



A Decade at Dewey:
10 Years of the Dewey Square Mural
The Rose Kennedy Greenway Conservancy

The Greenway Mural at Dewey Square



Context & History

Since 2012, The Greenway Conservancy has hosted a rotating mural program on the Air Intake Structure Building at Dewey Square in partnership with MassDOT in alignment with The Conservancy's existing lease for The Greenway. Ten murals have been commissioned and installed between 2012 and 2024, with each mural remaining on view for between 12-24 months.

During the past decade, the Greenway Mural at Dewey Square has become beloved and known as an award-winning destination to see bold contemporary works of art by globally-recognized artists. In 2013 and 2015, the murals by Os Gemeos and Shinique Smith were awarded first place out of 50 projects submitted nationally for most compelling public artwork of the year by the Americans for the Arts Public Art Network (PAN). More recently in 2022, locals and tourists alike were inspired by *Breathe Life Together*, the first mural created by a local Boston artist, Rob "Problak" Gibbs, with over 2,000 people attending the mural opening celebration.

In 2024, The Conservancy commissioned its tenth mural at Dewey Square from artist Jeffrey Gibson, who represented the United States at the 60th edition of the Venice Biennial that same year.

Process

Each artist is chosen via careful curatorial research in line with The Greenway's larger public art program goals, aiming to achieve a balance of local, national, and international artists working across a wide range of mediums. Six out of ten murals have been co-curated in partnership with regional contemporary arts institutions, including MASS MoCA, Boston's ICA, MFA, and deCordova Museum, among others. For each proposed artwork, The Conservancy requests a written letter of support from the City of Boston, followed by a courtesy review by the Boston Arts Commission. Finally, The Conservancy submits a proposed work plan and mural permit application online via MASSDOT's SHAPS process, detailing the installation plan and information about the artist and artwork. For 2026, we are hosting our first-ever *Open Call: Request for Qualifications* for this mural.

The Giant of Boston

Os Gemeos, 2012. In partnership with the Institute of Contemporary Art Boston.



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Os Gemeos, 2012. In partnership with the Institute of Contemporary Art Boston.



About Os Gemeos

Best known as [Os Gemeos](#), Otavio and Gustavo Pandolfo are twins from Brazil whose collaborative practice has formed a major force in urban art. The twins have a deep bond; they have been tireless collaborators since they were young, so close that sometimes they 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, along with paintings of a procession and festivals, all of which are based on their own photographs.

About *The Giant of Boston*

Both the surrounding skyscrapers and the architecture of the building 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' 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' practice that inspires curiosity and imagination.

[Watch a video of the artists painting.](#)



Remanence: Salt and Light (Part II)

Matthew Ritchie, 2013. In partnership with the Institute of Contemporary Art Boston.



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About Matthew Ritchie

[Matthew Ritchie](#) (he/him) 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 multiple levels of experience and reality.

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 (Part II)* evokes both science and scripture and invokes 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 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.

[Watch a video of the artists painting.](#)

Seven Moon Junction

Shinique Smith, 2014. In partnership with the Museum of Fine Arts Boston.



Seven Moon Junction

Shinique Smith, 2014. In partnership with the Museum of Fine Art Boston.



About Shinique Smith

Since her graduate studies in Boston at the School of Museum of Fine Arts and Tufts University (2000), [Shinique Smith](#) (she/her) 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.”

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,” Smith shared.

This particular work draws inspiration from various sources such as alchemy, astrology, music, and mythology. By taking a small aspect of this existing work and enlarging it to a 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 of art and life: the surrounding city, the merging of people, and the Greenway itself all bring the mural to life.

[Watch the artists paint](#) and *Gesture III*, a [dance piece commissioned with the mural](#).

A Translation From One Language To Another

Lawrence Weiner, 2015. In partnership with MIT List Visual Arts Center.



