

## Dimensions Variable; Site Fixed

**Checklist and more information on the artists' proposals**  
(information is presented alphabetically by the artists' last name.)

### Ant Farm

Through the generosity of Ant Farm's Chip Lord and Media Burn Independent Video Archive, [Dimensions Variable; Site Fixed](#) is pleased to exhibit Doug Michels' visionary work, *The National Sofa Project Press Conference* (filmed by Eddie Becker) and *Money Man Monument*.

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### Caroline Anderson and Chingiz Babaev (US and Azerbaijan) Proposal for Harvard Square



The Freedom Well, a collaborative proposal by American artist Caroline Anderson and Azerbaijani artist Chingiz Babayev, is meant to promote conversation about our worldwide addiction to oil. By erecting this well in Harvard Square, the artists propose do their part to abate the oil crisis; at the same time they present a piece of monumental architecture appropriate to the cultural, economic and political priorities common to both of our cultures. The cell phone transmitter, the red-white-and-blue color scheme, and the community group "In My Backyard" constitute a marketing concept aimed to normalize an otherwise abnormal situation. The web site for the freedom well is found at [www.artandtechnology.net/freedom](http://www.artandtechnology.net/freedom). On the site you will find more information about the project, the artists, urban oil wells in the US, and the oil Baku-Tiblisi-Jehan pipeline. There is also a blog at [www.freedomwell.blogspot.com](http://www.freedomwell.blogspot.com). **Please Note:** The website presented in the show is only a local connection. It is not connected to the internet. To add to the blog, please visit <http://www.artandtechnology.net/freedom> from your home computer.

**Ralph G. Brancaccio**

(Born in US, living in France)

**Proposal for the lawn in front of Harvard University's Kennedy School**

**Untitled**



"Untitled"  
Ralph G. Brancaccio ©2005

"Untitled" is the title of my piece. I do not feel that words of any language can fully express my sentiment of disbelief.

Terrorists are brainwashed or coerced into battle, so we are told. Is it any different for the children of our armed forces?

A metal cube with the image of the American flag on four sides will stand twelve feet tall. Portraits of soldiers killed in Iraq will be juxtaposed against the blue field where our states are represented by stars. The portraits placed on metal plates, will flip every ten seconds. They will rotate like a flip clock from the 70's (white numbers on blackened metal). As the top part falls to reveal the next soldier's picture you will hear the metal hit the bottom, and resonate in the hollowness of the cube. The name of each soldier, their date of birth and death will appear with their portrait.

Randomly three times an hour a trumpet will start playing Taps. You will hear the first bars clearly. Then a second trumpet will begin to play, then a third and a fourth. They will play in a round like that of a children's song. Instead of being in harmony they will sound in discord.

My sadness deepened while working on this piece and getting to know four soldiers' faces that lost their life in Iraq.



**Mary Elizabeth van der Cross. (US)**  
**Proposal for Harvard University's Science Center**

Covering the Science Center at Harvard with a Gold Lame Sweater - Knitters Beautify the World!

The Science Center at Harvard University was designed by Design School Dean Josep Lluís Sert, and built in 1972. According to reports "Sert was Hurt" that visitors seemed to feel that the huge concrete building looked like ... a Polaroid Land camera. Despite Sert's protests, it was soon discovered that the funds for the building had, in fact, come from Edward Herbert Land who invented the land camera, but had not graduated from Harvard University.

My mother worked in the building next to the Science Center for more than twenty years. I walked by the Science Center every day and discovered first that it was the ugliest building that I had ever seen and then it dawned on me that it looked like an old land camera (something no building would wish to resemble). Harvard has done several renovation projects to try to hide the building's instant photo roots, but they have not been successful.

When Mary Sherman approached me about a site to fix in Cambridge, I saw the chance to fulfill my daily hope that someone would do something ... and chose to redecorate by putting together a team of 750 knitters who would knit all day long for about five years to make a Gold Lame Sweater for the Science Center. Besides being a send up to Christo, we anticipate that there will be unexpected goods that will come from the knitters' appearance on campus. First, we will teach all Harvard student (both young men and women) and the cross-registered students from MIT how to knit. Faculty and their spouses will drop in to join us as speakers give talks on art, music, science and philosophy as we knit. The Cambridge community will begin to join us ... and then together the knitters will come up with a plan for world peace.



