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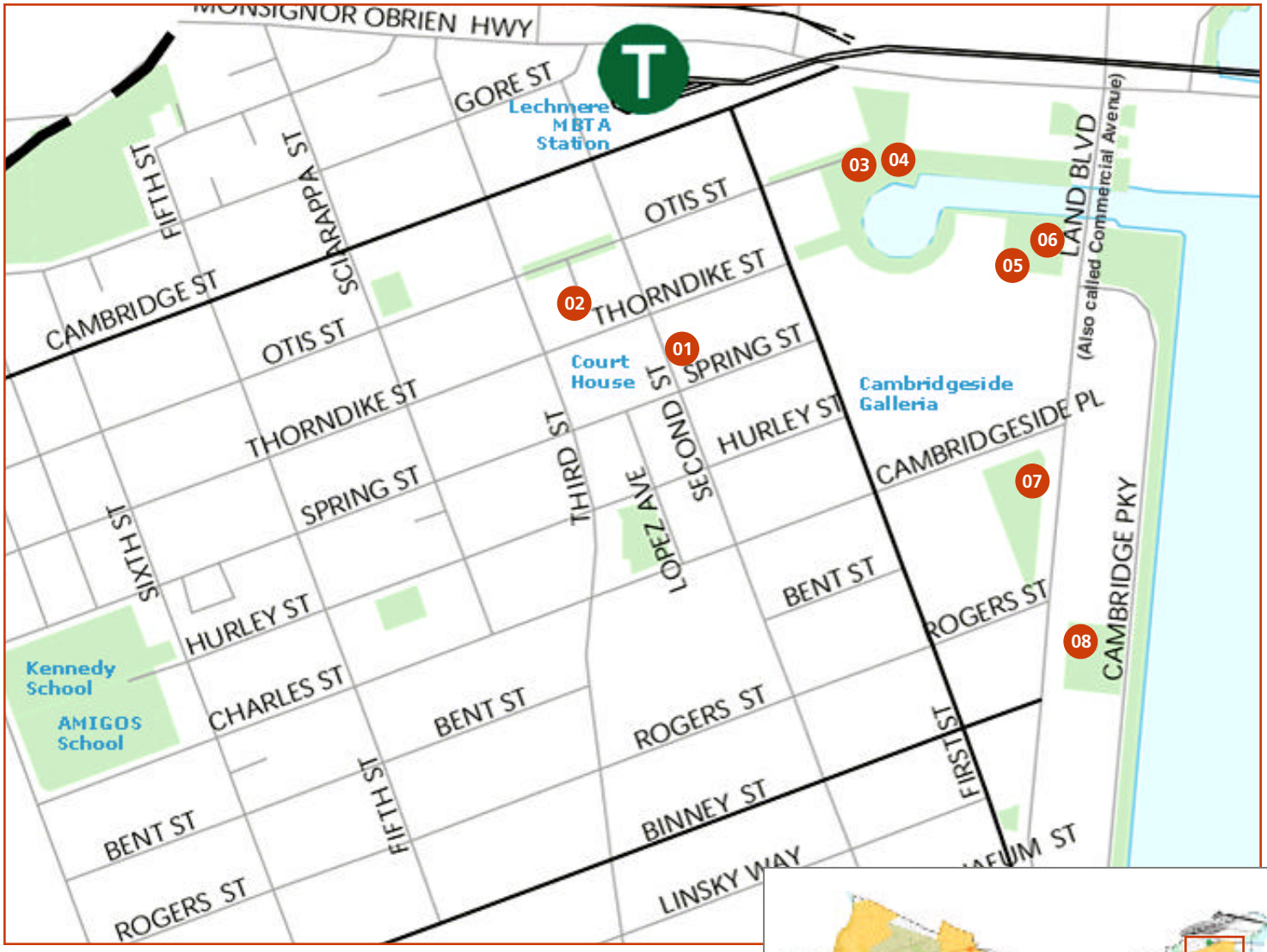
CAMBRIDGE PUBLIC ART



Map 12 :: Riverside Tour

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George Greenamyer
East Cambridge Parking Facility

