

AVENUE of the ARTS

Celebrating Ten Years



10th Anniversary of the Avenue of the Arts
May 21, 2009
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History

2000

9th Street	Donald Lipski – <i>Rodin Rodannadanna</i>
10th Street	Nate Fors – <i>Toss</i>
11th Street	Anne Lindberg – <i>Audible Grass</i>
12th Street	Ken Landauer – <i>Untitled (K.C. Clothesline)</i>
13th Street	Adriane Herman – <i>Eye Candy Sampler</i>
14th Street	Jesse Small – <i>U.N. Checkpoint</i>
16th Street	Dan Younger – <i>Avenue of the Arts Promenade</i>

2001

10th Street	May Tveit – <i>Curtain Wall</i>
11th Street	Davin Watne – <i>Street History</i>
12th Street	Martin Cail – <i>The Gleaners</i>
13th Street	Json Myers – <i>Faith</i>
14th Street	James Woodfill – <i>Information Columns</i>
16th Street	Andrew Wells – <i>Father and Son</i>

2002

10th Street	Judi Ross – <i>Colorar con Tiempo</i>
11th Street	Scott Krichau – <i>Uniparous Coitus</i>
12th Street	Ed Hogan – <i>Minstrel Review</i>
13th Street	Justin Bell – <i>Tumblestone</i>
14th Street	Kati Toivanen – <i>Face to Face</i>
16th Street	Peregrine Honig – <i>Moo Cow</i>

2003

10th Street	Matthew Dehaemers – <i>Point of Origin</i>
11th Street	Cara Walz – <i>zip</i>
12th Street	Dylan Mortimer – <i>Prayer Booths</i>
13th Street	Derek Porter Studios – <i>Dielectric Screen</i>
14th Street	Johnny Naugahyde – <i>Rainbow House</i>
16th Street	Mary Wessel and Russell Ferguson – <i>Sentinels</i>

2004

10th Street	Laura Berman – <i>Cowboys and Indians</i>
10th Street	Hesse McGraw – <i>You Will Move Around When You See Sound</i>
11th Street	Maria Velasco – <i>A City with a View</i>
13th Street	Mark Cowardin – <i>Out in the Open</i>
13th Street	Michael Jones McKean – <i>The New Season and a Golden Age Solution</i>
14th Street	Rachel Hayes – <i>Skywalk</i>

2005

9th Street	C.A.R.L./Eric von Robertson – <i>Auto-node</i>
10th/11th	Michael Schonhoff – <i>Cart of the Nephilim</i>
10th Street	Oz McGuire – <i>PR Memorial (That Lynch Movie)</i>
11th Street	Deanna Skedel – <i>Quem Quarteris (Whom You Seek)</i>
13th Street	Beniah Leuschke – <i>No Witness, A Fool A Nasal Aria's Time Emits Air Alas An Aloof Assent; I Won.</i>
13th Street	Matt Wycoff – <i>Quote</i>

2006

10th/11th	Jorge García Almodóvar – <i>A Minor Chord</i>
11th Street	Rolf and Margaret Brommelsiek – <i>Rabone 9</i>
11th Street	Susan White – <i>Lyric Lascaux</i>
12th/13th	Milton F. Stevenson – <i>Balls on Bartle</i>
13th Street	Julia Cole and Leigh Rosser – <i>Sky Funnel</i>
Scattered	Miki Baird – <i>Sidewalk Confetti</i>

2007

10th Street	Larry Thomas – <i>Hide and Seek</i>
11th Street	J.D. McGuire – <i>Sculpture Garden, Wild Flowers</i>
12th Street	David Ford – <i>Infinite Maquette, My God Your God</i>
12th Street	A. Bitterman and Deborah Pettid – <i>Staying the Course</i>
13th Street	Alison Luoma – <i>Stitching</i>
13th Street	John Hachmeister – <i>Calling/Watching</i>

2008

9th Street	Sarah Kephart – <i>It Blingz</i>
12th Street	Brian Zimmerman – <i>In Parenthesis</i>
12th Street	Juniper Tangpuz – <i>Symphony in the Concrete Jungle by the Waterhole Orchestra</i>
16th Street	Angela Lopez – <i>Vulture Shrine</i>

2009

11th Street	Colin Liepelt – <i>NEOPHON & ZELATRON</i>
12th Street	Lori Raye Erickson and Lisa Marie Evans – <i>Evolvment</i>
12th Street	Larry Thomas – <i>Oops!</i>
12th/13th	Matthew Farley – <i>The Making of Pets</i>
13th Street	Matthew Burke – <i>Hoops and Birds</i>
13th Street	Peregrine Honig – <i>Moo Cow</i>
16th Street	Reilly Hoffman – <i>transfiguration of St. Bartholomew</i>
16th Street	Mark Southerland – <i>Wee Snuff the New Nomads</i>
Scattered	Alexandra Robinson – <i>Nightshade</i>

Selection Panels

1999 — 2001

Blair Sands, Director, Municipal Art Commission
Joan Israelite, President, Arts Council of Metropolitan Kansas City
Mark Spencer, Arts Council of Metropolitan Kansas City
Bruce Hartman, Director, Johnson County Community College Gallery of Art
Raechell Smith, Executive Director, H&R Block Artspace
Jim Calcara, CDFM2 Architecture, Inc.
Tom McDonnell, President and CEO, DST Systems, Inc.

2001 — 2002

Heidi Bilardo, Director Municipal Art Commission
Mark Spencer, Hallmark Cards, Inc.
Bruce Hartman, Director, Johnson County Community College Gallery of Art
Raechell Smith, Executive Director, H&R Block Artspace
Dana Self, Curator, Kemper Museum of Contemporary Art
Richard Nadeau, Municipal Art Commission
Jim Calcara, CDFM2 Architecture, Inc.
Tom McDonnell, President and CEO, DST Systems, Inc.

2002 — 2004

Rachael Blackburn Cozad, Director, Kemper Museum of Contemporary Art
Ed Hogan, Artist (Avenue of the Arts 2002)
James Martin, Curator, Sprint Corporation
Jenny Mendez, Director, Mattie Rhodes Art Center & Gallery
Janet Simpson, Executive Director, Kansas City Artists Coalition
Jim Calcara, CDFM2 Architecture, Inc./360 Architecture
Amy Kommer, CDFM2 Architecture, Inc./360 Architecture
Porter Arneill, Director Municipal Art Commission
Tom McDonnell, President and CEO, DST Systems, Inc.

2005 — 2008

Kate Hackman, Director, Art in the Loop Foundation
Grant Burcham, CEO, Missouri Bank & Trust
Allan Gray, Director of Community Relations and Cultural Affairs, Truman Medical Center
Tim Brown, Artist, Telephonebooth Gallery
Elizabeth Kowalchuk, Professor, University of Kansas
Jim Calcara, Principal, 360 Architecture
Amy Chase, 360 Architecture
Porter Arneill, Director, Municipal Art Commission
Tom McDonnell, President and CEO DST Systems, Inc.

2009

Janet Simpson, Executive Director, Kansas City Artists Coalition
Raechell Smith, Executive Director, H&R Block Artspace
José Faus, Artist
Sonie Ruffin, Artist, FASO Gallery
Amy Chase, 360 Architecture
Jim Miller, Facilities Construction Manager, DST Systems, Inc.

Ten Years of Art

Cheers to the Avenue of the Arts

Since 2000, Avenue of the Arts has showcased the artistic talent of our area, positively impacted our art community, and added to the awakening renaissance of our urban core. There is reason to celebrate.

This public art program commissions artists from the Kansas City region to create temporary, cutting-edge art along Central Avenue in downtown Kansas City. Over the years, talented artists, local businesses, art organizations, architects, fabricators, art professionals, and supporters have all contributed to the effectiveness and impact of this annual summer-time program.

