

Appeal

Good morning. I never pictured I'd be starting out the New Year at a Summary Abatement appeal. And I never imagined I'd be talking art to a Legislative Hearing Officer.

I am here today requesting that Summary Abatement Order 11-308876 – dated Dec. 19, 2011 – be rescinded.

I was quite shocked to receive an order that reads “*Disengage Trailer from Tree and Dispose of Trailer*” because ever since this work that contrasts olive drab welded steel and the green, growing life force of nature – war and peace – was intentionally and purposefully planned and placed in the residential backyard in 1953, it has not been a trailer.

What it has been in 1953 – 1963 – 1973 – 1983 – 1993 – 2003 – and now going toward 2013, is a memorial, a site-specific environmental sculpture, an artistic creation, in a meditative garden area, in the backyard of the home. It was never intended to be moved and or be used again in the traditional sense of a trailer and has remained embedded in the garden for almost 60 years without a complaint. Your order to “disengage and dispose” would destroy a fine, long-established, and cherished work of art.

In making this request to rescinded the order, I'd like to take this time to let you know about:

- the culture and background of the artist,
- the symbolic significance of this work,
- the low level of visibility of the backyard residential setting, and

- and the future plans for reconfiguring the piece, plans necessitated by the Emerald Ash Borer.

Art
Appreciation

Attached:

- Examples of City of St. Paul public art
- Examples of other public environmental art.
- Frogtown Shoe House

Before I get started on the artist and his work, I would like you to know that there is no intent to criticize Mr. Essling. Art and its appreciation are personal in nature. Whether we like or even recognize a piece of art – or not – is just that, a personal viewpoint.

As you may be aware, the City of Saint Paul has a wide assortment of public art. The City recognizes both the value that art contributes aesthetically and the economic value and impact that the arts community contributes to the benefit of the City.

“Art is an asset to the community” reads the City’s website. “Art can be a landmark or an attraction. ... art can honor an event, a culture, or a person or a group of people ... art enhances public gardens and creates focal points in a landscape ... art in Saint Paul helps to preserve memories and history, tell stories, and signify that art is an important asset to the City and its landscapes and residents.” Even the recycling bins in Mears Park were declared as public art sculptures in 2009.

But across time, not everyone likes or sees the value in every piece of art visible in St. Paul, whether City-sponsored – or not.

When we enter City Hall, we see the Vision of Peace statue dominating Memorial Hall, a statue designed by a pacifist to represent **his personal vision** of peace.

Yet, in 1936 when this 55-ton symbol of peace was dedicated to “the War Veterans of Ramsey County as a tribute to everlasting peace,” it received its share of criticism. When the public first saw it, comments included:

- Absurd!
- Out of character.
- Too expensive.
- I get so damn mad every time I see the thing, I can hardly talk.
- A monstrosity, a huge joke.
- Who ever heard of a white Indian with two right hands.
- Hideous in appearance. I am surprised that a group of intelligent men would erect such an unfitting tribute to our soldiers.

Then in the ‘80s, there was more controversy, this time over its name – Indian God of Peace. Did that name mean that the statue was an idol? Was the name contrary to the Native American understanding spirituality? In 1994, the “Indian God of Peace” was renamed “Vision of Peace.”

Despite what controversy and criticism has gone before, the Vision of Peace statue was still standing there in Memorial Hall when I came through the Courthouse door this morning .

One more example – a more contemporary one, taking a look at a 1996 urban environmental art piece once commonly known as the Frogtown Shoe House: As you may recall, as a

community development project, an artist pounded thousands of old, used shoes – representing the souls of the neighborhood – onto the home of Tracy Moos. The house was covered from top to bottom, on all sides. “Shoes didn't just cover the exterior; they dangled from the porch; they hung by their laces from trees; they marched around the edge of the gutter.” And then, work completed, he left. And then it rained. And it snowed. And the shoes rotted and smelled. As the St. Paul Pioneer Press reported, “Not everyone is smitten with the Shoe House, though.” Comments reported: “This thing is stupid. ... Bizarre. Weird. Different.”

Artist's culture
and background

I'd like to tell you a bit about the artist who conceived and made the environmental sculpture in my backyard. Imagine this 1953 homeowner: He lives in a standardized post-war, two-bedroom, one-bathroom Cape Cod-style home with his wife and little daughters and is newly employed in a government job.

Yet, just eight years prior, a relatively short time ago, this St. Paul homeowner, like many of his neighbors up and down the street, had spent years fighting the battles of World War II. Imagine what he – and the other young men – saw there, experienced there.

