



METRO**ART**2008



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9TH/MONTEBELLO →  
TEMPE  
PHOENIX  
AIRPORT ✈️  
SYCAMORE/MAIN

# PREFACE

The light rail will be a changing force in our community's image and growth. Recognizing that public art is an integral element to the success of the system, METRO was proud to incorporate artists in the design process from the very start.

Working together to resolve the challenges of climate, integration, and perception unique to our area, artists and designers embarked on an immense public outreach campaign to include our customers and neighbors. With over 100 volunteers serving on Station Art Review Panels and on our Regional Rail Arts Committee, and with countless public meetings, the METRO art program is truly a communal effort.

The public art that resulted from this process is a celebration of place and community. Each station boasts its own unique character with artwork that strives to add substance, style and even a touch of whimsy to the transit experience. As a whole, the METRO art program is a major example of how art can transform the landscape and enhance the public dialogue.

I would like to thank our volunteers, artists, designers, contractors and staff whose hard work made this program possible.

A handwritten signature in black ink, reading "Richard J. Simonetta". The signature is fluid and cursive, with the first name "Richard" and last name "Simonetta" clearly legible.

Rick Simonetta  
CEO, METRO Light Rail

19TH/MONTEBELLO →

TEMPE

PHOENIX

AIRPORT



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# INTRODUCTION

## **METRO: A beautiful collaboration of art, design and engineering**

The Federal Transportation Agency encourages the inclusion of public art on light rail systems because of its ability to contribute a sense of neighborhood pride nears stations.

Around the nation, public art and artists have come to play a vital role in the design of new light rail systems, sometimes as collaborators with architects and engineers, sometimes by integrating works into system surfaces and structures, and sometimes as creators of commissioned stand-alone artworks.

In designing the Valley of the Sun's first light rail system, METRO developed and implemented a diverse program of public art that would employ the best aspects of all three approaches.

METRO teamed with local architects and engineers, environmental experts and artists to plan and design the Valley's first light rail system. This Urban Design Task Force developed a set of principles that prioritized and guided all aspects of station design. Top concerns included shade, safety and maintenance, and the ability of each station's elements—shade louvers, canopies, seats and structural elements—to work within its neighborhood context.

To establish each station's art elements, a Regional Rail Arts Committee issued a nationwide call for artists

and then selected five design team artists to join with five architectural teams to design the kit of parts for each station. The final design was selected at a design charrette; a design team artist was also teamed with the bridge engineer to design the Town Lake Bridge.

Design team artists were an early and integral part of the light rail project; not only did the artists contribute to the winning station design, but as each architect group took the kit of parts and modified it for their section of the light rail alignment, the artists worked with them to create a distinctive identity for their group of assigned stations. The design team artists first identified art opportunities; then a second round of artist selections were held.





While METRO's 28 artists were constrained by safety and maintenance requirements, and by the desert environment, they all sought to captivate and challenge us with their creativity. Some capitalized on extra space to create massive landmarks while others scattered elements along the station platform with a multitude of stories and images. Artists employed the sun, shadows, wind and even water to produce dynamic works with kinetic energy.

METRO light rail promises to enrich the way people work, play and move around the region; rethinking the way the cities grow and are re-energized. As the train passes through every neighborhood, business district and downtown, so do the benefits of a collaborative design process—a process melding artists, their creativity and their art.