Recognition for launching this temporary public art program falls squarely on Jim Calcara, principal of 360 Architecture (formerly CDFM2 Architecture). Calcara's inspiration for the idea was motivated by a challenge given by Hallmark Chairman Donald Hall, who asked business leaders to develop innovative ways to celebrate Kansas City's 150th anniversary.

"I tried to think of what a small firm could do that would be significant It all really started as a way to give back to the city."

The name "Avenue of the Arts" originated years earlier as part of an area revitalization effort. Mark Eldelman, Theater League president, used the term to promote Central Avenue, the home of the Lyric Opera, the Folly Theater, Municipal Auditorium, and Bartle Hall as a cultural thoroughfare. Jim Calcara hoped to build upon this initiative by energizing the pedestrian landscape with visual art during the summer pause in performances. He recruited Tom McDonnell and DST Systems, Inc., and Blair Sands, then director of the Kansas City Municipal Art Commission, to initiate the annual temporary public art exhibitions as a civic gift to Kansas City.

In that inaugural year, a permanent public work was also commissioned. New York-based artist Donald Lipski created *Rodin Rodannadanna* for the façade of the Poindexter parking garage at Ninth and Central, visually anchoring the outdoor program.

In 2000, a Kansas City Star article by art critic Alice Thorson applauded 360 Architecture and DST for their leadership of this important commission.

"What is unusual about the ... art project," Thorson wrote, "is the two corporations' willingness to allow arts professionals to have a major say in the process of choosing art for a publicly visible but privately owned structure." This goal of generating arts of excellence through a democratic and collaborative process continues to be a priority of the program and a key to its success.

Today the Avenue of the Arts Foundation (360 Architecture and DST Systems, Inc.) in partnership with the City of Kansas City Municipal Art Commission continues to demonstrate its commitment to providing quality public art for Kansas City. It is appropriate at this significant milestone to recognize the program's significant impact on our community and to reflect on 10 years of great art on the streets of a great art city with anticipation of more to come.

The Kansas City Municipal Art Commission works closely with Amy Chase at 360 Architecture to facilitate the program's annual competition. Emerging and established artists compete in an open call to KC-regional artists. An artist selection panel comprised of arts professionals and business and community representatives reviews their creative proposals, resumes, and images from their portfolio and selects six winners. Each year, the panel awards six artists funds to design, fabricate, and install their artwork.

Although the process sounds deceptively simple, outdoor art commissions carry a host of challenges. In the traditional art gallery, artists have the luxury of displaying their work in a quiet room of white walls, clean floors, and focused lighting — an ideal stage for art to be consumed. For public artists, however, an urban streetscape is a vast, irregular, and unpredictable site. The public artist must be mindful of issues including vandalism, child safety, traffic, and pedestrian right-of-way, while factoring in use of art

on the Avenue

program on its 10th anniversary!

materials that can withstand Missouri's unpredictable mix of heat, rain, wind, and hail. On the streets, their artwork must fight for attention, engage an uninitiated audience, and communicate on a scale that balances the towering skyscrapers with the intimate pedestrian experience.

Avenue of the Arts serves as a type of minor league, providing paid professional experience for those artists interested in a career in national and international public art commissions.

"Having a hands-on education program that follows the One Percent for Art model is an educational asset for local emerging artists," says Kansas City Municipal Art Commission Director Porter Arneill. "For some artists, an Avenue of the Arts (commission) was a one-time public art education experience, while others used it as a jumping-off point for much larger public art commissions. Either way, they have a far greater understanding of what it takes to work in the public realm."

The Avenue of the Arts sculptures and installation are displayed for a number of months then returned to the artist for their reuse or sale. Unlike civic statues, city fountains, or historical monuments that serve as permanent and iconic fixtures in Kansas City's persona, these temporary projects give the artists and the program's partners the freedom to explore challenging ideas or media that would be unthinkable or unsustainable as permanent public art.

"Can you imagine the discussion at the Folly Theater board meeting when the director, Doug Tatum, told them we had an artist who wanted to install a giant banana on the side of their building?" says Arneill, who has administered the program since 2003. "Because these works are temporary, it's easier to take risks and allow the artists to experiment."

Over the years, the program has encouraged social and political commentary, untested media, as well as experimental installations

with ephemeral materials, sound, video, and kinetic elements. Artists thrive when limitations are lifted, and in turn, the public becomes the beneficiary.

The consistent high quality of the work emphasizes the deep well of artistic talent in Kansas City. At first the program concentrated on intersections between Ninth and 16th streets, but it did not take long for the artists to stretch the boundaries to include street- and architecture-integrated projects. Some site-specific installations recall our city's rich history, while others tackle timely social and political issues such as war, the environment, race and diversity, and popular culture. Countless Avenue of the Arts works are now etched into Kansas City's public art repertoire, including Nate Fors' *Toss*, Ken Landauer's *Untitled*, (a clothesline of underwear), Michael Schonhoff's *Cart of the Nephilim*, Dylan Mortimer's *Prayer Booths*, Rachel Hays' *Skywalk*, and Larry Thomas' *Hide and Seek*, each of which set the bar high for future artists.

Public art programs also help build community and stimulate the economy. "Art programs like Avenue of the Arts leverage public dollars and private support, and they build beneficial partnerships between the business and the art sectors," says Bill Dietrich, president of the Kansas City Downtown Council, an Avenue of the Arts collaborator. "The program raises awareness of our thriving arts scene and adds to the vibrancy of the urban core for both residents and tourists."

Most importantly, Avenue of the Arts brings a wide and diverse audience to unexpected, interactive, thought-provoking art. People of all ages, backgrounds, and art experience are presented with innovative public art without having its message watered down. Walking down Central Avenue during Avenue of the Arts liberates viewers from the monotony of the predictable everyday — and into something new and creative.

— Robin Trafton, Curator

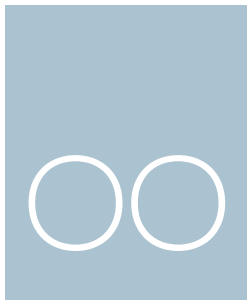
Kansas City is a powerfully creative place, whose palpable energy gives artists the opportunity to explore, perfect their craft, and truly thrive. Not many cities can boast the number of galleries, works of public art, theaters, dance performances, music and art programs that Kansas Citians enjoy daily.

With this wealth of cultural activity, a unique annual event like Avenue of the Arts adds an intriguing aspect to the urban tapestry. What better way to celebrate Kansas City's creative energy than by exhibiting the work of a few of the area's most dedicated artists at street level? Avenue of the Arts allows art to become an invitation for people to explore and enjoy downtown while tantalizing the creative spirit in the whole region.

Looking back on a decade of Avenue of the Arts, it is clear that most of the 60 local participating artists have gained significantly from their experiences. In addition to awards and honors received for their work in Avenue of the Arts, many have gone on to receive national recognition, fellowships, and much larger commissions. The art is temporary, but the program has a lasting impact on the artists and citizens of Kansas City.

