustmord* (1997) at the Contemporary Arts Museum in Houston; and *Jenny Holzer* (1989) at the Solomon R. Guggenheim Museum in New York. Holzer's work also has been shown in many group exhibitions over the past thirty years, including *Meanwhile, in Baghdad* (2008) at the Renaissance Society of the University of Chicago and *High & Low: Modern Art and Popular Culture* (1990) organized by the Museum of Modern Art in New York, which also traveled to museums in Chicago and Los Angeles. In 1990, Holzer was the first woman to represent the United States at the Venice Biennale, where she was awarded the Golden Lion grand prize.

Holzer has completed dozens of permanent commissions around the world, including LED installations for the Museum of Contemporary Art in San Diego (2007) and, in collaboration with James Carpenter, the 7 World Trade Center Building in New York (2006). Holzer's first GSA-commissioned artwork is *Allentown Benches: Selections from the Truisms and Survival Series* (1995) for the U.S. Courthouse in Allentown, Pennsylvania, and she currently is working on a new GSA commission for the Food and Drug Administration building in Silver Spring, Maryland.



MEDIUM ENGRAVED PAVING STONE

DIMENSIONS NINETY-NINE STONES, EACH 24 IN X 24 IN



ARTWORK **GOLD RUSH**

ARTIST **TOM OTTERNESS**

INSTALLED 1999
ROBERT T. MATSUI U.S. COURTHOUSE
SACRAMENTO, CALIFORNIA

For the plaza of the federal courthouse in Sacramento, Tom Otterness created a group of knee-high bronze figures drawn from the history of California's nineteenth-century Gold Rush. These miniature Native Americans, pioneers, gold prospectors, and assorted animals are all rendered in the artist's signature, cartoon-like style. The exaggerated cuteness of these smiling, bulbous characters belies their shrewd social commentary. For example, on the bench in front of the plaza's fountain, a cheerful Native American woman poses with her arm around a miner as her husband snaps their picture with his camera. This comically anachronistic scene subtly recasts the miner as the exotic outsider, in a reversal of so many Hollywood cowboys-and-Indians movies. At one end of the fountain, two prospectors pan for gold. They are aided by a salmon that carries a gold nugget in his mouth and another in his hands. Uncle Sam inspects their glittering treasure with keen interest. At the opposite end of the fountain, a Native American fisherman spears a leaping salmon, which curiously sports a small derby and shoes. Here, it's a large bear that watches covetously. Another dapper salmon waddles along the plaza toward some bags of money. A pair of majestic eagles flank either end of the fountain, each with an unlucky fish in its talons. Across the plaza, a pipe-smoking pioneer woman drives a covered wagon—pulled by an ox wearing little boots—as two squabbling children nearly tumble from the back. Otterness has compared this group to its modern counterpart: "It's the classic cross-country station wagon trip we all took as kids." From a nearby ledge, a solitary bison surveys the scene. Because the histories of the California Gold Rush and the westward expansion of the United States are so much more complex than the harmonious caricature that Otterness presents, the work challenges viewers to reevaluate standard assumptions about American history. *wc*



Tom Otterness was born in Wichita, Kansas, in 1952. He moved to New York in 1970 to attend the Art Students League and then the Whitney Museum of American Art's Independent Study Program. Otterness now lives in Brooklyn, New York. His studio is populated by the countless wax, clay, and plaster models of his unique menagerie. These figures are constantly reinvented and recombined to create his full-scale sculptures that are ultimately cast in bronze. During his first years in New York, Otterness worked as a night watchman at the American Museum of Natural History, where the elaborately staged dioramas fueled his imagination and can still be sensed in his own complex sculpture installations for city parks, subway stations, hospitals, universities, libraries, government buildings, and museums. His three other GSA commissions are: *The New World* (1991) for the Edward R. Roybal Federal Building in Los Angeles, California; *Law of Nature* (1997) for the Mark O. Hatfield U.S. Courthouse in Portland, Oregon; and *Rockman* (1999) for the U.S. Courthouse in Minneapolis, Minnesota. Otterness' work is also in the collections of many museums, including the Whitney Museum of American Art in New York, the Carnegie Museum of Art in Pittsburgh, and the San Francisco Museum of Modern Art.



MEDIUM BRONZE
 DIMENSIONS SEVENTEEN PIECES, VARIOUS SIZES

ARTWORK **SKY GARDEN**

ARTIST **JAMES TURRELL**

INSTALLED 2004
SAN FRANCISCO FEDERAL BUILDING
SAN FRANCISCO, CALIFORNIA

Light and color are the foundation of nearly every work of art. For James Turrell, however, these are not used simply to illuminate and articulate a subject—they *are* the subject. Turrell's artworks, shaped from his deep understanding of visual perception, sometime suggest volumes of light that are in fact voids or flat planes, and in other instances isolate and focus attention on the ever-changing qualities of the sky. These installations are not merely optical tricks. Turrell's work reveals the very process of seeing. There is no narrative, symbolism, or even image in his art. Rather, the viewer's process of perception is itself the artwork. Turrell's installations help viewers understand how light and color can radically transform their experience of the world.

