

A Store Front Window into the Evolving American Experience

The University Avenue Project: The Language of Urbanism -- A Six-Mile Photographic Inquiry is a 3-year-long work-in-progress by Twin Cities photographer Wing Young Huie.

Funded by Public Art Saint Paul with support from the Joyce Foundation, the project will create a 6-mile gallery of 360 photographs reflecting the complex cultural and socioeconomic diversity of neighborhoods along this future Central Light Rail Corridor.

The exhibition will stretch from the State Capitol to Saint Paul's boundary near Hwy 280. Using LCD technology, Huie's images will be projected in store windows, on the sides of buildings and the tower of the Wilder Foundation building at Lexington. There will be 12 such showcases in all, spaced 1/2 mile apart.

Additional venues will feature work of community photographers being trained by Huie to document life in the neighborhoods. Large 6'X6' still photographs will also be displayed on surfaces along the streetscape.

The show will run from twilight to dawn daily, May 1 - October 31, 2010. Monthly community events will be held in open spaces along the Avenue. People will bring picnics, watch the picture show, and participate in a neighborhood cabaret.

Sai Vang, University Avenue's project manager, is developing a curriculum for use by schools and community centers to engage students in the exhibition and the process of its creation.

Jammed into this urban corridor are blue-collar and middle-class neighborhoods, recent arrivals, a burgeoning condominium community, mom and pop stores, and big box retailers. These collective, disparate realities reflect the gamut of the evolving

American experience, from old world to developing world to modern world.

Building from his previous urban work, Frogtown in the 1990's and Lake Street USA in 2000, Huie sees the University Avenue Project differently. "I am using a broader array of image formats and presentation technologies," he comments. "For University, images will be projected as well as posted; most will be in color. The Science Museum of Minnesota incorporated my photographs in RACE: Are We So Different? The experience heightened my sensitivity to the intricacies and far-reaching impact of race and that will inform my work on University."

In January, Huie and PASP's President Christine Podas-Larson traveled to Chicago to be honored with an important Joyce Award. Only four of these \$50,000 grants are given to arts organizations throughout the Midwest each year.



Photo: MPR-Bill Alkofer



Huie and Joyce Foundation's Michelle Boone in Chicago for award ceremony



See a Joyce Foundation video about the project on PASP's new web site and an MPR All Things Considered piece: http://minnesota.publicradio.org/projects/2008/05/university_ave/huie_slideshow/index.shtml

The Art of Traffic Calming

Steven Woodward is a Saint Paul based sculptor who served as Resident Artist from 2005-06. With Public Works streetscape engineers, he participated in community forums on strategies to make city neighborhoods safer and more pedestrian friendly. The *Art of Traffic Calming* is the result of his exploration of these critical urban issues. The project consists of 30 art signs that will be installed beginning in June



along stretches of city streetscape, rotated after several weeks and then moved to other parts of the city for repeat performances. Made in the Public Works sign shop from highly colorful and reflective materials, they will enliven the streetscapes as they further discussion of how to achieve safer streets in Saint Paul's neighborhoods.

Says Public Works Director Bruce Beese, "Street signs provide drivers information on appropriate vehicle speed. Most of our residential streets are not posted but are 30 mph per State law. Despite these two facts, the public perception exists that cars are traveling too fast and we need to do something about it."

Experts agree that this kind of fixed, traditional signage becomes so familiar that motorists fail to recognize and act according to the sign's intent. Then what? Says Beese, "Speed bumps are often discussed or suggested by citizens, but once bump locations are known, drivers will just use different streets in the grid - and there are real costs to the city in creating them in the first place and repairing road maintenance equipment that gets bumped and nicked in driving over them."

Says Woodward, "These art signs are the same size and shape of typical street signs throughout the city...but they are radically different. Colorful and highly graphic, they will be a powerful presence in the streetscape and convey a sense of wonder and outright playfulness. Their presence in areas usually reserved for standard street signage will be surprising!"

Traffic speeds will be measured before, during and after each art sign installation, so the City will be able to readily evaluate their effectiveness. Public Works streetscape employees are excited about the prospect of their new roles: curators of a very public artwork.

Beese is enthusiastic about the promise of Woodward's project. "Being a truly creative city means that we look for visionary and effective solutions. Steven's project is not only about art, it is a creative solution to a persistent challenge. Our shared goal is to improve the quality of life in our community."



Everyday Poems for City Sidewalks

Saint Paul's current resident artist is Marcus Young, a multidisciplinary conceptual and performance artist.

Young has a view of PW standing for both Public Works...and Poetic Works...through a long term project titled *Everyday Poems for City Sidewalk*. Each summer, the City repairs over 10 of Saint Paul's 1000 miles of sidewalk. The City's contractor typically stamps its logo or name in certain sidewalk panels. Young noticed these stamps and recognized an opportunity. In what he describes as a "cubicle moment", he asked the folks in the Sidewalk Division, "What if we used the same stamping technology to imprint poetry?" Encouraged by Sidewalk Engineers Larry Lueth and Dan Haak, he began to work with Sidewalk Inspector Joanne Plankers to explore the idea.

Young is fascinated by the idea of the city as a book, seeing sidewalks and surfaces as blank pages. He points out the prevalence of text we are forced to put up with as city-dwellers: on billboards, the sides of busses, and in store windows we are bombarded by consumer culture. Other text we encounter is regulatory: stop signs, warning signs, etc. "Where," Young asks, "is there text that is solely for our spiritual benefit, text whose primary purpose is to inspire, and to beautify the city?"



