

ART CITY : PUBLIC ART IN KANSAS CITY
1986 - 2013 CELEBRATING KANSAS
CITY'S ONE PERCENT FOR ART PROGRAM



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To learn more about the Kansas City One Percent
for Art program, visit www.kcmo.org/art.

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THE POWER OF ONE PERCENT

Mayor Sly James

Kansas City, Missouri has a remarkably long and visionary arts and cultural history. The Kansas City Art Institute was founded in 1885; Hallmark Cards was founded in 1910; the Municipal Art Commission was established by City Charter in 1926; the Nelson-Atkins Museum of Art opened its doors in 1933; and of course Kansas City jazz flourished throughout the 1930s and 40s and spawned the one-of-a-kind American Jazz Museum.

Inspired by citizen interest, Kansas City was the first city in Missouri (and one of the first in the nation) to pass a resolution supporting public art in 1970. The program established a set-aside funding stream of one percent of each city building construction project's budget for the creation of original art, which is usually tied to the building itself. With the success of the program, another resolution was passed in 1981 and eventually the program was unanimously codified by the City Council in 1986 with the passage of Ordinance 60321- validating and further affirming the City's commitment to arts and culture.

With more than three-dozen quality artworks in its current collection, Kansas City, Missouri continues receiving positive local, regional, and national recognition. The One Percent for Art program has brought art to every corner of the city, and has helped establish Kansas City's reputation as a national cultural center.

Increasingly, U. S. cities are competing to attract, retain and sustain businesses and citizens. Studies indicate that corporations and individuals are attracted to communities that offer basic comforts along with unique amenities and a strong identity. To compete in today's world, cities have to think and act holistically. In addition to building and maintaining the physical infrastructure of a community, civic leaders in the twenty-first century must continually bolster the ever-evolving vision and identity of their community. While public art is not singular in this endeavor, it is a mainstay in the success of more than 350 municipalities in the United States. Arts and culture are integral to Kansas City's identity and success, as evidenced by the regional and national recognition our community has garnered for more than a century, in addition to our emerging reputation as America's Creative Crossroads.

As I like to say, play to your strengths.



A large, stylized handwritten signature in yellow ink, which appears to be "Sly James".

Sylvester "Sly" James
Mayor, Kansas City, Missouri

PUBLIC ART IN THE HEARTLAND

Troy Schulte, City Manager

In 1986, Kansas City Councilman Jerry Riffel took to the floor of the City Council chambers and defended the nascent One Percent for Art program, saying “I think that a mere one percent that is spent on insuring good art and superior surroundings will be paid back many times.”

The truth of that statement has been proven time and again as the city’s One Percent for Art program has added exceptional public art installations to Kansas City’s already-strong and vibrant cultural and physical environment for more than 30 years.

The One Percent for Art program provides Kansas City with a visual history of the last three decades’ development. From the mosaic murals at the Aguirre Center to Bartle Hall’s iconic Sky Stations, the city’s growth can be tracked not merely by groundbreaking and ribbon-cuttings, but by unique, world-class art.

The concept of a methodical, organized public art program has been a boon to Kansas City. The dozens of artworks funded by the One Percent for Art program have been recognized nationally and have helped communicate our hopes, dreams, visions and sense of optimism about our city. Moreover, they’ve help to ensure that the city’s aesthetic growth moves in accord with its capital growth.

After almost three decades, the One Percent for Art program has proven to be more vital and exciting than ever before. The program’s ongoing tradition of bringing exciting, unique and world-class art to the streets, rooftops and public buildings of Kansas City continues to set us apart as a unique and creative Art City.



Troy Schulte
City Manager, Kansas City, Missouri



A HISTORY OF CULTURAL INNOVATION

Public Art in Kansas City

Since its inception, the One Percent for Art program has brought the work of great local, regional and national artists to the residents of Kansas City.

With this program, established by unanimous City Council vote on December 11, 1986, Kansas City followed in the footsteps of many other municipalities in 1970 when the City Council approved a resolution allotting one percent of the construction budget of any municipal building to “features of aesthetic ornamentation and adornment.”

The City’s forays into public art were at first limited to a few pieces, but thanks to the advocacy of a dedicated group of Kansas Citians, the City Council approved City Ordinance #60321, advocated by Councilmember Katheryn Shields, on December 11, 1986. The ordinance established the City’s Public Art Fund and provided a means by which the Kansas City Municipal Art Commission could administer the construction of dozens of pieces of public art across the city throughout the 1990s and into the present day.

The One Percent for Art program, one of more than 300 such programs in the nation, allocates one percent of each City building construction project’s budget to the creation of original art connected to that project. The program has generated a variety of work from local, regional and national artists, with each piece adding a unique twist to the Kansas City cultural landscape.

The One Percent for Art program has fostered artistic growth and aesthetic excellence in our community, and has enhanced the vitality of Kansas City and enriched the lives of its citizens. This program has brought art to every corner of the city, and has helped establish Kansas City’s reputation as an Art City.



1926

The Kansas City Municipal Art Commission is established by City Charter.



1986

The Kansas City One Percent for Art program is formally established.



1993

Bull Wall, the first artwork completed using One Percent funds, installed in the West Bottoms.



2000

The Avenue of the Arts program inaugurated.

THE ART SELECTION PROCESS

Each One Percent for Art project goes through a rigorous selection and implementation process. Once the project is identified, the director of the One Percent for Art program recommends the project to the City's Municipal Art Commission. A selection panel of local citizens is then established and approved by the Municipal Art Commission, consisting of arts professionals, artists, architects, project planners, community representatives, and tenants of the facility.

The panel convenes to begin to assess the project's needs, and a request for qualifications (RFQ) is drafted to be distributed to local, regional and national artists. For fairness to all artists, the Municipal Art Commission implements an open, competitive process for all One Percent for Art projects.

After artist submissions are received, the volunteer panel reviews the qualification packets which include portfolios of past work and letters of interest.

The pool of artists is then narrowed, and those selected are invited to view the site and to review the project with the design professionals and city staff. The artists attend a series of interviews with the panel to discuss their artistic vision for the project. Once a finalist is chosen, the recommendation is passed on to the Municipal Art Commission for approval. Finally, a contract is developed and approved by Municipal Art Commission and if over a certain amount, also by the City Council.

From that point, the selected artist works closely with the director of the One Percent for Art program to fabricate and install the artwork for the project.

Timeline



2001

Public Art/Public Life, the first mid-western public art forum, held with assistance from the Missouri Art Council.



2005

With assistance from the Missouri Art Council and local and state arts organizations, the One Percent for Art program office produced Public Art Nuts and Bolts, a state-wide public art education workshop for artists.



2005

In partnership with the Greater Kansas City Community Foundation and the Kansas City Art Institute, the Art in the Loop Foundation is founded, which implements public art projects in the Downtown Loop.



2006

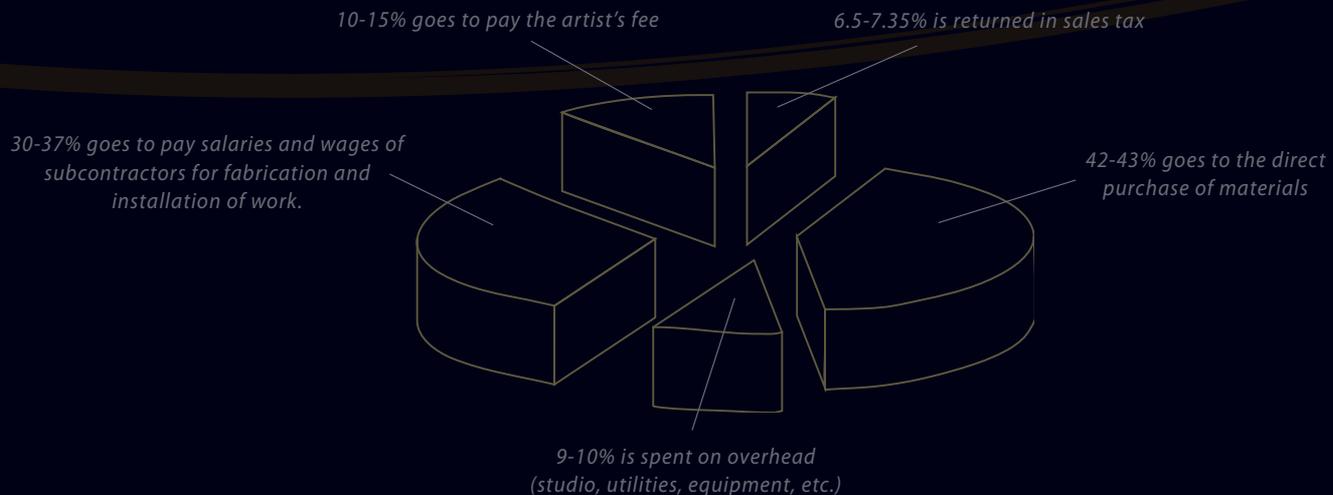
City officials, supporters and artists celebrate the 20th anniversary of the Kansas City One Percent for Art program.