A Translation From One Language To Another

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About Lawrence Weiner

Born in 1942 in the Bronx, New York, [Lawrence Weiner](#) (he/him) was a key figure of the Conceptual Art movement, alongside artists Douglas Huebler, Robert Barry, Joseph Kosuth, and Sol LeWitt. In 1968, Weiner proclaimed his dedication to this artistic practice through his legendary *Declaration of Intent*, in which he declared that the production of a work of art is not necessarily bound up with the artist, but is a function of its reception. A primary motivating factor of Weiner's was the desire to make his work accessible to people without needing them to purchase a ticket or understand a secret visual language. His principal medium was language itself—which he regarded as sculpture—and which formed the basis of this mural.

About *A Translation From One Language To Another*

Weiner was a master of intelligent, poetic plays on words. He contended that language reaches a broader audience. 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 exclusive cultural institutions that might deter broad and diverse viewership. His *Declaration 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.



Spaces of Hope

Mehdi Ghadyanloo, 2016



Spaces of Hope

Mehdi Ghadyanloo, 2016

About Mehdi Ghadyanloo

Artist [Mehdi Ghadyanloo](#) (he/him) became widely known for painting surrealist city-scale murals in his native Tehran. 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.

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.

[Watch the artists paint.](#)

Carving Out Fresh Options

Shara Hughes, 2018. In partnership with deCordova Sculpture Park and Museum.



Carving Out Fresh Options

Shara Hughes, 2018. In partnership with deCordova Sculpture Park and Museum.



About Shara Hughes

[Shara Hughes](#) (she/her) 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. 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.

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.

Carving Out Options is Hughes' first large-scale mural. She began by creating 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.

[Watch a video of the artists painting.](#)

Resonance

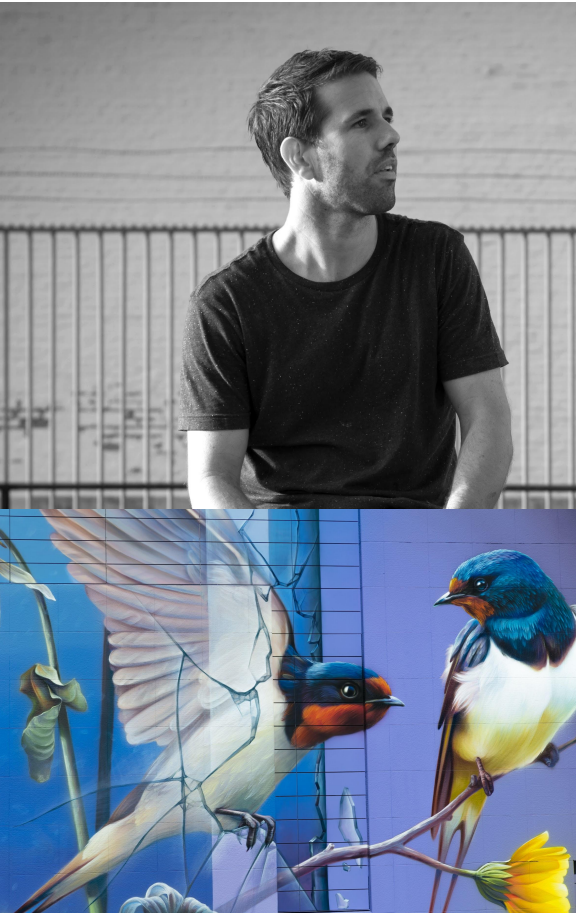
Super A (Stefan Thelen), 2019



Resonance

Super A (Stefan Thelen), 2019.

Resonance remained on view through 2021 due to Covid-19.



About Super A (Stefan Thelen)

Stefan Thelen's (he/him) 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.

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.

[Watch the artists paint.](#)

Still Life with Lobster and Fern

Daniel Gordon, 2021



Still Life with Lobster and Fern

Daniel Gordon, 2021



About Daniel Gordon

[Daniel Gordon](#) (he/him) was born in Boston, raised in San Francisco, CA, and lives and works in Brooklyn, NY. He holds a BA from Bard College and an MFA from Yale School of Art. Gordon has had many solo and group exhibitions internationally.

