

Map 07 :: North of Central Square

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- (02) Sennott Park: Beth Galston
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Gene Cauthen



Sennott Park

Title: Workers
Date: 1986
Material: Bronze
Dimensions: 24" x 34" x 14"
Location: Broadway at Tremont

Workers, including construction workers and a taxi driver, honors the labors of many of the men and women who live in Area 4.

Commissioned through the Cambridge Arts Council's Public Art Program.



Pine Street Tot Lot

Title: Park Bench Group
Date: 1985
Material: Bronze
Dimensions: 9' x 26' x 6'(pole 4')

Park Bench Group depicts family members on a park bench watching a game, a familiar sight in this family-oriented neighborhood.



Moore Street Community Garden

Title: Trellis
Date: 1986
Material: Bronze
Dimensions: 14" x 16" x 19"
Location: Moore Street between Broadway and Harvard Street.

Trellis is a bronze arbor on a pole, with decorative foliage trailing up the pole and over the arbor, signifying the use of the park as a community garden.



Columbia Street Park

Title: Pole Climbers
Date: 1986
Material: Bronze
Dimensions: 8'10" x 17" diameter
Location: between Columbia, Pine, and Washington Streets

Pole Climbers celebrates the traditions of this largely Hispanic community by depicting the "pola en ceval," or the greased pole which teams of men climb during the annual Hispanic festival held in the park.

Beth Galston Sennott Park

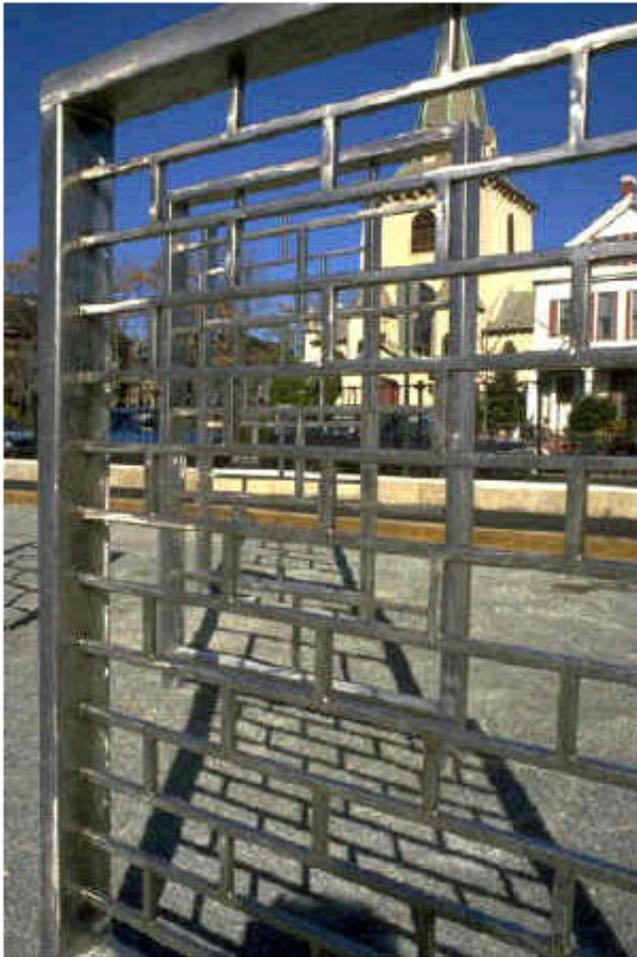
Title: Shadow Walk

Date: 1984, 1996

Materials: Welded stainless steel

Dimensions: 6' x 5' x 13 '6"

Location: Broadway at Norfolk Street



Shadow Walk is a sculpture of light and shadow. Five reflective stainless steel grids, arranged in ascending height, evoke fences or gates. Passageways between the grids allow for walking, and the units are designed for climbing. The screens are formal, yet playful, structures, interacting with sunlight and projecting changing shadow patterns on the ground. As the sun moves through its daily and seasonal cycles, viewers can experience the piece in a variety of moods and configurations.

For over twenty years, Galston has been building architectural-scale environments based on her interest in light and the quality of space. She uses "delicate materials to create multi-layered spaces through which viewers move and interact." She states that her work "creates a sense of place, a moment of magic or transformation." Galston received her B.A. from Cornell University in 1970, B.F.A. in 1978 from the Kansas City Art Institute, and her M.S. in Visual Studies from M.I.T. in 1981. She has shown extensively in New England and has permanent installations located from Maine to Arizona.

