



## 2015 ART IN THE LOOP PROJECT

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# From Art in the Loop

The Art in the Loop Foundation, a partnership of the Downtown Council of Kansas City, the City of Kansas City and the Kansas City Art Institute, is committed to engaging artists in the on-going revitalization of Downtown.

On behalf of the board of directors, I'm pleased to share the 20 projects led by artists, musicians, poets, dancers, choreographers and composers that comprised our 2015 Art in the Loop Project. The project is a collaboration with the Downtown Council and the Downtown Community Improvement District. Our goal is to infuse Oppenstein Park with an innovative, engaging and diverse collection of curated temporary and performance art while also providing a supported opportunity for local artists to expand their practice into the public realm of Downtown Kansas City.

These goals emerged from the City of Kansas City, Missouri's *Arts Convergence Plan-Becoming a 21st Century Cultural Center*, specifically:

- Increase interaction with the arts,
- Enliven public spaces Downtown with the arts, and
- Engage people with each other and art in our public spaces.

We're extremely pleased with the growth of the project compared to its pilot year in 2014. More than twice as many artists applied to the project and we increased the number of selected projects from 12 to 20. We were also able to select a diverse group of artists coming from a range of artistic practices, perspectives and backgrounds.

As a group, these artists truly provided a range of thoughtful, engaging and surprising creative experiences for our audience. The audience typically ranged from 40 to over 200 people including workers on their lunch-hour enjoying food trucks and art, as well as existing fans and visitors.

None of this would have been possible without the insight provided by our curator, local artist and educator Jessica Borusky, or the support of our sponsors and partners, and most importantly from the Downtown community as a whole. We're looking forward to the continued evolution of the project and the opportunity to bring creativity to the streets of Downtown Kansas City.

## Ann Holliday

Program Director, Art in the Loop Foundation

Director of Arts Initiatives, Downtown Council of Kansas City

# From the Curator

The Art in the Loop project this year touted an array of artists, materials, and performances. The shift from the pilot project of 2014 into this year's work is extraordinary. The program grew from 12 to 20 projects, including dance, new installation styles and concepts, and a very palpable rigor toward a distinct response to the aesthetics and nuances of the downtown landscape.

Reflecting on the programs and projects from this year's selection, I can firmly state that the Art in the Loop process empowers artists to not only extend their studio practices, but to learn from the diverse logistics of creating work for a public audience. Because of this, artists consider new logistics within their practice, without sacrificing intent, and in so doing, generate a rich experience between artist and viewer. Furthermore, the surrounding support received in order to execute these projects is immense and ought not be overlooked. What a viewer experiences while discovering these semi-permanent works and performances downtown is the result of deep imagination, careful consideration, and a desire among many individuals and organizations to see these projects materialize.

Curating for this program has been essential to my own educational and artistic practice. As working with other artists and collaborating with downtown infrastructure develops an inspired site for new aesthetic and conceptual expression. Furthermore, advocating for the selected artists, through panel decisions, physical implementation, and personal support is an opportunity to enhance the ever-growing threads that make up the Kansas City creative tapestry.

Art making is, to borrow from the title of m.o.i.'s installation, *Work & Progress*. Without the learning experience between artist and concept, materials, installation, and audience, the artwork falls flat. Going to the office is work, construction is work, bureaucracy is work, and making art is work. Yet, we cannot create an effective space for learning, contemplation, excitement, and innovation without that work, in turn, engendering progress.

Importantly, the Art in the Loop program offers the chance to engage. How can downtown become a place for responsive movement, moments of colorful curiosity, how can our buildings become an amphitheater for unique and complex sound? Through performance and installation work, artists consider the Kansas City downtown environment, and reimagine surfaces, sound, physical expression, and the palette of our everyday experience.

Witnessing how artists perceive and reflect downtown Kansas City created a whirlwind of new and captivating questions. I look forward to seeing how this experience emerges within these artists' practices, and I am excited to see how this collective work allows all of us to re-see our downtown environment.

**Jessica Borusky**  
Artist/Curator/Educator

# Project Overview

The goal of the 2015 Art in the Loop Project was to infuse Oppenstein Brothers Memorial Park and the center of Downtown Kansas City with innovative and engaging temporary art that would refresh, intrigue and surprise our audience of Downtown employees, residents and visitors. Equally important was creating an opportunity for local emerging and maturing artists to extend their practice into the Downtown environment with curatorial, professional and logistical support.

In early February 2015, the Art in the Loop Foundation (ALIF) announced a Call for Concepts for the 2015 Art in the Loop Project. In addition to a description of their proposed concept, the call asked artists to specify a location within the Art Impact Zone for the art installation or performance. In this call, ALIF identified specific building facades, surfaces and park space that could be utilized. Artists were also encouraged to suggest new locations. Selected artists were paid an artist fee (includes cost for materials) ranging from \$500-\$4000 depending on scale and nature of the project. Sites and installations were approved by property owners prior to installation.

