If you could wish for one thing for the arts in Lexington, what would it be? Nan Plummer and her husband, Jim Spencer, asked that very question at their Arty Party, *When John Met Yoko*, and placed the responses on a Wishing Tree. The responses are personal, they’re thoughtful, they’re distinctive and they’re all exceptional. We were totally inspired by the answers. And this was from a room of less than 30 people. Imagine if there were 1,000 in the room.

In this season of joy, giving, and sharing, please consider adding your wish to our Wishing Tree and making a year-end donation so that we can continue to create a great American city inspired by the arts.

LexArts and the nearly 30 arts organizations we support depend on the generosity of valued individuals like you who share our commitment to a vibrant and engaging city through the arts. All gifts are fully tax-deductible, but remember, you must make your gift by December 31st to receive credit for the 2016 calendar year.

A donation can be made online at [LexArts.org/invest](http://LexArts.org/invest), by phone 859.255.2951 or by returning the enclosed envelope with credit card information or a check made payable to LexArts.
Those of you who receive *ArtMatters* have a pretty good idea of all that LexArts does. This is one of the reasons for this publication, of course! But because of your generosity, it comes to you first, to keep you informed about how we are using your investment in the arts in Lexington.

When the opportunity arises to talk to someone who knows little about LexArts, I usually start off by describing our two-part mission: as your local arts council, to provide programs and services that keep the arts vibrant in Lexington; and as your united arts fund, to raise money for that arts community.

This issue of *ArtMatters* touches on many aspects of both. One of our arts council roles is to facilitate public art projects. It has been a banner year for public art in Lexington: new PRHBTN murals, the interactive *Livestream* installation at Jacobson Park, and *Origins* on the Oliver Lewis Way Bridge. In the best tradition of art in public spaces, these are works that engage the mind as well as the eye, as you will read in these pages.

We are getting started on 2017, as well as reviewing 2016. As I write, the finishing touches are going on the upcoming Gallery Hop season. Taking advantage of a tremendous number of holiday performances and exhibitions, we are collecting a last round of audience surveys for a forthcoming Americans for the Arts report on the considerable economic impact of the arts on Fayette County. And we are still reveling in the success of this year’s Arty Parties and Lexington Restaurant Week!

Because of you, the impact of the arts on Lexington is great indeed. Not only on the local economy but also on the beauty, creativity, and livability of our community. Thank you for being the donors, the artists, and the audiences that make Lexington an innovative city inspired by the arts.

Always,

Nan Plummer

*President, CEO*
As Stephen King said in his acclaimed memoir *On Writing*, “Life isn’t a support system for art. It’s the other way around.” Artists aren’t only trying to express themselves, but also striving to better the world around them. Therefore, the goal of public art is to help the communities—the neighborhoods, cities, states—where pieces are crafted and installed. Rarely does any piece of art appeal to everybody. But what organizations like LexArts seek to accomplish is to demonstrate how art improves the world, and to make sure it does that with the public’s best interest in mind.

**WHAT IS PUBLIC ART?**

According to Nan Plummer, President and CEO of LexArts, public art isn’t just about viewing art, but about how the public engages with art throughout its life cycle. “What we see in Lexington is an increasing interest in this engagement of people,” says Plummer, “either through the process of bringing it about or in the actual nature of the artwork being wrapped up in people.” She points to *Unlearn Fear + Hate*, a project by Kurt Gohde and Kremena Todorova that involves people taking selfies in front of haloes that read “Unlearn Fear + Hate,” a line from former Kentucky poet laureate Frank X Walker’s poem, “Love Letter to the World.” Plummer looks at *Livestream*, a recent installation in Jacobson Park that converts information about the quality of water into sound and requires the audience to actively listen. But a large part of the public’s involvement comes into the processes through which LexArts selects artists, facilitates selections, and promotes the work.