Commissioned through the Cambridge Arts Council's Public Art Program

Lisa Carter
279 Broadway

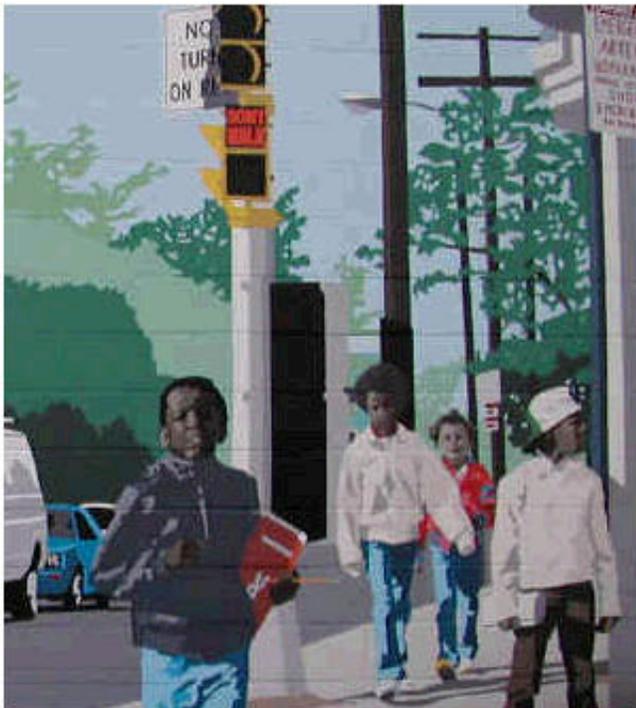
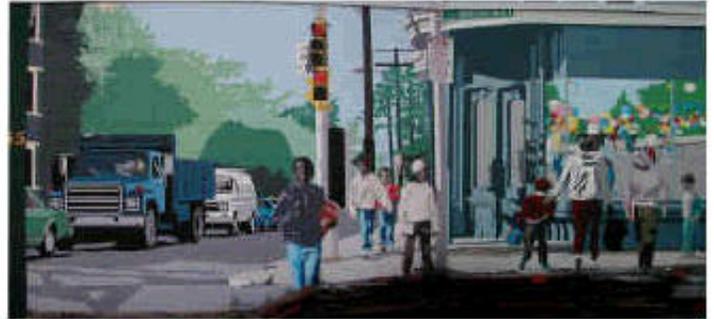
Title: Columbia Street Reflection

Date: 1982

Materials: Acrylic on masonry

Dimensions: 12' x 51'

Location: 279 Broadway at the intersection of Columbia Street



Lisa Carter photographed neighborhood children and used them as models for this typical street scene. The children, trucks, and cars are painted as though they are moving toward the viewer, straight out of the mural.

There is a bit of magic in this otherwise realistic painting. Through the window of the building on the right hand side the neighborhood children are watching the balloon parade at the Cambridge River Festival, an annual event sponsored by the Cambridge Arts Council. A festival banner floats above.

Commissioned through the Cambridge Arts Council's Public Art Program

Vusumuzi Maduna



Cambridge Community Center

Title: Inner City Totem I

Date: 1981

Material: Steel, landscape timber

Dimensions: 15' x 4' x 18"

Location: 5 Callendar Street, by the front entrance.

Maduna's two totems in Cambridge were his first attempts at translating African-inspired masks into large scale sculptures. The angular, imposing masks combine elements of African art with Maduna's own expressive style.

Born in Cambridge, Maduna (aka Dennis Didley) spent some time as a teenager at both the Margaret Fuller House and the Cambridge Community Center. He began his exploration of African culture with a study of African religions, and that brought him, quite naturally, to a study of traditional art forms, the embodiment of belief and myth. Art, for Maduna, is spiritually nourishing. "People gather strength through their roots," he says, "and it is through art that we hear our ancestral voices." As an adult, Maduna returned to the neighborhoods of his childhood with reminders of the African heritage that many in the community share. "Totem" literally means the emblem of a clan or family.

Maduna studied at the School of the Museum of Fine Arts in Boston and has been an artist-in-residence in the African-American Masters program at Northeastern University. His work has been exhibited in several museums.

Commissioned through the Cambridge Arts Council's Public Art Program. Funded in part by U.S. Housing and Urban Development Block Grant



Margaret Fuller House

Title: Inner City Totem II

Date: 1983

Material: Steel, landscape timber

Dimensions: 10' x 32" x 10"

Location: 71 Cherry Street, by the front entrance.



On-site

What you will need:
Sketchpad or paper, pen or pencil.

Sketch the various shapes that make up this piece. List as many materials as you see.

Seeing and Experiencing

Some artists present images that are immediately recognizable, while others use simplified forms to suggest things we can see or feel. When artists take this second approach, they are working in a language of abstraction. Vusumuzi Maduna has chosen to work with geometric forms.

As you look at this piece, walk around it. Does it remind you of anything? How many different parts make up this totem? How are the parts joined together? What kinds of materials has the artist used? Where can you find these kinds of materials? Can you find them in your neighborhood? If so, where?

Do you think this specific site inspired Maduna's choice of materials? Look around. What materials do you see in the buildings and landscape around you? Can you describe the different textures that you notice? What shapes has the artist used? Are they straight? Curvy?

How have nature and time affected this piece?

How does the title, *Inner City Totem*, contribute to your understanding of the piece?



Hands-on

What you will need:
15 pieces of paper (all cut the same size), pencil or charcoal.

The human face is a subject that many artists have tackled in one form or another. Faces can be depicted realistically or very abstractly.