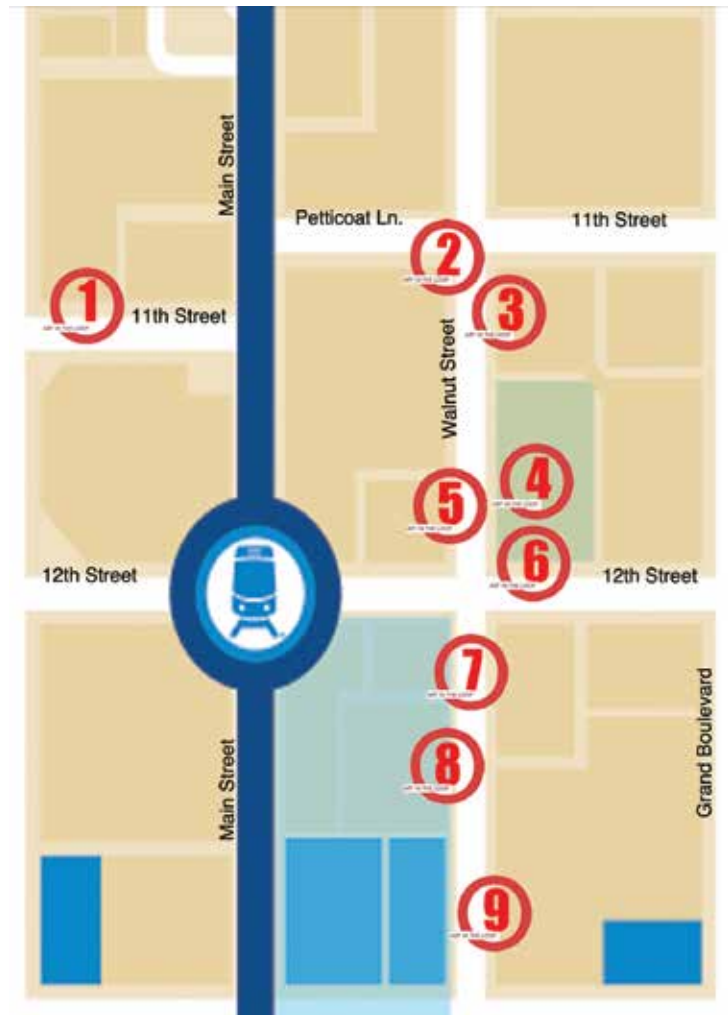
An Artist Selection Panel, consisting of arts professionals and community members, reviewed the proposals received and announced the successful projects in May. A Kick-Off Reception at the Kansas City Public Library, Central Library on July 1, preceded the installation of nine artworks. The performances were presented as a series including 10 performances on Thursdays during the lunch hour in Oppenstein Park, one performance at the KCATA Transit Plaza at 10th & Main Streets and one performance at Prairie Logic on the Green Rooftop Park at 1251 Main Street in the Power & Light District. The project ended with a closing reception and artist talks at the Kansas City Design Center on October 15 and the subsequent removal of the installations.

## 2015 Submission and Selection Schedule

- Information Sessions and Call for Concepts Released (February/March)
- Applications Due (April)
- Artist Selection Panel Process (May)
- Artist Notification (June)
- 2015 Kick-Off Reception and Artist Presentations (July)
- Performances & Installations (July through October)
- Closing Reception (October)

# Installations

1. Dan Frueh, *Down Around the Corner*
2. Kati Toivanen, *Petticoat on Petticoat Lane*
3. Krista Jo Mustain, *PRINTPARTY*
4. Paige Hinshaw and Kevin Perkins, *Neon Camouflage*
5. Chris Daharsh, *Reflections/Cast*
6. Mihn DuPha, *Insta-bility*
7. White Art Studio, *SKYWAVE*
8. Jillian Younbird, *Bear in the City*
9. m.o.i., *Work & Progress*



# Dan Frueh: *Down Around the Corner*

Photograph on vinyl (Missouri Bank Parking Garage, 11th St. between Main St. and Baltimore St.)



*Down Around the Corner* is a photograph of a piece of downtown sidewalk located a half block from the installation site. The goal of the piece is to inspire viewers to explore their surroundings and discover the beauty that exists all around them in their everyday lives. Viewers were encouraged to find the original spot from which this image originated, and also to explore our city and notice beauty that happens when humans and nature collaborate.

“I found the Art in the Loop experience to be rewarding and inspirational. As my first large-scale public art project, it has given me the confidence to pursue other avenues to share my artwork. The process was fairly easy to navigate, and the people involved were professional, friendly and very helpful. I look forward to dreaming up a new project for Art in the Loop in the future — Dan Frueh





# Kati Toivanen: *Petticoat on Petticoat Lane*

Flag fabric, garden edging, coated clothesline, modeling wire, fishing line, elastic band, netting, glitter fabric, coated cable with metal lock (Petticoat Lane and Walnut St.)



*Petticoat on Petticoat Lane* provides a moment of whimsical surprise as drivers and pedestrians discover the playful visual illustration of the street sign for Petticoat Lane. This garment is typically worn under dresses and it is often designed to be visible. It gives women's skirts their desired shape or provides additional warmth. As an undergarment in public view, it acts as a beautiful symbol for the complex merging of the private as well as a public presentation of the self.

