

Visual Art Bike Tour

A 14-mile cycling tour of 21 public art projects throughout the Ballston-Rosslyn Corridor

Stop 1

Artisphere 1101 Wilson Boulevard

Metropolitan DC's newest cultural center opens in Arlington on 10-10-10 with multiple venues including a 4,000 square-foot ballroom space, a Wi-Fi lounge, three distinct gallery spaces and three flexible performance spaces. Hours of Operation: Monday–Thursday, 11am–11pm, Friday and Saturday, 11am–2am. Artisphere is managed by Arlington County and supported by the Rosslyn BID.



Stop 2

Ned Kahn *Liquid Pixels* (2002) Stainless steel disks, stainless steel pins, injection molded plastic backing panels 1801 North Lynn Street

This artwork consists of six 42' x 25' vertical panels mounted on the north and east sides of this building, to which 630,000 one-inch-diameter brushed stainless steel disks, attached to stainless steel pins, have been affixed. The work responds to wind and light, mimicking the flow of air currents and light conditions across its surface. Funded and developed by the Steuart Investment Company and the JBG Companies



Stop 3

Rosslyn, Key Boulevard between Oak and Quinn Streets Tom Ashcraft and Y. David Chung *Continuum* (2003) Hand-cut ceramic tile mural mounted on waterproof composite board

Commissioned to enliven this stretch of Key Boulevard, the 17 mosaic panels of *Continuum* depict motion through a sequence of abstracted botanical forms. A second work, *Reposito*, is situated at the main entrance of this building on Oak Street. *Reposito* consists of two mosaic benches and one mosaic sculpture, whose forms echo the organic shapes found in *Continuum*. Although *Continuum* is two-dimensional and *Reposito* sculptural, the shared color scheme, mosaic design, and references to natural forms visually unite these works. Developed and funded by The Donohoe Companies, Inc. and Twin Oak LLC



Stop 4

1601 Wilson Boulevard, North Pierce Street entrance at the Bennett Park Apartments Atrium Kendall Buster *Untitled* (2006) Powder-coated steel covered in greenhouse shade cloth

Originally trained as a microbiologist, Kendall Buster (b. 1954) considers herself both scientist and artist. This suspended sculpture, like many of Buster's artworks, calls to mind natural forms and processes. Here, two clusters of domed oval forms hover overhead. Each cluster comprises a series of interconnected shapes, which invite us to imagine a path through and within the structures. Buster's use of steel frames and semi-transparent cloth yields tangible yet airy forms that seem simultaneously weighty and delicate.

The sculpture's simple shapes encourage a wealth of associations. Typical of Buster's abstract forms, they may portray cross-sections of cells viewed under a microscope, clouds drifting across the sky, or even a fantastic architectural model. Buster often refers to such works as "drawings in space" because of their visible structures. Funded by Washington Real Estate Investment Trust



Wendy M. Ross

Radiolaria (2006)

Welded stainless steel

Sculptor Wendy M. Ross created this airy steel structure as an abstract focal point for the landscaped courtyard. Ross has long been fascinated by the internal structures of plants and simple organisms. The delicate skeletal remains of minute marine creatures called radiolaria inspired this sculpture. Our movement around *Radiolaria* reveals its visual complexity of curves and counter-curves. Interior and exterior hooks terminate in disks that recall the filaments radiolaria use for propulsion and buoyancy.

The sculpture's undulating forms suggest the water currents of the marine environment the creatures inhabit. These same elements give the impression that the sculpture might be capable of motion despite its repose in the garden. Ross is best-known for abstract sculptures like *Radiolaria*. However, she also designed and created the realistic full-length bronze portrait of Founding Father George Mason, which is the central feature of his memorial near the Tidal Basin in Washington, D.C. Funded by Washington Real Estate Investment Trust



Foon Sham

Aya (2006)

Cherry and walnut wood

Initially, this dramatic sculpture by Foon Sham (b. 1953) appears solid, like a massive tree trunk. But *Aya* is meticulously constructed of myriad pieces of stacked and interlocked wood. Balanced at its base, *Aya* soars upward fifteen feet, twisting to produce visual dynamism through its evolving contours. The tower-like form reflects Sham's exposure to architecture of the American Southwest. He developed his concept for *Aya* using acrylic and pastel sketches.

