

2020 Public Art on The Rose Kennedy Greenway

3.24.20 GWBOD Presentation



Executive Summary

In 2020, The Greenway Conservancy will be engaging in a series of exhibits that deal with ideas around the ever-evolving racial, cultural, and national identities. The exhibits will include artists of considerable achievement who are widely known in the museum and gallery scenes. Below is a list of exhibiting artists:

- **Yinka Shonibare** - London/Nigeria
- **Catalina Delgado-Trunk** - Albuquerque/Mexico City
- **Yu Wen Wu** - Boston/Taiwan
- **Furen Dai** - Boston/NY/Beijing (Currently installed on The Greenway)
- **Juan Travieso** - Miami/Cuba (Currently installed on The Greenway)
- **Super A (Stefan Thelan)** - Netherlands (Currently installed on The Greenway)

Yinka Shonibare

Wind Sculpture (SG) IV, 2020



Yinka Shonibare

The Greenway 2020 - *Wind Sculpture (SG) IV*



Illustrative mock-up



Illustrative mock-up

The Greenway commissioned a new Wind Sculpture (SG) VI. Wind Sculpture (SG) VI will take on the paradoxical task of manifesting the invisible. We can't see wind, but we do see its effects. Here the dynamic movement of a piece of fabric in a gust of wind is rendered in solid fiberglass at monumental scale. The sculpture is the first in a "second generation" (SG) that extends the artist's exploration of this theme. It reflects a new approach to design and fabrication, achieving remarkable energy and balance in a gravity-defying form. Painted to resemble West African fabric, it dazzles with color and voluptuous shape. It evokes a sense of freedom and possibility, which for the artist represents the originality of the hybrid. After all, what we now regard as traditional African cloth is based on Indonesian batik fabric first brought to Africa by Dutch traders in the 1800s. For Shonibare, and for Wind Sculpture (SG) I, identity is always a richly layered and dynamic set of relationships.

