

# New•Land•Marks

public art, community, and the meaning of place



The Fairmount Park Art Association announces *New•Land•Marks: public art, community, and the meaning of place*. In order to plan and create **unique** and original **public art** projects, *New•Land•Marks* will combine artists' **imagination, creativity**, skill, and energy with the **knowledge**, experience, **commitment** and enthusiasm of communities. *New•Land•Marks* will encourage projects that celebrate **community** identity, **commemorate “untold” histories, inspire civic pride**, respond to the local **environment**, and invigorate **public spaces**. These projects, designed to support both the artistic and community perspectives in **neighborhood** development, may incorporate public art into ongoing **revitalization** efforts, **public amenity** improvements, **urban greening** initiatives, and other **aesthetic** and practical **enhancements**. *New•Land•Marks* will enable communities to create **enduring** projects that will represent our **culture** and serve as **legacies** for **future generations**.





**P**ublic art is a reflection of how we see the world—the artist's response to our time and place combined with our own sense of who we are. Public art is not an art "form." Its size can be huge or small. It can tower 50 feet high or call attention to the paving beneath your feet. Its shape can be abstract or realistic (or both), and it may be cast, carved, built, assembled, or painted. It can be site-specific or stand in contrast to its surroundings. What distinguishes public art is the unique association of how it is made, where it is, and what it means. Public art can express community values, enhance our environment, transform a landscape, heighten our awareness, or question our assumptions. Placed in public sites, this art is there for everyone, a form of collective, community expression.

#### How does public art happen?

Public art in Philadelphia has been initiated by a wide range of individuals, organizations, and agencies with different missions. Established in 1872, the Fairmount Park Art Association is the nation's first organization dedicated to

integrating public art and urban planning. The Art Association works to promote the appreciation of public art through programs and advocacy efforts. It commissions, interprets, and helps to preserve public art in Philadelphia. (For more information, see page 10.) Public art is also initiated by the City of Philadelphia, the Redevelopment Authority, state and federal agencies, universities, museums, developers, corporations, civic groups, private donors, and artists. Overall, Philadelphia's extraordinary collection of public art can be attributed to the city's long and impressive history of civic involvement. In addition to the pioneering work of the Art Association, the city's trailblazing "percent for art" ordinance, passed in 1959, made Philadelphia the first municipality in the United States to mandate that a percentage of construction costs for city projects be set aside for fine arts. That same year, the Redevelopment Authority established its unprecedented program that requires redevelopers to allocate one percent of their construction costs for fine arts.

#### Who is the "public" for public art?

In a diverse society, all art cannot appeal to all people, nor should it be expected to do so. Art attracts attention; that is what it is supposed to do. Is it any wonder, then, that public art causes controversy? Varied popular opinion is inevitable, and it is a healthy sign that the public environment is

acknowledged and not ignored. To some degree, every public art project is an interactive process involving artists, architects, design professionals, community residents, civic leaders, politicians, approval agencies, funding agencies, and construction teams. The challenge of this communal process is to *enhance* rather than limit the artist's involvement.

#### What is the "art" of public art?

As our society and its modes of expression evolve, so will our definitions of public art. Materials and methods change to reflect our contemporary culture. The process, guided by professional expertise and public involvement, should seek out the most imaginative and productive affinity between artist and community. Likewise, artists must bring to the work their artistic integrity, creativity, and skill. What is needed is a commitment to invention, boldness, and cooperation—not compromise.

#### Why public art?

Public art is a part of our public history, part of our evolving culture, and part of our collective memory. It reflects and reveals our society and adds meaning to our cities. As artists respond to our times, they reflect their inner vision to the outside world, and they create a chronicle of our public experience. Philadelphia's long and rich tradition of public art reflects our powerful and insistent desire for public expression.

*Sections of What Is Public Art? are based on excerpts from Public Art in Philadelphia by Penny Balkin Bach, published by Temple University Press, 1992.*

# What is Public Art?

## PHILADELPHIA'S LANDMARKS: DID YOU KNOW...

- **The All Wars Memorial to Colored Soldiers and Sailors was intended for the Parkway, but in 1934 it wound up in an obscure location behind Memorial Hall in Fairmount Park. Concerned citizens lobbied for its relocation, and in 1994 the sculpture was moved by the City to an honorable position on Logan Circle.**

*All Wars Memorial to Colored Soldiers and Sailors, detail (1934)*  
Artist: J. Otto Schweizer

*Commissioned by the State of Pennsylvania*  
Photographer: Howard Brunner © 1988

*Clothespin (1976)*  
Artist: Claes Oldenburg  
*Commissioned as part of the Redevelopment Authority's Fine Arts Program*

*William Penn (1886, cast 1892)*  
Artist: Alexander Milne Calder  
*Commissioned by the City of Philadelphia*  
Photographer: Howard Brunner © 1992



*Fingerspan, detail (1987)*  
Artist: Jody Pinto  
*Commissioned by the Fairmount Park Art Association*  
Photographer: Wayne Cozzolino © 1995



*The Thinker, detail (1902-04, installed 1929)*  
Artist: Auguste Rodin  
*Purchased by Jules Mastbaum for the Rodin Museum*  
Photographer: Wayne Cozzolino © 1995

Public art is a part of our public history, part of our evolving culture, and part of our collective memory.

Penny Balkin Bach  
Public Art in Philadelphia





# What is New•Land•Marks

public art, community, and the meaning of place

**N**ew•Land•Marks is a public art program designed to explore the possibilities for new landmarks by engaging artists and community organizations in the planning and creation of enduring works of public art. Each project will be the outcome of a partnership, combining the artist's imagination, creativity, skill, and energy with the knowledge, experience, commitment, and enthusiasm of Philadelphia's communities. We believe that artists are the pioneers of our cultural territory. With community insight and support, they can give shape to our dreams. New•Land•Marks will encourage artists and communities to take advantage of our most valuable urban resources: people, their history, and their hopes for the future.

#### Why landmarks?

Public art that functions as a landmark identifies an area in a unique and recognizable way, and every artist who has created a landmark has had extraordinary conditions with which to work. These could include: a momentous occasion, a meaningful location, a symbolic purpose, a tragic event, or a special opportunity or challenge. The community brings purpose and support to the artist's creative endeavor.

#### Why new landmarks?

Philadelphia possesses a rare and remarkable urban character. It is a city of public values, public spaces, and public art. Yet the features that give our city its identity have been accomplished only through the tremendous efforts and will of pioneering visionaries. Today, Philadelphia's cultural vitality and community development efforts combine to make our city a unique and wonderful place to live—a city rich in tradition and ripe with possibility. These are qualities that New•Land•Marks seeks to promote by stimulating projects that celebrate community identity, commemorate "untold" histories, inspire civic pride, respond to the local environment, and invigorate public spaces. These projects, designed to support both artistic and community perspectives in neighborhood development, may incorporate public art into community history ventures, ongoing revitalization efforts, public amenity improvements, urban greening initiatives, and other aesthetic enhancements. The program will enable communities to create new landmarks—enduring public art works that will represent our culture and serve as legacies for future generations.

