

### RECENT PROJECTS

Since June 2000, Japanese artist Susumu Shingu has been launching assemblages of wind-activated sculptures at various natural sites around the globe. **WIND CARAVAN—OBSERVATION OF OUR PLANET** is "an attempt to find out how we can live in harmony with nature and what is true happiness through artistic activities and cultural exchange with local people." The project began on rice paddies in Japan near the artist's studio. Subsequent installations have been on Motukorea Island near Auckland, New Zealand, November 2000; an ice field in Inari, Finland, February 2001; a rocky hill with the ruins of a casbah in Morocco, April 2001; and the Steppes of Mongolia, July 2001. The final destination will be on dunes near Fortaleza, Brazil from November 17–December 2, 2001. For each installation, Shingu—with the help of local people—assembles twenty-one free-standing sculptures made of a lightweight structural support and sail cloth that interacts with the wind. The sculptures are easily installed and dismantled without damaging the surrounding area. In addition, a small wind power station with four windmills and a generator is installed at each site and produces the electricity used to illuminate the sculptures at night. Integral to each installa-

tion has been an elaborate series of opening events involving the people who live there. In Finland, for instance, children cross-country skied through the assemblage while holding brightly colored balloons; in Morocco Berbere children were given information about the project in Arabic and then drew pictures of the sculptures. Real time reports of the project are displayed at [www.wind-caravan.org](http://www.wind-caravan.org). [left Morocco, April, 2001. Image from Web site]

Creative Time and the Ritz-Carlton New York, Battery Park, in cooperation with Battery Park City Authority, will launch a new public sculpture initiative, **Art on the Plaza**, in mid-January, 2002, with artist Jim Campbell, who has created **PRIMAL GRAPHICS IN AMBER AND GREEN**, his first public sculpture in New York City and his second project with Creative Time. The outdoor sculpture, composed of 192 white light bulbs situated on a sixteen-by-twelve-foot grid, creates an image of a moving human figure in shadow (which will change daily on a weekly rotation) that is displayed as if it were a film, with seamless technology. As one approaches, however, the figure not only loses form and becomes amorphous, but the

light bulb grid and its rudimentary nature become apparent. The piece is testament to Campbell's belief that technology can be used in ways that transcend its soulless nature. With the Campbell installation **Creative Time** initiates a five-year program of site-specific, temporary, multidisciplinary artworks located on the plaza of the new Ritz-Carlton. Coming home to Battery Park City, one of **Creative Time's** first venues, **Art on the Plaza** builds on **Creative Time's** thirty-year history of enriching New York's public spaces with adventurous public artworks. Future **Art on the Plaza** projects include installations by Yoshitomo Nara, Gary Hume, and Komar & Melamid.

Dennis Oppenheim's **STAGE SET** is the artist's first public artwork installed in the Pacific Northwest. Commissioned as part of a public exhibition facility development project at the Portland Metropolitan Exposition Center, the work is a multicomponent metal sculpture in extreme scale, an assemblage of human furniture enlarged to proportions of architecture—a table lamp, for instance, resembles a giant beacon.

[middle Photo courtesy the artist]

Athena Tacha designed **VICTORY PLAZA**, a 40,000-square-foot rectangle over an underground garage at the south entrance of the American Airlines Center, the new sports arena in Dallas. Tacha created an asymmetrical linear pavement design of three irregular stars from which 137 jets rise in three- to twenty-one-foot arcs. A computer program animates the water in a dynamic sequence of changing movements, making the seven-arm stars appear to twist clockwise and counter-clockwise, like turning pinwheels. The star image has multiple references—to the Lone Star State, to the American Airlines logo, to the Dallas Stars, and to all the stars of the center's teams. The rays are made of granite pavers inset in the buff concrete pavement, red or black for alternate stars. A fourth invisible star, emerging under the arena's entrance, penetrates with its black rays the adjacent alley to interact with the stars in the plaza. The work was commissioned by the city of Dallas's Public Art Committee. [right Photo courtesy the artist]