THE IMPORTANCE OF PUBLIC ART IN KANSAS CITY

Public art is an essential element in any community that wishes to progress economically and to be viable to its current and prospective citizens. Data strongly indicates that cities with an active and dynamic cultural scene are more attractive to individuals and corporations. As competition between cities to attract and retain citizens and businesses intensifies, the wide-range of Kansas City's public art collection helps to identify Kansas City as a unique and culturally active place.

- Public art, and the community participation that accompanies it, contributes to the unique identity of a city. The Kansas City metro ranks 7th in concentration of visual artists among the 29 largest metropolitan areas, and the city's public art collection is a significant draw to culture-makers of all sorts.
- Public art creates partnership opportunities. Programs such as Avenue of the Arts and Art in the Loop allow private companies to help support and actively participate in showcasing the unique art and artists of our city.
- Public art has relatively low overhead, low staffing costs and produces less waste or environmental damage. Kansas City's One Percent for Art program has cost citizens \$10 million over its two decades of operation – a total cost of about \$1 per Kansas Citian per year.
- More individuals experience public art firsthand every day than the audience experiencing art galleries, museums and theaters combined. For instance, artworks in airports, like Kansas City International, are seen daily by over five million travelers.

There are over 350 state, city, county, transit, and airport sponsored public art programs in the United States. According to Percent for Art research, for each Percent for Art project money expended:





Bull Wall

by Robert Morris



Bull Wall

by Robert Morris

1992 Milled steel, steam

The first One Percent for Art project celebrates the burgeoning Kansas City art scene while hearkening back to the city's cowtown heritage.

Native Kansas Citian Robert Morris' *Bull Wall*, dedicated at the American Royal in 1992, speaks to the West Bottoms' previous role as the city's stockyard and captures the essence of the stockyard with minimal detail. The solid steel panel depicts 15 bulls in silhouette, while gouges of steam represent clouds of dust raised by trampling hooves; the piece combines solid stability with frenzied motion and, as it weathers and rusts, becomes an ever-changing monument to Kansas City's past and the American Royal's key role in the city's iconography.

American Royal
1800 Genessee



Urban Palisade

by Jay Markel

Central Police Patrol Station
1200 East Linwood Blvd.



Urban Palisade

by Jay Markel

1994 Bronze, steel and stone

As *Urban Palisade's* form suggests, Jay Markel's artwork focuses on the structure of sculpture. Located in front of Kansas City's Central Patrol Police Station, it is an urban representation of a mountain range, with its intersecting metal bars forming a type of landscape.

Elevated on two metal posts, its green latticework adds color and variety to the austere and geometric architecture of the building behind it.



Spirit Catcher: Arrival of the Travelers

by Warren Rosser

1994 Wood, steel

The bright, primary colors of Warren Rosser's *Spirit Catcher: Arrival of the Travelers* adds energy to the open space of the Downtown Airport's Rotunda Lobby. Constructed from painted poplar wood, the sculpture translates the kinetics of the human body into figurative rhythms. Rosser's inspiration came from the African culture, specifically the Dogon people of Mali, who place structures, which look like weather vanes, on their houses in order to pull spirits from the air.

This artwork has been removed for conservation and will be installed at a new location in the future.



Spirit Catcher: Arrival of the Travelers
by Warren Rosser

Charles B. Wheeler
Downtown Airport



Sky Stations

by R.M. Fischer

Kansas City Convention Center
13th & Central



Sky Stations

by R.M. Fischer

1994 Stainless steel, aluminum, lights

Transforming the city's skyline with sci-fi imagery, R.M. Fischer's stainless steel sculptures tower more than 200 feet above Bartle Hall. Four ornaments atop pillar supports emanate light throughout a two-mile radius at night.

As futuristic interpretations of the streamlined 1930s art deco style prevalent in adjacent downtown buildings,

Sky Stations evoke the optimism of a bygone era and represent a bright hope for the future. Interior decoration completes the synthesis of old and new parts of the convention center with 48 hanging works, including a giant clock, illuminating the lobbies, pedestrian passageways and conference center. Not only has Fischer's art become one of the most talked-about public commissions, but also one of the most recognizable symbols of Kansas City.

5

Modern Communication

by Terry Allen

Kansas City, Mo.
Communications Center
12th & Cherry Streets



Modern Communication

by Terry Allen

1995 Bronze

Believing “work should raise questions,” Terry Allen sculpts bronze businessmen that are known for their tongue-in-cheek social commentaries. With a tie covering his eyes, fingers in his ears and a shoe in his mouth, this realistic figure atop his briefcase blocks out the world around him. He represents no one and everyone, attracting as many interpretations as there are people crossing the courtyard he stands in. The implications are endless.

Ask yourself: How good is modern communication?



Bonfire and Meridian

by Deborah Butterfield



Kansas City Zoo
Swope Park, 6800 Zoo Drive

Bonfire and Meridian

by Deborah Butterfield

1995 Bronze

Deborah Butterfield's horses can be found in major museums across America. But in the Kansas City Zoo, there's more to her sculpture than meets the eye. At first glance, *Bonfire* (reclining horse) and *Meridian* (standing horse) appear to be merely curving vines and pieces of bleached driftwood. Take a step closer and you'll realize they are actually cast bronze - masterfully disguised to replicate their original organic forms. In addition, an emotional interplay exists between these two life-size horses that have been placed together in close proximity to the living creatures around them.

one percent



Untitled

by Garth Edwards

1996 Brushed aluminum

The all-seeing eyes of a vigilant firefighter top scenes of dalmatians, flames and firefighters, which make up the brushed aluminum sculpture in front of the HazMat facility. Seattle-based artist Garth Edwards created the piece specifically for the site, incorporating his whimsical, cartoon characters into a 15-foot totem-like structure, which address the responsibilities of the firefighting profession.



Untitled

by Garth Edwards

HazMat Facility
6600 Truman Road



Three Figures/Fifteen Elements

by Joel Shapiro

Kansas City
International Airport



Three Figures/Fifteen Elements

by Joel Shapiro

1996 Bronze

Welcoming visitors en route to and from the Kansas City International Airport, Joel Shapiro's bronze sculptures are a progression from motionless to motion. Although they seem like abstract geometric shapes from one angle, each metamorphoses into an animated figurative form when viewed from a slightly different perspective. Heavy beams connected at barely touching angles create the reclining, bending and gracefully balancing figures that come alive. With a minimalist vocabulary that inspires but does not restrict, Shapiro creates limb-like blocks that act as a metaphor for the human experience.



River Jacks

by Michele Oka Doner

River Jacks

by Michele Oka Doner

1996 Bronze

Blurring the line between art and function, Michele Oka Doner's fireplace and hearth, bronze fire screen and tools fill the Hillcrest Community Center with the warmth of home. Its title, *River Jacks*, refers to the native river stones used in the hearth's construction. Known for her site-specific work, Doner combines her interests in natural history, archeology, and anthropology into a piece that, in her own words, "evokes the ancestral storage containers of early Missourians."

Hillcrest Community Center
104th & Hillcrest Road



**Quenching Cup, Offering Hat
and Illuminating Boat**
by Buster Simpson

Kansas City Health Department
24th & Troost



Quenching Cup, Offering Hat and Illuminating Boat

by Buster Simpson

1997 Steel, mixed media

Emphasizing the healing properties of water, light and plant life, Buster Simpson's stylized origami-folded vessels blend art and the environment. Water spills from *Quenching Cup* into a pool outside, while *Illuminating Boat*, suspended from above, reflects light in the atrium space. *Offering Hat* provides fresh aloe vera for healing ailments such as burns, and is intended for use by visitors and workers at the Health Department Building.

Abstracted fingers, adding human touch to the composition, hold each piece. All three are recognizable childhood containers, but Simpson's art reflects a social consciousness, believing we should "act in concert with the planet."



The Race is Not Always to the Swift, Rabbit Hiding from Fox and Two Doves Sitting on a Branch Up High

by Ken Ferguson

1999 Bronze, ceramic

Masterfully evolving from a variety of sources, both real and mythical, and expressing diverse meanings, the ambiguous hare has dominated Ken Ferguson's pottery since 1985. Taken from the famed Aesop fable, *The Race is Not Always to the Swift* combines Ferguson's hare with the Center's icon, the tortoise, in a race to the unexpected finish. Depicting the hare eluding his antagonist, *Rabbit Hiding From Fox* comes from Southern folklore revolving around a witty trickster rabbit. Overlooking the nature center the *Two Doves Sitting On a Branch Up High* symbolize Love and Peace, how, the artist says, "we should see the world and all of the animals."



