

1. [The nature of the project.](#) This will be a temporary public art project located at four points along the Huron River. The project is scheduled to be in place by April 10<sup>th</sup> 2010. (For further details see the full project description in attachment). Specific information on size, materials and length of project are dealt with below.

2. [The materials that you intend to use.](#) My sculptures will be made of bronze. The base will be made of concrete. Natural stones will be placed on top of the base to help it fit more naturally into the environment.

3. [The number and locations of installations that you propose.](#) There will four artworks: one in Argo Pond, one near the Broadway Street Bridge, one in the Arboretum and one in Gallup Park. See attached maps with information on exact setting and placement.

4. [The funding source and amounts for the manufacture of your installation.](#) The funds for manufacturing the artworks are supplied by the University's Witt Residency program and my own personal funds. The funding from the University for materials alone is \$5000. Since additional money for the project will be coming out of my personal funds I do not reveal the cost of the production unless a party is interested in purchasing the work. Then I am very willing to itemize the cost of materials and production. Aside from the raw materials we will be purchasing we will also be putting in hundreds of hours in the fabrication process. In this respect all the costs for the project will be absorbed by myself and the University. In other words we will be providing a free event for the city.

5. [The funding source and amounts for the maintenance of the installation.](#) Since the project is intended as a short-lived event, and the materials are made of lasting quality we do not anticipate maintenance costs. If a given artwork is damaged it will be quickly removed from the site and returned to university property.

6. [The life expectancy of the amenity.](#) The project will last anywhere from two weeks to two months. This time-frame is still open, because we are waiting to hear feedback from the city on what timeframe would be most suitable for their purposes. If we are referring to the life expectancy of the artworks then bronze is considered one of the most lasting of materials. Its time span is hundred if not thousands of years.

7. [What legal access and permits are required?](#)

We are seeking a Joint Permission Application from the Michigan Department of Environmental Quality (MDEQ).

8. [What other governmental entities you would need to work with, and what permits need to be secured?](#) Aside from the above mentioned permit –as well as permission from PAC -I am not aware of any other legal hurdles we would encounter. Below is a list of people from both the University and the City who have been informed of our intentions. In October we meet as a group and there was general consensus that the project would be a good idea. In our meet no additional permits were mentioned.

Heather Blatnik, Robert Grese, Jerry Hancock, Laura Rubin, Dave Borneman, Amy Beth Kuras, Timothy Cullen, Lara Treemore-Spears, Jason Tallant, Jason Frenzel, Cheryl Saam, and Matt Warba

9. [The recreational value of the project?](#) I covered this aspect of the project in some detail in my presentation to the PAC., however, I am enclosing a list of potential benefits that can be derived from public art.

10. [The environmental impact of the project.](#) The sculptures and bases will be moved first to a parking lot located close to the installation site, and then carried to the actual site by hand, or hand cart. The works will then be put in place by hand. In other words, two-three people will carry the artworks from the path over the embankment and then place them in the water. The same process will be employed when removing the works. Realistically, I think the works will have about as much impact on the environment as a jogger running on the path ways or someone fishing from the shoreline.

11. [Your estimated time table for securing all of the needed information and permits along with an estimated date for the installations.](#)

I will get all basic information to the PAC by December 7<sup>th</sup>. After that we will need PAC to sign off on submitting the permission to the Michigan Department of Environmental Quality (MDEQ). I would like this to happen by December 18<sup>th</sup> 2009. I mention that date because it is the last date that Heather Blatnik, who will be submitting permit application, will be in her office. After that she will be on holiday until the 5<sup>th</sup> of Jan. 2010. Once the permit is submitted it can take 45-60 days to meet State requirements (that time frame includes the public discussion period). That process would take us to early March 2010. That would allow us one month to deal with any further questions before the installation date, presently set for the first week of April 2010.

[In addition, I believe that the following information will be needed in order for PAC to provide a recommendation to City Council:](#)

1. [We will need to see specific designs of the individual art pieces with dimensions and materials to be used in order to know what it is that we are recommending be installed.](#)

See enclosed drawings for specifics on size and forms.