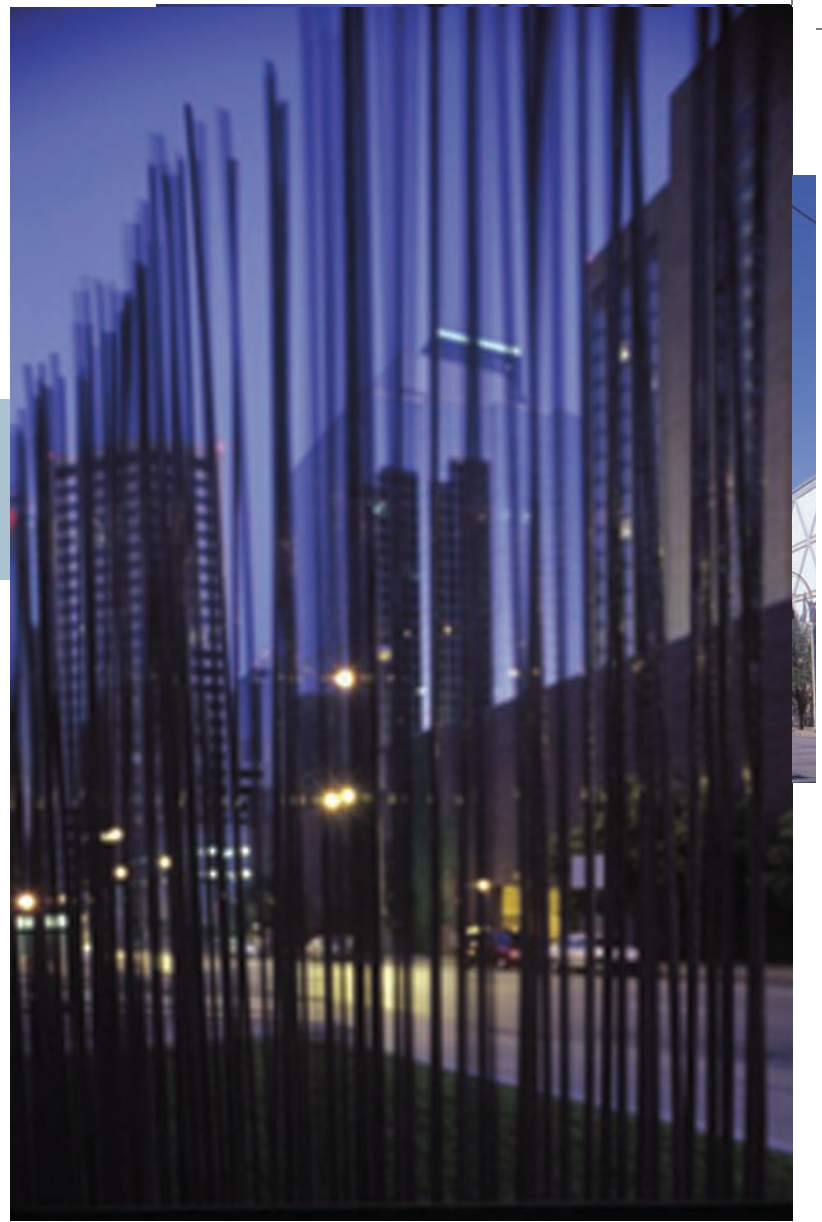
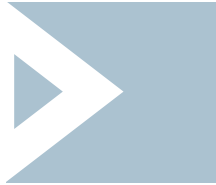
— Porter Arneill





Audible Grass | Anne Lindberg | steel rods

Using the hardness of steel to create an image of waving grass, Lindberg's sculpture sat among the most traditional buildings along the Avenue. Located on each side of the street, the two elements complemented each other as viewers encountered them. The wind became a gentle partner in the experience.



Avenue of the Arts Promenade | Dan Younger | mixed media



As a grand entrance to the southern end of the Avenue of the Arts, Younger's playful grouping urged the viewer to walk in the middle of the street. Reminiscent of the circus, the colorful balls, archways and torches welcomed people to the landscape of the street. The waves painted on the pavement turned the circus into the beach and back again.



Checkpoint | Jesse Small | found objects, steel, and porcelain

With the main elements of a filigree United Nations vehicle, Stealth bomber steel plates in the road, and disintegrating weapons, Small's work was about contradictions and strong comparisons. The components of war were transformed, hidden and destroyed.



Untitled (K.C. Clothesline) | Ken Landauer | braided rope, wood, and polyester fleece



Landauer's piece played with the scale of familiar objects much like the Shuttlecocks at the Nelson-Atkins Museum of Art. Perhaps harking back to the burlesque days of the Folly Theater, the underwear was certainly out for all to see. From the bawdy to the backyard, the clothesline reminded viewers of warm summer days seeing laundry drying in the breeze.

Toss | Nate Fors | inner tubes and paint

In his first major outdoor sculpture, Nate Fors expanded his studio work to a new scale. He realized that the work would change over the summer, that the paint would purposely fade, and that the inner tubes would deflate. In the end, the work was allowed to evolve, to interact with the summer heat.



Eye Candy Sampler | Adriane Herman | offset book in plastic "honor boxes"



Herman's goal to bring art to the streets was realized by placing a limited-edition artist-created book in the now very familiar "honor" boxes on three corners at this intersection. By making her art available free-of-charge to the public, Herman changed people's perception of art as sacred and unavailable. *Eye Candy Sampler*, which used Herman's love of pun and of food, also added an element of uncertainty to how we find, view, and acquire art in our lives.

Father and Son | Andrew Wells | aluminum and steel

"*Father and Son* followed in the tradition of figurative public art. The form of the silhouette figure is comprised of the body of a businessman with an enlarged skull and crossbones for a head. I intended for this site-specific piece to act as a vehicle for self-reflection and personal qualification. I wanted to engage my audience in a process of personal analysis as they interacted with these challenging and seemingly paradoxical forms."

— Andrew Wells



Street History | Davin Watne | cut vinyl on aluminum signage

"All of my subjects relate to downtown in some way. They represent a good cross section of life in the Kansas City metro area. Some of these people were homeless or transient, and some of them were civic and prominent business leaders. Much like a diverse ecosystem, these people make up the daily dramas of Kansas City's urban center. I wanted to pay homage to these everyday dramas by recording some of their characters and displaying them to the public."

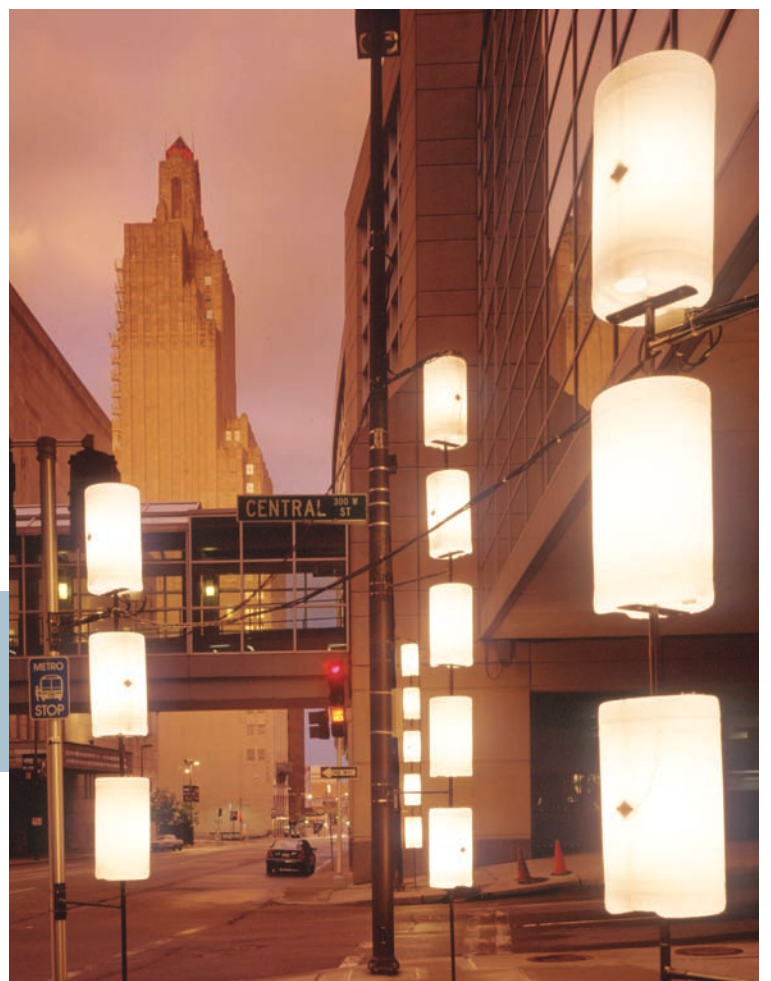
— Davin Watne



Information Columns | James Woodfill | mixed media

"This installation was controlled by the broadcast signals of three radio stations in the area. Through a re-definition of the receiving system, these signals were 'played' as intensity fluctuations in light. My notion was to pull out of the original communication new information that was not intended. In a very real sense, this installation signaled to its viewers part of the infinite amount of ongoing invisible information exchange going on around us. By stripping this communication of its original intent, viewers saw only the act of exchange — an ongoing buzz that we would not otherwise be aware of."

