

Discover The Greenway

Bring The Greenway Home
With the Zodiac Calendar Artwork Collection



Greenway Conservancy Zodiac Calendar Artwork Collection

With the aim of celebrating both past and present, each year a new artwork has been installed in front of the Essex Street Gate for the past six years. The installation's goal is to celebrate the culture, history, and traditions of the Chinese New Year and the Chinatown community through the ideas and expressions of contemporary artists.

Explore our past five installations, as well as our current artwork, by learning more about the artists and their work!



Wandering Sheep

Kuy Seok Oh, 2015



Wandering Sheep

Kuy Seok Oh, 2015



About *Wandering Sheep*

Within the series of *Sheep* Oh is using the familiar form of the animal to mirror the range of human experience from comfort to isolation and how we inhabit shared space. For the Rose Kennedy Greenway's Chinatown Park the *Sheep* reflect the changing urban environment by playfully interacting with both the traditional Chinese culture and modern architecture that coexist in this location. The *Sheep* invite the inhabitants of the Chinatown Park to play and wander somewhere unexpected together.



About Artist

Originally from Korea, Kyu Seok Oh shapes handmade paper into everyday forms, drawing upon the diverse nature of paper to reflect the unpredictability and balance within human life. At the age of four, Oh moved to Japan with his family as illegal immigrants. These experiences as a minority in Japan and the struggle of establishing identity as an illegal immigrant are reflected in the objects Oh creates: they are full of personality and searching for belonging. With his series of sheep he is using the familiar form of the animal to mirror the range of human experience from comfort to isolation and how we inhabit shared space.

Source: AmericansForTheArts.org

Monkey See

Don Kennell, 2016



Monkey See

Don Kennell, 2016



About *Monkey See*

The relationship that humans have with animals is profound. From the material to the spiritual, animals figure prominently in the evolution of the human species. Yet in the modern world, animals can become invisible and humans may easily forget the necessity of our relationship with them. By creating monumental sculptures, I hope to make animals visible and to bring particular species into human consciousness. Celebrating the Year of the Fire Monkey provides an ideal opportunity to reflect on our relationship with the natural world.

The scale and material of “Monkey See” are meant to invoke the boldness, strength and determination of the Fire Monkey. By layering up metals to create the form, the sculpture is built through a concentration of fire. The monkey stands and watches as we go about our lives, with one arm slung over its head. The pose is civic yet quizzical; contemplative yet silly. “Monkey See” becomes a prop in a theatrical tableau where the viewer becomes the viewed. This challenges the viewer to complete the moment. The highly polished, touchable surface promotes interaction. The sculpture becomes a mirror and the viewer enters into a relationship with the monkey.

Materials: welded steel, structural steel armature, glass, automobile lacquer

About Artist

Don Kennell and his wife, Lisa Adler, have been working together for more than 20 years as a design team. DKLA Design, fabricates and delivers monumental sculpture in public and private settings. Don Kennell has been earning public art commissions for over 25 years. He studied art formally earning an MFA from the Mason Gross School of the Arts at Rutgers University. Lisa Adler also has an advanced degree from Rutgers in a social science discipline. She has worked as an administrator for 20 years. Together, Don and Lisa design, fabricate and install public art that people connect to and that reflect the places that they serve.

Make and Take

Chris Templeman, 2017



Make and Take

Chris Templeman, 2017

Made in
partnership
with



About *Make and Take*

Make and Take is a joyful celebration of creation that is meant to spark discussion about how things were, are, and can be made. The centerpiece of Make and Take is a 3D printer, perched on a glowing and translucent white acrylic box. Within the enclosure of the installation, which is reminiscent of both a vending machine and a museum case, plastic filament is algorithmically and mechanically composed into a rooster figurine.

The work speaks to the democratization of manufacturing. With technologies like the 3D printer used for Make and Take, individuals can now produce objects once made exclusively by wealthy enterprises. Make and Take shines a light on how accessible technologies make it possible for everyone to design and realize their ideas with significantly fewer resources. In encountering Make and Take, the public is invited to view a marvel of modern technology: the ability to ‘print’ physical objects. The 3D printer, while remaining to be a curiosity, can be purchased for the cost of a laptop. It is on its way to democratizing manufacturing and fabrication just as the computer and the Internet have democratized information.

The 3D-printed rooster – dispensed for free by the installation – was adapted from [3D scanning a porcelain artifact](#) from the Museum of Fine Arts, Boston. The original object belongs to a class of objects catalogued as “China for Export,” which denotes a class of porcelain created in China by Chinese artisans specifically for export to Europe and the Americas.

About Artist

Chris Templeman is an artist, engineer, and educator. Raised in the Cleveland, Ohio area, Chris now lives and works in Somerville, Massachusetts. He works out of Artisan’s Asylum along with his collaborators at New American Public Art. In his engineering practice, Chris refines available technology for different contexts, making it more accessible in the process. Providing access to technology is a main theme in his work. *Make and Take* is his first major public art piece. Chris finds the most contentment in transforming his ideas into tangible objects. He welcomes opportunities to share the promise and perils of 3D printing through discussion and practice.