This spring, Public Works sponsored a poetry contest for the citizens of St. Paul: the guidelines called for short poems that would "provide a delightful moment of outdoor reading." The response was noteworthy: over 2,000 poems gushed into the Public Works mail box. Such response reaffirms that poetry has a place in our lives. 20 poems were selected by a panel that included Saint Paul's Poet Laureate Carol Connolly. They will be made into sidewalk stamps and printed on city sidewalks; 15 "honorable mentions" will be added to a book on the project.

Installation of the poems is slated to begin in June.

Find winning poets on www.everydaysidewalk.org.



Marcus Young

Saint Paul Public Artist Residency

In 2005, Public Art St. Paul launched the City of St. Paul's Public Artist Residency. Each resident works from a base in the City's Public Works Department and is given a work cubicle, a stipend, a place at the City's urban planning and design table, and funding for a streetscape public art project supported by a Neighborhood STAR grant and Public Art Saint Paul. Funded during its pilot phase 2005-07 by Saint Paul Building Owners and Managers (BOMA) and its individual members, the residency is supported 2008-09 by Public Art Saint Paul's 20th Anniversary Fund.

The current resident, Marcus Young, envisions the future program as belonging not to one person, but to a team of artists who work on public projects and engage with the community not only on an artistic level, but also on a level of stewardship and civic life. If there were a team of artists, artistic projects and civic responsibility could be distributed and mutually reinforced.

"On a personal and emotional level," says Young, "I feel I have found my calling. How do I become a better person? How do I help people become better citizens? How do I foster a more creative city?"

The future of St. Paul's Artist-in-Residence is luminous with possibility.

Watch for news of the artists streetscape projects on PASP's website beginning June 15: www.publicartstpaul.org

The Poet of Joy: A 100 Year Presence in Saint Paul

He stands ten feet tall; is dressed in a long coat, vest, cravat, stockings, knickers, and buckled shoes. With hand on hip, he is holding, like any writer lost in thought (or consternation?) – a sheaf of papers. According to a newspaper article from 1907, the poet is “in a characteristic pose, bringing out the rugged hardiness and brilliant strength of his personality.”

So posed, the German poet Johann Friedrich von Schiller was captured in a sculpture erected in Como Park and has braved the elements of Minnesota for a hundred years. This public artwork is due for restoration in 2008.

Schiller, best known for his poem *Ode to Joy* (even more popularized in the context of Beethoven's Ninth Symphony), was also a dramatist, aesthete, and historian. Born in Marbach, Southwest Germany in 1759, he served in the military and later underwent self-imposed exile. At the end of his life he lived near and collaborated with another giant of German literature, Johann Wolfgang von Goethe. Schiller's work stresses freedom, independence, justice, and exalts the strength of the human spirit. He is “the poet of joy.”

In 1905, the centennial of Schiller's death, a committee of prominent German Americans sought to bring a sculpture of Schiller to St. Paul. German artist Ignatius Trascher created the sculpture, which was cast in bronze by Berlin's Pitzing Foundry. The sculpture, purchased for \$6000, was installed in Como Park in 1907. The dedication ceremony included music by German singing societies, heralds and toasts by local German Americans and city officials, an audience of 5000 people. During the ceremony, a cablegram from German Emperor William extended greetings and congratulations to the people of St. Paul.



The sculpture is in need of substantial cleaning and repair. The bronze has corroded from the effects of weather and urban pollution; the surface is so disfigured that the bronze appears turquoise and in some places, black. Conservator Kristin Cheronis aims to treat the surface to achieve a stable level of oxidation and to re-patinate the bronze, which will give an aesthetically

pleasing and age-appropriate appearance to the metal.

Vandals have taken their toll. The delicate surface has been gouged with initials and carvings, and sullied with chewing gum and adhesive products. Cheronis points out that if the statue is left untreated, it serves to attract more of the same abuse.

Beginning September 1, Cheronis will be on site at Como to begin the restoration. The public will be able to follow the process of restoration both at the site and in one-line updates at Public Art Saint Paul's web site.

Public Art Saint Paul's restoration partners include the Germanic American Institute the German American Cultural Foundation, and Saint Paul's Department of Parks and Recreation. The project budget of \$50,000 includes professional conservation treatment, landscape improvements to the site, a publication and web page on the sculpture's history, and a maintenance endowment fund.

The Schiller monument joins a long list of sculptures PASP has “saved” over the years: including the *New York Life Eagle* (1890), American Revolutionary War Hero *Nathan Hale* (1907), *The Indian Hunter and His Dog* (1926), and the bust of *Ibsen* (1907) in Como Park.



St. Paul's Rock Stars



The season is upon us – when public art is most seen and most at risk. For the past 20 years, Public Art Saint Paul has been the prime mover in caring for art in Saint Paul's public realm. In the early 1990's, PASP conducted an inventory and condition assessment of outdoor sculpture through the national Save Outdoor Sculpture (SOS!) program that forms the basis of the city's now on-going record. PASP has restored important works of public art and funded on-going maintenance. Through publications, tours and web site, we promote awareness of public art.

On June 14, Public Art Saint Paul will formally launch its Public Art Stewardship Corps with a breakfast at the Mounds Park pavilion. Members have been recruited from throughout the city to keep an eye on their neighborhood's public sculptures, report on conditions, and participate in annual cleaning.