#### Who can participate in the program?

New•Land•Marks will reflect the geographic variety, social richness, and cultural diversity of Philadelphia's neighborhoods. For the purposes of this program, however, the definition of community is not restricted to geographic areas or neighborhoods, but may also include groups that have a shared history, identity, or interest. The Fairmount Park Art Association will invite artists and communities to work together to extend Philadelphia's rich tradition of public art. In addition, New•Land•Marks will encourage the involvement of creative people in many other fields—for example, historians, writers, educators, anthropologists, and folklorists.

New•Land•Marks: public art, community, and the meaning of place is made possible through a grant from the William Penn Foundation.

## Public Presentation Schedule New•Land•Marks

Unless otherwise noted, all presentations will begin at 6:30 PM.

Special thanks to The Free Library of Philadelphia for support and assistance with the New•Land•Marks presentations.

Day	Date/Time	Location/Sponsors
Monday	6 October 6:30 pm	<b>Bustleton Avenue Branch Free Library of Philadelphia</b> 10199 Bustleton Avenue Co-sponsored by the Philadelphia Department of Recreation and the Friends of Philadelphia Parks
Tuesday	7 October 6:30 pm	<b>Afro-American Historical and Cultural Museum</b> 7th and Arch Streets Co-sponsored by The Coalition of African American Cultural Organizations, Inc., in Affiliation with the Latino Organizations and the Samuel S. Fleisher Art Memorial
Wednesday	8 October 6:30 pm	<b>Frankford Group Ministries</b> 4620 Griscom Avenue Co-sponsored by the Greater Philadelphia Federation of Settlements and the Philadelphia Association of Community Development Corporations (PACDC)
Tuesday	14 October 6:30 pm	<b>University of the Arts CBS Auditorium</b> Hamilton Hall Broad and Pine Streets Co-sponsored by the Pew Fellowships in the Arts and the American Institute of Architects
Wednesday	15 October 6:30 pm	<b>Torresdale Branch Free Library of Philadelphia</b> 3079 Holme Avenue Co-sponsored by the Philadelphia Department of Recreation and the Friends of Philadelphia Parks
Saturday	18 October 2:00 pm	<b>Wynnefield Branch Free Library of Philadelphia</b> 5325 Overbrook Avenue Co-sponsored by the Mayor's Office of Community Services and the Fairmount Park Commission
Monday	20 October 6:30 pm	<b>Lawncrest Branch Free Library of Philadelphia</b> 6098 Rising Sun Avenue Co-sponsored by the Local Initiatives Support Corporation (LISC) and the Philadelphia Association of Community Development Corporations (PACDC)
Tuesday	21 October 6:30 pm	<b>Foundation for Today's Art—Nexus</b> 137 N. 2nd Street Co-sponsored by the Foundation for Architecture and the Samuel S. Fleisher Art Memorial
Wednesday	22 October 6:30 pm	<b>Ramonita G. de Rodriguez Branch Free Library of Philadelphia</b> 600 W. Girard Avenue Co-sponsored by the Delaware Valley Community Reinvestment Fund and the Philadelphia Neighborhood Development Corporation (PNDC)
Saturday	25 October 2:00 pm	<b>Chestnut Hill Branch Free Library of Philadelphia</b> 8711 Germantown Avenue Co-sponsored by the Fairmount Park Commission and the Local Initiatives Support Corporation (LISC)
Monday	27 October 6:30 pm	<b>Eastwick Branch Free Library of Philadelphia</b> 2851 Island Avenue Co-sponsored by the Greater Philadelphia Federation of Settlements and the Local Initiatives Support Corporation (LISC)

Tuesday	28 October 6:30 pm	<b>Settlement Music School Germantown Branch</b> 6128 Germantown Avenue Co-sponsored by the Delaware Valley Community Reinvestment Fund and the Greater Philadelphia Urban Affairs Coalition
Wednesday	29 October 6:30 pm	<b>Haverford Avenue Branch Free Library of Philadelphia</b> 5543 Haverford Avenue Co-sponsored by the Greater Philadelphia Urban Affairs Coalition and the Philadelphia Association of Community Development Corporations (PACDC)
Saturday	1 November 2:00 pm	<b>South Philadelphia Branch Free Library of Philadelphia</b> 1700 S. Broad Street Co-sponsored by the Philadelphia Neighborhood Development Corporation (PNDC) and The Philadelphia Plan
Monday	3 November 6:30 pm	<b>Oak Lane Branch Free Library of Philadelphia</b> 6614 N. 12th Street Co-sponsored by the Friends of Philadelphia Parks and The Philadelphia Plan
Wednesday	5 November 6:30 pm	<b>Queen Memorial Branch Free Library of Philadelphia</b> 1201 S. 23rd Street Co-sponsored by the Philadelphia Neighborhood Development Corporation (PNDC) and The Philadelphia Plan
Saturday	8 November 2:00 pm	<b>Widener Branch Free Library of Philadelphia</b> 2531 W. Lehigh Avenue Co-sponsored by the Mayor's Office of Community Services and the Greater Philadelphia Federation of Settlements
Monday	10 November 6:30 pm	<b>Mantua Branch Free Library of Philadelphia</b> 3320 Haverford Avenue Co-sponsored by the Fairmount Park Commission and the Greater Philadelphia Urban Affairs Coalition
Wednesday	12 November 6:30 pm	<b>Fishtown Community Branch Free Library of Philadelphia</b> 1217 E. Montgomery Avenue Co-sponsored by the Philadelphia Department of Recreation and the Mayor's Office of Community Services
Saturday	15 November 2:00 pm	<b>McPherson Square Branch Free Library of Philadelphia</b> 601 E. Indiana Avenue Co-sponsored by the Delaware Valley Community Reinvestment Fund and the Pennsylvania Horticultural Society
Wednesday	19 November 6:30 pm	<b>Central Branch Free Library of Philadelphia</b> 1901 Vine Street <b>Final New•Land•Marks presentation</b>

For more information on New•Land•Marks or to confirm a public presentation date or location, please call 215.546.1087.

Artists in all disciplines and community representatives are welcome to attend any presentation at any location.



# 1997 The Process

## Public Presentations and Discussions

*New•Land•Marks* is a long-term program with short-term "milestones." During the months of October and November 1997, the program will be described in public presentations and discussions held at various neighborhood locations throughout Philadelphia (see the Public Presentation Schedule on page 3). The presentations, illustrated with slides, will be co-sponsored by cultural and community service organizations. The presentations and discussions will inform possible participants about the potential of public art and how *New•Land•Marks* projects might be incorporated into community planning. Artists in all disciplines and community representatives are welcome to attend any presentation at any location.

## Request to Participate

Those who wish to participate in the *New•Land•Marks* program (community organizations, artists, or creative teams) may express interest by submitting a brief Request to Participate (RTP) (see the Submission Guidelines on page 7). We recommend that those interested in submitting a RTP attend at least one *New•Land•Marks* public presentation and discussion. Understanding more about what the program involves will help you know if this is something you or your community is prepared to undertake. The RTP must be postmarked or received by December 19, 1997.

## Selection Criteria

Approximately 15 communities will be invited to work with 15 artists or creative teams to develop proposals. Participants will be selected to reflect the geographic variety, social richness, and cultural diversity of Philadelphia's neighborhoods. The Art Association will review all RTPs and select communities on the basis of the following criteria: a willingness to explore "unknown territory;" a commitment to working with an artist in a purposeful relationship that supports creative thought and action; the potential to integrate the artistic process into ongoing community development plans; and evidence of community representation and cooperation. Communities that are being considered as participants will have the opportunity to meet with the Art Association staff for further discussion. We regret that initially we will be able to work with a limited number of applicants.