At the war's end, instead of being able to go home, he was assigned to be part of the Hiroshima clean up, the Japan occupational forces of 1945-46. Take a moment, and imagine the horrors he saw there.

And, in the end, it was this assignment that took his own health, ended his life. Although for a long time, the U.S. government maintained that the U.S. occupational forces never were exposed to harmful levels of radiation in Japan, the government now recognizes the consequences of that assignment, and the veterans who served there and subsequently suffered from certain types of cancer are now declared as having – or dying – or dead – of a presumptive service connection diseases (Radiation-Exposed Veterans Compensation Act of 1988).

Let me tell you just a bit more about the artist: He was the kind of man that when he left Japan for his Minnesota home, his Japanese interpreters wrote to him that while they knew he loved and missed his family and home, they knew they would never see him again: “Our hearts are broken at the thought of losing our beloved Joseph.”

Think in general of what it was like for men to be in combat in World War II. What it must have been like then for them to concentrate on existing only in the present, to allow themselves to aware only of the military action that was taking place in their immediate proximity. Stay alive.

And when they returned home, they were generally advised not to talk about the war, what they had seen, what they experience, what they had felt. Put it behind you and get on with your life was the philosophy of the times. Some could. Some couldn't. Some self-medicated by drinking and smoking. Some smacked their wives or children. Some became labeled shell shocked. And some turned to the arts to relate their experiences.

(If the art and soldiers connection surprises you, think of the many artistic expressions of trench art, personal journal sketches, and even decorated noses of the bombers.)

The artist's
inspirations,
influences,
and media

Artists, even backyard artists, have their inspirations and influences. The artist who created this sculpture personally knew the leaders of the surrealist and abstract expressionism art movement of the '40s and '50s and appreciated their work and vision. There was a growing philosophy that everyday people and events are worthy subjects for important art. Risk-taking artists challenged and revised traditional art practices, forging expression of their own unique world views.

In addition to appreciating the emerging art movements of abstract expressionism, organic expressionism, and new realism, this artist was also knowledgeable about historic symbolism in art and sculpture. He was aware of the Japanese philosophy of spirits inhabiting nature and inanimate objects and of the Buddhist ideas of regeneration. He was familiar with military history and the impact and efficient uses of military transport vehicles. Finally, and perhaps most importantly, he was influenced by his Christian faith: forgiveness, love, hope, resurrection. The vine and the branches.

These influences and inspirations were interpreted in his artistic creation. What he did was embed a welded-steel, World War II U.S. Army green, compact 2-wheel jeep cargo trailer, (approximately 6' x 4') into the earth in a backyard garden area

and then plant trees around it, anticipating that as the trees grew, they would encompass and would become one with the steel:

- Living greenery;
- Renewal;
- Rejuvenation;
- Life rebounding out of war-use, industrialized metal;
- A new sense of purpose, a new call to serve for a piece of war equipment.

It was – and is – a magnificent artistic vision, and similar to many non-representational sculptures, this piece offers many levels of interpretation and meaning. Yet, it may challenge a viewer who is more comfortable with representational or more conventional art forms or may be judgmental on what art is acceptable and what is not.

Media: Why the artist chose a trailer as a military symbol?

Memoir – Company A, 276th Infantry, World War II.

Examples of World War II trailers.

Before giving my summary – and I appreciate your listening and interest – let me tell you a little about the artist’s choice of media. Why a trailer as a military symbol:

- Safety for one. If you are going to place an environmental sculpture in your backyard, it’s wise to choose an object – especially a military-use object –that does not contain any fuel, battery acid, explosive, or glass.
- Durability: Welded steel construction.
- Recognizable, appreciated, and valued military symbol: World War II soldiers loved their jeeps. And it was the jeeps that pulled the compact two-wheeled trailers

that brought the soldiers equipment, food, ammunition, medicine, and other supplies. Together, the jeeps and their trailers were vital to the soldiers' mobility, comfort and survival.

To underscore this, I would like to take a few more minutes of your time to read a couple excerpts that relate to the value and appreciation of jeeps and their trailers from Frank H. Lowry's memoir, "The Trailblazers," in the Library of Congress:

Pages 80-81: Toward mid-afternoon, the Second and Third Platoons began to run short of rifle ammunition and hand grenades. Until then, it never occurred to anyone that there would not always be an ample supply. The squad leaders told their men to exercise caution in the expenditure of ammunition because the supply was reported to be limited and may not be replenished for a while. Several men had used all their grenades in the bloody process of retaking their positions. Rations were also running low, and the men were without water as the canteens were frozen. It was too much of a risk to attempt to bring ammunition and rations to the men during the daylight hours, as the enemy snipers had zeroed in on every Second and Third Platoon position.