Part of the fun has been coming up with names for each team, an exercise that has brought out the inner punster in the citizenry. The Talon Scouts monitor *The New York Life Eagle* and other historic sculptures of upper Summit Avenue and the Stone Rangers watch out for Minnesota Rocks! sculptures on the West Side bluff.

This unofficial monitoring is "a foundation of public art," says Abe Gleeson, PASP's stewardship coordinator. He provides stewards with distinctive T-shirts and stewardship kits that instruct in the basics of what to watch for (vandalism, cracks, rust and crust, broken ele-

ments, bird droppings, garbage around the site, etc.), a sculpture condition form to be e-mailed to PASP's data base, and a protocol to follow in reporting problems. Stewards are encouraged to visit the art monthly, and even weekly; many make it a practice to pass by their artworks on daily walks.

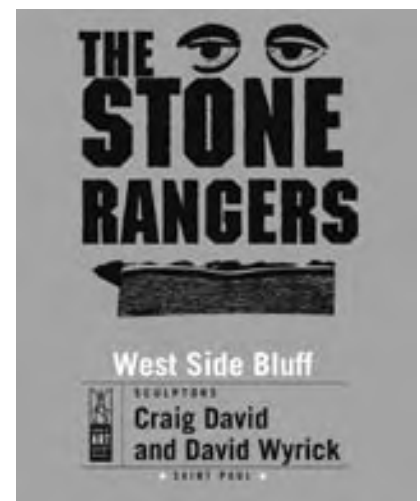
PASP immediately relays reports of damage to Saint Paul Police, Saint Paul Parks maintenance, and park patrols. Gleeson goes out to inspect and photograph the sculpture and then contacts conservator Kristin Cheronis for recommendations to address the problem.

Armed with a special kit of tools and supplies assembled by Cheronis, Gleeson can deal with most issues himself, work that is often time consuming and intricate. For the toughest challenges, Cheronis herself gets involved and PASP pays for her services through our 20th Anniversary program fund.

"We encourage gifts to this fund from businesses and individuals," notes PASP's board member and stewardship program chair, Ed Fox. "The city has only \$3500 in its budget each year for stewardship of all public art. In these tough times for cities, people really do need to pitch in."

The star in this effort so far is the West Side Bluff Citizens Task Force. Through appeals and special events they have raised nearly \$3,000 to care long term for public art in their neighborhood. That money is matched \$ for \$ by grants to PASP from the Katherine B. Andersen Fund and George Mairs.

To join the Stewardship Corps in your neighborhood (who can resist those T-shirts?), please contact abegleeson@publicartstpaul.org or call 651-290-0921.



A Treasure Is Restored: The Saint Paul Cultural Garden

In 1993, the Saint Paul Cultural Garden was commissioned by the Saint Paul Foundation from artist Cliff Garten to commemorate the 150th anniversary of the naming of the City of Saint Paul. The Garden is considered one of the Twin Cities' most remarkable public artworks and has been lauded nationally as a significant step forward in the evolution of public art as Placemaking. The Garden is located at

the corner of Kellogg Boulevard and Robert Street, overlooking the Robert Street Bridge and adjacent to Ramsey County's Government Center East.

Designed by Garten in collaboration with poets and visual artists as an interlocking series of landscape rooms, the Garden gives voice to the expression of particular experiences in settling and building the City.

By 2005, the Garden had deteriorated from exposure to weather, pollution, skateboarders, and lack of regular maintenance. The Saint Paul Foundation provided PASP with funding to undertake a complete restoration, led by conservator Kristin Cheronis. Saint Paul Public Works and Parks and Ramsey County Property Management partnered in the effort and provided in-kind support.

The project proved incredibly challenging, to say the least.

A wealth of material composes the Garden: ceramic tiles and brass letters on an underlying concrete cone carry the poetry of Soyini Guyton; stone, brick, flagstone, lawn and plant materials build the landscape over a mere 18" of soil that covers the structure beneath – not river bluff, but the roof of a Public Works garage. A painted steel railing edges the river view with poetry laser cut through its depth. Granite, Cor-Ten steel, wood, and large boulders form sculptures and amenities that hold the poetry of Roberta Hill Whiteman, Sandra Benitez, John Minczeski, Xeng Sue Yang and David Mura.

This impressive variety of material required engagement of specialists: landscaping crews, a mosaic artist, a tile setter, a brass foundry, bridge engineers, commercial painters, masons, arborists, soil engineers, coating engineers and metalurgists.

During the course of the project, the tiles of the ceramic cone were completely replaced and re-installed using a stronger mortar more appropriate for a winter climate. Most brass letters were salvaged and PASP's Abe Gleeson and Kim Nelson chipped off ma-

sonry and caulking debris; other letters had to be completely re-made.

Bricks and pavers were repaired and in some cases replaced; plant materials and trees were removed/repared/re-planted by Saint Paul Parks. The railing surrounding the Garden was removed from the site, transported to the painting contractor, stripped to bare metal, cleaned and "de-burred", primed, re-painted, and reinstalled under the supervision of Saint Paul Bridge Engineering. The irrigation system was tweaked working with Ramsey County Property Management.

Through this experience, PASP has learned valuable lessons that will inform future public art commissions and public art conservation. Consultation with a conservator should be part of the process of artwork design and fabrication. The Saint Paul Foundation has set a model for public art development and

donation by commissioning the work in the first place and by coming back later to fund its restoration. In the face of meager city public art maintenance budgets (less than \$3500 per year), gifts of art to the City must include maintenance endowments.

