

SUZANNE LACY (Los Angeles, California)
SUSAN LEIBOVITZ STEINMAN (San Francisco, California)
YUTAKA KOBAYASHI (San Francisco, California)

“Landed: A Project for Elkhorn City” was developed by Suzanne Lacy, Susan Leibovitz Steinman and Yutaka Kobayashi in conjunction with Appalshop in Whitesburgh, Kentucky. Lacy, Steinman and Kobayashi were invited to work with residents of Elkhorn City, Kentucky, a small ex-mining town with a population under 1,000 people. Nearby, Breaks Interstate Park, which straddles Kentucky’s West Virginia border, contains the 250-million-year-old Breaks Canyon, considered to be the “Grand Canyon of the South.” The Kentucky side of Breaks Interstate Park is under threat of natural gas drilling, one of many pending or already accomplished ecological devastations of the regional economy. “Landed: A Project for Elkhorn City” entails restoring a waterfront; designing an interpretive park with mini-wetlands, where storm water runoff from a gas station hits the river; creating a riverfront performance with Louise Smith, theater artists from Ohio, and collecting river and land stories as part of the Heritage Council’s oral history project.



Yutaka Kobayashi was born in Tokyo, Japan. Since receiving his Master of Fine Arts from Parsons School of Design, New York in 1991. Kobayashi’s work has been shown in numerous exhibitions in New York and through out Japan including the Echigo-Tsumari Art Triennial 2003. In addition to ecological, site-specific installations in the US, Canada, Turkey and Japan, he has been working in designing and implementing new school and community based art projects. He had received overseas fellowship from the Japanese Ministry of Education, and has been an artist-in-residence at Otis College of Art and Design and California College of Arts and Crafts, working with the Center for the Art and Public Life. He is a professor of Fine Arts at University of the Ryukyus in Okinawa, Japan and a member of mayor’s urban planning cabinet for the city of Naha.

Suzanne Lacy is Chair of Otis School of Fine Arts. In 1995-96, Lacy, with artist Judith Baca, founded the innovative Visual and Public Art Institute at California State University at Monterey Bay. She was dean of Fine Arts at California College of Arts and Crafts (CCAC) in Oakland from 1987-97, and in 1998 was the Founding Director of the Center for Art and Public Life at CCAC. Her best known work to date is The Crystal Quilt (Minneapolis, 1987), a performance with 430 older women, broadcast live on Public Television. More recently, she created Full Circle (1993), for Culture in Action, a Chicago sculpture exhibit curated by Mary Jane Jacob; Auto: On the Edge of Time (1993-95) an installation on domestic violence for Art Park and the Public Art Fund; and The Roof is on Fire (1994), a multi-media public conversation and performance with 200 Oakland teenagers, sponsored by California College of Arts and Crafts, the Oakland Unified School District, and KRON Channel 4. Her most recent work includes Code 33, a performance involving 150 youth and 100 police officers in dialogue in Oakland, and The Skin of Memory, with Pilar Riano, an installation in Medellin, Colombia. Lacy has published articles on public theory in Performing Art Journal, Ms. Magazine, Art Journal, High Performance, and the Public Art Review, among others. She has exhibited in the Museum of Contemporary Art in London, the Museum of Modern Art in San Francisco, and the New Museum in New York, and her work has been reviewed in Artforum, The Drama

Review, Art in America, High Performance, the L.A. Times, Village Voice, and numerous books. She has held fellowships from the Guggenheim Foundation, Arts International, the Lila Wallace Reader's Digest Fund, and the National Endowment for the Arts. Her book on new genre public art, *Mapping the Terrain* (1995), is published by Bay Press.

Artist Susan Leibovitz Steinman salvages materials directly from community waste streams to construct public art installations that connect common daily experiences to broader social issues. Projects include conceptual sculpture gardens that meld art, ecology and community action. In 1998 she produced *Mandela Artscape*, a two acre temporary installation of recycled freeway materials and native plants on West Oakland's Mandela Parkway which involved the participation of community residents, Caltrans, the City of Oakland, Merritt College and the Museum of Children's Art. Her permanent commission for the City of Palo Alto, California Avenue, *California Native* (1997), recreates a native grassland meadow in a median strip. Hand painted banners of indigenous animals and plants display both their common and Latin names. Sierra granite stones double as benches. New brick sidewalk patterns are interlaid with 100 special bricks engraved with poetic text written by winners in a public contest (attracting 500+ entries) on, "What makes California California?" For San Francisco's waste transfer and recycling facility (NORCAL Sanitary Fill Company) she designed *The River of Hopes and Dreams* (1992), a permanent three-acre sculpture garden as a model for reclamation, resource conservation, recycling, and community involvement. Almost one-hundred high school students contributed their art and ideas to it.