

Color The Greenway

Bring The Greenway Home
with The Greenway Mural Wall at Dewey Square



*Check out our
past murals
and...*



design your own!



**THE
GREEN
WAY**

The Giant of Boston

Os Gemeos, 2012



Remanence: Salt and Light (Part II)

Matthew Ritchie, 2013



Seven Moon Junction

Shinique Smith, 2014



A TRANSLATION FROM ONE LANGUAGE TO ANOTHER

Lawrence Weiner, 2015



Spaces of Hope

Mehdi Ghadyanloo, 2016



Carving out Fresh Options

Shara Hughes, 2018



Resonance

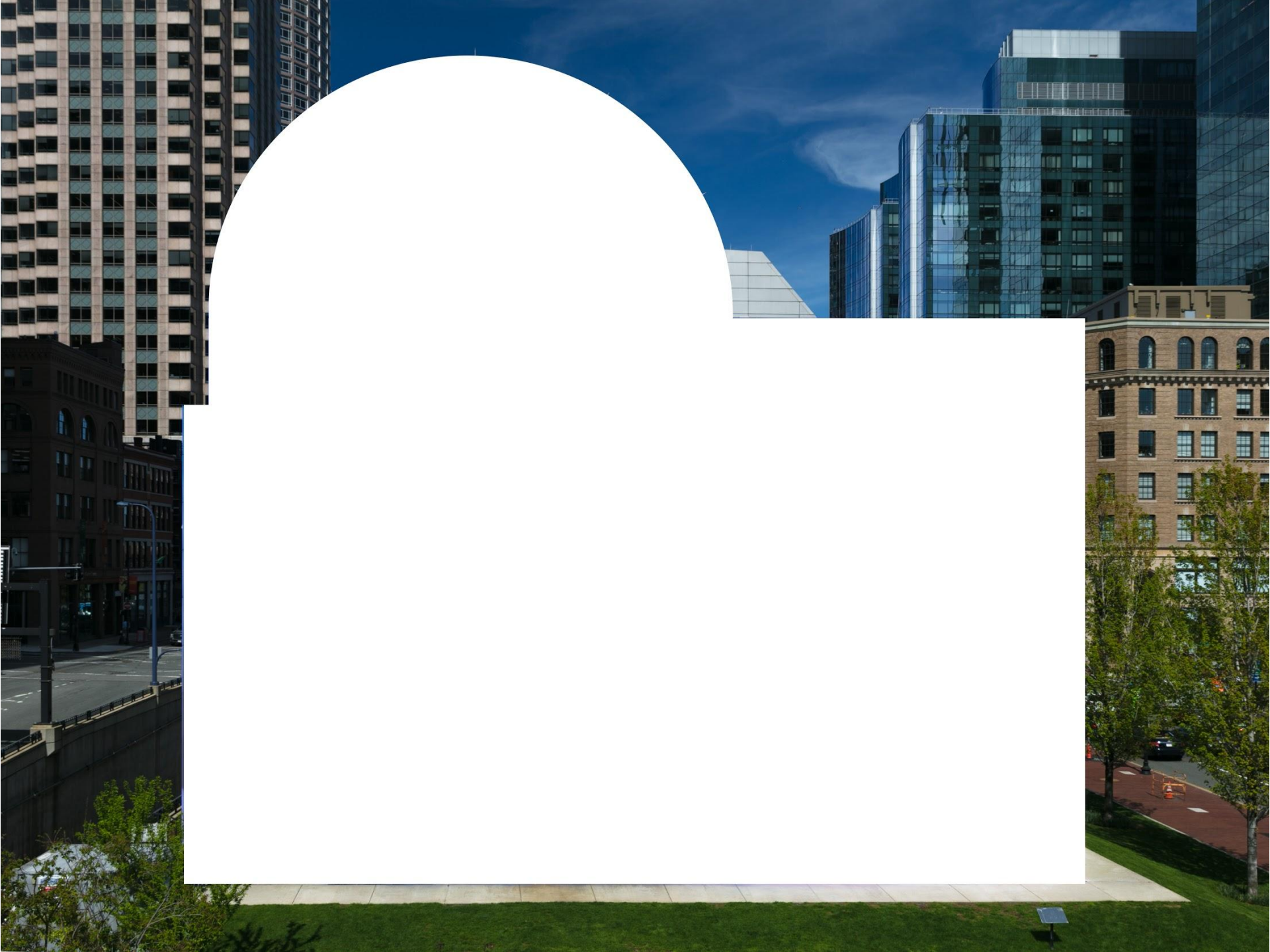
Super A (Stefan Thelen), 2019



Now: Make your own Mural!