Like generations of photographers before him, Daniel Gordon has been fascinated by the manipulation of imagery and the distortion of reality through his medium. Through the process of slicing, cutting, gluing, staging, arranging, and recycling, Gordon executes a shift from digital to analog—almost as though he were engaged in a physical form of Photoshop—and challenges the stability of the fixed image, opening up the possibility for new meanings to emerge. Each composition comprises found images of objects that Gordon prints, constructs, and arranges in three-dimensional collages and sculptural props.

Revealing the artifice of his photographs and photography in general, Gordon's work honors the human tendency to create meaning that is simultaneously fiction and truth.

About *Still Life with Lobster and Fern*

"Still Life with Lobster and Fern, (2021), combines and relocates everyday objects which merge together in one surreal tableau. The scene is bewildering, incorporating flowers, fruit, foliage and patterns. Each individual object carries with it a unique lighting and angle, which adds to the disorientating, hyperreal scene. While the piece presents an arrangement of fruit and flowers, following the typical conventions of a still-life, it becomes apparent that the work is a fantasy, staging multiple realities in a single frame.

Gordon confirms the influence of Matisse on this particular work, evident in the similar cut-out technique used to create what he calls a 'formal puzzle'. The geometric patterns which pose as table cloth and wallpaper, mirror the cubist nature of the composition. Perishable objects are presented alongside pasted images of themselves, in turn creating a scene in which the lines between real and reproduced are blurred." —[Flora Miller](#)

Breathe Life Together

Rob “ProBlak” Gibbs, 2022 - 2024



Breathe Life Together (Studio HHH Activation)

Rob “ProBlak” Gibbs & Studio HHH, 2022 - 2024



Breathe Life Together

Rob “ProBlak” Gibbs, 2022 - 2024



About ProBlak

[Rob “ProBlak” Gibbs](#) (he/him) is a visual artist and organizer who has transformed the cultural landscape of Boston through graffiti art since 1991. Throughout his work, ProBlak draws upon Black portraiture, Afrofuturism, and non-Western cosmologies to create a celebration of the intergenerational strength, collective imagination, and joy of Black life. Gibbs’ public artwork has been covered by *The New York Times*, NBC, *Boston Globe*, WBUR, WGBH, *Boston Art Review*, as well as *Boston Magazine*. Gibbs has also had solo exhibitions in Boston and Los Angeles.

Born and raised in Roxbury during the Golden Age of Hip-Hop, ProBlak saw the power of graffiti as a form of self-expression. For ProBlak, graffiti acts as a contemporary form of hieroglyphs, a way to document and pay homage to underserved, underheard communities in the city. The driving force behind his vision and artistic practice is to beautify and uplift the predominantly Black and Brown communities of Boston, which are often times completely erased from mainstream narratives of the city.

About *Breathe Life Together*

As a father and a long-time mentor for young people, ProBlak seeks to elevate the powerful voices of Black and Brown young people across Boston. Forming a new chapter in the artist’s series of existing *Breathe Life* murals, the mural on The Greenway centers a beautiful young Black girl rising out of the grass, naturally and with true belonging, amidst the towering buildings of downtown Boston. She faces the neighborhoods of Roxbury and Dorchester which root her community, surrounded by the inspiration and culture of generations that came before her.

Whether a traveler or passerby, long-term resident or newcomer to the city, ProBlak’s portrait invites you to join the conversation about the past, present, and future of Boston’s communities, encouraging us to remember the power of what we can do together.