***The Race is Not Always to the Swift,
Rabbit Hiding from Fox and
Two Doves Sitting on a Branch Up High***
by Ken Ferguson

Lakeside Nature Center
4701 E. Gregory Blvd.



Tingmissartog

by Christopher Brown

Aviation Dept. Administration Bldg.
601 Brasilia Avenue
Kansas City International Airport



Tingmissartog

by Christopher Brown

2000 Oil on canvas

In 1931, four years after his world-famous flight across the Atlantic, Charles and Anne Morrow Lindbergh embarked on a 30,000 mile vacation flight between North America and Europe that Lindbergh declared had, "No start or finish, no diplomatic or commercial significance, and no records to be sought."

The Lindberghs flew in a Lockheed Sirius low-wing monoplane. The Sirius had been designed in 1929 by John K. Northrop and Gerard Vultee, and this model was specially fitted with pontoon floats, since most of the Lindbergh's flight was to be over water. In Greenland, a young Eskimo boy named the plane the "Tingmissartog," which means "one who flies like a big bird."

Working from a photograph, Christopher Brown interprets a picture of the Lindberghs arriving at a dock in the Tingmissartog into a grayscale, oil-based mural which adorns the lobby of the Aviation Administration offices.



Untitled

by Ned Smyth

Untitled

by Ned Smyth

2000 Mosaic

Ned Smyth is an experienced public artist who has completed numerous site specific public art commissions throughout the U. S. Smyth has also exhibited in galleries and museums in the United States and abroad.

For this project, Smyth used a mosaic process with a twist – rather than creating typical colorful mosaic images, he used a dark colored glass to create simple and eloquent line drawings that refer to the history of the region in which the Community Center stands. There is a man plowing a field, the head of a hawk, a suburban neighborhood, a Native American portrait (turned upside down), a giant rabbit, a cowboy, and other historical images. The artist states, “I don’t intend to make political comment, I am using a process of drawing and, as might occur in my sketchbook, sometimes the images appear turned around.”

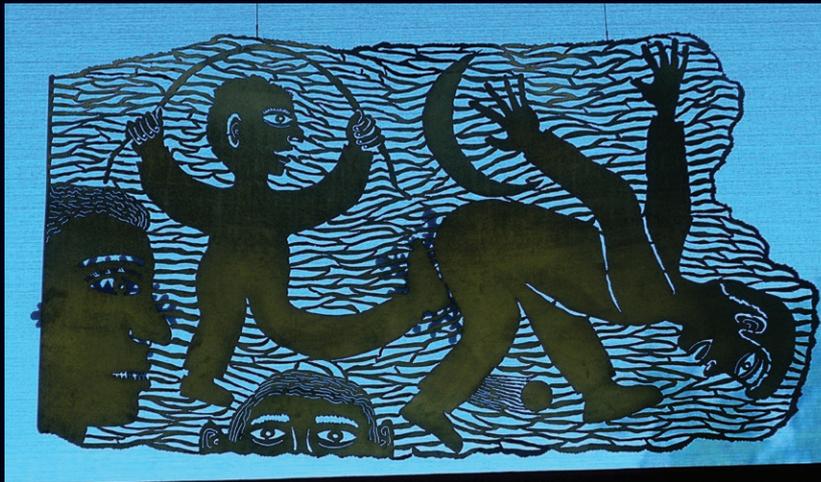
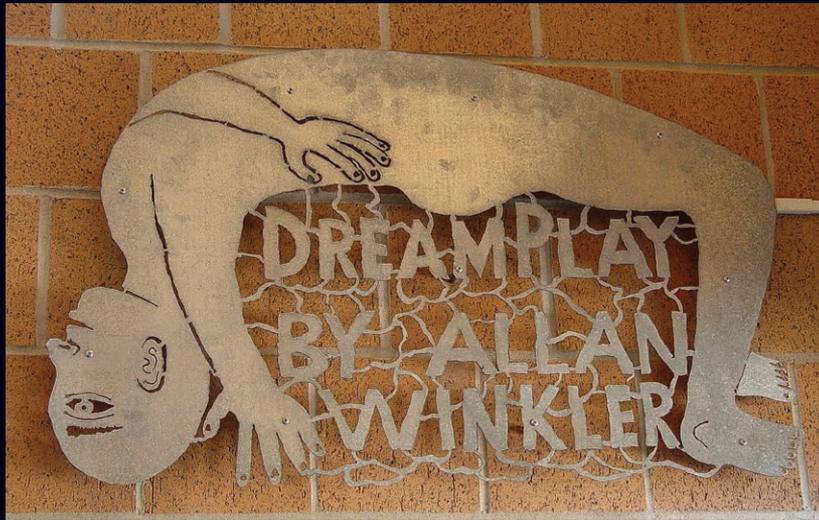
Line Creek Community Center
5940 NW Waukomis Drive



Dream Play

by Allen Winkler

Marlborough Community Center
8200 Paseo Blvd.



Dream Play

by Allen Winkler

2000 Steel

For the Marlborough Community Center project, Winkler collaborated with the project architect, Kirk Gasting, to develop ideas befitting a community center. They agreed that Winkler should create imagery that would be uplifting and inspire a sense of fun, play and movement – all aspects of what goes on in a community center. With this in mind, Winkler used a plasma cutter (a torch-like system that uses gasses and electrical current) to cut story-like images into large pieces of steel. In this way, he created hand-drawn pictures in a permanent medium. After he created his images, he also decided where each of the steel images would go in the building. Some hang in the windows in the gym while others mark the restrooms. A couple are hidden in the rafters and one even found its way to be wrapped around one of the heating ducts – creating a veritable scavenger hunt of artworks throughout the building.



A Man with the Certainty of a Tree and the Flair of a Fish: Tony Aguirre

by Concetta Morales

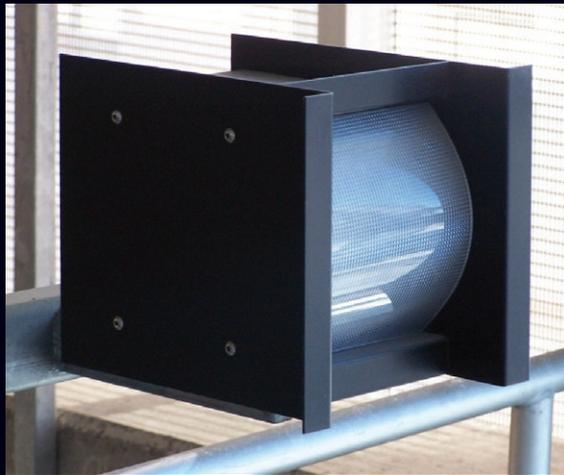
2001 Mosaic

“The essence of all beautiful art, all great art, is gratitude,” a famous philosopher once said. Gratitude was clearly the inspiration for Concetta Morales in creating the artwork for the Tony Aguirre Community Center. “The Westside community spent literally decades lobbying to have this facility built in their neighborhood,” Morales said. “When it finally happened, they knew that it had to be named after Mr. Aguirre, because of the vital role he played in the community over the years.” It was his character that inspired the pieces she designed, and it was the involvement of his friends, family and neighbors that provided the details she incorporated into her work. Entitled, *A Man with the Certainty of a Tree and Flair of a FISH: Tony Aguirre*, the artwork consists of several mosaic panels inset into the concrete exterior of the community center. Each one contains images from Mr. Aguirre’s time as volunteer coach and as Athletic Director at the Guadalupe Center, as well as from his various other roles in the Kansas City neighborhood where he’s spent nearly his entire life. One panel consists of a large fish; representing Mr. Aguirre’s nickname and the character traits he instills in the children he mentored (FISH stands for Friendship, Intelligence, Scholarship, and Honor).



Pulse
by Elwood
(James Woodfill and el dorado, inc.)