Says Public Art Saint Paul's Christine Podas-Larson, "this public artwork has deep meaning for our city. Simply and powerfully present amid traffic and the busy workings of waterfront, it is a serene place of reflection. Reading the poetry aloud to visitors, I find I cannot get through entire stanzas without a sob in my voice, the words as written in this place are so powerful. It was worth every dime and ounce of effort to see it worthily restored."

To read the poems of the Cultural Garden, visit PASP's web site after June 15.

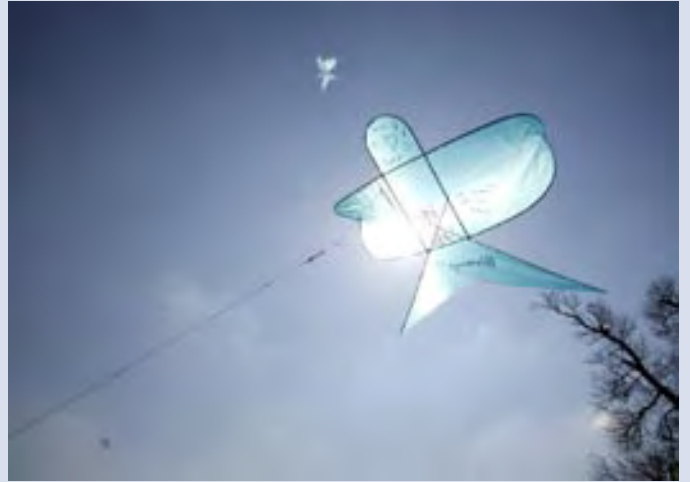
To learn more about the artist, see www.cliffgartenstudio.com



A Treasure Is Restored: The Saint Paul Cultural Garden



A View of Wishes for the Sky



A View of Wishes for the Sky

Earth Day in Saint Paul is an annual day of wishing and promising. On April 20, the public art event *Wishes for the Sky* gathered 2,000 people in Harriet Island Park. Amid a rich soundscape, people wrote their wishes on kites and flew them in solidarity over this parkland on the Mississippi River.

For Artist-in-Residence and impresario Marcus Young, wishing can make a difference in people's lives. He wanted to create a space and time in order to compose their wishes and share them with the community and the universe.

Two hundred people fly kites and still more are lazing on the grass or walking to and from tents. Sounds dreamily whisk over the park; the general and overarching sounds of people talking, laughing, and shouting and the fading and resurging sound of chimes. From where? Looking around, chimes are not immediately seen... exploring a little bit there is a giant cottonwood tree in whose branches myriad chimes are hung from a bamboo House to Touch the Wind. Chimes come in all shapes and sizes, from whispering silverware to clanking bamboo. Among the branches hang microphones which pick up, amplify, and broadcast the chimes through the park. Also amplified are the voices of the people under the tree at a given moment, commenting on the chimes, the wind, and the blue sky.

Sound throughout the landscape, orchestrated by lead composer Mary Ellen Childs, is fundamental to one's preparation for wish-making. Another is the process of becoming sensitive to words through the work of artist Shen Pei. Inside the Wishing Pavilion are panels decorated with what looks to be Chinese calligraphy. Upon further inspection, one discovers— with help from an enthusiastic volunteer —that the characters are in fact English letters manipulated to mimic Chinese characters. After eyes adjust and concentration is focused one sees that the letter-characters form poems. One has the feeling of learning to read for the first time.

Up on the stage area, an elder seated on an intricately carved chair puts kites into the hands of wishers. The bird-shaped kites are pastel-colors of blue, green and lavender. The adjoining wish-writing tent is filled with people leaning over in thought: Money for my Mom...World Peace...Less



Pollution...Stop Global Warming!...My Dog...Heal My Child...They carry their kites out to the lawn to be stamped with the red Wishes emblem.

With running shouts of glee or sometimes long determined strides, kites are sent aloft to the life of the wind. Strategies abound — run fast or stand and let out string; pump your arm to work the kites as a fan...or hold still to let the kite find the wind.

At the river's edge, promises to the Earth are intoned. A litany of professions are recorded and broadcast over the park, mingling with the strata of chimes and voices. "A promise," says Young, "is the flip-side of a wish. When you profess a wish, you are entering into a deeper understanding of yourself, and this understanding affects your behavior towards the environment."

Early in the day, Young flies two initial wishes — one from a new born Earth Day baby, the other from the oldest person in Minnesota.

At day's end, church bells throughout the city peal in unison, the kites are brought back to earth and a single large red kite soars to the sky.

13 professional artists, a producer, and over 140 volunteers make the event possible. In addition to presenting sponsors Public Art Saint Paul, Eureka Recycling, Saint Paul Parks and Recreation, and On the Commons, many others provided financial and in-kind support. We wish them thanks.

2,000 participants created only 12 pounds of trash making *Wishes for the Sky* a clear leader in sustainable event production.

For full information, see www.wishesforthesky.org

**I wish for moments and time taken
— like today...
people collected in a focused breath.**

Public Art Stewardship: A Microcosm for Life Stewardship

At the Union Gospel Mission's Ober Center in Saint Paul's Western Park neighborhood, a group of 10 high-school students gather once a week to learn fine-art photography from artist Tobechi Tobechukwu.

