

1984

Quintessence: The Alternative Spaces Residency Program Number 6

The Wright State University Department of Art and Art History

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QUINTESSENCE

[Handwritten signature]

ARTIST

Ursula von Bellingssvard

ARTIST

Phoebe Bless

ARTIST

Nancy Bless

ARTIST

Gary Rowell

ARTIST

[Handwritten signature]

QUINTESSENCE

The Alternative Spaces Residency Program

Number 6

The City of Dayton, City Beautiful Council

The Wright State University Department of Art and Art History

Project Director: Suzanne D. Mitolo

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... and especially Joe Mitolo

Preface

It is with pride and a touch of sentimentality that I present *QUINTESSENCE NO. 6*, for it is the final catalogue in a series documenting the "ALTERNATIVE SPACE RESIDENCY PROGRAM". The Dayton City Beautiful Council has sponsored this very successful program for the past six years, bringing an exciting mix of artists to the community. I have coordinated the program for the past three years with the original credit belonging to Dr. Edward Levine and Paul Wick. These two envisioned a program which gave artists the opportunity to explore spaces usually unavailable to them. Therefore, creating an environment for artists to feel free to experiment, develop ideas and grow with their art work. Over the past three years this central focus expanded to include a real concern for the community to help the community see their spaces in a new way. It seemed natural to further develop this concept with a new program called "Artists-in-the-Neighborhoods". In the coming years artists will work very closely with neighborhood associations creating permanent pieces in public places.

For the final year of "Alternative Spaces", artists were chosen not only for their artistic excellence, but also for their interest in communicating their ideas to the public.

Krzysztof Wodiczko's temporary slide projections have forever altered our perception of buildings we see every day. His projections reinforced the importance art plays in our political society.

Ursula von Rydingsvard's personal statement attacked the formal elements of the DeWeese Park levee, gouging the earth and bringing life to a man-made form.

Pheoris West chose to comment on the "family"; his mural gives a closer look into the black community.

Nancy Bless orchestrated a project which focused on the public and their feelings. Her accompanying booklet meshed her feelings with theirs.

Gary Rieveschl's tree planting demonstrates how life changes over time and the beauty when man works hand-in-hand with nature.

I hope that everyone viewing the actual projects or experiencing them through the catalogue will get some sense of this communication. I feel it is vitally important for public works to create this dialogue—challenging people to see, to think, and to feel.

Suzanne Mitolo
Project Director and Editor

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Introduction

Dayton's adventuresome program for bringing contemporary art into the city's public space is now entering its seventh year. Thirty visiting artists, many with impressive international credentials, have participated, each selecting

monument/markers of our urban past. But while these artists are decidedly more individualistic than their earlier counterparts and speak a different visual language, nevertheless, in a variety of ways, they seek a mediation between contemporary art and the public's more conservative expectations. It has consistently been the thrust of the program's sponsors to encourage much mediation—a difficult and delicate task, but worth the effort!

that it does so at some peril, because it risks capitulation to the lowest common values of the marketplace and our ubiquitous mass culture. For others, the change holds the potential of a new and progressive integration of the arts and society. For the latter, the problem becomes how to preserve the authenticity of modernism's best achievements in the face of inevitable social change and the ever present threat of art's debasement by the culture-industry. For public art and those responsible for it, this has become a central issue and one of more than theoretical interest.

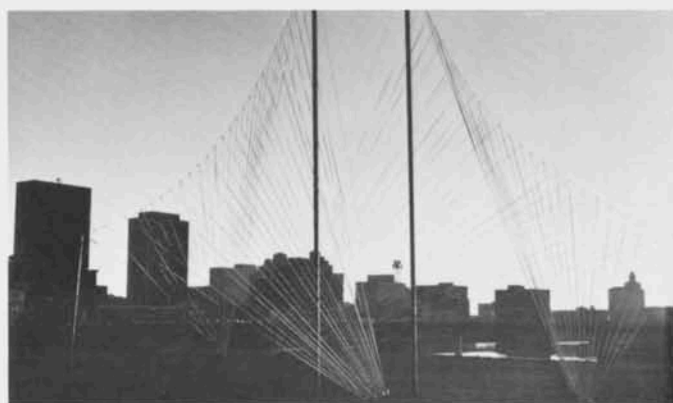
One of the paramount developments in the visual arts in the last twenty years has been its urge to "go public"—to come out of the private world of the studio and the once cloistered ambience of the museum and gallery into the hurly-burly of the "real" world. Eschewing the lofty autonomy of modernism, post-modernism (as it has come to be called) seeks renewed connections with culture-at-large. Many argue

Paradoxically, it now seems that the American chapter of modernism—abstract-expressionism—contained the seeds of the new aesthetic contextualism. The huge paintings of that era were publicly scaled. Jackson Pollock had muralizing ambitions and the big canvasses of Mark Rothko and Clyfford Still made us intensely aware of interior space as a palpable and sensuous medium. Their



Movin' On (for Jesse Owens)
Charles Ginnever, 1980

his/her work site. The process has generated a lively, often provocative, interplay between artist and public and between artwork and public space. Twelve have left behind permanent works which have already become familiar landmarks, as settled a part of the urban experience as the old courthouse or the Miami River. Others have chosen temporary forms which borrow from theatre and festival or the popular media. Without exception, the results are a far cry from what we used to think of as "public art"—the marble and bronze commemorative



Mirage
Doug Hollis, 1978



Stillwater
Tom Doyle, 1979

work and that of their followers found room in the enlarged spaces of the new museums of the '60s and in expansive corporate lobbies. Sculpture soon followed suit, punctuating large public plazas and inhabiting the new sculpture parks and shopping centers of

Grand Rapid's Calder (among countless others) are imposing emblematic presences in the cityscape.

In the mid '60s minimalism and its austere geometries emerged, to give closer scrutiny to the nature of environmental space as such. (Coincidentally, city planners, urban designers and the public were at about the same time strenuously debating urban design problems.) Sculptures' increasingly sophisticated explorations of the connections between viewer and enveloping space served as laboratory experiments in sharpening spatial awareness. Soon this work too entered the public space and minimalist influence is felt in many of the works commissioned

the increasingly disorderly urban scene.

But minimalism soon seemed too "cool" for the complexities of urban life and the shifting, kaleidoscopic cityscape. Along with minimalism, the decade of the '60s brought us pop art; it was as though the ancient dualism of the classic and the romantic had found a contemporary reincarnation. While the minimalists wanted to reestablish visual order, the pop artists celebrated the ironies and contradictions of urban life: the irrational, the absurd, the funky. They found their imagery in the comic strip, the popular media and in the brash, colorful vulgarities of commercial art, TV, Hollywood—in pop culture in general and camp in particular. Not at all



suburbia. When sensitively scaled and positioned, these works brought needed visual meaning to their sites. Chicago's Picasso and

by Dayton's program. Occasionally, but not often enough, these projects achieve a salutary interaction between "sculptural" form and urban site, suggesting new strategies for reordering

Nature Flags
Cindy Snodgrass, 1981

surprisingly, they fed art's desire to go public and spawned the revival of photography, photo-realism in painting, and the subsequent marriage of politics and art. In the public space, "urban walls" were one of the off-shoots of Pop and graffiti was not far behind.

More fundamentally, as we discover in the '80s, pop art embodied a generalized populist urge which pervades to some degree the entire fabric of our visual culture. Among the Dayton



tradition-laden public buildings in an openly political statement. Pheoris West's mural, *Three Generations* (p. 26), is a synthesis of readily legible symbolism and narration in brilliant and highly expressive quasi-pop drawing and color. The artist's mastery of his medium and emotional identification with his subject raises the work above the deliberate banality of traditional pop.

One of the most provocative developments in the art of the '70s (and one in which Dayton has participated significantly) might be described as the humanizing of minimalism. Departing from the pure abstraction of the '60s, a number of artists have been incorporating symbolism and metaphor in their public projects. At the more abstract end of a continuum are works by Alice Aycock, Tom Doyle, Jackie Ferrara, Edward Mayer, and Mary Miss alluding to gateways, entrances, stages, passageways and inviting the viewer's use. At the other end, shelter and community are nostalgic themes literally exploited in the miniature archaeological remains of

the "little people", modeled by Charles Simonds in clay in a cranny of an eroded downtown Dayton wall. Jody Pinto added references to hair and blood to a minimalist cylindrical foundation constructed of cinder block. In another of this year's works, Ursula von Rydingsvard (p. 16) calls up associations of tunnels forced through resistant terrain in her three identical cuts regularly spaced through a massive existing earthen levee. More pristine, but also imbued with metaphor and nostalgia, was Siah Armajani's "sculptecture" (his term), a free combination of minimalist boxes trimmed with vernacular architectural detail. There is a clear ambition in all of these works to restore reference and content without resorting to illusionistic representation. Whether or not the intention is fulfilled may be questioned, but collectively they pose an alternative to the austerity of orthodox



Staged Gates
Mary Miss, 1979

projects, Cindy Snodgrass' banners come to mind, as well as the several uses of photography as a means of communication. This year Nancy Bless (p. 36) has blended the strategies of the bus poster-ad and the "man on the street" interview on a popular subject in a photographic essay; and Krzysztof Wodiczko (p. 6), in dramatic night-time performances projected gigantic photographic images on the facades of



Elka
Thomas Woodruff, 1982

minimalism, on the one hand, and to the explicit banality of Pop on the other.

It is but a step from referentiality to functionalism and from contextualism-in-the-abstract to making objects or constructions which fulfill a functional purpose in the public context. (Several of the artists who created works in Dayton have taken this step since in other places.) In Dayton this concept inspired Tom Woodruff's simple earthen stage, *Elka*, associated with a housing complex, where it has become a useful focal point of community interaction. Elyn Zimmerman's proposal for a seating area in a nature preserve and Alice

Adams' seating called *From the Center* combined well-sited sculptural form, symbol, and function with special success.

One of the several knotty problems associated with public art is that of providing for its long-term maintenance. Gary Rieveschl (p. 44) minimizes this in his *Living Room*: his medium is live evergreens, selected for their shape and size at maturity, as well as for their compatibility with the natural environment. Located as it is near a city-administered garden center, its chances for receiving the care it needs for survival should be excellent. But beyond its built-in practical virtues,

Rieveschl's living sculpture epitomizes those ideals of mediation, cultural symbiosis, rootedness and community that motivate Dayton's public art program.

Pricilla Colt
Dayton, Ohio
February, 1984

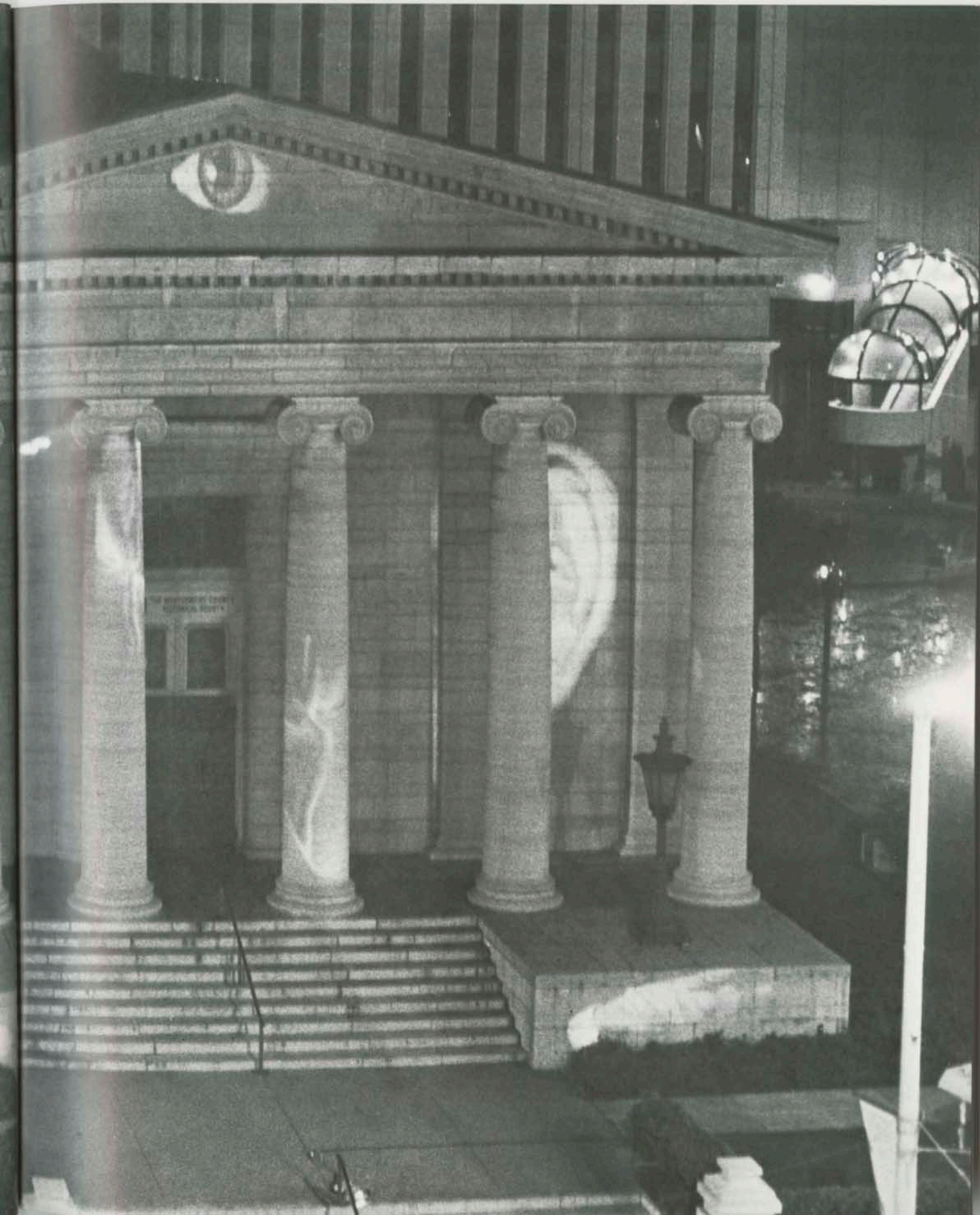


From the Center
Alice Adams, 1982

Krzysztof Wodiczko



TITLE: Public Projection at the Old Courthouse
Public Projection at the Memorial Hall
Public Projection at the Sinclair Community College
MEDIA: Black & White and Color 35mm slides
SITES: Downtown Dayton, Ohio
YEAR: May 1983
ARTIST: Krzysztof Wodiczko