## STATIONS

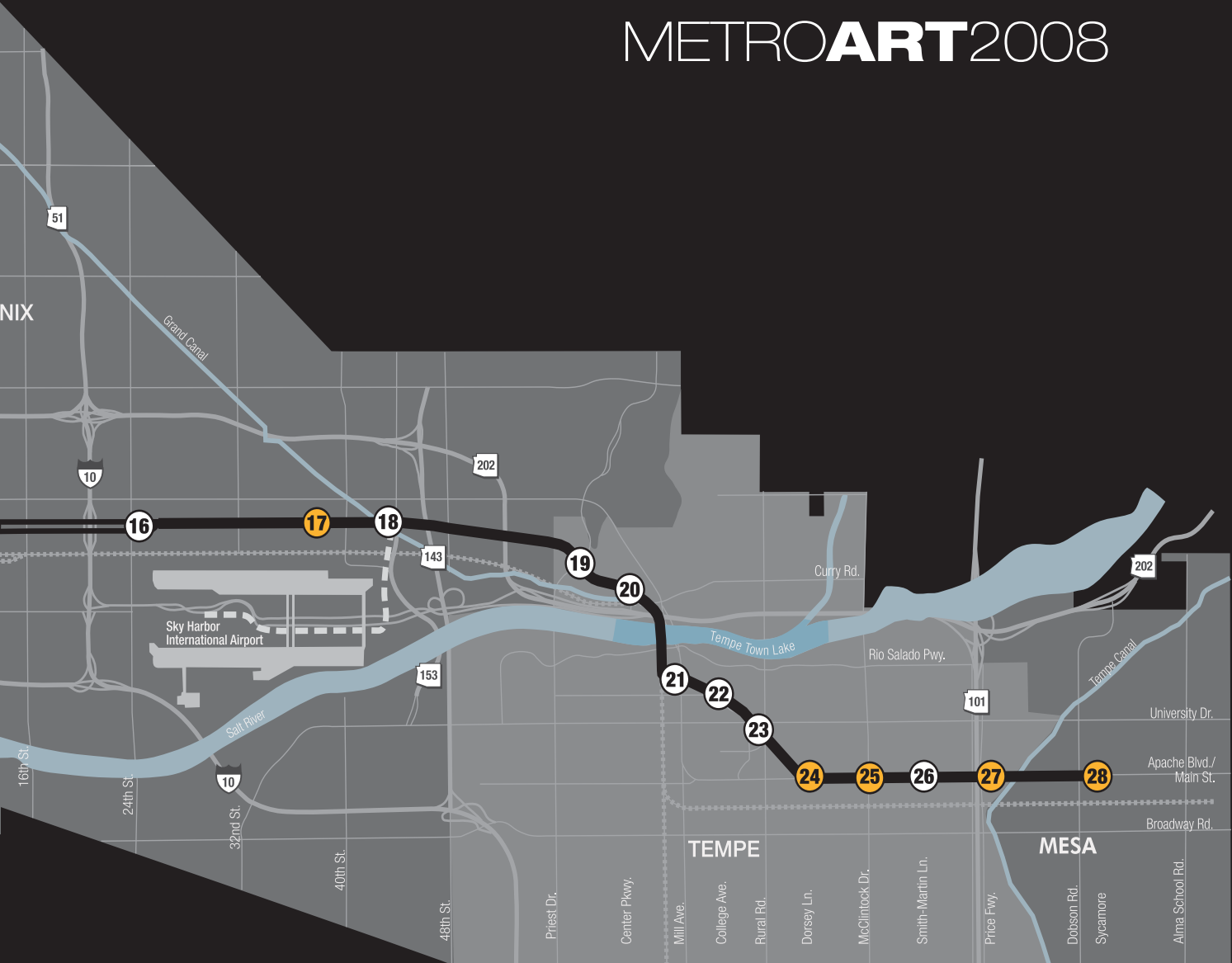
- |   |   |
|---|---|
| 1. Montebello / 19th Avenue                               | 15. 12th Street / Washington<br>12th Street / Jefferson |
| 2. 19th Avenue / Camelback                                | 16. 24th Street / Washington<br>24th Street / Jefferson |
| 3. 7th Avenue / Camelback                                 | 17. 38th Street / Washington                            |
| 4. Central Avenue / Camelback                             | 18. 44th Street / Washington                            |
| 5. Campbell / Central Avenue                              | 19. Priest Drive / Washington                           |
| 6. Indian School / Central Avenue                         | 20. Center Parkway / Washington                         |
| 7. Osborn / Central Avenue                                | 21. Mill Avenue / Third Street                          |
| 8. Thomas / Central Avenue                                | 22. Veterans Way / College Avenue                       |
| 9. Encanto / Central Avenue                               | 23. University Drive / Rural                            |
| 10. McDowell / Central Avenue                             | 24. Dorsey / Apache Boulevard                           |
| 11. Roosevelt / Central Avenue                            | 25. McClintock / Apache Boulevard                       |
| 12. Van Buren / Central Avenue<br>Van Buren / 1st Avenue  | 26. Smith-Martin / Apache Boulevard                     |
| 13. Washington / Central Avenue<br>Jefferson / 1st Avenue | 27. Price-101 Freeway / Apache Boulevard                |
| 14. 3rd Street / Washington<br>3rd Street / Jefferson     | 28. Sycamore / Main Street                              |

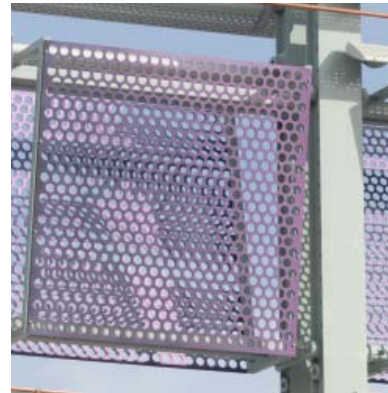
## LEGEND

-  Light Rail Line
-  PHX Airport Shuttle
-  Station Location
-  Park-and-Ride Location



# METROART2008





# MONTEBELLO / 19TH AVE

Robert Adams / Phoenix, AZ

A terminus station on the METRO light rail starter line, the 19th Avenue and Montebello station is one of the tallest. Its high profile was designed to provide shade during the sometimes blistering morning and late afternoon hours. The artwork, 76 dichromatic panels hung across the top of the station columns, compliments this silhouette.



Phoenix-based artist Bob Adams served as the design team artist for this first section of the light rail project. Teamed with architects who shared his sleek, modernist aesthetic, he worked to create a clean but dynamic design for this changing neighborhood.

Extending the entire length of the station, the panels are perforated in various sizes and placed directly across from each other to create a moiré effect. This, combined with the metallic purple/green dichromatic paint, creates a constantly shifting pattern that is set into motion by the movement of both train and traffic. The art acts as a shifting reflection of the passage of time and motion, a visual refraction of the light and activity around it.



*I wanted to convey to the community  
a sense of uplift and inspiration.  
-Josh*

# 19TH AVE / CAMELBACK

Josh Garber / Chicago, IL



Nestled at the corner of the 19th Avenue and Camelback park-and-ride is Chicago artist Josh Garber's 30-foot tall, sleek, silver sculpture. Too large to place on the station platform, the work can nonetheless be viewed by the train's passengers and serves as a glowing signpost for the neighborhood.

This piece comprises a series of voluptuous forms which rise up, each emerging from the segment below, creating an abstract, organic edifice. The shining, glimmering pattern of outer skin, made of over 40,000 aluminum bars, is constantly changing, reflecting the light around it. At night, the entire sculpture is illuminated by a spectrum of colored lights at the bottom of each segment.