Tobechi is an accomplished photographer, McKnight Fellow and activist who has worked and exhibited throughout Minnesota and in his native city of Baltimore. He teaches the students everything from camera basics to image composition to use of highly technological editing equipment. The students, many of whom had to be coaxed into the classroom from the gymnasium in the early days, now find that the two-hour class period is not enough time to work on their projects.

The highly technical aspects of photography and the sophistication of the equipment was intimidating at first, says Aki Shibata, PASP's education coordinator. But the students' overall comfort level has increased and so has their excitement about documenting the neighborhood, the potential of the art-form for their own self-expression, and the possibility of turning this experiment into a passion and, possibly, a profession.

The Ober Center staff, headed by Steven Young, is a critical partner. They recruit and follow students through the program, linking it to incentives provided through its EASY after school initiative. Ober provides a venue for meeting and computer equipment. PASP provides the teaching artist, camera equipment and printers, and connection to the art and artists of Western Sculpture Park.

Every 6 weeks, the class visits professional artists' studios. Says Tobechi: "The students are most familiar with television media; to see other artists' work opens them up to a range of possibilities in terms of what photography is able to do."

Sponsored by PASP, there is of course an element of stewardship built into the curriculum. The students are responsible for documenting sculpture exhibited in nearby Western Sculpture Park. This is a way for the students to practice their craft, while at the same time providing PASP with important information about the condition of the artworks. Coordinated with Abe Gleeson, PASP's stewardship manager, the informa-



tion is e-mailed by students to PASP's data base and any concerns receive an immediate response.

As the weather warms, the students are venturing more frequently outdoors to explore the urban landscape. Tobechukwu encourages them to document what is personally significant to them: their neighborhoods, their families.

"This is an experience," says Tobechi, "that the students might not fully appreciate until they are older. The quality and range of the photography equipment and instruction by an experienced and professional artist who

works in a fine-art medium are unusual to a community education program." Tobechi enjoys being part of the initiative and hopes to continue working with PASP in the future.

Work by Ober students and Tobechukwu will be featured in PASP's gallery next October during the Saint Paul Art Crawl.

Why a Cat?

Finding Art in the Public Realm

At the Cathedral Hill YWCA, the arrival of teaching artist Pat Black is greeted with glee. Once a week, the textile artist works with 45 students aged 5 – 12 to explore their civic home and their own creative spirits. The program began last fall with a goal of engaging young people to find and care for public art; it has evolved to be much more – it also encourages the students to find the art in themselves.

Black and PASP education coordinator Aki Shibata introduce the children to avenues of expression and media such as sculpture, puppetry and book-making. They look at art and wonder together what it is and what it means: “what do you see?” “why is this here?”

On walks through the neighborhood the students observe the public realm – the people and buildings and art along streets and in open spaces. They often pause so that Black might pose a question: “why a sculpture of a cat here?” as they view the Minnesota Rocks sculpture Distant Memory by Atsuo Okamoto in Boyd Park. The children craft narratives, which they make into small books, about how the cat came to live in that park.

During one walk, the children wanted to climb on a stone sculpture and were reprimanded by another instructor. “Who made this?” Black asked them – “an adult or a child?” “An adult,” they answered: “because a child would want other children to play on it!”

Through the education initiative, the students, in the spirit of stewardship characterized by PASP, visit the local sculptures and note their physical characteristics and general upkeep. Among their subjects are Summit Avenue’s Nathan Hale and Indian Hunter and His Dog and the New York Life Eagle. The students mark their notes and drawings in hand-made field journals.

“This idea of stewardship is problematic in an interesting way,” says Black. “It is an idea imposed on children; in this stage in their development, it is not necessarily natural to meditate on art without wanting first to climb it. These children belong to the neighborhood and have a legitimate and deep a worldview, but they also have different agendas from adults and struggle to reconcile their feelings with what is asked of them. This conversation and their art-making activities are essential in nurturing



their own creative spirits and engendering respect for the work of others.”

Says Tara Anderson, Y Kid’s Club Manager, “our program is based on the philosophy that children love to learn and that learning takes place best experientially. Our objective is to provide a positive environment where children may enhance their self-esteem and experience personal growth. An important dimension of the PASP partnership is development of citizenship skills as our students build relationships with public places and public art.”

Black sees a great partnership developing between PASP’s stewardship initiative and the children at the Y. She hopes to see the Y adopt PASP’s stewardship component into its standards-based curriculum so that this dialogue about art and community is nurtured and sustained.

Why a cat here?

“The cat left Japan because it was too hot.” “The cat got a whiff of Pizano’s Pizza and decided to stick around.”



Beyond Green: Research in Sustainable Art-Making

Four Sustainable Art Making Fellowships, each carrying a \$5,000 stipend, were awarded to artists who wish to examine their own art-making practices with an eye toward environmental sustainability. 2008-09 Fellows are: collaborative performance artist team Olive Bieringa and Otto Ramstad; sculptor Aaron Dysart; sculptor and theatre artist Christopher Lutter-Gardella, and ceramicist Janna Schneider.

"Too often, public art budgets do not provide adequate resources for true exploration and innovation," says Public Art Saint Paul Board member Amanda Nonemacher, co-chair of the organization's Beyond Green program. "The Sustainable Art Making Fellowship addresses the need for artists in a variety of media to explore sustainable ways of creating and presenting art. It is significant," she notes, "that Public Art Saint Paul's fellowships are research oriented and there is no expectation that the artists will create a public artwork with this funding."

