

Greenway Conservancy Announces Receipt of Multiple Americans for the Arts Awards

Three artworks recognized as among the country's best, bringing Conservancy's haul to 7 awards in 5 years

June 15, 2018 – Boston, MA – The Rose Kennedy Greenway Conservancy today announced the receipt of three prestigious annual awards from the Americans for the Arts' Public Art Network Year in Review. The three PAN awards in one year, and the seven the Greenway Conservancy has won since 2013, place the Greenway Conservancy in a preeminent position among non-profits in the U.S.

The three projects on The Greenway honored by the Public Art Network are : Mehdi Ghadyanloo's large-scale mural titled *Spaces Of Hope*, Meredith James' Ames room *Far from this setting in which I now find myself* and Mark Reigelman's sinking yellow house *The Meeting House*. The projects were chosen by a jury of public art experts from hundreds of submissions. The roster of winning projects was unveiled at Americans for the Arts' 2018 Annual Convention in Denver. The 49 art works selected for the Public Art Network Year in Review can be seen [on this page](#).

"I'm beyond delighted that our Public Art Program continues to receive national achievement and offer congratulations to our artists for being recognized at such a high level," said Lucas Cowan, Public Art Curator for the Rose Kennedy Greenway Conservancy. "We're so grateful for the recognition from Americans for the Arts and for the philanthropic support we receive to bring these dynamic installations to the heart of Boston."

The Conservancy has previously won four other awards from Americans for the Arts. Each award was received in the year following the commissioning of the artwork.

- 2012: Mural on the Greenway Wall at Dewey Square by Brazilian twins Os Gemeos, *The Giant of Boston*
- 2014: Mural on the Greenway Wall at Dewey Square by Shinique Smith, *Seven Moon Junction*
- 2015: Kyu Seok Oh's *Wandering Sheep* sculpture in the Greenway's Chinatown Park on The Greenway
- 2016: Matthew Hoffman's textual narrative, *MAY THIS NEVER END*

The selected artworks from 2017 were all part of the Greenway Conservancy's curatorial theme of *Playful Perspectives*. The exhibition consisted of large-scale, site-specific commissioned works

by artists with rising careers whose works playfully and delightfully exposed the vulnerability of one's sense of perspective. These works manipulated visual perception through the use of scaled objects and optical illusions, blurring the boundaries between art and everyday life, and between expectation and reality. Further information on each artwork is below.

Spaces Of Hope

Mehdi Ghadyanloo, 2016

The Greenway Wall at Dewey Square Park

Titled ***Spaces Of Hope***, the mural takes the viewer into an uncanny dreamscape and captures a fundamental quality of Ghadyanloo's work: his perspective on the nuanced nature of hope, fear, and uncertainty about the future.



Drawing inspiration from Boston and his upbringing in Tehran, Ghadyanloo wanted to create a universal message of hope painted on a monumental scale. By using the unique shape of the Air Intake Structure, Ghadyanloo created a surrealistic environment of staircases, corridors and figures living within the portrait. The use of the balloon is a continuous theme in his work and he uses this image as a

universal sign of freedom as well as aspirations and dreams. This was his first US debut and is the first artist to have been officially commissioned in both countries since the 1979 Iranian revolution.



Far from this setting in which I now find myself
Meredith James, 2017

James' artwork, titled ***Far from this setting in which we now find ourselves***, was a three-walled trapezoidal room built with a false perspective. The room appears square and regular from one viewpoint, but people inside the room seem to be different sizes depending on where they stand, offering participants (and those witnessing their Instagram photos) an optical illusion where the believable setting becomes implausible. Often referred to as an Ames Room, named for American ophthalmologist Adelbert Ames, such structures create an effect where a person appears to grow or shrink while moving from one side of the room to the other.



The Meeting House
Mark Reigelman, 2017

Mark Reigelman's ***The Meeting House*** was a New England Quaker—style wooden home that looked to be sinking or rising? - from a lawn on The Greenway. The artwork referenced both historical and social perspectives, taking its inspiration from the simple architecture of the area's first colonial settlers, and provided commentary on the



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area's layered history – from waterway to reclaimed land for similar homes to an elevated highway and, eventually, the present-day Greenway. While the piece encouraged visitors to explore the area's built environment and consider the fluidity of Boston's landscape, it also became a meeting place as was its inspiration – the Pembroke Friends Meeting House..

About The Greenway

The Greenway is the contemporary public park in the heart of Boston. The [Greenway Conservancy](#) is the non-profit responsible for the management and care of the The Greenway. The Greenway welcomes 1.4 million trackable visitors annually, plus millions more who casually enjoy the fountains, gardens, and art. The Conservancy has won numerous awards for its organic landscape care, public art, and programming.

The Greenway Conservancy's Public Art Program displays temporary exhibits of contemporary public art and is funded by competitive grants and private sources. The Public Art Program has in recent years commissioned major new works by Janet Echelman (*As If It Were Already Here*) and Lawrence Weiner (*A TRANSLATION FROM ONE LANGUAGE TO ANOTHER*) and featured a 12-piece traveling work by Ai Weiwei (*Circle of Animals/Zodiac Heads*). Past exhibitions can be viewed on [The Greenway's website](#).

About Americans for the Arts

Americans for the Arts is the leading non-profit organization for advancing the arts and arts education in America. With offices in Washington, D.C., and New York City, it has a record of more than 55 years of service. Americans for the Arts is dedicated to representing and serving local communities and creating opportunities for every American to participate in and appreciate all forms of the arts. This is the 17th year that Americans for the Arts has recognized public art works.

Additional information is available at www.AmericansForTheArts.org.

About Mehdi Ghadyanloo

[Mehdi Ghadyanloo](#) worked as a farmer in Kiraj before moving to Tehran to study Painting at the University of Tehran. After graduation in 2004, Ghadyanloo answered an open call from the Municipality of Tehran's Beautification Bureau to promote public art in the city. Ghadyanloo submitted 10 proposals for murals and was selected to paint all 10. He went on to paint over 100 gigantic murals throughout Tehran between 2004 and 2011 depicting scenes of people and places in amusing compositions and illusionistic settings evocative of happy and at times surreal conditions. He quickly became one of Iran's most famous public artists. Today, Ghadyanloo is pursuing public art projects and exhibiting his paintings internationally. Foregoing political commentary in his public art, Ghadyanloo is more interested in capturing and communicating dreams and imaginations that people all over the world share.



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About Meredith James

Meredith James works in video, sculpture, and theater, to explore mechanisms of perception and the fallibility of observation, to reveal the surprising and disorienting potential in the world around us that is both narrative and physical. The artist incorporates familiar domestic objects, often utilizing them as the contained setting for very small-scale interiors. James received a BA from Harvard University in 2004 and an MFA from Yale University in 2009. James has exhibited across America and internationally, and this year received the Queens Museum/Jerome Foundation Fellowship for Emerging Artists. James has received numerous accolades and fellowships, most notably from Skowhegan School of Painting and Sculpture in New York, The Bemis Center for Contemporary Arts in Nebraska, Abrons Art Center in New York and Socrates Sculpture Park in Long Island City.

About Mark Reigelman

Mark Reigelman's work reevaluates the everyday, reinvigorates public space, and challenges typical urban conditions. Emphasizing research and exploration, his diverse body of work is poised between abstraction and literal representation, which he meticulously integrates into civic spaces. Reigelman studied sculpture and industrial design at the Cleveland Institute of Art in Cleveland, OH and product design at Central St. Martin's College of Art and Design in London, UK. The artist lives and works in Brooklyn, New York.

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