“As an artist, my work is primarily photographic. With this project, I had the exciting opportunity to work in two disciplines that are not typical for me - sculpture and fiber. I faced the additional challenge of creating an object that appears fragile and delicate; yet is strong and sturdy enough to survive the outdoor elements and the ever-changing Kansas City weather.

My third public art installation with its manageable scale, yet material challenges, was a welcome opportunity to develop my art practice in an area that I plan to expand further. I enjoyed overcoming the technical hurdles and I believe the project achieved its intended goals — providing moments of surprise and delight, a topic of conversation amongst strangers and contributing to the re-invigoration of our downtown. — Kati Toivanen



# Krista Jo Mustain: *PRINTPARTY*

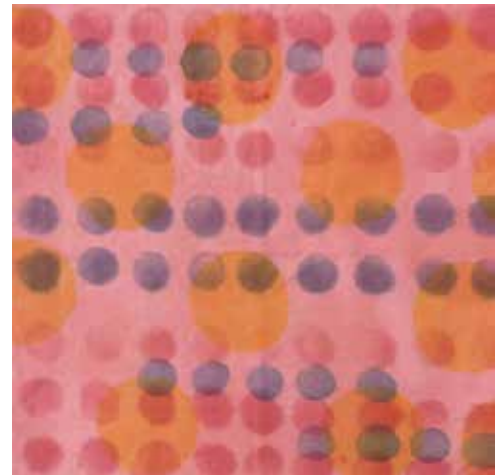
Vinyl renderings of textiles (Bus shelter, southeast corner of 11th St. and Walnut St.)



*PRINTPARTY* is the re-imagination of the hand-dyed quilts of Krista Jo Mustain. Through this project the artist, who has historically worked solely with textiles, translated her quilt designs onto opaque vinyl wraps installed on the bus shelter. Mustain's work is bold and bright; layering colors over each other and bringing to the surface pattern combinations that are often unexpected.

The project was executed by producing vinyl renderings of Mustain's collaged prints. The ceiling of the structure was covered in a vinyl print of Mustain's hand-cut confetti; reflecting and producing shadows mimicking the confetti. *PRINTPARTY* is a piece about enjoying yourself in the midst of your everyday activities, breaking away from the mundanity of city life.

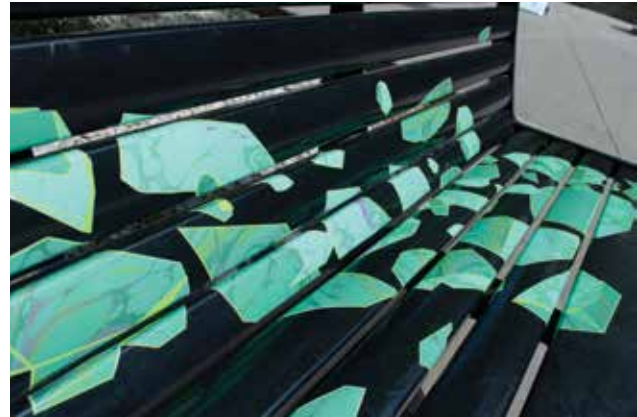
“I've always made quilts with the intention of them being used daily, and the owners having a very intimate relationship with the work. With *PRINTPARTY*, I was hoping to convey that same sense of intimacy and simulate the idea of wrapping yourself in a blanket, yet on a bus stop. I wanted to cover all of the shelter walls, as well as cover the ceiling with confetti, in an attempt to remind people to not take life too seriously. As an emerging artist, having the opportunity to reach such a vast and diverse audience has been the most incredible part of the process. More specifically as a quilter, it's not often that you get the chance to have your work on view in a downtown setting for the public to interact with. — Krista Jo Mustain



# Paige Hinshaw and Kevin Perkins: Neon Camouflage

Vinyl renderings of marbled paper (Objects in Oppenstein Brothers Memorial Park, 12th St. and Walnut St.)

*Neon Camouflage* is an experiment in the collaboration of two contrasting artistic practices in the urban landscape of Kansas City. The concept was to cover industrial boxes, light poles and benches in vinyl, integrating graffiti inspired shapes within marbled patterning. The marbling references the stone, concrete, and brick structures of downtown Kansas City while the graffiti aspect represents a different aspect of the urban environment. In doing this, these cold structures are enlivened with eye-catching color and movement - disrupting the daily grind of those living, working, or just visiting our gray downtown with a fresh and playful installation.



“*Neon Camouflage allowed me to work with new materials and techniques, such as vinyl installation. Getting a glimpse into Kevin’s studio practice and working in unfamiliar color schemes has led my own work in new and exciting directions. Creating digital scans of my marbling for this project has opened the doors to digitally printed fabrics allowing a wide range of new possibilities. Additionally, seeing my work in a large-scale, unfamiliar setting has encouraged me to think about bigger sculptural pieces as well as other public art opportunities.* — Paige Hinshaw

“*Most of my work is in the public eye, but Art in the Loop put a face with a name. I think creating art on this scale is really challenging and inspiring. For me, it has opened up a new way of thinking about art in the public space. This project has opened doors for me, both in my studio practice and in the public art realm.* — Kevin Perkins



# Chris Daharsh: *Reflections/Casts*

Photographs on vinyl and construction objects (Windows of Andrews McMeel Universal on Walnut north of 12th St.)