Using neon light as his only material, Turrell created *Sky Garden* within a three-story opening in the south façade of the San Francisco Federal Building designed by Morphosis. This collaborative artwork builds upon Turrell's projects of the past four decades and extends them into the scale of the city. Yet *Sky Garden* is unlike other Turrell artworks, as viewers can experience it both from within, from without, and from great distances. Turrell plays with these myriad vantage points, creating different perceptual situations for each of them. During daylight hours, the architectural elements of *Sky Garden* are paramount, providing views of the sky and surrounding cityscape from the eleventh-floor terrace and a pair of suspended walkways. During twilight and after sundown, Turrell's work comes to life, saturating the space with colored light that seems almost palpable; its presence dramatically changes the way the volume of the open-air room is perceived. When viewers look out over the city from within the space, the color of the evening sky appears to change in relation to the slowly shifting colors of the neon lights. Seen at night from the exterior, *Sky Garden* creates a luminous, singular beacon. The three-story void appears as a glowing block of color set into the building. A ribbon of neon extends diagonally from the terrace up the face of the building, following a seam in its perforated metal skin. Another band of light is embedded in the plaza at street level, completing the geometric figure that begins high up on the façade. As the artwork's blue, indigo, and violet hues vary gradually, so too does the viewer's experience of the landmark building from locations throughout the city. **BG**



JAMES TURRELL



James Turrell was born in Los Angeles in 1943, raised in nearby Pasadena, and currently lives in Flagstaff, Arizona. He earned a BA in psychology and mathematics in 1965 from Pomona College in Claremont, California, then pursued graduate studies in the fine arts at the University of California, Irvine, and Claremont Graduate School, where he earned his MA in 1973.

Over the past forty years, Turrell's groundbreaking experiments with light and spatial perception have revolutionized the visual arts. Since 1979, he has been transforming Roden Crater—the cinder cone of an extinct volcano in the Painted Desert of Arizona—into a multi-chambered, naked-eye observatory of celestial phenomena. Turrell also has created three-dozen of his more modestly scaled viewing chambers—known as skyspaces—for museums and other collections around the world, including *Light Reign* (2003) at the Henry Art Gallery of the University of Washington in Seattle and *One Accord* (1995–99) for the Live Oaks Friends Meeting House in Houston.

Turrell's work has been featured in more than one hundred and forty solo exhibitions, such as *James Turrell: Knowing Light* (2003) and *James Turrell: Sensing Space* (1992) at the Henry Art Gallery in Seattle; *James Turrell: Spirit and Light* (1998) at the Contemporary Arts Museum in Houston; and *James Turrell: Light Projections and Light Spaces* (1976) at the Stedelijk Museum in Amsterdam. Among his many awards are fellowships from the National Endowment for the Arts (1968), Guggenheim Foundation (1974), and MacArthur Foundation (1984).

MEDIUM CUSTOM ELECTRONICS, NEON



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RISE TO VOTE, SIR

A SUN ON U.S.A.

ARTWORK **LEVEL AS A LEVEL | DON'T NOD | I DID DID I | MAPS, DNA, AND SPAM**

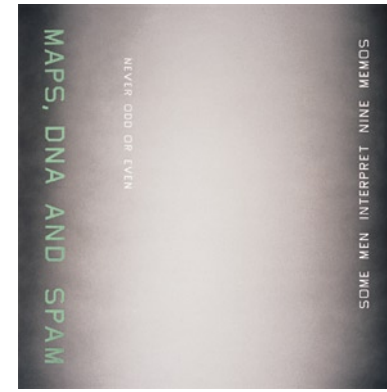
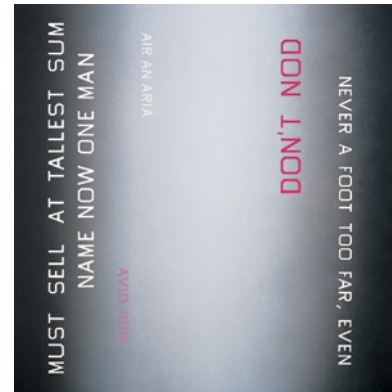
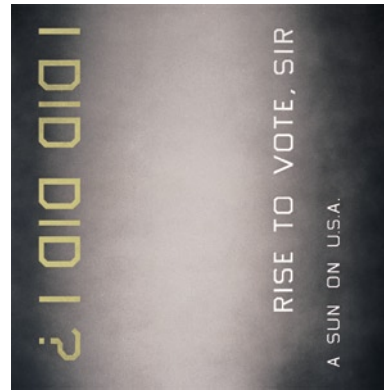
ARTIST **EDWARD RUSCHA**