Nathan Zamarron, LexArts’ Community Arts Director, describes the process of choosing Christopher Weed’s *Origins* for the Oliver Lewis Way Bridge. “The Corridors Commission, partly spearheaded by Council Member Akers, helped commission a national call for artists that involved a national RFQ (Request for Qualifications); brought in over 100 artists from all over the world; and then, with a stakeholder group, narrowed those to about twelve—including some local artists; and had those vetted by the public in an exhibit format. The public left comments about who should be selected and why they were appropriate. And we narrowed that further to three site-specific proposals for that bridge. Those were then vetted by the public again. And each of those artists came and presented their ideas here in Lexington. The work unanimously selected was the one by Chris Weed, from Colorado Springs.”
A DIFFERENCE OF OPINIONS

In an Op-Ed for the *Lexington Herald-Leader* in 2014, Whitney Baker criticizes several murals around town, particularly those commissioned for privately-owned buildings by the annual festival of street art called PRHBTN. Baker says, “When it comes to seriously divisive permanent work, the decision of when and whether to witness ought to belong to the viewer, not the owner of the canvas.”

The most controversial mural to date is *My Name is Mo*, painted on the east side of the east side of the Pepper Distillery Warehouse by the artist MTO. A gigantic image, it depicts the hands and face of a black man in a gas mask, peering out from behind bars. His fingers form the manual alphabet letters M and O—gestures that some viewers assumed were gang signs.

PRIHBTN co-founder John Winters, in an interview for this issue of *Art Matters*, said, “When the MTO mural went up, […] discussions went back and forth over what it all means, and we like that it’s gone from ‘Hey, cool! A mural!’ to ‘If someone paints something you don’t like, how long should you be able to leave it?’ or ‘What is the importance to the community?’ or ‘What is your responsibility towards the neighborhood or a neighbor or a building owner?’” He explains that all murals are discussed with the business owners and the communities they enter. Not everyone likes the same artwork, and that is part of the interactive dialogue in which the public plays a huge role.

Nan Plummer also sits on the Urban County Art Review Board and describes the responsibility of that panel as overseeing public art on publicly owned property and “making sure it’s aesthetically appropriate and safe for the public.”

So, because of the way that Baker’s response helped engage the community by interacting

Continued on page 12
The Lexington Philharmonic, founded in 1961, is the only professional orchestral organization in central Kentucky. LexPhil presents approximately 100 concerts and educational programs each year, including Season Series concerts, Peanut Butter & Jelly concerts for young audiences, special concerts, community programs and outdoor summer concerts. LEXPHIL.ORG

Founded in 1938, Lexington Children’s Theatre is a fully professional, non-profit organization dedicated to the intellectual and cultural enrichment of young people. LCT creates imaginative and compelling theatre experiences for young people and families. One of the oldest continuously operating theatres for young people in the country, LCT is proud to be the State Children’s Theatre of the Commonwealth of Kentucky. LCTONSTAGE.ORG

The Living Arts & Science Center provides creative and unique opportunities for exploration and education in the arts and sciences, and has for over 47 years. Since the humble beginnings in 1968, many dedicated teachers and volunteers have made the LASC a trusted creative resource and a stimulating force that makes Central Kentucky a better place. The LASC now serves a diverse Kentucky audience of children and adults through year-round programming and engaging the community through education, discovery, exploration and creativity. LASCLEX.ORG

The Lexington Art League is a contemporary visual art center located at the geographic and cultural intersection of the American South and the Midwest. Committed to building a world where art, artists, and art-making flourish among regional, national, and international communities, LAL provides free, quality contemporary art programming, including exhibitions, youth education and outreach programs, artist conversations, community tours, and more. LEXINGTONARTLEAGUE.ORG

The Central Kentucky Youth Orchestras (CKYO) is one of the oldest, independently chartered youth orchestras in the United States, with a tradition dating back to 1947. Over 300 students gather from 11 counties and 48 area schools to participate. CKYO offers six orchestras; Symphony, Concert, Repertory, Preparatory Strings, Jazz Arts, and Jazz Repertory, as well as three community initiatives: CKYO in the Schools, Friends in Music, and North Limestone MusicWorks. Dedicated to the musical education and growth of its student members, we provide performance opportunities, motivational workshops, small group instruction, travel, mentoring and quality social interaction. CKYO.ORG

