

Art is All Around Us - KUHT Art 5

I: (05:00:30) So, by David Adickes, downtown.

MD: (05:00:35) You want me to identify myself first, yes?

I: (05:00:37) Well, with this one you don't have to, but when we talk about what your favorite piece of public art is you'll need to identify yourself.

MD: Okay.

I: (05:00:46) Okay. So, what do you think about the *Virtuoso*?

MD: (05:00:49) I don't like it and I'll tell you why. It's not that I think it's a bad work of art but I think it does what a lot of public art does, which is fill up a void in space without any real appropriate context to the space.(05:01:06) It's a very literal representation of what is going on inside the building that it stands outside of, and I think when public art becomes literal it loses what's important about art which is a sense of mystery, a sense of aura, things that make people wonder and that piece really does not leave a lot to the imagination.(05:01:27) So I think that and the skill of it is very problematic.(05:01:30)

I: (05:01:34) Okay. So what do you think about public art in general?

MD: (05:01:37) I think public art is very difficult to do successfully.(05:01:40) One of the rules that seems to operate in public art without a whole lot of thought is that you've got a piece of property, a building, -- it's got a plaza -- the plaza needs something to fill it up.(05:01:54) If it's got a fountain something needs to go in the fountain. Often the works of art that end up occupying plazas and other public spaces are an afterthought. They are not part of the design.(05:02:04) Public art is successful when it is part of the inception of the place where it is going to reside or when there has been some attempt to integrate it in a really fundamental way into the space it occupies.(05:02:16) Otherwise you end up getting things that are very large in scale but don't really carry the quality and the weight that an excellent work of art should carry.(05:02:26) I think a good example of how public art was successfully wedded into a project is the Wortham Center where whether you like Albert Paley's work or not, it's part of the overall design scheme --and there is a kind of seamless interplay between the architecture and Paley's art for the building.(05:02:43)

I: (05:02:47) Okay. What is your favorite piece of public art downtown?

MD: (05:02:49) Well, as you can probably gather by now, I don't like a lot of public art, so for me my favorite public art is architecture and my favorite building in this city is the building formerly known as Enron -- the Twin Towers(05:03:01). I think it's an important object in the city for all the reasons that art can be successful -- and architecture. It signifies something much greater than itself. It's a building that is a monument to failure -- Enron went out of business before it was even finished -- it was colossally expensive at \$200 million -- selling for half that price -- to a company that most people don't even know today (05:03:25). It will always, I think, for generations be thought of as a symbol of Enron and all that Enron stood for. So, on one level, it very successfully achieves what public art offered attempts to achieve -- which is a sense of monumentality, a sense of memory, a sense of place, a sense of context -- also, what it represents is a failed potential and that's on many levels, not just as a business but as what it could have become (05:03:53). There were all kinds of plans for artist's projects to occupy both the inside of the building as well as a very important piece by a young artist that would have embellished the circular walkway that locks the two buildings together (05:04:07). There was going to be a piece made with fire that would have emanated from the walkway -- which would make a very powerful statement both visually and sort of metaphorically (05:04:17). And finally I think the architecture itself is phenomenal -- it's a very, very beautiful skyscraper which especially at night, embellishes not only the skyline of the city but the buildings that are reflected in its mirrored skin and on a sunny day it mirrors the location around it in a very poetic way. So for me, that's my favorite work of art in the city (05:04:38).

I: (05:04:42) Okay. Do you have a second favorite piece of public art downtown?

MD: (05:04:45) You want an object out of me and you are not going to get it because I don't like the sculpture that is sitting outside the city (05:04:51). I am biased, I like the sculpture that occupies the Menil campus -- but I put there. So that's probably not a good answer. (05:04:59)

I: Okay.

MD: I'm going to pause real quick -- and concisely, I think this is where you get to say I'm ... person.