Closer consideration of *Aya*'s surface reveals Sham's passion for process, craftsmanship, and wood as a material. Tidy, regular edges and neat joints create a unified surface, which also discloses the artist's touch in the marks left behind by carving implements. This type of joinery is a traditional construction method, but Sham celebrates its aesthetic merits rather than its merely functional ones. Funded by the Washington Real Estate Investment Trust



Stop 5

1800 Wilson Boulevard

John Dreyfuss

Helix (2006)

Bronze

Trained as an artist and architect, Washington, DC sculptor John Dreyfuss is interested in investigating small components that unite to form a larger complex structure. The human skeleton inspired Dreyfuss to create *Helix*, a massive bronze pelvis. In order to explore this shape, Dreyfuss employed digital technology to design and view the sculpture prior to execution, allowing for increased experimentation while developing concepts. Funded by the Holladay Corporation



Stop 6

Lee Highway between Dinwiddie and North Cameron Streets Winnie Owens-Hart with Artwork Apprentices

Memory Bricks/ The Family (2004)

Terra cotta and powder-coated steel

Artist Winnie Owens-Hart is a native of Halls Hill/High View Park (HHHVP), the neighborhood this park commemorates. Owens-Hart was commissioned to develop artwork reflective of the history and values of this African-American community.

Memory Bricks grew out of ArtsWork, a summer employment program for creative youth. Under the direction of Winnie Owens-Hart, seven apprentices created decorative bricks and organized three community events where residents could also customize their own bricks.

Interested in symbolizing HHHVP's strong community, the artist also designed *The Family*, a monumental steel sculpture of a man, woman, and child with clasped hands. The woman's skirt is beautified with patterned relief, representative of traditional African scarification. Within this design is Braille text that acknowledges the vital role families play in the neighborhood. Five letters, HHHVP, stand on the west side of the park and provide prominent neighborhood identification.

Funded by the Department of Community Planning, Housing and Development, Division of Neighborhood Services, Neighborhood Conservation Program and the Virginia Commission for the Arts, Department of Parks, Recreation, and Cultural Resources, Public Art Program



Stop 7

North George Mason Drive, on either side of street by Virginia Hospital Center Preston Sampson with ArtsWork Apprentices

Etched Glass Bus Shelters

Artist Preston Sampson worked with ArtsWork apprentices to create these two identical etched glass bus shelters. Their proximity to the Virginia Hospital Center inspired the use of medical imagery. ArtsWork was a summer employment program for creative youth.



Stop 8

6020 Wilson Boulevard

Jann Rosen-Queralt with Oculus Landscape Architects

Cultivus Loci: Suckahanna (2004)

Corten steel, jade river pebbles, copper, concrete, landscaping

Jann Rosen-Queralt integrated a public art project into this rain garden, designed by Oculus landscape architects, that collects and filters storm water run-off from the paved areas of the park. The system begins with a concrete channel running the length of the parking lot. Embellished with pebbles, copper, and leaf impressions, the channel guides storm-water toward the rain garden. Water also flows into two eight-foot tall conical steel vessels from pavilion rooftops and trickles through holes drilled in the sides of the vessels. Pipes, mounted on one pavilion rooftop, drip water into concrete basins. The water is filtered by soil, sand, and plants before accumulating in an underground cistern. The clean water can then be pumped into the water flume to flow into Reeves Run, a tributary of Four Mile Run. The work is appropriately titled *Suckahanna*, the Powhatan Indian word for water. Rosen-Queralt titles many of her works with *Cultivus Loci*, meaning *cultivated place* in Latin. Funded by the Kiwanis Club of Arlington and the Department of Parks, Recreation & Cultural Resources, Public Art Program



Stop 9

J.W. Mahoney

Named Stones (1989)

Engraved stones

Bluemont Park, 601 North Manchester Street

Arlington artist J.W. Mahoney was one of four sculptors to participate in *Onsite: '89: Bluemont Park Sculpture Project*, a temporary outdoor sculpture exhibition. Although intended to be temporary, Mahoney's work, *Named Stones*, which consists of eight rocks into which words are engraved, endures. Engraved stones include *Sleeping Moon* (1), *Isis* (2), *Artemis* (3), *Old Signal* (4), *Amor* (5), *Psyche* (6), and *Awake* (7). One stone from the original project, *Vespers* (8) is now missing. These names were based on each rock's shape, location, or imagined relationship to the other stones. Mahoney draws upon the Japanese Shintu tradition of naming natural objects in order to distinguish the special qualities of each and to encourage quiet contemplation. Funded by the Virginia Commission for the Arts and Department of Parks, Recreation & Cultural Resources, Cultural Affairs Division, Public Art Program