Lt. Arnest sent Pfc. John Welte back to the Battalion CP to draw rations and ammunition and deliver them to the First Platoon at the edge of the woods. Welte was a jeep driver who took great pride in keeping his jeep in tip top condition. When he got back, Welte went as far forward as he dared and quickly unloaded the **jeep and trailer**. As he was going around to the driver's side to take off, he heard a burp gun and saw tracers go over their heads, one missing Lt. Doenges by inches.

He shouted "Hit the dirt!" as several bullets went through the empty **trailer**, killing Pfc Calvin Corbel.

Doenges told Welte to get the **jeep and trailer** the hell out of there because he was drawing fire. Welte peeked over the hood as a German bullet stopped in the thermostat cover on top of the radiator. When he found that he could not get into the jeep, he reached in from the ground, put it in neutral and started the engine. He then put it in gear and crawled along the side until he could safely get in and drive.

Page 96: As the street fighting raged on, the supply of rifle ammunition and grenades began to dwindle. The last of the rifle grenades were used earlier when Armstrong fired Drur's grenade launcher. The men had only a few hand grenades left and some had none. Since rifle ammunition was running desperately low, they started using it with great care. That was definitely not the way to carry out a successful attack. Weapons and ammunition were scrounged from the dead and those who were too seriously wounded to use them.

Armstrong sent a messenger back to the CP to secure more ammunition and when he did not return, Armstrong started back to look for him. On the Zittersheim road, he met 1st Sgt. Palacio, who informed him that machine gun fire from the cemetery killed the messenger, and that he (Palacio) would get ammunition to the men pronto.

A short time later, a **jeep and trailer** driven by Pfc. Connon Clements came into the village with a supply of ammunition. Clements was driving by kneeling on the floor and peeking around the side. He came down the Zittersheim road under fire and crashed into the building that Westcott's squad was holding.

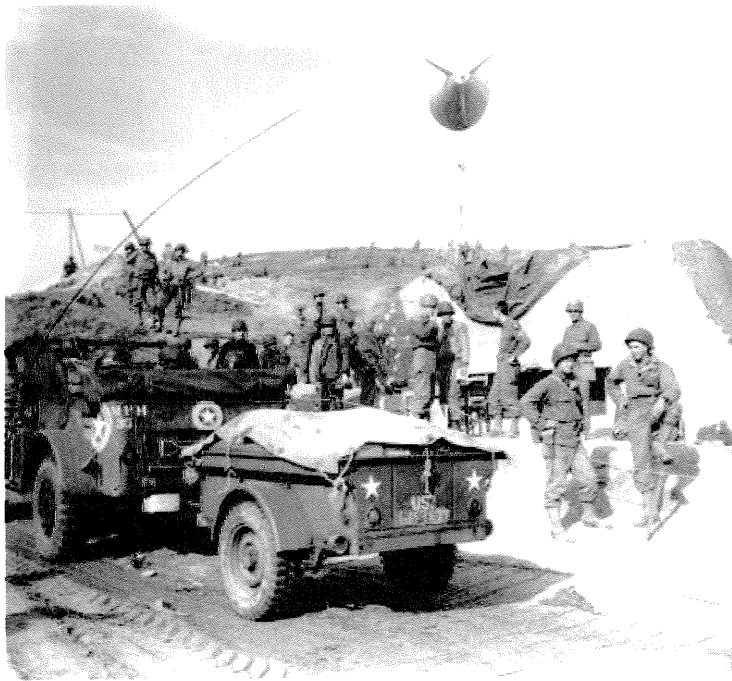
Other than being shaken up from a blow on the head and a few bruises, he hardly had a scratch. The jeep was another story. It was shot full of holes

and was a total wreck. As Clements crawled away from the wreckage, a wise guy in Westcott's squad shouted, "Sergeant Wilson will sure as hell make you sign a "Statement of Charges" for the jeep." (S/Sgt Vernon Wilson was the supply sergeant.)

Page 138: Sgt. Skopp, the first cook, rounded up a few men, including Pfc. John Welte and his jeep. The kettles of chow and the ammunition were loaded on the **jeep and trailer** and the small group got on its way. The scout led off and remained about a hundred yards ahead of the men and the jeep. They slowly and cautiously went along the winding road to a point 400 yards from where they would have to cross the valley. That was as far as Welte dared to take the **jeep and trailer**. From there on, the road was exposed to possible enemy positions and the men did not want to become targets any sooner than necessary. ... There was no likelihood that the jeep could cross the valley in the deep snow without getting hung up on rocks or getting stuck in a snow drift, so there was no point in bringing it in the open, the Germans would have a field day blowing it and everyone around it to hell.