The Carnegie Center for Literacy and Learning empowers people to explore and express their voices through imaginative learning and the literary arts. The non-profit family learning center offers seasonal classes in writing, computer literacy, graphic design, and language; tutoring for students grades K-12; vibrant youth and family programs and exhibits, readings, and other arts-related events designed to encourage among Central Kentuckians an appreciation for all art forms and for learning in general. The Carnegie Center is devoted to helping all citizens improve their quality of life, and its open-door policy invites people young and old to learn something new. CARNEGIECENTERLEX.ORG
African American Forum
The ninth annual Lexus Smooth Jazz Fest celebrates contemporary American Jazz, complimented by fine cuisine and Kentucky culture.

Allegro Dance Project
GROW The Encore is a contemporary dance performance featuring original live music and an exciting variety of aerial and circus acts.

Becky Alley
Guardians of Wealth is a series of 220 books encasing a needlepoint, each book represents one year the U.S. has been at war since 1776, each needlepoint a fallen soldier.

The Bluegrass Opera
Just So: Two of Tegumai’s Tales, a new musical based on two of Rudyard Kipling’s Just So Stories for Little Children, treats audiences to a light-hearted story that doubles as a lesson on the importance of humility and personal responsibility.

Bluegrass Youth Ballet
Bluegrass Youth Ballet Valley Park Outreach is an effort to introduce the art of ballet in a bilingual setting to under-served youth in the heart of Lexington’s Latino community.

Casa de la Cultura Hispana de Lexington
Artivism Camp is a three-day retreat for underprivileged Kentucky youth to create art together and learn ways to incorporate art and activism.

Sklar Davis
100 Women is a photography project that will showcase the beauty of all women without using photo-altering software to enhance features or bodies of subjects.

Carla Glover
Cornbread & Tortillas Community Festival is a one-day family-friendly event that will promote and celebrate the cultural traditions of Kentucky and Latino families.

Kurt Godhe and Kremena Todovora
Unlearn Fear + Hate promotes public dialog and civic engagement by creating temporary artworks focused on the words “unlearn fear and hate”.

Headley-Whitney Museum
Improbable Baubles is designed to provide K-8 public and private school students the opportunity to create, perform, and respond to art.

The Kentuckians Chorus
Kentucky Youth In Harmony is guided by the belief that giving young people the opportunity and skills to learn vocal harmony creates lasting, positive change in community.

The Lexington Film League
The Lexington Film League Showcase at 21c will present monthly programs that reflect the richness and diversity of contemporary artistic film and video practice in the region and the world.

The Lexington Theatre Company
The 2016 season will feature one production, Mary Poppins, July 14 - 17 at the Lexington Opera House.

Duane Lundy
The Singles Series is a music project involving twelve local, regional and national artists that will nurture new artistic collaborations while contributing to the music-making landscape of Lexington.

The Lyric Theatre
Positively Unbreakable is a theater production that challenges the misconception that AIDS is a disease that only affects the homosexual community and debuts on World AIDS Day.

Jesse Mark
Expressions of Hope and Healing Through the Arts is a two-part series that will demonstrate the uses of the arts in expressing hope and healing through art, music and dance.

Amanda Matthews
Katsina Bronze Sculpture: Honoring All Women is a life-size bronze sculpture that will stand in the center of the Lexington Women’s Recognition Garden at Wellington Park and “Honor all Women.”

Christopher Joseph Mattingly
My Generation Concert Series is a three-concert series for local youth bands to perform professionally in a safe, positive and entertaining venue.

Nicjo Productions
Sunday Night Live Clean Comedy Show, the 4th in a series since 2015, features a night of clean comedy, music, special presentations and acknowledgment of entrepreneurs.

PRHBTN
As part of the 2016 street art festival, internationally acclaimed South African visual artist Faith47 painted a mural in an abandoned, undisclosed space of downtown Winchester and created a video remnant of her process and the mural to share with a wider audience.