*Projection at the
Old Courthouse*

The Wall

The form of Official Environment (design of "public" architecture) and the form of Sub-culture (sub-design of graffiti, poster, motorcycle, fashion, etc.) are the two opposing non-verbal urban "actions". Yet the militant sub-design appears fragile while manifesting itself in front of, or

concretizing itself on the surfaces of the Official Walls.

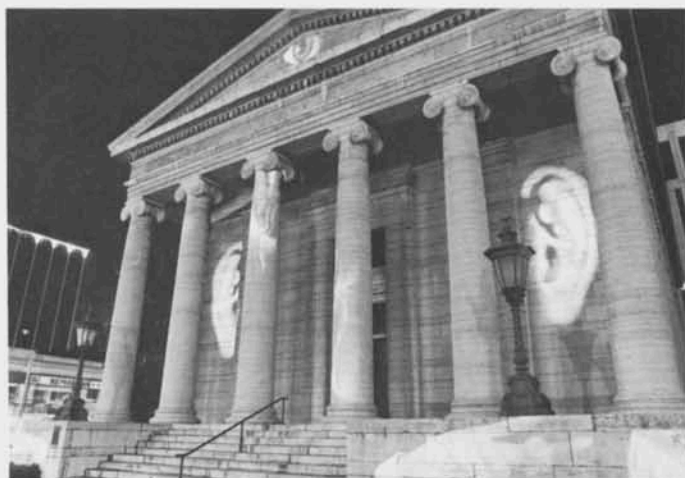
The Sub-culture contestation (similar to every avante-garde-like action) is condemned to be symbiotically dependant on its visual counter-partner, its formal enemy—the "dominant" Wall. As the Contestation needs the cultural and physical presence of the Wall, so does the Wall need the Contestation. To legitimize its

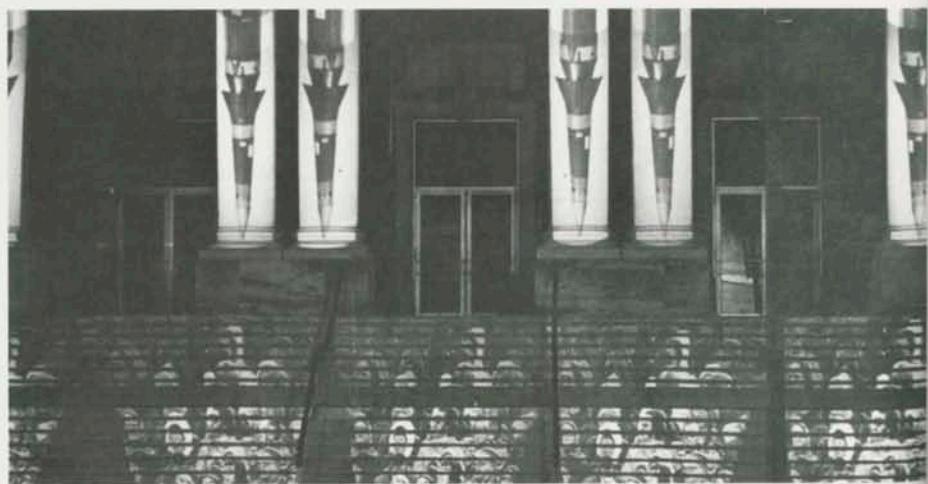
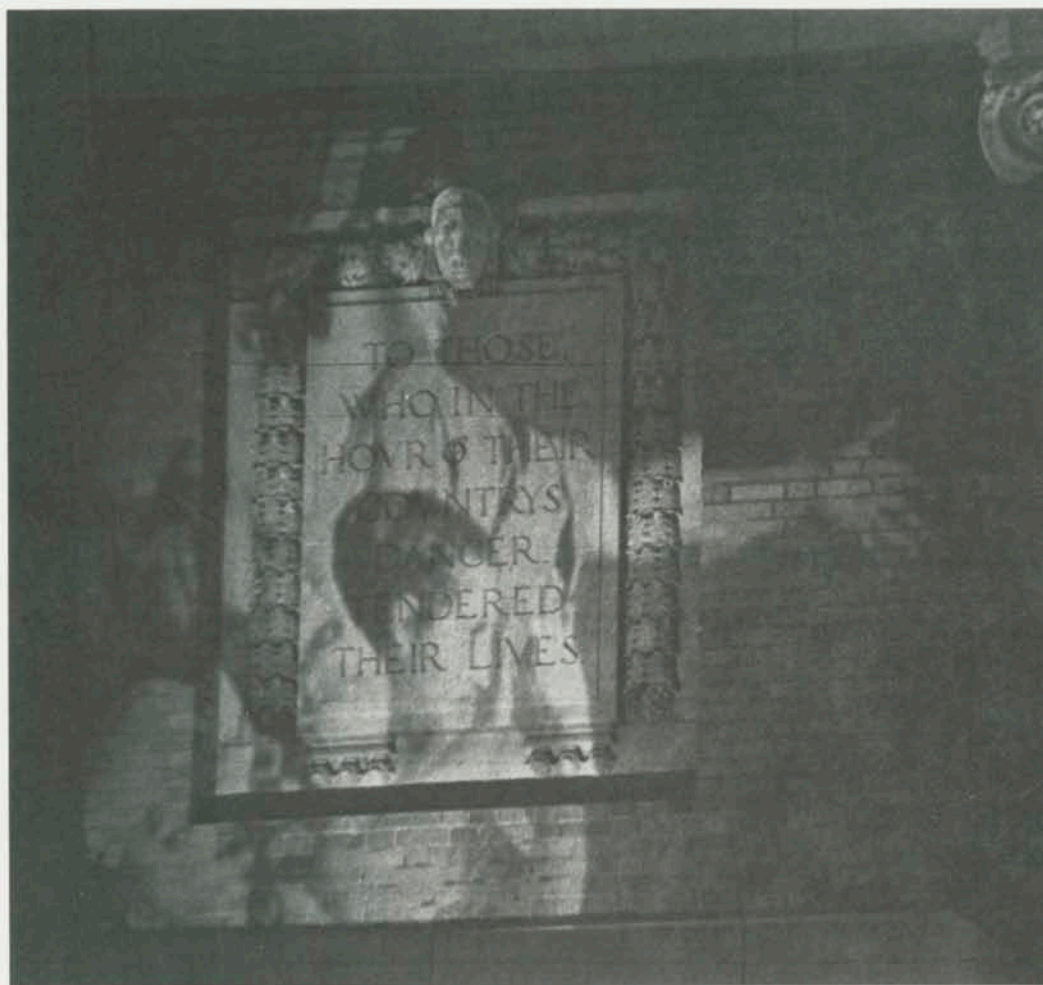
eternal necessity (and the reason for being built), the Wall needs the visible presence, or at least the visible approachment (the inevitability) of the Contestation, without which it would not be able to prove the position of fulfillment of its great destiny—the Destiny of Contestating the Contestation.

The Critical Public Artist (the intellectual culture critic), unlike the Subculture Artist (the avante-garde-like militant culture contestator), must not counter-attack the Wall, scratch its surface, nor use the Wall as a screen for the revolutionary projection of the Message. The aim of Critical Public Art is to critically disclose and publically reveal the psycho-political mechanisms of its formal (cultural) operation.

Presenting itself publically as a timeless functional monolith, well camouflaged by the pale and bloodless surface, the Wall operates behind its purifying appearance as a full blooded, fleshy ideological medium. To protect its undercover activity, a conspiring Wall must be a Wall-to-Itself. The Cultural aim of the Critical Public Art is to publically Unwall the Wall.

Krzysztof Wodiczko
New York City 1984





*Public Projection at the
Dayton Memorial Hall*

*Neoclassic: Disciplined -
Pure - Ethical, Stable -
Balanced - Responsible,
Proportional - Harmonious -
Knowing Own Place in
Society, Bloodless - Pale -
Blood Given to the State,
Joyless - Serious - No
Laughter - No Anarchy,
Strong - Cool - Loyal,
Spartan - Roman -
Republican.*

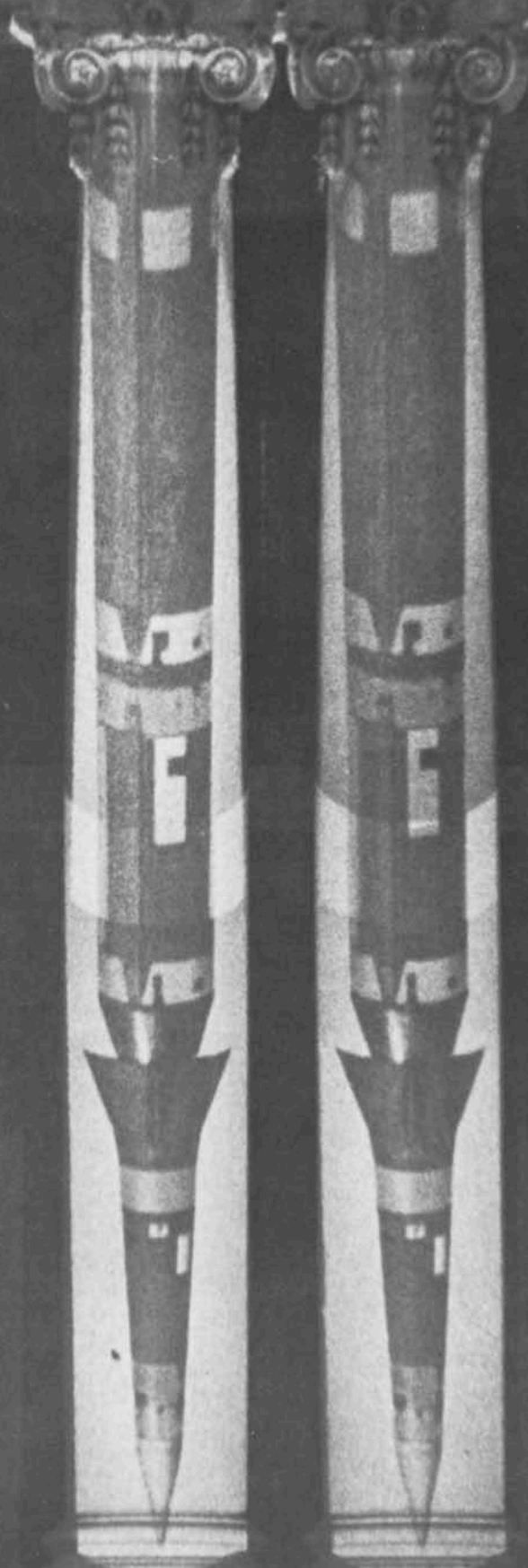
The neoclassical facade of the Dayton Memorial Hall has been symmetrically carved with patriotic texts, and completed with sculptures of embattled soldiers. The patriotic-in-general (pre-purifying) architecture of neoclassicism has been invested with (and appropriated by) patriotic-in-particular (purifying further) heroic neoclassic iconic arrangement.