Page 159: The next morning, Jan. 15, Pupinski, Scopp, and Carroll came out to the MLR with hot chow and mail from home. To avoid being detected and drawing enemy fire, Pfc John Welte brought **his jeep and trailer** to a sheltered ravine about a hundred yards from the foxholes. The men took turns, four and five at a time, going back in the woods for a breakfast of scrambled dehydrated eggs, bacon, oatmeal, toast and hot coffee. It was the first really hot meal that the men had in several days and they ate like they would never see another. . . .

See next page for examples of World War II Army trailers being hauled by jeeps:



Omaha Beach, Normandy, June 1944

World War II Army Cargo Trailer, 2-Wheel

Body approximately 6' X 4'

Welded steel construction

Use: Military trailers played an important role in increasing cargo capacity or for hauling specialized equipment or weapons. The compact size of the jeep cargo trailer allowed for rapid movement and mobility.



July 1945, Potsdam, Germany



February 1945 near Frauwullesheim, Germany, after the First Infantry Division crossed the Roer River: Company C, 1st Battalion, 18th Infantry Regiment. 1st Infantry Division, 1st U.S. Army.

Australia in the war. Men and supplies go to the front line at Buna. **The trailer** is hauled by an American jeep, one of the many uses which the versatile little vehicle has been put to in New Guinea.

Library of Congress Prints & Photographs
Division: LC-USE6-D-009183



April 13, 1945: About 350 miles from the Japanese mainland, U.S. invasion forces establish a beachhead on Okinawa island. Pouring out war supplies and military equipment, the landing crafts fill the sea to the horizon, where stand the battleships of the U.S. fleet. (AP Photo)



Reconfiguration
Plans for the future

As I mentioned earlier, this environmental sculpture was created in 1953, and the artist's vision has flourished for almost 60 years – without a complaint from neighbor or official, until I received the Abatement Order. The trees grew as anticipated. The grape vines grew as anticipated. But what wasn't anticipated was the Emerald Ash Borer.

When the City started removing the ash trees along the front boulevard, I took the proactive action to arrange the removal of the ash trees in my yard. Previously, in the fall, I had attended an artist workshop on designing meditative medallas. I made plans for spring replanting around the sculpture and incorporating a medalla design and seating in the meditative garden area.



Nov. 10, 2011:
Men in trees.

On November 10, 2011, a professional, experienced, bonded and insured arborist firm removed ten trees from my yard. They did a great job of clean-up, but apparently missed a few branches. The couple of branches left on top of the backyard sculpture have now been removed, broken up, and placed in a bag with the intent to take them – along with the Christmas greenery – to the yard waste collection site when it re-opens later in January, as the order specified. Of course, I know that one does not leave a plastic trash bag at the yard waste collection site!



Branches removed and ready for when the yard waste collection site re-opens in January.

Summary

In summary, I hope that you will take into account:

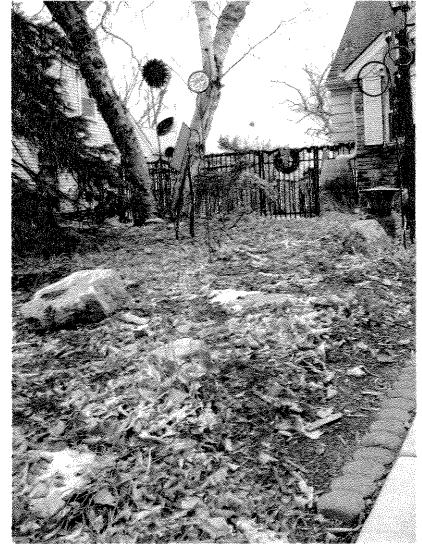
- the artist's background and vision;
- the cultural and historical value;
- the artistic symbolism;
- the long-term placement, established 1953;
- the low visibility (tucked into a corner of the backyard, it can't be seen by just looking down the alley);

- the location on private residential property;
 - the homeowner’s plans for future greenery and reconfiguration;
 - that this artistic creation is not for commercial purposes or advertisement, does not pose a clear and present danger of imminent violence or lawlessness, is not obscene, and does not maliciously defame anyone; and
 - that any attempt to move this site-specific environmental sculpture would destroy it;
- and please recommend that this order to “*disengage trailer from tree and dispose of trailer*” be rescinded. Thank you.