Camilo Quintana
Latino Blend 2016 is an art exhibition reflecting the talent of Hispanic artists living in Lexington and central Kentucky.

Central Music Academy
The Central Music Academy offers free private musical training, in all areas of musical performance and to all levels of learners to over 100 low-income youth in Lexington.

Chamber Music Festival of Lexington
The Chamber Music Festival of Lexington is a ten-day music festival featuring concerts, pop-up events and educational programming with renowned and emerging artists.

Institute 193
Institute 193 will produce a series of exhibitions highlighting the work of contemporary Southern artists, with an emphasis on artists from Kentucky.

Kentucky Ballet Theatre
Kentucky Ballet Theatre will produce a full performance season of professional ballet in Lexington.

Kentucky Women Writers Conference, Inc.
The 38th annual conference will feature year-round readings, book discussions, and writing contests and culminate in a 4-day literary festival with workshops, craft talks, and publishing seminars.

Lexington Ballet Company
The Company will perform four ballet productions and provide outreach programs for each: The Long Tall Journey, The Nutcracker, Romeo and Juliet, and Cinderella.

Lexington Chamber Chorale
The 2016-17 season will feature four subscription concerts and a chorale collaboration with the Lexington Philharmonic Orchestra - A King’s College Christmas.

Lexington Singers
Currently in its 57th season, The Lexington Singers provides choral music opportunities to over 300 singers each year, ranging in age from five to eighty-five.

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The fall of 2016 was a very social one for over 500 people who hosted and/or attended one or more of 20 LexArts ARTY PARTIES! Throughout the 2016 ARTY PARTY season, over eighty hosts and hostesses entertained their friends, family, colleagues and others in intimate settings of their choosing and their guests, in turn, supported LexArts. The season was full of unique and highly creative affairs — an art swap, an Iranian tea party, a Burning Man introduction, a neighborhood social, an intimate poolside supper, Art + Beauty, a French feast, a bread-making class, cocktails on the porch, cocktails by the pool, a gospel brunch and more!
There are ARTY people who appreciate a good PARTY. And there are PARTY people who appreciate the ARTS. And then there are ARTY PARTY people...that’s us!

2016 ARTY PARTY HOSTS

• MARY LOU BAILEY, LISA BARADARAN
• JEREMY BATES, JOHN DAVIS, ERNESTO SCORSONE
• BRENT BRUNER, MATTHEW CARTER, JULIE & KERRY CAUTHEN
• ALLISON POOLE BUCKLEY
• JON CARLOFTIS & DALE FISHER
• JOHN & JILL CIOCI
• GAIL BENNETT, LAURA D’ANGELO, RONIT ERES, CASSIE HARPEL, CHRISTINE HUSKISSON, BECKY NEAL OCHENKOSKI
• LESLIE & JAMES FOSTER
• KURT GOWDE, LORI ROWLAND HOU LI, KREMENA TODOROVA
• NANNY PLUMMER & JIM SPENCER
• DON GRANGER, STEVE GROSSMAN, BECKY REINHOLD, SCOTT TERRELL
• CHUCK BOLTON & BRANDL SKIRVIN
• VITALE BUFORD & DAVID SMITH
• RIFKA & SMAIL SULEJMANAGIC
• BEN DEATON, PAUL CROLEY
• KELLY & DARREN TAYLOR
• ASTARRÉ GUDINO, SARAH Wylie & GRIFFIN VANMETER
• GAIL & HUGH BENNETT, SHARON & RANDALL BIRD, SANDY FIELDS & EUGENE YOUNG, MARY GINOCCHIO & MARTIN GINOCCHIO, CASSIE & GERRY HARPEL, GEORGIA HENKEL, GREG HIGGINS & DR. GINA JOHNSON-HIGGINS DMD, CHRISTINE & MIKE HUSKISSON, KATHY LUNDY JONES, MEREDITH LANE & BLAKE FERGUSON, KITTY LANE, EVERETT MCCORVEY & ALICIA HELM MCCORVEY, CONNIE MILLER & LYNN CRAVENS, CATHY & MIKE MILLS, BECKY & PAUL OCHENKOSKI, MARY QUINN RAMER, SIMONE & ARTHUR SALOMON, MAURY SPARROW & CRAIG WAHLGREN, VICKI & TOM TOBIN, DEBBIE & TOM WESTERFIELD
Much like the many arts organizations that bring vibrancy and livability to our city, locally-owned, independent restaurants also enhance our community. They help attract new businesses and visitors to our city. They give us a good reason to not only get out and about, but get involved. “Restaurants are the ‘ultimate social networking sites,’” said Connie Miller, owner of Group CJ and founder of Lexington Restaurant Week, “where encounters build relationships, camaraderie and community.”