INSTALLED 2007
SAN FRANCISCO FEDERAL BUILDING
SAN FRANCISCO, CALIFORNIA

Edward Ruscha’s work explores the American commonplace: parking lots, city streets, movie screens, road signs, and—especially—words. As a teenager, Ruscha drove out Route 66 from his home in Oklahoma City to a new life in Los Angeles. This journey along America’s iconic highway profoundly influenced Ruscha’s future work, which exemplifies a unique aesthetic informed by his training as a commercial artist and his interest in the fragmented visual experience of automobile travel. In his early paintings, Ruscha juxtaposed comic-book covers, logos, and bold words—sometimes representing sounds, such as “OOF” and “HONK”—recombined into new and often humorous tableaux. Likewise, his landmark 1963 book *Twentysix Gasoline Stations* offers deadpan frontal images of Route 66’s architectural standbys, inviting readers to contemplate these utilitarian constructions. We rarely stop to consider the ceaseless barrage of words, images, and ordinary objects encountered in our daily lives, but Ruscha’s paintings, drawings, photographs, and prints defamiliarize them, prompting viewers to reassess their forms and meanings.

Such is the case with Ruscha’s *LEVEL AS A LEVEL*; *DON'T NOD*; *I DID DID I*; and *MAPS, DNA, AND SPAM*—four related artworks, one located in each of the skip-stop elevator lobbies of the San Francisco Federal Building. The images feature palindromes—phrases that read the same forward and backward. Their verticality relates to the movement of the elevator cabs. Ruscha notes: “The idea of letting these statements run up and down on their sides seemed to support the notion of an elevator experience. The four images begin to ‘talk’ to one another.” While the scale and finish of the work recalls billboards, the upright orientation of the palindromes makes their forms less familiar, delaying the instant recognition that words usually trigger. Likewise, the enigmatic phrases, which hover on ghostly backgrounds like signs over a foggy San Francisco, elude easy interpretation. Thus, Ruscha gives pause to the habit of reading, making the words in these images appear fresh again. **BG**

RUSCHA



Edward Ruscha was born in Omaha, Nebraska, in 1937 and raised in Oklahoma City, Oklahoma. Following his graduation from high school in 1956, Ruscha moved to Los Angeles to attend the Chouinard Art Institute. The first solo exhibition of his work was in 1963 at the pioneering Ferus Gallery in Los Angeles. Over the past forty-five years, Ruscha's art has been the subject of many exhibitions, including *Course of Empire* at the United States Pavilion of the 51st Venice Biennale in Venice, Italy, in 2005 and at the Whitney Museum of American Art in New York in 2006; *Edward Ruscha* (2000), a retrospective exhibition organized jointly by the Smithsonian Institution's Hirshhorn Museum and Sculpture Garden in Washington, D.C., and the Museum of Modern Art in Oxford, England; *I Don't Want No Retrospective—the Works of Edward Ruscha* (1982) organized by the San Francisco Museum of Modern Art; and *Edward Ruscha (Ed-werd Rew-shay) Young Artist* (1972) at the Minneapolis Institute of Arts in Minnesota. Ruscha's work has also been featured in hundreds of group exhibitions around the world since 1960. His public commissions include *Words Without Thoughts Never to Heaven Go* (1985) and a group of lunette murals (1987-89) for the Miami-Dade Public Library in Miami, another set of murals for the Denver Central Library in Colorado (1995), and *Picture Without Words* (1998) for the J. Paul Getty Museum in Los Angeles.