Avoiding any overt symbolism, Garber worked with the community request to create a jewel within the neighborhood, a welcoming landmark that could be seen from a great distance.



The profile of the light rail stations, progresses from the very tall 19th/Montebello station to a very low lying 7th/Camelback station. The artist, Phoenix resident, Nubia Owens, was tasked with creating artwork that fit this more neighborly scale. Owens responded by creating a carpet of over 200 terrazzo pavers that curve and wind around the platform in a bizarre and continuously unfolding narrative.

Owens focused on creating an experience for riders who might walk this path of changing color and form as part of a daily commute. The imagery ranges from the straightforward to the metaphorical, obvious to abstract. Within the cartoons, mazes, and word-puzzles, there are observations about natural process and phenomenon, and references to local characteristics.



The underlying social statement is that of the journey being more than the destination.



# 7TH AVE / CAMELBACK

Nubia Owens / Phoenix, AZ



*...challenge the traveler to an experience of perception beyond mere utilitarian function, decorative form and sensory stimuli.*

*-Nubia*

The light rail line crosses the southwest corner of Central Avenue and Camelback, creating two large triangular plazas at each end. New York artist, Ilan Averbuch, the design team artist for many of the Central Avenue stations, took advantage of the real estate to create one of the largest works of art on the alignment.

The sculpture, called *Landmark*, is a massive 24-foot ring of desert stones framing the transit center access drive and Central Avenue itself. Through it, a line of abstract figures crosses a monumental threshold in an endless march, creating a feeling of motion and infinity. There is a Hopi belief that life is a circle that we enter at a particular place; this landmark represents an entry point.

Two nearby small sculptures, *Trough* and *Seat and Tree*, consist of a horizontal line of granite stones intersecting a concrete seat under the shade of a large tree. Water flows along the troughs and into the soil, reminding us of the area's original canals and watering systems.



# CENTRAL AVE / CAMELBACK

Ilan Averbuch / New York, NY





*Erin and I built Hydrobolics together in our backyard...*

*Seeing it now on Central Avenue, I can imagine how  
a farmer feels standing by a full silo.*

*-AI*

# CAMPBELL / CENTRAL AVE

Al Price / Phoenix, AZ



For Al Price, a local artist and former teacher, the goal of the artwork at the Campbell station was to provide a dynamic and engaging experience for students attending nearby high schools and to create a feeling of elegance timelessness for the neighborhood.

A hyperbolic parabola, derived from the shade canopy, is the starting point for a three-dimensional grid that undulates and flows, creating both heightened spatial depth and water-like motion.

The entry way sculpture takes advantage of the changing perspective of a viewer who is in motion: from below, the simple geometric shapes overleap and slide past each other resulting in a dynamic optimal effect. The artwork also casts amazing shadow patterns on the different surfaces below, which change depending on the position of the sun.

The Indian School station is adjacent to the former Phoenix Indian School, which has been converted to Indian Steele Park. Tucson artist Mary Lucking observed first hand the changes that transformed this neighborhood. Respectful of the history of the area, Mary focused on the people and institutions that existed before the station.

There are three major elements on the station: glass panels along the entry walkway, terrazzo carpets at the entrance to the stations, and photo tiles on the columns.

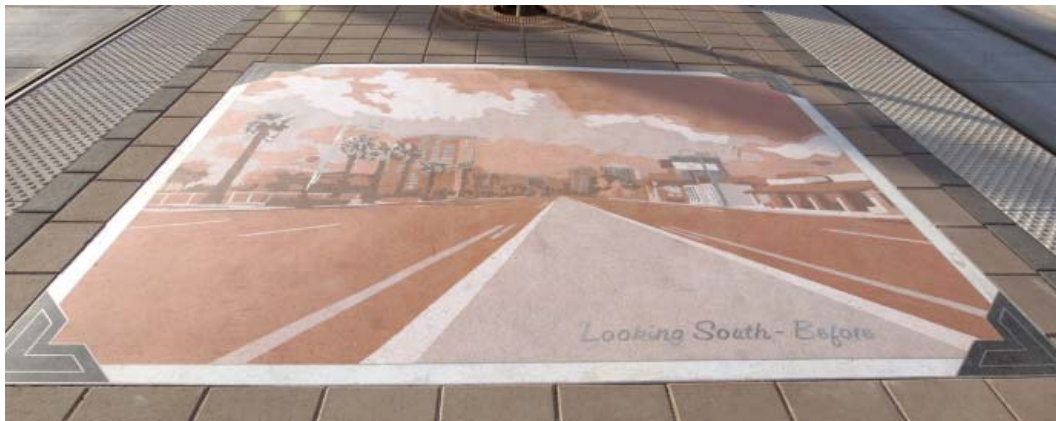
Each aspect reflects history. Glowing red glass panels are composed of historic photographs of buildings and streets, aerial photographs of the neighborhood, maps, and text. Terrazzos provide a unique view, facing north and south, of how Central Avenue appeared before the station was built. Tiles mounted to the station columns provide snapshots of the lives of nearby residents including children who attended the Indian school in the 1940's, '50s and '60s. Landmarks such as the Carnation Dairy and the first McDonald's restaurant are enshrined here.

Mary worked closely with residents and with Native American communities linked to this location to capture and explore their stories.



