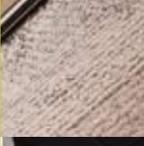


Arlington County Public Art Program Highlights





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This brochure highlights selected past, current, and future artworks and provides an introduction to Arlington's public art collection. A map on the inside of the back cover shows the locations of the art works.

Since 1979, when art was first negotiated as part of a private development project, Arlington has been an innovator in the field of public art.

Twenty years after the dedication in 1984 of Nancy Holt's internationally acclaimed *Dark Star Park*, and following the adoption of a Public Art Policy, the County Board approved Arlington's first public art master plan. This plan demonstrates that public art can be a force for placemaking in the built environment, creating strong, meaningful connections between people and places that are important to community and civic life.

Arlington's visionary plan for public art in the civic realm continues to guide projects initiated by both private developers and the County. Today, Arlington's public art collection is comprised of nearly fifty works located throughout the County in urban corridors, public buildings, community centers, libraries, and neighborhood parks. It reflects the County's values, diverse traditions, and civic pride.

Public Art Program
Arlington Cultural Affairs

Nancy Holt

Dark Star Park, 1984

Gunite (air-placed concrete), earth, sod, winter creeper, crown vetch, willow oak, stone dust, stone masonry, asphalt, steel, water

Rosslyn

1655 Fort Myer Drive

Dark Star Park, completed in 1984 and restored in 2002, was a precedent setting project. Its artist, Nancy Holt, not only conceived the design for Arlington's first major public art commission; she was consulted on plans for a building adjacent to the site. Holt's integrative artwork encompasses walkways, landscaping, and sculptural constructions, oriented along a slope by which motorists and pedestrians descend into Rosslyn, a densely populated commercial and residential district. At the park's highest point — an island of grass amidst busy roadways — Holt positioned two spheres with a concrete coating that conjures the surface of a celestial body fallen to earth. Next to them are four skyward-reaching steel poles, elements that are echoed by asphalt patterns embedded in the ground around them. This configuration of lines and circles serves as a marker around which traffic organizes itself, establishing a relationship between still and universal forms and the activity of our current moment. Additionally, at 9:32 am every August 1st (William Henry Ross acquired the land that became Rosslyn on that day in 1860), the shadows cast by the three-dimensional components align with the corresponding shapes on the ground as a reminder of the origins of the evolving city.