MD: (05:05:09) I'm Matthew Drutt, Chief Curator of the *Menil Collection*.(05:05:11) I like the Enron Building as a work of public art because it symbolizes a great deal more than the building actually is literally -- which is to say -- it stands for more than itself -- it stands for a history of a company that no longer exists -- the greed that is associated with it -- the colossal failure that it went through -- and the building ended up being a metaphor of all those things(05:05:36) -- being a very expensive building, something that

wasn't finished by the time the company went under.(05:05:40) So I think that, and aesthetically, the building is a very powerful object -- more powerful than any sculpture I can think of downtown.(05:05:47)

MD: Okay, you guys ... this.

I: That was good.

MD: Okay, great. Did it say what you want to say?

I: (05:06:06) The first question is: What do you think about the *Virtuoso* by David Adickes located in the Lyric Center?

TS: (05:06:13) I think it's a funny and cheerful piece that relates very well to what the Lyric Center is about(05:06:19). I think that what you are really asking me is -- what do I think of the fact that they defaced the object -- and I think that it is too bad that they didn't treat it as a real work of art -- which is what it is.(05:06:31)

I: (05:06:34) What do you think about public art in general?

TS: (05:06:36) I think at its very best, public art can really augment the architecture of a space or building(05:06:43). I think that, in particular, parks -- which I also think of as being public art -- are very special and very important to those of us who live in an urban environment.(05:06:52) I do think that there are instances where sculptures that are designed in conjunction with the architecture of a building can really make a difference to the way that people experience their urban architecture and how those buildings meet the street and how people relate to those buildings in their every day lives. I think that artworks are really important to us in this environment.(05:07:16)

I: (05:07:19) Okay. The next question -- if you could state your name and who you are with before you answer -- what is your favorite piece of public art downtown and why?

TS: (05:07:31)My name is Terrie Sultan. I am the Director of the Blaffer Gallery, the Art Museum of the University of Houston (05:07:35). My favorite piece of public art is the James Surls Sculpture *Points of View* which is in the park downtown (05:07:43) and I will say that the reason that it is my favorite work is because I have been spending a lot time researching James Surls recently because I am organizing a survey exhibition of this work -- which will be on view at the Blaffer Gallery in September of 2005 (05:07:56) -- and one of the things that I did was make sure that I went around and saw all of his indoor and outdoor pieces (05:08:02). I was quite surprised to learn that there was a beautiful world class James Surls right in the middle of own environment and I think that

it really dominates the space of that park and the big spiral in the center with the objects jutting out of it are very positive and optimistic -- very strong aesthetic statement.(05:08:23)

I: (05:08:26) James is I think one of the artists that we will be covering in our public art show in -- that's the pine cone, right -- one that is shaped like a pine cone?

TS: It's downtown in the Market Square Park.

I: *Points of View* -- is there another piece of art that is one of your favorites downtown?

TS: No!

I: No. Okay, I'm asking --

TS: Shall I start again?

I: (05:09:06) What is your favorite piece of public art downtown and why?

TS: (05:09:09) My name is Terrie Sultan. I'm the Director of the Blaffer Gallery at the University of Houston, the Art Museum there.(05:09:13) My favorite piece of public art downtown is the James Surls' *Points of View* that is in Market Square Park and it is my favorite because it is a real mixture of man-made and naturalistic objects (05:09:30). It looks like a pine cone in a certain sense but it also looks like a whirling dervish with the coiled center and then the objects jutting out from the center.(05:09:40) I like the idea that it is called *Points of View* because you really do see that there are a lot of ways that you could interpret that piece and look at it.(05:09:49) I also like it because it dominates the space in such a way that it is very natural there -- it almost looks like a tree or something that could have actually been found in that space(05:10:00) -- and I think that James is one of these artists who are very good at matching his work to a particular area or environment -- so that you are surrounded by buildings but there are these suggestions of nature and landscape in his piece and I think that was his point of view there -- it was to try to bring nature into a more urban area.(05:10:21)

I: Great.

TS: How is that? Better?