**Chu Teh-I  
(Taiwan)**

**Proposal for the trail along Fresh Pond's Parkway**

Chu Teh-I was born in Korea, where he lived until the age of 18. His parents were Chinese immigrants, which provided him with a unique view of two very different Asian cultures.

Unlike in other cultures, where to move a stone is a symbol of a mysterious power (through which a wish is granted, in Korea, if a person moves stones from the road that they are walking on, that person will relieve the pain from their body. Thus, Koreans move stones aside, pile them together, which encourages others to do the same thing, relieving their pain and making the road easier to walk along. Belief helps engender change. Hence, Chu Teh-I proposes making temporary stone piles, which can be changed any time by any viewer as a message to the community: For a community to improve its environment, people have to have a way to do something together and to interact with one another.



**Margaret Cogswell**

(US)

**Proposal for Several Sites throughout Cambridge**

**Thirst (At the Hawk's Well)**

*Thirst (At the Hawk's Well)* is a manifestation of long-term investigations into the physical and metaphorical significance of water in our lives. These investigations began with the discovery of W. B. Yeats' play, *At the Hawk's Well*, which explores the longing for immortality from sacred springs. I use this same play as a point of departure for the development of a series of public art installations which visually explore myths and rituals surrounding water. Using industrial materials to realize this piece shifts the focus from the individual's longing for immortality through rarified waters to that of a society's collective longing for a better life through the harnessing of water power for development of industry and commerce. Of equal significance to me is that *At the Hawk's Well* is one of Yeats' "Four Plays for Dancers" which were inspired by the traditional Noh drama of Japan. As an American who grew up in Japan, this overlay of cultures is an important element to me and will be woven into the project

Within Yeats' *At the Hawk's Well*, a large folded cloth is used to reference the well which was purported to contain miraculous waters that would make immortal any who drank of it. The folding and refolding of a cloth into different configurations is an integral part of the formal Japanese Tea Ceremony as well as traditional Noh drama. Engaging this overlay, I claim this stark image and begin this project by adhering a folded blue cloth (re-configured for each site) to interior and/or exterior walls in seven different locations. Adjacent to each wall, forms resembling pendulums used in "water-witching/dowsing" are suspended, some of which may contain video related to dowsing and tea ceremony or audio narratives related to water. On surfaces beside and below each pendulum form will be selected fragments of text from these collected narratives related to water and Yeats', *At the Hawk's Well*. These installations will appear at intervals over a period of time, leading the unsuspecting public/viewer in much like a treasure hunt to discover the sites throughout the city. The project would culminate in a final central location incorporating an interdisciplinary performance piece spinning off of *At the Hawk's Well*.



**Dorothea Fleiss**

(Born Romania; lives in Stuttgart, Germany)

**Proposal for the Cambridge Public Library**

Band-Aids for over 177.5 children and teenager's books.

Too many kids today are denied the touch of a book's pages, the sparkle of imagination that comes from dreaming of written worlds. These sensations are lost for too many of our children.

Why is this happening? It is simple: We live in the 21<sup>st</sup> century, the century of technology, of computers and mass media, all of which are separating our children from the written word. In a few years, if this direction of our civilized world continues, books will disappear. Therefore I want to mummify them to preserve them for the future.

177.5 books because the year has 354 days and we are now half way down the road to our books' extinction.

Why? In October, a German company had a brilliant idea--audio books for mobile phones, which would increase the speed of extinction of our once precious little books. Additionally, Google has announced its intention to scan all the existing books to date, an idea that sparked a diverse debate and signaled the approaching death of our precious books. Our children are mesmerized by TV, cartoons, video and computer games. They become educated by aggressive consumerism and totally depended on it.

Materials intended to be used:

Cloth for mummification, natural bee wax, ropes and of course 177.5 of our dear books.



**Jin Soo Kim**  
(Born Korea, lives in US)  
**Proposal for MIT's Simmon's Hall**

Noticing that both ancient writing and modern technology make use of a grid format, Jin Soo Kim proposes a public art work that will act as a site for exchange. This work would include a ground covering of etched Chinese characters and a full-scale steel, grid like structure, which will stand in front of Holl's building. In this steel cage, students and the public can leave all the things they no longer need--books, papers, knapsacks, computers and other items of daily life--where others can take them and re-use them, as an ever-changing site of exchange. Thus, the sculpture will go through a process of continuous transformation as the public interacts with it.