An important part of the Fellowship will be its documentation. A videographer will follow the artists as they explore and practice sustainable methods. The Saint Paul Neighborhood Network will work with PASP to broadcast the culminating documentary locally and to distribute it to state, regional and possible national cable outlets. Photo-documentation will also be featured in an exhibition on the streets of Lowertown, and as part of the 2009 Spring Arts Crawl.

Beginning in October 2008, Fellowship recipients will participate in a series of 3 roundtable discussions with the arts community, reflecting on their own research as well as broader issues of sustainable art-making and the environment.

Named 2008 City Pages Artists of the Year and top winners at the New Zealand Fringe Festival, Olive Bieringa and Otto Ramstad of BodyCartography consider their art materials to be the body and the environment. They ask: "How can we transform our art to meet the challenge of sustainable practice and still survive as artists working on national and international levels?" Through their Fellowship exploration, they see themselves as ambassadors of sustainability.

Sculptor Aaron Dysart, a 2007 Franconia Sculpture Park Jerome Fellow, works in both natural and manmade materials. "I have come to realize the imperative of materials research," he says. "While the wood I



use comes from storm-damaged trees, the wood glue and paint do not fit the same environmentally sustainable bill." He plans to use the fellowship to learn more about materials origins and composition so that they are consistent with the environmental integrity at the core of his work, focusing special attention on soap as a sculptural medium.

Christopher Lutter-Gardella is a sculptor, theatre artist, and founder of the non-profit Puppet Farm Arts. He states: "My interest in the theatre was initially motivated by my deep fascination in the sculptural and theatrical potential that seemed to reside in the vast canon of the neglected items and materials of our consumer culture." For 13 years he has created art out of such waste stream materials, as well as teaching that process. While most of his work is intended for temporary installations and productions, he looks forward to producing more permanent public sculpture that would continue to demonstrate the use of waste materials.

Ceramicist Janna Schneider will use the fellowship to explore the environmental impact of clay and glazes, (considering everything from source materials to manufacturing),

and environmental implications of practices such as firing, venting, and wood-firing, (as well as energy requirements of each). As a teacher at the Bloomington Center for the Arts and other venues, she sees possibilities for carrying forward the lessons of the Fellowship to instill sustainability into the consciousness of art students.

The Sustainable Art Making Fellowships are made possible through Public Art Saint Paul's 20th Anniversary Fund and Saint Paul Cultural STAR.

Partners & Friends

Public Art Saint Paul Board of Directors

Craig Amundsen, Chair
Todd Axtell
Susan Banovetz
Bob Bierscheid
Zachary Crain
Lourdes Cue
Tom Eggum
James Garrett, Jr.
Greg Grazzini
Peter Kramer
Finette Magnuson
Jim Miller
Amanda Nonnemacher
Joan Palm
Marilyn Porter
Mark Wickstrom
Imogene Treichel, Director Emeritus
Ex Officio
Mayor Chris Coleman
Commissioner Toni Carter
Rep Cy Thao
International Advisors
James Carpenter
Atsuo Okamoto

Public Art Saint Paul Staff

Christine Podas-Larson, President
Nic Hager, Office Manager
Abe Gleeson, Program Associate
Aki Shibata, Program Associate
Marcus Young, Artist-in-Residence

Thanks to

Donovan Design, Graphic Consultant
Sam Brown, Web Site Design
Andy King, Photography
Aki Shibata, Photography
Robyn Priestley, Newsletter Design
Amanda Copland, Writer
Larry Englund, Special Projects

PROGRAMS & PROJECTS

PLACEMAKING

Tom Eggum, Program Chair
University USA
Wing Young Huie, Artist
Sai Vang, Project Manager
Saint Paul Public Artist Residency
Bob Bierscheid, Residency Chair
The Saint Paul Public Works Project Team
Bruce Beese, Director
Paul St. Martin
Dan Haak
Cris Miles
Joanne Plankers
Dave Hunt
Natalie Fedie
Shannon Tyree
Al Czaia
The Art of Traffic Calming
Steven Woodward, Artist
Everyday Poems for City Sidewalk
Marcus Young, Artist
Larry Lueth
Travis Spangler
Carol Connolly, Poet Laureate
Stu Wilson
Ethna McKiernan
Carolyn Holbrook
John Minczeski

Beyond Green

Marilyn Porter & Amanda Nonnemacher,
Co-Chairs

The Art of Recycling

Eureka Recycling & City of Saint Paul
Laura Angvall, Program Manager
Lynn Hoffman
Seitu Jones, Artist
Marcus Young, Artist

STEWARDSHIP

Ed Fox, Program Chair
Abe Gleeson, Program Coordinator
Schiller Restoration
Germanic American Institute
Saint Paul Parks and Recreation
Kristin Cheronis, Conservator

Saint Paul Cultural Garden Restoration

Cliff Garten, Artist
Kristin Cheronis, Conservator
Bob Armbruster, Coordinator
Restoration funded by
The Saint Paul Foundation
Gary Erickson, Ceramist
Marilyn Lindstrom, Tile Setter
Kim Nelson, Project Assistant
Grazzini Brothers, Inc. Masonry
Industrial Painting Specialists
KLM Engineering
Metal Arts Foundry
Saint Paul Parks and Recreation
Saint Paul Public Works