Stop 10

950 North Glebe Road

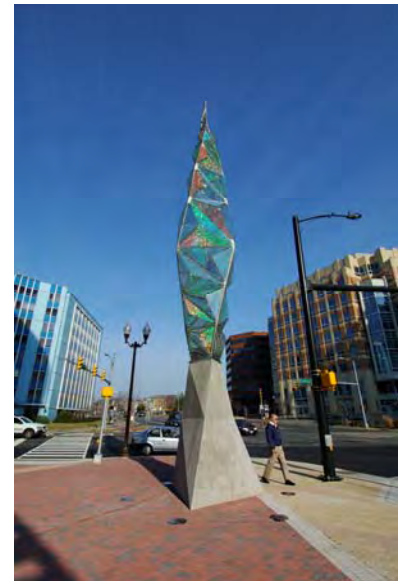
Ray King

Flame, 2006

Glass, dichroic glass, laminated film, stainless steel cables and rods

Flame's helical form is composed of dichroic (exhibiting different colors by reflected or transmitted light) glass joined together with a steel framework. Acting as a beacon to those entering and leaving the Ballston neighborhood, *Flame's* appearance is in constant flux as lighting conditions shift. As the sun strikes the glass, prismatic effects create a shimmering appearance, while internal lighting illuminates the sculpture after dark.

King began his career as a stained glass apprentice, receiving a Louis C. Tiffany Fellowship in 1975. *Flame* represents an outgrowth of King's original training and his decades-long fascination with light and color. Eventually, King brought his glass work into three dimensions, thus enriching the effect light could have on his sculptures. *Flame* also compliments and responds to the surrounding architecture through use of steel and glass. Funded by The JBG companies



Photographed by Hilary Regan

Stop 11

901 North Glebe Road

Jackie Ferrara with Landscape Architect M. Paul Friedberg

Arlington Gateway (2004)

Pavers, slate, brick, granite, steel, water, landscape elements

Jackie Ferrara and M. Paul Friedberg designed this two-level, 40,000 square foot courtyard. Tucked away from its urban surroundings, the quiet refuge features a fountain, water wall and channel, benches, wisteria-entwined steel canopy, and interlocking pavers. The various components are unified through a strong sense of geometry and pattern. Ferrara has long been interested in creating distinct environments in which architectural forms and materials merge with sculpture and creative design. Funded by The JBG Companies and J.E. Roberts Companies



Stop 12

4005 Wilson Boulevard, Liberty Center

Tim Tate

Transparent Tapestry (2007)

Cast glass

Installed within a forty-foot-long fence, *Transparent Tapestry* by Tim Tate (b. 1960) marks the boundary between a public plaza and a private courtyard. The vibrant colors and meandering patterns of the sixteen glass panels contrast with the rigid geometry of the black fence that encloses them. Despite the title, the textures and raised patterns on the glass panels obscure the view beyond.

A co-founder of the Washington Glass Studio in 2001, Tate created this work using deep relief dry plaster casting method. He filled large kiln size molds with glass pieces at room temperature, adding color, and then firing them in a kiln at 1500 degrees Fahrenheit to fuse the glass into desired shapes. Funded by The Ballston Investor Group, L.L.C. Developed by The Shooshan Company, L.L.C.



Stop 13

Virginia Square Metro Plaza, 901 North Nelson Street

Tom Ashcraft and Y. David Chung with SmithGroup Architects and landscape architects Stephenson & Good

Virginia Square Metro Plaza (2003)

Steel, concrete, cast bronze, cast concrete terrazzo, concrete pavers

Virginia Square Metro Plaza was created through the collaborative efforts of artists Tom Ashcraft and Y. David Chung, SmithGroup architects, and Stephenson & Good landscape architects. The team designed a modern piazza to include both functional and aesthetic components consisting of benches, planters, a fountain, a clock tower, and a commemorative medallion. Funded by The Donohoe Companies, Inc.