I: I can make a --

?: Of course you'll talk to ...?

TS: Okay.

I: (05:10:31) Can you tell us why you feel like public art is important?

TS: (05:10:35) I think public art is important because essentially what we are doing is building a national patrimony in a certain way. (05:10:42) The Federal Government ... Art Program is really viewed as being a National Collection of major works of art that are funded through tax dollars because they belong to everyone. The University of Houston also has a ... Art Program and I sit on that Panel and I do believe that what we are doing for the University of Houston system wide is developing a major collection of world class outdoor sculpture for everyone to enjoy from now until forever (05:11:13) -- so I'd say it is a long term thing. I think that for me, the idea of commissioning all this to do works of art in conjunction with the architects for buildings is important because it creates a bridge between the personal and the universal.(05:11:28) It creates a bridge between the people that are going to use the building and the people have designed it -- often you will see a public work of art that has been developed very closely in relationship to the architects so that it echoes some of the ideas and the concepts behind the buildings.(05:11:44) I think ... those are sometimes the most successful and important ones because it helps bring the architectural ideas outside into the human realm of how people are going to interact with those buildings -- and I think it's important for big institutions or governments to make a commitment to the cultural patrimony of their country, their city, their state, their university, their institution(05:12:12) so that you build a sense of a relationship between today's people that viewing and enjoying those works of art and tomorrow's people -- and to underwrite that ... Art Program guarantees that you are going to have a meaningful dialog between the artist and the architect and then the artist and the public.(05:12:34) I think that is very important -- of course I believe that art has the power to change people's lives and I think that public art has the power to do that in a way that perhaps paintings and sculptures and smaller things that are in museums can't because they don't reach people in the same way.(05:12:51) You have to make a deliberate decision and attempt to go to a museum to see an exhibition or visit a work of art.(05:12:59) But public art is there and it can really just be ... into every day life in a way that going to a destination point cannot -- and that's one of the reasons I think that it is so important to encourage that and have that in our atmosphere.(05:13:14)

I: Great.

?: Tons of stuff.

I: (05:13:29) Okay. My first question is -- what do you think of the *Virtuoso* by David Adickes located in the Lyric Center downtown?

DB: (05:13:38) Well it's not probably on my list of favorite public art pieces in the city.(05:13:42) I think it's a whimsical monumental piece that draws attention and certainly is appropriate for the location that it's in -- and I think a lot of people -- the general public responds to the piece because it's so much fun. (05:13:59)

I: (05:14:04) What do you think about public art in general?

DB: (05:14:06) I think public art is essential to vibrant city life.(05:14:12) I think that cities that are really successful in integrating public art into their cityscape are imaginative cities and interesting cities(05:14:29) -- art provides -- public art provides an access point for people on the street to experience something beautiful in their daily lives and I think that the work that's been done to integrate public art into city life in Houston is a very important contribution to the city.(05:14:51)

I: (05:14:55) Okay. What is your favorite piece of public art downtown and before you answer that can you identify yourself?

DB: Sure. (05:15:01) My name is Diane Barber and I'm Visual Arts Director at the DiverseWorks Arts Space and I'm going to take this time to tout a public art piece that DiverseWorks was instrumental in developing -- it's the Market Square Park Project -- (05:15:17) and in 1985 DiverseWorks was involved in designing, selecting artists -- selecting five artist to design an entire city block -- which is something that is quite unusual.(05:15:33) Typically public art projects involve an artist creating a particular piece for a location and in this instance five artists came together with builders of the community to design and develop and realize a scene for a plaza in the city that makes references to(05:15:53) Houston's rich history, the history of that site and I think in it's final incarnation -- one that we have today -- that we enjoy today -- people who encounter that part -- have an opportunity to literally walk through Houston's historic past(05:16:15) because the photographs line the park -- that show how that park was used years ago in the early days of Houston's history -- and I think it's a really wonderful testament to the developers in the Park's Department that was working at that time(05:16:36) -- that they actually took a gamble, took a risk and allowed artists to envision the entire theme and realize the entire thing.(05:16:46) That's quite an investment for a city to make in public art and I enjoy it still today.(05:16:53)