Site-Specific Environmental sculpture: In 1953, a World War II, U.S. Army compact (about 4’ x 6’), two-wheeled, jeep cargo trailer was placed in a meditative garden area in the backyard of the home. The work incorporated a growth of ash trees, a tree that symbolizes sacrifice and higher awareness. The metaphor that guided the artist’s vision was that over the passage of time, the young saplings would grown into mature trees and in doing so, their living greenery would become enmeshed with the army-green, rigid-welded steel, turning an object used in wartime into an environmental art work expressing life, hope, transformation, and regeneration. It has remained there for almost 60 years – 1953 – 1963 – 1973 – 1983 – 1993 – 2003 – and now heading toward 2013, without a prior complaint from neighbors or officials. The artist – who died of service related illness – never anticipated the Emerald Ash Borer. The trees were removed Nov. 10, 2011. Reconfiguration plans include replacement of greenery and other artistry to compliment the meditative garden area. The sculpture has – as intended – become part of the landscape. Moving it would destroying it.



Around the neighborhood: Without the cover of snow, even the nicest of yards and gardens and boulevards are not looking their best at this time of year. Awaiting spring renewal of beauty:







Soul People

Artist: Tyree Guyton, 1996

Commonly referred to as the Frogtown Shoe House.

Urban environmental art: Thousands of shoes attached to a home owned by Tracy Moos. Guyton was asked to create the Shoe House by Todd Bockley, who was curator for a show called "Outsider Art in the Midwest" at the Minnesota Museum of American Art.

“It is impossible to separate the sense of art and the sense of place in Guyton’s work.”

Not everyone is smitten with the Shoe House, though.... This thing is stupid. ... Bizarre. Weird. Different.

– St. Paul Pioneer Press

It was such a delightful and outrageous thing--nailing shoes to a house. Shoes didn't just cover the exterior; they dangled from the porch; they hung by their laces from trees; they marched around the edge of the gutter. ... Near neighbors were less amused. Frogtown is not a wealthy neighborhood. A lot of its residents are immigrants from Laos and Somalia, and they seemed slightly baffled by the concept, and concerned that once the novelty wore off they'd be stuck living next to a house that smelled of old feet and rotting leather. They were right. The house was famous for a year or two, and then the owner moved out, and the house sat vacant for another year. Vacant, but for the shoes.

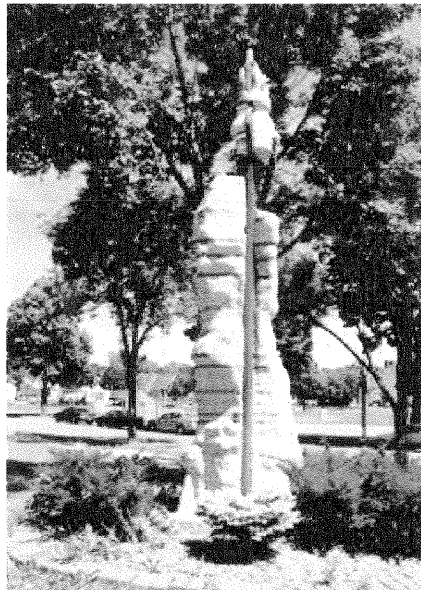
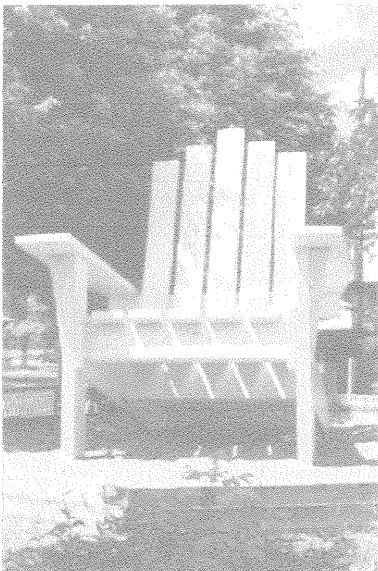
– Three Dog Blog

To Tyree, the “soles” were symbolic of the “souls” who had worn them. ... Because the Shoe House was a community development project, the shoes could not be removed until special sanction was awarded by the city. The shoes were not to be removed because they were a work of art.

- Real Estate Blog

- Public Art is an asset to the community and landscapes of the City of Saint Paul.
- Public art provides many benefits.
- Art can be a landmark or an attraction – the *Peanuts Characters* statues attracted thousands of people to Saint Paul each year.
- Public art can honor an event, a culture, or a person or group of people ...
- Public art enhances public gardens and creates focal points in a landscape. ... Often artists incorporate plant material as part of their sculpture media, ...
- The public art in Saint Paul helps to preserve memories and history, tell stories, and signify that art is an important asset to the City and its landscapes and residents.