# INDIAN SCHOOL / CENTRAL AVE

Mary Lucking / Tucson, AZ



*...I feel honored to have  
been entrusted with their memories.  
-Mary*

This station is across from what once was historic Park Central Mall. The area has grown and changed over the years and is emerging now as a truly urban mixed use space with offices, shops and residential units.

North Carolina Artist Thomas Sayre was originally steered toward creating a large artwork in the entranceway but, given the space constraints, decided to engage the rider along the entire station platform.



Conceptually, the artwork emphasizes that the audience and the subject for the project are the riders themselves. The theme is waiting and what people do while waiting for the next train. *Tapping Time* depicts, via cast bronze shoe prints, the activities of approximately 100 people for five seconds after a southbound train has stopped on the west side of the platform. Half of the people at the station are positioned to board the southbound train while the rest wait the northbound train. A range of people are depicted with business shoes, cowboy boots, moccasins, sandals, military boots, construction boots, flip flops, and children's shoes. Other markings indicate wheelchairs, cane-assisted walking, a stroller and street musicians.

# OSBORN / CENTRAL AVE

Thomas Sayre / Raleigh, NC





# THOMAS / CENTRAL AVE

Brian Goldbloom / Amboy, WA

Thomas station lies in the heart of the Central Avenue business district. Surrounded by imposing buildings with lush landscaping dense with palm trees, Washington artist Brian Goldbloom designed art work that touched on the evolution of desert into a modern urban oasis.

Marking the change is a series of granite cylinders framed in the entryway railings. The smooth cylinders have a definite weight, yet as you slowly turn them you will see in the sequence of the intricate carvings the eventual emergence by degrees of the presence of water, indications of life and, finally, details of an encroaching civilization.

The sequential nature of the carvings on these stones requires that viewers keep moving along the walkway in order to gradually transition to the “oasis”.

In addition to the turning stones, Goldbloom created a series of granite benches, each approximately 4 feet square. These continue the story of water on the landscape, each depicting a narrow boulder-strewn stream bed, touched by humans in the form of lost or discarded items.





# ENCANTO / CENTRAL AVE

Jamex & Einar De La Torre / San Diego, CA

The Encanto station lies directly in front of the Heard Museum and in the historic Willo Neighborhood.

Brothers Jamex and Einar de la Torre, who travel back and forth between their studios in Mexico and California, worked with a mix of pre-Columbian Indian and modern cultural motifs. The mix or “mestizaje” of cultures is part of their continuing work as artists living in the border region. The artwork at the station also reflects their research in the local community for visual landmarks that resonate with their personal aesthetic.

Two carved canterra stone walls crest the entrance planters, flowing across the entire length of the entry way. The imagery evokes a surrealistic desert landscape mixed with pre-Columbian motifs and ruins of Greco-Roman columns.



In the station itself, the rider will find rotating bronze boxes with narrative glyphs in the place of louvers; turn them to create a changing sequence of pictorial sentences. The format of the images is mainly inspired by Mayan glyphs while the imagery itself is a mix of North American Indian and modern and local images.

Finally, sheltered within the trellis panels and surrounded by greenery is a bronze sculpture, a modern version of the intricate and regal Mayan sculptures from Copan. Look carefully at the details here.



# MCDOWELL / CENTRAL AVE

Michael Maglich / Phoenix, AZ



Flanked by the Burton Barr Public Library and Phoenix Art Museum, the McDowell station was a perfect match for local artist Michael Maglich. A generous man, brimming with curiosity and wit, Michael envisioned *A Thousand Points of Reference* as a celebration of the diverse possibilities available to the institutes' patrons as well as the nearby neighborhoods.

Bronze books are scattered throughout the station, on pedestals in the walkways, hanging from the green screen, and left behind on a bench. The sculptures include references to movements in art history as well as to individual artists such as Brancusi and Rodin. *Artist on a Hot Tile Roof* looks to the local architecture as well as some of Michael's favorite Spanish artists. All of the works showcase Michael's sly humor and keen insight.

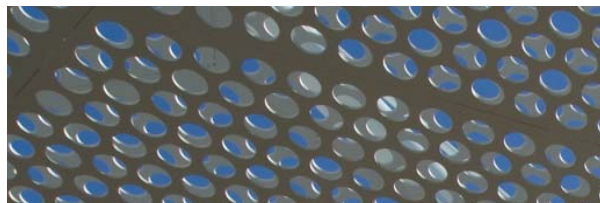
Tragically, Michael died in August of 2007. We are fortunate to be able to enjoy the artwork he left for us.

The triangular plaza created between the north and south station platforms at the Roosevelt station is unique on the light rail alignment. The traction power sub-station was especially designed to support this plaza and the intricately laid pavers and sprinkle of trees makes this an engaging spot. San Francisco artist Peter Richards contributes an inviting, visually provocative focal point in the shade of his artwork. The sculpture is sensitive to its surroundings and, most importantly, creates a place where people will want to gather and linger.



The large, two-layered, kinetic shade trellis includes perforated metal panels whose relative positions generate complex geometric shadows onto the ground below. These patterns shift and change with the movement of the freely-suspended upper canopy positioned above the stationary lower canopy.

Looking up, the viewer sees a moiré effect as the patterns move around. Seating is located at the base of the trunk, inviting you to take a moment to relax under dappled sunlight.