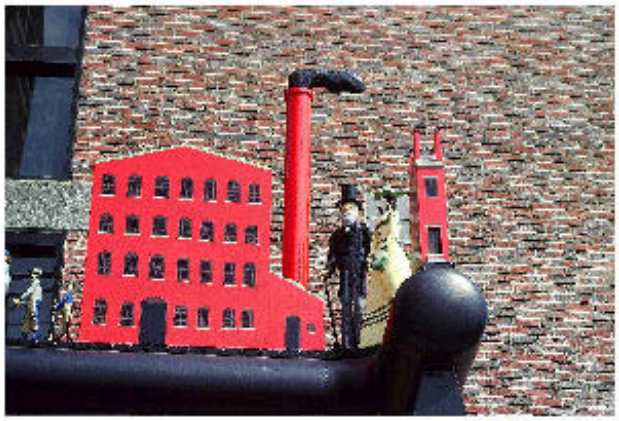
Title: East Cambridge - 1852

Date: 1988

Materials: Forged, welded and painted steel

Dimensions: 24' x 24' x 5'

Location: Second Street at the intersection of Thorndike Street; above Second Street pedestrian entrance



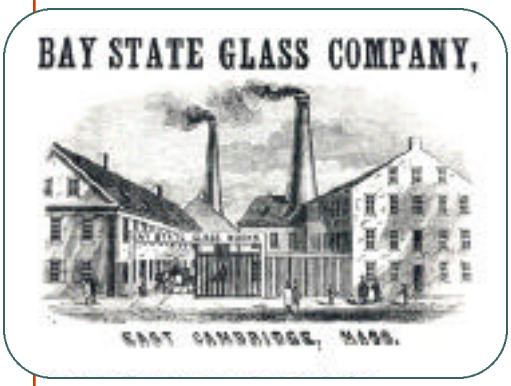
George Greenamyer's monumental sculptures for public spaces are carefully engineered interpretations of regional history. His *East Cambridge-1852* is a narrative work celebrating the furniture-making and glass-blowing industries which flourished in East Cambridge during the 19th century. Located on 10 and 12-foot columns at the pedestrian entrance to the garage, the sculpture is constructed of mild steel that is forged and painted in high-gloss epoxy colors. From left to right, the work depicts: a brickworker's home with smoke from the hearthfire blowing out of the chimney; a glass-blower and his helper; the two main kiln buildings of the Boston Porcelain and Glassworks, with a worker in-between and black smoke wafting from the elevated industrial chimneys; the proud president of the company with a finished product in his hands; three workers' row houses; two chairs; three furniture makers; and Geldowsky's Furniture Company. A well-dressed Cambridge couple from that era and another worker's house complete the piece.

Born in Cleveland, Ohio, George received his BFA in Dimensional Design from the Philadelphia Museum College and an MFA in sculpture from the University of Kansas. He taught as a Professor at the Massachusetts College of Art and worked as chair of the sculpture department for many years. He has been awarded commissions in nearly all states through "one percent" programs.

Commissioned through the Cambridge Arts Council's Public Art Program

"I love the school of sculpture that celebrates the historical aspects of the site or region.... I pursue a direct narrative; I tell visual stories and my art speaks to straight-forward structure. I love structural engineering and I show it all. All of my sculptures become stages for actors and all are methods of announcement."

— George Geenamyer



Bay State Glass Company, East Cambridge
Boston City Directory, 1854

Seeing and Experiencing

One of the pleasures of looking at art is to uncover clues. George Greenamyer offers a treasure trove of references to Cambridge's past in this sculpture. He provides a portrait of life in 1852, when East Cambridge was an industrial neighborhood full of factories and workers' cottages.

What clues can you uncover? What details about East Cambridge's past does this piece reveal? Part of the fun is to identify the cast of characters. What are the figures doing? What can we tell about them from their clothes and the things that they hold? Are some figures more important than others?

Architecture is prominent in Greenamyer's sculpture. Here, he represents Geldowsky's Furniture Company and Boston Porcelain and Glassworks, as well as houses and small businesses. Does this piece help you imagine what it was like to work in the factories?

Notice the relationship between the figures and the buildings. Why do you think Greenamyer uses scale (size relationships) in such a playful way?

Now look around. Has East Cambridge changed? Do the people look the same? What businesses do you see? Has the architecture changed?