There are 39 pieces of public art featured in this document. Each piece has specific importance and purpose to Saint Paul. Enjoy these pieces of public art that are found throughout the most livable city in America.

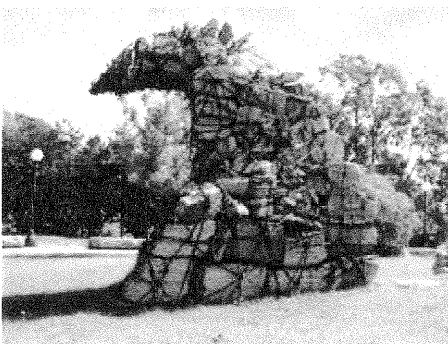


Media: Laminated granite and limestone, steel, concrete, garden plants.

The piece represents the mythological mother or queen of the immigrant families living in the West Side of Saint Paul. The different layers represent the vast ethnic diversity of the West Side, from the early Jewish to the present Hispanic community. The steel upright originally served as a tie beam on the old Wabasha Street Bridge.

“This sculpture is an assemblage of laminated stone that abstractly and metaphorically represents the figure of the immigrant woman, and her heroism in coming to her new land.

Artist Craig David creates collaborative environmental site works, drawing on the culture of the people for whom he creates the piece.



Media: Stone and Steel Rods

The neighborhood residents, at a loss for what to do with the stone left over from building the park walls, commissioned Mojsilov to create this sculpture from the leftovers. He crafted the piece over the summer of 1995.



Artist Name: Christine Bauemler

Media: Stone

Date Created: Unknown

Location: Swede Hollow Park



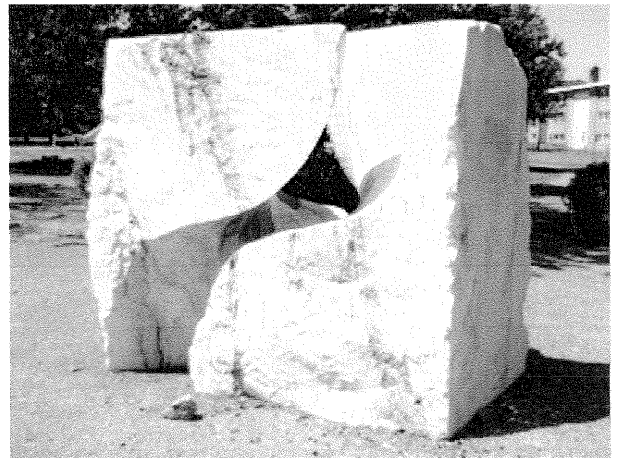
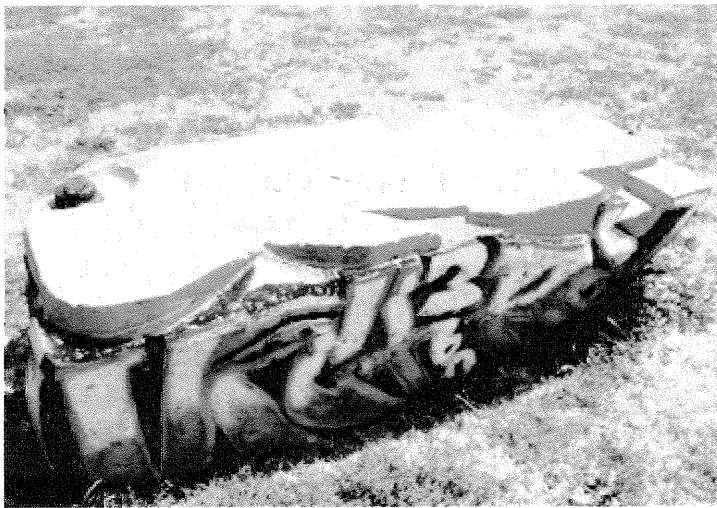
Media: Stainless steel and acrylic

History: The crystalline forms of Saint Paul's historic ice palaces and garden gateway structures inspired R. M. Fischer with the design for Skygate, created for the “New Millennium” project in Saint Paul. The jewel-like blue acrylic sphere, which glows blue at night, refers to the water and the sky.

The combination of the sphere and the stainless steel rings represent the infinity of time and space. Unfortunately, immediately after unveiling, the piece began to rust alarmingly until 2004, when it was treated to survive the harsh Minnesota weather



The "Democracy Speaks" sculpture was created by John Hock and Andrew MacGuffie and made completely out of fabricated and painted steel. At over 17 feet high, this newest addition is a must see!