George E. Wolf Parking Facility
Between 11th & 12th Streets
on Oak Street



Pulse

by Elwood (James Woodfill and el dorado, inc.)
2002 Steel, LED lights, computer circuits and speakers

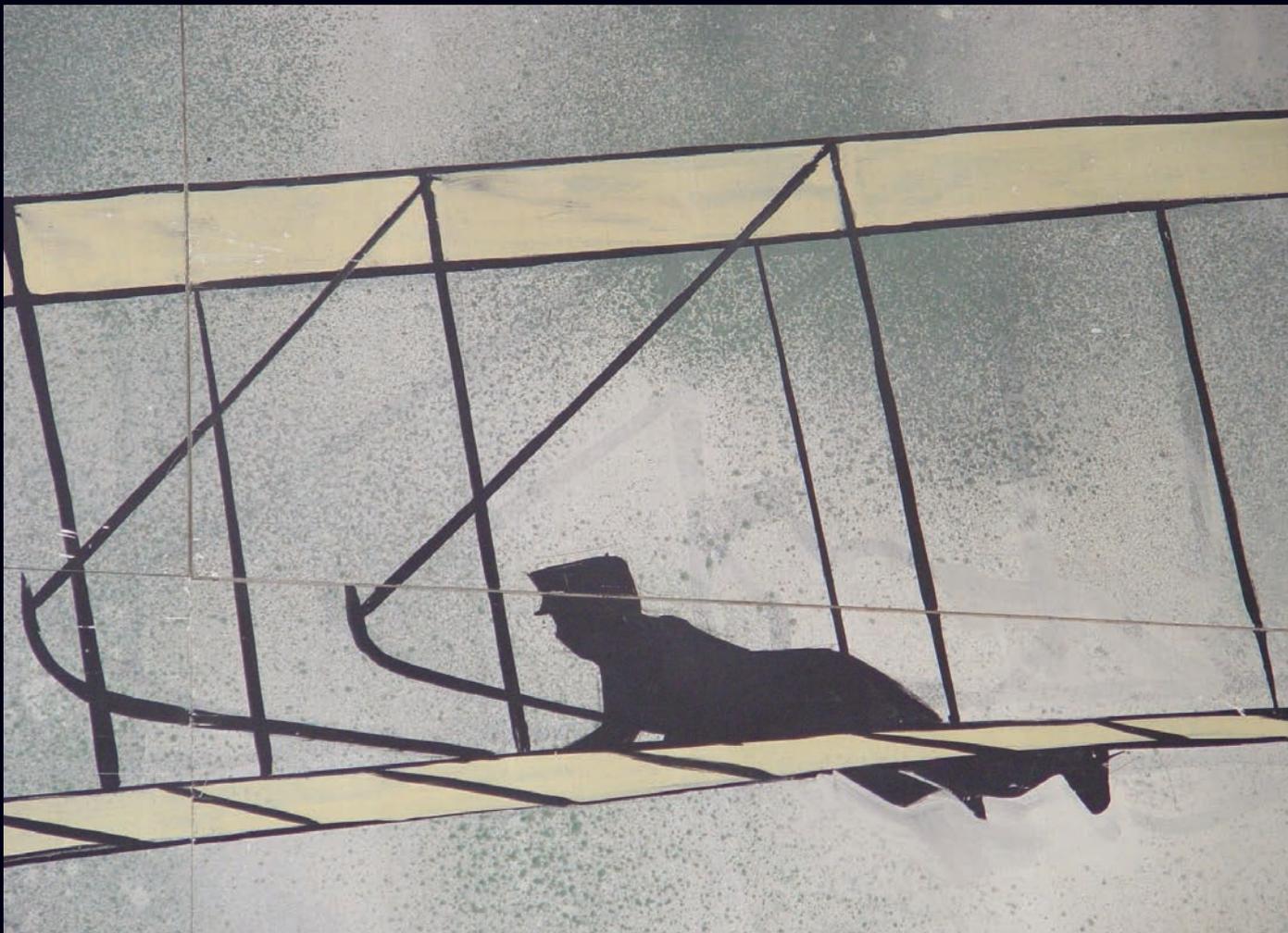
Pulse is a public art installation that consists of 15 light arrays installed between floors in the two stair towers of the parking facility. Each array faces east and consists of 21 blue LED lights that are programmed to “pulse,” both independently and as people pass sensors in the stairways. Adding to the effect are continuous low-level sound patterns that react to people passing by. This unique work is visible from inside and outside the building, casting an ambient blue light throughout the stair towers. *Pulse* is a collaboration of Kansas City artist James Woodfill and architectural firm, el dorado inc.



Construction Walls

by Michael Toombs/Storytellers Inc.

Kansas City
International Airport



Construction Walls

by Michael Toombs/Storytellers Inc.

2002-2005 Painted dry-wall

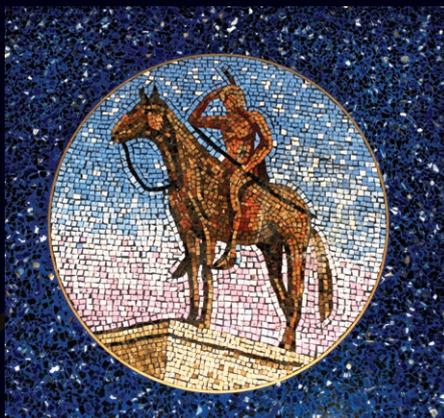
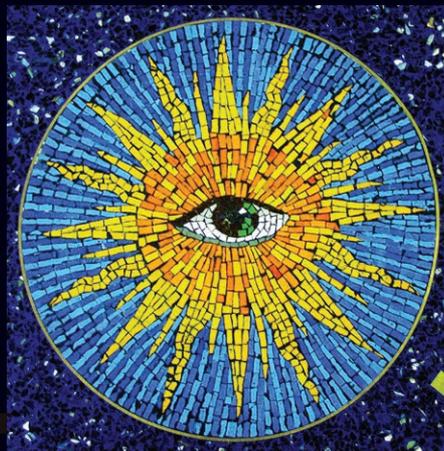
Toombs worked with his team from Storytellers Inc., local artists and youth from reStart, a non-profit organization established to help homeless people. The artists created billboard-sized images on 4-foot by 8-foot panels that became temporary, moveable walls in the airport terminals that separated construction areas from passengers. The panel designs were based on flight, past and present. One of the panels juxtaposed an image of a contemporary jet airliner with the Wright flyer of the early 1900s.

These temporary pieces were on display during construction at Kansas City International Airport from 2002-2005.



Polarities

by Kristen Jones and Andrew Ginzel



Polarities

by Kristin Jones and Andrew Ginzel

2002 Terrazzo flooring, mosaic

Artists Kristin Jones and Andrew Ginzel of New York City created the floor design that welcomes travelers who visit Kansas City International Airport. The three terminal floors represent continuous bands of sky, offering travelers a perceived aerial view as they walk through the terminals. According to the artists, the floor hints at the infinite depth of space through a collection of brass plus and minus symbols. These symbols characterize wind and water currents and global magnetic fields. The fine green lines are reminiscent of the lines on a map or an air traffic control radar screen. The narrow black and white borders suggest the mapping and measure of space. Interspersed throughout the floor are insets of mosaic "medallions" and other colored terrazzo images. The phenomenon of flight, dramatic shifts of perspective and the mapping of air, sky and land inspired the design.

*Kansas City
International Airport*



Deuce

by James Woodfill

2002 Sign motors, fluorescent lights

In the public art installation entitled *Deuce*, Kansas City artist James Woodfill has created six propeller-like, rotating fluorescent light fixtures. Two fixtures are installed in each stair tower of the three Kansas City International Airport Terminal parking garages. The three installations have two slowly rotating fixtures that are mounted in various locations in the three stair towers. Woodfill used four-foot long fluorescent lights attached on opposite sides of a rotating motor to create the eight-foot long, spinning "signals." The artist also uses blue and green colored filters on some of the rotating fixtures to cast different lighting effects which are visible inside and outside the stair tower structures during the day and at night.



Chandelabras

by Christian Mann

Kansas City
International Airport



Chandelabras

by Christian Mann

2002 Found objects, glass and neon

Christian Mann lives and works in Kansas City as an artist and gallery owner. As he explains in his artist statement, "Chandelier, a lighting fixture hung from the ceiling, and candelabra, a large branched candlestick, are the namesakes for the chandelabra series." Mann's installation includes five chandelabras hung in three of the Kansas City International Airport Terminal parking garage stair towers. Each is composed of found machinery parts and old steel cables mixed with colored neon lights. The fixtures can be seen from inside and outside of the stair tower structures day and night.



**Sunburst, Dancing
Crescents, and Dusk**
by STRETCH

Sunburst, Dancing Crescents, and Dusk

by STRETCH

2002 Mixed media

Kansas City artist STRETCH created three individual works for three stair towers, one in each of the Terminal parking garages at Kansas City International Airport. *Dancing Crescents* is made of strands with steel crescents that cradle dichroic glass pieces and hang from the ceiling of the stair tower like a giant mobile. The installation moves gently as travelers move inside and outside the stairways. *Sunburst* looks much like a three-dimensional version of a child's drawing of the sun. Here it literally bursts with lines of light, which give it a yellow aura. In *Dusk*, STRETCH uses dichroic glass to capture and reflect a range of colors from the sun's light to emulate an ever-changing sunset.