The artist has said of his work, "I try to improve the site...I want to contribute to a feeling of calmness, so the work may stand aside and at the same time relate to the site and add a kind of humanity, humor and personal touch to the arena of human participation." Do you think Greenamyer achieved these qualities with *East Cambridge —1852*?

On-site

Walk around East Cambridge. Can you find any clues to the past: faded factory signs, workers' cottages, weathervanes – anything that reminds us of old East Cambridge?

Hands-on

What you will need:
Paper (approximately 22" x 30"), cardboard, glue, scissors, drawing materials like pens, pencils, crayons, etc.

Cut a long strip off the paper. Fold it like an accordion. Cut two pieces of cardboard the same size as an end of your accordion. On these cardboard pieces, draw the outline of a cityscape or street scene. Then cut the cardboard along the outline of your scene. Open up the accordion and cut the pages inside so that they also resemble the outline of a city. Glue one end of the paper to one cardboard piece, then glue the other end to the other piece of cardboard.

You can display your creation as a sculpture or transform it into a book. Draw pictures, write a tour guide, pen a poem... celebrate your city!

What you will need:
Heavy-stock paper that your printer can handle, scissors, drawing materials.

When looking at *Cambridge 1852*, one is struck by its stage set quality. The stories are enacted by the piece's figures, which resemble paper dolls, a popular toy in the 19th Century.

Create your own miniature stage set and cast of paper doll characters. You can download the template for a backdrop based on Greenamyer's piece. You may also print out a template for paper dolls and clothing based on characters from the piece. Trim your set, the dolls and their fashions.

Write a play and act it out with your paper dolls.

Now make paper dolls of people you know in your community and create a backdrop based on your neighborhood. Write a play for these characters.

Do the characters from the two time periods share any similarities? What's different?

Indepth project:
Greenamyer's sculpture is about a moment in Cambridge's history. If you were going to create a similar piece about your community, what would you include? Think about the different businesses around you and the people who live on your street. What you would want someone in the future to know about your neighborhood?

Dimitri Gerakaris
Centanni Way Park

Title: Garden Sculptures

Date: 1989

Materials: Wrought iron, galvanized

Dimensions: 2 sculptures
6' x 4' x 3' and 4' x 3' x 2'6''

Location: Thorndike Street between Second and Third Streets; by the walkway between the Bullfinch and Probate Courthouses

As if to evade the doldrums brought on by the dormant plants and bare trees of winter, Dimitri Gerakaris forged two floral sculptures for the park from wrought iron. He then had the iron galvanized to make the flowers fully immune to the forces of nature. "They provide pleasure throughout the four seasons and remind us that plant life will spring forth once again," says Gerakaris.

To create the sculptures the artist researched the heritage and flavor of East Cambridge flower and vegetable gardens. The sculptures are set amid the surrounding plant life and vegetation. One sculpture depicts Sunflowers intertwined with Grapevines sprouting from the base, which the artist sees as a floral fountain — an explosion of the life force and energy of this community. The other work depicts the Poppy, Daylily and Lily-of-the-Valley.

Gerakaris specializes in site-specific sculptural and architectural metalwork utilizing primarily forged metals. He has completed public works for the New York Metropolitan Transit Authority, City of Boston, and other agencies. In Cambridge, Gerakaris has another botanical artwork at the Blacksmith House on Brattle Street in Harvard Square.

Commissioned through the Cambridge Arts Council's Public Art Program. Funded in part by U.S. Housing and Urban Development Block Grant.

William Wainwright
Canal Park

Title: Never Green Tree

Date: 1987

Materials: Steel, aluminum, Mylar

Dimensions: 35' x 8'

Location: Between Cambridge Street, First Street, and the Galleria Mall; on a raised plaza at the north end of Thomas Graves Landing.

The steel frame that forms the 'trunk' of the wind sculpture is camouflaged by 'leaves' made of aluminum cubes. When the wind activates the cubes, the diffraction grading (mylar) surface which covers the leaves deflects light into constantly changing prismatic colors. The sculpture reflects in the water of the canal and the windows of surrounding buildings, multiplying itself and the sun rays it catches.