The Art Association will review the artists' submissions and recommend a potential artist or creative team to each community group. Artists will be selected on the basis of their previous work, their willingness to participate in the community planning process, and opportunities for their ongoing interests and work to be extended to the community setting. This is not a "competition;" all judgments will be based on the overall goals of the program and the potential to create significant new landmarks. The community organizations will participate in the artist selection process. Final decisions will be based on the input, criteria, and opportunities presented by the community. If for any reason the community and its representatives do not agree with the results of the artist selection process, they may voluntarily withdraw from the program at that time.

## Fees and Allowances

The artist/community teams will be announced in April 1998. They will then develop specific *New•Land•Marks* proposals over a period of approximately nine months. An honorarium of \$5,000 will be awarded to each artist (or will be shared by the members of the creative team). A letter of agreement will be signed by the Art Association, the community representatives, and the artist. Payments will be made in two installments: 50% at the beginning of proposal development and the other 50% upon submission of a final proposal as outlined in the letter of agreement. For artists living outside the region, a stipend will be available for travel and expenses.

The Art Association expects to commission a number of the works described in the proposals at costs ranging from \$25,000 to \$100,000. For this commissioning phase, an additional fee will be provided to the artist or creative team for creative and/or supervisory services. The fee will be negotiated on a project-by-project basis at minimum amounts of \$10,000 or 10% of the total project budget, whichever is greater.

## Community Dialogue and Proposal Development

The Art Association will facilitate proposal research and development. *New•Land•Marks* staff will serve as advocates for the projects and as resources to the participants. During this period, a series of four workshops will be presented to stimulate discussion and offer an expanded view of the possibilities for public art (see Public Art Workshops, page 5). Participants will have access to limited but essential legal, architectural, and engineering advice through a consultant pool coordinated by the Art Association. The goals for proposal development include: building supportive working relationships and mutual understanding among artists and communities; offering unusual and uncommon opportunities for artists; providing possibilities for communities to realize public art works of character, distinction, and meaning; and seeking "placemaking" outcomes that distinguish community locations. In this stage, as in all others, community dialogue will be encouraged. Proposals will be due in December 1998.

## Project Development

Upon completion, the proposals will be documented, exhibited, and publicized, linking the various approaches to public art and presenting them to the community at large. A catalogue of the proposals will be published, and a *New•Land•Marks* symposium will bring together all the participants to learn more about the city-wide impact of the program.

We anticipate that each project will have special development and funding requirements. The Fairmount Park Art Association expects to commission three to five projects in 1999 (at costs ranging from \$25,000 to \$100,000) as part of a long-range plan to develop as many *New•Land•Marks* projects as possible through innovative and cooperative relationships and funding strategies. In some cases, construction funds may be available through a community development initiative, and *New•Land•Marks* funds could be applied toward artist and design fees. In other cases, the community may have very limited financial resources but may be in a position to support the project in other ways. The Art Association will be looking to "leverage" funds and coordinate with ongoing community efforts as much as possible in order to maximize the impact of the *New•Land•Marks* projects.

# How to Participate

Face Fragment (1975)  
Artist: Arlene Love

Commissioned by the University City Science  
Center as part of the Redevelopment Authority's  
Fine Art Program  
Photographer: Howard Brunner ©1992



1998

# Public Art Workshops

In 1998, the Art Association will sponsor four workshops to enhance and support *New•Land•Marks* proposal development. Guest speakers will address critical issues in planning public art projects. Workshops will provide the opportunity for community groups and artists to exchange ideas, learn about the progress of *New•Land•Marks* proposals, and maintain ongoing contact with the Art Association staff.

Artists and community representatives will be encouraged to attend the workshops together. The workshops will be scheduled in May, June, September, and October of 1998 (specific dates to be announced). Additional workshops or meetings may be scheduled as needed. All workshops will be free and open to the public with pre-registration. Any artist or community representative who submitted an RTP to *New•Land•Marks* will be particularly welcome to attend.

## Workshop Topics

### At the Well: artists, creativity, and new visions

To open the door for the creative process, the first workshop will help the artists and community teams learn more about each other. Artists with considerable public art experience will describe the ideal working conditions for creating public art, the ingredients for a successful public art project, and how a community can effectively contribute to the artistic process. In turn, community representatives will share information about their communities and discuss critical issues their communities face.

### At the Root: communities, histories, and new identities

Communities are the source of a rich and dynamic public history. This workshop will examine ways in which artists have used the "raw materials" contained within a community to inspire public art works. Philadelphia's historic and cultural institutions also contain a wealth of information that can stimulate proposal development. Representatives from various research institutions will describe where artists can search to uncover these "untold" histories.

### Outwitting Time: site, materials, and maintenance

Public art must endure the punishing effects of time, withstand exposure to the elements, and survive cycles of human indifference. These environmental factors should be considered during the planning process. Furthermore, once a work has been created, it requires attention on the part of the community. There are very few, if any, public art projects that can be considered "maintenance-free". A conservator will discuss issues regarding site and material selection, ongoing maintenance, and community involvement. Opportunities for community education and our legacy of public art will also be discussed.

### But is it Art? controversy and the laws of public art

Because tastes vary and change, people's response to public art will vary as well. In fact, it is probably not possible for an entire community to reach a "consensus" about a work of art. However, community response can be an important and exciting feature of a work. This workshop will address controversy as an inevitable result of the placement of art in the public environment. It will also review the legal issues surrounding the commissioning of public art work: placement, approvals, agreements, ownership, liability, copyrights, and long-term care of the work.

# When

## Program Timetable and Milestones

### 1997

October	<i>New•Land•Marks</i> Public Presentations begin (see page 3)
December	Request to Participate due <b>December 19</b>

### 1998

January	Begin review process
April	Announce artist/community teams
April—December	Proposal development (nine month period)
May	Workshop: <i>At the Well: artists, creativity, and new visions</i>
June	Workshop: <i>At the Root: communities, histories, and new identities</i>
September	Workshop: <i>Outwitting Time: site, materials, and maintenance</i>
October	Workshop: <i>But is it Art? controversy and the laws of public art</i>
December	Proposals due

### 1999

January	<i>New•Land•Marks</i> proposal review Begin project development and commissioning process
June	<i>New•Land•Marks</i> Exhibition <i>New•Land•Marks</i> Symposium

Please note that the timetable is subject to change.

"Identity is intimately tied to memory: both our personal memories...and the collective or social memories interconnected with the histories of our families, neighbors, fellow workers, and ethnic communities."

Dolores Hayden, author, *Power of Place: Urban Landscapes as Public History*

# ticipate



*Pavillon in the Trees (1993)*  
Construction team at work  
Artist: Martin Puryear  
Commissioned by the Fairmount Park Art Association  
Photographer: Penny Balkin Bach ©1993



# Roles & Respons

*New•Land•Marks* proposals will be developed through cooperative partnerships. Participants should be aware of their own responsibilities and also understand the roles of their partners.