What would you like to see on
The Greenway Wall in Dewey Square?





#ColorTheGreenway

We would love to see your art! Please share on social or by email at
info@rosekennedygreenway.org



@HelloGreenway



@rosekennedygreenway

**THE
GREEN
WAY**

The Giant of Boston

Made in
partnership
with



About *The Giant of Boston*

Both the surrounding skyscrapers and the architecture of the Intake Structure itself influenced the subject matter of the mural: a giant, yellow-colored character in brightly mismatched clothes who appears to have squeezed himself in between the towering buildings that surround him. These yellow-colored characters are an iconic and recurrent feature in Os Gemeos's work, and are depicted in a wide variety of situations.

Sometimes they inhabit fantastical, dream-like landscapes of joy and color; other times we see them in more everyday situations—riding the subway, sitting at home with their families or, in the case of the figure on the Greenway mural, just peering at the busy city life unfolding below. The figures are frequently shown wearing whimsical hats, colorful hoods or scarves—another hallmark feature of the artists' work. Os Gemeos hope their mural will bring color and energy to the streets of Boston as well as inspire curiosity and imagination.



Source: [vandalog](#)

About Os Gemeos

Best known as Os Gemeos, the twins are a major force in urban art. The twins have a deep bond; they are tireless collaborators and even experience the same dreams. The twins depict their visions in surreal paintings, sculpture, and installations.

Os Gemeos draw not only from dreams but from their surroundings, incorporating these elements to forge a unique visual style. Their narrative work visually synthesizes their everyday lives: the color and chaos of Brazil, particularly that found in their neighborhood in Sao Paulo, Cambuci. Carnivals, music and folk art fascinate the twins and inspire fantastical portraits of musicians, or paintings of a procession and festivals, all of which are based on their own photographs.

To Os Gemeos labels, even reality, are not important. They do not consider themselves street artists, they “just want to paint.” Their art in public space is a means to share their work with a broad audience.



Source: [Tiroche DeLeon](#)

THE
GREEN
WAY

Remanence: Salt and Light (Part II)

Made in
partnership
with



Source: [Boston Globe](#)

About *Remanence: Salt and Light (Part II)*

Utilizing the elements of line and abstraction, this work seeks to make concrete the vast network of hidden forces and information that surrounds us. The image depicts an information ecology where ideas or atoms of thoughts rise and fall between a sea of undifferentiated lines and an architecture of higher concepts.

The title, *Remanence, Salt and Light* evokes both science and scripture, Boston's past and its present. "Remanence" is a term for the trace memory left in magnetic materials; here it simultaneously evokes the concepts of memory, remnant and resonance. "Salt and Light" refers to John Winthrop, first governor of the Massachusetts Bay Colony, who, on the deck of the *Arabella* quoted the Sermon on the Mount (Matthew 5:13-16) to the new settlers. Winthrop called for Boston to become a "City on a Hill", whose light cannot be hidden, and to waste not the salt (or flavor) of life. Quoted by politicians of every party, this famous comparison has itself become a "remanence" of an idea.

About Matthew Ritchie

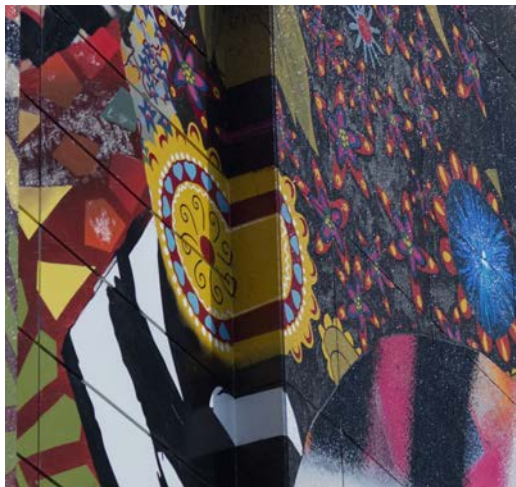
Matthew Ritchie is an interdisciplinary artist especially interested in universal systems—or systems that purport to be universal—such as cosmologies, religions, string theory, quantum physics and gambling odds. Using these systems as starting points for his practice, Ritchie constructs worlds in and about which to make art. His approach seeks to explore and present through visual art the complexities of any effort to represent the many levels of experience and reality.