Kansas City
International Airport



Jazz Pantheon

by John T. Scott



Jazz Pantheon

by John T. Scott

2002 Stainless steel

John T. Scott was an artist and teacher living in New Orleans, Louisiana. His work refers to the celebration of life and captures the ritual of the artist's cultural heritage. Mr. Scott researched historic Kansas City and discovered a wealth of information in its people and its musical heritage. In the artwork behind the 18th and Vine complex, Mr. Scott layers silhouettes cut from stainless steel to portray African American life in historic Kansas City. A man playing a guitar sits on a bench and seemingly invites someone passing by to stop and listen. Another man playing a piano sits atop one of the end columns of the work. Figures of men and women are seen dancing, making music, riding a horse, and walking. There are buses and automobiles along with floating musical bars—all framed in the abstracted form of a house-like structure. The shiny stainless steel surfaces act as a mirror; reflecting the images of contemporary people within the images of the past.

The art of John Scott is a celebration, a spiritual message, a social statement, and an intricate craft. "To me," says Scott, "the thing that makes art is when you have form and content and you cannot distinguish between the two."

18th and Vine District
17th Terrace & Vine



Double Monopole

by Keith Sonnier

2006 Steel, neon and water

This extraordinary light and water tower gives new meaning to “fountain” in the “City of Fountains.” After visiting Kansas City’s International Airport, Keith Sonnier was inspired to create an environmentally friendly “beacon” for travelers both on the land and in the air. He used a visual language that is common in the area – billboard structures – and he made the sculpture environmentally friendly by using neon lights (a low wattage lighting system) and two 30 foot tall water falls that work visually and ecologically, helping to aerate the reservoir which collects run-off from the airport roadways and runways. With a contemporary vision for public art, the artist created an artwork that is both visually stunning and utilitarian.



Pro Patria Mori

by Ellen Driscoll

Liberty Memorial south entry
Wyandotte Street & Memorial Drive



Pro Patria Mori

by Ellen Driscoll

2006 Stainless steel, mosaic

These artist-designed gates form an entrance to the Liberty Memorial and Museum in Kansas City, the home of one of the country's only collections of World War I artifacts. The open gates create an 84-foot panorama at the entrance of the Memorial; when closed, two separate mosaics are visible from the approach and the egress to the site. The museum archives provided Driscoll the main source for the imagery, that the artist realized in glass mosaics on the façade of each gate. Below the intricate mosaic frieze is a laser cut panel into which hundreds of holes were created to reveal an image of World War I soldiers walking off the battlefield. The work title is taken from a famous WWI poem by Wilfred Owen entitled, *Dulce Et Decorum Est*, which is a Latin term meaning, "it is sweet and right." Pro Patria Mori is the last line in the poem and means, "to die for one's country."



The Moons

by Chris Doyle

2007 LED screens, video and landscaping

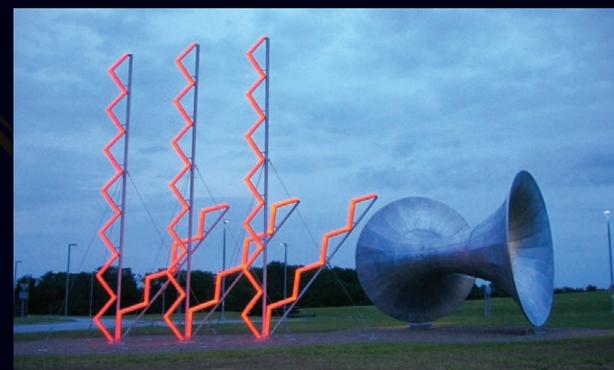
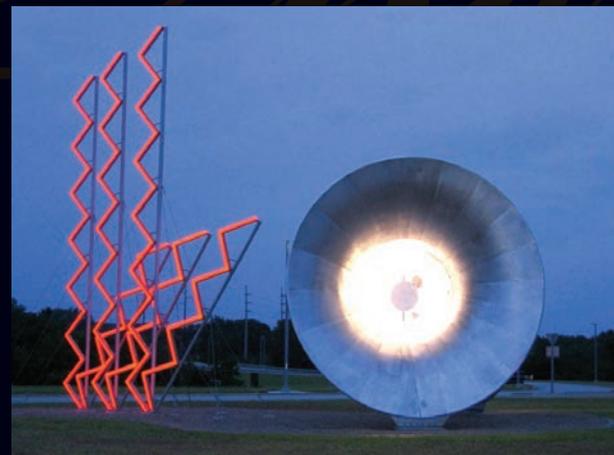
In response to the massive architecture of Sprint Center, the artist created three "islands" nestled in the landscaped area, with three large LED video screens or "moons" that appear to float over the trees in each island and orbit the building. To enhance the urban environment, Doyle also includes quiet water features inside two of his garden spaces.

The multimedia artwork features images of Kansas Citians flying across *The Moons*. To make local residents fly, Doyle and his crew spent three days in Kansas City, video-taping local citizens jumping on a trampoline. After he collected more than 625 people on videotape, the artist worked in the editing room for dozens of hours to generate seasonal videos of people flying across the moons mounted in the center of the garden spaces.

Strange Attractor for Kansas City

by Alice Aycock

Kansas City
International Airport
Libson Avenue (Economy Parking)

**Strange Attractor for Kansas City**

by Alice Aycock

2007 Aluminum

Alice Aycock's artwork is related to human flight, astrophysics and, some might say, aliens. Shaped like two giant trumpet bells facing away from each other and attached in the middle like a double-sided cornucopia, the artwork is fabricated like an airplane – an armature wrapped in an aluminum skin. Both bell shapes project a soft light and three neon orange “zigzags” emulate radio signals or light waves. As the artist describes, “The sculpture evokes the spaces created by wind tunnels, which are used to test the aerodynamics of airplane designs. It also suggests future travel through wormholes or time machines imagined in science fiction as well as the astrophysics illustrations of Stephen Hawking. From a distance, the interior space draws the spectator in and gives the long-term parking area a strong focus. The sculpture also suggests a device that could broadcast information from and out into outer space. The neon antennas are designed as a vertical counterpoint to the curvature of the tunnel. They also mark the spot and suggest that energy is radiating out into and down through the sculpture.”



The River
by Wopo Holup



The River

by Wopo Holup

2007 Bronze, limestone

Every Kansas City Police Officer has an eagle on the crest of their badge. As it turns out, the magnificent Missouri River supports major areas of winter eagle concentrations - more than any other place in America except for Alaska. With this in mind, the artist metaphorically "maps" the Missouri River, from Kansas City to St. Louis, over the campus of the new Police Academy and Shoal Creek Police Station. Starting with bronze inlays at the entry of the Police Station, the river runs through the parking area and parts of the lawn from the Academy to the Police Station. At various points along the way, bronze and limestone eagles sit atop carved limestone perches, visible at the entry of the campus and on the benches at the outdoor seating areas at both buildings.

*Police Academy /
Shoal Creek Patrol Station
6885 NE Pleasant Valley Rd.*



Water Plaza

by Jun Kaneko

Kansas City Convention Center Ballroom
16th Street & Wyandotte



Water Plaza

by Jun Kaneko

2007 Concrete, ceramic; oil on canvas

As Kaneko says in his artist statement, "My aesthetic is akin to European public space design where the surface is a distinguishing and sensory part of the architecture and a Japanese garden with meticulous minimalist concern for each surface and texture and their relationship to each other in the space."

On top of a water pattern, the artist places several of his human-scale signature sculptural forms whose surface glazes and shapes flow with, obstruct or reflect the plaza pattern. Their scale and groupings invite people on the plaza to linger among them, engage each other in interesting visual dialogues from different vantages throughout the plaza and visually articulate the space from more distant perspectives.

Through the new Convention Center's glass curtain wall, the composition continues with a dramatic vertical companion artwork. Here, a huge painting enlivens the interior space with the color and activity of the exterior elements. The pattern of the wall is like a colorful waterfall, flowing into the space where people convene.



Apparent Systems (green grass)

by Stuart Keeler

2008 Painted steel, pavement striping
and landscaping

The stalks at first glance remind one of the grasses at the river's shore. The layered steel in multiples replicates a landscape with manmade materials, superimposed on the paver platform. As a working scale model of the larger river environment translated in the urban realm, the height of the steel stalks is informed by the height of the water of the Missouri River.

Exposed Structures (system mapping)

by Stuart Keeler

2008

Painted steel, pavement striping and landscaping

As if a specimen of the Missouri River's substrate is presented on the site – pinned to the ground. The triangles reference the mathematician Pythagoras with cut steel that creates a tent-like "shelter" open to the sky. The mathematics to create the GIS mapping of the river bed creates a new memory work in the form of a living trellis. Undulating curves are informed through replicated mapping folds, implied movement and sculptural cavity.

This project was administered by the Municipal Art Commission in collaboration with the City Planning and Development Department.