## Artists will be expected to . . .

- ▶ approach the community process prepared to create new and challenging work. Artists should be willing to apply their ongoing line of inquiry to new and challenging community situations. Artists should not have developed preconceived projects before they learn about their community partners.
- ▶ engage in a dialogue with community representatives. Each project will respond to a community's physical and social environment. Discussions among artists and community members will inform the *New•Land•Marks* process. We expect that each community will have different interests and will provide unique opportunities for proposals.
- ▶ accompany the community through the public art process. Artists will be expected to participate actively in the public art process. Four workshops will be held to support proposal development, and artists and community representatives will be asked to attend together. These workshops will provide opportunities to exchange ideas with other artists, community groups, and the Art Association staff (see Public Art Workshops on page 5).
- ▶ develop visual and written materials to describe the proposal. Proposals will be submitted in a way that best represents the project: drawings, blueprints, site photographs, models, historic documents, sample materials, or sculptural elements. Artists should keep in mind that a selection of the submitted materials will form the basis of an exhibition. Final submissions also will include a written description by the artist, a written summary and endorsement from the community group, preliminary budgets, and design specifications.
- ▶ remain involved as the project develops. Because *New•Land•Marks* projects will be expected to endure for generations, it follows that the planning and building phases often take several years to accomplish. We expect that some projects may be built very soon, and others—because of their scope or the need for construction coordination—may be installed years after the proposals are submitted. The Art Association will expect that the artists continue to be involved as a project is built. The commissioning agreement and fees will be based on this assumption (see Fees and Allowances, page 4).

## Communities will be expected to . . .

- ▶ approach the artistic process with enthusiasm for new ideas. *New•Land•Marks* is intended to be a cooperative process in which the community's goals and the artist's vision are brought together. Neither communities nor artists should approach *New•Land•Marks* with specific projects in mind.
- ▶ identify community representatives and cooperating organizations who will work with the artist to support proposal development. Participating communities will identify at least three individuals to work with the artist and represent the community in the planning process. These representatives should reflect the range of perspectives found in the community. They will act as the project's advocates, representing the project to appropriate city agencies and during the community and civic approval process.
- ▶ participate in the artist selection process. The Fairmount Park Art Association will work closely with the community representatives to identify artists who are especially inclined to address the particular community conditions expressed in the RTP.
- ▶ guide the artist or creative team to identify unique opportunities for *New•Land•Marks* projects. Community representatives will advise the artists as the proposals develop and serve as important resources for the artist in developing new ideas. At least two community representatives will be asked to attend the public art workshops with the artists (see Public Art Workshops on page 5). Any number of community members may attend, as long as they preregister with the *New•Land•Marks* staff.
- ▶ determine how the works will be maintained after they are built. Like streets, lights, gardens, and other parts of our public spaces, public art works need to be maintained regularly in order to avoid long-term problems. Often, the maintenance involves a simple task such as an annual washing. Some artworks require more specialized care under the guidance of a conservator. Planning ahead is the single most effective way to preserve public art for future generations.

## The Fairmount Park Art Association will . . .

- ▶ seek the most creative and inspired partnerships between artists and communities. From the RTPs, the Fairmount Park Art Association will select approximately 15 community groups to participate in the *New•Land•Marks* program. The *New•Land•Marks* Advisory Committee will assist in this process. The Art Association will also identify artists who have expressed an interest in making a commitment to the *New•Land•Marks* program and whose work would be stimulated by the opportunities posed by a particular community.
- ▶ assist and nurture proposal development. The Art Association has over 125 years of experience in commissioning art for public places in Philadelphia, and it is recognized nationally as a leader in the field of contemporary public art. The Art Association will facilitate the development of each proposal and will also provide professional consultations with architects, landscape architects, structural engineers, conservators, and other specialists. The Art Association will seek additional resources and opportunities for projects and will work with city agencies as needed.
- ▶ endeavor to commission three to five projects in 1999 as part of a long-range plan to commission as many projects as possible. The Art Association will promote the projects locally, nationally, and internationally as examples of artist and community partnerships.

Swann Memorial Fountain (1924)  
Artist: Alexander Stirling Calder  
and Wilson Eyre, Jr.

Commissioned by the Philadelphia  
Fountain Society  
Photographer: Howard Brunner © 1990

## New•Land•Marks is not. . .

- a grant program for artists or communities to receive funds for projects already planned or underway.
- an artist-in-residence program or a fellowship program.
- a children's art program or an amateur project. That said, the participation of community members is desired and welcomed.
- a source of direct funding for ongoing capital campaigns. *New•Land•Marks* projects, however, may benefit from coordination with community development initiatives or capital improvement projects.
- support for temporary installations or performance work, although such projects could be recommended as part of a comprehensive *New•Land•Marks* proposal.
- a mural program. For information about murals, please call the Mural Arts Program in the City of Philadelphia's Department of Recreation (215-686-3800).

## New•Land•Marks

- an opportunity for communities and artists to create a legacy for future generations.
- an opportunity for artists to work with communities in a responsive approach to public art.
- a unique, cooperative process in which the artist's vision and the community's goals are balanced, and both are treated as important.
- a way of working in a supportive and positive relationship, with the assistance of the Fairmount Park Art Association as facilitator, advocate, and resource.
- a program offered without direct cost to community groups, requiring a time commitment, coordination, and, in some cases, "leveraging" of community development funding.



# ibilities

# FAQ'S

Some Frequently Asked Questions

## The Request to Participate (RTP): Submission Guidelines

Communities and artists interested in participating should submit **separate** Requests to Participate (RTPs) by following the steps below. Materials must be postmarked or received by December 19, 1997. Please send

complete RTPs under one cover to:  
*New•Land•Marks*  
Fairmount Park Art Association  
1616 Walnut Street, Suite 2012  
Philadelphia, PA 19103-5313

### For Artists

#### Eligibility

Artists who work in all visual and interdisciplinary media, including but not limited to sculpture, crafts, folk art, installation art, architecture, design, photography, and film, are eligible to participate. Those currently enrolled in an undergraduate degree program are not eligible. Visual artists may submit as individuals or as creative teams, which may include people working in other disciplines, such as poetry, writing, history, ecology, archeology, and cultural anthropology. Participation in the *New•Land•Marks* program will not be restricted to artists living in Philadelphia.

#### The RTP for Artists

Please submit the following materials:

1. Twenty 35-mm slides representing your work. Slides should be in 2 x 2" mounts (no glass mounts) and loaded in a 9 x 11" clear plastic slide sheet. Slides must be labeled with the following information: artist's name, title of work, slide number, and an indication of the slide's lower left corner.
2. An annotated slide list including: the slide number, artist's name, title of the work, medium, dimensions, location, and a brief description of the work.
3. A one-page statement describing how your existing work would be applied in a community setting. How might you approach the *New•Land•Marks* program? What perspectives do you bring? (Artists who have never worked in a community setting may participate. Artists who have never been commissioned to create permanent public art work may also submit a RTP. However, community involvement and public art work do not suit every artist; please consider whether your work fits into the context of *New•Land•Marks*.)
4. An artist's resume including commissions, exhibitions, residencies, and other applicable information. Additional materials such as reviews, articles, and videotapes may be submitted and must be clearly labeled.
5. A self-addressed and stamped envelope (SASE) for the return of your materials. The Art Association will not be held responsible for lost or damaged materials. Allow six months for your materials to be reviewed. The Art Association will confirm the receipt of your materials by postcard; please do not telephone the Art Association regarding the status of your submission.

