



Moving Perimeter Proposed for WTC Site

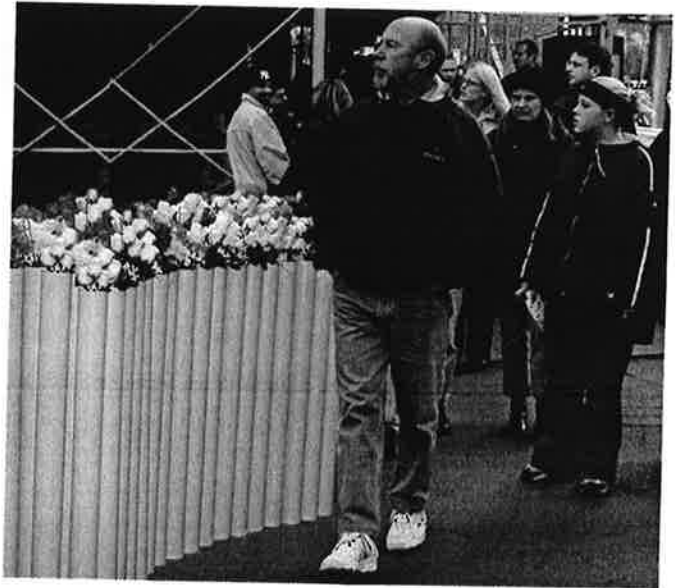
As ideas for a permanent memorial on the site of the World Trade Center proliferate, Mary Miss and Landscape architects Victoria Marshall and Elliott Maltby have presented a plan for a temporary project marking Ground Zero as a pilgrimage site. As in Oklahoma City, people have been moved to leave personal memorials and remembrances on the fencing and barricades that define the edge of the wreckage. *Moving Perimeter* "recognizes that the movement of people toward the site is an important reversal of the fragmentation of the explosion. It also acknowledges the importance of ritual... as people seek ways of coming to terms with their experience and sense of loss."

Since *Moving Perimeter* is meant to work with the changing disposition of the construction site itself, it can be used to complement any reconstruction plan—memorial or otherwise. Existing barriers (wood, concrete, chain link, and pipe), which hide the site from view, would be replaced with a "permeable edge" that enables people to

look and remember and that includes space for the "tangible objects of our memories, the flowers, and the notes." Miss, Marshall, and Maltby have designed eight elements that work in conjunction with each other to form the flexible perimeter, which creates a living wreath around Ground Zero. As the boundary moves and alters, the modular design elements are easily reconfigured.

The first phase of *Moving Perimeter* would paint all of the existing perimeter fences, barricades, and scaffoldings in accessible areas adjacent to the site a uniform shade of bright blue. Then, flexible plastic-pipe partitions would replace police barriers. The openings at the top would provide places for flowers, photos, and other objects to be left. These partitions would be used along sidewalks through all stages of the reconstruction and be the primary element of the final configuration at the completed site.

Movable fence sections would be used for protection and to create smaller areas of enclosure. The project also calls for circular seating elements to create stop-



Mary Miss, Victoria Marshall, and Elliott Maltby, CAD renderings of *Moving Perimeter*, 2001.

ping places and bands of planters with flowering trees. At the end of the reconstruction process, the trees could be incorporated into the site plantings or dispersed through the neighborhood. Several ramped overlooks provide views into the construction site. Street markers made of blue glass

reflectors and set flush with the paving demarcate the previous positions of the edge, making visitors aware of the reclamation's progress.

At the completion of the reconstruction, these elements will be temporarily reconfigured into a large-scale three-dimensional figure

Newsbriefs

Shortlist Announced for Hugo Boss Prize 2002

The finalists for the 2002 Hugo Boss Prize are Francis Alÿs (Belgium), Olafur Eliasson (Denmark), Hachiya Kasuhiko (Japan), Pierre Huyghe (France), Koo Jeong-a (Korea), and Anri Sala (Albania). A publication featuring the work of all six finalists will be published in May. The winner will be announced this fall, followed by an exhibition of the artist's work to be presented in early 2003 at the Solomon R. Guggenheim Museum.

Public Art Fund Organizes Whitney Biennial in Central Park

For the first time in recent history, contemporary art is being shown in Central Park. The works of five artists, jointly selected by the Whitney Museum of American Art and the Public Art Fund, will be on view through June 30. Selected artists include Keith Edmeier, Kim Sooja, Roxy Paine, Kiki Smith, and Brian Tolle, who have all been commissioned by Public Art Fund to make new works uniquely suited for sites within the park.



Left: Vito Acconci, World Trade Center proposal. Right: John Ashcroft with *Spirit of Justice*.

eight, outlined with flowers by day and candles at night. The central symbol of the project, the figure eight represents a seamless line connecting the past and the future in the form of an endless knot.