Catalina Delgado-Trunk

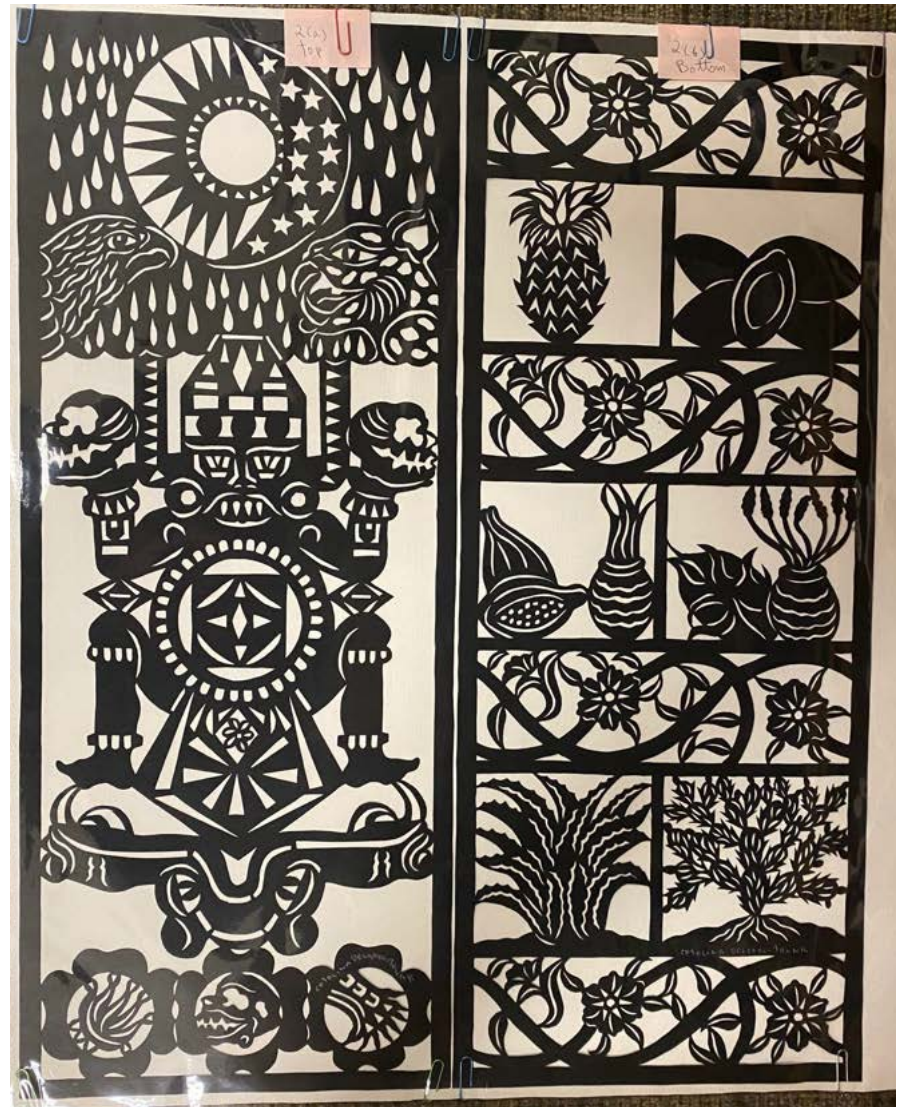
Papel Picado, 2020





Catalina Delgado-Trunk

Papel Picado, 2020



For Delgado-Trunk's first ever public art commission, the artist has created a series of *papel picado* (cut paper) images that depict the universal experience of the cycle of life through Mesoamerican folklore. Traditional foodways are central to all imagery in the series, spanning the creation of the sun, moon, and earth; the distribution of corn, chili, squash, tomatoes, and cacao by the Señores (deities) to the four corners of the world; the preparation of traditional meals; and the passage into the afterlife. The Artwork will be enlarged and affixed to eight Light Blades--30'-tall columns illuminated by color-changing lights.