William Wainwright deserves to be called a 20th century "renaissance artist," applying his professional training in both architecture and engineering to create complex and innovative mobile sculptures. Besides his creative contribution to art, he holds two U.S. patents. Wainwright studied at Purdue University, Cornell, the Institute of Design in Chicago, and M.I.T. He taught architecture at Harvard Graduate School of Design for a number of years and his sculptures have been exhibited in numerous technological and art venues alike.

Commissioned through the Cambridge Arts Council's Public Art Program.

David Phillips
Lechmere Canal Park

Title: Beach Fragments

Date: 1986

Materials: Cast silicon bronze, brick

Dimensions: Six medallions, each 16" x 16";
One medallion, 24" x 24"

Location: Between Cambridge Street, First Street, and the Galleria Mall; inlaid in the pavement under the Park Pavillion

The imagery captured in Phillips's medallions includes natural elements — sand, stones, shells and fossils — present in the tidal basin which occupied this site prior to settlement. These references to the natural world are combined with symbols of the microcosm and macrocosm of the universe — images from astronomy, subatomic particles, music and ancient cultures.

"Use of water, the historical connection with the ocean, and proximity to the Science Museum interested me," says Phillips. "One bronze medallion incorporates music notation from Debussey's *La Mer*. Like the changing patterns in the sand, music, too, is transient."

David Phillips is well known for his public sculpture and his collaborations with landscape architects. His work often explores the resilience of nature, incorporating organic elements, such as stones and trees, with cast materials.

Descriptions of the individual pavers are found on the ceiling panels of the Pavillion.

Commissioned through the Cambridge Arts Council's Public Art Program.

James Tyler
Canal Park

Title: Tower of East Cambridge Faces

Date: 1986

Materials: Bronze

Dimensions: 4' x 30" x 30"

Location: Between Cambridge Street, First Street and the Galleria Mall; at the east corner of the Interleaf Building

Tyler's intention to capture in bronze the diverse culture of East Cambridge is realized in the rich collection of distinct images and textures that make up his sculpture. Fifty faces of area residents — randomly assembled from photographs taken in the neighborhood by the artist — comprise this 'tower' of faces. Even the artist does not know who the persons depicted are, and some of them may be unaware that their image is preserved in bronze, but each of the fifty faces speaks of individuality and personal conviction, however harmoniously intermixed it may be in the sculptural whole.

Tyler has studied at Hampshire and Nasson colleges. He specializes in life-size sculpture and has completed many public art commissions, including a series of realistic figures for Davis Square in Somerville as part of the MBTA Arts On The Line Program.

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David Judelson
Lechmere Canal Park

Title: The British are Coming! The British are Coming!

Date: 1988

Materials: Polyurethane on steel

Dimensions: Two sections, each 96" x 144"

Location: Pedestrian underpass beneath the Commercial Avenue bridge

In April 1775, when British troops rowed across the Charles River from Boston on the way to their historic encounter with colonists at Lexington and Concord, they landed near this site. Painted in a geometric style, this two-part mural depicts the British "Redcoats" in formation. In the background are black and white reproductions of two famous historical paintings ‹ Singleton Copley's portrait of Paul Revere and Grant Wood's *Paul Revere's Ride.*

David Judelson originally pursued architecture as an undergraduate and graduate student at M.I.T, but became increasingly interested in ceramics. He studied at the Haystack Mountain School of Crafts in the 1970s, and has pursued art ever since. His many large-scale public commissions include a sculptural rooftop terrace for Scholastic, Inc., in New York. He also has exhibited his work in numerous group and solo exhibitions. He spent many years living in the Boston area before moving to New York City.

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Nancy Webb
Charles Park

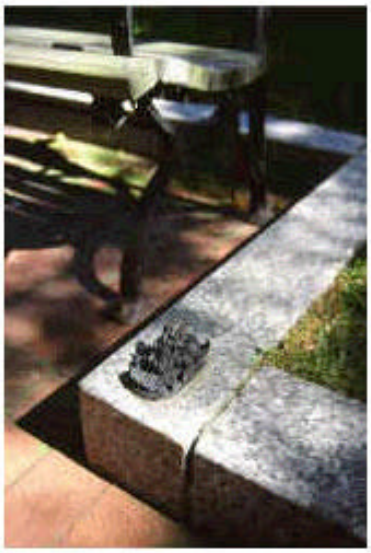
Title: Untitled

Date: 1992

Materials: Bronze

Dimensions: 11 high-reliefs ranging in size from 2" to 4" diameter x 2" to 3" deep; 28 low-reliefs ranging in size from 5" to 15" diameter x 3/8" deep