Held this year July 21-30, Lexington Restaurant Week counted over 40 of the best restaurants of the Bluegrass who offered up special $26 prix fixe menus throughout the 10-day epicurean fest. With a strong sense of community and a great deal of pride in the local arts scene, Lexington Restaurant Week, with the backing of BB&T and Maker’s Mark, this year aligned Lexington’s finest restaurants with LexArts.

Through this very special collaboration, one dollar of every Restaurant Week special sold was collected to support the nearly 30 arts organizations, both large and small, funded by LexArts. Throughout the event, over $15,000 was collected from thousands of indulgent diners—who were not only supporting local restaurants that nourish our bodies and minds, but also the arts that feed our souls.

Thank You • Al’s Bar • Athenian Grill • Azur • Bella Notte • Brasabana • Charlie Brown’s • Chatham’s • Cheapside Bar and Grill • Clawdaddy’s • Coles 735 Main • Columbia’s Steakhouse • County Club • Crust • Le Deauville • Distilled at Gratz Park • Doodles • Dudley’s On Short • Enoteca • The Grey Goose • Holly Hill Inn • JDIs Grille & Tavern • Josie’s • The Julep Cup • The Ketch Seafood Grill • Life Brewpub • Magee’s Bakery • Malone’s • Merrick Inn • Mezzo-Italian Café • Minglewood • Palmers Fresh Grill • Pasta Garage Italian Café • Portofino • Sabio • Sal’s • Saul Good Restaurant & Pub • Stella’s Kentucky Deli • Table Three Ten • The Upstart Crow • Willie’s Locally Known • Windy Corner Market and Restaurant • Wines on Vine
Brent Bruner, AIA, LEED AP
EOP ARCHITECTS | Principal

Architect Brent Bruner draws inspiration from sources as diverse as New York’s High Line to his own backyard. He has designed a range of project types, each with a unique architectural response. Brent joined EOP in 2001 and became a principal in 2006. He is a graduate of the University of Kentucky College of Design. Brent serves on several civic boards and committees and is a former president of the East Kentucky AIA, the local chapter of the American Institute of Architects. He has also been actively involved in the mentoring of high school and college students interested in the architectural profession.

Robert N. Elliston
KEENELAND | Vice President of Racing and Sales

Bob Elliston joined Keeneland in August 2016 as Vice President of Racing and Sales. Elliston oversees departments that provide support for racing and sales, including Broadcast Services, Communications, Marketing and Sponsorship. He previously held the position of Executive Vice President and COO of Breeders’ Cup Limited since 2012. Prior to joining Breeders’ Cup, Elliston was President and CEO of Turfway Park. He has earned the Kentucky HBPA’s Man of the Year Distinction and the Kentucky Harness Horsemen’s Presidential Award for distinguished service. Previously, he was Executive Chairman of the National Thoroughbred Racing Association Board of Directors and Treasurer of the Kentucky Equine Education Project (KEEP) Board. He also is on the boards of the Thoroughbred Aftercare Alliance and Lexington Center Corporation. Bob and his wife, Sharon, an attorney, have two daughters, Abby and Haley.