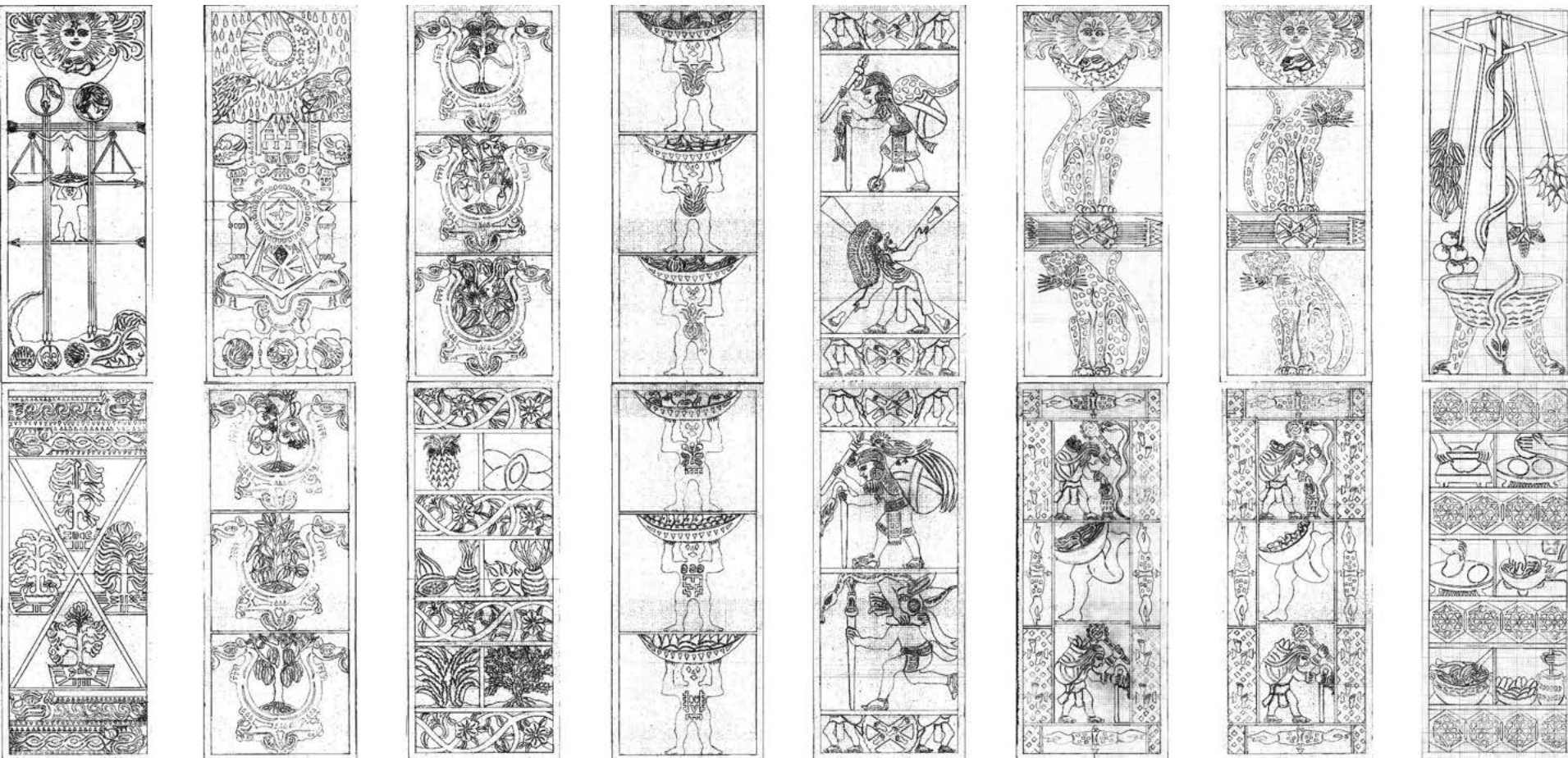
Catalina Delgado-Trunk

Papel Picado, 2020



Catalina Delgado-Trunk

Papel Picado, 2020



Yu Wen Wu

Chin Park Lantern Installation (Title TBD), 2020



Yu Wen Wu

Chin Park Lantern Installation (Title TBD), 2020



The primary objective of the project is to recognize and represent the thriving community of Boston's Chinatown with an artist-designed lit canopy. Through a participatory process, the artwork will engage members of the Chinatown community to generate a design that celebrates the history and future of the Chinatown neighborhood and community. As an act of placemaking and placekeeping, the artwork will represent and honor Chinatown's rich cultural history and cross-generational residents, neighbors and friends.

Yu Wen Wu

Chin Park Lantern Installation (Title TBD), 2020

Community Listening Event Feb 2020

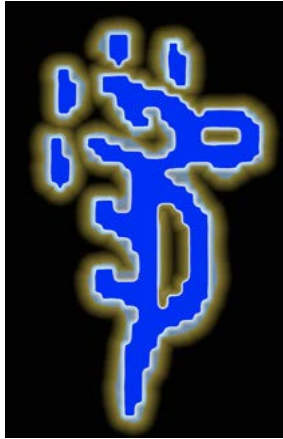


Furen Dai

A Mouse with Ears and Tail / 帶耳朵和尾巴的老鼠, 2020
(Currently installed on The Greenway)



A Mouse with Ears and Tail / 帶耳朵和尾巴的老鼠, 2020



(Oracle Bone Script)



(Seal Script)



(Bronze Inscription)



(SimSun)



A Mouse with Ears and Tail / 帶耳朵和尾巴的老鼠, 2020



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.

A Mouse with Ears and Tail / 帶耳朵和尾巴的老鼠, 2020



Juan Travieso

Engulf, 2019

(Currently installed on The Greenway)



Juan Travieso

Engulf, 2019



Juan Travieso creates visually complex worlds through combining realist painting techniques with surreal and geometric juxtapositions. Travieso presents the endangerment of species, such as the tiger pictured, as an allegory for the consequences of society's shifting priorities and the pitfalls of issues from climate change to gentrification. Travieso's imaginative scene presents a graphic topography and invasive plants intertwined with two tigers. A recently felled tree and overwhelming grid system evoke human involvement, suggesting a narrative of loss and isolation. His surrealist environment evokes questions of who can thrive, whose needs are prioritized, what values have created this dystopian scene, and at what cost.