Through using forms and materials inherent to the downtown environment, *Chris Daharsh's* site-responsive installations function as marker of the pedestrian experience. These installations reflect on the patterns and subtlety of this experience in which Daharsh finds beauty. *Reflections/Casts* is a visual installation that focuses on two ways of seeing the downtown experience, through objects and through images that reproduce and sharpen experiences we have on a day-to-day basis in our city.

“Public art and public space, in general, are an integral part of making a densely inhabited neighborhood vibrant, interesting and responsive to its inhabitants. Through its rotating installations and performances, Art in the Loop gives the community fresh perspectives from a growing number of artists, young and well established alike. The downtown corridor is an ever-changing landscape, and this public art program is a major reflection of that; meeting not just the needs of its inhabitants and workers but shifting along with their environment, building unique art languages to deal with these changes along the way. — *Chris Daharsh*



# Minh DuPha: *Insta-bility*

Plastic grocery bags and fishing line (Oppenstein Brothers Memorial Park, 12th & Walnut)

*Insta-bility's* concept centers on exploring societal identity, interaction, and the environment as they are informed and shaped by materials. This large-scale work utilized plastic grocery bags, which at times can be found in the branches of trees in busy urban environments. They are the scattered debris and remnants of people as they go about their daily lives; swaying by the wind in trees, giving an appearance of caught clouds, or pieces of sails from the river a far. They shouldn't be there yet there they are in a park created to provide an opportunity to connect us with ourselves, each other, and the earth's natural environment while in the center of a busy city.



“*Insta-bility* was conceived through an act of general observation while walking or sitting on a bench at the park, with your wandering eyes gravitating toward a bag getting caught on a tree. Experiencing such things and having such conversations was part and parcel of my process. *Insta-bility* presented me with the opportunity to conceive and create socially engaged art. And I was able to interrogate, through conversations struck late at night, what socially engaged art can mean, how it can be done, and why. Using discarded materials, afterthoughts (if thought about at all), gave me a way to connect art to the daily life of a community and re-imagine the mundane.”

— Minh DuPha

# White Art Studio: SKYWAVE™

LED lights, DMX systems, wiring and vinyl (Skywalk over Walnut St., south of 12th St.)



**SKYWAVE™** is part of the GREEN NOTE PROJECT™, a public artwork installation series with related interactive show collaborations and immersive workshops, based on Shannon and Darin White's mission as entrepreneurs to create illuminating experiences for and about their community. The artists hope to inspire people to think creatively through artistic multi-sensory engagement and experimentation, as they have through their research of the color green.

“Creating the **SKYWAVE™** lighting and vinyl installation project for Art in the Loop gave us an opportunity to grow as artists from concept stage to execution in a supportive environment. We were able to expand our scope as public artists with Art in the Loop by meeting other artists, arts professionals, art enthusiasts and general public while participating.

We were also able to provide an installation to capture the downtown public and visitors' imaginations about making connections between spaces and ideas, like changing light waves and sound waves, for one month and also share images of our work in our public art portfolio in order to gain future projects. — Shannon and Darin White





## Jillian Youngbird: *Bear in the City*

Performance with bear mask, documentary photographs on vinyl (Parking garage windows, west side of Walnut St., south of 12th St.)

In Jillian Youngbird's exploration of her Native American heritage and art, it became clear that there was an expectation of what Indian art should look like, and a reality of the current state of Indian art. In her Animal Head series, she was interested in making masks that reflect contemporary ideas, and current stereotypes using found materials and a touch of humor. The process of *Bear in the City* consisted of several layers. Hunting and gather materials, constructing the head, performing with it in the community and then documenting these performances.



“When I found out that I was accepted as one of the artists this year, I was absolutely thrilled. I knew this was going to be a great way for me to share my work with the community, but I had never done any public art projects before, so I didn't exactly know what to expect, or even exactly how I was going to go about accomplishing what I had proposed.

One of the things I really appreciated about Art in the Loop was that they gave me structure while also giving me an amazing amount of freedom. Within the boundaries of the project, I was able to choose when I would perform and where. I was able to choose what photos I felt best represented the project as well as myself as an artist.

— Jillian Youngbird

# m.o.i. aka Minister of Information: *Work & Progress*

Photographs on vinyl (Windows of the Jenkins Music Building, east side of Walnut St., south of 12th St.)



*Work & Progress* creates a portrait of a community of workers who, by the very nature of who and where they are, exemplify work and progress. To create the work, m.o.i., in the early part of the summer, embedded himself with the construction crew for the Kansas City Streetcar. Here the artist probed the intersections of change, disruption, and labor. During this time there were street disruptions, detours, water main replacements, tracks laid, holes dug, not to mention electrical, storm-water, and fiber-optic lines relocated, repair shops build, and lots of adjacent economic development. And workers. Many workers. Doing many tasks. Downtown.