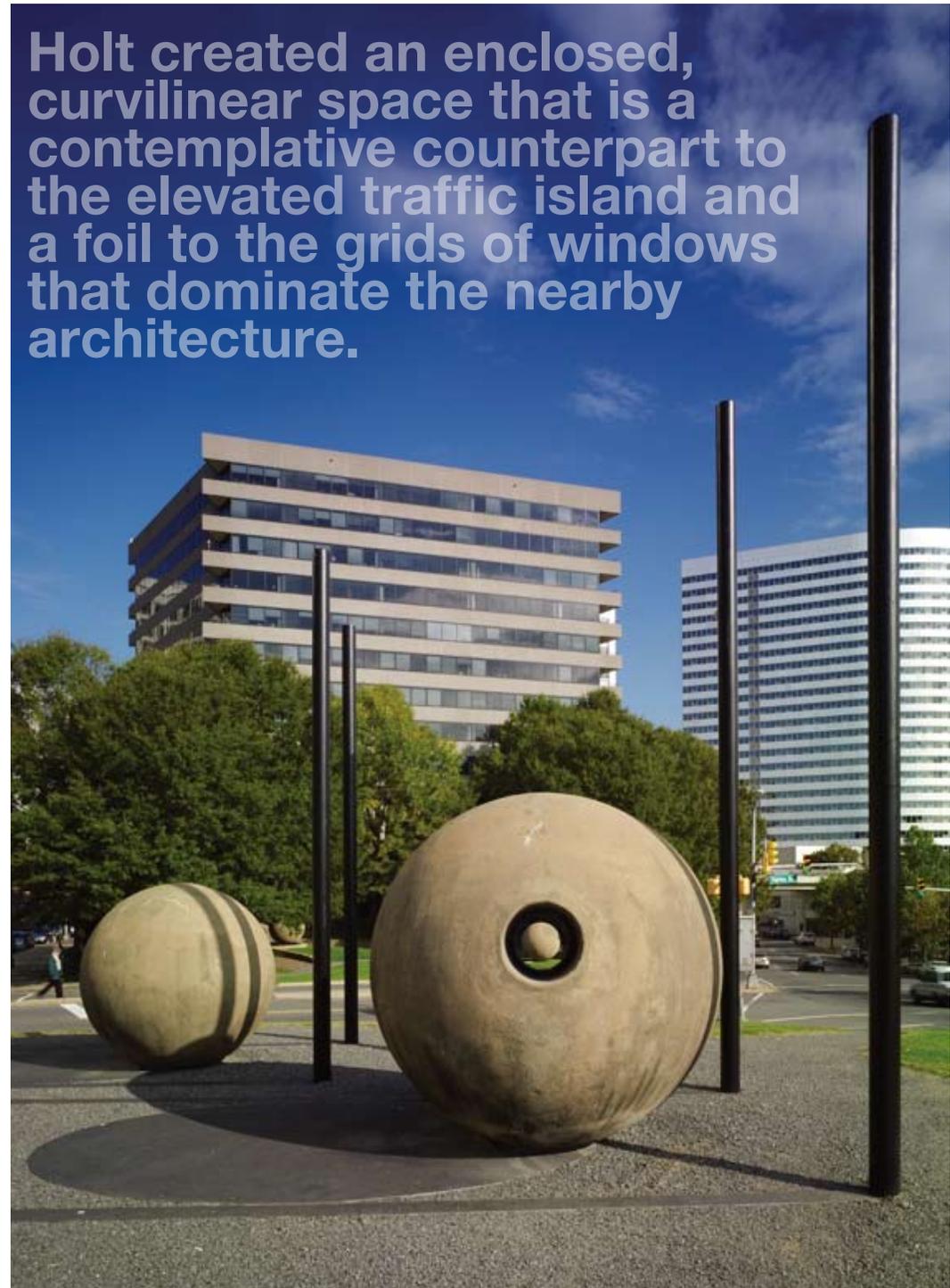
Across an intersection, Holt similarly deployed a constellation of spheres but situated them within winding paths, tunnels, reflective ponds, plantings, and an earthen embankment. She created an enclosed, curvilinear space that is a contemplative counterpart to the elevated traffic island and a foil to the grids of windows that dominate nearby architecture and the bustle of surrounding streets and offices. For the artist, tunnels, such as the one through which people can access this area of the park, symbolize rites of passage. Thus, the transition from the urban environment to the respite of *Dark Star Park* might evoke such profound transformational moments as birth and death.

—Kristen Hileman, curator

FUNDED BY THE NATIONAL ENDOWMENT FOR THE ARTS, THE KAEMPFER COMPANY, ARLINGTON COUNTY, KINGDON GOULD, AND GENEVA ASSOCIATES.

PHOTOGRAPHY © ANICE HOACHLANDER

Holt created an enclosed, curvilinear space that is a contemplative counterpart to the elevated traffic island and a foil to the grids of windows that dominate the nearby architecture.



2003 MacArthur Fellow Ned Kahn holds an environmental science degree and is fascinated by the intersection of art and science. Through installations like *Liquid Pixels*, he enables us to observe natural phenomena that are often invisible, such as the movement of wind.

With the slightest movement of air, six sections of the building's façade appear to dissolve into a rippling expanse of cascading water. This illusion results from the synchronized movement of 630,000 tiny reflective disks pinned to panels on the façade. *Liquid Pixels* animates the building and serves a functional purpose, camouflaging the above-ground parking garage.