MEDIUM ARCHIVAL INK ON POLYMER SCRIMS
 DIMENSIONS FOUR PAIRS, EACH 24 FT X 24 FT



ARTWORK **THREE SETS OF TWELVE**

ARTIST **MICHAEL FAJANS**

INSTALLED 2004
U.S. COURTHOUSE
SEATTLE, WASHINGTON

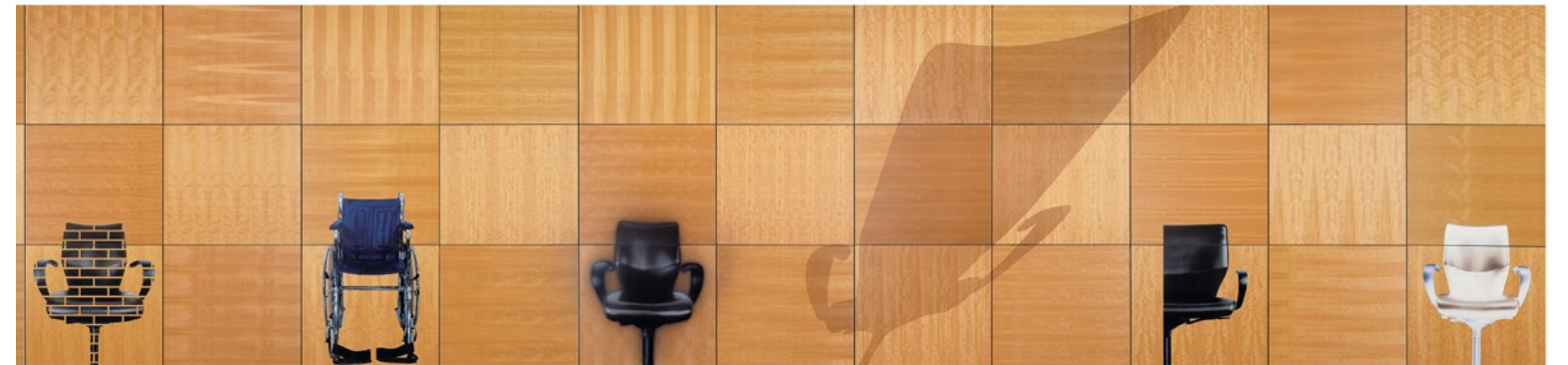


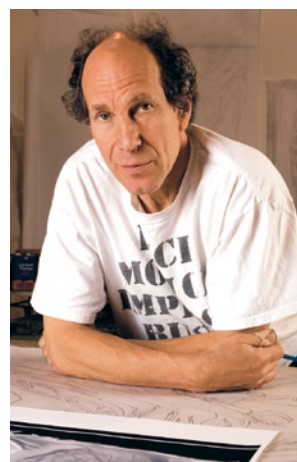
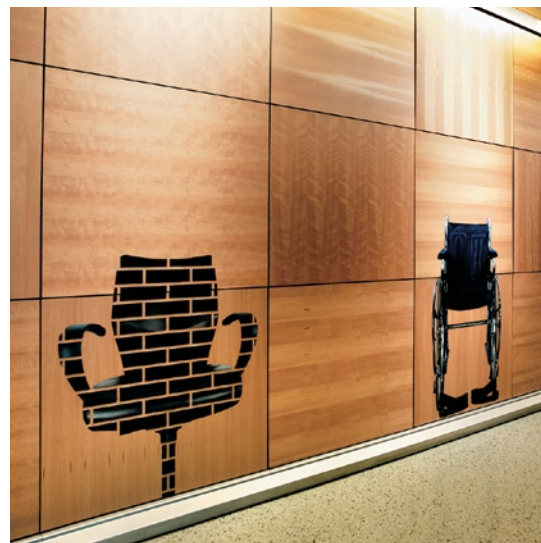
For the lobby of the federal courthouse in Seattle, Michael Fajans created a three-part mural that celebrates the vital civic function of juries. The artist selected twelve Seattle residents to represent a diverse citizenry. On the ground-floor level of the mural, Fajans shows these potential jurors—at twice life-size and in vibrant color—engaged in their various professions: microbiologist, stenographer, potter, architect, camera repairman, cellist, computer operator, shoemaker, city bus driver, heavy-equipment operator, garment worker, and window washer. The heroic scale of these figures conveys the dignity of their work. Fajans took a series of photographs of each person and used the images to create his final drawings. He then methodically painted each figure onto the wooden panels over a period of many months.

On the second floor, Fajans painted one wheelchair (belonging to the computer operator) and eleven versions of the jury-box chairs used in the building's courtrooms. He chose to depict the chairs in a variety of different ways—fragmented, in various sizes, as a shadow or a misty outline—to metaphorically convey that each juror comes to the courthouse with varied life experiences and points of view.

The mural on the third-floor mezzanine shows the jury, composed of the same individuals depicted in the first-floor mural: Leon, Cathy, Reid, Kay, Joe, Roberta, Daniel, Walter, Mattie, Chris, Thu-Van, and Phil. Their individual jobs and tools—microscope, cello, sewing machine—have been temporarily set aside. Painted in muted shades of gray to unify the group, the jurors are life-sized and their gazes are directed at the viewer. The three levels of Fajans' mural serve as a mirror that reflects the transformation all jurors experience as they enter the courthouse, suspend their normal daily activities, and assume their important public duty. WC

FAJANS





Michael Fajans (1947–2006) was born in Philadelphia, Pennsylvania, and as a teenager moved with his family to New York City. He studied art and dance at Antioch College in Ohio and from 1977 was based in Seattle, where he received public commissions from city and state agencies, hospitals, schools, and other groups. Along with *Three Sets of Twelve*, Fajans' other major commission in Seattle is *High Wire* (1993), a 180-foot-long mural at the Seattle-Tacoma International Airport. Museums that have exhibited Fajans' work include the Henry Art Gallery at the University of Washington in Seattle, the San Jose Museum of Art in California, the Museum of Contemporary Photography in Chicago, and the Contemporary Museum in Baltimore.