**Peter Lindenmuth**  
(US)  
**Proposal for Harvard Square**

“Street musician are so egotistic, they need an audience—and a stage. This is the stage. Just as soon as they are finished, the stage can be disappeared into the sidewalk.”  
-Peter Lindenmuth



**Jannis Markopoulos and Filippos Tsitsopoulos**  
(Both born in Greece; lives in Germany and Spain respectively)  
**Proposal for Harvard University's Peabody Museum**

A video and performance of "Primitive Civilized Unsophisticated Art," (from which 2 photographs and text are displayed here), which will encapsulate the two artists' views on *Empiricism Art*.



**Pan Ping-Yu (Tawian)**

### **Proposal for MIT's Stata Center Green Meditation**

My attempts right now seem like an adventure. Before my works were independent entities, but now I find that they are connected with each other in a way that is hard to explain.

One of the subjects that I am dealing with is mythology. While most people are interested in mythological symbols, I'm interested in is how the myths' relate to human beings and how they are constructed.

I think mythology provides us with a cultural construct for which to view nature, the universe and ourselves. We admire the creativity and imaginary world of myths, only to then discover that they are also very grounded in the real world. I believe that myths are stories that are never ending—they are stories we need, create and re-create, similar to the notion of something that re-occurs, lapses and re-lapses. This notion is present in the form and construction of my works--actually, my works embody construction/ deconstruction and order/ disorder simultaneously.

Another theme that I am interested in is related to chaos theory. While I was trying to deal with ideas of order and disorder, chaos became an attractive theme to me. Chaos theory was a new science in 1970s. Its most important principles are non-linear dynamic and fractal geometry. These concepts explain how natural dynamics work and how basic elements (almost magically) built the universe by simply repeating and repeating small elements--and how sensitive these repetitions are to, thus, make this versatile world.

In most myths, the universe is said to have begun from chaos,. Now we found the myth of chaos-- reductionism does not seems to completely explain how nature works, not does reductionism seem to completely control the world as it was. Yet reductionism was so important that it influenced all the methodology of knowledge.

Now I wonder, can chaos theory also inspire cultural or aesthetic theory? I have an assumption that art has been too rational in the late 20 century. I think art should be as sensitive and creative as nature is. I feel chaos is a keyword to understanding the secret of mythology. Mythology creates a harmonious world for humans' minds and the soul of nature.

I'm interested in the secrets of our minds. I seek answers though my working processes. I'm attracted to the meaningful signs and mysterious symbols in variety of objects. For me, many objects and myths have the potential to show the future. I believe human beings attempt harmonious relationships with nature, the universe and their own lives by creating myths, art, and faiths. In my work, I try to create a place where people will feel warm, and not empty. I also hope my work will touch the lives, minds, and desires of my audience



**Rudi Punzo**

(Italy)

**Proposal for the Harvard Arboretum**

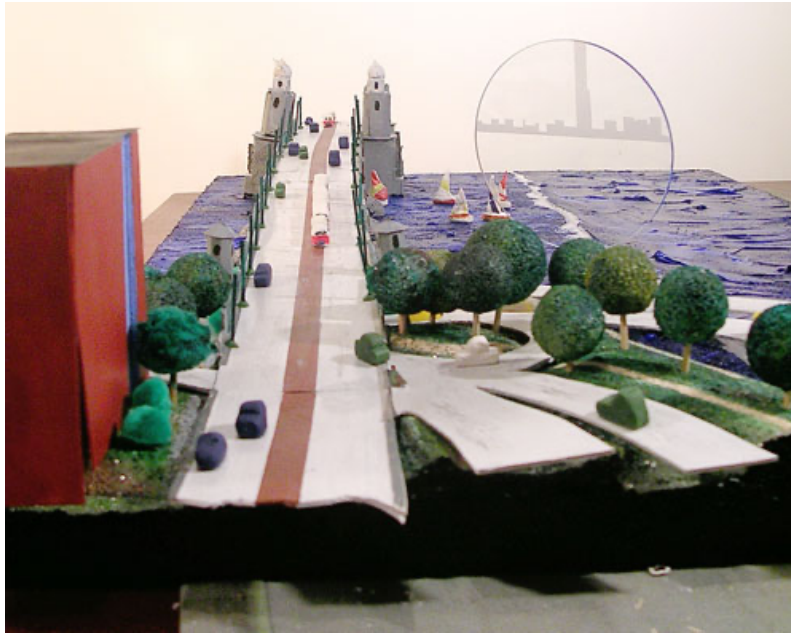
A musical performance by Rudi Punzo and the Fireflies

Please note: These 'fireflies' are solar paneled and function best in the sun.