I: Market Square -- it features --

DB: (05:17:02) It features the James Surls' piece that -- there were five of us involved in that project -- one did the benches on the perimeter of the Park -- James Surls did the central sculpture of the Park(05:17:15) -- Paul Hester who is a photographer here in Houston,

designed the benches that lead you into the center of the Park that has both historic archival photographs of the city and Paul's own photographs of the city(05:17:33) -- then a guy named Richard Turner and Doug Hollis designed the walkways and the walkways of the Park integrate the history in ... construction -- they used salvaged masonry and tile from demolished buildings in the city(05:17:52) -- you know to ... show us that we have this incredible past and this incredible history in Houston -- and typically this city has not been very good about saving it's histories -- saving the remnants of it's past, you know, which of the great demolished buildings and erect new giant skyscrapers in their place and the past gets lost in all that.(05:18:20) So the Market Square Park I think is really wonderful in stopping that forgetting of the history by really integrating it, really integrating that record in the Park itself.(05:18:39)

I: (05:18:41) Okay. I think that's really excellent that you brought that -- we are covering some of those pieces in our show -- at least the James

?: And you'll talk ...

DB: (05:18:55) Hi. My name is Diane Barber and I'm the Visual Arts Director at DiverseWorks and my favorite public art project in Houston

? Say it again so it can start nice and clean.

DB: Okay.

?: And ...

DB: (05:19:10) My name is Diane Barber -- I'm the Visual Arts Director at DiverseWorks and my favorite public art project is the Market Square Park in downtown Houston(05:19:18) which was a project created in 1985 whereby five artist came together not to create individual works of art but to create an entire environment on a city block that references Houston's rich history.(05:19:36)

?: Fantastic. That was great.

I: That was good.

? Anything else?

I: *Virtuoso* by David Adickes in the Lyric Center.

ST: (05:19:47) Well, actually I like David Adickes but I'm not a fan of the *Virtuoso* (05:19:52) -- to me it's a piece of sculpture that is -- this is a hard one that's why I asked about editing -- I'm really glad you are editing this piece -- to me that is the piece of sculpture that is -- I don't know panders is the right word -- it sort of (05:20:18)-- I think of it as a work of kitsch -- maybe that was intentional on his part -- but it is -- I just don't have anything good to say about it -- it's really hard.(05:20:36) Yeah, I think that it is -- especially with the music and the ... from it -- it's like someone's idea of what a piece of art should be -- but in fact it didn't come from a singular vision -- it didn't come, it seems like, from the heart of the artist(05:20:58) -- it doesn't speak to us in any way -- it seems more like an object of embellishment for the building and it doesn't seem like a genuine communication from the artist to the public.(05:21:16)

?: Okay.

I: Okay -- so what do you think about public art?

ST: (05:21:28) I think public art is such a necessary part of our lives because in the kind of world in which we live which is -- sort of evolves from the Market Place if you will -- individual decisions, thousands of them every day(05:21:48) shape the world in which we live and very few of those decisions are made on aesthetic grounds or on social grounds in a sense that we are trying to create spaces that allow us to talk to each other -- it's not really like the way that a small village evolves(05:22:10) over time -- in fact this is a large village -- and I think that public art is such a critical part of the space that allows us to share with each other -- that creates a sense of who we are as a people by what we choose, by what we value(05:22:33) -- and it allows us to have something that we can comment about. I live -- I came from Ohio near Cleveland when a great big Oldenburg rubber stamp was being -- I'm now, I think I might be wrong(05:22:54) -- it's either a rubber stamp or a giant paper clip -- or giant -- I can't think of what it is -- but a giant Claes Oldenburg was being installed and the public debate that it inspired was really something and really good for the community and I think that's one of the great things about public art (05:23:16)-- is that it inspires thought and provokes people to think about what is important to them. Then when I moved to Houston the same thing happened with the Geodesic Mouse -- I think is the name of the Oldenburg at the library -- and it was really interesting to see different communities and different parts of the country(05:23:37) having lots of similar reactions -- and it's really nothing but good for the community to have something to talk about.(05:23:44)

I: (05:23:50) My question is -- what is your favorite piece of public art -- and before you answer can you identify yourself?