— James Woodfill



The Gleaners | Martin Cail | mixed media

"Questions are the coin of the realm in my work. The questions we ask shape the answers we get, and thus our awareness. My work is poised to raise questions through veiled narrative. I try to use ambiguity of character to ask questions about the nature of social standing and interaction. Like actual humans, each element is capable of shifting personalities. The viewers are asked to question their own barometers of hero and villain, ethical and wrong. Many times, things are not what they seem. Manipulation, motive, and method are exposed through awareness purchased with questions."

— Martin Cail



Faith | Json Myers | mixed media

"In *Faith*, multiple ideas about industry, beauty, nature, and chance intersected, converting a manufacturing tool — an industrial paint mixer — into an agent of nature's fertility suggesting optimism, yet simultaneously underscoring the inherent failure of the machine to engineer and sustain nature. Despite people's activation of this instrument, the water and grass seeds housed in and scattered from its steel drums mostly did not grow. What can sustain them in this urban setting? The fugitive seeds that do manage to grow — by random chance or the persistence of whoever activated the machine — demarcate a complicated relationship between industry, nature and to what extent we engineer our experience."

— Json Myers



Curtain Wall | May Tveit | polyester fabric

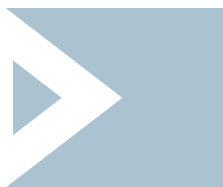
"The large-scale, site-specific project *Curtain Wall* was composed of 114 curtains attached to the façade and windows of the Centennial Building. The sheer flowing curtains served as a tangible memory of the U.S. Curtain Company, a manufacturer that existed on Central Avenue 80 years ago in what was once known as Kansas City's Garment District. In turning the building 'inside out,' the curtains exposed what is normally seen in the private confines of an interior space. Environmental elements such as the sun, wind, and rain animated and changed the curtains over time, revealing to us the often invisible world around the architecture."

— May Tveit

02

Tumblestone | Justin Bell | steel and stone

"I went to my collection of salvaged stone. The two pieces of stone I chose once lived as side runners for steps. Stairs carry motion. This idea of motion created *Tumblestone*."
— Justin Bell



Minstrel Review | Ed Hogan | wood, glass, steel, and mechanics



"The interactive *Minstrel Review* was twofold in that it was a visual concept with somewhat of a different visual approach. It is ironic that I portrayed the Minstrel Review on a stage constructed as a large suitcase placed on the east side of the Folly Theater because this was the entrance for the Negro (Colored) to view shows from the balcony. Viewers were able to push a button to operate the curtains and view the act through a 5' x 7' plexiglass window. Incidentally, the original minstrels (blackface) were white men impersonating the Negro culture in music and dance."
— Ed Hogan

Face to Face | Kati Toivanen | wood, steel, and photos

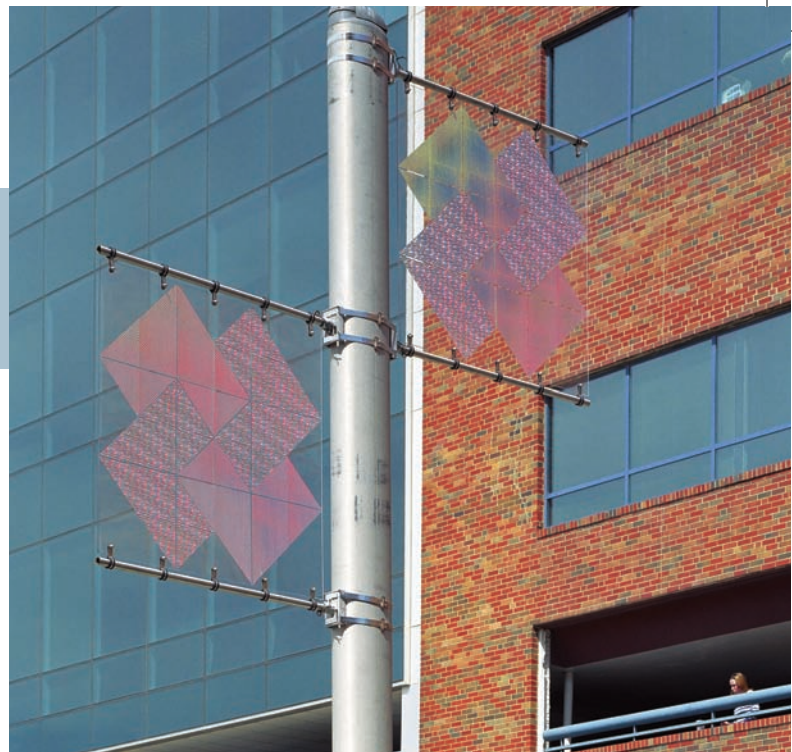
"The hands-on visual game invited viewer interaction. Nine triangular shapes mounted on posts could be rotated horizontally to reveal three discreet images. Derived from the wood block puzzle and a game of tic-tac-toe, this photographic sculpture was participatory and playful. It attempted to disrupt the monolithic concrete environment while providing an unexpected source of entertainment, conversation, discovery, and visual meditation."
— Kati Toivanen



Colorar con Tiempo (To Color with Time) | Judi Ross | prismatic material

"How do we perceive our world and how do we define time? The impetus for *Colorar Con Tiempo* was from this very elementary questioning of our perceptions of the movement of the sun and its casting of light denoting the passage of time. The banners' prismatic material and geometric pattern refracted sunlight into the color spectrum, which created a playful dance of color that interacted with the movement of the sun and the observer, offering the optical illusion of depth, rotation and movement."

— Judi Ross



Uniparous Coitus | Scott Krichau | steel

"The 2002 Avenue of the Arts project allowed me to continue developing the seedpod forms I'd been exploring. This group, entitled *Uniparous Coitus*, dealt with combining two individual parts into a single whole. The pods played the role of both mother and father. They nurtured the seed (like a mother) and protected it (like a father) with a shell, but other balancing acts were taking place in the work as well. The form of the pods created a sense of potential or past flight and hinted at the idea of a family structure, complete with ambiguous history."

— Scott Krichau



Moo Cow | Peregrine Honig | steel

"*Moo Cow* was a large-scale interactive toy. The central object was fabricated to mimic a hand-held noisemaker. When the noisemaker was tipped, an internal weight dropped to create a vacuum. The air escaped to create a moo sound. Inch-to-foot conversion and 3,000 pounds of steel prevented *Moo Cow* from being manually tipped. A frame and counterbalanced crank allowed for the piece to be turned safely and create sound. *Moo Cow* made light of the 'Cows on Parade' and Kansas City's 'Cowntown' tourism identity. It also indirectly paid homage in scale to the Nelson-Atkins Museum of Art's *Shuttlecocks* by Claes Oldenburg and Coosje van Bruggen."

— Peregrine Honig



03

Point of Origin | Matthew Dahanemers | mixed media

Between 11th and 10th streets, if you looked up, you saw Matt Dehaemers' tribute to the Kansas City's historical streetcars. Here the artist literally wove a model of an old streetcar from plastic pipe, rope and cables. By hanging the work above the street, the artist created a ghost-like apotheosis of a nostalgic mode of travel.



Prayer Booths | Dylan Mortimer | modified, prefabricated phone booths and recording equipment

Mortimer's *Prayer Booths* offered a new take on a familiar object. Installed just a few months after 9/11, the artist created his artworks from modern phone booths but added a spiritual twist. Here, the artist invited the viewer to share prayers and perhaps speak to some higher authority in an unsure world.