Stop 14 and 15

Maury School, 3550 Wilson Boulevard

Louis Comfort Tiffany Studios

Untitled (early 1930s)

Leaded stained glass

Open when there is an exhibit on display: Tuesday – Saturday 11-5PM

www.arlingtonartscenter.org 703-248-6800

These stained glass windows were originally installed in the Abbey Mausoleum in Arlington, built by the US Mausoleum Company in the 1920s. With the bankruptcy of the Abbey Mausoleum Corporation in the 50s, the building fell victim to vandalism and neglect. In 2000, the US Navy gained ownership of the building and decided to tear it down. Arlington County salvaged these Tiffany windows. The expansion of the historic Maury School provided the windows with a new home. These three geometric windows were selected for restoration and installation at the Arlington Arts Center and were successfully repaired with the use of matching glass fragments from the other mausoleum windows that were damaged beyond repair.



Public Art Program, Cultural Affairs Division, Department of Parks, Recreation, and Cultural Resources and Historic Preservation Program, Department of Community Planning, Housing, and Development

Arlington Arts Center

The Arlington Arts Center (AAC) is a private, non-profit contemporary visual arts center dedicated to presenting and supporting new work of regional artists from the Mid-Atlantic States. Through exhibitions, educational programs, and subsidized studio spaces, the AAC increase awareness, appreciation, perception, and involvement in the visual arts. The Arlington Arts Center (AAC) was founded in 1976 and is housed in the historic Maury School.

Stop 14 and 15 continued

Bonifatius Stirnberg

Spielschiff (2007)

Stainless steel and bronze

Spielschiff (*Play Ship* in German) is an interactive play sculpture with parts that can be repositioned, swiveled, peered through, and explored. Children can imagine they command a magical vessel either from the lower level's revolving hull, or in the crow's nest, equipped kaleidoscopes and a weathervane. Stirnberg recast *Spielschiff* from molds he used in 1979 to create an identical piece for Aachen, Arlington's sister city in Germany. Here, a medallion on the upper level is cast with the word *Arlington* on one side, and *Oche* (Aachen in dialect) on the other, representing the sister cities' relationship.

Born in 1933, Stirnberg trained as a wood sculptor, carpenter, and earned his sculpture degree from the Kunstakademie Düsseldorf where he studied under renowned German artist Joseph Beuys. Stirnberg has operated his studio and adjacent foundry in Aachen since 1973 and has created over 100 public artworks worldwide.

Spielschiff was developed in conjunction with *Planet Arlington*, a year-round cultural initiative designed to explore issues of immigration, globalization and the environment through the lens of the arts and humanities. Funded by the Department of Parks, Recreation, and Cultural Resources, Public Art Program, Cultural Affairs Division



Stop 16

3118 North Washington Boulevard

Joseph L. Fisher Post Office, Clarendon

Auriel Bessemer

Historical and Industrial Scenes – Sketches of Virginia (1939)

Auriel Bessemer's historic New Deal-era murals have been restored and hung in the Joseph L. Fisher Post Office. Bessemer was commissioned by the Treasury Department's Section of Fine Art to paint *Historical and Industrial Scenes – Sketches of Virginia* for the post office as part of a national effort to beautify new federal buildings. As a public commission, Bessemer was encouraged to depict imagery emblematic of national ideals and local history. His paintings are therefore significant artifacts of our national history and also symbolize the strengthening of Arlington's identity in the 1930s and 40s. Restoration of post office and murals funded by The Keating Partners



Stop 17

Clarendon Central Park

This park has a long history of temporary public art exhibitions. Artwork in this park is rotated every six months.

Stop 18

2900 Clarendon Blvd, 22201

Wendy Ross

As on a Darkling Plain, 2006

Thru-body porcelain tile, bronze, corten and stainless steel

Bethesda, Maryland artist Wendy Ross explores her interest in botanical growth patterns as she manipulates steel, bronze, and porcelain to depict organic, stylized trees. These forms wrap themselves around the corners and columns of this building and appear frozen in a windswept position. The work helps soften this urban street corner with muted earth colors that were inspired by *Ukiyo-e*, a genre of Japanese woodblock prints produced between the 17th and 20th centuries. *Ukiyo-e* is translated as *pictures of the floating world*, referring to Edo's (modern-day Tokyo) unique culture that made it a world unto itself. The title *As on a Darkling Plain* originates from Matthew Arnold's famous 19th-century poem, *Dover Beach*, the theme of which revolves around the crisis in faith in the mid-Victorian era. Funded by 2900 Clarendon Boulevard LLC and Bush Construction



Stop 19

Clarendon

Clarendon Boulevard between Edgewood and Danville Streets

Preston Sampson with ArtsWork Apprentices

Etched Glass Bus Shelters (2002)

Artist Preston Sampson worked with ArtsWork apprentices to create these two identical etched glass bus shelters. Their proximity to the Virginia Hospital Center inspired medical imagery. ArtsWork was a summer employment program for creative youth.