MEDIUM ACRYLIC PAINT ON WOOD PANELS
DIMENSIONS THREE MURALS, EACH 9 FT X 80 FT





ARTWORK **PILLAR ARC**

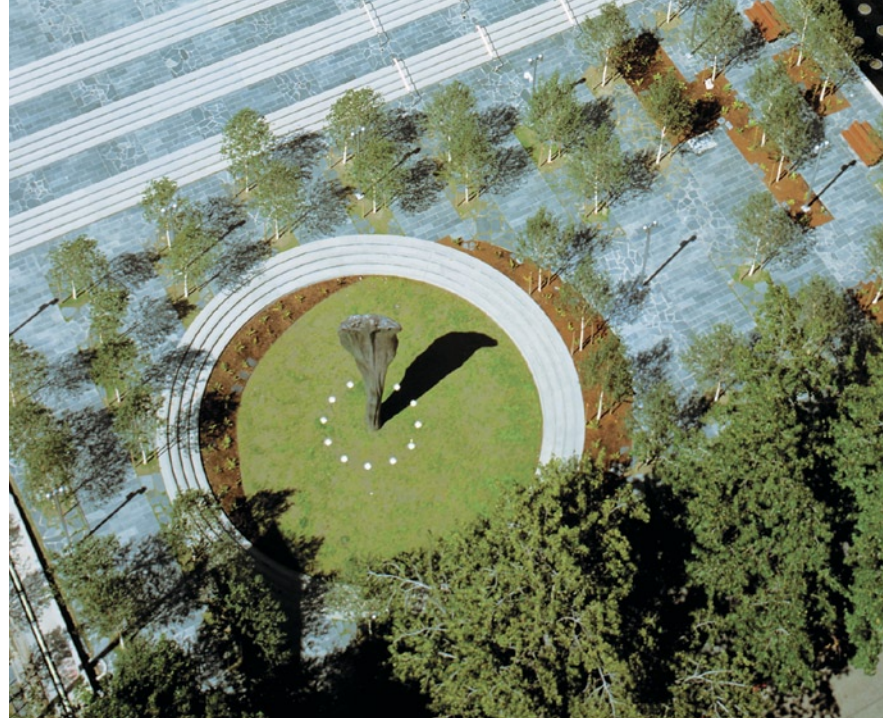
ARTIST **MING FAY**

INSTALLED 2004
U.S. COURTHOUSE
SEATTLE, WASHINGTON

Fantastically oversized and poetically evocative sculptures of plants, flowers, fruits, vegetables, seedpods, and shells are the subjects of Ming Fay's art. He crafts these natural forms out of various materials—including metal, wood, paper, glass, and wire—and arranges them in room-sized installations that are both visually spectacular and densely layered with meaning. These sculptures represent the physical, psychological, and spiritual nourishment provided by the botanical realm. Fay's art is also imbued with humor and wide-ranging cultural allusions. His depictions of gigantic plants are reminiscent of the mysterious-island and forbidden-planet adventures of 1950s and '60s science-fiction movies, while his jumbo fruit sculptures evoke the surreal *Garden of Earthly Delights* by the Renaissance painter Hieronymus Bosch. Fay's sculptures also play with the traditional Chinese connotations of certain fruits—such as peaches (longevity), cherries (love), and pears (prosperity)—that he adapts for his own metaphorical uses. Overall, Fay's work reveals the innate wonder and complexity of even the humblest natural forms, which are part of the vast ecosystem that we share.

To create *Pillar Arc* for the courthouse in Seattle, Fay took inspiration from a single scale of a cedar cone. Fay selected the cedar because of its spiritual and historical connections to the Pacific Northwest. Some of the largest Western Red cedars grow on the Olympic Peninsula. The tree also has special symbolic meaning and practical uses for the area's Native American communities, who for centuries have used its pliable bark for weaving and its durable wood for building longhouses and canoes. Fay enlarged the cedar-cone scale to the monumental stature of a tree, a transformation that emphasizes, in the artist's words, "the inherent beauty, nuance, and poetry of the form." *Pillar Arc* also possesses an anthropomorphic quality; its upright posture and elegant curves suggests a human figure. The well-balanced sculpture embodies the function of the courthouse metaphorically. WC