FUNDED BY STEUART INVESTMENT COMPANY AND THE JBG COMPANIES

PHOTOGRAPHY © ANICE HOACHLANDER

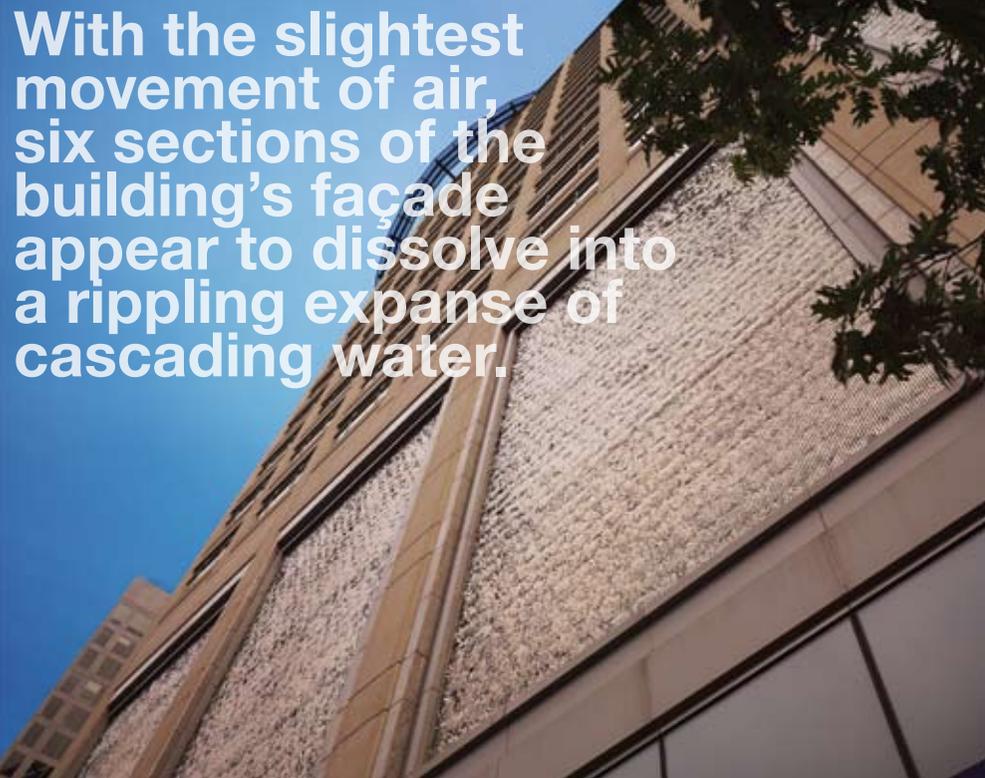
Ned Kahn

Liquid Pixels, 2002

Stainless steel disks, stainless steel pins, injection molded plastic backing panels

Rosslyn

1801 North Lynn Street



With the slightest movement of air, six sections of the building's façade appear to dissolve into a rippling expanse of cascading water.



Public art will be instrumental in establishing a memorable image for North Lynn Street, a major commercial, transportation, and pedestrian artery in Rosslyn. Cliff Garten's proposed *Corridor of Light* project is envisioned to mark the County gateways — from the District of Columbia south of Key Bridge, and from Alexandria via Arlington Boulevard — and to designate the heart of Rosslyn. It will consist of a series of twelve 26-foot tall and eight 21-foot tall LED-lighted sculptures, or *Luminous Bodies*, as well as an artist-designed LED street light. *Corridor of Light*, in the artist's words, "operates at the true scale of the city," and it enhances the local infrastructure in a manner synchronous with Arlington's vision for its civic realm.