Source: [Kennedy Center](#)

Seven Moon Junction

Made in
partnership
with



About *Seven Moon Junction*

In *Seven Moon Junction*, Shinique Smith used a detail from her 2013 painting 'Seven Moons,' inspired by the shared geometry of the painting and the wall. "I shifted the scale of the painting's collage and counterbalanced them with a braided sculptural element to enrich the texture and create a composition tailored to the architecture of the Dewey Square wall" she said.

This particular work draws inspiration from various sources such as, alchemy, astrology, music and the mythology and art of indigenous cultures. By taking a small aspect of this existing work and enlarging it to the scale of 70 feet, this microcosm of materials is seen and experienced from a new perspective, becoming a distinct new presentation.

Smith sees the mural extending beyond the wall, radiating energy outward to the rest of the city and its occupants. The title *Seven Moon Junction* refers to that intersection: the surrounding city, the merging of people and the Greenway itself, all are a part of the mural: the joining of art and life.



About Shinique Smith

Since her graduate studies in Boston at the School of Museum of Fine Arts and Tufts University (2000), Smith has become internationally known for dynamic abstractions that combine calligraphic gestures, colorful textiles, and objects that evoke the broad spectrum of human expression. Her recent work has incorporated installation, live performance, choreographed dance, layered sound, and major public commissions of architectural proportions. While diverse, her many works share a common energy: each strives to extract "the graceful and spiritual qualities in the written word and the Everyday."

A TRANSLATION FROM ONE LANGUAGE TO ANOTHER

Made in
partnership
with



About A TRANSLATION FROM ONE LANGUAGE TO ANOTHER

Lawrence Weiner is considered a key figure in the Conceptual Art movement, which includes artists like Douglas Huebler, Robert Barry, Joseph Kosuth, and Sol LeWitt.

A primary motivating factor behind Weiner's work is the desire to make it accessible, without needing to purchase a ticket or understand a secret visual language. He contended that language reaches a broader audience, and situating language in contexts outside traditional art-viewing settings, such as art museums, furthers that reach. Thus, he began creating works consisting of words and sentences or sentence fragments that he displayed in public spaces, books, films, and other accessible media, as opposed to the cultural institutions that might deter broad and diverse viewership. His 1969 *Statement of Intent* reads as follows:

1. The artist may construct the piece.
2. The piece may be fabricated.
3. The piece need not be built.

Each being equal and consistent with the intent of the artist, the decision as to condition rests with the receiver upon the occasion of receivership.

In his statement, Weiner declared that a work of art could remain conceptual—in language form—or it could be created if so desired. The maker need not be an artist, and there was no “right way” to do it. Those three points have guided Weiner's work and uncensored philosophy toward art making and art viewing throughout his career. His practice renews the simplest goal of art: to facilitate a personal experience and consideration of one's place in the world.

About Lawrence Weiner

Lawrence Weiner was born in 1942 in the Bronx, New York. He is regarded as the father of Conceptual Art. He still holds fast to this artistic practice, which he proclaimed in 1968 in his legendary *Statement of Intent*. Here Weiner declares that the production of a work of art is not necessarily bound up with the artist, but is a function of its reception. Lawrence Weiner is a master of the intelligent, poetic play on words. His principal medium – which he regards as sculpture – is the wall installation, of words and single letters. Lawrence Weiner participated in the 2012 documenta XIII.

Spaces of Hope



About *Spaces of Hope*

Titled *Spaces Of Hope*, the mural takes us 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. Gazing upwards as one, the figures in the mural move forward with purpose; it is impossible to know how many have come before them and how many wait behind. Will they reach their destination? Will they escape the labyrinthine of darkness they are trapped in and move into the light? What is waiting for them beyond? Though offering them the chance of escape, the red balloons could burst at any moment.

Drawing inspiration from his upbringing in Tehran and the local context of Boston, Ghadyanloo is interested in opening a window to the universal experiences and feelings that people all over the world share. His public murals are part of the fabric of the city, creating a dialogue with the people who surround them as their daily experiences become part of his expansive composition. Bright colors and stark use of light and shadow communicate across continents, weaving a narrative between our dreams that binds us together and speaks with joy of what remains glorious in gloomy times.