Ming Fay was born in Shanghai, China, in 1943, raised in Hong Kong, and now lives in New York. He came to the United States in 1961 to study at the Columbus College of Art and Design in Ohio, and later received his BFA from the Kansas City Art Institute in Missouri and his MFA from the University of California, Santa Barbara. Institutions that have exhibited Fay's work include the Corcoran Gallery of Art in Washington, D.C.; the Museum of Contemporary Art Shanghai; the Whitney Museum of American Art at Phillip Morris and the National Academy of Art in New York; the Contemporary Art Center of Virginia in Virginia Beach; and the Berrie Center for Performing and Visual Arts at Ramapo College in Mahwah, New Jersey. Fay's other public art commissions include *Ginkoberry Gwa* (2003) for the Oregon Convention Center in Portland; *Delancey Orchard* and *Shad Crossing* (2004) for the Metropolitan Transit Authority of New York City; and *Árbol Mágico* (2005) for the city of Yauco, Puerto Rico. Fay is a professor of sculpture at William Paterson University in Wayne, New Jersey, and an artist-in-residence at the Rinehart School of Sculpture at the Maryland Institute College of Art in Baltimore.



MEDIUM CAST ALUMINUM

DIMENSIONS 27 FT 6 IN HIGH





ARTWORK **STARE DECISIS** | LIFE | LIBERTY | PURSUIT

ARTIST **MATTHEW RITCHIE**

INSTALLED 2006
WAYNE LYMAN MORSE U.S. COURTHOUSE
EUGENE, OREGON

Matthew Ritchie creates modern-day versions of the narrative painting and sculpture cycles that have long been essential components of great civic architecture. In that tradition, Ritchie telescopes time, place, and various types of information to establish a dense network of meaning and potential discovery in his work. For his project at the courthouse designed by Morphosis, Ritchie interweaves references to the natural environment of Oregon and the history of law in his sculpture and murals.

The serpentine form of *Stare Decisis*, echoing an abstracted map of the Willamette River system, winds its way from the rooftop outside the courtrooms into the interior of the building. The title of sculpture refers to the underlying principle of American law: *stare decisis* literally means “stand by that which is decided” and expresses the notion that prior court decisions must be recognized as precedent. The map is overlaid with text citing the precedents for the U.S. Constitution. It is supported by staffs, some topped with heads portraying historical contributors to the legal system, others empty to signify the collective, and often anonymous, development of the law. The concentric three-dimensional elements are “atoms of law” with rings numbering the articles and amendments of the Constitution. Their locations correspond to the largest cities and towns in Oregon.

In addition to *Stare Decisis*, Ritchie created a group of three large-scale illuminated murals that surround the sculpture. Individually titled *Life*, *Liberty*, and *Pursuit*, they take their names from the Declaration of Independence: “We hold these truths to be self-evident, that all men are created equal, that they are endowed by the Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness.”

Each of the murals—which are aluminum-framed lightboxes divided into sections, with multiple colored images on printed film mounted on lenticular panels—fuses the history and landscape of Oregon with an alternate abstract landscape embodying the more than four-thousand-year-long evolution of the idea of law. The story of America and the state of Oregon is joined to the story of the world, overlaid with diagrams and writing that imply some of the relationships among

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historical, legal, ethical, and moral concepts that are the generators of contemporary law making and interpretation. The images offer a rich and textured visual experience that dynamically combines diverse knowledge systems, beliefs, and geographies. JG

Matthew Ritchie was born in London in 1964 and now lives in New York. He attended Boston University and the Camberwell School of Art in London, from which he earned a BFA in 1986. Individual exhibitions of Ritchie's work include *Matthew Ritchie: Proposition Player* (2003-04) organized by the Contemporary Arts Museum in Houston, which also traveled to the Massachusetts Museum of Contemporary Art in North Adams; *Concentrations 38: Matthew Ritchie* (2001) at the Dallas Museum of Art; *The Fast Set* (2000) at the Miami Museum of Contemporary Art; and *The Big Story* (1999) at the Cleveland Center for Contemporary Art. Among the many group exhibitions that have included Ritchie's work are *In the Beginning: Artists Respond to Genesis* (2008) at the Contemporary Jewish Museum in San Francisco; *Remote Viewing: Invented Worlds in Recent Painting and Drawing* (2005) at the Whitney Museum of American Art in New York; and *010101: Art in Technological Times* (2001) at the San Francisco Museum of Modern Art. Ritchie's other public commissions include *Games of Chance and Skill* (2002) for the Albert and Barrie Zesiger Sports and Fitness Center at the Massachusetts Institute of Technology in Cambridge and *The Deep Six* (2002) at Shiodome City Center in Tokyo. Ritchie is also creating a second GSA commission for the Food and Drug Administration building in Silver Spring, Maryland.