### For Communities

#### Eligibility

Communities must be located within Philadelphia's city limits. The definition of community is not restricted to geographic areas. It may also include groups that have a shared history, mission, identity, or interest.

#### The RTP for Communities

Please answer the following questions in no more than six double-spaced pages. You probably know the answers to most of these questions already. Include any additional printed information about your community group that can help us understand more about your community.

1. Define your community organization and its mission. What are the boundaries of your community, if any?
2. What is it about your community that is unique? What would inspire a *New•Land•Marks* project? Please draw up an "inventory of inspiration" based on what your community might want to leave for future generations.
3. How would your community measure a successful *New•Land•Marks* project?
4. Do you propose cooperating with other groups or organizations in your community? If so, please also include a *brief* letter of intent (no more than one page) from each.
5. What are the current projects and future initiatives in your community? Please describe any master-planning efforts, infrastructure improvements, community development projects, or plans for new construction or public amenities.
6. Do you have any criteria regarding artist selection? Would you be willing to work with an artist who is from outside of Philadelphia or from a foreign country?
7. For the purposes of *New•Land•Marks*, who will represent your community? Please list the names, affiliations, addresses, and day-time phone numbers of three people who will serve as community representatives. These people should also review and sign the RTP.

**Q. If there is no presentation in my neighborhood, can I attend a presentation at another place?**

A. Yes! All presentations are open to the public. We have tried to schedule presentations in most areas of Philadelphia including each city council district. We encourage you to go to the one that is closest to your neighborhood or to one that is co-sponsored by an organization with which you are affiliated. However, you are welcome to attend *any* public presentation that fits your schedule.

**Q. Do I have to come to a public presentation in order to submit a Request to Participate?**

A. You should! Seeing our slide presentation and understanding more about what the program involves will help you develop your RTP.

**Q. Can our community work with a specific artist whom we know to create a play sculpture inside our community center?**

A. If your community has already identified a special public art project and has selected an artist, then this is probably not the program for you. The Art Association's involvement in the artist selection process is one of the ways that we can offer direction and expertise and call special attention to *New•Land•Marks*.

**Q. Our community would like to apply, but we do not know any artists who have public art experience. Are we still eligible?**

A. Of course! The Art Association will help by identifying potential artists and will work with community groups to develop the most creative partnerships between artists and communities.

**Q. I am not an artist, but I am an expert in my field, and I have creative ideas. Can I apply?**

A. Sure! We are especially interested in attracting multidisciplinary teams to this process. If you are a writer or a scientist, for example, you should identify a visual artist who can be part of your creative team. The creative team should submit a single RTP.

**Q. My community has its share of problems—poverty, unemployment, substance abuse, and crime. How can *New•Land•Marks* solve our problems?**

A. It is probably unrealistic to think that *New•Land•Marks* can have a direct impact on such problems. However, some dynamic works of public art have the potential to call attention to these issues or to uplift community spirit. *New•Land•Marks* cannot help but reflect the larger issues of urban life. For example, criminologist James Q. Wilson's famed "broken windows" theory suggests that urban problems and despair fester in a disorderly environment because it appears that no one cares about how the community *looks*.

**Q. Our community has been led through many planning processes and has been promised many things that have resulted in very little. How do we know this program is not another dead end?**

A. There are no guarantees, but we hope participating communities will not be disappointed. Because the Art Association has a long-term commitment to public art in Philadelphia and specifically to the *New•Land•Marks* program, we intend to assist, develop, and realize as many of the proposals as possible. *New•Land•Marks* projects will emerge as a consequence of community engagement—the projects are unlikely to happen unless they strike a chord with members of the community.

## PHILADELPHIA'S LANDMARKS: DID YOU KNOW...

- The model for Frederic Remington's *Cowboy on Kelly Drive* was his friend Charlie Trego, a native Pennsylvanian from Chester County who became the manager of Buffalo Bill's Wild West Show.



Cowboy, detail (Installed 1908)

Artist: Frederic Remington

Commissioned by the Fairmount Park Art Association

Photographer: Howard Brunner © 1991



# Exemplary projects:



**Papago Park/City Boundary Project, detail (1992)**

Located at the boundary between Phoenix and Scottsdale, Arizona.

Artist: Jody Pinto

Landscape Architect: Steve Martino

Commissioned by: The Phoenix Arts Commission

Photographer: Steve Martino ©1994

This two-acre environmental project serves as a boundary marker between Phoenix and Scottsdale, Arizona, as well as an entrance into Papago Park. A 240-foot hand-crafted fieldstone aqueduct, in the shape of a "Tree of Life," provides a life-giving watering system for the desert site, channeling rainwater to a series of planted terraces. Seven stone towers redefine the idea of boundary, and they align with the sun on June 21—the summer solstice, the longest day of the farming year. Once a national monument, Papago Park had a dying ecology, and no new vegetation had been planted since 1950. The "Tree of Life" was designed to foster vegetation in the park and restore the natural ecology. The stone towers serve as a landmark, calling attention to the site's natural beauty and the symbolic meeting of humans and nature. Pinto and Martino developed a master plan for the plant management of Papago Park, and in recent years indigenous plant life has flourished at this once-neglected place.

Jody Pinto's Fingerspan (1987), commissioned by the Fairmount Park Art Association, is located in Fairmount Park along the Wissahickon Creek trail near Livezey Dam.

## Public Art in Other Places



**Mnemonics, detail (1992)**

Located in the Stuyvesant High School, Battery Park Landfill, New York City.

Artists: Kristin Jones and Andrew Ginzel

Commissioned by: Percent for Art Program, New York City Department of Cultural Affairs, Public Art for Public Places, New York City Board of Education, School Construction Authority

Photographer: Anil Mednik

Four hundred hermetically sealed 8 x 8 x 4" glass-block units were imbedded in the walls of the new Stuyvesant High School building during construction. One of these units was assigned to each of the school's 88 previous graduating classes. Filled with class mementos, these glass blocks reflect the school's long history. Another 88 units were left empty and ready to be filled, inscribed with the years of future graduating classes—a future as long as the school's past. The remaining units contain an array of items solicited by mail from around the world to reflect the bases of all knowledge: art, science, history, and nature.

Jones and Ginzel wanted the work to serve as an antidote to "a sterile new building on a piece of land with no history." After contacting the school's alumni and asking for memorabilia, they received not only material for the glass blocks, but also a vast array of items that ultimately formed the basis of a school archive. The 88 empty blocks invite similar participation by each year's graduating class. A recent class decided to include debris from the bombing of the nearby World Trade Center. Finally, the blocks dedicated to worldwide sources create "a global time and space network," and include such items as water from the Yellow River in China, pieces of the historic Berlin Wall, Icelandic lava, a boar's-tusk necklace from New Guinea, and other objects that reflect "the dynamic dialogue between fact and mystery, between past and future."

Kristen Jones and Andrew Ginzel's sound and light installation in the Pennsylvania Convention Center Tunnel at 12th and Race Streets was commissioned by the Pennsylvania Convention Center Authority and installed in 1994.