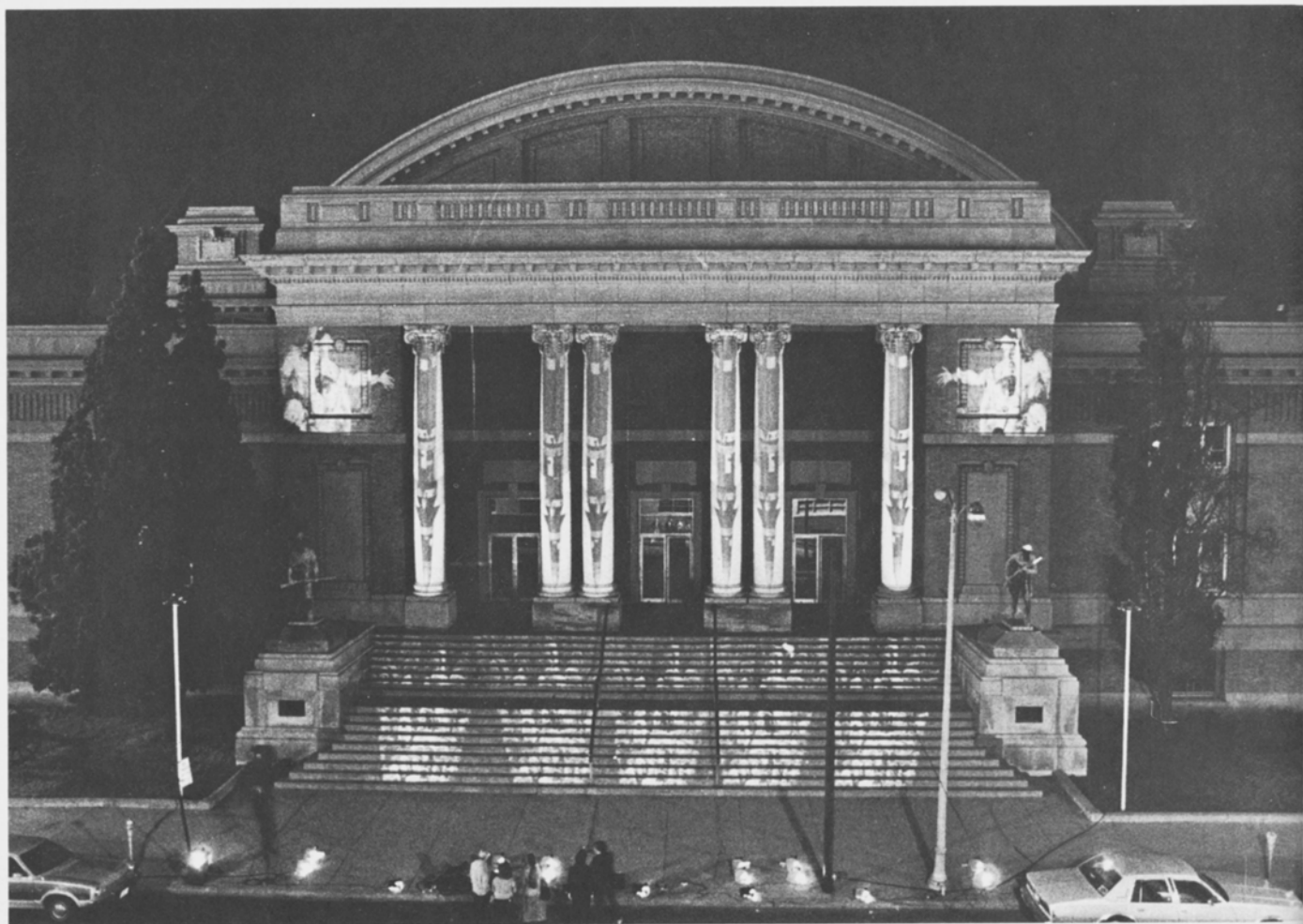
This particular (sculptural-textual) "projection" on the general (architectural) form of the monument was confronted by a slide projection-intervention, the aim of which was to disclose and temporarily impose the *contemporary meaning* of the memorial hall as produced by the world situation.

Understanding the art and architecture of the Memorial Hall as both popular ideological cultural construct and ideological state instrument, the artistic task of my "Public Projection" was to confront such art and architecture with its real (and not imaginary) implications during the moment of possible contemporary (nuclear) global war.

"Detail of the public projection at Memorial Hall—image projected: detail of the painting "Lictors Bringing Back to Barcutus the Bodies of his Sons", by Jacques Louis David. Brutus had condemned his two sons to death for acts against Roman liberty. While Brutus sits quietly in the shadow at the left of the painting; his wife and daughters at the right (the focal point of the painting) dramatically mourn the tragedy of the sacrifice of the sons to the nation. The painting is not only a call for patriotism, but defines the positions men and women shall take in the administration action and acceptance of acts of the state."

Excerpt from SECTION A,
Montreal, Canada,
February/March 1984, p. 2.





*Public Projection at the
Sinclair Community College*

Reaching already
beyond the formal limits
of prison or factory
architecture, stepping over
the significant borderline
which distinguishes a
building from the city
environment, the Sinclair
College complex is

approaching the form and
the status of a total,
totalitarian-like Orwellian*
structure.

This total structure is
obsessed with its task of both
recruiting (conscripting) new
college students and
"educating" (controlling,

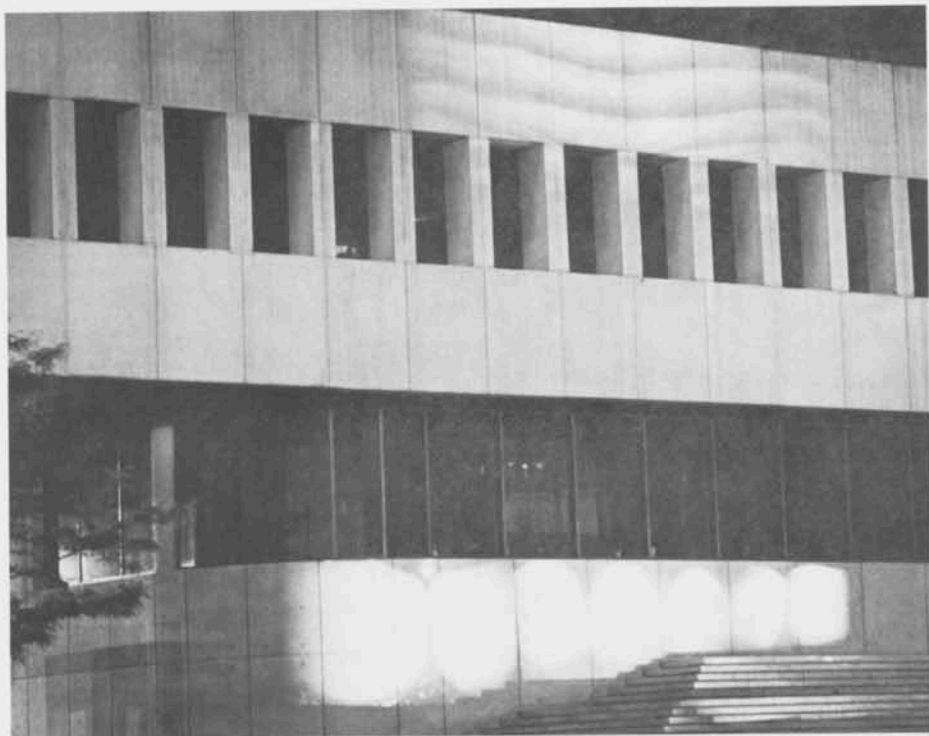


disciplining, surveying their bodies). The structure's miles of corridors, arms, passages, ramps, wings, pseudo-*agoras*, as well as all other meaningless spacial *equilibristic* configurations (which have no social or cultural point, and therefore are in no position to offer or retain any sense of metaphor or humour) are a simple result of the demands of formal bureaucratic environmental arithmetics of the sociotechnics of managing large educational processing plants. But the managing of this body education process is becoming increasingly more difficult for this plant, while it is confronted and contradicted by the impossibility of controlling the physical state and geographic position of the rapidly expanding individual segments of its own gigantic body.

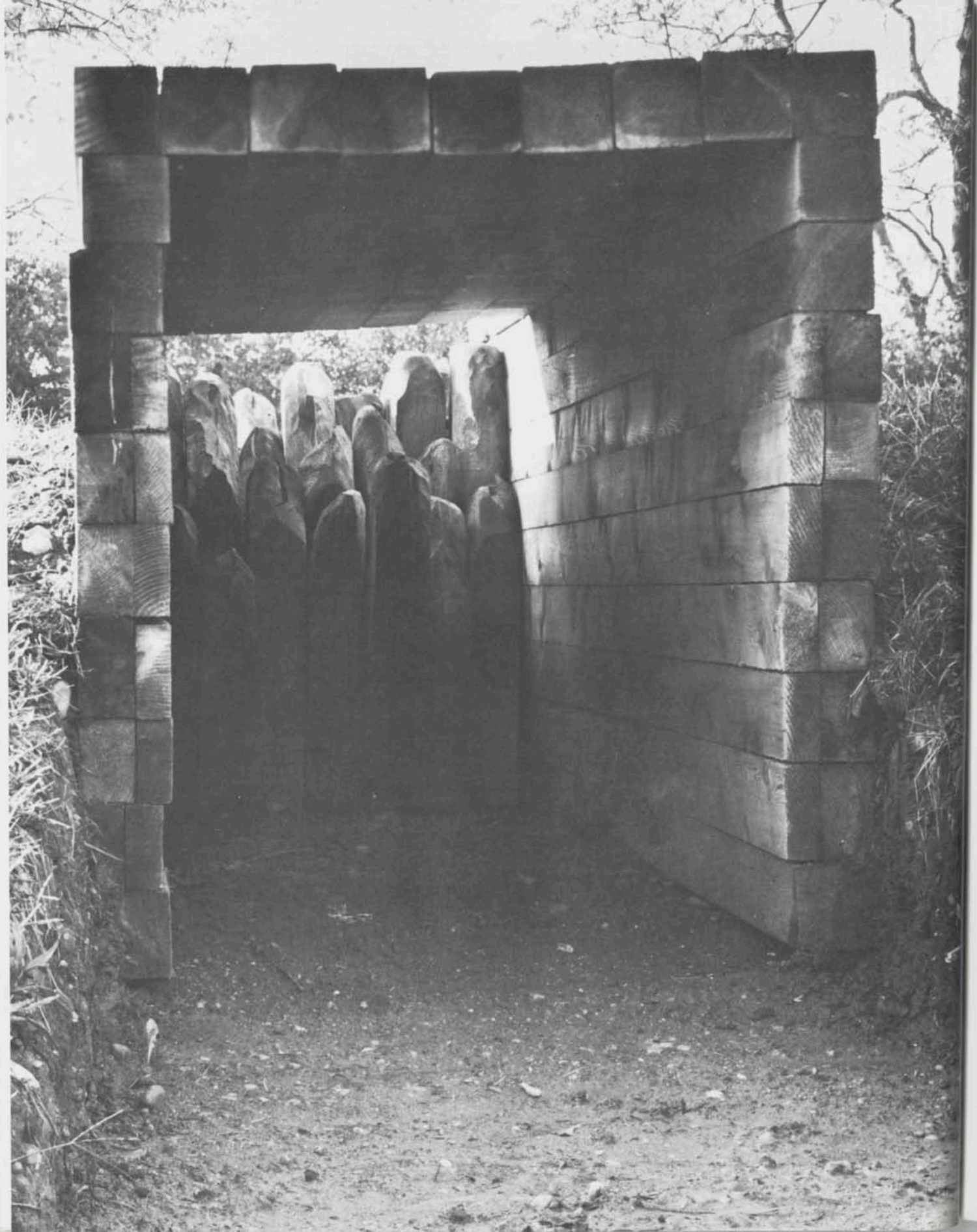
As a result of such a neuritic condition of its own existence, trying to fulfill its impossible authoritarian mission despite enormous effort and a very young age, the structure's body is showing through each of its parts signs of physical exhaustion, advanced suppressed frustration, as well as evidence of beginning *neurosis*.