# ROOSEVELT / CENTRAL AVE

Peter Richards / San Francisco, CA





The Van Buren platforms straddle the east and west sides of the Central Phoenix transit station, which includes a collection of historic buses. With the newly established Arizona State University downtown campus growing around the station, the environment is one of movement and change. Washington State artist Ries Niemi chose to focus his artwork in a detailed ribbon of stainless steel running the length of the 320-feet of railing that lines both platforms.

The sculpture consists of shiny stainless steel, hand forged into a variety of textures and grains. The color and texture of the material, along with the organic quality of the design, contrast with and complement the mechanical and geometric construction of the railing itself.

The scroll designs are based on designs from historic local buildings and also refer to western leatherwork, natural forms, and classic forms used in railings and fences for generations. Rather than reading as individual panels, the ribbon is one continuous piece woven throughout the entire station.

# VAN BUREN / CENTRAL AVE VAN BUREN / 1ST AVE

Reis Neimi / Bow, WA





*...folks opened their hearts and their collections  
to honor those who made history Downtown.  
Thanks, Stephen*

# WASHINGTON / CENTRAL AVE JEFFERSON / 1ST AVE

Stephen Farley / Tucson, AZ

Tucson artist Stephen Farley is one of three artists tasked with creating art for two stations separated by a city block. Working with historical photographs of the community, Stephen explored an array of issues relevant to both sites while maintaining a cohesive look. The two overall themes are *Downtown Justice* at the Jefferson Street station and *Downtown Work and Play* at the Washington Street station.

In *Downtown Justice* porcelain enamel panels depict scenes from historic events that happened in or around the old courthouse. Examples include African American and Latino pioneers; segregation, gambling, motherhood (birth certificates & marriage licenses), police officers. The pictures are severely and unusually cropped to suggest a point of view different from how we usually view historic imagery, an insertion of contemporary perspective into images of the past.

On the ground are three large terrazzos depicting two iconic figures in Arizona justice, attorney John Frank and Supreme Court Justice Sandra Day O'Connor, as well as a medallion that includes municipal and court references.

At the Washington Street station, porcelain enamel panels depict scenes of people working, shopping and playing in Downtown Phoenix in more recent history. In addition, glazed tiles framed in the entryway railings show tightly cropped images of people's hands working downtown, primarily in corporate life, and eating and drinking downtown.

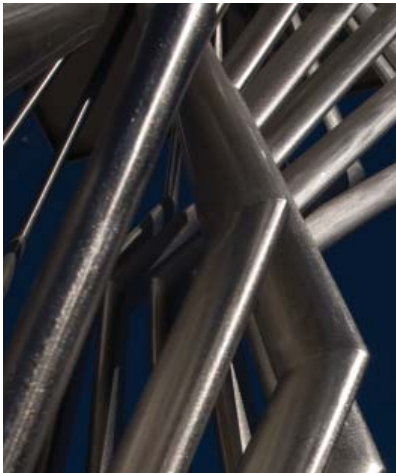


The many cultural events of downtown are heralded at the 3rd Street and Jefferson and 3rd Street and Washington stations by the sleek, modern artwork of Los Angeles artist Cliff Garten. These *Station Beacons* are an elegant addition to the new Phoenix Civic Center and continuous development in the city's core.

During the day, the repetitive linear forms of the Brancusi inspired sculptures harness the power of the shining sun and reflect the bustle and movement of the city center. When the sun sets, the internal changing colored lights reflect the city's nighttime neon character.

# 3RD ST / WASHINGTON 3RD ST / JEFFERSON

Cliff Garten / Los Angeles, CA





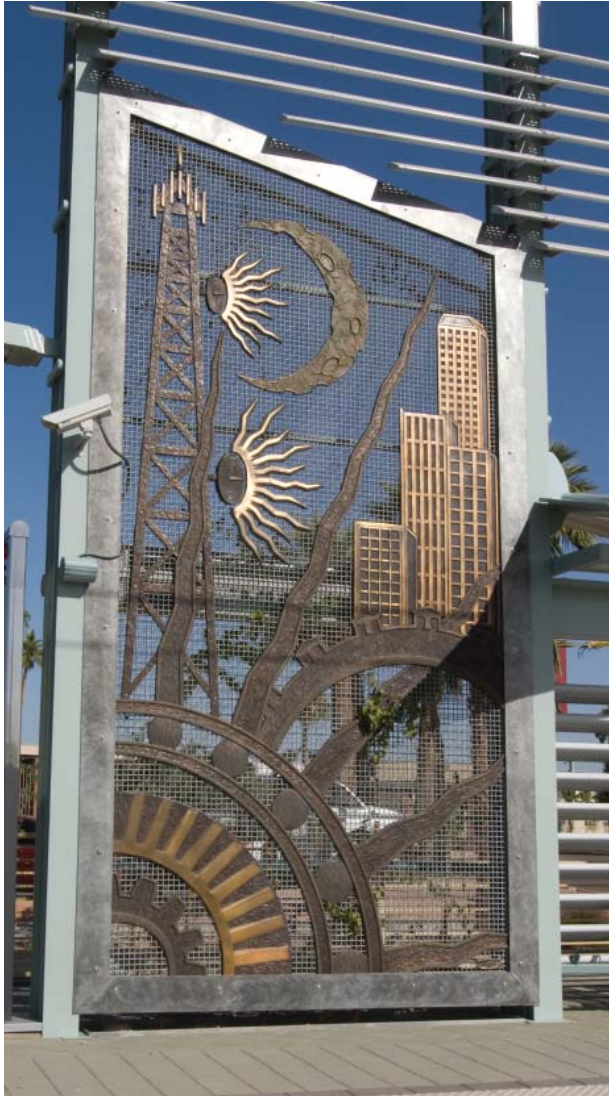
# 12TH ST / WASHINGTON 12TH ST / JEFFERSON

Victor Mario Zaballa / San Francisco, CA



Victor Mario Zaballa, a San Francisco artist, collected stories and photographs from the nearby neighborhoods to create a series of quilt-patterned walls of hand-painted tiles. On the traffic side of the station platform, the patterned tiles reflect the art deco details on the surrounding historic buildings. On the commuter side of the platform, the colorfully painted tiles showcase area landmarks and honor dynamic neighborhood residents, evoking the history of the community through its celebrations and community events. The quilt patterns recall the universal role of quilts common through all the cultures of the world.