### What do these projects have in common?

- Artistic integrity
- Creativity and originality
- Community history
- Public engagement
- Professional collaboration
- Site-specificity

**Rivers (1991)**

Located in New York City at the Schomburg Center for Research in Black Culture, a national research library devoted to collecting, preserving, and providing access to resources documenting the experiences of peoples of African descent throughout the world.

Artists: Houston Conwill, Estella Conwill Majozo, and Joseph DePace

Commissioned by: Percent for Art Program, New York City Department of Cultural Affairs, Department of General Services and the New York Public Library

Photographer: Lee White ©1991

The Schomburg Center, located in Harlem, is a branch of the New York Public Library. The recent renovation of the center included the construction of a theater dedicated to the poet Langston Hughes. In the lobby of this theater, the creative team of Houston Conwill, Estella Conwill Majozo, and Joseph DePace created a terrazzo floor plan to honor both Hughes and Arthur Schomburg. The colorful mandala floor design includes verses from Hughes's poem *The Negro Speaks of Rivers*, inset among terrazzo "rivers" that flow outward from the piece's center to the periphery of the lobby. In addition to being an homage, the work serves as a grave marker. Hughes's ashes are interred beneath the center of the floor where the concluding line of the poem is etched: "My soul has grown deep like the rivers."

The Freedom Ring (1994) by Conwill, Majozo, and DePace is located in the courtyard of the Community College of Philadelphia. It was commissioned as part of the Redevelopment Authority's Fine Arts Program.



**Biddy Mason: Time and Place (1989)**

Located in Los Angeles, California.

Artist: Sheila Levrant de Bretteville

Commissioned by: "Power of Place," a non-profit organization in Los Angeles, California

Photographers: Jim Simmons and Annette Del Zoppo ©1989

Biddy Mason was a slave who, in 1856, won her freedom in the California courts and settled in East Los Angeles. With a thriving practice as a midwife, she soon dedicated herself to civic causes and philanthropy. She was a church founder; she established a child care service and an orphanage; and her home became a haven for anyone in need of temporary assistance. Over the years, a number of attempts were made to commemorate the extraordinary life of Biddy Mason, but none ever reached fruition until artist de Bretteville created *Biddy Mason: Time and Place*. The work, an 81-foot-long wall, is located on the site of Mason's original homestead. Divided into sections that correspond to decades, the wall chronicles Mason's life, from slavery to her role as civic leader. Historic documents, including her freedom papers and the deed to her homestead, are represented on the wall. Impressions of a midwife's bag and other personal effects help to connect viewers to this remarkable life.

"Power of Place" was established by architect and historian Dolores Hayden to develop new approaches to urban design, public art, and historic preservation.



*"We are part of a collective consciousness connected to one another through time by our works, images, thoughts, and writings. We communicate to future generations what we are about, what we have been, and...what we will become."*

Maya Lin, designer of the Vietnam Veterans Memorial in Washington, D.C., from the television documentary *Maya Lin: A Strong Clear Vision*



*Lioness Carrying to Her Young a Wild Boar (1886)*

Artist: August Cain

Commissioned by the Fairmount Park Art Association

Photograph courtesy of: Art on File, Seattle, WA © 1986

## PHILADELPHIA'S LANDMARKS: DID YOU KNOW...

- **The Lioness Carrying to Her Young a Wild Boar**, currently at the Philadelphia Zoo, was located in the 1880s along what is now Kelly Drive. It was moved because its realistic pose frightened horses and caused them to bolt!

Like many other comprehensive fields of interest, public art has its own language. Words borrowed from various sources may be cast with different meanings. The following definitions are presented to help develop a shared vocabulary among participants in the public art process.

### Aesthetic enhancements

Features that contribute to the improvement and beautification of a site.

### Artistic integrity

The wholeness of the artist's vision.

### Beauty

A combination of exceptional qualities that gives pleasure to the senses and uplifts the mind or spirit.

### CDC (Community Development Corporation)

A community-governed organization committed to improving the physical environment, fostering economic development, and addressing social needs.

### Civic pride

Appreciating and participating in one's community.

### Commemorate

To celebrate or preserve the memory of a person, event, or place.

### Commission

To engage an artist to create a work of art.

### Commitment

A dedication to a continuous involvement and interest.

### Community

A group of people having a shared interest, identity, experience, or vision.

### Conservation

The physical care of art following its creation, consisting of three stages: examination, preservation, and restoration.

### Conservator

A specialist with advanced training in conservation.

### Controversy

The discussion that often surrounds a work of art, reflecting diverse or opposing perspectives.

### Cooperate

To establish a purposeful relationship with others that supports and benefits all parties. Unlike compromise, cooperation enhances rather than limits.

### Creative teams

Visual artists working with other creative professionals, such as historians, writers, anthropologists, ecologists, and scientists.

### Creativity

The ability to give shape to an idea in an imaginative and inventive manner.

### Cultural diversity

The inclusion of many cultural perspectives.

### Culture

Knowledge, social beliefs, and customary behaviors shared by a group and handed down to succeeding generations.

### Enduring

Existing for a long period of time in both physical form and social relevance.

### Environment

The surroundings of a person or a work of art, including both the natural elements and those made by humans.

### Exemplary projects

Works of public art that reflect the spirit of *New • Land • Marks*.

### Explore

To investigate through experimentation, study, and analysis.

### Functional art

Art that also serves a practical purpose, such as a bridge, bench, or fence.

### Imagination

The act of envisioning a creative or original idea.

### Infrastructure

The underlying framework of a city, such as roads, sewerage, and communication networks.

### Innovative

Characterized by the introduction of something new and unique.

### Inspire

To instill a positive thought or feeling into another person.

### Installation

The act of placing a work of art in its designated site.

### Interpret

To actively examine the meaning of a work of art. One work of art may have many interpretations.

### Knowledge

Understanding gained by experience.

### Landmark

Objects or structures that mark or identify a location in a unique way.

### Legacy

What a person or community contributes to future generations.

### Maintenance

The continual care of a work of art to prevent deterioration, generally supervised by a professional conservator.

### Master plan

A strategy for the development and preservation of a city, infrastructure, neighborhood, or building.

### Media/medium

The materials out of which a work of art is made, such as bronze, marble, granite, steel, wood, or found materials.

### Memorial

A lasting reminder that commemorates a person or event.

### Memory

An individual or collective ability to remember the past.

### Monument

A public symbol or work of art that reflects its times and commemorates the collective memory of a person, event, or idea.

### Neighborhood

People of a district forming a geographic community within a town or city.

### New • Land • Marks

A program that will engage artists and communities to plan and create enduring works of public art that will serve as legacies for future generations.

### Opportunities

Unique situations or assets in a community.

### Partnership

A supportive relationship in which partners are able to achieve more through cooperation than by working alone.

### Placemaking

The process by which a location acquires distinguishing characteristics.

### Proposal

A description of a proposed project that can include drawings, site photographs, models, and other materials.

### Public amenity

A feature for public enjoyment, such as a promenade, a playground, a pool, or a park.

### Public art

Art placed in public places and spaces.

### Public spaces

Places open to everyone to use and enjoy, such as sidewalks, subways, and parks.

### Responsive

Receptive to ideas, feedback, and opportunities that may exist.

### Revitalization

Renewed energy or interest in a place or thing.