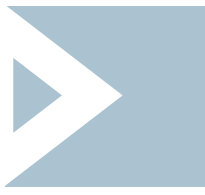
zip | Cara Walz | banner

Some viewers might have recognized the image in *zip* from their days at McDonald's® when they got the nifty prize out of their Happy Meal®. Illustrated here were the instructions on how to make your "zip" car run.



Dielectric Screen | Derek Porter Studios | steel, plexiglass, and dielectric material

On the stairs at 13th Street that lead up to Barney Allis Plaza, the team of Derek Porter Studios designed and installed two towers that were inspired by light. The structures allowed people to walk past and through and to experience light spectra cast by a special material adhered to the "windows" in the towers, which created changing colored light effects throughout the day and night.



Rainbow House | Johnny Naugahyde | housing materials

Johnny Naugahyde installed *Rainbow House* as a tribute to a somewhat famous (or infamous) house that stood for many years near Ward Parkway and 80th Street. In the artist's rendition, the house became miniaturized with bits of information along the siding, referring to the artist's fictional interpretation and stories surrounding the occupants of this unique structure.



Sentinels | Mary Wessel and Russell Ferguson | wood, metal and found objects

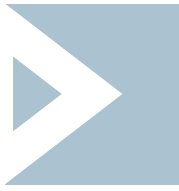
At the top of the hill on the site of the new Kauffman Center for the Performing Arts, Kansas City-based artists Mary Wessel and Russell Ferguson created three brightly colored, alien-looking sculptures entitled *Sentinels* that, like abstract guardians, overlooked Central Street and the Crossroads Arts District.



O4

Skywalk | Rachel Hayes | sewn fabric

Hayes worked with a team of volunteers to create one of the most ambitious Avenue of the Arts installations — a giant striped fabric "sheath" for the skywalk between Bartle Hall and the Convention Center at 14th and Central. For a few months during the Avenue of the Arts exhibition, pedestrians and commuters alike had a chance to see this utilitarian skywalk shrouded in stripes of vibrant colors day and night.



The New Season and a Golden Age Solution | Michael Jones McKean | mixed media



This artwork/installation on the southwest corner of Barney Allis Plaza was akin to a mini stage set. The questions posed to people viewing the complex and busy installation were, "What might happen here?" or "What did happen here?" In a sense, the artist captured a moment in time and asked viewers to consider how they relate to time in their busy lives.

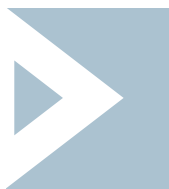
You Will Move Around When You See Sound | Hesse McGraw | directional speakers and sound equipment

McGraw used a state-of-the-art directional sound system to "project" columns of sound onto the four corners of 10th and Central. Pedestrians experienced high definition sounds in a 10-foot area on each corner as they passed by. The artist developed four distinct soundtracks through field recordings in and out of Kansas City and from a library of sound appropriated from iconic or culturally significant films. The artist wanted each corner to offer pedestrians a different kind of displacement — out of time, out of geographic space, out of their bodies, or into a hybrid space where the division between the virtual and the real was blurred. The artist envisioned the work transforming this architecturally banal, featureless intersection into a memorable place that created compelling personal and public experiences.



Cowboys and Indians | Laura Berman | photographs printed on corrugated panels

Large-scale, black-and-white cut-out images of children playing a game of cowboys and Indians were installed on the side of the parking facility at 10th and Central. Rather than including guns and bows and arrows in this stereotypically traditional American game, the artist attached various commonly juxtaposed elements to the hands of the cut outs at different times throughout the summer: apples and oranges, bacon and eggs, a lock and key, etc.



A City with a View | Maria Velasco | stainless steel and video projector



Velasco created a faux "tourist viewer" (the kind you put a quarter into to get a binocular view of a scenic overlook), which was positioned on the sidewalk at 11th and Central facing east. Viewers who peered into the contraption thought they saw the real scene but were surprised by some unexpected visions. The artist used a videotape of the actual view then added some of her own imagery: people skateboarding up a building or peering out of a window or just appearing and disappearing.



Out in the Open (Utility, Kitchen, Bathroom Tower) | Mark Cowardin | wood, steel and paint

Working primarily in carved wood, Cowardin created three giant household sinks and installed them in three empty "tree-holes" on Central Avenue between 13th and 14th streets. With a humorous twist, the artist turned familiar interior objects into giant, somewhat foreign exterior objects, challenging the viewer to consider scale and water use.



Quem Quarteris (Whom You Seek) | DeAnna Skedel | cast concrete planters

"I love the way an object enters into an individual's own collection of narratives. I build projects by stacking, sorting, and comparing layers of structures, resources and references. This work was about faith — not in a dogmatic sense, but as proof of my values — by action, construction, and display. The trucks are metaphors for human relations."

— DeAnna Skedel



No Witness, a Fool a Nasal Aria's Time Emits Air Alas an Aloof Assent; I Won. | Beniah Leuschke | steel and found objects

"I use word plays, double entendre, pneumatic strategy, and general misuse of language as a content generating scheme. Possibilities and associations are created by means of absurd work-related drills found within the text. An anagram or palindrome can contain the free association criteria for a works construction. My work might seem incomplete or imply an absurd function. Tools and toys are easily confused. The objects threatened to be arbitrary, celebrating the foibles of masculinity, confusing boundaries between furniture, tools, and sports ephemera."

— Beniah Leuschke



Cart of the Nephilim | Michael Schonhoff | steel, canvas strap and rubber tires

"The word nephilim is loosely translated as 'giants' in ancient texts and, in Hebrew, means 'The Fallen (ones)'. The cart is in reference to that handy load-bearing extension of our bodies. The piece spoke to many things in regard to cities' efforts to continually recreate them selves."

— Michael Schonhoff



"This project was very simply rooted in looking, both at history and the present. The quote, 'Commerce has made all winds her messengers. All climes her tributaries. All people her servants. Yet from the land she draws her sustenance and her strength,' was taken from the south façade of the Municipal Auditorium, which was constructed in the 1930s at a time when ideas about Manifest Destiny were still a viable means for moving culture and commerce forward. This project provided an opportunity to demonstrate one way in which the buildings and public spaces we create speak to those who use them, what they say about us now, as well as in the future. It was also a moment to consider the relationship between development and quality of life in asking what our current focus on downtown and development will leave as evidence of our desire for a richer urban experience."

— Matthew Wycoff



PR Memorial (That Lynch Movie) | Oz McGuire | artist-manipulated photos mounted in light box



"PR Memorial (That Lynch Movie) used a public space and the visual language of advertisement (the commercial light box) to contemplate the very state of "reality" in the contemporary American landscape, specifically, how public relations creates the idea of an objective reality. Private Residence Memorial (That Lynch Movie) took sequences of the NBC movie, *Saving Jessica Lynch*, and manipulated their colors and arranged them in non-chronological order. The layout and color field paid homage to the grid and Minimalism, while borrowing the colors of the Terror Threat Chart (the color coded guide to terror alerts, red being 'highly likely,' green being 'no threat')."

— Oz McGuire

Auto-Node | C.A.R.L./Eric von Robertson | automobile with attached artwork

"The Center for the Advancement of Recreation and Leisure explores the evolution of recreational prototypes. C.A.R.L. observes interactive space through a series of field studies investigating the structures' ability to adapt and transform according to physical and social landscapes. *Auto-node* was a recreational hybrid functioning between luggage rack, kiosk, backpack, and boulder — a recreational extension for Kansas City's pedestrians and existing infrastructure. *Auto-node* was taken on a series of excursions, starting at the Central Avenue 'kiosk' location and passing through uncharted satellite areas. These excursions and locations were posted throughout the process at <http://carl.typepad.com> along with conceptual renderings, invitations, and documents."