“People seem to forget that art is a form of work, creativity being as much sweat as inspiration. Artistic creation, as does our more public aspirations, requires celebration. The same could be said for the processes underlying each. Later, we are apt to call this progress.” — *m.o.i, aka Minister of Information*





# Performances



# Maura Garcia: *Everybody's Chance Dance*

July 9, 2015 (Oppenstein Brothers Memorial Park)



Inspired by the Merce Cunningham's Choreography by Chance technique, Liz Lerman's community engagement strategies, and traditional Cherokee values, Maura Garcia interacted with the community by asking questions about the look, form, direction and feel of *Everybody's Chance Dance*. Following this input, Garcia invited attendees to join her for the physical creation, rehearsal, and finally performance of the completed piece.

“As a performer I am always concerned about making my work accessible to the public outside of concert halls and theaters. Not only my work but also the creation process itself and its' accompanying exchange of movement and ideas.

My 2015 Art in the Loop project, *Everybody's Chance Dance*, allowed me to reach people who probably would have never set foot in any of my workshops or shows. Through the engagement of kind passersby, I was gifted with the 'creative fuel' that allowed me to orchestrate a dance in a short amount of time.

Most especially, I was honored to be allowed to direct and dance with all of the individuals who bravely performed in the middle of a city park. Their dedication to the spirit of the project made it a memorable day. I believe we all danced ourselves closer to a better appreciation of the opportunities for unity and beauty that are created by the small spaces and times we share. — Maura Garcia



# Camry Ivory: *Coloratura: Explorations of Music & Art*

July 16, 2015 (Oppenstein Brothers Memorial Park)

*Coloratura: Explorations of Music & Art* was a multimedia project that combined visual art and music by converting paint brushes and canvas into a midi controller that was used to create and manipulate live music. As the paint touched the canvas, musical tones were emitted, creating a synesthetic experience, stimulating multiple senses at once. Instead of the art inspiring the music or the music inspiring the art, both were created simultaneously. *Coloratura* encouraged audience members to reconsider the intersection of visual and performing arts and to participate in the creative process themselves.



“Art in the Loop was an integral part of bringing my performance piece, *Coloratura*, to life. Without a doubt, the project would not exist without the support of Art of in the Loop. It is such a bold departure from my previous work; to have forged ahead and created it on my own without support would have been quite risky. I’m fortunate that Art in the Loop took a chance on my audacious concept and provided funding, a performance space, promotional assistance, professional support and the confidence I need to help breathe life into a project that had previously only existed in my mind’s eye.”

Developing and performing *Coloratura* has drastically altered the way I approach my own music and my views on the relationship between music and art in general. As a result of my performance and my involvement with Art in the Loop, I have established new professional and artistic relationships and I am looking forward to the future collaborations that will emerge as a result. — Camry Ivory



# Vincente Perez: *B(lack)NESS & LATINI(dad)*

July 23, 2015 (Oppenstein Brothers Memorial Park)



This performance art project combined poetry, visual art, and music to highlight the experience of mixed race people in a world obsessed with strict categorization. The art associated with the performance was drawn from Perez's *B(lack)NESS & LATINI(dad)*, which focuses on the use of spoken word, oral history, and hip-hop to examine the current sociopolitical moment.

The goal of this performance was to interrupt people's lives, for just a moment, to introduce a vivid examination of contemporary political, and social struggles through Perez's personal narrative. His goal was to interject a raw and unapologetic critique of innately human experiences and emotions regarding race relations and privilege that cause us stress and anxiety.

“*Art in the Loop provided a perfect testing ground to gauge my stage presence, audience adaptability, and crowd reaction, which are all things you can't truly get without being placed in a real performance situation. In terms of my stage presence, there is a huge difference between a small room and a busy urban environment.*

*There was something beautiful and artistic about rapping and spitting poetry about inner-city living and social ills with the sounds of buses and people in the mix. The fact that I was able to gain the attention of people in the midst of their busy lives made me consider the potential power of my message and the need for my art in this world. It was hard, but rewarding to get people to look up from their food or stop in the midst of a fast hustle to consider their position and privilege in this world through my art.* — Vincente Perez



# Carswell & Hope: *The Hope Index*

July 30, 2015 (Oppenstein Brothers Memorial Park)



For this interactive performance, members of the public were invited to share their interpretations and reactions to the original songs of Carswell & Hope, through a unique audience-performer collaboration. The band devised the Hope Index Chart, that outlined the range of sometimes parallel and simultaneous emotions, themes and concepts in their music. These range from Hope and Compassion, to Fear and Confusion, to Love and Sadness. As the band performed their original songs, the public was invited to make their mark on the Hope Index Chart that corresponded to their perceptions of the story, message or emotion being portrayed. The result was a piece of art, created in collaboration with audience and performer, and a record of the thoughts and feelings shared by both throughout the performance.

“Art in the Loop was a great chance for Carswell & Hope to reach new audiences. Performing in a public space brings us and our music into contact with passersby, downtown businesses and some of our fans who were able to see us in a completely new context.

The proposal pushed us to think of our music differently, in the context of public art, visual art and as an interactive experience. The grant funds allowed us to try something new, and to expose aspects of our art-making that we had not had a chance to experiment with before. In terms of our personal growth as artists, Art in the Loop was the start of something we are likely to pursue in future, to challenge ourselves in the way we think about our music.”