This theme is continued in rustic terrazzo pavers set throughout the walkways and brightly painted steel railings; the railings have the look of Mexican paper cuts, which are spaced between the tiled walls to complete the station.



*...a sense of place,  
contextual meaning and cultural identity.  
-Kevin*

# 24TH ST / WASHINGTON 24TH ST / JEFFERSON

Kevin Berry / Phoenix, AZ

Local artist Kevin Berry has designed two large shade structures for each station platform of sand-cast bronze composition. The artwork panels located on the east ends of the two stations depict imagery that interprets the site's early history and transformation; its proximity to the Salt River and its ties to farming and irrigation are captured through the image of a stream irrigating the furrowed earth of a farm field. A rising sun is represented in the form of an arrangement of mechanical gears and bearings, emerges from behind a mountain-range horizon and recognizes the industrial transformation of the area, serving as a metaphor for the passage of time.



The artwork panels located at the west ends of the stations offer an interpretation of the current landscape and horizon to the west. The composition includes a mechanical sun setting in the western sky, representing the passage of time and the fading of the industrial era. Illuminated by the setting sun and rising moon are a cellular communications tower and a view of downtown skyscrapers mixed with houses, symbolizing the technology and the city's growing urban environment.

Created by Pacific Northwest artists Stuart Keeler and Michael Machnic, the artwork at this station is an astronomical tool that notes the passage of time, utilizing the changing path of the Phoenix sun. The wing forms, inspired by the nearby airport and aerospace industry, are organized linearly from east to west along the southern edge of the entry ramp. Within each form is a circular cut-out through which the sun illuminates a metal disc at exactly noon on the 21st day of each month.

Influenced by the nearby Pueblo Grande Museum, the piece reflects the Hohokam celebration of seasonal shifts with ceremonies using the sun. At the same time, the interdisciplinary fields of astronomy, mathematics and history are in keeping with the station's relationship to neighboring Gateway Community College.



# 38TH ST / WASHINGTON

Stuart Keeler / Michael Machnic / Seattle, WA





## 44TH ST / WASHINGTON

Mona Higuchi / Phoenix, AZ



Phoenix artist Mona Higuchi created *Cloud Canopy*, a series of metal screens shading the station entryway, referencing the sky in connection to two nearby institutions. The circular cutouts are inspired by the Hohokam scroll patterns found at the nearby Pueblo Grande Museum and also reference a multi-ethnic tradition of linear cloud imagery. Clouds and sky are apt symbols for this station because it serves as a gateway for travelers accessing Phoenix Sky Harbor International Airport.

Walking under the canopies with the sun directly above, riders are surrounded by delicate swirl and maze-like shadows at their feet.



# PRIEST DR / WASHINGTON ST

Laurie Lundquist / Tempe, AZ

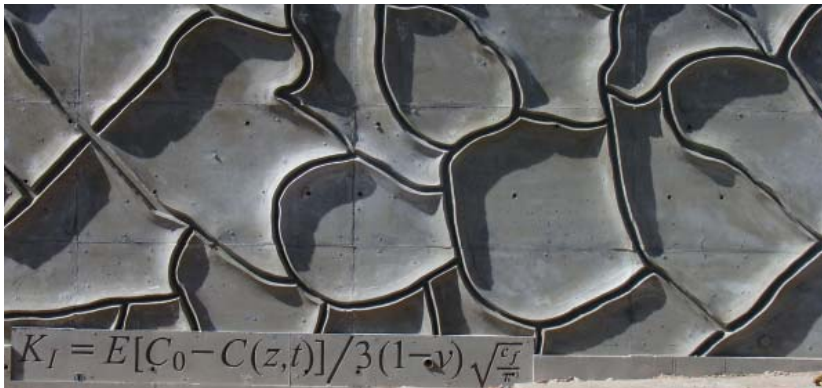
At the Priest and Washington Station, Tempe artist, Laurie Lundquist creates work which is rooted in the historical and natural context of the area. Responding to the nearby headquarters of Salt River Project, the utility responsible for regional canals, Lundquist has created a metaphorical canal as the entry corridor to this station.

The red granite canal walls are polished smooth as if by water and etched with text; they reference the canals that cross the park and the effect they have had on this corridor for thousands of years. Metal wavelets overhead catch the light and pennies suspended from the structure and embedded in the sidewalls refer to the idea of water as currency

Scattered along the station, granite pavers comment on points of interest visible from the station.



*I am intrigued by the red rock formations  
that bulge up through the desert floor, but confess that I love the Canals.  
-Laurie*



# TEMPE TOWN LAKE BRIDGE

Buster Simpson / Seattle, WA

Seattle artist Buster Simpson collaborated with the bridge design team to create a sleek new light rail bridge that sits harmoniously alongside a neighboring historic railroad bridge.