— Eric von Robertson



A Minor Chord | Jorge Garica Almodóvar | acrylic and steel

"In my sculptural work, I aim to emphasize the individual components that make up whole structures: the individual bricks, for example, that together form the wall of a building. The various layered materials that I incorporate into my wall sculptures include translucent colored plastics, insulation foam and a variety of metal components. I utilize these materials for their unique aesthetic qualities, individually and collectively. I approach the construction of my sculptures in a semi-spontaneous manner. By layering various horizontal materials on top of one another, a pattern emerges which dictates the direction of the specific work at hand. I liken it to a musical composition where the work reveals its own rhythm or pattern."

— Jorge Garica Almodóvar



Rabone 9 | Rolf and Margaret Broomelsiek | mixed media

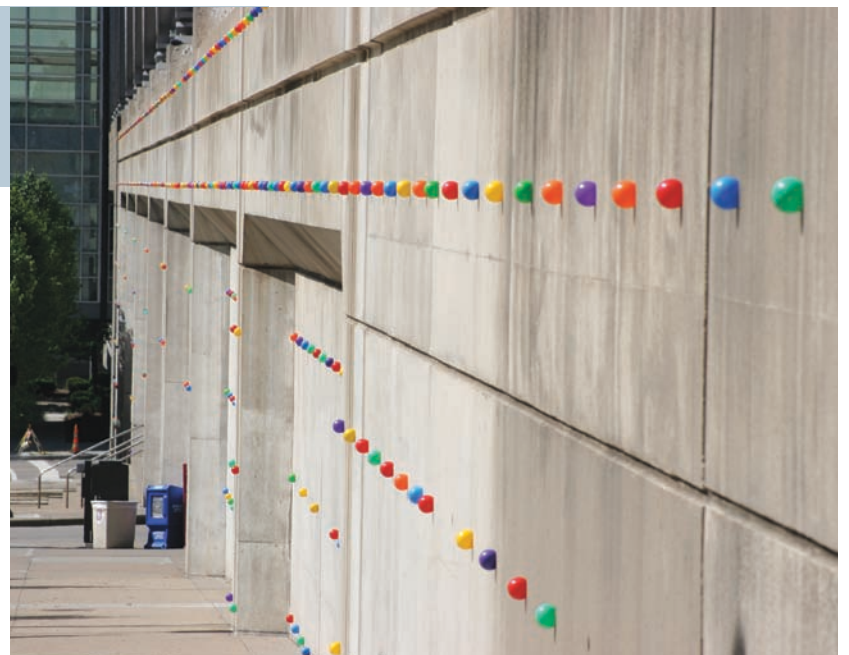
"Life is a series of complex systems. Contained within are layers upon layers of meaning. As we negotiate the world around us, how do we as individuals really see the world? What are the universal symbols that take us beyond what is immediately known? The mind is a complex system. How we view the world is called attitude. Attitude provides each of us with point of view, bias, predilection, and position. The mind serves to shape our attitude. Our attitude shapes our environment. *Rabone 9* explored the complexities of our world through structure (form) and communication (symbols). It created a series of planes and windows that connect us to the inner world and the outer world of experience — each glance a visual thought, a representation for defining time, form, and structure. *Rabone 9* asked the viewer, 'What constitutes an experience? In seeking truth, what leads us to spiritual optimism?'"

— Rolf and Margaret Broomelsiek

Balls on Bartle | Milton F. Stevenson V | plastic balls and cut pool noodles

"The act of adorning casting holes on Bartle Hall with colorful elements was a reclamation of an architectural element that served a purpose at one time but has sat stagnant and unnoticed by Kansas Citians for over 30 years. The artistic intervention acted to bring notice to the slope of the land the building has been built on, the perspective of the viewer's vision, and to glorify remnants of the building process (cast cement) that the average pedestrian pays no thought or attention to on a daily basis. Through utilization of existing architectural elements, Bartle Hall's eastern façade was transformed from a drab cement block into an eye-catching piece of downtown Kansas City's transforming urban landscape."

— Milton F. Stevenson V



Sky Funnel | Julia Cole and Leigh Rosser | steel, glass and electronics

"How do we know the sky? By the slow, wonderful gaze of a child composing cloud pictures? Or did you seek comfort there when lost or alone, when the blue seemed dense enough to soak up doubt? Is it a bottomless darkness, the mysterious source of our dusty past, or an insubstantial mantle that sustains another breath? Perhaps you remember the highlights of the first time you saw a sunrise so thrilling you thought your heart would stop, or maybe Disney did it better? In urban life, we notice the sky mostly if it gathers menacing clouds to soak or rattle us, or sometimes as a stained, fragile membrane stretched between the buildings. But there it is, every day and every night, our kin, our constancy, our sounding mark. *Sky Funnel* was a pointer to the sky's forgotten presence and a container for its memory. In the daylight it was an invitation to personal re-acquaintance. Every night it replayed an enhanced memory of the previous day's sky-light. Either encounter, we believe, retold our common story."

— Julia Cole and Leigh Rosser



Sidewalk Confetti | Miki Baird | artist photos on adhesive-backed material



"This project is for the walkers of the city. I cannot escape the realization that the presence of humans moving about as individuals on public streets is the brio from which a city is built. The very act of people placing their feet one after the other on sidewalk pavement yields a lyrical beat and vibration and is critical in serving up physical and mental vigor that describes the character of the city. Walkers busy the streets as residents, as workers, as entertainment seekers, and as visitors from all over the greater community area. In a city inhabited with cars and spread to far reaches with homes such as Kansas City, spontaneity that comes through brief encounters with passersby is an affordable opportunity. *Sidewalk Confetti* was a walking path of images, a meandering trail of Kansas City people and places that segued the corridor of Central Avenue. It offered walkers a chance to be part of the work, to act on their curiosity by stopping to look or by stooping close to the ground to examine images, and in that action seize the opportunity to make contact with other passersby. Unwitting as that may have been, there was an element of confrontation and collaboration that was assumed by walkers for any interaction to occur."

— Miki Baird

Lyric Lascaux | Susan White | photograph on large-scale banner

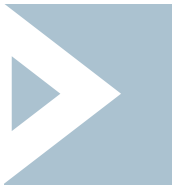
"The purpose and meaning behind the cave paintings found in the Lascaux caves in France, dating from c. 13,000 B.C., can only be surmised. Scholars suggest these paintings may provide a symbolic narrative of events taking place at the time, or perhaps they served a mystical function bringing luck and good fortune to the hunt. In a similar respect, *Lyric Lascaux* was intended to document the infectious energy taking place in Kansas City in 2006; ideas and development on the move, growing, multiplying, and transforming the terrain of downtown. This tableau, installed on the side of the Lyric Theatre, implied a narrative depicting organic growth and energy — a talisman bringing good fortune to the future of downtown."

— Susan White



Infinite Maquette, My God Your God | David Ford | painted steel

Ford has been nationally featured for bringing political work into public spaces for more than 20 years. This sculpture was an extension of the *Infinite Maquette* project he has been working on for many years. Taking on a classical form of milled steel, granite, custom car-enamel paint, and halide lighting with an over-scaled pedestal, *My God Your God* manifests itself on the town square, hoping to lure viewers into a conceptual conversation and implicate them as pedestrian witnesses.



Calling/Watching | John Hachmeister | sand and molasses

"Speed monument;
I'm looking for quiet poetics.
Consider time passing as fast as a life.
Forget all the noise you have heard.
Look past the visual noise, too.
Then what do you have?
What did you leave?
What counts?"

—John Hachmeister



Sculpture Garden, Wild Flowers | J.D. McGuire | mixed media

Using the classical museum display of the pedestal and vitrine (glass case), McGuire created several small terrarium environments for his solar powered, spinning fake flowers and earth made from melted plastic toys. It kind-of made one wonder, "Is this some kind of extra-terrestrial garden or a future display of extinct flora?"



Hide and Seek | Larry Thomas | photos on adhesive-backed material

Like animals and humans, the figures in *Hide and Seek* utilized camouflage as a protective strategy. As the artist said during his proposal presentation, "A primary concern in art is appearance; camouflage is about disappearance!" The figures along Central Avenue tested one's perception. Is each individual appearing or disappearing? What are they doing? Is that person a victim, a stalker, a criminal, a cop — or is he or she just playing a game of hide and seek?