— Nick Carswell



# Tim Brown: *Pileus*

August 6, 2015 (Oppenstein Brothers Memorial Park)



*Pileus* explored the intersection of ancient rites and contemporary sculpture in a ceremony combining dance, sculpture, music, and audience participation. As a group, volunteers joined the artist to erect a sculpture in the park and wrapped it to music in a way similar to Maypole ceremonies held throughout Europe. Passersby were encouraged to put on a pileus (the hat of freed slaves in ancient Greek and Roman cultures) and engaged in helping to wrap the large sculpture with strips of plastic wrap, all the while joining in dance and song.



“With the financial support of Art in the Loop, I designed and fabricated *Pileus* as a durable, public-oriented iteration of an ephemeral sculpture I originally made in 2014. In addition to the event in the park, I set up the *Pileus* for three other public engagements over the course of three weeks in August: at a residential party in Kansas City, as an artist-in-residence at the ACRE Residency in Steuben, Wisconsin, and lastly at the Terrain Biennial in the Chicago suburb of Oak Park, Illinois. So, in addition to making a permanent sculpture that I can use over and over again, I was able to expose four separate audiences to the performance and expand my horizons in the art world, particularly in the Chicago area, where I was included in a Chicago Tribune article covering the Terrain Biennial. — Tim Brown



# Arts Asylum: Community Tile

August 13, 2015 (Oppenstein Brothers Memorial Park)

The Arts Asylum hosted a creative lunch hour in which they engaged the community in making their signature alcohol ink tiles. Their philosophy is that although not everyone can hold the title of artist, everyone can and should be encouraged to create. The beauty of using the medium of alcohol ink it is easy to work with and allows color mixing, balance, and control. The tiles only took a few minutes to make and left a lasting impression on those who may tend to forget the importance of creativity and imagination.



“The alcohol tile project has been a part of the Arts Asylum’s Kids with Crayons program since the beginning. It draws a positive response every time. We chose this project because our philosophy is that everyone can and should take time to create. The alcohol ink process enables you to experience color mixing, balance and control while not requiring any special tools, training or materials. It enables everyone to be an artist.

What the artist saw when the ink came out of the bottle was their story. They were able to express themselves with minimal commitment and they were able to take a piece of art with them to remember it by. We are all connected in our need to create and be accepted for our work. — *Korey Childs, programming director*

# Rev. William Ellis Bradley, Joey Watson and J. Ashley Miller: *SOLLUS*

August 20, 2015 (Oppenstein Brothers Memorial Park)



*SOLLUS*, performed by the trio of the same name, was a long-tone composition based upon the orbital patterns of our solar system and was played using three solar-powered flutes designed and constructed by the artists. The trio represented the cyclical movement of planets eclipsing one another, allowing one of the three players to take hold of the composition, leading the other two performers through use of tuning, an extension the frequency range, tempo, and articulation. As the trio's minimalistic round continued, the players allowed themselves to progressively slip atop one another, thickening the already present tonal field.

“Being *SOLLUS*' second public performance (following our debut at FRONT/SPACE gallery in July), I was struck by the audience's positive reaction to one of my most esoteric pairings of instrumentation and ritualistic composition. Furthermore, never before have we as a trio captivated such a large audience and been able to simultaneously witness the impact of such a deeply intimate audio experience.

Our performance in Oppenstein Brothers Memorial Park has opened our ears and eyes to an interest and respect of solar-drone music throughout an all-inclusive community residing within Kansas City. Additionally, the diversity of personal responses we received following the séance has demanded us to conceive of outlets to fulfill the request for audio meditation as a service to the well-being of the Kansas City community. — William Bradley





# Mnemosyne Quartet & Zachary Shemon: *Anomalous City*

August 25, 2015 (Prairie Logic Public Art Installation on the Green Rooftop Park, 1251 Main St.)

*Anomalous City* transported the sounds of the natural environment into the urban landscape of Prairie Logic. The introduced environments ranged from remote landscapes — such as the African jungle or Australian Outback — to an augmented reality of the urban landscape, and then to a future where an artificially intelligent being becomes active, adding to the sound of the digitally driven modulated environment, engaging the observers' imaginations with its foreign and unique sound. *Anomalous City* featured music composed by members of Mnemosyne Quartet as well as Dr. Mara Gibson.



“*Anomalous City* was an idea for a two-hour long show of new music in an expansive space. Leading up to this experience, we mostly played in traditional environments with site-specific pieces ranging from 15 to 45 minutes long. Our initial idea was to create a continuous two-hour performance that took multiple environments and superimposed them onto a city landscape. We also wanted to map those sounds throughout the park. With the help of Art in the Loop, we were able to pull this off successfully.