"I am confident that Orwell would agree, even if the Sinclair College complex went beyond Orwell's architectural imagination

Krzysztof Wodiczko



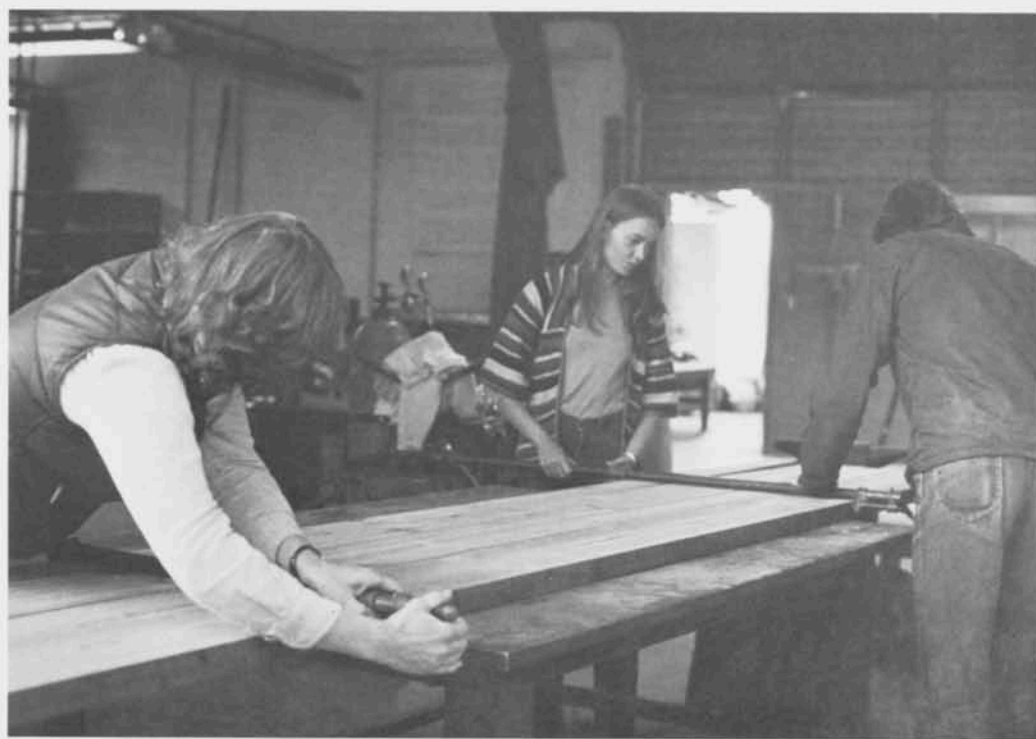




Ursula von Rydingsvard



TITLE: Tunnels on the Levee
MEDIA: Cedar
DIMENSIONS: 4' x 70' x 22'
SITE: DeWeese Park, Dayton, Ohio
YEAR: May-June 1983
ARTIST: Ursula von Rydingsvard





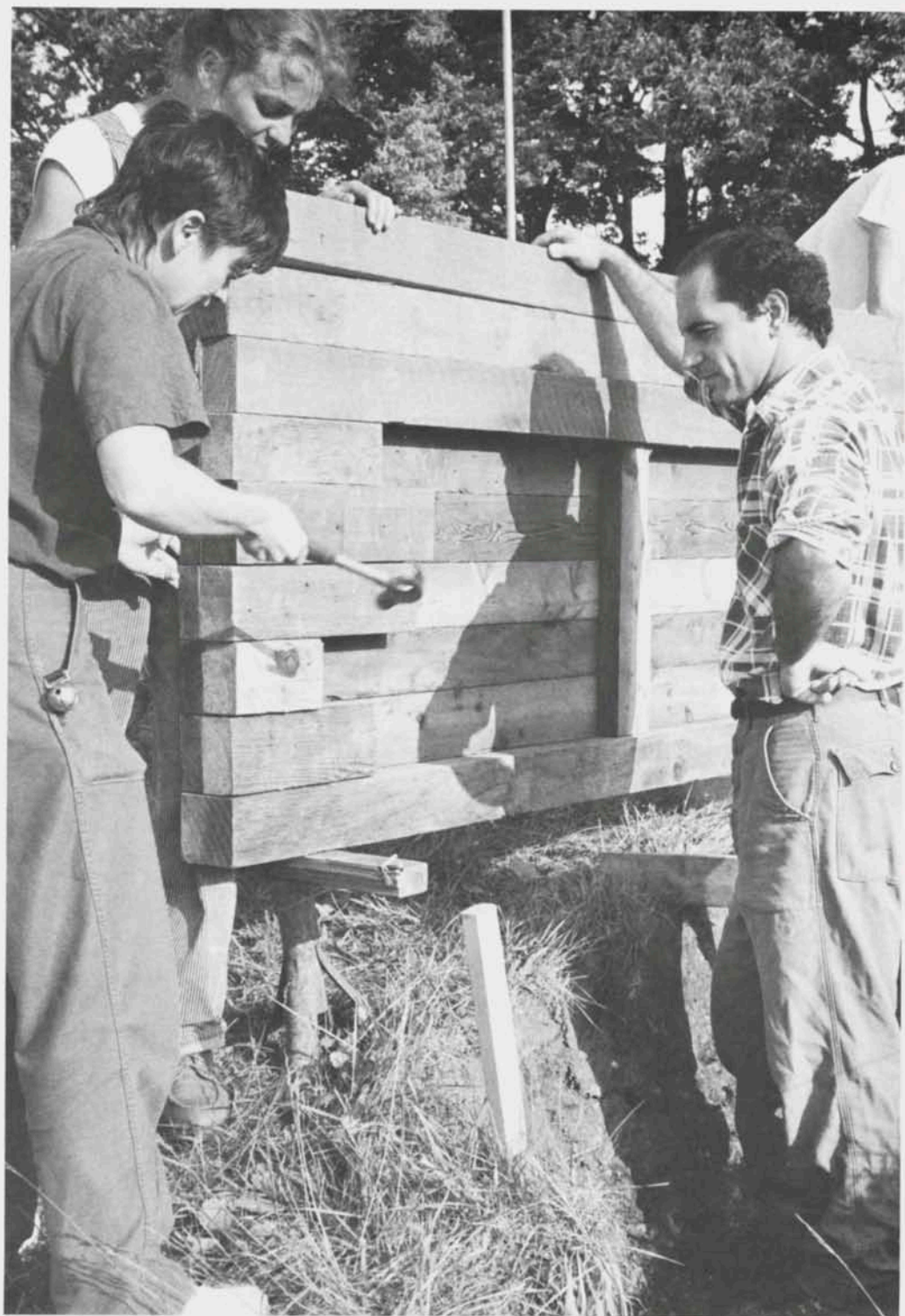
After having wandered through a good number of parks in Dayton, I was immediately attracted to the levee at Deweese Park. It is a very long, stretched out man made hill (approximately 1,000 feet long and about eight feet high) with a flattened top that felt much like a stage on which it seemed anything could look spectacular.

I built three tunnels of cedar which I wanted to slice through the levee leaving the earth exposed on both their ends. On the inside of each of the tunnels toward the end are squeezed, regularly arranged, organic shapes above which that portion of the tunnel is cut out to allow light from the sun to register. The tunnels face north giving the crowded pod shapes maximum opportunity to take advantage of the sun's crossing the sky from East to West. The tunnels are at eye level so that they could be looked into with ease from the surrounding land.

I want to give special thanks to Suzanne Mitolo, the enthusiastic, hard working director of the project and to my three superb assistants, Ursula Herrmann, Bill Mischler, and Carole Kerber.

Ursula von Rydingsvard



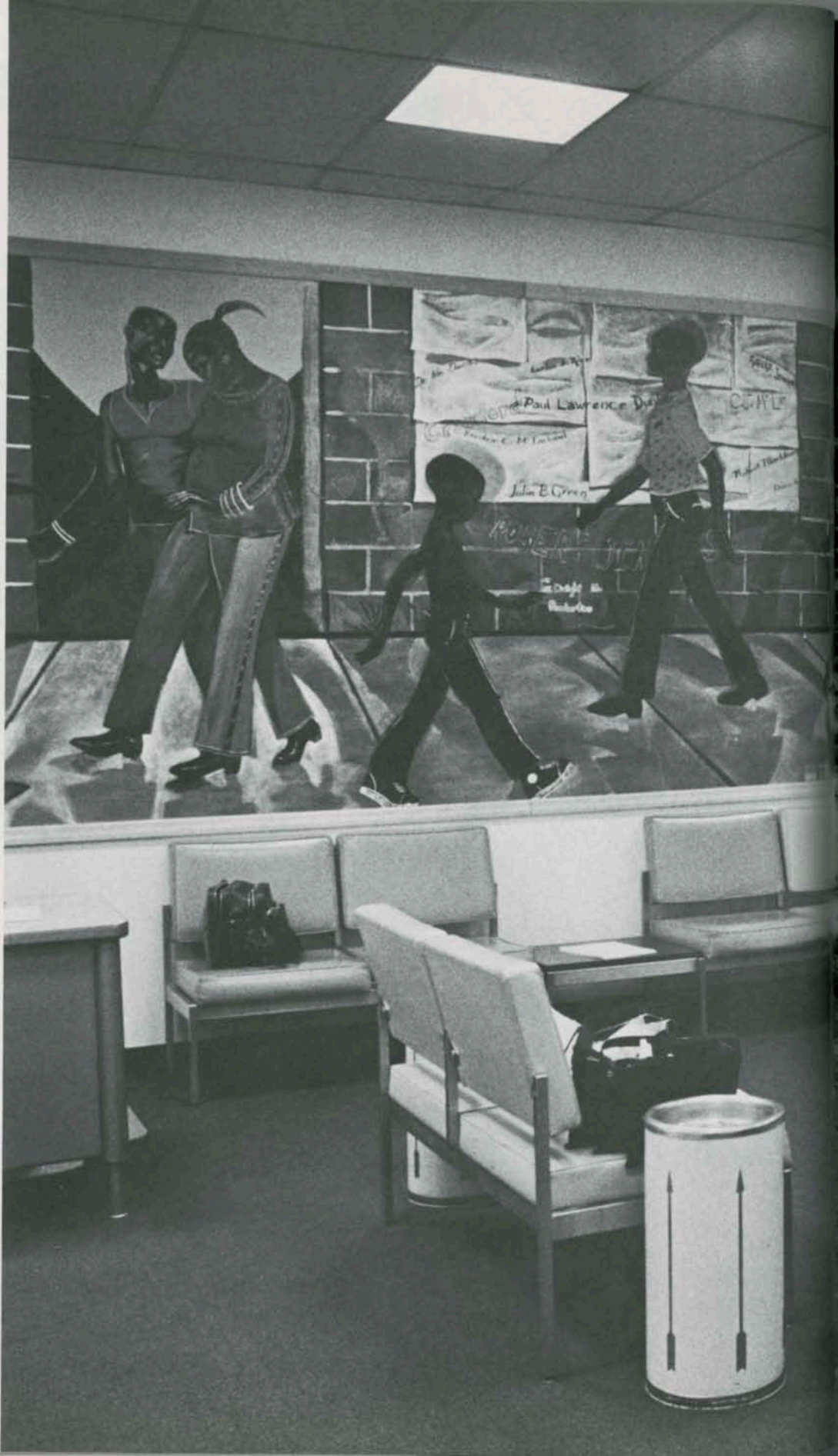






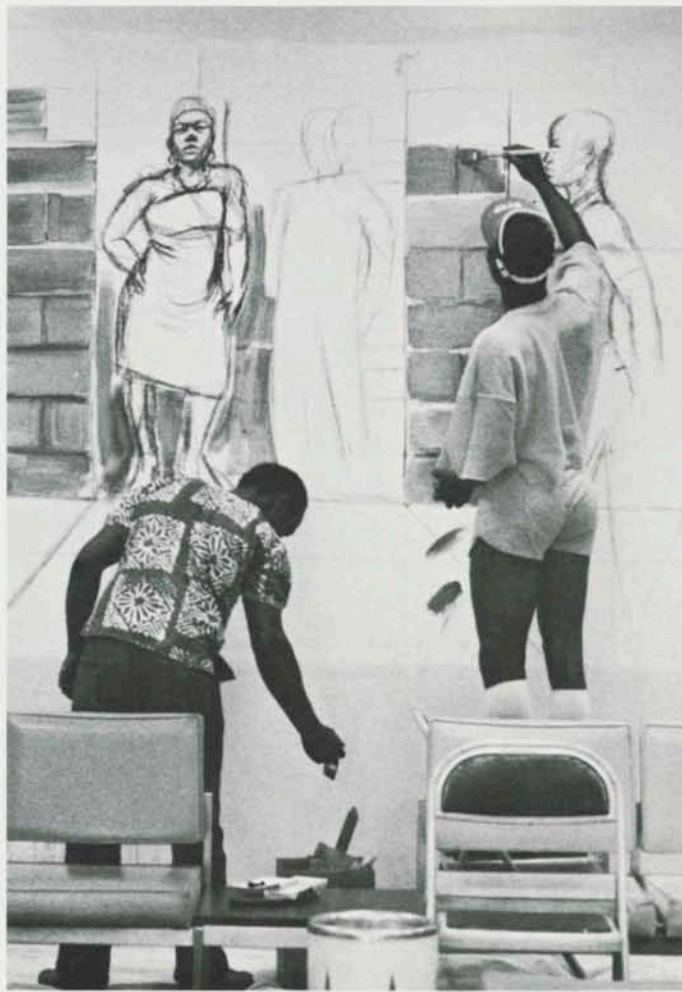






TITLE: Three Generations
MEDIA: Acrylic on Wall Board
SITE: Charles R. Drew West
Dayton Health Center, Ohio
DIMENSIONS: 6' x 30'
YEAR: July 1983
ARTIST: Pheoris West