Moving Perimeter has received the endorsement of Community Board 1, Schyler Chapin, former Mayor Giuliani's Commissioner of the Department of Cultural Affairs, the Municipal Arts Society, the Design Trust for Public Space, and Creative Time (which is sponsoring

the *Towers of Light* project). Miss, Marshall, and Maltby are currently consolidating further support for the project and presenting it to Mayor Michael Bloomberg's administration, as well as the Lower Manhattan Redevelopment Corporation.

Memorial Possibilities

Amid mounting speculation regarding future uses of the WTC site, the Max Protech Gallery recently hosted an exhibition of models and conceptual renderings by prominent sculptors and architects. Participants included Vito Acconci, Mel Chin, Marjetica Potrč, Daniel Libeskind, and Iñigo Manglano-Ovalle. Other ideas and proposals can be found in on-line discussions sponsored by PBS and various arts organizations. The exhibition, which mainly fea-

tured architects, did not include the current Web favorites for any future commission: Maya Lin, James Turrell, and Richard Serra.

Curtains for Sculpture

Although the Justice Department's decision to cover two cast aluminum Art Deco statues with an \$8,000 floor-to-ceiling curtain has received its share of media attention, the controversial figure of the *Spirit of Justice* has remained in the background. Located in the Justice Department's Great Hall since 1936, she and her draped male companion, *Majesty of Law*, were created by Prix de Rome winner C. Paul Jennewein and cost taxpayers \$7,275 when they were commissioned in 1933. A Justice spokesperson denied that Ashcroft was scandalized by the figure's nudity, stating that the curtains are more TV-friendly than the reflective metal.



To the Editor:

In the March 2002 *Sculpture*, Professor Nestor raises a number of key points about this moment in advanced sculpture education—the need to keep up with expanding technologies, the need to keep pace with social and political changes that influence the roles that art can play, and the dilemma of funding an increasingly expensive education while professional opportunities have shifted.

At the Rhode Island School of Design, we have tried to keep pace with these changes in a number of ways. We no longer feel that we are training our sculptors for exclusive entry into the major art centers of New York and Los Angeles. With 44 exchange programs in 22 different countries, including new programs in India, Ghana, China, and the Baltics, students have a chance to have realistic dialogue with their counterparts in developing countries.

Our students are trained in traditional sculpture techniques such as casting, wood, and metal fabrication with the idea that mastery of certain techniques and materials also trains the ability to understand and adapt to new ones such as laser cutting and Form Z. We are starting to institute a constant stream of short-term technical workshops in the regular curriculum to create logical pairings between the traditional and the new. Emphasis in critique is always on a conceptual framework made visible through form and materials. While materials in the art world range from bubble gum to fingernails, there is no escaping a solid foundation in what the expressive content of a form actually is, and the "how" of getting a form realized.

At the same time, a number of new initiatives in public art across the campus support a trajectory toward "service learning"—that is, art made in connection with specific communities—from small neighborhoods in Providence to a new and developing relationship with an AIDS orphanage in Tanzania. This emphasis on local involvement in the sculptor's education trains a sensitivity to site, to context, and to social and political reality, things that have traditionally been more a

part of an architect's education. This, in turn, helps our graduates to be qualified for the rapidly expanding need for socially engaged art both locally, and internationally.

While neither the cost of a RISD education nor the amount of indebtedness have gone down, we are, at the same time, committed to giving our students a training that gives them earning options far beyond that of the traditional paths of college teaching and exhibiting work in the gallery and museum. We consider our curriculum a work in progress—and that means that the work of shaping our curriculum to meet the times is truly never done. But we are heartened by the adaptability and creativity that our students have shown in the face of exponential social and cultural change. In the end, we hope that their sculpture education is itself a good three-dimensional form, solid from every angle and receptive to shadows and light.

Ellen Driscoll
Professor of Sculpture

James Nestor responds:

Ellen Driscoll states with clarity and eloquence the evolution of learning at a very high level. It seems to me that her letter reveals the complex interaction between the individual (professor) and the institution—to the student. I agree with her summation of education at the advanced level as a work in progress. The changes and modifications across so many areas of curriculum and adjustments to the role(s) into which sculpture, public art, and installations have moved are considerable.

To remain pertinent, an advanced education requires the sacrifice and hard work of artist-professors, dynamic and supportive administrators, and a conviction that the best of old ideas and processes must be challenged and combined with new ideas. Her letter defining the nature of the many levels of learning at RISD underlines the need to be responsive, to not accept the status quo.

RIGHT: KAMENKO PAJIC, AP / WORLD WIDE PHOTOS