ST: (05:23:55) My name is Susanne Theis and I'm the Director of the Orange Show Center for Visionary Art(05:24:00) -- and my favorite piece of sculpture in downtown Houston is one that it is probably not very well known -- it's by a local artist whose name is Paul Kittleson -- he teaches here at the University of Houston -- and it's called *Gnomes*(05:24:14) and it's a small -- it's located in Allen Center -- which is the office park just on the Westside of downtown -- and it's some dwarflike creatures made concrete -- a series of them -- and they are emerging from the ground and so they are at different heights because they are each at a different state of emerging from the ground.(05:24:42) I think I love that piece of sculpture so much because I think that the context of that -- it's in the middle of the grounds at Allen Center so it's surrounded by beautiful lush green space with these giant office buildings just on the periphery all around (05:25:06)-- and the context for that work of art is like -- you can imagine it in the artist's imagination being just the same way that it is on the ground and it perfects a sense of delight and the more you look at it the more you think about it -- what is taking place in all these office buildings (05:25:29) surrounding it -- and you think about what the -- wonderful, the imagination, the memory of those wonderful creatures and what they meant in our childhood stories -- just the way that those two meanings come together -- I just take a lot of delight in it.(05:25:49) I think Paul did those in 1992 and -- long before anything ever happened with a company called Enron right there -- but actually it makes me so good to know that those gnomes are there kind of watching over the business of our city.(05:26:06)

I: Okay that's a good one -- that's actually one of the ones we have in our show -- one of the pieces that we are going to be covering -- is there -- we wanted to have the pieces in our show and we wanted to provide some additional pieces in our credit sequence -- is there another piece that you can think of that you could talk about, also?

ST: (05:26:29)Paul also created -- just at -- the sort of entrance to downtown -- the two large columns at the entrance of Buffalo Bayou that you can see as you go over 45 and I like those a lot(05:26:47) -- there's a sort of undulating rhythm that mimics the water beneath -- and they are beautiful and they mark a really important point of our city -- the historical foundation of our city was on Buffalo Bayou and I think that the reminder that nature is very much a part of our city(05:27:14) -- you know we tend to think of it being manmade -- and everything we've done to it is what we think of as our city -- but in fact nature was here first and every now and then it reminds us that it has supremacy so I really do love that other piece by Paul Kittleson.(05:27:33)

I: I didn't know he did those. Cool. Okay, now -- I have one last question. I just want to see if you could give us that -- your last answer -- if you could give it to us in a more concise --

ST: Sure. Sure.

I: Go ahead and introduce yourself again also.

ST: (05:27:57) My name is Susanne Theis and I'm the Director of the Orange Show Center for Visionary Art (05:28:02)-- and one of my other favorite sculptures in downtown Houston is the steel columns that form the entrance to Buffalo Bayou that loom over I45 as you are crossing the Bayou(05:28:16). It was made by Paul Kittleson -- sculptor professor at the University of Houston and somebody who I have long admired for his sculptures, which bring nature back into our lives.(05:28:32)

I: Okay.

KD: What were you going to ask about David Adickes?

I: The *Virtuoso* -- the piece in the Lyric Center -- what do you think about it?

KD: I don't really think about it. Yes -- do I really have to answer that or --

I: You don't have to -- if you are familiar with the --

KD: (05:28:56) I'm just not that familiar -- actually you know it's -- they called me from the paper about that because the people who were in the management company painted a mustache -- but painted the mustache black -- did you know about that?(05:29:09)

I: I heard about it.