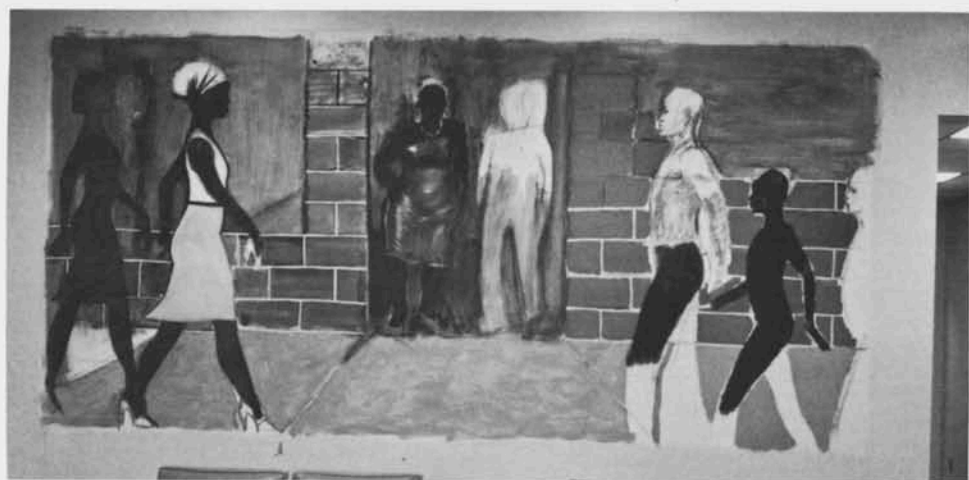


The most important thing that artists must communicate is energy—the energy that motivated them to do a piece. The visual artist's obligation is the same as that of a musician. The musician does not necessarily provide the public with music they would like to hear. Many times they are introducing them to sounds or a different organization of sounds. Energy, and transmitting a sense of energy, is the most important obligation.

This mural must have the capacity to be evaluated over a sustained period of time. Often, a visual artist must consider whether a piece is to be seen repeatedly or only at once.

Visual impact is very important. Achieving that impact involves technique, but is not achieved solely through technique. Technique interwoven with heart, soul, energy, feeling becomes an extremely powerful force. Separately, they are weak.

The painting deals with family. Its title is *Three Generations*—the basic family unit of grandparents, parents, children, but it also deals with the extended family concept.





When an artist is doing a work of art, the more internally he looks for inspiration, the better he will express himself. The quality of an artwork comes from the fact that—no matter what its subject matter, those things in it which are universal are the things that will be felt. It cannot make a strong statement unless it has that quality, that universality.

* * *

Endless thanks to Hsanni, Suzanne, Bing and Audrey Davis.

Excerpts from an interview with Richard F. Schwarz as printed in the Dayton Journal Herald, July 23, 1983.











Friday, July 15, 1983



The Cincinnati Post

E.T.'s on ice, and Cincinnati man knows why

By Anne Cohen
Post Staff Reporter

The Pentagon has been given 90 days to come up with the body of E.T. And a Cincinnati UFO researcher says he has a pretty good idea what "the little fellow" looks like.

He is gray, not green.

Cincinnati Leonard H. Stringfield, author of a 1977 book on UFOs, said today that it was largely his research that led last week to the filing of a writ of "habeas corpus extraterres-

trial" in U.S. District Court in Washington D.C.

THE SO-CALLED writ, filed by Larry W. Bryant of Alexandria, Va., of "one or more occupants of crashed UFOs of apparent extraterrestrial origin."

He charged the Defense Department, Air Force, Army, State Department, FBI and National Security Agency has engaged in a massive cover-up of UFO cases. Bryant wants bodies recovered from crashed UFOs

released by the government.

Pentagon Spokesman Henry Catto declined comment on Bryant's allegation.

"It would be inappropriate to comment further," he said. Air Force officials said there have been periodic allegations—which they have denied—that they have bodies of space travelers pickled in bottles on shelves in a warehouse at Wright-Patterson Air Force Base in Dayton, Ohio.

MUCH OF THE information about alleged retrievals of UFOs carrying the

bodies of extraterrestrial aliens has been gathered by Stringfield, who is retired from the DuBois Chemical Co.

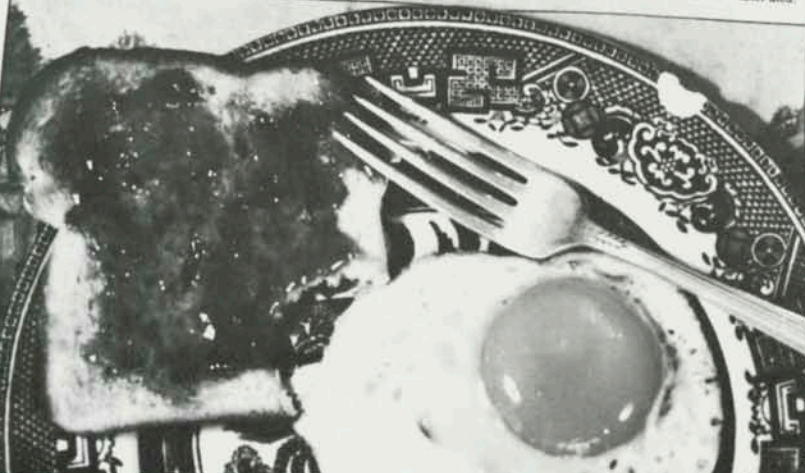
Although the government's "information is long overdue," Stringfield said, "the story is too incredible. I don't think the average mind can digest it. It's too big, too bizarre."

He said 23 witnesses—"not on the lunatic fringe... short fair types"—have told him of space vehicles retrieved, some of them containing either the bodies of aliens or living aliens who later died.

According to information Stringfield said is based on an autopsy performed on an alien at "an Eastern hospital," he has learned quite a bit about the "internal and external anatomy of the little fellow."

BETWEEN 2 1/2 and 4 feet tall, the alien was slight, "almost emaciated" with a large pear-shaped head and a heavy brow ridge. He had no ears, protruding nose, lips or teeth, only air holes and a slit for a mouth, Stringfield said.

See E.T., Page 5A



Lawmakers disclose sex affairs

By Doug Harbrecht
Staff Reporter

COLUMBIA, Mo. — The House of Representatives will vote early next week to reprimand two lawmakers who admitted to sexual relations with teenage girls.

The House emerged from a session of a committee to reprimand Rep. Dan Rostenkowski, Ill., and Rep. Dan Rostenkowski, Ill., for "conducting a homosexual tryst."

he had 10 years ago with a 17-year-old male page who accompanied him on a trip to Europe. Studds, 46, is single.

HOUSE investigators also found that Studds made sexual advances to two other male pages, one 16 and the other 17, in 1973.

Rep. Daniel Crane, R-Ill., 47, married and the father of six, admitted that he engaged in sexual relations with a 17-year-old female page at his apartment three or four times in 1980.

"I'm sorry that I made a mistake," said Crane in a statement.

See 12V Page 2A

TITLE: Aliens in Transit
 MEDIA: 50 Black & White Photographs
 SITE: Regional Transit Authority County-Wide Bus System, Dayton, Ohio
 YEAR: November 1983-February 1984
 ARTIST: Nancy Bless

I have ridden buses and subways all my life and have noticed that when you're on public transportation, your public and private space overlap: you are in a bored state or mental freefall, but your body is captive among strangers. You are neither "here" or "there". You are in transit. Intimate confidences are sometime shared between strangers in this condition of "public transit". You are receptive to little messages or surprizes in the routine of the journey. I like usurping the advertising space with messages that converse with (rather than sell to) the bus riders. This work is part of a conversation I seem to be having with myself about public art.

When I began thinking about this project, I knew that I wanted to incorporate elements of my previous bus projects, such as involvement of the bus riders and a photo/fiction to replace advertising cards. I also wanted the subject matter to be specific to Dayton.

A few months before I was to begin, my son Noah handed me the front page of the Cincinnati Post for my comment and the subject jumped right out at me. The headline read: "E.T. On Ice and Cincinnati Man Knows Why". The article went on to tell about a local UFO researcher involved in a court case against the U.S. Air Force concerning its refusal to release information about alien bodies and



crashed space vehicles allegedly hidden at Wright-Patterson Air Force Base in Dayton.

For the following months, I read everything I could find about UFO's, including a search through newspaper files of the last 40 years. Wright-Patterson and Dayton figured prominently in this material: the national center for the study of UFO phenomena, Project Blue Book, had been headquartered at the base; there have been an unusual number of sightings in the Dayton area. Dayton is connected to the history of flight, being the birthplace and home of the Wright brothers; the air force base has an enormous museum dedicated to the history of flight and air warfare. An article from the July 10, 1947 New York Times quotes Orville Wright, a year before his death, on the rash of sightings around the country that summer: "It is more propoganda for war to stir

up the people and excite them to believe a foreign power has designs on this nation".

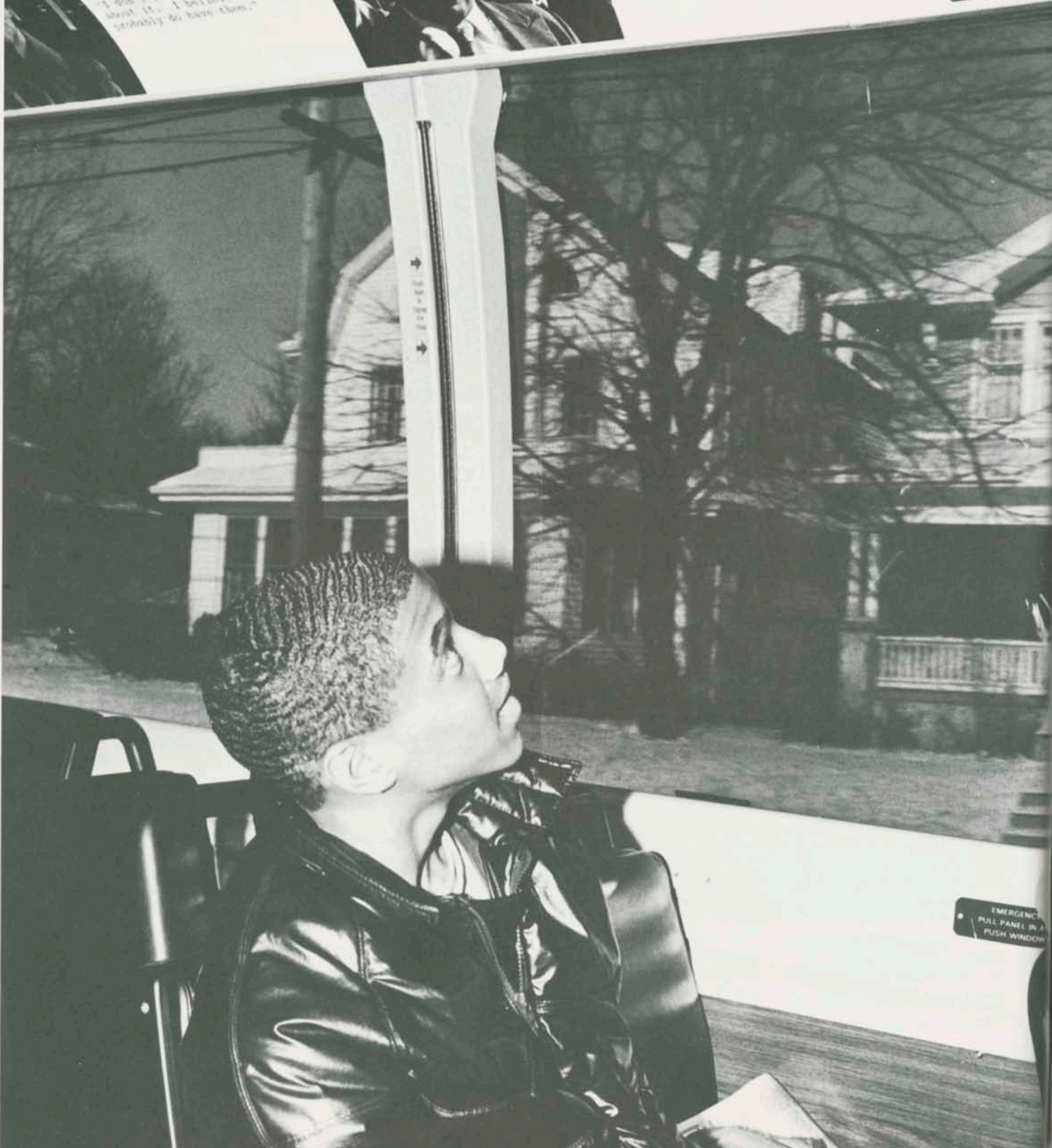
The more I researched, the more interesting the information became. Carl Jung wrote in *"Flying Saucers, the Myth of Things Seen in the Sky"* that the pertinent question to him was the possibility that these were psychological projections, that we needed to see these things. He felt that visions in the sky had throughout history, signified redemption or destruction. He further correlated the dropping of bombs on Hiroshima and Nagasaki with the intense UFO activity observed in the 40's and 50's. He suggested that, as a nation, the trauma and shame of this devastation was making us see things. The Air Force, in fact, became involved in UFO study because they feared that the saucers were either actual Russian spy ships, or sophisticated psychological weaponry designed to drive us nuts.