Super A (Stefan Thelan)

Resonance, 2019

(Currently installed on The Greenway)



Super A (Stefan Thelan)

Resonance, 2019



Due to circumstances beyond the control of the Conservancy and this year's artist, we have had to cancel the painting of 2020's rotation of the Greenway Wall @ Dewey Square. We are pleased to showcase Super A's mural *Resonance*, which was completed in spring 2019 for another year.



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.

Postponed/Canceled Projects

These projects have been in the planning process works and were scheduled for installation but due to current budgetary reasons, they are unlikely to happen this year.



Gohar Dashti

Land/s, 2019

THE
GREEN
WAY

Gohar Dashti

Land/s, 2019 (Photographic Exhibition)- The Greenway 2020



Gohar Dashti received her M.A. in Photography from the Fine Art University of Tehran in 2005. After studying photography in Iran, she has spent the last 14 years making the large scale of her practice concerning in social issues with particular references to history and culture through a convergence of interest in anthropology and sociology. She tries with her own means to express the world around her. Her starting point is always her surrounding, her memory, but with her very personal perception of things. She tries to trace her relationship to society and the world in it's most sensitive way. Her practice continuously develops from life events and connection between the personal and the universal, the political and the fantasised.

She has participated in several art residencies and scholarships such as MacDowell Colony, Peterborough, NH, USA(2017), DAAD award, UdK Berlin, DE(2009-2011); Visiting Arts (1Mile2 Project), Bradford/London, UK(2009) and International Arts & Artists(Art Bridge), Washington DC, USA(2008). She has held various exhibitions around the world, being shown in many museums, festivals and biennales. Her works are in many collections including Victoria and Albert Museum, London(UK), Mori Art Museum, Tokyo(JP), Museum of Fine Arts (MFA), Boston(USA), Smithsonian Museum, Washington D.C.(USA), Nelson-Atkins Museum of Art, Kansas City(USA), National Gallery of Art, Washington D.C.(USA), Museum of Contemporary Photography(MoCP), Chicago(USA) and Kadist Art Foundation, Paris(FR).

Gohar Dashti

Land/s, 2019 (Photographic Exhibition)- The Greenway 2020



“On one of my trips, an emigrant friend asked me to take a postcard back to her family in our country of origin; on the postcard was a photograph of the natural world in her new home. On its back was written, “I live here. A place similar to our home.”

Similarly, I remember a documentary, in which the filmmaker asked his grandfather why he chose Texas when he immigrated to the US. His grandfather answered, “Because the nature here reminds me of my homeland: the wilderness in Iraq is just as vast.”

The idea behind my Land/s series grew out of a fascination with these human-geographical narratives and their interconnection with my personal experiences. As with so many others, nature is what connects me to my homeland. It transcends borders and stays with me in my new living space; it is a base layer, a lens, an overlay; a tendril of wild fern sneaking into the frame.

The limitless reach of nature and landscapes – immune to cultural and political divisions – and the ways in which immigrants inevitably search out and reconstruct these topographies in a new, ostensibly ‘foreign’ land together tell a story familiar to all humans. Regardless of who we are, our lives are layered and richly textured with physical and figurative uprootings and migrations: in flight and at rest, we carry our homelands with us.” - Gohar Dashti





Gohar Dashti

Land/s, 2019 (Photographic Exhibition)- The Greenway 2020



Veronica Robles Cultural Center

El Dia de La Raza Festival was to be a one day festival connecting traditional Hispanic folk dance, music and the arts to that of the Papel Picado artwork of Catalina Delgado Trunk on The Greenway. Created in partnership with East Boston's, Veronica Robles Cultural Center, the event was scheduled to take place on October, 3, 2020 during National Hispanic Heritage Month.