The result of creating a three-dimensional space was that it ended up interacting with the city itself. The music could be faintly heard on the streets below, adding to the natural environment. The sounds not indigenous to the city, like animals from the zoo, were merged with city life. Likewise, we could hear the sounds of the city on the rooftop. Police sirens, flocks of birds and the cicadas hiding in the grass influenced what we played and how the listeners perceived their environment. With this event, we were able to achieve a fully immersive performance. — Mnemosyne Quartet

# Broken String Latin Jazz Trio

August 27, 2015 (Openstein Brothers Memorial Park)



**Broken String** created guitar and percussion driven soundscapes filled with a delightfully fresh spirit and soul. Artfully integrating traditional North American Jazz, authentic Spanish Flamenco, the Pat Metheny songbook, Brazilian music, and much more, the trio provided the audience with a captivating performance.

“It was a privilege and honor for **Broken String** to be included among the amazingly talented group of regional artists that participated in the 2015 Art In the Loop Project. Throughout the process Art in the Loop was a dream to work with — consummate professionals with an infectious love and enthusiasm for the very enjoyable and culturally enriching projects presented on the gem of a canvas that is downtown Kansas City, Missouri.



It is always supremely exciting and rewarding for us as musicians when all within earshot enjoy and are enriched by our music, and, of course, we always aim to perform our very best. — **John Currey, Michael McClintock, Jarrod Stephenson**

# Lauren Thompson & Jonathan Robertson: *Downtown Replay*

September 1, 2015 (KCATA Transit Plaza, 10th St. and Main St)

September 10, 2015 (Oppenstein Brothers Memorial Park)

Choreographer Lauren Thompson, with Kacico Dance, and sound designer/composer Jonathan Robertson created the sound and movement experience *Downtown Replay*. Art imitates life, life imitates art — this is the feedback loop that *Downtown Replay* explored through movement and sound. Microphones and dancers captured naturally occurring sounds and movement in real time and folded back that sensory experience for the public to reinterpret; creating an interactive and generative feedback loop that was site specific.



“As artists, being able to collaborate with other artists always serves as a tool for professional growth. Collaboration allows us to utilize our talents in ways that were not previously accessible. Through utilizing multiple artistic mediums, *Downtown Replay* provided a number of opportunities for the public to become involved and engaged with the work. The intention was to extend the collaborative efforts of *Downtown Replay* beyond the relationships between artists and into a relationship between the artists and the public observers. This collaboration with the public created a piece that captures the unique environment and culture of Kansas City.

By having performances at two different locations, we gained an appreciation for how unique and site specific our performance can be.

The different groups of people and different kinds of interactions that we experienced at the two locations reinforced the organic nature of performance art and how dependent it can be on the setting.

Our experience with Art in the Loop and our project *Downtown Replay* has been a successful portion of what we hope will be a longer artistic journey. — Lauren Thompson and Jonathan Robertson



# Cat Mahari & Frank Monki Pham: *Insta-bility*

September 3, 2015 (Openstein Brothers Memorial Park)



“Art in the Loop provided me the opportunity to step outside the box and explore my creative comfortable zone. In this project, I placed myself mentally and physically in discovering different ways of art making — like dancing barefoot on concrete — from process through production. I was pushed to think, speak, and shape something differently for others to see. Exploration through this particular process of collaboration was also a new experience: from the concepts, to the music, and movement. It was an amazing opportunity to work with my co-artists and interact with the people that worked and lived in the area. — Frank Monki Pham

*Insta-bility*, a choreographed performance by Cat Mahari and Frank Monki Pham, centered on exploring personal identity and the societal relationship between the environment and ourselves. This piece was informed and shaped by Minh DuPha’s large scale canopy installation of the same name.

“Almost every night for three weeks I visited Minh DuPha as he created the installation for *Insta-bility*. As I moved around the space of the park, attempting to climb trees, cartwheel off benches, and generally muck around, I became better acquainted with the structure, the nighttime life of the neighborhood, and the neighbors. Everything looks and feels different at night: the plastic material of the structure turned incandescent and dreamy. The sounds and lights of the area were in some respects softer yet chilling, and the people we’re just like me.

As I reflect upon my professional growth I am reminded that everything is in flux, perception is not reality, and creative opportunities can be best at moonlight. Art in the Loop has allowed me to create, sustain, and imagine more about what spaces do, are, whom they are for, and what they have to offer.”

— Cat Mahari



# Art in the Loop: 2004 to 2013



*Uplifted Arms* by Davin Watne and Dylan Mortimer  
KCATA Transit Plaza, southwest corner of 10th Street at Main St.  
Completed 2005

The artists' concept was simple — celebrate an array of individual bus riders. The sculptures not only provide a visual escape from the daily grind, but also celebrate the diversity of our city and honor the hardworking individuals who pass through the center of the city each day.

*Celestial Flyways* by Laura DeAngelis with DRAW Architecture + Urban Design  
Oppenstein Park, northeast corner of 12th Street at Walnut St.  
Completed 2008

At the heart of the park is a unique, interactive sculpture, the Star Disk. Measuring 10 feet in diameter, the Star Disk is the world's largest-known modern recreation of an anaphoric clock - an ancient astronomical machine. When visitors 'set' the current date and time, the disk's surface reveals the exact position of 457 stars and constellations directly overhead. Artist Laura DeAngelis also created 15 native bird sculpture-reliefs and hand-made ceramic tiles for the park.