Stop 20

2500 Wilson Boulevard at Cleveland Street & Clarendon Boulevard

Jim Sanborn

Invisible Forces (1988)

Red granite, quartz, lodestone, stainless steel

Slabs of granite seating and the obelisk of granite and quartz refer to monumental geologic forms created over millennia. The obelisk features a steel lightning bolt continuing down on its journey from the sky. If you stand behind the dark lodestone in front of the bolt, it appears to be striking the lodestone, cracking the granite base upon which it rests. Lodestone, also known as magnetite, is highly magnetic and attracts lightning strikes. It also attracts the needle of the magnetic compass engraved into the polished granite slab (magnetic forces falsify a compass reading, thus overriding the functionality of this man made tool). Funded by Weissberg Development Corporation



Stop 21

Jesus Moroles

Courthouse River Plaza (2009)

Granite

1401 Adams Street, Courthouse Marriot, Plaza between Clarendon Boulevard and 14th Street

Inspired by Arlington's location on the geological dividing line between the Piedmont and the Coastal Plain of Virginia and proximity to Great Falls, Moroles created a red granite 4'-tall rough cylindrical "mountain" from which water flows into narrow channels of water—the waterways of the Coastal Plain. Three gnarly granite pillars, also with water flowing along their surfaces, represent Virginia's trees. Included in the design are three benches: one circular bench that allows for 360 degree-seating, an elongated bench, and a third seat that can be swiveled to view the surroundings from many directions. Funded by The Donohoe Companies, Inc.



Stop 22

Courthouse Plaza, 2100 Clarendon Boulevard Interior Artwork

Rik Freeman with ArtsWork apprentices

Arlington at 200 (2002)

Acrylic paint on wood panels

This spiraling mural was commissioned to mark the 200 years elapsed since 1801 when the area that is now Arlington was designated as part of the District of Columbia. In 1847, the land was returned to Virginia and became part of Alexandria County, and later, known as the Town of Alexandria. In 1920, it was renamed Arlington County to distinguish the area from Alexandria County. Funding from the Arlington Bicentennial Celebration Task Force with a grant from the C.E. Smith Companies



Stop 23

Verizon Plaza, 1320 Courthouse Road Portable Works Collection, 3rd floor public spaces

Arlington Cultural Affairs's portable works collection consists of original artworks created by tri-state artists. The collection supports regional artists through the purchase and display of artwork, to introduce work by regional artist to the public and government staff, and to enhance and enliven the appearance of the government building interiors. Recently purchased works will be on view at the County government headquarters early spring 2007.

Kendall Buster

Untitled (2000)

welded bronze rods

Kendall Buster describes her sculptures as *drawings in space*, referring to the open armature design that permits people to see through the structures. This grouping of chambers allows visitors to enter the sculpture and experience feelings of both confinement and security. The shapes spring from the artist's interest in microbiology, which she once studied. This work is the artist's first public art commission. Funded by Verizon



Stop 24

1655 North Fort Myer Drive

Nancy Holt

Dark Star Park (1984)

Gunite (sprayable mixture of cement and sand), stone masonry, asphalt, steel, water, landscaping

Encompassing landscape architecture, sculpture, and astronomy, *Dark Star Park* is among the first major examples of integrated public art that is inseparable from its setting and creates a total environment to be experienced. The work was restored in 2002. The work also refers to the area's history. Each year, on August 1st, at 9:32 am, actual shadows cast by the poles and spheres align with permanent forms in the shape of the shadows on the ground beneath them. The date marks the day that William Henry Ross purchased the land that later became Rosslyn. Funding, development, and support provided by the National Endowment for the Arts, the J.W. Kaempfer Company, Kingdom Gould, and Geneva Associates.



Finish

1101 Wilson Boulevard, Arlington, Virginia 22209 Artisphere