### RTP (Request to Participate)

The application by an artist or community to be involved in the *New • Land • Marks* program (see page 7).

### Site

The physical location of a work of art.

### Site-specific art

Art that is designed for a particular site.

### Unique

Remarkable, rare, and one of a kind.

### "Untold" histories

The histories of remarkable people or those in the general public that have, for various reasons, not been preserved in traditional, academic histories.

### Urban greening

The adaptation and reuse of vacant urban land for park land and green spaces.

### Vision

Extraordinary foresight or imagination.

# GLOSSARY



#### Upholding a Remarkable Tradition

Chartered in 1872, the Fairmount Park Art Association is the nation's first public art organization. The initial purpose of the Art Association was to enhance the park with sculpture. Its concerns soon expanded beyond the park to the city as a whole, to "promote and foster the beautiful in the City of Philadelphia." The Fairmount Park Art Association is a private, non-profit organization. The work of the Art Association is supported by an endowment, by its membership, by generous gifts from individuals, and by special grants from foundations and government funding agencies, including the Commonwealth of Pennsylvania Council on the Arts. While the Art Association works closely with the city, it is not a city agency, nor is it a branch of the Fairmount Park Commission or the Art Commission.

#### Promoting Public Interest in Public Art

For more than a century, the Art Association has supported the commission, placement, and conservation of an imposing array of public art. As far back as 1907, the Art Association supported a design for the Benjamin Franklin Parkway. When city growth needed leadership and oversight, the Art Association supported the establishment of the Art Jury (a forerunner of the Art Commission) and the adoption of the "percent for art" ordinance. After the First World War, the Art Association began the planning of the *Ellen Phillips Samuel Memorial* along Kelly Drive, an elaborate program that commissioned 16 sculptures over a period of 30 years. In 1976 an *International Sculpture Garden* was established at Penn's Landing with historic works from various cultures. Recent projects include the landmark program and exhibition *Form and Function: Proposals for Public Art for Philadelphia* and *Light Up Philadelphia*, a pioneering investigation of creative urban lighting.

#### Preserving a Heritage for Future Generations

Because of prevailing wind patterns, Pennsylvania receives the most acid rain in the nation. Not only does acid rain affect wildlife, lakes, and forests, but it also has a tremendous impact on Philadelphia's outdoor sculpture. Even "durable" materials are no match for acid rain. Concern for the condition of the city's bronze and marble sculptures led the Art Association to initiate a pilot Sculpture Conservation Program, one of the first of its kind in the nation. Each spring, an annual maintenance program is carried out to ensure the preservation of these works for future generations. Besides working closely with other agencies to assist in the long-term care of outdoor sculpture, the Art Association is the local coordinating agency for SOS! (Save Outdoor Sculpture!), a national survey project conducted by the Smithsonian Institution's National Museum of American Art and the National Institute for the Conservation of Cultural Property.

#### Supporting Philadelphia's Cultural Legacy

Each work of public art is a part of our city's history and cultural legacy. Today, the Art Association continues to promote the appreciation of public art through advocacy efforts and programs that commission, interpret, and preserve public art in Philadelphia.

For membership information, please call 215-546-7550.

# About the Fairmount Park Art Association



#### *Fingerspan* (1987)

Located in Fairmount Park along the Wissahickon Creek, near Livezey Dam

Artist: Jody Pinto

Commissioned by: Fairmount Park Art Association

Photographer: Wayne Cozzolino ©1995

Pinto's weathering-steel *Fingerspan*, an example of functional art, bridges a deep gorge along the Wissahickon Creek. The artist described the experience of *Fingerspan* as an act of "passing through the finger so that the public becomes the muscle or the bone marrow." Unlike most bridges, which are seen as merely functional structures, *Fingerspan* also has symbolic and expressive content. Although it is not a realistic sculpture, its abstract form does suggest a finger. When the project was first proposed, it was vehemently opposed as unnecessary and intrusive by some residents in a nearby community. Now, however, *Fingerspan* is one of the most beloved amenities in Wissahickon Park.



#### *All Wars Memorial to Colored Soldiers and Sailors* (1934)

Relocated to Logan Circle in front of the Franklin Institute  
Left image before conservation. Right image after initial conservation treatment.

Artist: J. Otto Schweizer

Commissioned by: State of Pennsylvania

Initial conservation by the Fairmount Park Art Association

Photographer: Franko Khoury ©1984

In 1983 the Art Association began conservation treatment of the *All Wars Memorial to Colored Soldiers and Sailors*, which at that time was consigned to a remote part of Fairmount Park. The Art Association continued to care for the sculpture annually, as part of its Sculpture Conservation Program, until 1994, when a remarkable event occurred. Sixty years after its original installation, the *All Wars Memorial* was relocated to a site along the Parkway with funding provided by the city, coordination by the Art Commission, and a day of festivities planned by an enthusiastic civic group, "The Committee to Restore and Relocate the All Wars Memorial to Colored Soldiers and Sailors." The sculpture was unveiled a second time by Doris Jones Holliday, the granddaughter of state legislator Samuel Beecher Hart, who sponsored the bill for the sculpture in 1927. She was eleven years old when she first unveiled the work at its dedication in 1934.



#### *Louis Kahn Lecture Room* (1982)

Located in the Samuel S. Fleisher Art Memorial, 709 Catharine Street

Artist: Siah Armajani

Commissioned by: Fairmount Park Art Association

Photographer: Rick Echelmeyer ©1982

Siah Armajani wanted to create a work for a school that would be "useful and used." When he learned that the notable architect Louis Kahn had attended the Fleisher Art Memorial as a child, he was moved to create the *Louis Kahn Lecture Room*. This is not a memorial to Kahn, nor is it a monument, nor does it resemble the architect's work. Instead, Armajani used Kahn's philosophy to design a room for education, listening, and gathering. The memory of Kahn is the inspiration, rather than the subject, of the room. On the cornices, Armajani placed wooden letters quoting Kahn: "Schools began with a man under a tree who did not know he was a teacher, discussing his realizations with a few who did not know they were students."





**Mangbusucks, two funerary figures (c. 1695)**  
 Located at the International Sculpture Garden  
 at Penn's Landing

Artist unknown; from Yangjoo-kun, Kyunggi Province,  
 Korea (installed 1976)  
 A project of the Fairmount Park Art Association  
 Photographer: Wayne Cozzolino ©1989

To flank the approaches to the tombs of eminent people,  
 memorial stone figures known as *Mangbusucks* were carved  
 in Korea. These two scholar-officials, dressed in ceremonial  
 robe and holding scrolls, together weigh almost three tons.  
 They were a gift to the Fairmount Park Art Association  
 from the International Cultural Society of Korea and the  
 Korean Association of Greater Philadelphia.



**El Gran Teatro de la Luna (1982)**  
 Installation at Fairhill Square, 4th Street and Lehigh Avenue  
 Artist: Rafael Ferrer  
 Commissioned by: Fairmount Park Art Association  
 Photographer: Gary McKinnis ©1982

"Public art is oratory," said Rafael Ferrer when *El Gran  
 Teatro de la Luna* was installed in Fairhill Square. Picking  
 up the metaphor, Thomas Hine pointed out that "Oratory  
 is a social act. Orators lead, but they also pay attention to  
 their audience." Ferrer's "tropical crown" sits on a utility  
 building that functions as its base. The business communi-  
 ty along the nearby "Bloque d'Oro" helped to advertise the  
 work's dedication, which was attended by a spirited and  
 diverse group of community residents, government offi-  
 cials, and art enthusiasts.