STARE DECISIS

MEDIUM ALUMINUM AND STEEL

DIMENSIONS 97 FT 10¹/₄ IN X 38 FT 2 IN X 4 FT 1 IN

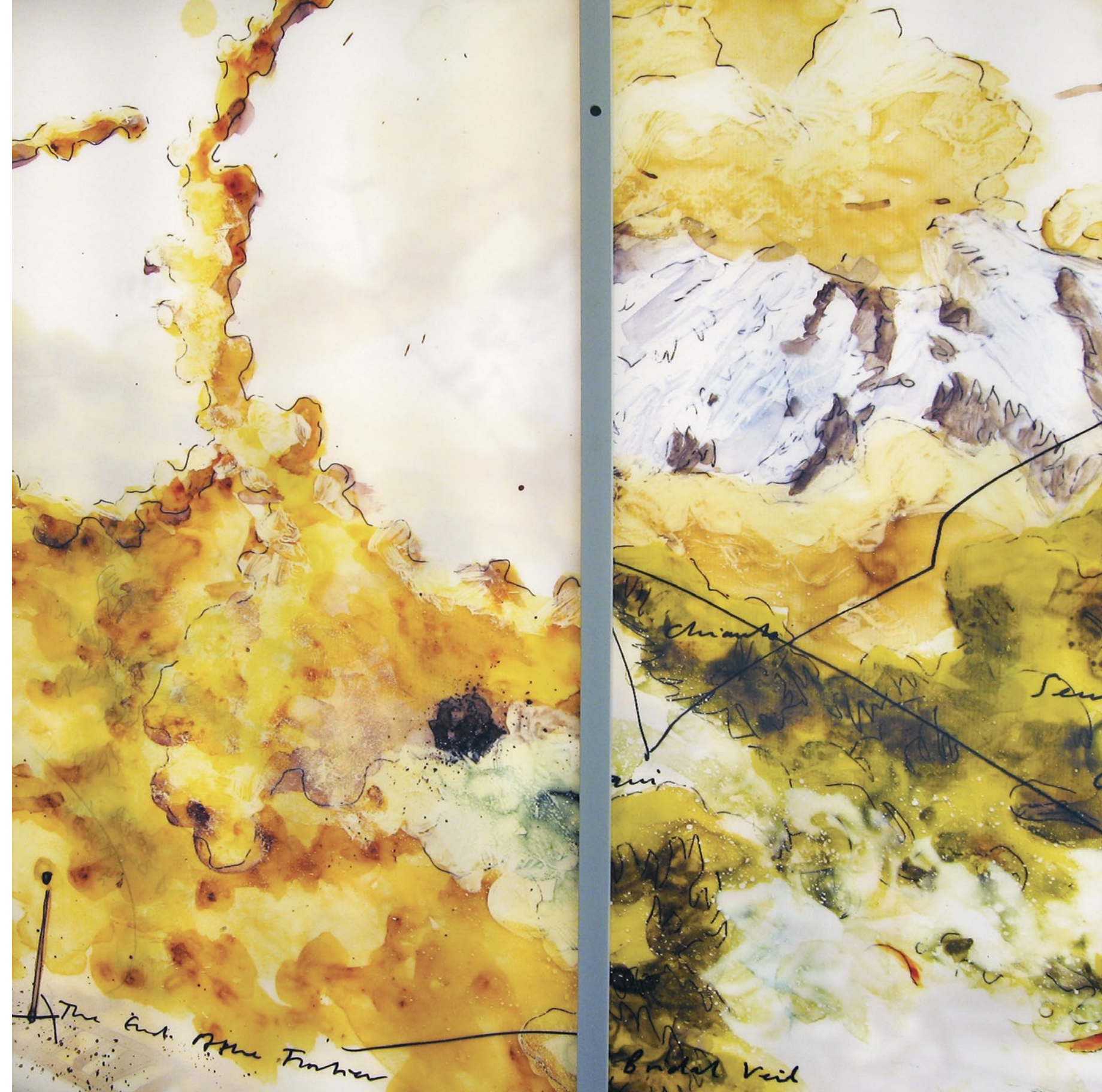




LIFE, LIBERTY, AND PURSUIT

MEDIUM DURATRANS MOUNTED ON LENTICULAR ACRYLIC PANELS,
ALUMINUM FRAME, AND FLUORESCENT LIGHTS

DIMENSIONS *LIFE*, 52 FT 5 IN X 8 FT 2³/₄ IN X 8 IN
LIBERTY, 44 FT 5 IN X 8 FT 2³/₄ IN X 8 IN
PURSUIT, 44 FT 5 IN X 8 FT 2³/₄ IN X 8 IN