FUNDED BY THE JBG COMPANIES AND ROSSLYN BUSINESS IMPROVEMENT DISTRICT

ILLUSTRATION © CLIFF GARTEN STUDIO

Cliff Garten

Corridor of Light Proposal

Brushed and electro-polished stainless steel rod, full spectrum color LED lighting

Rosslyn

North Lynn Street

**Jack Sanders, Robert Gay,
Butch Anthony, and
Lucy Begg**

CO2LED, June – August 2007

Solar powered LEDs, steel, plastic, rebar

Rosslyn

Temporary project appearing south of Dark Star Park
traffic island

**It is both inventive and
witty and, by using
wit, it delivers an
ecological message
with grace and
drama – and what
a wonderful use of a
traffic island.**

Jody Pinto, artist

CO2LED, a temporary public art installation on display for nearly three months in the summer of 2007 and comprised of 552 solar-powered lamps installed on a traffic island in Rosslyn, could be called site specific. But the project ought to be considered *public* specific. Channeling local resources, the piece explored concerns regarding the environmental impact of consumption.

Designers Butch Anthony, Lucy Begg, Robert Gay, and Jack Sanders selected recycled and recyclable materials for CO2LED, a matrix of solar-powered LEDs affixed to rebar rods of various heights, each topped with a lampshade-like cap (a reused plastic water bottle). The materials were assembled locally and, at the project's end, recycled. The technology that produced CO2LED's glowing energy field at night was a local innovation: the designer team worked with Jody Solell of Solar Electrics (of Virginia) to develop this solar-LED grid. During the day, a single solar panel collected solar energy fuelling a battery that at night supplied energy to light the installation.

Yet CO2LED did not merely funnel materials through a fixed, contained recycling system. The piece emphasized the potential energy of the under-used traffic island. By turning an ignored, vernacular aspect of the urban environment into a source of nighttime solar light, the project created an incredible, unexpected civic transformation.

—Kriston Capps, art critic

FUNDED BY ARLINGTON COUNTY, 2007 PLANET ARLINGTON
WORLD MUSIC FESTIVAL

PHOTOGRAPHY © ROBERT GAY



Kendall Buster

Untitled, 2000

Welded bronze rods

Court House

1320 North Courthouse Road

FUNDED BY
VERIZON COMMUNICATIONS, INC.

PHOTOGRAPHY © JAMES RAWLINGS

Untitled, 2007

Powder-coated steel covered in
greenhouse shade cloth

Rosslyn

Bennett Park Apartments Atrium
1601 Wilson Boulevard

FUNDED BY WASHINGTON REAL
ESTATE INVESTMENT TRUST

PHOTOGRAPHY ©
ANICE HOACHLANDER

Drawing on her educational background in art and microbiology, Kendall Buster has built a reputation for experiential public sculpture that combines visual and kinesthetic appeal with intellectual rigor. Two of her pieces appear in Arlington. Her first public commission, an untitled work from 2000, encourages viewers to occupy the stage of Verizon Plaza near Court House Metro. An untitled piece from 2007 is suspended from the ceiling of the atrium of Bennett Park Apartments, evoking a cybernetic city in the sky.

Art critic Glenn Dixon interviewed Kendall Buster about her Arlington commissions.

What ideas drive you?

My work has consistently been about the marriage of architecture and biology and the idea of vessels: the body as a vessel, vessels within the body, vessels within the natural world.

The Verizon piece consists of three linked, vertical, wire-frame vessels that people can enter.

I've always been interested in an object that embraces the viewer, rather than a discrete object that you walk around.

The pods are extremely enticing.

You don't just look, you engage — in a fairly gentle way. That's how they're architectural. What is architecture but a defining of empty space?

Is the suspended piece more a model for a certain conceptualization of space?

This is a system that I see as being open-ended. These things could just continue on and on. The difference is, obviously, that you can't physically enter these.

And yet mentally you can.

What I did want to do in terms of engaging the architecture was to create a kind of second ceiling, so that there's this sense of a canopy that hovers over the viewer, and as you move around it, you still have that dynamic of looking through.



My work has consistently been about the marriage of architecture and biology and the idea of vessels.