So, I got on the buses and rode around for three days with Suzanne, asking people questions, taping their responses and photographing them. I guess I did the field study for Dr. Jung, because passenger responses certainly support his ideas. The RTA drivers we worked with were all great—they had long stories and theories to relate and seemed to enjoy helping us out. Virginia King and the other RTA employees were also tremendously helpful. I also want to thank: Ron Geibert, the Photography professor at Wright State, for making his facility available for the two weeks it took me to print all the portraits, students Karen Myers and Anthony Day who helped print and retouch; all those passengers who were willing to step into the unknown and participate in this project; and Chuck and Tracy Cave for putting me up and putting up with me during the ordeal of the printing; and, of course, Suzanne and City Beautiful for assistance and support.

Nancy Bless

"Do you think that there are
things hidden out at WRIGHT?"
"I don't know sometimes I wonder
about it. I believe that they
probably do have them."

"You never seen any alien
beings... Well, you have all
these reports. I think if the
went all this long they would
have contacted us by now... it
seems like they're wasting a
bit of time."



EMERGENCY
PULL PANEL IN A
PUSH WINDOW



"I anticipate that sometime, hopefully during my life time, we'll see aliens on our planet. And I just hope it's a superior being...I feel that there is something else out in our solar system or possibly another with a superior intelligence and they'll find that we have something to offer that they might need and I feel that they'll be here."





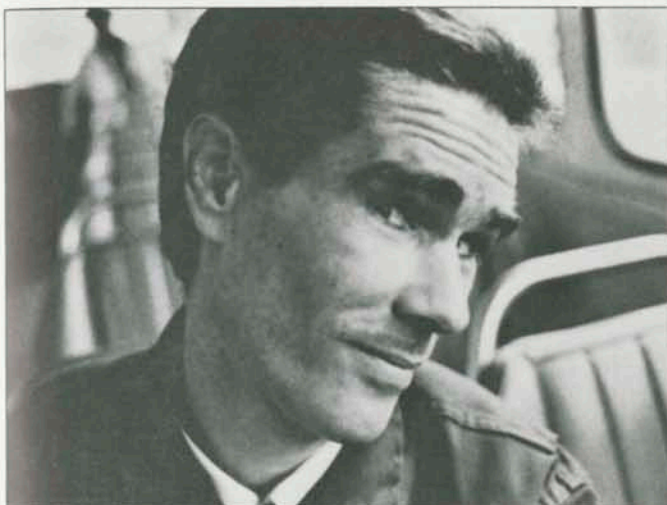
"Well, I imagine that if I see one it'd be planned...I hope to board the ship, go inside and observe it all and I'll be in there a whole hundred years but, on earth time it will be just one month. They're going to give me this thing about this big, like a crystal and whatever...it won't be used for bad purposes when I come back ya know I'll help the whole world out."



"It makes me wonder. I start finding myself looking up in the skies to see if I see anything. Every once in a while I see like a shooting star and wonder...well was that really a shooting star or was that a spaceship or something like that?"



"They might be UFOs to us, but somebody knows what they are. When you stop to think of how huge the universe is - why would our little ol' speck of dust have the only life? If you read the bible it tells you there's intelligent life somewhere besides here. In the beginning GOD created...where was he at when he done all this creating?"



"I believe they're for real. Some people might think I'm crazy, but it's possible that there's other beings in other worlds...you could be talkin' to one for all you know."

"So you do think that there are other life forms out there?"

"Yeah. Probably very beautiful women, too...they may even be picking up our thoughts."



"I think that a lot of them are real. I really do. But there's also a lot of imagination to 'em ...I don't think WPAFB has been honest with us on a lot of 'em. Even if just one...that's a cover-up like with one of our presidents. They covered it up and it got uncovered. I don't know why WPAFB can't tell what they know."

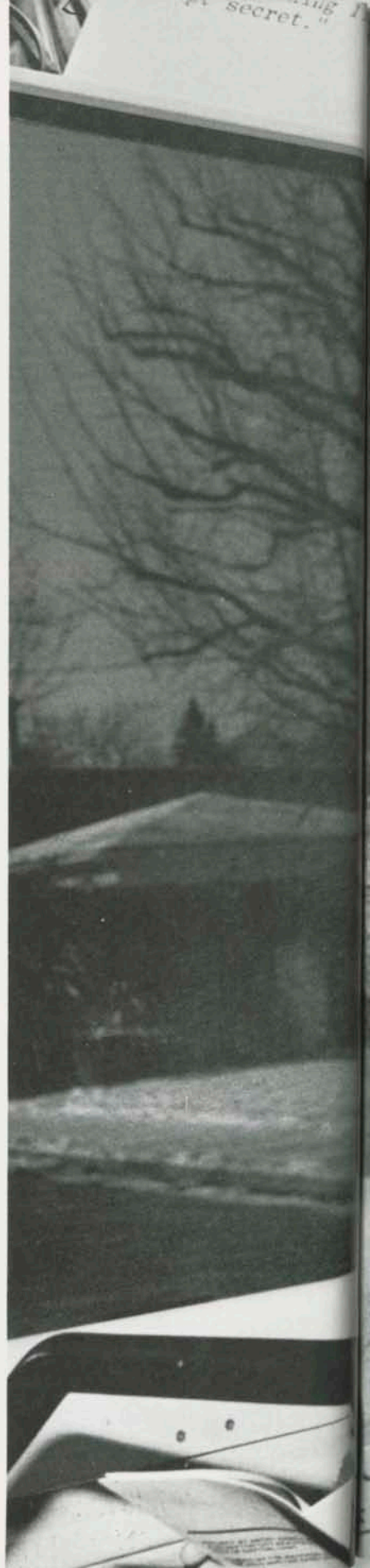


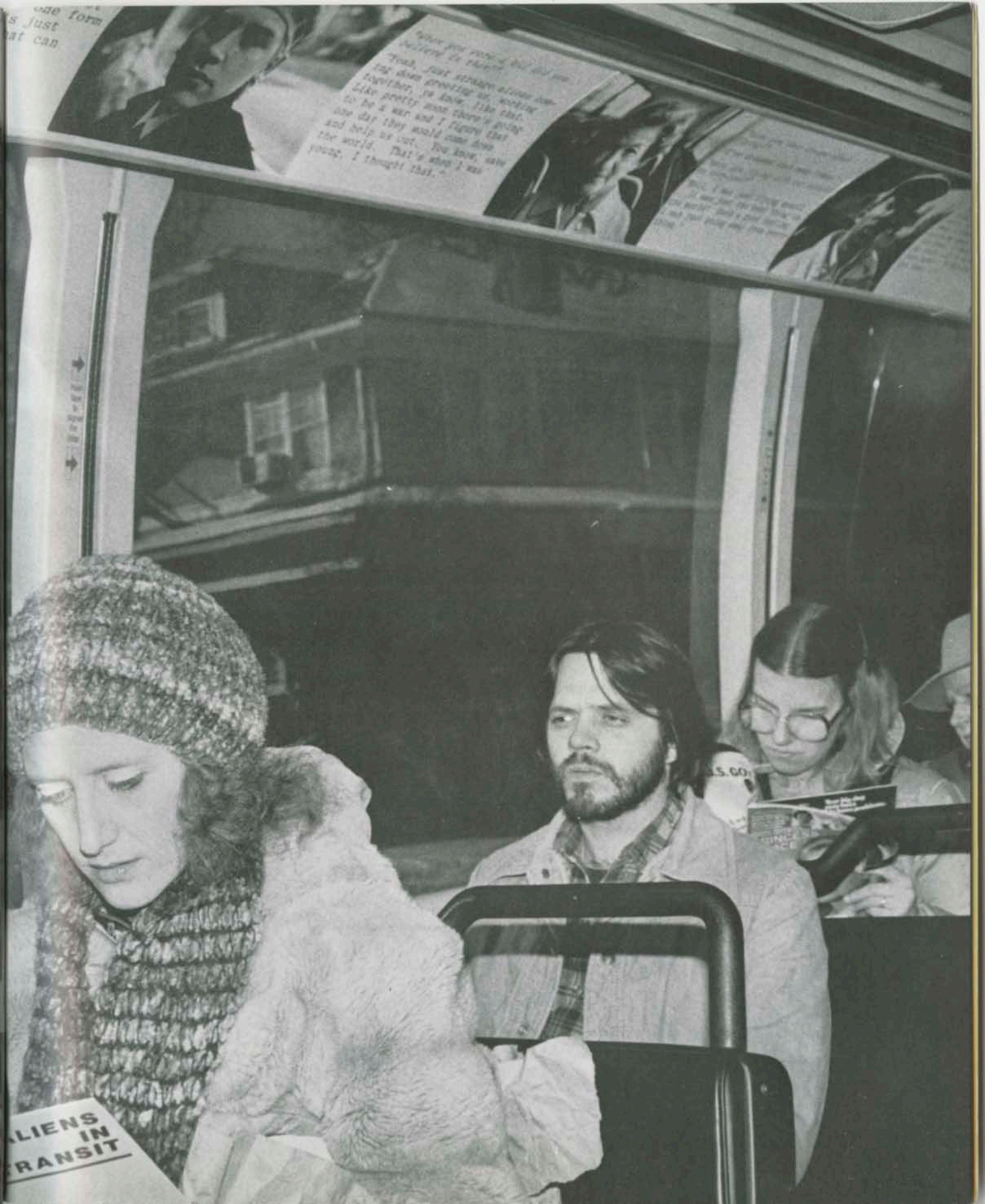
"Have you ever dreamt about flying?"

"I've dreamed that many times."

"Were you flying with or without an airplane?"

"Well, I was just flying myself ...it was just the best thing in the world! Such a good feeling I was just going away from everything."





...one form
...s just
...at can

When you vote, you do not believe in them.