About Mehdi Ghadyanloo

Mehdi Ghadyanloo, an emerging star in the international art community, has become widely known for painting surrealist city-scale murals in his native Tehran, and his Greenway mural represents his American debut. Ghadyanloo worked as a farmer before studying 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, all hope-filled utopian designs that played with gravity and perspective. He was selected to paint all 10 and went on to paint more than 100 murals between 2005 and 2012. Today, Ghadyanloo is pursuing public art projects and exhibiting his work internationally.

Carving out Fresh Options

Made in
partnership
with



About Carving Out Fresh Options

Shara Hughes' imaginary landscapes plunge viewers into boldly colored, hallucinatory spaces. Here, sweeping trails of paint frame views of a dramatic waterfall, carved rock formations, and a winding river. Hughes uses experimental painting techniques to create ecstatic interpretations of the natural world. She hopes that viewers realize it is a purely fictional space once they try to piece together the different ecologies, land formations, and unnatural color combinations.

This is Hughes' first large-scale mural. She began with a painting on canvas, which was concurrently on view at deCordova Sculpture Park and Museum. She explored steeply receding perspectives and curvilinear passages in deliberate contrast to the urban geometries of architecture and roadways that surround this façade. Translated onto this wall by professional muralists, the swirling pleasures of her work radiate at a monumental scale. The mural brings to downtown Boston a visionary combination of art and nature, in partnership with deCordova Sculpture Park and Museum.



About Shara Hughes

Shara Hughes (b. 1981 in Atlanta) is a Brooklyn-based artist who studied at the Skowhegan School of Painting and Sculpture in Maine and the Rhode Island School of Design in Providence, where she received a BFA in 2004. Her paintings combine elements of landscape, still life, and figuration to dizzying effects. She has had solo exhibitions around the world including Marlborough Chelsea, New York; Gallery Met, Metropolitan Opera, Lincoln Center, New York; Museum of Contemporary Art, Atlanta; Atlanta Contemporary Art Center, Atlanta; American Contemporary, New York; Rivington Arms, New York; Museum 52, London; Metroquadro, Rivoli; and Galerie Mikael Andersen, Copenhagen. She has participated in group exhibitions at Jack Hanley Gallery, New York; Romer Young Gallery, San Francisco; Coburn Projects, London; Salon 94, New York; Galerie Eva Presenhuber, Zurich; Gredier Contemporary, Zurich; the High Museum of Art, Atlanta; and the Whitney Biennial, among others. Hughes is best known for her playful brushstroke and bold color, balancing abstraction and representation. Hughes is represented by Rachel Uffner Gallery in New York and Galerie Eva Presenhuber in Zurich.

Resonance



About *Resonance*

Super A is known for his hyper-realistic and ethereal depictions of metaphorical narratives. Juxtaposing real and surreal figures, Super A's work creates a strong critique of global and social issues. In exploring his work, we are often confronted with the challenge, or even facade, of individual liberty in the face of injustice and oppression.

In his monumental mural for The Greenway, Super A questions the social, political, and emotional systems that confine our freedom. He illustrates the urgent necessity of breaking free from those confines, like the Barn Swallows pictured, in order to truly live. A looking glass, the glass cloche allows us to examine the invisible societal and structural borders trapping us. In his title, Super A conceptualizes the way these cracks and fissures grow; elucidating how systems can shatter with even the smallest fissure through the raucous vibrations of our unified resistance. The pursuit of freedom is fiercely instinctive; it orders the natural world, moving us from chaos and conflict toward unity and equity.

About Super A (Stevan Thelan)

Stefan Thelen's anti-superhero identity Super A is a Dutch artist who uses traditional painting technique and a knack for design to create compositions that manipulate familiar iconography into mind-bending and inquisitive pieces. His alter-ego, Super A is the filter with which the life and observations of Stefan Thelen are distilled down and turn into inspiration. All of his work evolves out of personal experiences or thoughts that grow into concepts which tightrope between fiction and nonfiction. Super A is a mystery that leans on the art doing most of the talking for Stefan Thelen, taking the viewer into a wonderland walking down a yellow brick road in which Thelen's figurative and modern surrealist compositions are providing playful puzzles to decipher.

Want more of #ColorTheGreenway? Check out our other projects below!

Bring your favorite Greenway Carousel creatures home by downloading a [FREE sample](#) of our Greenway Carousel Coloring Book

Explore past public art and color in [Karl Unnasch's 2019 installation](#), Operant

Discover Matthew Hoffman's *You Are Beautiful* project which includes his 2016 installation, [May This Never End](#)