Year of the Dog

Risa Puno, 2018



Year of the Dog

Risa Puno, 2018



About *Year of the Dog*

The blocks of the Year of the Dog were inspired by conversations that artist Risa Puno had with people who work, live, or play in Chinatown. Stories were collected in-person and through an online survey that asked participants about the characteristics associated with the dog. Local groups then brainstormed how dogs, dog qualities and the year of the dog related to their Chinatown experiences.



About Artist

Risa Puno is an NYC-based interactive sculpture and installation artist. She has exhibited at national and international venues, including: The Aldrich Contemporary Art Museum, Socrates Sculpture Park, El Museo del Barrio, SculptureCenter, The Bronx Museum of the Arts, SPACES in Cleveland, OH, Galerie Stefan Röpke in Cologne, Germany, and MMX Open Art Venue in Berlin, Germany. She was recently awarded the UNIQLO Park Expressions Grant through the NYC Department of Parks and Recreation and has been accepted into the 2018 John Michael Kohler Arts Center Art/Industry Residency Program. She studied art and medicine at Brown University, and earned her MFA from New York University.

Year of the Pig

Elliott Kayse, 2019



Year of the Pig

Elliott Kayse, 2019



About *Wandering Sheep*

The year of the Pig brings with it good luck, intelligence, and prosperity. To celebrate the occasion, pig sculptures have been hidden along the length of The Greenway. They lead the greater Boston public on a simple treasure hunt towards the gem that is Chinatown.

Through his art, Elliott Kayser aims to reconnect people to our shared agricultural heritage. Did you know that there are 48 native pig breeds that exist in China today? Kayser believes that connection and good stewardship leads to sustained environmental, economic, and community health.

Materials: Terra cotta clay, flashing slip; soda fired.



About Artist

Elliott Kayser is a ceramic sculptor based in Phoenix, Arizona, and current resident artist at the Mesa Arts Center. He has exhibited nationally, at venues including the American Museum of Ceramic Art, Mesa Contemporary Art Museum, Leedy-Voukos Art Center, Ferrin Contemporary, and in the Zanesville Prize Exhibition.

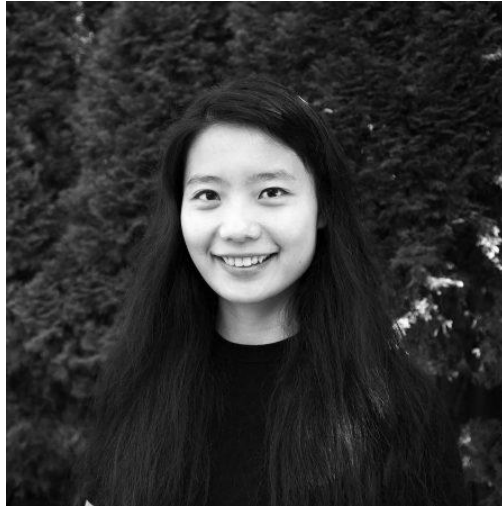
A Mouse with Ears and Tail

Furen Dai, 2020



A Mouse with Ears and Tail

Furen Dai, 2020



About *A Mouse with Ears and Tail*

Furen Dai's practice has focused on the economy of cultural industry and how languages lose function, usage, and history over time. Her years as a professional translator and interest in linguistic studies have guided her artistic practice since 2015. For her artwork based on the Year of the Mouse, Dai researched the evolutionary process of the Chinese character “鼠” (mouse), from the ancient Oracle bone script to the contemporary SimSun font.

When foreign language characters are placed in a different cultural context, those without knowledge of the language tend to read the character as a series of abstract lines and shapes. This artwork explores the experience of viewing a Chinese character from both a native and foreign perspective, encouraging both Chinese speakers and non-Chinese speakers to see “mouse” when viewing “鼠”. In this work, the small mouse of the ancient Oracle bone script races around the contemporary SimSun font, which is in turn transformed into a cartoon mouse figure blinking and beckoning us in with its warm, neon glow.

About Artist

Furen Dai's hybrid art practice utilizes video, sound, sculpture, painting and collaboration. Dai received a Bachelor in Russian Language Studies from Beijing Foreign Studies University; she also holds an MFA degree from the School of the Museum of Fine Arts at Tufts University. Dai has received an Excellence Award from the 21st Japan Media Art Festival, The Art Newspaper commission for Frieze Art Fair New York 2019, the Milton and Sally Avery Arts Foundation Fellowship, Art OMI residency, International Studio and Curatorial Program Residency.

#BringTheGreenwayHome

What has been your favorite Zodiac installation on The Greenway? Have you taken pictures with any? Please share on social or by email at

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**THE
GREEN
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