

# YVONNE JACQUETTE



*Times Square Triptych II*, 1986-87  
Oil on three canvas panels, 80 x 240" overall  
Courtesy Brooke Alexander Gallery, NYC  
Photo credit: © 1987 Ivan Dalla Tana

The city, nocturnal: how does one newly engage the viewer, post post-card?

Try the telescopic view, find billboard color-spread and scale, find contingency to sea of traffic. Then how large is each figure, how large are words? Are movie marquee titles naught? Is there motion, do the police car and ambulance slide past their brush strokes?

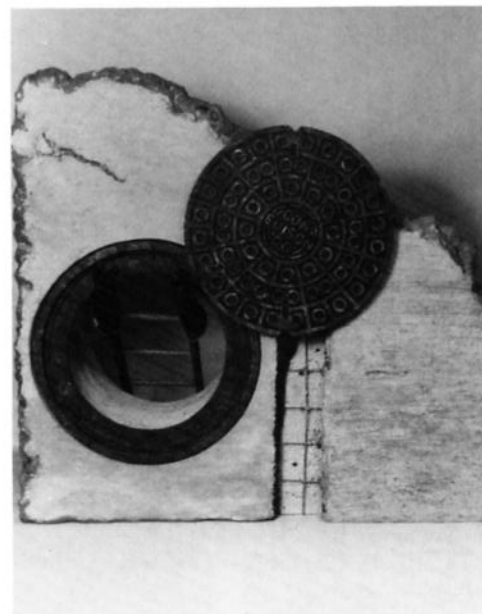
Is Times Square tawdry, or a monument to light, or both?

# BOBBI MASTRANGELO

Though my art work is focused on the theme of manhole and water covers, I believe it challenges the viewer on many levels. The issues I address include the technology and maintenance of our public utilities, water conservation, and environmental awareness.

My personal commitment to the environment has even filtered through to my fiber choice for paper-making. I have composted the coffee grounds and scientifically recycled the used filters. They became the oatmeal-colored papers for the "City Views" monoprints.

The creation of *Precious Water* and the *Con-Ed* installation involved collaborations with a scientist, my son (who is an audio engineer), a Con-Edison employee, and a lighting designer. These collaborations have given me a heightened perspective of artistic renderings.



*Con-Ed Maintenance*, 1987 (stage one)  
Mixed media, 6 x 7 x 5'

Lighting design: Scott Soupeck

Lent by the artist. Made possible with the support of the New York Foundation for the Arts and the East End Arts Council through the Special Opportunity Stipend.

# "PRECIOUS WATERS"

Artist: Bobbi Mastrangelo

**INTERACTIVE SCULPTURE:** Open the water covers to contrast polluted/pure waters and activate special effects.

**DIMENSIONS:** 60" high by 22" wide by 23" deep.

**DESCRIPTION:** "Precious Water" is a simulated sidewalk excerpt, lifted from a typical old city brownstone area. The slate walk has two outwardly identical water covers. Under the left cover, the threat of polluted water confronts an unsuspecting viewer. Ominous sound effects combine with a murky green liquid to create an unsettling atmosphere full of dire predictions for our collective future. Below the right cover exists pure water. Sounds of flowing water are enhanced by lilting musical chords and free verse poetry.

At the rear of the sidewalk is a wrought iron fence, set in mud, moss and molded concrete. The second layer is composed of concrete and pebble aggregate. Below that is an area of mud and disjointed water pipes.

The base exposes layered levels of city sub strata: sandy soil, roots, items unearthed in soil: a comb, plastic coffee lid and an old faucet, interfaced with slate and other metamorphic rock.

**RELEVANCE:** The artist provides a water cover site in geological layers. Her involvement with water and sewer issues led to a deep environmental concern for pure water. Precious Waters actively involves contemplation of our fragile environment. Will the confrontation promote individual responsibility for our water protection?

Staller Center  
University Art Gallery  
SUNY  
Stony Brook, NY 11794

**"CITY VIEWS"**

curated by

Rhonda Cooper

Sept. 9 - Oct. 21, 1992

EXHIBITING

ARTISTS

Luis Cruz Azaceta

Camille Billops

Robert Birmelin

Rackstraw Downes

Ralph Fasanella

Red Grooms

Yvonne Jacquette

Bobbi Mastrangelo

Orville Robertson

Jan Staller