Staying the Course | A. Bitterman and Deborah Pettid | papier mâché over steel armature

For more than one hundred years, the Folly Theater has celebrated a variety of performing arts including vaudeville and burlesque. In a bit of an ironic twist, these artists used the banana peel gag to celebrate the humor of the banana as comedic pratfall along with the apparent dramatic tragedy. "Hey, there's a banana stuck in the side of that building."

Stitching | Alison Luoma | steel, pool noodles, and rope

Luoma is known to use her skills as a sculptor to create installations that challenge the viewers' notions of "normal." Here she used Bartle Hall like a giant needlepoint frame, literally stitching the upper and lower parts of the concrete building together. One might have asked, "Is this helping hold the building together or repairing some kind of architectural wound?"





Vulture Shrine | Angela Lopez | ceramic

In natural ecology, life is fleeting, change is inevitable, and someone may benefit from another's misfortune. This large scale and cleverly detailed monument to life and death celebrates the beauty of impermanence.



Symphony in the Concrete Jungle by the Waterhole Orchestra | Juniper Tangpuz | corrugated plastic and cable ties

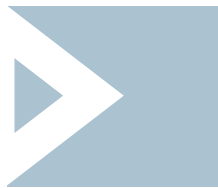
Tangpuz, or t.j. as he prefers, is one of the more prolific artists of his generation. From comic book creations to origami animals to the musical creatures that inhabit the fountain in Barney Allis Plaza for Avenue of the Arts 2008, it's clear that if he can think it, he can make it. We never knew when a new creature or small herd would appear at the waterhole, and there were many smiles when they arrived.





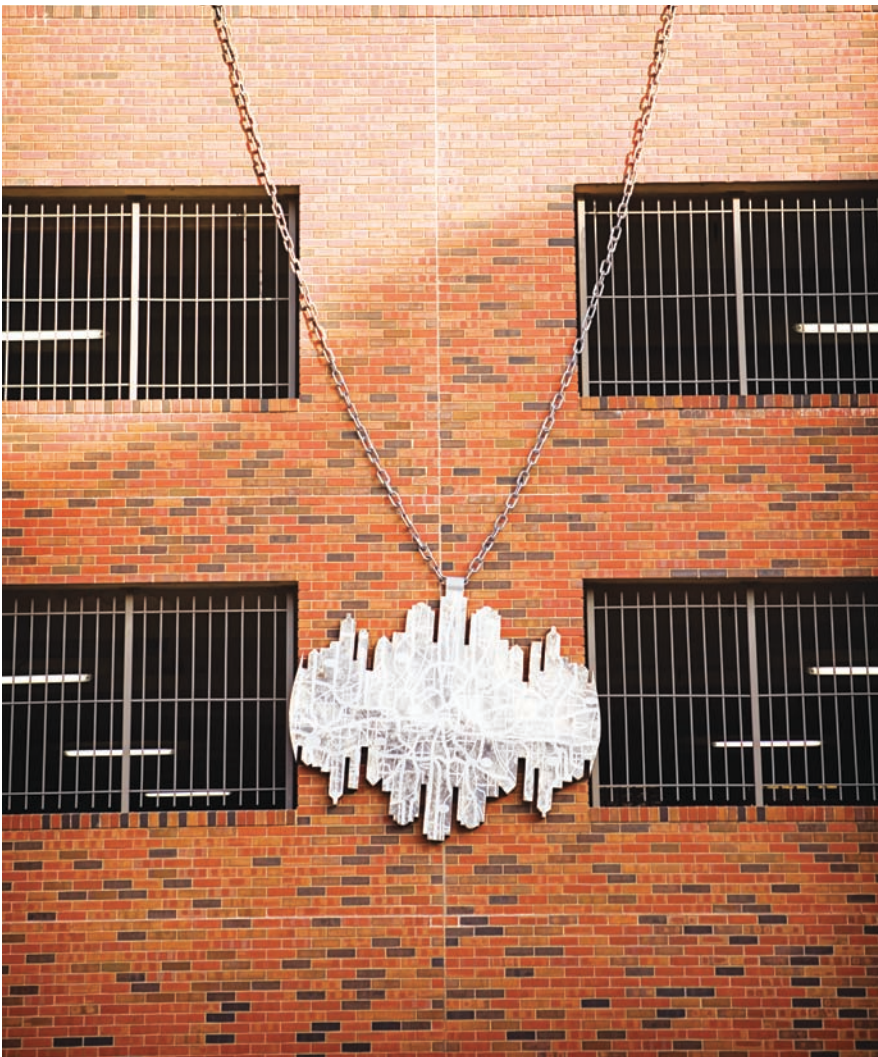
In Parenthesis | Brian Zimmerman | powdered coated steel

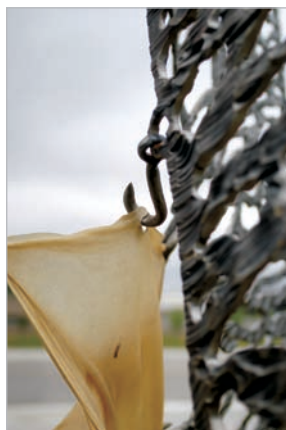
Zimmerman likes the idea of art as punctuation, literally. In these two pieces, he creates a giant set of parenthesis: upright pair as a perfect frame for a busy downtown scenes and one sideways pair positioned near Bartle Hall, both offering people a chance to sit and punctuate a few sentences with a friend.



It Blingz | Sarah Kephart | steel

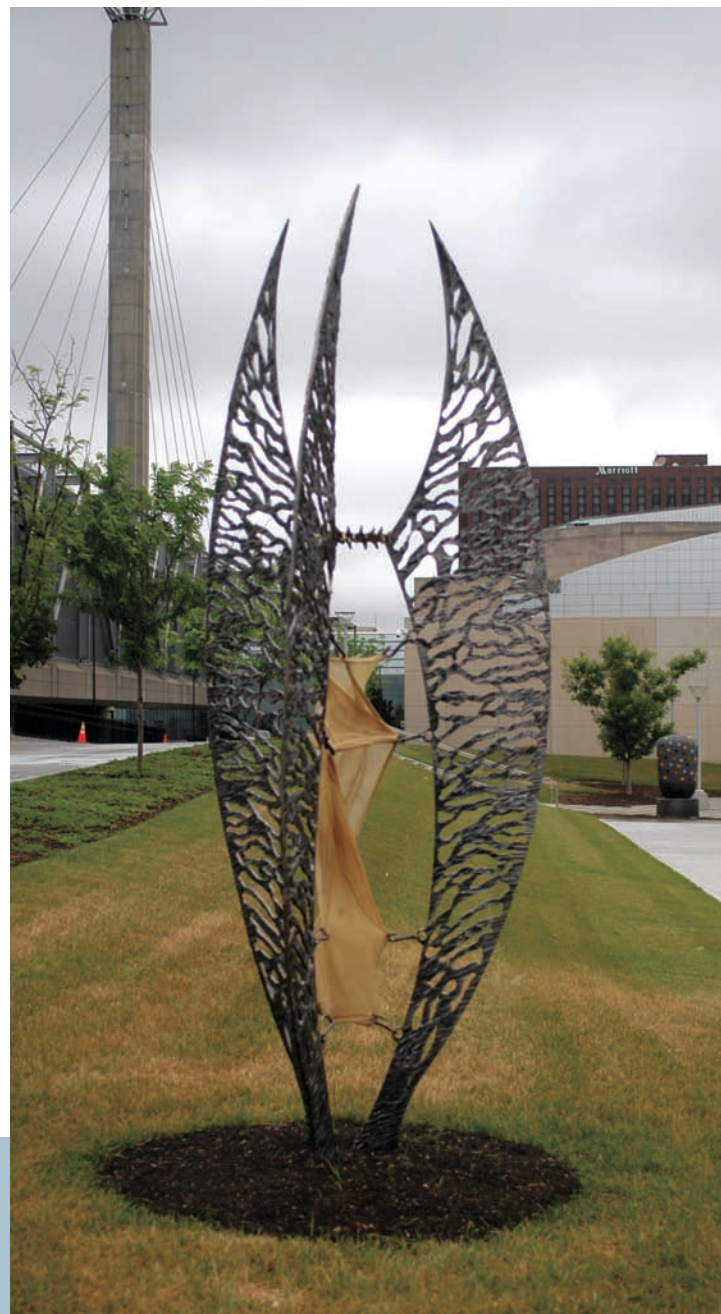
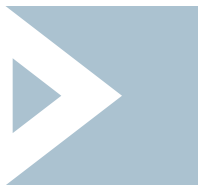
The silhouetted image of Kansas City was Kephart's inspiration for this giant piece of urban jewelry. To create the shape of the medallion, she added a mirror image of the City's skyline underneath and then overlaid a map of downtown. With a piece of giant chain it became a perfect piece of "bling" for the parking facility at 10th and Central.