Location: Commercial Avenue at the intersection of Charles Street; scattered around the Park



Visitors to the park are greeted by bugs and beetles, creeping up the bollards that flank its two entrances. But there is no need to recoil; the insects are a part of a series of bas-reliefs created by artist Nancy Webb, representing the plant and animal life found in the area. At the south entrance, a praying mantis and a cricket, cast in a full three-dimensional sculpture, join their fellow insects in the salutation. Bronze reliefs are also found on the steel fence running along Commercial Avenue and embedded in granite elements throughout the park. Facing the outside are depictions of the weeds that "grow in the urban wasteland," as Webb puts it, while the reliefs on the interior portray the flowers planted around them, along with a whole inventory of bugs and butterflies that thrive in the park, including Clover with Ant and Bee; Dandelions with Fritillary Butterfly and Prionus Beetle; Coreopsis; Coralbells; Daylily; Yarrow and Leafhopper. A bronze plaque, also made by the artist, lists all the bronze plants and creatures found in the park.

Commissioned through the Cambridge Arts Council's Public Art Program.

Seeing and Experiencing

Nancy Webb's Canal Park installation reminds us that Cambridge isn't just for buildings and humans - it's also home to many different kinds of insects and plants. Webb's small bronze sculptures hide next to park benches and peek from under pachysandra leaves, representing the rich biodiversity in our own backyards.

Explore the park. Think of it as a treasure hunt. How many of Webb's small sculptures can you find?

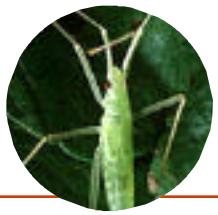
Now find ten living examples of the bugs and plants that Webb has sculpted. How true to life are her sculptures? What details has she included or excluded in any individual piece?

On-site

What you will need:
Sketchpad or paper, pen or pencil, magnifying glass.

Observe a plant or bug. Sketch or write everything that you notice. Repeat the same exercise with a friend. Compare notes. Did you see the same things? Study all the different parts of an insect or plant. What is the function of each part?

Now look at Webb's sculptures or the park's living plants with a magnifying glass. What do you notice that you couldn't see before? Now sketch what you see through the magnifier. Does this new perspective change the way you draw the object?



Hands-on

What you will need:
Sketchpad or paper, pen, pencil or crayons.

If you were a small insect what would the world look like to you? Suppose you were a cricket or ant walking in the grass when a human foot stomped right next to you. What would that feel like? Draw a picture from a bug's point of view. Think of the setting – your house, the playground, a street, a park – and imagine what these scenes look like from the perspective of being very small.

What you will need:
Notebook, pen, plastic baggie for collecting, clear contact paper, stapler.

Take a walk in your neighborhood. Collect flowers, plants, bugs, leaves or any other natural material (don't pick anything from someone's garden unless you get permission).

When you return home, cut two same-sized large rectangles and several smaller rectangles from the contact paper. Arrange a collage of your collection for the larger pieces of contact paper. Put the sticky side of one rectangle face up and stick your collage objects to this surface. Label the objects if you wish. Then sandwich the objects with the second large piece of contact paper (sticky side down). Place your collage in a window to see the objects more clearly.

Sort some of your collection by object, color or shape. Sandwich these smaller groups together between two same-size pieces of contact paper. Each "sandwich" is like the page of a book. Gather your pages and staple them together. You have a created a field guide to your neighborhood!

What you will need:
Modeling clay (Sculpey or Fimo).

Create clay insect sculptures. After making one bug, sculpt a whole series! When you're done, hide them around your backyard, bedroom or neighborhood park. Invite your friends and family to hunt for your hidden treasures.