**Apparent Systems (green grass) and
Exposed Structures (system mapping)**
by Stuart Keeler

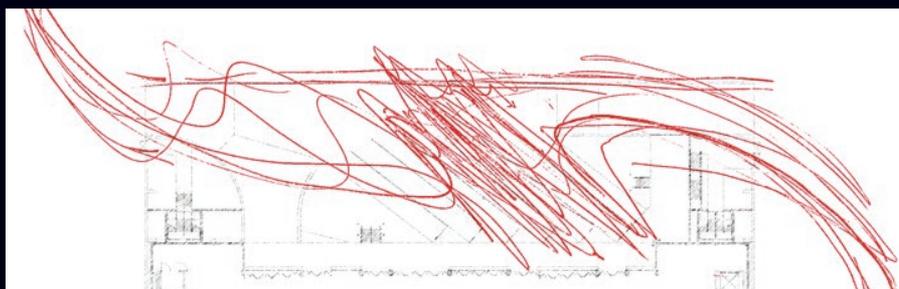
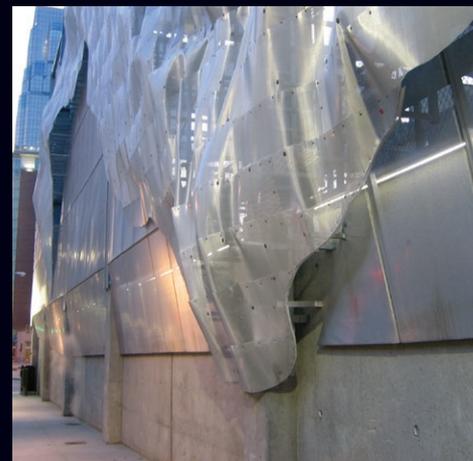
Kansas City, Mo.
Second Street at
Main and Walnut

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Winds of Aphrodite

by Zhao Suikang

Kansas City Convention Center
12th Street & Central



Winds of Aphrodite

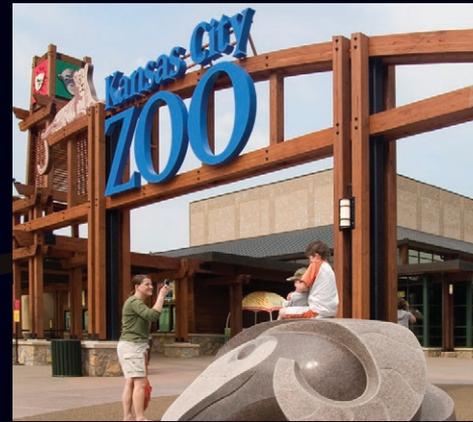
by Zhao Suikang

2008 Aluminum screen over a galvanized steel superstructure

Zhao worked collaboratively with the project design professional, Crawford Architects, to develop an art and design concept that, through the expertise of Kansas City's A. Zahner Co., is integrated into the north façade of the screen-covered loading dock.

Zhao spent many hours working alongside the architectural team and fabricator to examine the project and develop an art and design plan that re-interprets the facility's vehicular flow into a billowing tapestry-like wall.

"My initial concept was to focus on the feminine/intimate/delicate as compared to what I saw as the masculine image of the Convention Center. Later, my idea went further, I saw a sudden tornado blow over the city (not to be cliché about the *Wizard of Oz*), which left a piece of silky fabric stuck on the corner of the building. It suggests the feminine (yin), mysterious and unpredictable side of life."



Strange Strange Sam

by Andy Dufford

2008 Rubberized play surface, carved and polished stone

The Zoo's entry plaza is designed as a transitional area where parents can rest and kids can play while waiting to enter the zoo or while the car is retrieved from the parking lot. The selection panel was impressed by Dufford's use of carved stone and his interest in working with the zoo's educational department to create hands-on artwork which provides opportunities for visitors of all ages to learn while they play.

"I was inspired by talks regarding the zoo's focus on education. I think it's important to introduce a fantasy element, to get the children dreaming about what they see and also what might be. I'm inspired by sound and rhythm and thought it would be fun to introduce some rhymes to set the beat for the kids."

The artwork includes an original poem by the artist entitled, *Strange Strange Sam*. The poem is embedded in several numbered medallions which surround the artwork and playfully lead kids through an investigation about how this giant imaginary creature thrives on land, in the water and in the air.



Inheritance

by Julia Cole and Leigh Rosser

Southeast Community Center
Swope Park
4201 East 63rd Street



Inheritance

by Julia Cole and Leigh Rosser

2008 Mixed media

The project comprises five thematically connected artworks located throughout the facility.

The first artwork is a touchable, polished wood topographical "map" of the community center site and the surrounding area made from carved plywood called *Common Ground*. (1)

The second artwork includes three maps mounted on glass panels entitled, *Mapping Community: Map of Probability, Map of Possibility, and Map of Being*, which explore "community," geographically and culturally. (2)

Ripple Effect is a 150 foot long moving sculpture composed of translucent blue fins. People in the hallway pass a sensor that sends a rhythmic ripple down the length of the artwork; like a ripple in a pond or community. (3)

Connection Web is a unique artwork that also serves as a teaching instrument. Included on the web-like wall piece are dozens of artist-drawn ceramic "buttons" that illustrate the ecological relationships between living creatures in Kansas City. Instructors can remove the artist's buttons and use blanks to create specialized ecological maps with students. (4)

The final artwork includes two video stations called *Video Explorers* which exhibit artist-created videos and videos created by students at the facility. (5)



Seven Sentinels

by Matthew Dehaemers

Seven Sentinels

by Matthew Dehaemers

2008 Specially fabricated parking gates

Kansas City artist Matt Dehaemers spoke with a range of residents to help him decide what kind of artwork he should create for the Vehicle Impound Facility. It didn't take long for him to realize that most people who visit the facility - visitors and workers alike - tend to leave in a less-than-happy mood.

"Life is full of challenges. Some are self-induced and some are thrust upon us. Regardless, after we face them, it's nice to get a pat on the shoulder to help us move on," Dehaemers said during one planning meeting. "When people experience *Seven Sentinels*, I hope they smile. At least they'll have a chance to gain some closure and move forward."

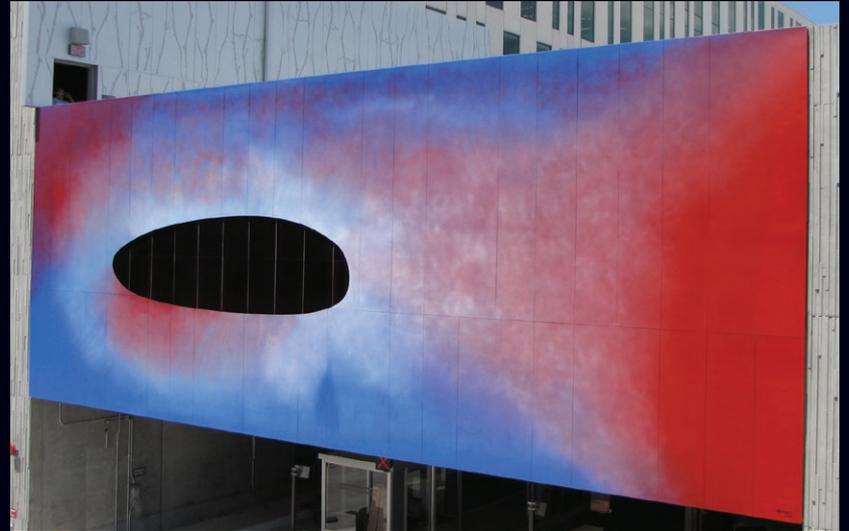
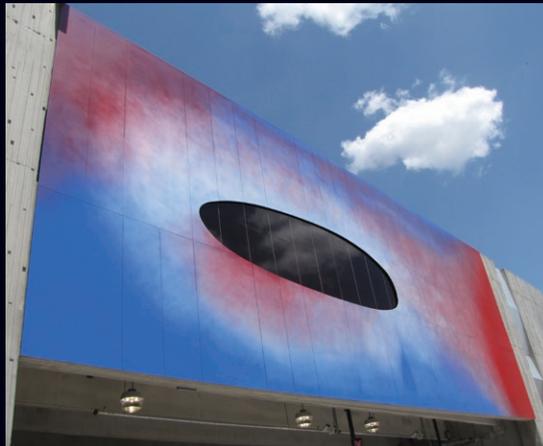
Seven Sentinels is made of standard automatic parking gates modified into seven, 16-foot-tall sculptures which were fabricated locally at A. Zahner Company. The sculptures stand equidistant inside the traffic island that separates incoming and outgoing traffic at the Vehicle Impound Facility entry. Each gate raises as cars leave the facility, presenting a synchronized display like sports fans doing the Wave or soldiers presenting a military sword tribute. After the car finishes going past all the gates, they return to their level state in a similarly staggered wave pattern for the benefit of the exiting vehicle's rearview and for the people at the stop light across the street.