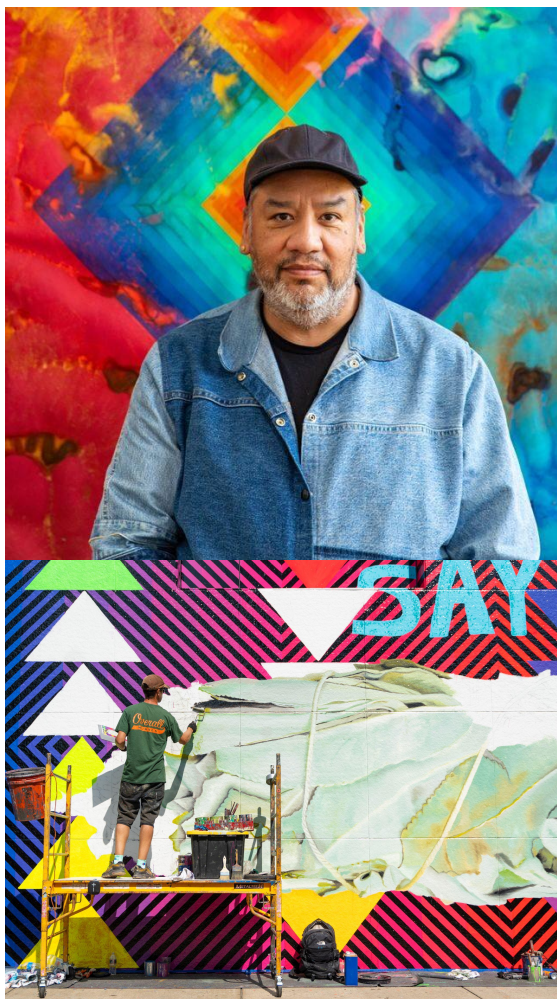
your spirit whispering in my ear

Jeffrey Gibson, 2024, in partnership with MASS MoCA, 2024



your spirit whispering in my ear

Jeffrey Gibson, 2024, in partnership with MASS MoCA, 2024



About Jeffrey Gibson

Jeffrey Gibson (b. 1972, Colorado Springs, CO; lives and works in New York) grew up in major urban centers in the United States, Germany, Korea, and the U.K. A mid-career multidisciplinary artist, he is a citizen of the Mississippi Band of Choctaw Indians and half Cherokee, whose practice includes sculpture, painting, printmaking, video, and performance. Gibson earned his Master of Arts in painting at the Royal College of Art, London, in 1998 and his Bachelor of Fine Arts in painting from the School of the Art Institute of Chicago in 1995. Gibson is a past TED Foundation Fellow and a Joan Mitchell Grant recipient. He is a recipient of the 2019 MacArthur Foundation Fellowship. He is currently an artist-in-residence at Bard College and lives and works near Hudson, New York. In 2024, Gibson represented the United States at the 60th edition of La Biennale di Venezia. He is the first Indigenous artist to represent the United States with a solo presentation in the national pavilion.

About *your spirit whispering in my ear*

Of his mural, the artist shares: “Your spirit whispering in my ear” are words that I wrote earlier this year as I thought about the challenges that my ancestors, and others, have endured during their lifetimes and how they met those difficulties with faith, courage and strength. I often say the phrase “SAY A PRAYER” casually when I am about to do something that matters to me. It is a simple way to call upon good energy and protection from those who have come before me. I am not only speaking to my ancestors but also to artists, past and present activists, the planet, the universe, and to all living things surrounding us.

The colorful patterns reflect the rising and setting of the sun, the vibrations of energy all around us, they point to what is above us and also to what is below the ground underneath our feet. The faces are representations of two of these spirits while acknowledging that there are an infinite number of spirits witnessing our current world. The pins are from my personal collection of memorabilia from different social and political equity movements that reflect one’s right to make choices regarding our own bodies, feminist movements, the pursuit of peace, the definition of freedom, environmentalism, and the questioning of how we define what is real or not. Finally, the snake is an image that I have been including in my work over the past few years to symbolize rebirth and transformation, as a reminder that time continues on and that there will be a time after this particular moment has passed.”

THE
GREEN
WAY

MASS MoCA



**For more information on the
2026 Dewey Square Mural RFQ,
please reach out to:**

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