*The Commons at Baltimore Alley* by Julia Cole & Leigh Rosser  
Pedestrian alley between 10th and 11th streets on Baltimore St.  
Completed 2012

The artists' installation demonstrates how cutting-edge art can successfully transform an unwelcoming urban walkway. The artists' winning concept placed colorful, functional contemporary art elements throughout the alley, including limestone rock styled seating, designed concrete and new lighting. Their design inspiration came after researching the historical ecology of the Kansas City river region. They used environmentally friendly materials to reimagine a natural setting without impersonating nature, while creating an innovative urban gathering space.

*ARTwall* Past artists: Cortney Andrews, Marcus Cain, Amy Myers, Ross Sawyers, Ascot Smith, Jamie Warren, and Allan Winkler.  
Town Pavilion Parking Garage, northwest corner of 13th St. and Grand Blvd.  
Art rotates on an annual basis, started in 2006; 2014-15 Installation: FRESH BREAD, Sean Starowitz

The ARTwall is a permanent outdoor structure that exhibits an annually rotating series of artwork by local artists. The 36 x 70 foot steel and aluminum structure provides the framework for large-scale digital prints on durable vinyl mesh. The project continues to interject art successfully into the Downtown experience while encouraging viewers to engage with contemporary art.



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Lunch Hour Knitting Circle and Letter Cafe,  
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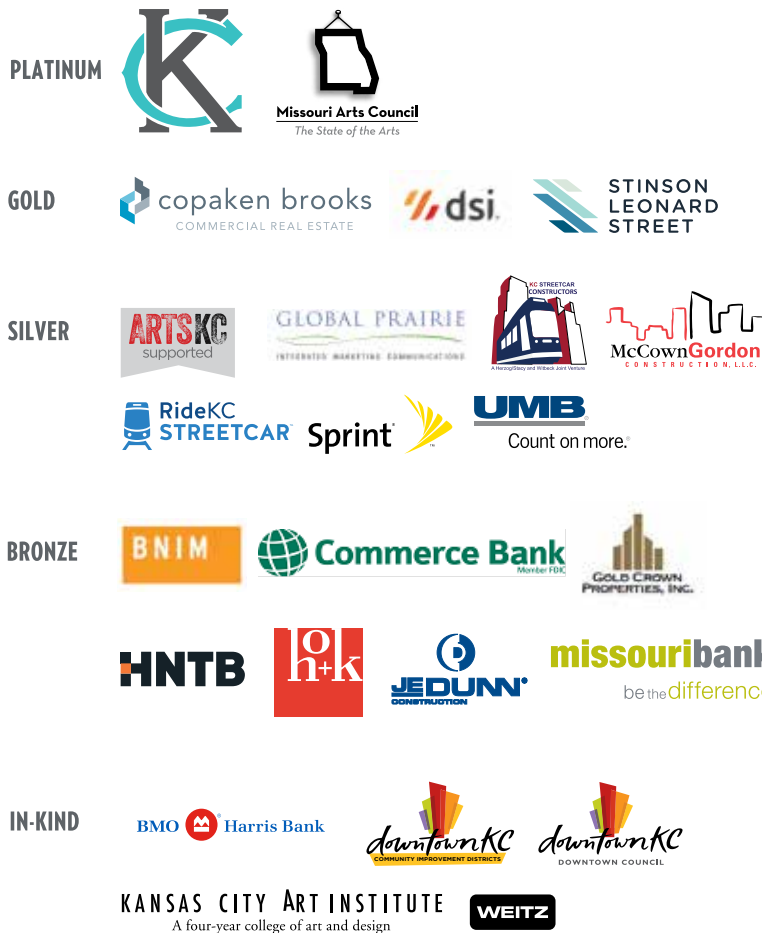
Angry Zebra Mural by Phil Shafer, 2014

## 2014 Artists

Mark Allen, [markallenconcepts.com](http://markallenconcepts.com)  
Robert Tapley Bustamante, [visualsoul.com](http://visualsoul.com)  
Jose Faus, [caridostudio.com](http://caridostudio.com)  
Rachelle Gardner Roe, [rmgardner.com](http://rmgardner.com)  
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Michael Miller, [mnmemosynequartet.com](http://mnmemosynequartet.com)  
J. Ashley Miller & Quadrigarum, [quadrigarum.com](http://quadrigarum.com)  
Charlie Mylie, [craylife.com](http://craylife.com)  
Phil Shafer, [sikestyle.com](http://sikestyle.com)  
Emily Evans Sloan, [taffyfoto.com](http://taffyfoto.com)  
Mark Southerland, [hornsculpture.com](http://hornsculpture.com)  
Sean Starowitz, [seanstarowitz.com](http://seanstarowitz.com)  
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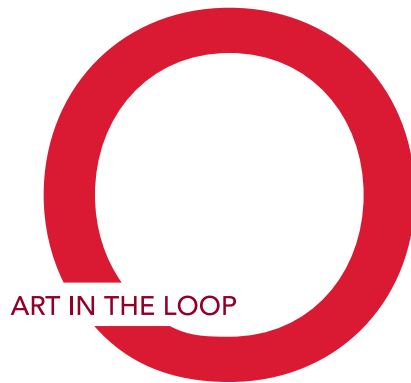
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