2. [We will need to know if vehicles and other heavy equipment will need to drive in to sensitive shoreline areas for the installations, what impact this activity will have on those areas, and what remedy will be provided to repair any damage to habitat and the general ecosystem.](#)

We only drive vehicles up to existing parking lots. From that point we will either carry the works by hand, or will transport them with small hand carts. The hand cart will represent a weight roughly equivalent to some riding a bicycle on a path.

3. [A map of specific locations proposed in order to allow for site evaluations by staff and commissioners.](#)

Maps of each location are provided in separate attachment. Refer to point 3 above. I believe this is basically the same information.

### **List of Possible Roles, or Benefits that can be derived from Art in Public Spaces**

- Art can extend the human potential to experience and enrich our environment.
- Art can help to maintain the humanity of our environment and public spaces.
- Art can create common experiences and develop the potential for communal interaction.
- Art can interject, or remind us of the creative dimension of being human.
- Art can raise a discussion about the natural tension between individuals and society as a whole.
- Art can create a departure from the norm; creating new situations that might reveal deeper levels of understating our place in the larger world.
- Art can provide a forum for connecting the private, the subjective, or idiosyncratic, with the larger public.
- Art can extend the human potential to experience and enrich our environment.
- Art can help to maintain the humanity of our environment and public spaces.
- Art can create common experiences and develop the potential for communal interaction.
- Art can provide a context; give a sense of scale and dimension to a place.
- Art can reveal something unique about the character of a place; help to reveal its hidden character.
- Art can make people more aware of the environment and consider the relationship between ourselves and nature, and between the city and the wider world.
- Art can intervene with nature; having a critical attitude aligned to ethical and aesthetic issues.
- Art can draw attention to an ecological problem and perhaps offer a solution.
- Art can reveal the process and language of nature.
- Art can help bridge the gap between nature and culture
- Art can make hidden values more visible.
- Art can remind us of history, events and shared memories.
- Art can make the uninviting space more inviting. The inaccessible place more accessible. The uncomfortable place more welcoming and the dark space more light.
- Art can help to simulates discussions about the potential of the public space.
- Art confronts reality; questions our habits and asks can things be different.

## ART ALONG THE HURON RIVER – AN OPEN INVITATION TO ENGAGEMENT

As part of the Witt Visiting Artist program I have been invited to the University of Michigan to help organize an interdisciplinary public art project aimed at exploring the potential of our public spaces.

The goal of the project is to realize a series of artworks, interventions, performances and collaborative research efforts that will take place on campus and in the city parks of Ann Arbor. This event is scheduled to be in place by the end of the spring term and stay up through summer 2010.

I am especially interested in how disciplines such as art and design, science and engineering, architecture and landscape architecture, poetry and the performing arts might together work toward providing a new synthesis in how we approach our public spaces. I am hoping this public art project can create a framework where people from these various disciplines can develop and showcase their works and ideas in a public setting; an example of discourse and action in the world.

In this project we will examine both natural and man-made spaces; particularly in light of the so-called nature/culture divide, or to put it in a more positive light, to explore the intersection where nature and culture can converge in meaningful and beneficial ways. Of course the boundary between nature and culture is a very fluid one and therefore open to inquiry and interpretation.

I would like to see artworks, projects, interventions and performances which illuminate hidden or neglected dimensions of nature, while perhaps also redefining our relationships toward it. While the immediate goal of this project would be to heighten visitors' experience of the parks and pathways of Ann Arbor, what I am aiming for is a wide-ranging examination of how our various disciplines can shed light on our relationship with the environment.

In this public art project I would like to see what Robert Irwin defines as a, 'site-determined' approach to the public space. This approach stands in contrast to the sculpture-park or gallery outof-doors approach to the public space. In this respect the object or artwork should be considered as only one of the elements within a wider matrix of considerations. In this site-determined approach each artwork, performance or intervention should evolve out of an intimate dialogue with a particular setting.

This approach to the public space calls for a hands-on assessment of the various levels in which we move through and experience a particular site: all the tactile or haptic components, the particular historical context, personal memory and emotional layers, how people use the site, the overall social/political atmosphere, as well as the intangible dimensions each site engenders. It is my hope that if this detailed "reading" of the various sites along the Huron River can be conjoined with developments in our respective disciplines we could see the beginning of a new model for engaging the environment; one that arise out of an on-going dialogue with the world around us.

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