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Lloyd Hamrol
Front Park

Title: Gate House

Date: 1986

Materials: Enamel on steel, granite

Dimensions: Each arch 10' x 13'8" x 1 1/2"

Location: Commercial Avenue at the intersection of Rogers Street

Lloyd Hamrol's sculpture is comprised of three high-pointed steel archways arranged in a circular pattern on a raised brick-paved area of the park. Culminating in triangular roof-top shapes, the archways reflect the contemporary architectural elements of nearby buildings, while framing views of the Charles River.

Hamrol has painted the arches in muted primary colors, alluding to characteristics of the area: blue in honor of the local sea-going tradition, red to reflect the predominant use of brick in the Cambridge area, and yellow, reminiscent of New England's fall foliage colors.

An artist of national renown, Hamrol has received three NEA visual arts fellowships and seven NEA grants for his public art projects. He has created public sculpture in several cities around the country, including a GSA commissioned sculpture for a federal courthouse in Atlanta. His work is also in permanent collections of major museums, including the Los Angeles County Museum of Art and the National Collection of Fine Arts at the Smithsonian Institute in Washington. His work has been exhibited by the Whitney Museum in New York, the Museum of Contemporary Art in Chicago, and the San Francisco Museum of Art.

Commissioned through the Cambridge Arts Council's Public Art Program. Funded in part by U.S. Housing and Urban Development Block Grant

Seeing and Experiencing

Lloyd Hamrol's *Gatehouse* invites your physical participation. The structures function as portals. You can walk through them. The shapes also act as windows. Look through them. They frame different views depending on where you stand. The different elements surround you. At the same time, *Gatehouse* is itself surrounded – by large nearby buildings and the Charles River Basin. In short, your experience of *Gatehouse* is in constant motion.

As you walk around, inside and through the piece, think about how it shapes your perspective on the surrounding environment. How many different views can you experience?

Is there an inside or an outside? Does this piece have a beginning or end?

Do you think the title *Gatehouse* accurately reflects the piece? Does it look like a house? Does it remind you of a gate? Does it challenge or confirm your conceptions of a house or a gate?

Hamrol's structures suggest absence as much as presence. Do you think the work comments on the changing character of the neighborhood? In Colonial days East Cambridge was a place where people lived. During the 1800s and early 1900s, big factories mixed with the houses. What is it like today? Is there a relationship between *Gatehouse* and the buildings that surround it?

On-site

What you will need:
Sketchpad or paper, pens or pencils.

Walk into the piece and look out toward the river. What do you see? If you are with other people, take turns calling out what you see from your space. Quickly sketch five different views.

Hands-on

What you will need: Paper, cardboard, pencil or charcoal.

In order to truly focus, it is helpful to frame your view. Looking through a small frame cuts down the distractions, allowing you to explore the nuances of the scene in front of you.

Print out the template below and cut out the center section. You have created a frame. If you'd like it to be sturdier, glue your paper frame onto the cardboard and trim out the center and sides.

Looking through your frame, study your room, neighborhood, a photograph... anything. Do you notice more detail? Does the space or image seem different? If you are in a room, look through the doorway. Notice how the door frames what you see outside of it. What other frames can you find in your house?

Use your frame to find ten interesting details. Sketch each detail. Think about filling a whole page. Play with timing. Do the first sketch in two minutes. How much of the page did you fill? Spend five minutes a piece on the next two drawings. Does your work change when you draw more slowly?

Explore positive and negative space. Use a chair as your subject. Draw only the spaces around the chair. What does your drawing look like? The chair itself occupies "positive space." The area around it or between its legs is called "negative space." Hamrol's piece makes us aware of both the positive and negative space in the landscape around us.

What you will need: String or cord, newspapers, fabric, other materials (branches, cardboard, bark, etc.), chalk, paint.

How do you make space come alive? Just by drawing a line on a blank piece of paper you have made this flat space come alive. How do artists represent three-dimensional space?

Create a three-dimensional web by connecting objects with string. First try it outside. Weave your string among trees, fences or other standing objects. Inside, connect doorknobs and furniture. Drape newspaper or fabric over the string to create an environment that is partially open and partially closed. Create more complexity by painting, tearing or sewing the newspaper/fabric. Add other kinds of materials. What do you need to make the piece feel private? What do you need to make the piece feel public? How would you define a space using the chalk? Or rearrange chairs and other objects to create a sculpture. What makes a space?