Indoors, powered by a light bulb, (as shown here) their movement is more sporadic.

The structure will be a cage in form of an igloo , made up of aluminum pipes, 16 mm in diameter, 6 meters wide and 2.5 meters high, with a combination of four silicon cells wired to six hanging polycarbonate big globes, each containing a photonic robot in shape of insect (photo 2 ). These insects have another solar cell so that all of the piece's movement can be powered by low-voltage sunlight. Alternately, the structure could be installed indoors with a powerful spotlight(s).





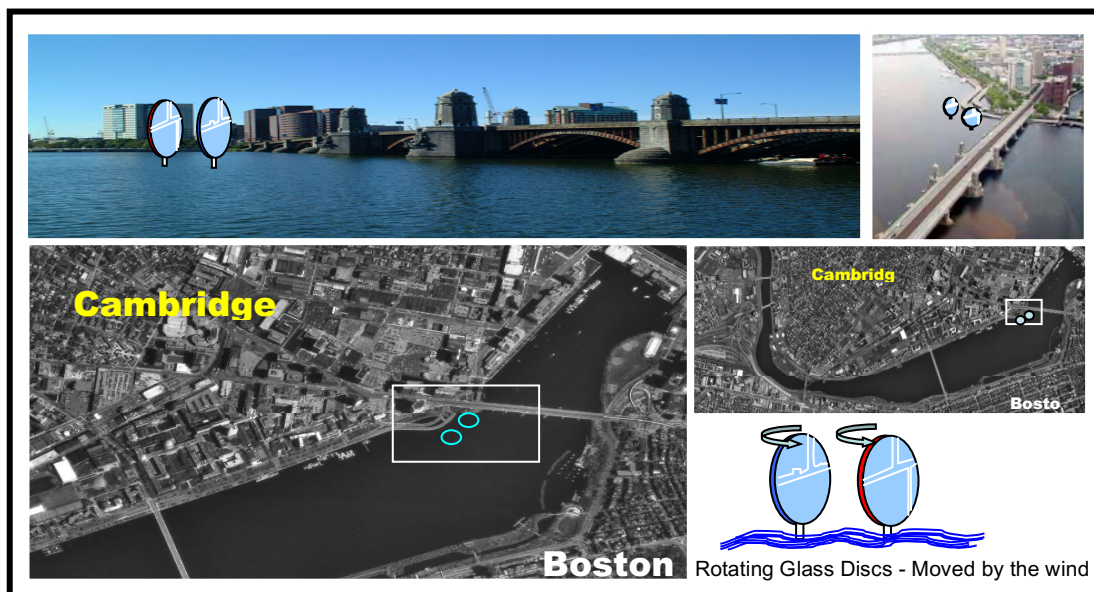
**Urban Ramstedt**

(born Sweden; lives in Boston)

**Proposed Cambridge installation site: Charles River at Longfellow Bridge**

(Pictures: courtesy of FreeFoto.com)

Large, circular glass discs with etched, sketched skyline on pivoting rods that move like sails with the wind.





**Carlos Rodal**  
**(Guadalajara, Jalisco, Mexico and New York)**

**Proposal for a Garden at Harvard University**

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**Mary Sherman**  
(US)

**Proposal for MIT's Chapel**

**Remote Controlled (Shooting) Stars**

The proposed remote-controlled stars would extend Eero Saarinen's reflections of the sky (and the twinkling effects of Harry Bertioia's sculpture) long into the evening. And—for those who believe in astrology—allow us to play gods, by re-arranging the heavens and, by extension, our destinies.



**TEVAUHA** (Thomas Volkmar Held)  
Thalmassing, Germany  
**Proposal for Charles River Bank**

**blue tree/Blue Tree**

“Blue like our planet.”

The tree will be made out of four high curved, concrete planes with a closed ball, mounted on 2 of the planar pedestals in the center of the structure. Each plane is a different shade of blue.

The tree looks different, depending on where one stands:

The outer crust of the pillars include an irrigation system so that the tree constantly drips like rain. Entering the structure is a surface built with nobly steel, which mirrors the sky above, creating an optical illusion, as if one has entered the heavens.

Thus, from one angle, the blue sculpture looks like a clear outline of a tree with water splashed on the ground. From another angle, this raining tree looks like two trees. This game with form and color creates constantly shifting optical effects.