City of Kansas City, Mo.,
Vehicle Impound Facility
7750 E. Front Street



Red Eye

by Gordon Huether



Red Eye

by Gordon Huether

2009 Aluminum, glass and paint

Red Eye adorns the entry to the City-owned parking facility which is part of JE Dunn's new headquarters, designed by BNIM/360 (an association of BNIM and 360 Architecture), and located in downtown's East Village.

Limited space for art and a population more interested in leaving the space than viewing art make parking facilities a unique challenge for artists. An independent panel selected Huether from more than 60 artists from across the U.S. in part due to his extensive experience in addressing this challenge. After talking with the building designer, Huether concluded that the best place for art was as an integrated surface on the broad façade over the public entry.

Huether painted an abstract mural on the garage and inserted an oval-shaped red window in the metal structure to create a red sunlit aura inside the garage during the day and an impromptu street side light show at night with help from the headlights on exiting vehicles.

"The red 'eye' references moving tail lights which, as anyone who's left a busy parking garage knows, is what you see on the way out," Huether says. "The giant abstract painting identifies the public portal to the garage and keeps an eye on the inside of the garage and the neighborhood outside."



35

Salute
by Michael Davis

Salute

by Michael Davis

2010 Bronze, stainless steel, glass, copper, concrete

Salute is a site specific sculpture installed in front of the north entry of the new Kansas City Police Department Metro Patrol Station. The artist selected the plaza area in front of the building because it's equally accessible to both the police and the public.

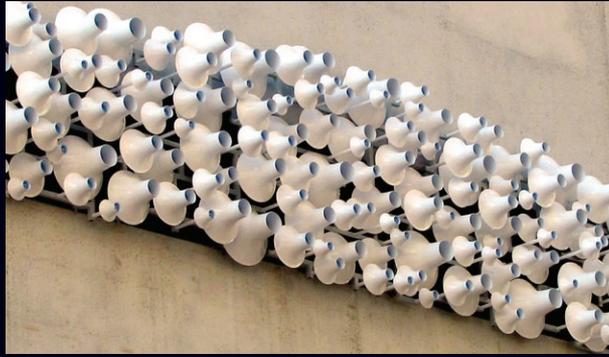
As described by the artist: "The artwork includes a working weather vane mounted atop a compass rose. Drawing from the familiar character of domestic devices, the vane is topped with a copper silhouette of a police officer saluting the surrounding community. The figure brings into focus the person behind the badge who shares in both the professional and domestic life of the community. Below the vane, a structure of stainless steel, bronze, granite and blue glass creates a time-marking tower. As the sun moves throughout the day, a shadow records the movement of the sun's path across the plaza. At midday, weather conditions permitting, the tower aligns with a solar noon line in the plaza, illuminating it with a solar projected path of blue light. This phenomenon will continually change slightly in length, marking time and the seasons. Witnessing time in this way connects us to forces outside our day-to-day activity and is a reminder of our orientation to the forces of nature."

*Kansas City Police Department
Metro Patrol Station
77th & Prospect*

Barnacles

by Rie Egawa + Burgess Zbryk

Block 110 Garage
12th and Walnut



Barnacles

by Rie Egawa + Burgess Zbryk

2011 Powder-coated spun steel, steel, and polycarbonate

A love of fish and aquariums (they have several) inspired Kansas City artist team Rie Egawa and Burgess Zbryk to create **Barnacles** for the east façade of the parking garage just north of Cosentino's downtown. (The artwork was originally designed as a free-standing sculpture but district restrictions forced the artists to identify a new site.)

The opportunity to transform Barnacles to the side of a building proved prophetic as that aligns better conceptually with the artist's concept of how, a few million years ago, this area was an ocean and how, over time, nature has a marvelous way of overtaking things made by humans. Barnacles are particularly adept at adapting to life atop human-made objects.

Barnacles is 9 feet tall at the center and spans 80 feet across the uppermost opening of the garage. Each powder-coated white "barnacle" is made of spun steel—crafted here in Kansas City by United Metal Spinning—and includes a blue polycarbonate center which will highlight sunshine and car headlights in and outside the garage day and night.

Barnacles is a testament to the unique design and fabrication work that this local husband wife team are recognized for internationally and, as Zbryk points out in our busy world, "We hope people see this and smile."



Prairie Logic

by Janet Zweig and el dorado architects, inc
2012 Prairie grass, landscaping and a modified box car

“Inspired by the prairies and the railroad culture of historic Missouri, we want to create a magical space on the roof that is rooted in the materiality of those two quintessentially Kansas City elements, but with a logic all its own.”

~Janet Zweig

The sculpture is a perforated, semi-transparent boxcar and the landscaping consists of native prairie grass that will cover the green roof area of the park. The boxcar sits on rails that trail off into the prairie a few feet on either side.

From the artist’s proposal: *“Conceptually, the piece is about our contemporary condition of longing—the longing to be someplace else, both spatially and temporally. We have nostalgia for an imaginary past, and sometimes we long to leave home. Urbanites long to be in the suburbs; suburbanites long to be in the city. Urbanites and suburbanites long to be in the wild; people in tall office buildings may wish they were outdoors. People without jobs might be wondering what it would be like to work in one of the tall buildings that surround the roof. We hope the artwork can form a reality that is strikingly different than either the city or the suburbs, a strange escape from both time and place.”*

Prairie Logic is primarily intended to be a place of contemplation and reflection—as viewed from adjacent buildings and as experienced on site. The boxcar has operable doors that will usually be locked but can be opened so the space within can be used as a proscenium stage. The site includes a small gravel-paved area adjacent to the sculpture where a small “audience” for art or educational events can gather.



Prairie Logic
by Janet Zweig and
el dorado architects, inc

6th Floor Roof of Block 110 Garage
12th and Walnut



Terpsichore for Kansas City

by Mags Harries + Lajos Heder and composers
David Moulton, Bobby Watson and Roberta Vacca

Arts District Garage at
the Kauffman Center
for the Performing Arts



Terpsichore for Kansas City

by Mags Harries + Lajos Heder and composers David Moulton,
Bobby Watson and Roberta Vacca
2012 Mixed media with LED lights and sound system

Terpsichore (pronounced, turp-sik-uh-ree), means “delight of dancing” and is the name of the Muse of Greek mythology who ruled over dance and choral song.

Terpsichore for Kansas City embraces the notion that a garage might serve a more innovative purpose than merely storing cars. Properly outfitted, a garage can become an inventive and inspiring musical and visual instrument; an experiential device for the pleasure of people moving through the garage, particularly those going to and coming from performances at the Kauffman Center for the Performing Arts; and, in its way an inspiration to draw the arts into one’s life after leaving a performance.

When visitors exit their vehicles anywhere in the garage, they’ll hear music playing from the ceiling. As they pass through the garage toward one of the exits or, more likely, the main garage stairway they’ll notice that the music is unique to the space—one of three original compositions created specifically for the garage by composers David Moulton, Roberta Vacca and Kansas City’s Bobby Watson. (The artists also included a desire for future compositions by other artists to be added to this original library.)

Visitors approaching the center piece of the artwork—a four-story “light organ” situated in the central stair tower of the garage—will see the light moving up and down inside the seven, four-story acrylic tubes choreographed with the music. The artists hope that the experience in the garage will provide enjoyment for passersby and a gentle transition for those coming to or who have just enjoyed a performance inside the hall.



Ambit

by Gordon Huether

2012 Painted steel and glass

"The form of the sculpture is inspired by the geographical outline of the area that is served by the Kansas City Police Department. Additional inspiration was provided by the six meters of layered limestone beneath Kansas City.; also known as bedrock" ~Gordon Huether

The boundaries of the city and patrol areas are rendered in two layers of plasma-cut steel; one side is gold, the other blue. The different areas served are outlined with complimentary blue or gold, with dichroic glass squares denoting the different stations. The colors blue, gold and red come from traditional colors associated with law enforcement.

The stacked glass grounding the sculpture is a metaphor for the limestone lying just below the surface of the station. The sculpture measures 12 feet in height and is roughly 7.5 feet wide. The sculpture weighs approximately 3.5 tons.

Overall, the composition is bold, straightforward, honest, dignified and orderly, words that describe what the Kansas City Police Department is all about.

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Ambit
by Gordon Huether

Kansas City Police Department
South Patrol
9643 Marion Park Drive



AVENUE OF THE ARTS

The Avenue of the Arts is a unique private-public partnership between 360° Architecture, DST Systems, Inc., (Avenue of the Arts Foundation), and the Kansas City Municipal Art Commission. The program is designed to showcase a wide range of innovative and thought-provoking art in Downtown Kansas City, and provide new experiential opportunities for local artists.