Enrique Gonzalez
FUSION GALLERY | Owner

Venezuela native born in 1957, Enrique grew up in the Amazon jungle between Brazil and Venezuela. He attended a painting and music school and received the National Art Teachers Award in 1994. After his success he moved to Lexington, Kentucky to begin a new artistic life. Since residing in Lexington he has opened the Fusion Gallery in Lexington and is playing with the first Latin band in Kentucky.

Catherine Ladd Kenneally
CROSS GATE GALLERY

Catherine is a native Lexingotonian working in her family’s art gallery, Cross Gate Gallery, and her focus is on The Sporting Art Auction, an annual high-level auction in partnership with Keeneland. She has been exposed to the arts from a very young age and has a great appreciation for all forms. After receiving a Bachelor’s degree in Business and Marketing from the University of Alabama, Catherine attended Christie’s New York where her studies were focused on Modern/Contemporary Art. While in New York, she also worked for Art Capital Group examining the business of art and appraising. She and her husband, Eddie Kenneally, an Irish racehorse trainer, have two young sons and spend their time between Kentucky, New York and Florida, following the East Coast racing circuit.

Marc A. Mathews, CPA, CTP
TRANSYLVANIA UNIVERSITY | Vice President of Finance & Business

Mr. Mathews has been Vice President for Finance and Business at Transylvania University since 2009. Prior to this, he was the Treasurer of the University of Kentucky. Mr. Mathews has a background in public accounting as well as employment in the public finance field. Mr. Mathews attained his bachelor’s degree in liberal arts from Transylvania University and his master’s degree in accounting from the University of Kentucky. He is a graduate of Leadership Lexington and Leadership Kentucky. He is married and has two college-aged children.

Tiffany Dupont Novak
LEXINGTON CHILDREN’S THEATRE | Marketing and Sales Director

Tiffany Dupont Novak has served as the Marketing and Sales Director for Lexington Children’s Theatre (LCT) since May 2013 where she oversees all marketing and branding strategies, serves as lead graphic designer, and manages all public, school, and touring sales goals. She began her journey with LCT as an Arts Administration Intern in 2008, became Group Sales Associate in 2010, and eventually was promoted to Marketing and Sales Director. Novak is a graduate of the Leadership Lexington class of 2016, a member of the Leadership Lexington Youth Steering Committee, the co-marketing chair of the Lexington Pride Festival, and a proud participant of Big Brothers Big Sisters of the Bluegrass. Novak sits on the LexArts Board as the representative of the Lexington Arts Network. Novak is a freelance graphic designer and her website redesign for LCT, in partnership with Balance Creative, was the recipient of a silver American Advertising Award in 2015. A native of Michigan, Novak received her Bachelor’s Degree from Grand Valley State University.

Ellen Tunnell
WLEX-TV | Account Manager

Ellen is a life-long resident of Central Kentucky. Growing up in Richmond as the daughter of a Music Educator and University Professor, exposure to the arts came at an early age. As a violinist, she benefitted from four years with the Central Kentucky Youth Orchestra and seven years with the Lexington Philharmonic. Ellen has resided in Lexington since graduating from Eastern Kentucky University and enjoyed a long career in broadcast sales for both WTVQ and for the last 19 years, WLEX. In addition to her support and enthusiasm for arts and cultural events around the region, she is an avid racing fan and horse-lover.
with public art, he then became a part of the broader narrative that art creates. And because of the work that Plummer does with the Urban County Art Review Board, opinions like his are taken into account and used in making decisions about how our communities change.

**CAUSE AND EFFECT**

“When they first did the mural at Arcadium,” says Aaron Kersey, manager at North Lime Coffee & Donuts, “they had a lot of people coming down that wouldn’t usually visit this part of town. And then they see that [mural] and come across the street, and now they’ve become regular customers.”

Staci Musser, a public employee who works downtown, says, “I think [public art] is a fantastic way to let local artists get experience, get exposure, get practice.” She adds, “As far as the public, it makes the downtown area more interesting, more of a destination.”