Transparent by day, the steel mesh encasing the bridge trusses shines at night with thousands of LEDs. These lights have been programmed by the artist to display constantly changing colors and patterns that react to each passing train. Mock-up trusses from early in the engineering process were recycled by the artist into a triangular sculpture situated on the south beach directly under the bridge.

On the east side of the bridge, Simpson designed abutment walls with a mix of historical, scientific and natural references. North of the lake, the concrete wall is a fractural reproduction of dried and cracked Salt River mud. On the south side, the mud motif is continued in porcelain enamel panels that include reproductions of historic bridge photos and flood plane documents.



The exciting new METRO bridge is quickly becoming a point of pride for Valley residents.

Massachusetts artist Catherine Widgery's artwork *Shadow Play* recalls the lost desert trees and winds in digitally translated images on glass and canvas.

Screened into the overhead canopies, white-on-white, the subtle outlines of leaves and tree branches can barely be discerned, the contrasts shifting in relation to the movement of the sun.

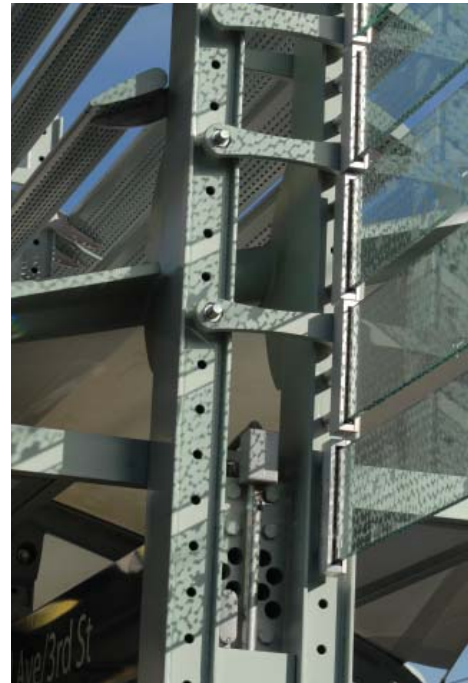
Spanning the central area of each of the station's platforms are the equally ethereal etched glass shapes of a mesquite tree. The images have been reduced into bitmap forms so that they appear flat like leaves blown off in a wind. At night, the glass shimmers with a subtly shifting palette, contributing to the ephemeral qualities of the piece.



*It is as if light and shadow  
are a woven tracery.  
-Catherine*

# MILL AVE / THIRD ST

Catherine Widgery / Cambridge, MA





# VETERANS WAY / COLLEGE AVE

Tad Savinar / Portland, OR

This station is located on the south side of a regional Tempe landmark, A Mountain, and is near the Arizona State University football stadium. Tad Savinar, a Portland artist who also served as the lead artist for the METRO art program, believes that one of the defining features of a region is the ongoing relationship between inhabitants, the land and the things they've put on the land-the landmarks by which we navigate.

Scattered across the station are eighteen bronze sculptures atop nine stone-clad pedestals depicting local as well as regional iconic landmarks: Roosevelt Dam juxtaposed against the ancient Valley canal systems, Tempe City Hall, Tovrea Castle, and the Centerpoint rabbits, to name a few.



Each pedestal contains one or more Braille quotations from visually impaired residents relating their experiences at these landmarks – the smell of the books at Burton Barr, the sound of a bird in flight at the Grand Canyon, or what it feels like to stand on the stage of Grady Gammage and sing to a full house.



# UNIVERSITY DR / RURAL RD

Bill Will / Portland, OR

Norie Sato / Seattle, WA

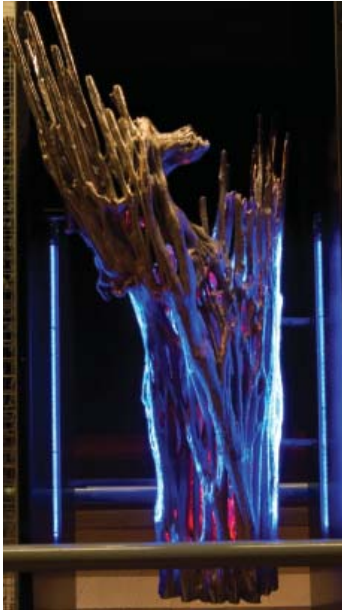
*The Spirit of Inquiry* by northwest design team artists Bill Will and Norie Sato celebrates diverse ways of seeing and knowing. The artwork is composed of six elements: a monumental spherical sculpture, three “cabinets of curiosities” and two shelves of objects incorporated into the green screen. It is, in its entirety, referential to art, science, education and history, Hohokam through present day.

The sculptural form is composed of approximately 50 layers of a variety of materials that create a sphere. Many of the layers “slip” slightly to reveal etched texts of great thinkers.



*The Cabinet of Curiosities* is a collection of objects that acknowledge the many types of collections within the university and the community. The contents address a variety of subjects and quirky collections.

The shelves, located above the seats, are a variation of the cabinets as a method of display, with objects exhibited upon them.



## DORSEY LN / APACHE BLVD

Christine Bourdette / Portland, OR

Dan Corson / Seattle, WA

Benson Shaw / Seattle, WA

Suikang Zhao / New York, NY

Artwork at the four stations along Apache Boulevard followed a slightly different model from the rest. Rather than selecting one artist per station, four were chosen to work together, each in a separate specialty. Portland artist Christine Bourdette, to create artwork in the green screen; Seattle artist Dan Corson as a lighting artist; Seattle artist Benson Shaw selected to create artwork in the paving; and New York artist Suikang Zhao for sculptural pieces.