Bonifatius Stirnberg

Spielschiff (Play Ship), 2007

Bronze and stainless steel

Ballston-Virginia Square

Maury Park
3550 Wilson Boulevard

Spielschiff (German for “Play Ship”) is an interactive play sculpture with parts that can be repositioned, swiveled, peered through, and explored. Children can imagine they command a magical vessel, either from the lower level’s revolving hull or in the crow’s nest which features kaleidoscopes and a weathervane. Stirnberg recast *Spielschiff* from molds he used in 1979, when he created an identical piece for Aachen, Arlington’s sister city in Germany.

Stirnberg was trained as a wood sculptor and carpenter, earning his sculpture degree from the Kunstakademie Düsseldorf, where he studied under renowned German artist Joseph Beuys. Stirnberg has operated his studio and adjacent foundry in Aachen since 1973; he has created over 100 public artworks worldwide.

FUNDED BY ARLINGTON COUNTY

PHOTOGRAPHY © JAMES RAWLINGS



Putting new or untested work next to these undeniably beautiful, historically validated pieces sets up a conversation for anyone who walks into this room.

Jeffry Cudlin, Curator
Arlington Arts Center



Louis Comfort Tiffany

Untitled (3 panels);
1930s, restored 2004

Leaded stained glass

Ballston-Virginia Square

Arlington Arts Center
Maury School
3550 Wilson Boulevard

These stained-glass windows originally adorned the Abbey Mausoleum, built by the United States Mausoleum Company from 1924-1926 in Arlington, Virginia. In 2000, the U.S. Navy acquired the Abbey Mausoleum. Due to its poor condition, the building was demolished. Arlington was permitted to salvage architectural features from the building, including the windows.

As part of the restoration and expansion of the Arlington Arts Center, three windows were restored using matching glass fragments from other mausoleum windows damaged beyond repair. The windows now reflect their original beauty and appear as they did when first installed at the Abbey Mausoleum decades ago.

FUNDED BY ARLINGTON COUNTY

PHOTOGRAPHY © ANICE HOACHLANDER

Transmission marries contemporary technology with traditional painting.

Richard Chartier and Laura Traverso

Transmission, 2006

Latex paint

Court House

2100 Clarendon Boulevard

Transmission, which extends along two walls in the Arlington Virginia Network (AVN) studios, marries contemporary technology with traditional painting. Internationally recognized sound artist and graphic designer Richard Chartier created this mural in collaboration with illustrator and muralist Laura Traverso, who transferred the design to the wall using hand-made templates. The mural's formal geometries suggest pixilated television or computer screens and the flickering lights of media control panels.

FUNDED BY ARLINGTON COUNTY

PHOTOGRAPHY © JAMES RAWLINGS



Suckahanna, the Powhatan Indian word for water, is an appropriate title for an artwork that draws attention to bio-filtration and the cycle of water in an urban environment.

This rain garden is situated within a park that includes a soccer field and skateboarding facility. Concrete channels embellished with stones and leaf impressions collect water run-off from the parking lot and skateboarding area and carry it to the garden. Water also flows from pavilion roofs into two large conical steel vessels and smaller concrete basins. The plants, rocks, and sand in the concentric rings of the garden filter the collected water into an underground cistern.

Jann Rosen-Queralt

Cultivus Loci: Suckahanna, 2004

Corten steel, jade river pebbles, copper, concrete

Four Mile Run Corridor

Powhatan Springs Park
6020 Wilson Boulevard

LANDSCAPE ARCHITECT: OCULUS

ARCHITECT: KERNS GROUP ARCHITECTS

FUNDED BY ARLINGTON COUNTY AND KIWANIS CLUB OF ARLINGTON

PHOTOGRAPHY © ANICE HOACHLANDER

Butch Anthony

Bike Oasis Kiosk, 2006/2008

Steel, baling wire, bicycle parts,
road signs, metal scraps

Shirlington

Barcroft Park
4200 South Four Mile Run Drive

Butch Anthony takes his inspiration from society's castoff metal parts found in junkyards, backyards, or on the side of the road. A self-taught artist who hails from Seale, a small town in eastern Alabama, Anthony works in a manner grounded in the rural southern tradition of making do with what the environment provides. His work could be described as "sustainable," for it is predicated on the environmentally-conscious principle of reusing materials.