transfiguration of St. Bartholomew | Reilly Hoffman | steel

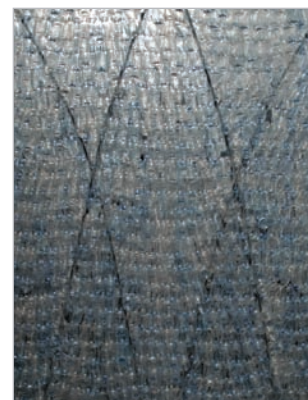
The sculpture *transfiguration of St. Bartholomew* is about the synergy of steel and fire, known as theosis. In theosis, metal temporarily takes on the properties of fire but retains its essence as metal. This process is analogous to the myth of the Phoenix casting itself into flames and then being reborn from the ashes. This spiritual interaction with fire, as if it were one's own hands shaping the material, is a transfigurative experience, and the final piece is the smoldering ember of that communion.



The Making of Pets | Matthew Farley | steel and recycled plastic bottles

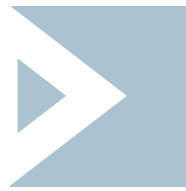


Farley created a faux waterfall near a public garage entry using locally collected, recycled water bottles to represent the confluence of the Kansas and Missouri rivers nearby. The garage entry has a direct connection with automobiles and, therefore, an indirect connection with oil. The title, *The Making of Pets*, refers in part to a study by the Pacific Institute, which estimated that the production of bottled water requires as much as 2000 times the energy cost of producing tap water.



Oops! | Larry Thomas | photos on adhesive-backed material

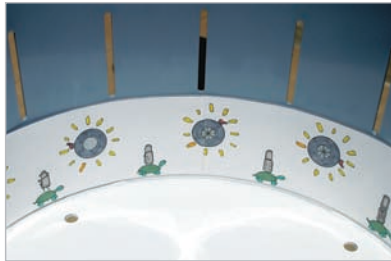
The Folly Theater has been a key exhibition site for Avenue of the Arts for the past 10 years. In 2000, there was giant underwear strung over the street; in 2002, there was a *Minstrel Review*; and, in 2007, an infamous gargantuan banana adorned the side of the building. Needless to say, the board members and Doug Tatum, executive director of the Folly Theater, have been really good sports. As a tribute to Mr. Tatum, the Folly, and one of the best vaudevillian punch lines ever, there's *Oops!*



Moo Cow | Peregrine Honig | powdered coated steel

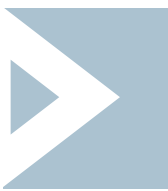


Avenue of the Arts is an experimental education program. When *Moo Cow* was first exhibited in 2002, it was sited in the median on 16th Street at Central where there was not a lot of pedestrian traffic, so the interactive artwork didn't get much interaction. After that exhibition, *Moo Cow* was put to pasture in the West Bottoms and has lived and mooed peacefully there for eight years. When the committee pondered additional pieces for the 10th anniversary, it seemed only natural to give this bovine artwork a karmic reprisal to celebrate the creative spirit of this one-time cowtown. The artist chose to re-exhibit *Moo Cow* in an unaltered state as a defiant celebration of aging and authenticity in a nip-tuck world.



Evolution | Lori Raye Erickson and Lisa Marie Evans | mixed media

A zoetrope is a slotted cylinder with images mounted inside which, when spun, creates an illusion of motion similar to a flip-book cartoon. A zoetrope inherently returns to its original image in a cyclical fashion. Erickson and Evans created three large-scale, standing zoetropes for pedestrian interaction. Each zoetrope's succession of images comments on the merging of evolution and human involvement around life, nature, and communication. One contains a pink bunny that transforms into a human; another features the rise and fall relationship between a tree and a building, with a peace sign that converts to a dollar sign in the clouds; and, the third involves a hieroglyphic symbol merging into a cell phone with a rock that forms into a shiny gold-rimmed wheel. *Evolution* shares in the cyclical nature of the zoetrope through a theme of recycling and connectivity of existence.



Wee Snuff the New Nomads | Mark Southerland | performance art



Southerland created Snuff Jazz in 2003 as an ongoing experimental and improvisational jazz project. Their performances are created as rotating selections of high caliber musicians, curated specifically for selected performances in unlikely places. *Wee Snuff the New Nomads* is a slight variation on Southerland's work developed for Avenue of the Arts. They performed at the opening and closing receptions during the Avenue of the Arts summer exhibition.





Hoops and Birds | Matthew Burke | steel, wood and acrylic

Hoops and Birds is a kinetic installation comprising nine wooden hoops and three bird-like forms. Together they span 30 feet and create a composition intended to recall the migration of birds. By referencing migration and utilizing the wind to push, torque, and rotate each piece, the sculpture offsets the static façade of Bartle Hall with a pulsing life force. The bird-forms are painted bright red to symbolize blood and the pulse of the body. The wood hoops, measuring from three feet to five feet in diameter, are left a natural wood color to compliment the warmth of the bird-forms and to contrast with the cool color of the façade.



NEOPHON & ZELATRON | Colin Leipelt | dibond and vinyl

As the artist describes, "*NEOPHON & ZELATRON* is simultaneously obsessed with Utopia and failed attempts at Utopia. The work takes departure from historic aesthetics of utopias, dystopias, sci-fi (specifically films from the 1960s through '80s), and intentional communities like Drop City (artist community in southern Colorado in the late '60s) as a base for idealized distortions while also providing local humans with psychophysical experiences of impossible fictionalized space-time. This work arbitrarily unfolds the net of an erratically but systematically distorted octahedron, the second of Plato's five ideal forms mirrors itself, and attaches to its mirror symbiotically. Neither half will stand without its inverse. Dystopia then!"



Nightshade | Alexandra Robinson | 3M adhesive material

The often overlooked, fleeting movement of a shadow in a busy urban environment is the impetus behind this work. Robinson painstakingly traces the shadows of common urban fixtures like fire hydrants, parking meters or signs, onto the sidewalk in a light-sensitive reflective material during the day so they'll be visible in the dark at night: a poetic reminder of the sun's powers at night.

With Great Appreciation

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Abby M. Rufkahr
Alexander R. Shubert
Alice Thorson
Amberlight Photography
Amelia Ishmael
Anne Muntges
Arts Council of Metropolitan Kansas City
Bill Dietrich and the Downtown Council
Bill Langley, Convention and Entertainment Facilities
Bill Thomas, C&M Restoration Company, Inc.
Blair S. Sands
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Boulevard Brewing Company
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Central Exchange
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Convention and Visitors Association of Greater Kansas City
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David Hughes
Dean Barrett, Convention and Entertainment Facilities
Delaney Moore Restorations
Dennis Bruek, Maintenance Supervisor
DiCarlo Construction Company
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Dion Waldon
Doug Tatum and the Folly Theater
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Evan Luskin
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The Elders
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