**Nandi (c. 1500)**  
 Located at the International Sculpture Garden  
 at Penn's Landing

Artist unknown; from Madras, India (installed 1976)  
 A project of the Fairmount Park Art Association  
 Photographer: Wayne Cozzolino ©1989

As part of the development of Philadelphia's waterfront in  
 1976, the *International Sculpture Garden* was established at  
 Penn's Landing with historic works from various cultures.  
 The garden celebrates the impact of other cultures on the  
 American experience. Each individual piece not only illus-  
 trates a nation's heritage but is also an example of work of  
 the highest quality. This is the largest *Nandi* ever to leave  
 India. In 1969, the Art Association purchased it with the  
 express cooperation of the Indian government and Prime  
 Minister Indira Gandhi. The *Nandi* was dedicated in 1976  
 as part of the city's bicentennial and was rededicated in the  
 summer of 1997 by the Indian community in celebration of  
 50 years of India's independence.

## "Public art is oratory."

Rafael Ferrer, artist and creator of  
*El Gran Teatro de la Luna*

**Pavilion in the Trees (1992)**  
 Located on the grounds of the Horticulture Center  
 in Fairmount Park

Artist: Martin Puryear  
 Commissioned by: Fairmount Park Art Association  
 Photographer: Wayne Cozzolino ©1994

Informed by the artist's interest in African craft and  
 Swedish furniture design, *Pavilion in the Trees* was inspired  
 by a childhood longing for a tree house. The *Pavilion* rests  
 in a natural basin and rises 35 feet above the ground into  
 the treetops of the Horticulture Center. Surrounded by  
 trees and vegetation, the canopied platform provides a  
 peaceful and meditative place for people to sit and observe  
 nature. The *Pavilion's* height, canopy, and materials (wood)  
 echo and harmonize with the trees that surround it. It is a  
 place for imagination, relaxation, and contemplation.

**Sleeping Woman (1991)**  
 Located along the Schuylkill River near Kelly Drive, between  
 the Cowboy and Playing Angels

Artists: Stephen Berg and Tom Chimes  
 Commissioned by: Fairmount Park Art Association  
 Photographer: Penny Balkin Bach ©1991

Poet Stephen Berg and visual artist Tom Chimes describe  
*Sleeping Woman* as a "choral voice rising out of the site."  
 Their collaborative work, created specifically for this loca-  
 tion, extends over a thousand feet on the top of a retaining  
 wall along the Schuylkill River. The themes of the text are  
 the power of nature and constant change in life. A special  
 polyurethane coating system allows the words to emerge  
 and disappear according to the viewer's perspective. In an  
 uncanny coincidence a few months after the work's com-  
 pletion, a 200-foot section of the wall sank into the river.  
 The wall has since been restored by the Fairmount Park  
 Commission.

**Joan of Arc (1890)**  
 Located at Kelly Drive and 25th Street  
 Artist: Emmanuel Frémiet  
 Commissioned by: Fairmount Park Art Association and  
 the French Centennial Committee  
 Photograph courtesy of: Art on File, Seattle, WA ©1986

In 1889, members of the French community in  
 Philadelphia, with the aid of the Fairmount Park Art  
 Association, commemorated the centennial of the  
 French Revolution with a statue of *Joan of Arc*. For the  
 memorial to the French heroine, the artist Frémiet studied  
 15th-century French armor and dress to represent the  
 figure as a warrior of her times. On November 15, 1890,  
 the work was unveiled to extensive fanfare at a bilingual  
 dedication ceremony.





# For More Information About Public Art. . .

## Sculpture of a City: Philadelphia's Treasures in Bronze and Stone

The Fairmount Park Art Association's centennial publication published by Walker Company in 1974, *Sculpture of a City* is a scholarly book that documents the history of sculpture in Philadelphia. Although now out of print, this important reference is available at libraries and research centers.

## Public Art in Philadelphia

Published by Temple University Press in 1992, *Public Art in Philadelphia* is a guide to the social and cultural history of the city's public art. It chronicles the evolution of public art from the spiritual roots of Native American culture to the pursuit of originality in the twentieth century. The armchair tourist can journey back in time and visit sites throughout Philadelphia. *Public Art in Philadelphia*, by Penny Balkin Bach, is available at local bookstores.

## Public Art Inventory

The Art Association maintains a comprehensive, computerized inventory of public art in Philadelphia. Updated annually, the massive inventory encompasses over 1400 works of art and includes information on title, artist, materials, location, date installed, and the commissioning agency. A printed copy of the inventory is available for reference at the Art Department of the Free Library on Logan Square. Research questions submitted by fax or in writing to the Art Association are answered in a timely fashion.

## Map of 100 Selected Works of Public Art

A map of *100 Selected Works of Public Art in Philadelphia* highlights art works initiated by a wide range of individuals, organizations, and agencies. Published by the Art Association, it is available at the Philadelphia Visitors' Center. This map is an excellent way to learn more about Philadelphia's collection of public art. It can be used for self-guided tours.

## The World Wide Web

The Fairmount Park Art Association's Web site is currently under construction, and we hope to be on-line by the new year—January 1998. You will reach us at [www.fpaa.org](http://www.fpaa.org). There you will find information about the Art Association, updates on *New•Land•Marks*, and links to public art Web sites around the world.

## Fairmount Park Art Association New•Land•Marks program 215.546.1087

### To Contact Other Public Art Programs:

**The ArtFront Partnership**  
215.925.3384

**The City of Philadelphia's Art Commission  
(an approval agency)**  
215.686.2851

**The City of Philadelphia's Public Art Office**  
215.686.2800

**The Department of Recreation's  
Mural Arts Program**  
215.686.3800

**The Federal Government's Fine Arts Program (GSA)**  
202.501.1812

**The Pennsylvania Horticultural Society's  
Philadelphia Green Program**  
215.988.8800

**The Redevelopment Authority's Fine Arts Program**  
215.209.8619

"[Art] means to delight the eye,  
console the troubled mind,  
appease the highest authority,  
and educate the children in the  
way of the world."

Maya Angelou, author and poet,  
from the introduction to *African Canvas*

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## On the cover

**Ghost Structure (1976)**  
*Background image*

**Artist: Venturi and Rauch,  
Architects and Planners**  
*Commissioned by the National  
Park Service, Independence  
National Historic Park*

Photographer: Howard Brunner © 1992

**China Gate, detail (1984)**  
**Artist: Sabrina Soong with  
Chinese engineers and artisans**  
*Commissioned by the  
Philadelphia Chinatown  
Development Corporation*  
Photographer: Tom Crane © 1997

**Joan of Arc (1890)**  
**Artist: Emmanuel Frémiet**  
*Commissioned by the Fairmount  
Park Art Association and the  
French Centennial Committee*  
Photograph courtesy of: Art on File,  
Seattle, WA © 1992

**Pavilion in the Trees (1993)**  
**Artist: Martin Puryear**  
*Commissioned by the Fairmount  
Park Art Association*  
Photographer: Wayne Cozzolino © 1994