Anthony's signature "hogwire" technique — inspired by the makeshift design of a hog pen he once saw — transforms old road signs, license plates, and car, bicycle and appliance parts into colorful and tactile metal crazy quilts.

FUNDED BY ARLINGTON COUNTY AND ROSSLYN BUSINESS
IMPROVEMENT DISTRICT

PHOTOGRAPHY © JAMES RAWLINGS



Erwin Redl

Flow, 2006

LED installation

Shirlington

Shirlington Library
4200 Campbell Avenue

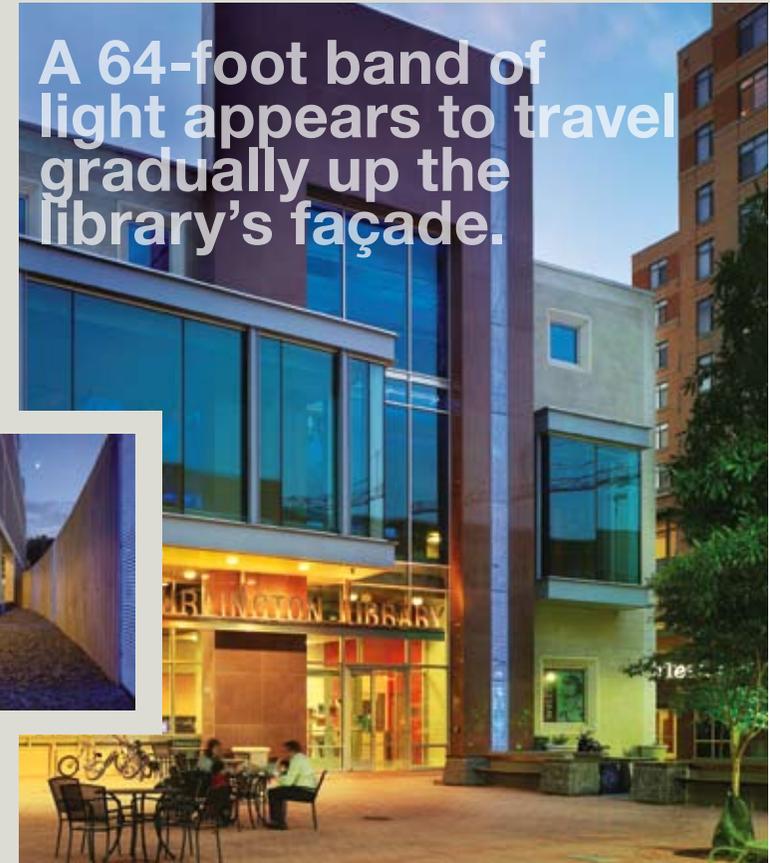
Erwin Redl investigates traditional artistic elements of light, space, and color using contemporary technologies. Having studied composition and electronic music in his native Austria, Redl applies these concepts to LED installations in his public art commissions.

Redl created *Flow* specifically for this building. A 64-foot band of light appears to travel gradually up the library's façade. Visible at a distance, this movement invites our approach. Once we enter the library, three shorter panels of flowing blue light along the exterior garden wall guide us further into the space. Throughout the day, *Flow* appears to change how it interacts with its urban environment.

FUNDED BY ARLINGTON COUNTY, FEDERAL REALTY INVESTMENT TRUST,
TRANSWESTERN MONUMENT RANDOLPH SQUARE L.L.C., AND SHIRLINGTON HHG HOTEL
DEVELOPMENT, L.P.

PHOTOGRAPHY © ANICE HOACHLANDER

A 64-foot band of
light appears to travel
gradually up the
library's façade.





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