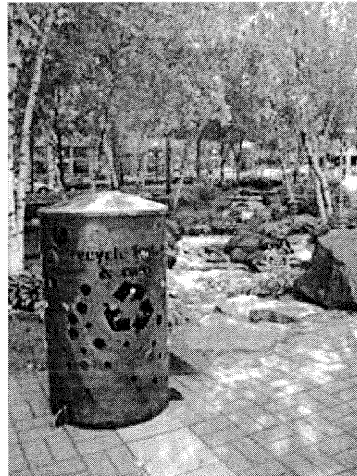




News & Issues

Public Space Recycling Best Practices

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(PDF, 6 MB)

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Public parks are often places where we celebrate the environment. In these spaces we can encourage stewardship of the environment by committing to make a different choice than wasting.

Eureka Recycling's work on public space recycling began in in 2005, when Saint Paul residents voiced a desire to see the city establish recycling in public spaces during the [Saint Paul Environmental Roundtable](#). This community-based process, hosted by Eureka Recycling, helped set Saint Paul's policy direction on environmental issues.

For cities and government

The [City of Saint Paul](#) and Eureka Recycling committed to understanding how to make public space recycling cost-effective, environmentally beneficial, and consistent with community values.

We've highlighted the areas in which best practices are most needed in our report "[Development of Best Practices in Public Space Recycling.](#)" (PDF, 6 MB)

This report provides information about collaborating with stakeholders, involving the community, building a recycling collection infrastructure, and articulating the environmental benefit of a public space recycling program.

[Download the report's key findings here.](#) (PDF, 375 KB)

Collecting recycling from public spaces is not a service Eureka Recycling currently offers, but we hope the report can help inform your choices in developing a program in your community.

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For community members



The success of any recycling program depends on the community being committed to making a choice

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<http://www.stpaul.gov/index.aspx?NID=3501>

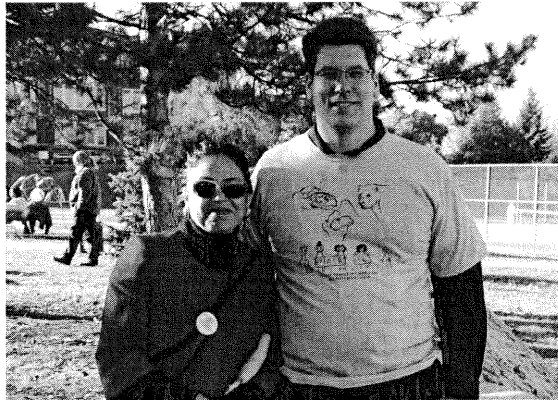
On October 27, people gathered at the Rice Street Recreation Center to dedicate three sculptures designed by environmental sculptor Lourdes Cue.

The sculptures were completed by Ms. Cue and a group of teens enrolled in a program throughout the spring and summer.

The three sculptures of a polar bear, a leatherback sea turtle and a camel, **are made of earth, grass and salvaged granite.**

The program was sponsored in partnership with Ward 5, Public Art Saint Paul, the Saint Paul Department of Parks and Recreation and the District 6 Neighborhood Council, among many others. Funding from Public Art Saint Paul and a Saint Paul Cultural STAR grant brought the project to life.

***A Place To Be* Celebration and Sculpture Dedication October 27, 2009**



Councilmember Helgen
with artist Lourdes Cue.



Christine Podas-Larson, President of
Public Art Saint Paul, with St. Paul Parks
and Recreation Director Mike Hahm.



Lourdes Cue with Patti Schwartz of St. Paul Parks and
Recreation with teens involved in the sculpture project.



Ribbon cutting to celebrate
dedication of the sculptures.



Sculptures include a sea turtle, a camel and a polar bear, all endangered
animals, and are constructed of earth, grass and salvaged granite.