- WE TEACH, PROMOTE AND CELEBRATE LATIN AMERICAN TRADITIONAL ARTS -



Ecce Ensemble

Asylum: A Video Installation, 2020



Asylum: A Video Installation is a musical work that draws on the writing of DH Lawrence, Plato, Schopenhauer, C.G. Jung, Joseph Campbell and Nietzsche to explore the human condition from physical, spiritual and psychological aspects. Across nine movements, and with special focus on the voice of the speaker, singer, and philosopher, the work straddles the line between music, theater, drama, opera and is ultimately best understood as a hybrid work, making it exceptionally suited for realization as a multimedia installation piece.

As a musico-dramatic structure, *Asylum: A Video Installation*, is framed at the beginning by a text by Walter Benjamin that describes Paul Klee's work *Angelus Novus*, from which the piece takes its name. The final movement is based on an excerpt from an epic poem by Weldon Kees, *A Distance from the Sea*, which likens the psychological sensation of memory to the often confusing physical sensation of viewing the depth of the horizon and landforms between. The musical form of *Asylum: A Video Installation*, is in itself a kind of poem or treatise on the human experience.

The work is meant to be a raw exploration of life felt through the lenses of various cultural histories, represented in the pastiche of authors that inhabit the work's landscape.

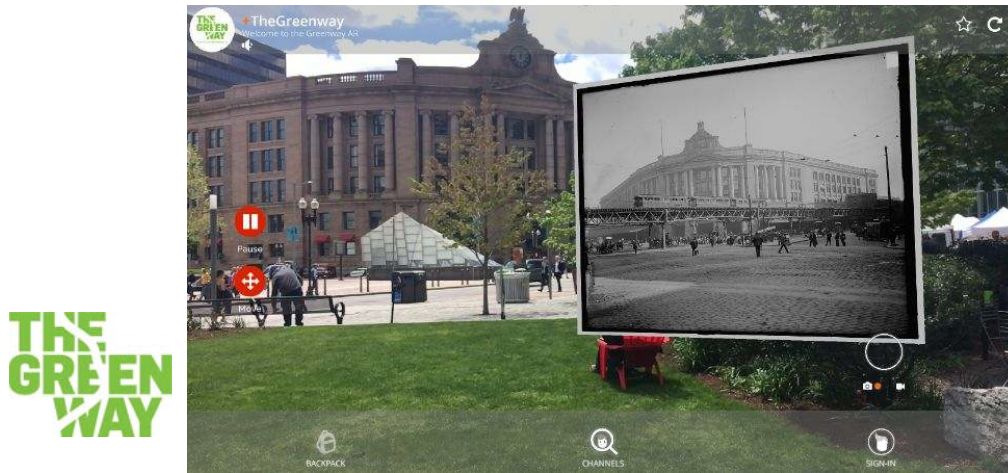
Spoken, sung and performed *Asylum: A Video Installation* inspires us to examine our shared cultural experiences. What does it mean to be responsible for our own lives? Does individual responsibility mean anything in the context of seemingly inexorable cultural developments? What does individuality mean in our increased atomized, statized relationships to each other? We must together ask, how do we live and share our histories in a way that shapes our future together. These the fundamental questions asked in Ecce Ensembles *Asylum: A Video Installation*.

Augmented Reality (AR) exhibit - Completed in 2019 (Not Renewing Software Membership)

The Greenway Conservancy's Augmented Reality (AR) exhibit blends interactive digital elements into our real-world environments through the overlay of historical imagery responding to the ever-changing nature of what once was a major transportation corridor through downtown Boston.

In a curatorial partnership with Boston Cyberarts and Hoverlay, the Conservancy commissioned three prominent AR artists and Amy D. Finstein, a local historian to conceptually explore the themes of transportation and the automobile superimposed with views of The Greenway.

The historic photographs shown within the augmented reality exhibit narrate more than a century of growth and change along the Rose Kennedy Greenway. These images capture the city's changing economic prospects, its accommodations for new modes of transportation, and its embrace of city planning and modern engineering to address successive eras of challenges.



Thank you!

For questions, please contact Lucas Cowan, Director & Curator of Public Art
lcowan@rosekennedygreenway.org