KD: (05:29:12) Yeah -- it was just actually a couple of weeks ago they called me because -- and many of the people you have here commented on it -- Marty commented on it -- Terry commented on it -- because they just without asking permission painted the mustache black so the question from the Chronicle was -- (05:29:26)what do you think about that? -- is it ethical? -- and of course it's not ethical -- it's just like graffiti or anything else.(05:29:37) But I really -- I don't know much about his -- I really don't know anything about his work. I know he did this big head --(05:29:45)

I: Well, we were basically wanting to know whether or not you like the piece -- if you thought it was a nice piece or not.

KD: How come you took that one out?

I: Because so many people --

KD: Don't like it?

I: -- or they really love it.(05:29:57) There is no middle ground it seems with this piece. Today we haven't met anybody to say that they really like it. It's one of the pieces that we are covering in the show -- we just wanted to --

KD: (05:30:11) It's good to bring it up -- I mean I wouldn't mind talking about it if I knew something about it -- and I should probably learn something about it because I do get asked this question a lot(05:30:19) -- and I've seen the big head and I've seen the Sam Houston statue -- I mean the one thing -- I'm not saying this for you to broadcast but, the scale of his work -- it's always this kind of really huge scale so you have to notice it -- but aesthetically, you know --

I: Okay -- we can skip that question if you are more --

KD: Well if you have a different question -- it's just something that I'd just rather say I just don't know -- I don't know enough about it to make an intelligent comment.(05:30:56)

I: Okay -- we'll just skip to the question -- what do you think about public art-- and then I'll ask you about -- what is your favorite piece of public art downtown and why?

KD: Okay.

I: In the one ... what is your favorite piece of art -- that's the one that's the one that is going to be used for the credit sequence -- so before you start your answer if you could identify yourself then go into your favorite piece of public art and why -- Okay? Are you ready? Okay -- so what do you think about public art?

KD: (05:31:26) I think public art has tremendous potential -- it's more the public spaces where we can come together as a community -- we can celebrate our diversity -- but quite often public art falls short of the mark.(05:31:43) It's often a way to give work to artist who perhaps aren't even used to working on a large scale or even in the public sphere and I've found that -- from the work that I do working with large scale pieces(05:32:05) -- that not all artist are really suited to work on a large scale -- really they don't even want to work on a large scale -- in particular that these commissions are out there and they apply for them and get them -- and this isn't just particularly in Houston -- but every city in the United States so (05:32:22)-- well there are public projects that I think would perhaps best be left to other artistic professionals -- for instance, landscape designers, you know just designers in general as opposed to fine art which is kind of another category.(05:32:40) I think there's some magnificent works of public art -- there are some really wonderful works of public art here in the city of Houston -- not enough -- not

enough really significant ones -- but, in general I would say that unfortunately public art is often more just an embellishment or a decorative touch that doesn't really contribute to our understanding of art. (05:33:08)

I: Okay. What is -- (inaudible) -- go ahead, I'm sorry --

? Recording --

I: So what is your favorite piece of public art downtown and why do you like it and before you answer can you be sure to identify yourself?