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FEATURED PROJECTS

ELLSWORTH KELLY	<i>THE BOSTON PANELS</i>	1998	JOHN JOSEPH MOAKLEY U.S. COURTHOUSE	BOSTON, MASSACHUSETTS
SOL LEWITT	<i>WALL DRAWING #1259: LOOPY DOOPY (SPRINGFIELD)</i>	2008	U.S. COURTHOUSE	SPRINGFIELD, MASSACHUSETTS
ALAN MICHELSON	<i>THIRD BANK OF THE RIVER</i>	IN-PROGRESS	U.S. LAND PORT OF ENTRY	MASSENA, NEW YORK
ROBERT MANGOLD	UNTITLED	IN-PROGRESS	U.S. COURTHOUSE	BUFFALO, NEW YORK
MIKYOUNG KIM	<i>RIVER OF LIGHT</i>	2004	FEDERAL BUILDING AND U.S. COURTHOUSE	WHEELING, WEST VIRGINIA
ALICE AYCOCK	<i>SWING OVER</i>	2004	GEORGE H. FALLON FEDERAL BUILDING	BALTIMORE, MARYLAND
JEAN SHIN	<i>DRESS CODE</i>	2008	GEORGE H. FALLON FEDERAL BUILDING	BALTIMORE, MARYLAND
KEITH SONNIER	<i>CENOZOIC CODEX</i>	1997	U.S. CENSUS BUREAU COMPUTER FACILITY	BOWIE, MARYLAND
MARTIN PURYEAR	<i>BEARING WITNESS</i>	1997	RONALD REAGAN BUILDING AND INTERNATIONAL TRADE CENTER	WASHINGTON, D.C.
MAYA LIN	<i>FLUTTER</i>	2005	WILKIE D. FERGUSON JR. U.S. COURTHOUSE	MIAMI, FLORIDA
AL HELD	UNTITLED	2006	GEORGE C. YOUNG U.S. COURTHOUSE AND FEDERAL BUILDING	ORLANDO, FLORIDA
ARTURO HERRERA	<i>NIGHT BEFORE LAST/CHICAGO</i>	2006	U.S. CITIZENSHIP AND IMMIGRATION SERVICES DISTRICT HEADQUARTERS	CHICAGO, ILLINOIS
IÑIGO MANGLANO-OVALLE	<i>LA TORMENTA/THE STORM</i>	2006	U.S. CITIZENSHIP AND IMMIGRATION SERVICES DISTRICT HEADQUARTERS	CHICAGO, ILLINOIS
PAE WHITE	<i>BUGSCREEN</i>	IN-PROGRESS	ANTHONY J. CELEBREZZE FEDERAL BUILDING	CLEVELAND, OHIO
VALERIE JAUDON	<i>FILIPPINE GARDEN</i>	2004	THOMAS F. EAGLETON U.S. COURTHOUSE	ST. LOUIS, MISSOURI
XIAOZE XIE	<i>IOWA REPORTS AND THE SPIRIT OF LAW</i>	2005	U.S. COURTHOUSE	DAVENPORT, IOWA
DIANA MOORE	<i>URNS OF JUSTICE</i>	1999	JOHN M. SHAW U.S. COURTHOUSE	LAFAYETTE, LOUISIANA
LEO VILLAREAL	<i>SKY</i>	IN-PROGRESS	U.S. COURTHOUSE	EL PASO, TEXAS
JIM CAMPBELL	<i>THE COLORADO AND BROKEN WALL</i>	2006	BYRON G. ROGERS U.S. COURTHOUSE AND FEDERAL BUILDING	DENVER, COLORADO
TIM ROLLINS + K.O.S	<i>EVERYONE IS WELCOME! FOR THE PEOPLE OF FARGO (AFTER FRANZ KAFKA)</i>	2007	FEDERAL BUILDING AND U.S. POST OFFICE	FARGO, NORTH DAKOTA
JENNY HOLZER	<i>INSTALLATION FOR THE U.S. COURTHOUSE AND FEDERAL BUILDING, SACRAMENTO</i>	1999	ROBERT T. MATSUI U.S. COURTHOUSE	SACRAMENTO, CALIFORNIA
TOM OTTERNESS	<i>GOLD RUSH</i>	1999	ROBERT T. MATSUI U.S. COURTHOUSE	SACRAMENTO, CALIFORNIA
JAMES TURRELL	<i>SKY GARDEN</i>	2007	SAN FRANCISCO FEDERAL BUILDING	SAN FRANCISCO, CALIFORNIA
EDWARD RUSCHA	<i>LEVEL AS A LEVEL; DON'T NOD; I DID DID I; AND MAPS, DNA, AND SPAM</i>	2007	SAN FRANCISCO FEDERAL BUILDING	SAN FRANCISCO, CALIFORNIA
MICHAEL FAJANS	<i>THREE SETS OF TWELVE</i>	2004	U.S. COURTHOUSE	SEATTLE, WASHINGTON
MING FAY	<i>PILLAR ARC</i>	2004	U.S. COURTHOUSE	SEATTLE, WASHINGTON
MATTHEW RITCHIE	<i>STARE DECISIS AND LIFE, LIBERTY, AND PURSUIT</i>	2006	WAYNE LYMAN MORSE U.S. COURTHOUSE	EUGENE, OREGON

PHOTOGRAPHY CREDITS

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