The four collaborated on a theme that loosely tied their works together and then set about making dynamic pieces that interweave and catch the viewer's eye at every level.

*The Space Between* is the collective title for the Dorsey station artworks.

Echoing this theme, Zhao's cast bronze *Hands* stand 21-feet high, towering over the entryway. The lacy interwoven surface suggests conversations in different languages.

Corson's chrome skeletal remains of a Saguaro is hollow inside with dramatic lighting that focuses attention on both interior and exterior surfaces.

Shaw's *Energize* pavers radiate out from the center of the platform relating stories and anecdotes collected from the Apache neighborhood.

Finally, Bourdette's richly colored mosaic boxes, *Points of View*, present both human and animal figures, on each side of the green screen separate yet engaged and seemingly in dialogue.



# MCCLINTOCK DR / APACHE BLVD

Christine Bourdette / Portland, OR

Dan Corson / Seattle, WA

Benson Shaw / Seattle, WA

Suikang Zhao / New York, NY

The collective title for this station is *Life & Growth*. The artwork explores themes of change and growth in the community, its people, commerce and lifestyles.



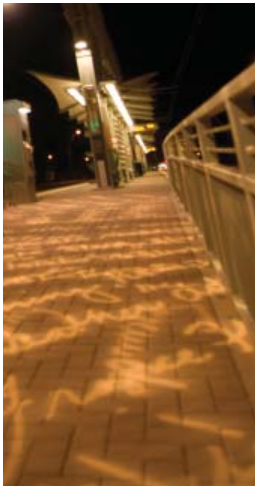
Corson's *Water Chandeliers*, are composed of light blue 5-gallon water bottles arranged in a series of chandeliers above the canopy line. At night they glow as a sort of "water beacon" linking the life and growth theme and affirming our dependence on this precious resource.

In *Grow*, an ear of corn, a desert blossom and a yucca plant, made from Shaw's hand crafted, glass-inlaid pavers speak to the cultivation of the areas agricultural beginnings.

Bourdette's *Time Cycles* repeat hourglass-shaped openings holding fragments of life, culture and history in this area. Framing these various elements are images of growing corn and the rising and setting sun.



Two 20-foot high pillars stand at each entrance to the station. Zhao's *Splitting Columns* mix Native American texts, translated in a multitude of languages: Spanish, English, Chinese, Arabic and Hebrew to name a few, to reference the influx of immigrants and cultures into the area.



# SMITH-MARTIN / APACHE BLVD

Christine Bourdette / Portland, OR

Dan Corson / Seattle, WA

Benson Shaw / Seattle, WA

Suikang Zhao / New York, NY

*Domestic Fabric* is the collective title for the works at the Smith-Martin station. Here the artwork explores the prominent Hispanic traditions, the weave of languages and the strong family structure.

Shaw's *Traverse* pavers are scattered across the station, a serpentine path of stepping stones winds through a field of evaporation and condensation. Childhood reminiscences mingle with facts about the businesses and landmarks on a changing streetscape.

In Bourdette's *Domestic Structure*, "cultural bouquets" of interweaving textile patterns and spiral staircases (in honor of the Escalante family name) form the central cores of windows framed by the roots and branches of family trees and the Virgin of Guadalupe's familiar halo glow.

Zhao's bright *Writing Vine*, hanging above the canopy line in the green screen, echoes surface of his *Hands* sculpture and the idea of layers of language and communications. As the vines grow they will mingle in with the turning and twisting metal.

Corson's *Carpet of Languages* creates an environment of shadow projections on the entryway floor. Snippets of text, real or imagined conversations about grandmothers, are presented in a handful of languages that represent the more than 70 languages spoken in the area.





# PRICE-101 / APACHE BLVD

Christine Bourdette / Portland, OR  
Dan Corson / Seattle, WA  
Benson Shaw / Seattle, WA

The title for Tempe's border station which serves the 101 Loop is *Division and Reconnection*. Themes here include the initial divisions caused by canal, freeway, boulevard and light rail; water links past and future and strong neighborhood pride despite economic and social divisions.

Bourdette's *Links* and *the Circuitous Path* illustrate the formation of community through a long and circuitous chain of events. Nearly divided but still connected, the links and serpentine shapes combine traditional forms with patterns addressing the flow of change.

Above the canopy line, Corson's use the architectural vernacular of the perforated louvers, under which are located an arrangement of colored neon tubes. The concept is that of coded language used extensively in the pioneer days and the early railroad system.

Shaw's work relates directly to the Tempe canal history and auto culture. Blue glass water/canal pavers stripe across the platform while a dark line of pavers suggests the freeway cutting across the area simultaneously obstructing and providing access.





# SYCAMORE / MAIN ST

Brad Konick / Phoenix, AZ



Phoenix artist Brad Konick, explores the intersection of the human presence in the natural world here in Mesa, acknowledging its past while simultaneously looking towards its future. The stacking basket shapes in the large steel and cast aluminum sculpture reference the ancient native cultures while serving as a metaphor for learning at the nearby East Valley Institute of Technology.

The organic shape and rhythmic patterns of the sculpture contrast with the industrial nature of the materials. Paving inlays represent scattered seeds, signaling the way for continued growth.



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