KD: (05:33:25)I'm Kimberly Davenport. I'm Director of the Rice University Art Gallery and there are a number of pieces that I really enjoy (05:33:33)-- one piece in particular though caught my eye one day and it has really stuck with me as kind of a favorite -- and that is Toby Topec's piece that was done as part of the streetscape for the Cotswold Project in 2000 -- and that was a time when really just the beginning of the renovation of the downtown area and they were just starting a few streets at a time (05:33:56)-- and I discovered Toby's piece one day when I was walking into this popular cafeteria -- most people know about at Christchurch -- very popular for lunch -- I was going there one day crossing the street -- crossing Texas -- it's on Texas -- and just happened to glance down and there was this just amazing disc, this mosaic medallion right on the corner -- quite large(05:34:25) -- and I was fascinated by it -- it had a lot of movement -- there were a lot of small characters -- I wasn't sure really what they were in the beginning -- and I think if there is something really wonderful about public art it's like any discovery -- it's very exciting when you don't know what it is.(05:34:46) You see it -- it catches your attention -- you haven't figured it out right away -- and that's how this was. So I looked down, I kind of walked around that area and then noted there was another one on the other far corner of the church so subsequently I found out a little bit from the artist about this project (05:35:06)-- there are actually 11 of these medallions that stretch all the way from Main Street over to the Ball Park and they are quite wonderful -- they are all part of kind of a personal mythology (05:35:20)of the artist where he is combining the mandate that she was given as a public artist to celebrate the city in some way, to perhaps reflect on the diversity of our city.(05:35:35) With her inexperience's -- she is a studio artist and so she had to learn what kind of materials would work outdoors -- so she began looking around - - she visited a stone yard and didn't really see anything that she liked(05:35:56) until she noticed kind of over in the corner that they were working with marble -- and this was very interesting to her because she has been interested in archeology and studying archeology for over 20 years and in her travels -- all over really -- Tunisia, ... Italy -- she had seen so many beautiful ancient mosaics -- she has always been very impressed with those(05:36:20) -- so it seemed perfect for her -- the idea of working in mosaic. Her own sketches were actually only 10 inches square and these were sent to China where the mosaic stone was cut -- and the actual pieces are 10 foot in diameter(05:36:40) so it was

quite a translation from the small to the kind of monumental scale -- and each medallion has kind of a semi abstract -- a recognizable semi abstract image and the two main images or the symbols that kind of show up throughout are the Jug (05:37:03)-- sort of a large earthenware jug -- and the Tent -- and it's very interesting because in her mind -- you know the city of Houston has quite a bit to do with the water -- I think we all know in what ways from our floods to our beautiful bayou -- so she wanted to bring that idea of the water into downtown (05:37:26)-- a natural resource -- and then the Jug was a very ancient symbol -- you know, the pouring out of water from these jugs -- I mean we think back to biblical times -- and the tents also you know, a very ancient symbol and certainly, you know, a nomadic life style(05:37:46) -- I guess she was thinking a little bit about the way we live today -- we are all in sort of -- we are on the move -- things are changing -- it's not the same kind of society it once was, so how to bring these things together in a really modern design -- and the very first one of these medallions has the Jug and has a lot of little of shards of pottery around(05:38:13) -- you know again reflecting her interest in archeology and -- when you go to an archeological site you begin to dig -- that's how you learn about a culture, you know, about a people about a life and that's symbolically how she thought about us learning about ourselves and our city. (05:38:32)

I: Great. That's one of the pieces that I'm -- found out about downtown, that I thought was really, really nice.

KD: (05:38:44) It's really nice too because -- I guess I'll just keep talking -- it's really nice too because -- what I like about that piece is something that's -- again I think can be -- represents the best of public art.(05:39:00) It makes us aware of our surroundings -- our relationship -- that's what it is all about -- and much more so for public art. Certainly it's true of each person in relation to any work of art and works of art to one another -- but in public art again -- we are in the outside sphere(05:39:21) and I think sometimes we are so busy -- and I've sort of checked with the artist and she felt the same way -- we are so busy that we don't take the opportunity to look up or look down or even see who's next to us and what really hit me, struck me the day that I saw her piece was(05:39:42) -- there was this amazing thing on the ground right at our feet so to speak -- and yet I noticed so many people rushing by and not even taking notice of it so it was even more of a pleasurable discovery to just be glancing down and find it -- and it did make one slow down and stop and look and see what was this -- what is this?(05:40:08)

I: Great. Great. Great. That's excellent. Okay, now I have one last --

?: Switch tapes before (inaudible).

I: Are we out of tape?

KD: I'm not in a hurry.

I: I would just -- you could just --