Look into a mirror and study your face. Draw what you see without looking down at your paper or lifting the pencil or charcoal up from the paper. This is called a "blind contour drawing." When you're done, it might look funny, with parts of the face in the "wrong" place. But that's okay. There is no wrong way to draw a face.

Now, without the mirror, create a series of ten one-minute drawings of your face (you can look at the paper). Experiment! Draw your face using only slash marks or shapes (circles, triangles, etc.).

When you're finished, spread your drawings on a table and compare all your faces. What looks similar? Which differ? Which do you like best? Why?

What you will need:
Long, vertical piece of paper or wood, pens, paint and found materials.

Totem sculptures have a rich history. For some cultures, the totem offers protection. For others, it represents power.

Create a totem for your community. Think of a compelling story that took place within your neighborhood. Convey the story by decorating the paper or piece of wood with symbols. Use paint and found materials.

Now make a tiny totem. Does it have the same impact as your larger totem? Now stack furniture and large objects to make a giant totem. Which totem do you think is the most powerful?

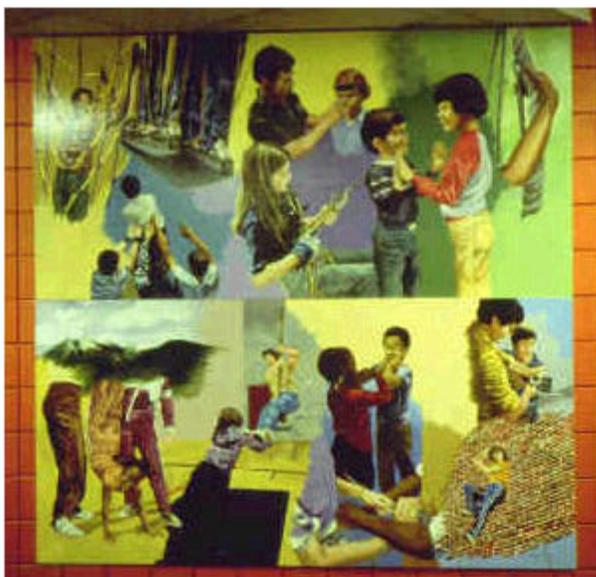
Fletcher-Maynard Academy
225 Windsor Street



Artist: Judith Inglese
Title: Play is Children's Work
Date: 1983
Material: Ceramic
Dimensions: 7' 2" x 10' 11"
Location: Second floor hallway

In Judith Inglese's ceramic mural, rendered in the artist's signature stained glass-like style, children from a range of racial and cultural backgrounds play in small groups or alone. They kick soccer balls, shoot basketballs, collect starfish, cuddle a cat, create chalk drawings on the street, or simply interact with one another. The tree that stretches across the scene hints at the work's simple yet powerful main message: children "branch out" when they play. They learn about their environment, themselves, and others. They grow and develop. In the words of the title, "play is children's work."

A Massachusetts resident, Inglese studied at Sarah Lawrence College, at the Accademia di Belle Arti in Rome, and at the School of the Museum of Fine Arts, Boston. She has received several grants for community-based art workshops in Massachusetts and Puerto Rico. Her other public works include a 40-foot ceramic mural at the National Zoo in Washington, D.C. and pieces for numerous schools, recreational facilities, hospitals, transportation centers, libraries, and housing for the elderly.



Artist: Arnold Hurley
Title: Project Adventure
Date: 1983
Material: Acrylic on masonite
Dimensions: Two panels, 4' x 8' each
Location: Second floor hallway

The mission of the Project Adventure program was to build self-confidence and trust in young students through a series of physical challenges. As shown in Hurley's two paintings, the children must rely on their peers for help and support as they undertake such activities as scaling a wall, climbing a rope, and balancing on wooden beams.

Hurley studied painting at the School of the Museum of Fine Arts and education at Boston University, before receiving a B.S. and M.F.A. from Tufts University. He has exhibited widely throughout New England and the South, and has taught at Northeastern University and Emerson College.



Artists: Jack Gregory and Joan Wye
Title: Children's Collaborative Mural
Date: 1983
Material: Ceramic Tile
Dimensions: 3'8" x 17'10" x 3/8"
Location: Second floor

Humor and bold color distinguish this two-part mural designed by Jack Gregory and Joan Wye. Resembling a huge patchwork quilt, the mural's main component is tilework made from students' drawings. The children's airplanes, motorcycles, ships, birds, sea creatures, rabbits, and dinosaurs combine with small squares of embedded shapes, numbers and letters. Also in the mix: ceramic "samplers" offering assorted bits of familiar childhood advice ("brush your teeth," "say thank you," "eat your spinach") and nonsense phrases ("liver and onions," "cats and dogs," "honk if you love noise"). Background colors unify the diverse elements, while a band running along the bottom lists the student artists' first names.

Gregory and Wye have collaborated on numerous public artworks around New England. Gregory is a graduate and former teacher in the graphic design department of the School of the Museum of Fine Arts. Wye began her career as a painter, studying in the art students league in New York. Later, while living in Provincetown, she began creating sculpture in bronze and wood. She founded Belfast Bay Tilework in 1974, and in 1976 Gregory joined her as a partner.

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