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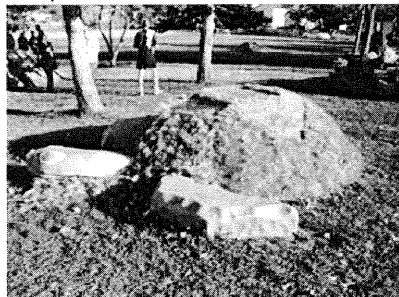
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Ward 5 Events

Sculpture Dedication at A Place To Be



Sea Turtle Sculpture

On October 27, people gathered at the Rice St. Recreation Center to dedicate three sculptures designed by environmental sculptor Lourdes Cue. The sculptures were completed by Ms. Cue and a group of teens enrolled in a program throughout the spring and summer. The three sculptures of a polar bear, a leatherback sea turtle and a camel, are made of earth, grass and salvaged granite. The program was sponsored in partnership with Ward 5, Public Art Saint Paul, the Saint Paul Department of Parks and Recreation and the District 6 Neighborhood Council, among many others. Funding from Public Art Saint Paul and a Saint Paul Cultural STAR grant brought the project to life. Special thanks to the teens who put so much time and effort into the project. Your hard work shows! [Click here](#) for pictures from the dedication.

Rice Street Art Scoop

Art, music and ice cream joined forces at the third Art Scoop on October 8 at Dar's Double Scoop. Local artists displayed their wares and kids took part in creative activities, including painting pumpkins. Although the weather was chilly, people enjoyed some great food and ice cream with their art. For more pictures, [click here](#).



One of the artists showing jewelry at the Art Scoop

Upcoming and Ongoing Events

Central Police Team Neighborhood Meetings take place the second Monday of each month at the Rice Street Recreation Center from 6:30-8:00 pm.

Eastern Police Team Neighborhood Meetings take place at the Payne/Minnehaha Police Office the 3rd Wednesday at 6:30 pm and the 3rd Friday at 9:30 am.

Western Police Team Neighborhood Meetings take place at the Western District Patrol Office at 389 N. Hamline Ave. on the 3rd Tuesday of each month at 9:30 am and 6:30 pm.

Movie nights at Arlington Hills Lutheran Church at Jessamine/Greenbrier. Free movies and popcorn the first and third Friday of each month from 6-9 pm.

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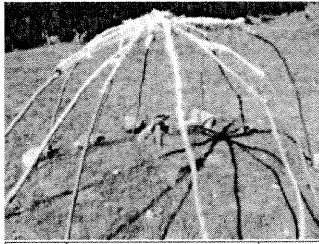
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Students Create Environmental Art

9/30/2008

Fine arts classes use natural materials in their work

In September, the students in Jere Williams' Fine Art Foundations classes and those in Ian Torney's Studio Art Fundamentals course were introduced to environmental art.

"The project involved readings and discussions concerning the 'what is art' question, among others, and introduced students to the artwork of professionals who work with natural materials," explained Williams. "This material, raw and ephemeral, typically falls outside a student's initial understanding of art practice."

Using natural materials such as sticks, reeds, rocks, sand, acorns, flowers, and leaves, the students worked together to construct installations of environmental art throughout the grounds.

"The initial response from students has been that this was both a fun and impactful learning experience," Williams said.

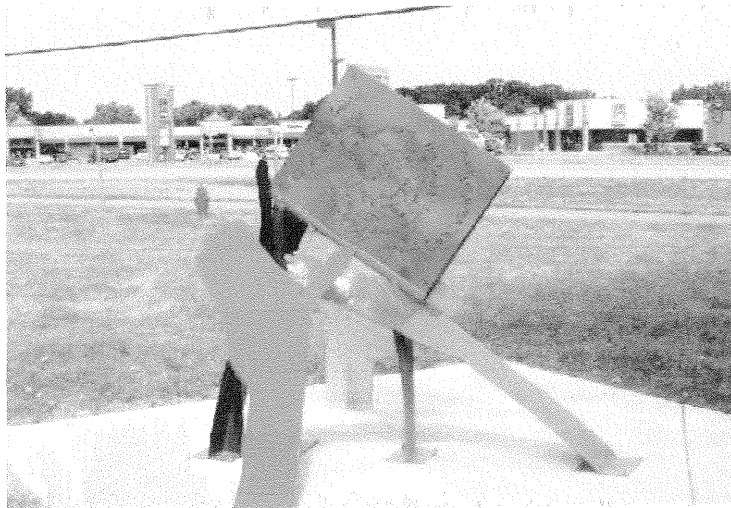
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Artist: Estela De Paola de Lerma



Mobile sculpture with objects collected from the waters of the St Croix River.



STORIES FROM AROUND THE WORLD

To design a public art sculpture for the West 7th Community Center Park in St. Paul, local artist Estela De Paole de Lerma collaborated with Girl Scout Troop 52512.

Each row of figures is painted to correspond with a different level of the Girl Scouts.

Their message reflects the fact that they care about the world, according to de Lerma, who has a daughter in Girl Scouts. The figures come in all shapes and sizes. "Everyone is included, that's why it's 'Our World,'" she says.