WESTERN SCULPTURE PARK

Imogene Treichel, Program Chair
John Hock, Exhibition Curator
Peter Morales, Western Streetscape
Exhibition artists
Mark diSuvero
Paul Benson
Shaun Cassidy
Carl Ciesluk
Lourdes Cue
Roger Cummings
Dan Kainz
Coral Lambert
Peter Morales
Don Osborn
Sebastian
Melvin Smith

EDUCATION

Mark Wickstrom, Program Chair
Debra Hunt, Education Consultant
Aki Shibata, Program Coordinator
Wishes for the Sky
Marcus Young, Artist
Virginia Nugent, Producer
Cathedral Hill YWCA
Pat Black, Teaching Artist
Tara Anderson, YWCA Manager
Ober Center
Tobechi Tobechukwu, Artist
Steven Young, Union Gospel Mission

INNOVATION

Lourdes Cue, Program Chair
Sustainable Artmaking Fellowships
Robyn Priestley, Program Manager
Artist Fellows
Olive Bieringa & Otto Ramstad
Aaron Dysart
Christopher Lutter-Gardella
Janna Schneider

PUBLIC ART SAINT PAUL GALLERY

Nic Hager, Manager
Artists featured 2007-08
Stuart Klipper
Michael Kareken
Dan Beers
Chris Faust
Nick Wroblewski
Gina Dabrowski
Janet Coleman
Lourde Cue
Celeste Nelms

20TH ANNIVERSARY FUND

Fund Advisors

Mayor Chris Coleman
John Huss
George Latimer
Joseph Micallef
Paul Verret
Joan Palm
Peter Kramer

DONORS

Elmer and Eleanor Andersen Foundation
Katherine B. Andersen Fund
F. R. Bigelow Foundation
The Harlan Boss Foundation for the Arts
Bulach Development
Eureka Recycling
The German American Heritage Fdn
Hardenburgh Foundation

The Huss Foundation
The Joyce Foundation
David King
The R. C. Lilly Foundation
Lowertown Future Fund
George Mairs
The Mardag Foundation
The Betty Musser Fund
The Laura Jane Musser Fund
The Minnesota Ceramic Tile Association
The New York Life Foundation
Constance S. Otis Fund
Joan Palm
Nancy Podas
River Road Foundation
The Saint Paul Foundation
Al Sedgwick
Jon Theobald
The Thompson West Foundation
The Travelers Foundation
Marcus Young

Artist Residency Donors

Saint Paul BOMA
Briggs and Morgan Foundation
Capital City Partnership
District Energy St. Paul
Ecolab Foundation
Exeter Realty
HFS Commercial Real Estate
Jebco
MSP Metro
Wells Fargo Bank
Welsh Properties

Stewardship Fund Donors

Mary Altman
John Arnold
Susan & Joel Barker
Laura Biehn
Robert Cohanin
Tom Eggum
Bill & Marian Eisenmann
Nan Gianoli
George Glotzbach
Joyce Hsiao
Jim Ingemunson
Evelyn Klein
Lee Korthof
Landmark Real Estate
Charles Lentz
Mary Lou Logsdon
Erma McGuire
Lyle Nelson
215 Properties
John Purdy & Mary McCormack
Neala Schleuning
James Smith
Marie Louise Teigen
Ella Thayer
Beth & John Trend
Rhonda Vincent
Stanley Woolner

Saint Paul Neighborhood STAR supports
the Art of Traffic Calming and Everyday
Poems for City Sidewalks

Saint Paul Cultural STAR supports the Art
of Recycling and Sustainable Art-making
Fellowships

ANNUAL CAMPAIGN 2007

Placemakers

The Barry Foundation
John & Ruth Huss
The McKnight Foundation
The Travelers Foundation

Stewards

Bassford Remele PA
James Carpenter Design Associates
Shelli Chase
Ed & Erin Fox
Mary & Peter Gove
HRK Foundation: Art and Martha
Kaemmer Fund
R.C. Lilly Foundation Fund
Georgia Ray Lindeke
Sage Cleveland Foundation
Johanna Stirling-Madison Fdn.

Innovators

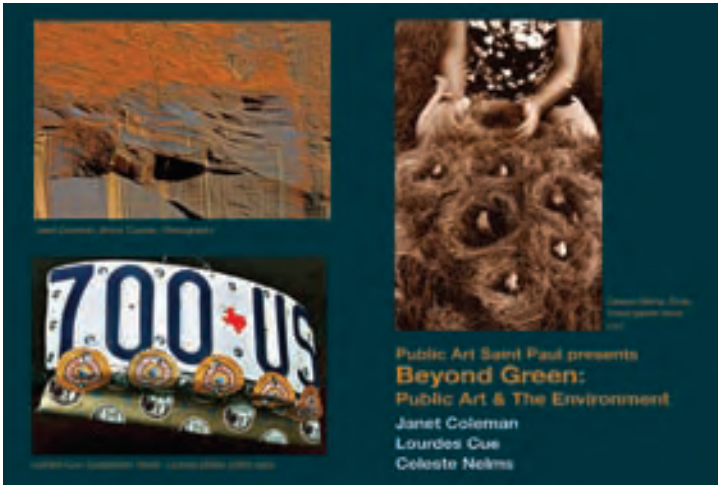
Catherine Allan
Allegro Fund
Craig Amundsen
Architectural Alliance
Dan Avchen
Susan Banovetz
Kristin Cheronis
Bob Close
Jay & Page Cowles
Tom Deangelo
Ariel Dickerman
Linda Donaldson
Rebecca Egge Moos
Tom Eggum
Gerry Flannery & Jean Henjum
Heidi Gesell
Greg & Maureen Grazzini
Jean and B. C. Hart Fund
HGA Architects
Jo Ann Lind-Hohman
James Johnson
Seitu Jones
David King
Kowalski's Markets
Peter & Bonnie Kramer
Karen Leonard
John Loban & Jean Kummerow
Shan Shui Fund
Macalester College
Finette & Richard Magnuson
Manitou Fund: Donald McNeely
McGough Construction
Don McNeil
James Miller Investment Realty
Moore Costello & Hart
Eileen O'Shaughnessy
Larry O'Shaughnessy
Molly O'Shaughnessy
Joan Palm
Katherine Patterson
Nancy Podas
Mary Ingebrand-Pohlad Foundation
Marilyn Porter
James Reagan
Carleen Rhodes Fund
Lori Ricke Dunn
Philip Rickey
Steven & Wendy Rubin
Bill & Susan Sands Foundation
Paula Schad
Patrick & Wendy Skinner
Ken & Julie Smith
David Spalding
SRF Consulting
James Toscano
Twin City Housing Development
Western Bank