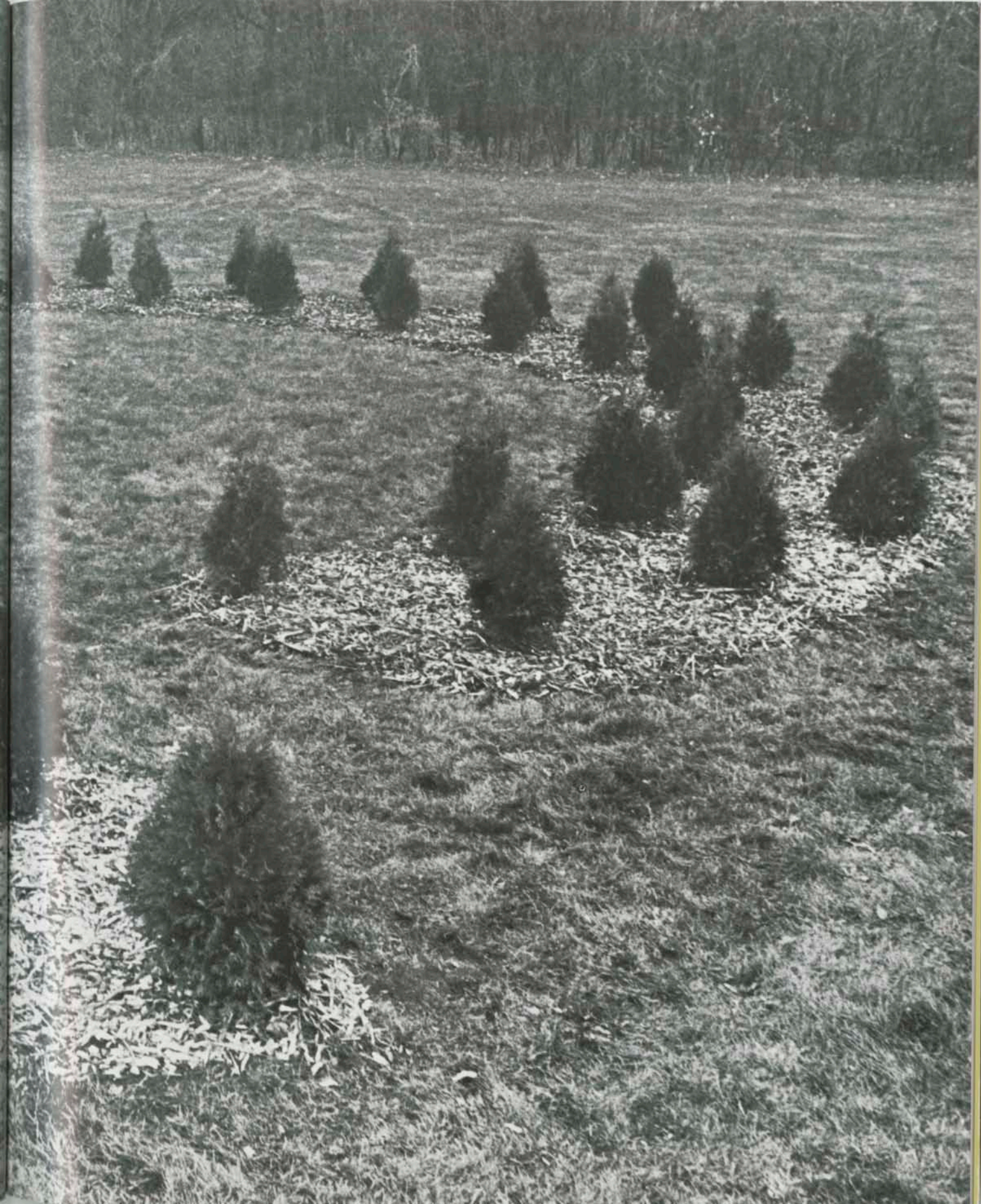
"Trust, just strange alone can't do us together, we know, like that. Like pretty much there's going to be a war and I figure that one day they would come down and help us out. You know, save the world. That's what I was young, I thought that."

ALIENS IN TRANSIT

U.S. GOV.



Gary Rieveschl



TITLE: Living Room
MEDIA: 48 Arborvitae Trees
SITE: DeWeese Park, Dayton,
Ohio
DIMENSION: 42' Center
YEAR: November 1983
ARTIST: Gary Rieveschl



Living Room is a grove of 48 arborvitae trees planted as a sculpture. The project demonstrates a spatial strategy rather than representing an object or a picture and is less about the trees than about experiencing the growth of the space enclosed by them. In other words, the planting is a formalized perception of natural (non-museal, outdoor) space and time transmitted through the rearrangement of certain of its elements.

The primary-circular "room" that is initiated by planting small young trees



grows up over a period of several years during which the surrounded space becomes more and more clearly defined by the increasing volume and height of the trees. Eventually the arborvitae will form a dense ring of vegetation.

An entrance/exit faces toward sunset.

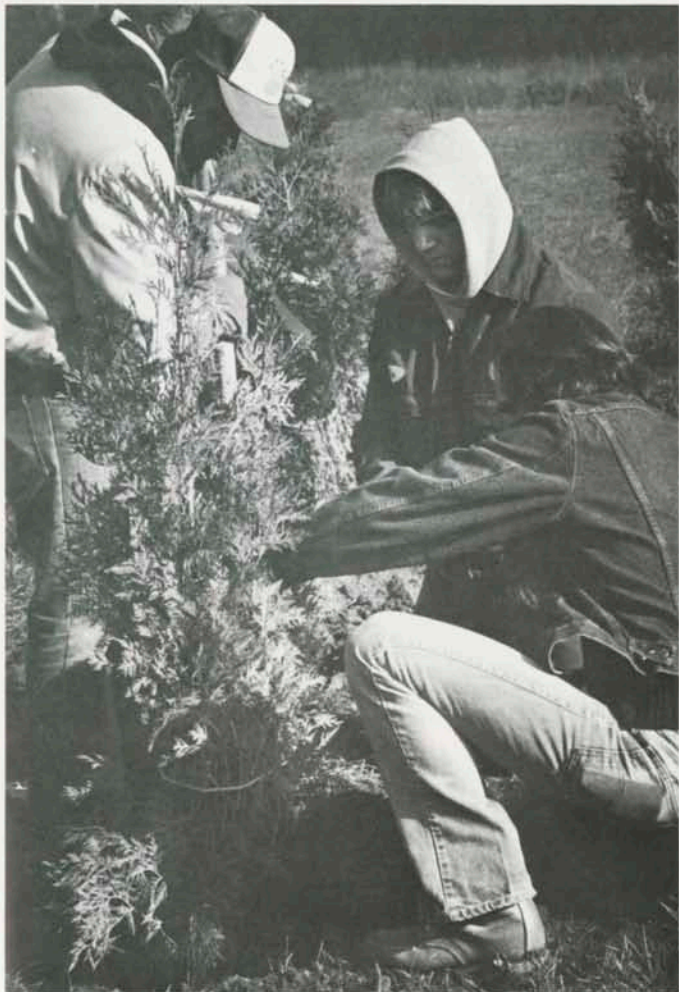
If allowed to mature, the trees will stand for many decades and the *Living Room* will become a living place for unspecified thoughts.

The support of the Ohio Arts Council, the Dayton City Beautiful Council and the collaboration of the City of Dayton Parks and Recreation Department and the Wegerzyn Garden Center is gratefully acknowledged.

Gary Rieveschl











Krzysztof Wodiczko



Krzysztof Wodiczko
Born in Warsaw, Poland 1943
Lives in New York City

Selected Individual Exhibits

- 1980 "Designs and Projections", Hal Bromm, New York City
- 1981 "Projections and Documentation", Franklin Furnace, New York City
Eye level Gallery, Halifax
Artspace, Peterborough, Ontario
- 1982 South Australian School of Art, Adelaide, South Australia
- 1983 The Ydessa Gallery, Toronto
- 1984 Hal Bromm Gallery, New York City

Selected Group Exhibitions

- 1980 "The Summer Show", Hal Bromm, New York City
- 1981 "Scaling", PS 122, New York City
- 1982 "Biennale of Sydney", Australia
- 1983 "Presence Polonaise", Centre Pompidou, Paris
"Artists from Canada", Stuttgart Kunstverein, Germany
- 1984 "New York/Canada", 49th Parallel, New York City
"Body Politics", Tower Gallery, New York City

Public Projections

- Boston, Massachusetts 1981:
Massachusetts Institute of Technology
- Peterborough, Ontario 1981:
City Hall, Empress Hotel
- Adelaide, South Australia 1982:
The War Memorial, The Festival Centre Complex
- Sydney N.S.W. 1982:
The Art Gallery of New South Wales, The M.L.C. Center Tower, Quanta International
Center, American Express Building (in conjunction with the Biennale of Sydney)
- Banff, Alberta 1983:
Bow Falls (projection on cliff)
- Stuttgart, West Germany 1983:
Main Train Station and the Victory Column
- Toronto, Ontario 1983:
South African War Memorial (concurrent with the exhibition at the Ydessa Gallery)
- Seattle, Washington 1984:
Seattle Art Museum Building
- Columbus, Ohio 1984:
The International Conference of Humanities on George Orwell's 1984
"Centre for Tomorrow" Building

Selected Bibliography

- 1981 PUBLIC PROJECTIONS, (catalogue), Great George Street Gallery, Halifax.
VANGUARD, Vancouver, Canada, November, pp. 12-13.
- 1982 Maxwell, Ailsa, "Krzysztof Wodiczko in Adelaide", ART LINK, Adelaide, South Australia,
winter issue, pp. 4-5.
"Poetics of Authority", (catalogue) South Australian School of Art, Adelaide,
South Australia, March.
- 1983 Allbaugh, Dave, "Let there be darkness ...", DAYTON DAILY NEWS, May 20, p. 27,
Zone 1.
GLOBE AND MAIL, Toronto, Canada, April 22, p. E9.
"Kunstler aus Kanada", (Stuttgart Review) ARTFORM, September, pp. 81-82.
NEWSWEEK, New York City, August 1, pp. 72-73.
"Public Projection", CANADIAN JOURNAL OF POLITICAL AND SOCIAL THEORY,
Concordia University, Montreal, Power/Ideology Issue, summer, pp. 184-187.
Schwarze, Richard, "The intent is to 'demystify'", DAYTON JOURNAL HERALD, May 21,
p. 29.
TORONTO STAR, Toronto, Canada, April 22, p. E9.
VANGUARD, Vancouver, Canada, summer issue, pp. 18 and 20.
VANGUARD, Vancouver, Canada, November, p. 14.
Yalkut, Jud, "Krzysztof Wodiczko: Projections", DIALOGUE (The Ohio Arts Journal),
October, p. 17.
- 1984 Raynor, Vivien, "Canada/New York", (49th Parallel Review), NEW YORK TIMES, April 6,
p. C34.
SECTION A, Montreal, Canada, February/March, p. 2.

Ursula von Rydingsvard



Ursula von Rydingsvard
Born in Deensen,
Germany 1942
Lives in New York City

Selected Individual Exhibitions

- 1978 Robert Freidus Gallery, New York City
- 1979 55 Mercer, New York City
- 1980 55 Mercer, New York City
Jorgensen Gallery, University of Connecticut, Storrs, CT
- 1981 Rosa Esman Gallery, New York City
- 1982 Rosa Esman Gallery, New York City
- 1984 Bette Stoler Gallery, New York City

Selected Group Exhibitions

- 1978 "Indoor-Outdoor Sculpture Exhibition", P.S.1, Long Island City, NY
"Small Works", 55 Mercer, New York City
- 1979 "Twin Tower I", New York City
- 1979(80) NY/8", Joe and Emily Lowe Art Gallery, Syracuse University, Syracuse, NY
- 1980 International Sculpture Conference XI, The Maryland Institute College Art Gallery, Baltimore, MD
- 1981 "Architecture by Artists", Rosa Esman Gallery, New York City
- 1983 Bette Stoler Gallery, New York City
"55 Mercer/12 Years", 55 Mercer Gallery, New York City
- 1984 "Contemporary Art at One Penn Plaza", curated by Dore Ashton, New York City
"Transformation of the Minimal Style", Sculpture Center, New York City

Installations

- 1978 "Outdoor Sculpture", Battery Park, New York City
"Outdoore Sculpture", New York Institute of Technology, Long Island, NY
- 1978(79) "OIA Outdoor Sculpture Exhibition", Ward's Island, NY
- 1979 *Koszarawa*, Neuberger Museum, Purchase, NY
"The Artist's View", Wave Hill, Bronx, NY
Song of a Saint (St. Eulalia), Artpark, Lewiston, NY
- 1980 *St. Martin's Dream*, "Art on the Beach", Battery Park City Landfill, New York City

Selected Bibliography

- 1979 Alloway, Lawrence, "Public Sculpture and the Post-Heroic Age", *ART IN AMERICA*, October, pp. 9-11.
Glueck, Grace, "New Sculpture Under the Sun, From Staten Island to the Bronx", (Wave Hill), *THE NEW YORK TIMES*, August 3, pp. C1, C15.
Olejarz, Harold, "Ursula von Rydingsvard", *ARTS MAGAZINE*, January, pp. 16-17.
Russell, John, "Art at Artpark", *THE NEW YORK TIMES*, August 17, p. C21.
- 1980 Cohen, Ronny H., "Review: Art on the Beach", *ARTFORUM*, October, pp. 74-76.
Feinberg, Jean E., *URSULA VON RYDINGSVARD*, (catalogue), Jorgensen Gallery, University of Connecticut at Storrs, January 21-February 12.
Glueck, Grace, "Ursula von Rydingsvard", *THE NEW YORK TIMES*, April 18, p. C22.
SCULPTURE 1980, (catalogue), Maryland Institute, College of Art, Baltimore, MD, June.
McFadden, Sarah, "Going Places, Part II: The Outside Story", (Ward's Island), *ART IN AMERICA*, Summer Issue, pp. 51-61.
Russell, John, "Art for Public Places Captured in Photos", *THE NEW YORK TIMES*, August 28, p. C13.
- 1981 Kingsley, April, *ARTISTS INTRODUCE ARTISTS*, (catalogue), City Gallery, New York City, May 19-June 19.
Morris, Diana, "Ursula von Rydingsvard—New Sculptures", *WOMEN ARTISTS NEWS*, Summer issue, p. 24.
Russell, John, "Ursula von Rydingsvard", *THE NEW YORK TIMES*, April 3 p. C23.
- 1983 Glueck, Grace, "Ursula von Rydingsvard", *THE NEW YORK TIMES*, November 5, p. C18.
Harris, Susan, "Review: Ursula von Rydingsvard", *ARTS MAGAZINE*, December, p. 46.
- 1983 Alloway, Lawrence, and Joseph Masheck, *55 MERCER/12 YEARS*, (catalogue) 55 Mercer Gallery, New York City, January 12-February 15.
Henry, Gerrit, "Ursula von Rydingsvard at Rosa Esman", *ART IN AMERICA*, May, pp. 173-174.
- 1984 Alloway, Lawrence, *URSULA VON RYDINGSVARD*, (catalogue), Bette Stoler Gallery, New York City, May/June.
Brockington, Lawrence, *TRANSFORMATION OF THE MINIMAL STYLE*, (catalogue), Sculpture Center, New York City, February.