The program concept, originally established in the 1980s, languished in the following decade. It was reinvigorated in 2000 through the dedication of program champions Jim Calcara of 360° Architecture and Tom McDonnell of DST Systems, Inc. Originating from an initiative to integrate innovative ideas to celebrate Kansas City's sesquicentennial, a plan was developed to commission a permanent sculpture for the Pindexter Parking Garage and an annual temporary public art display along Central Street. Out of this initiative, Calcara established the Avenue of the Arts Foundation and directed a fundraising campaign that provided for the commission of a permanent sculpture titled *Rodin Rodannadanna* by artist Donald Lipski, and the five-year endowment (recently extended for an additional five years) of an annual series of temporary art installations.





Selected by a panel comprising arts professionals, business and community representatives, six artists are commissioned to create temporary, site-specific public art installations near one of six intersections between 9th and 16th Streets along Central St., now monikered as the Avenue of the Arts. These annual installations run from early spring through the summer.



CREATING PLACE

Kansas City truly is an Art City. We are consistently ranked as a top national arts destination, and we're known around the world for our music, performing and visual arts. We promote exemplary art education and, per capita, we have one of the highest concentrations of artists and creative industries in the nation.

With this wealth of creative and cultural activity, it's only natural that we boast an abundance of art in public places. Over the past two decades, the Kansas City Art Institute has collaborated with the Kansas City Parks and Recreation Department to showcase the work of faculty and students on public property. Local building owners and private developers have commissioned a variety of public artworks on their property. The Nelson-Atkins Museum of Art recently re-opened its acclaimed Kansas City Sculpture Park and, along with works exhibited on the grounds surrounding the museum, the Kemper Museum of Contemporary Art along with DST Systems, Inc. is working to place unique public artworks downtown.

The inspiration for this ongoing boom in public art started with the creation of the Municipal Art Commission in 1926 and, more importantly, the passage of resolutions supporting an organized public art initiative augmenting and adorning Kansas City's capital projects. Since the official inception of the One Percent for Art program in 1986, the City has implemented more than 30 public art projects and has developed a nationally recognized, award winning public art collection.

The Municipal Art Commission's dedication to public art has broadened with time. In 2000, the Art Commission began a long and successful collaboration with 360° Architecture and DST Systems Inc. to select six regional artists for the annual Avenue of the Arts temporary public art exhibition downtown. 2009 marks the tenth year of the program which celebrates the work of more than 60 local and regional artists.

In 2005, the Municipal Art Commission worked closely with the Kansas City Art Institute, the Greater Kansas City Community Foundation, and the Downtown Council to establish the Art in the Loop Foundation – a public-private collaboration which inserts panel-selected artworks in Kansas City's downtown loop.

It's clear that the arts have been and always will be an important part of Kansas City's vitality.

Tom Bean
Chair
Kansas City, Missouri Municipal Art Commission

Porter Arneill
Director / Public Art Administrator
Kansas City, Missouri Municipal Art Commission

Why public art?

Placing art in public places is as old as humankind. From cave paintings and pyramids to monuments and architectural design, art has always been part of the public realm. In contemporary society, public art and the community participation that often accompanies it contribute to the identity of a city. In the same way that people work to decorate their homes, public art offers visual appeal, pride, a sense of celebration and fun, often representing the health and wealth of the city it inhabits.

Do other municipalities have public art programs?

Yes. Today there are more than 350 sponsored public art programs in the United States, including state, city, county, federal and transit-sponsored programs.

Where does the money come from for a percent for art project?

Many municipalities have passed public art ordinances, which allocate a percentage (1- 3 percent) of the budgets of eligible capital construction projects for public art. Kansas City passed Resolution 52393 in 1970 stating that, *“an amount equal to one percent of the engineer’s estimate of the cost of constructing or remodeling any municipal building be devoted to features of aesthetic ornamentation and adornment of such building,”* and reaffirmed that resolution with an ordinance in 1986 that states, *“establishing public art fund no. 635 for the receipt of contributions and appropriations for the aesthetic adornment of public buildings and property in accordance with resolution 52393.”* These policies were reaffirmed by the City Council in 1990 by Resolution 65539.

How is an artwork selected?

Based on national best practices, an Artist Selection Panel made up of arts professionals, citizens, staff and building stakeholders is assembled to study the project and review artist qualifications. The selection panel surveys the site/s, helps to develop a call for artist qualifications and then reviews the qualifications of those who apply. After three to five finalists are selected, they are either interviewed or asked to develop concept proposals and make a formal presentation to the committee. The committee evaluates the work based on its aesthetic and

construction qualities, appropriateness to the site and engineering/maintenance criteria.

What is the direct economic impact of public art?

A percentage of funds allocated to a project goes to:

- Artist’s fee/s, travel, per diem and hotel
- Insurance (if applicable)
- Suppliers, engineers (if applicable), construction and installation (materials, labor, contractor’s fees, equipment rental, etc.)
- Maintenance

According to Washington State research, for each percent for art project money expended:

- 6–6.6 percent is returned in sales tax
- 42–43 percent goes to direct purchase of materials
- 9–10 percent is spent on overhead (studio, utilities, etc.)
- 30–37 percent pays salaries and wages of artists and subcontractors for fabrication/installation work

How much does the artist make?

A professional artist is required to function under a multi-phased contract much like an architect with a series of payment thresholds to develop a proposal, plan the design, fulfill engineering criteria and specifications, and work with other artists and contractors to fabricate and install the work. The artist receives a fee, typically 10 to 15 percent of the budget or less, as do architects, suppliers and contractors. Most public art projects take at least two to three years to complete.

What’s an RFP or RFQ?

RFP is an acronym for Request for Proposal. RFQ is an acronym for Request for Qualifications – seeking information from artists for several projects or future projects when a specific proposal is not necessary.

Can local artists compete for public art opportunities in Kansas City?

Yes! The Municipal Art Commission implements a competitive process open to local and national artists for all one percent for art projects. A selection panel comprising stakeholders, citizens, City staff and arts professionals

volunteers to review 50 to 200 qualification packets for each project. The packets typically include an artist's resume/CV, letter of interest, 15 to 20 images of past work and background materials.

While we feel a strong commitment to support our City's artists, the Municipal Art Commission also feels a responsibility to see that the strongest work is presented in and around our public buildings, regardless of where that work may come from. We are cognizant, and remind our selection panels that, "Whenever possible, the selection of artists from the Kansas City region shall be encouraged by the panels," but that goal does not overshadow our commitment to the work itself.

The Municipal Art Commission and staff work to help nurture the professional skills of local artists so they can compete for local AND national public art projects. Public art is typically more challenging than working in galleries. Artists working in the public realm have to know how to develop architectural plans, work with fabricators, architects and engineers, manage contracts, and handle a variety of unusual installation issues related to construction projects. With this in mind, working with experienced artists—in the same way that you would want an experienced architect to design and build your house—reflects responsible decision-making.

Local artists have received several commissions in Kansas City. Of the 36 public art projects completed to date, 12 have included local and regional artists. Additionally, the Municipal Art Commission partners with the Avenue of the Arts Foundation to commission area artists to create temporary public artworks for exhibition in downtown Kansas City—a valuable, hands-on opportunity for artists interested in exploring public art professionally.

Unless a project budget is restrictive, no cities in the U.S. limit their public art competitions to local artists only. To increase the professional skills of our local artists, the Municipal Art Commission strongly encourages local artists to compete for national projects.

Before competing for public art opportunities, artists should consider the following:

- Public art tends to be a very competitive field that requires a high level of professionalism and project management skills.
- Working in the public realm requires interaction with many different decision-makers or stakeholders, including bureaucrats and elected officials, community members, construction professionals, site visitors, users of public space and other designers..
- Working in the public realm requires patience and willingness to accept comments and critiques from non-arts professionals. It also requires flexibility, good negotiating skills and a willingness to work outside the studio.
- Working on public art projects with public funding requires a high level of professional integrity as it necessitates the management of large sums of taxpayer money, sometimes over a long period of time. The artist also has to be prepared to answer to the commissioning agency and/or the media.
- Artists who are awarded a project must enter into a comprehensive contract with rigid insurance and legal requirements.
- Originality is the artist's responsibility and aesthetic integrity should be a primary goal. Artists are obliged to make every effort to make original, innovative art that is authentically relevant to the circumstances of the project.
- Many public artworks will be in place for years, if not decades. Long-term maintenance and engineering are crucial considerations for which artists are primarily responsible.
- Important Questions:
 - Are my skills set, career intentions and area of interest appropriate to this kind of work?
 - Is interfacing with municipal entities and the public important to me and my work?

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