Rock Stars

Mary Dymond & Carl Ahlberg
Rolf Andersen
Cynthia Bend
Harriet Blilie
Andy & Linda Boss
William & Margee Bracken
Roger & Ronnie Brooks
Richard Brownlee
Barbie Byers
Eric & Joanne Christ
Close Landscape Architecture
Janet Coleman
Vince Colon
Carolyn & Andrew Collins
Dan Cornejo
Bill & Maureen Cosgriff
Joy Lee Davis
Elliott Demerell
Anne De Coster
Harry Drake
Elmore Fund
Anna Marie Ettl
Dick Faricy
Julie Ferguson & Rick Rinkoff
Ken & Barbara Ford
Linda Garrett
General Mills Foundation
Howard Guthmann
Jim Hand
Julie Himmelstrup
Dan Hanson

John & Tasha Hock
John Holman
Kathryn Hopkins
Ruby Hunt
Sister Joan Kain
Kamal & Leslie Karam
Lyndel King
Louise Klas
Allan Klein
John & Julie Labosky
Linda Leamer
Ann Ledy
Laurel Lein
Ona & Ted Lentz
Gwen & Irv Lerner
Nan Lightner
Christine Lindsmeyer
Barbara Lukermann
Peggy Lynch
Susan Brewster McCarthy
Malcolm & Wendy McLean
Joseph & Jane Micallef
Rosemary McMonigal
Christopher Monkhouse
Deborah Montgomery
Judith Newberry & Philip King
Stuart Nielsen
Dick Nowlin
Judy O'Donnell
Jessie Okie & Mary Harrington
Patricia Olson
Marla Ordway
Gregory Page
Atlin Paulson
Eleanora Pennekamp
David Peterson
Laurie Phillips
Laura Platt
Charlotte Prentice
Lori Ricke
Anita & Doug Ross
Ed & Jenny Ryan
St. Paul Retired Teachers
Sanders Wacker Bergly, Inc.
Emily Seesel
Schuller & Shook
Jeff & Paula Soholt
Ed & Virginia Stringer
Tom Swain
Jon Theobald
Lucy Thompson
Thomson West Foundation
Ralph & Loann Thrane
Ann & Paul Tofiness
Imogene Treichel
Alexander Tylevich
Herb Vogel
Harry Walsh
James Wilkinson
Mary Wilson
Ann Wynia
Billie Young
Dick Zehring

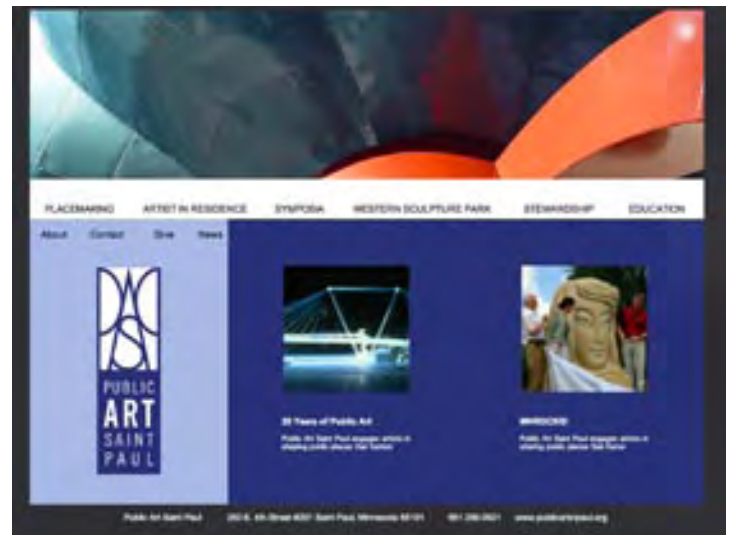
The Fall newsletter will feature volunteers
who serve on program committees and sup-
port public art events.



Public Art Saint Paul staff Abe Gleeson, Aki Shibata and Nic Hager and at Wishes for the Sky.



Students in the Ober Center Photography Education Program inspect and document sculptures on display in Western Sculpture Park with program curator John Hock. New sculptures will be added to the display this summer; CHAT will produce its annual Hmong Arts and Music Festival in the park on August 16.



Watch for PASP's new web site June 15:
www.publicartstpaul.org