Pheoris West

Selected Individual Exhibitions

- 1977 Uniworld Group Inc., New York City
- 1978 American International College, Springfield, MA
Ohio University Gallery, Athens, OH
- 1979 Museum of African and African-American Art and Antiquities, Buffalo, NY
Ohio State University, Marion Campus, OH
- 1980 Ohio State University, Newark Campus, OH
- 1983 Central State University Gallery, Wilberforce, OH



Pheoris West
Born in Albany,
New York 1950
Lives in Columbus, Ohio

Selected Group Exhibitions

- 1977 Harlem State Office Building, New York City
Stingray Club, Philadelphia, PA
"All Ohio Show", Canton Art Institute, Canton, OH
"Ten Ohio Artists", Ohio University, Athens, OH
Gallery 7, Detroit, MI
- 1978 "Afrohio", Cleveland State University, Cleveland, OH
"Black Artists Together", Columbus Institute of Contemporary Arts, Columbus, OH
- 1979 "College of the Arts Faculty Exhibit", Ohio State University, Columbus, OH
- 1980 "Aspects of the '70's", Museum of the National Center for Afro-American Artists,
Boston, MA
Columbus Cultural Arts Center, OH
"Retour aux Sources", LaGalerie Mitkal, Ivory Coast
- 1981 "Approaches to the Figure", Ohio State University Newark Campus, OH
- 1982 Purdue University, West Lafayette, IN
Jazzonia Gallery, Detroit, MI
- 1983 "Faculty Show", Hoyt Sherman Gallery, Ohio State University, Columbus, OH

Murals

- 1976 Hillhouse High School (Hillhouse, Connecticut)
- 1976 New Haven Black Coalition (New Haven, Connecticut)
- 1976 Ohio State University Black Studies Extension Center (Sankofa group project),
Columbus, OH
- 1978 Milo-Grogan Boys Club (Sankofa group), Columbus, OH

Selected Bibliography

- 1978 Cullinan, Helen, "NOVA shows regional Black artwork", CLEVELAND PLAIN DEALER,
February 23, p. 7-C.
Johnson, Herchel, "New Generation and the Arts", Genius of young blacks enriches
America and the World, EBONY MAGAZINE, August Special issue, pp. 148-152.
Leiker, Louise, "Art Not Magic—Just Hard Work", BUFFALO COURIER EXPRESS, August 5,
p. 16.
- 1979 Cawthon, Brenda, "Pheoris West Paints More than Meets the Eye", BUFFALO COURIER
EXPRESS, February 20, p. 9.
Carroll, Sara, "West Upcoming Painter", COLUMBUS DISPATCH, June 24, p. 1-5.
- 1980 Donaldson, Jeff, "Black Art", THE BLACK COLLEGIAN, October/November, p. 102.
"Interview—Pheoris West", OHIO STATE UNIVERSITY COLLEGE OF ARTS MAGAZINE,
December, pp. 21-24.
"Un port entre l'Afrique et l'Amerique noire", FRATERNITE MATIN, Ivory Coast,
October 23, p. 1.
- 1981 Kendrick, John A., "Interview with Pheoris West on the Aesthetic Folk Continuum in
Afro-American Art", DRUM, University of Massachusetts, Amherst, MA, Summer issue,
pp. 35-46.
- 1982 Miller, Kim Marcum, "Life Experiences and Auras Inspire OSU Artist's Paintings", OSU
LANTERN, November 12, p. 10.
- 1983 Hall, Jacqueline, "Artists' Co-op Effort Classy Cohesive", COLUMBUS DISPATCH, July 24,
p. C-10.
Schwarze, Richard, "A Feeling of Energy—Good Art Must Be Felt As Well As Seen",
DAYTON JOURNAL HERALD, July 23, p. 25.

Nancy Bless



Nancy Bless
Born in Boston,
Massachusetts 1949
Lives in Cincinnati, Ohio

Selected Individual Exhibitions

- 1978 Experimental Gallery, Wright State University, Dayton, OH
"Diptych" and "It's Been a Trying Day", video installations, Athens Video Festival, Athens, OH
- 1980 "Welcome Home", Siegfried Gallery, Ohio University, Athens, OH
"Strategies: Artists in the 80's", Contemporary Art Center, Cincinnati, OH

Selected Group Exhibitions

- 1976 Lang Art Gallery, Scripps College, Claremont, CA
- 1977 "Secret Show" Mail-in show, Ohio State University, Columbus, OH
- 1978 "Difficult Decisions/Ethical Dilemmas", Tweed Art Museum, University of Minnesota, Duluth, MN
Antioch College Gallery, Yellow Springs, OH
"Elevator Transformation", performance piece, Administration Office Tower, Ohio State University, Columbus, OH
- 1979 "National Art Round-up: All Paper Work", Las Vegas Art Museum, NV
"Columbus Focus", Sullivant Gallery, Ohio State University, Columbus, OH
- 1981 "The Knick Knack Show", Toni Birkhead Gallery, Cincinnati, OH
"Artists as Architects, Architects as Artists," Sullivant Gallery, Ohio State University, Columbus, OH
- 1982 "Sculpture Outdoors", The College of Wooster Museum, Wooster, OH
"Ohio Selections", the New Gallery of Contemporary Art, Cleveland, OH
"Ohio State Fair Exhibition", Columbus, OH

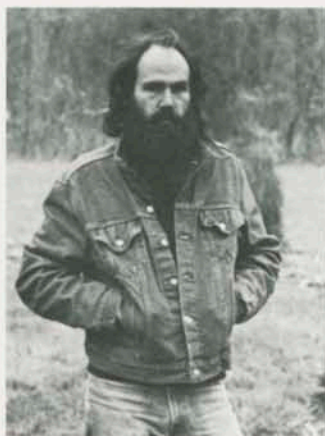
Installations

- 1979 "Public Transit", Bus photo installation, Central Ohio Transit Authority, Columbus, OH
- 1980 9th and Walnut Mound, YWCA Downtown Cincinnati, OH
"Strategies: Artists in the 80's", Bus photo installation, Cincinnati Metro, Cincinnati, OH
- 1982 Home for a Nuclear Family, "Sculpture Outdoors", The College of Wooster, Wooster, OH

Selected Bibliography

- 1978 Freadhoff, Charles, "COTA Poster Feature Riders", COLUMBUS DISPATCH, December 15, p. 131.
McCaslin, Walt, "Contributors Make Four-fold Vision", DAYTON JOURNAL HERALD, November 9, p. 30.
- 1979 "Athens Video Festival", VIDEO SYSTEMS, Athens, Ohio, January.
Frank, Peter, "Columbus Focus, Eight Artists", DIALOGUE, July/August, pp. 28-32.
Helms, Sally, "Getting Shot and Hung at COTA (Central Ohio Transit Authority)", COLUMBUS MONTHLY MAGAZINE, March, p. 122.
Siegel, Julie, "Columbus Focus—Eight Shows in One", COLUMBUS ART, September, p. 1.
- 1980 "9th and Walnut Mound", YWCA project documented on an hour show for WCET-TV, (still on air), Cincinnati, OH.
- 1981 Khachatoorian, Haig, "Artists as Architects/Architects as Artists", DIALOGUE, March/April, pp. 38-39.
- 1982 Goldfarb, Hilary, "Reflections on 10 Ohio Artists: Fire and Ice", DIALOGUE, September/October, pp. 16-17.
- 1983 Adams, Noah, "All Things Considered", National Public Radio, Aired November 21.
- 1984 Davis, Mickey, "Aliens in Transit," DAYTON DAILY NEWS, Lifestyle, January 13, p. 7.
Giguere, Michelle, "Nancy Bless/Review", NEW ART EXAMINER, January, p. 19.
Horvath, Stephanie Bart, "Aliens in Transit", DIALOGUE, March/April, p. 79.

Gary Rieveschl



Gary Rieveschl
Born in Cincinnati, Ohio
Lives in Berlin, West Germany

Selected Individual Exhibitions

- 1977 "Bremer Lifeforms", Galerie Gruppe Grün, Bremen, W. Germany
"Material aus der Landschaft-Kunst in die Landschaft", Galerie Falazik, Neuenkirchen, W. Germany
- 1979 "Freiburger Lifeforms", Kunstverein Freiburg, Freiburg, W. Germany
"Competition", *Lebensspur*, W. Berlin
"Utopian Mound Projects", *Seed Mounds*, W. Berlin
- 1980 "Bundesgartenschau", *Lebensweg*, Kassel, W. Germany
"Drawing for a Utopian Wall", *Peripheral Pathway*, W. Berlin
- 1981 "Kreuzberger Lifeforms", Künstlerhaus Bethanien, W. Berlin
- 1982 "Proposal for Columbus International Airport", *Forested Mound Maze*, Columbus, OH
"Proposal for Free University", *Effigy Tree*, W. Berlin
"Proposal for the City of Bremen", *Föhrenachse*, W. Germany
- 1984 *Autoasis*, Carl Solway Gallery, Cincinnati, OH

Selected Group Exhibitions

- 1977 "Proposals for Sawyer Point Park", Contemporary Art Center, Cincinnati, OH
- 1978 *Overgrown Mounds*, Galerie Falazik, "Zwei Steine sind nie gleich", Neuenkirchen, W. Germany
- 1981 "Artists Gardens and Parks", Hayden Gallery, M.I.T., Cambridge, MA
"Artists Gardens and Parks, Museum of Contemporary Art, Chicago
"Nature-Skulptur", Württembergischer Kunstverein, Stuttgart, W. Germany
"American Artists in Berlin", Amerika Haus, W. Berlin
Potsdamer Platz Schonung, "Berlin im Abriss", (proposal drawing), Berlinische Galerie, W. Berlin
- 1982 "Kunstquartier", Kunsttage, W. Berlin
- 1983 "Tradition, Transition, New Vision", Addison Gallery of American Art, Andover, MA

Installations

- 1977 *Split Ring Birch Mound*, Neuenkirchen, W. Germany
Trace Mound, Cincinnati, OH
- 1978 *Obeliskschatten, Verästelung, Kinderkreis, Uferriesen*, Kunstverein Freiburg, Freiburg, W. Germany
- 1979 *Breakout*, "Kunstlergärten", Wissenschaftszentrum, Bonn, W. Germany
- 1980 *Breakout, Overgrown Crowd, Egyptian Arbor*, Bertelsmann Publishing Co., Gütersloh, W. Germany
Treeweb, "Art in City Spaces", *Heart Wave, Jedermannsgarten*, W. Berlin
- 1982 *Breakouts*, "Art in City Spaces", W. Berlin
- 1983 *Moon Harvest*, "1. Future Workshop", Längenfeld, Austria
- 1984 "Bundesgartenschau 1985", *Mooneyear*, W. Berlin

Selected Bibliography

- 1977 Vowinkel, Andreas, BREMER LIFEFORMS, (catalogue), Bremen, W. Germany, June.
- 1978 FREIBURGER LIFEFORMS, (catalogue), Freiburg, W. Germany
Morrison, C.L., "Gary Rieveschl, Art in Public Places", ARTFORUM, November, p. 78.
- 1981 Horvitz, Robert, "Breakouts", CO-EVOLUTION QUARTERLY, California, Issue 39, Fall, pp. 114-115.
NATUR-SKULPTUR, (catalogue), Stuttgart, W. Germany, pp. 164-169.
- 1982 Heinz, Thiel, "Natur-Kunst", KUNSTFORUM INTERNATIONAL, #48, February/March, pp. 23-95.
- 1983 Sack, Dr. Manfred, "Der Frühlingmacher", ZEITMAGAZIN, March, pp. 1, 20-32.
- 1984 Krebs, Betty Dietz, "Art Project at DeWeese Will Grow on You," DAYTON DAILY NEWS, December 18, p. 2-D.
Yalkut, Jud, "Art That Lives", DIALOGUE, (The Ohio Arts Journal), March/April, p. 19.