John Winters says that he and his wife Jessica were inspired to create PRHBTN after watching the film *Exit through the Gift Shop*, a quirky documentary about the secretive street artist Banksy, who remains anonymous to avoid prosecution. Growing up in Connecticut, Winters became fascinated with graffiti art as an adolescent, “taking trains to Boston and New York, seeing art on underpasses and buildings and seeing all of this crazy art I had no idea existed as a kid.”

But Lexington’s murals, including those created during the annual PRHBTN festival, are quite different from the spontaneous, often criminal, works of early street art on the East Coast. They are collaborations between artists, communities, and even corporations. For example, LexArts helped officials at Kroger select murals for the newly rebuilt Euclid Avenue store. This collaborative approach is beginning to spread. Kroger CEO Rodney Mullin, who also helped get “Kentucky Proud” food products into the grocery chain, decided that every Kroger in the country should have murals. Since then, Kroger has commissioned art in six more Central Kentucky stores with LexArts’ help, and has replicated the project in the Louisville, Columbus (Ohio), Knoxville and Fort Worth markets as well.

Public art can be intensely personal as well. Ron Davis, co-owner of Wild Fig Books & Coffee, described the experience of commissioning local artist Dani Greene to paint a mural on the side of their building. “I’m an artist,” Davis says, “but I’ve never done anything of that size. I’ve done canvas-sized paintings and I was wanting a mural beside…” He stopped himself. “You know, our granddaughter passed away over a year ago. And Dani took one of my sketches and put it on the side of my building for me. So I appreciate that.”
Davis acknowledges that to some people who live or work in the area, murals are a sign of gentrification that brings suspicion. But he adds, “I have never heard anyone say anything negative about it. Either you’re neutral or you’re positive, but no one’s ever been like, ‘Oh! Too much art!’” He laughed. “I don’t think that’s possible.”

NOTHING IS FOREVER

John Winters points to the murals created by PRHBTN as relatively permanent compared to what most street artists deal with. “You back towards the roots of graffiti and street art and they’re literally, like, spray painted today and gone tomorrow.” He talked about how the artist known as Phlegm painted a mural at the Pepper Distillery district and the new business owners washed it off. “They covered it because they didn’t feel like that mural should be the face of their business,” says Winters. “And I understand that. […] We don’t want to hurt their business by being nice enough to give us space.” He shrugs. “It’s transitory by nature,” he adds.

Aaron Kersey of North Lime Coffee & Donuts reminisced about a mural that was painted over diagonally across the street, at what is now a phone store. “Things change,” he says. “It’s just a part of life. Things change and evolve. So they paint over it now, but it could lead to a different mural down the road.”

Permanent or temporary, Lexington’s public art—murals, sculptures, soundscapes—will have a lasting effect on people. These works are becoming part of the shared story of a place, imprinting residents and visitors of all ages and sparking dialogue about art, ideas, and the meaning of community.
While art is an emotional experience, it can also be a catalyst for change. We, as a society, constantly see examples of ways in which art invites the audience to take an active step in solving problems. Even the Norwegian Nobel Committee recognized the societal influence of music by awarding Bob Dylan a Peace Prize. This is why it’s in the best interest for government organizations, even environmental agencies, to work alongside artists in promoting the public good.

EcoArt is a collaboration with LexArts and the Lexington-Fayette Urban County Government’s Department of Environmental Quality. The goal is to educate the public on environmental issues, such as energy conservation, recycling, and litter. In 2010, the program helped fund 15 art installations and exhibits. In 2014, the program was revised to focus on fewer, larger scale projects to catch attention, spur discussion, and spark engagement in the Lexington community.

One of those projects, Livestream, is a series of bright green pipes about fifty yards from a new accessible playground in Jacobson Park. The first set of pipes are labeled “Cold Spring, Conductivity,” “Blue Hole Spring, Temperature,” and “Lost River Rise Spring, Flow.” The pipes correspond to springs in Bledsoe, Lexington, and Bowling Green, respectively. Further away are two more sets of pipes. Once you walk up to the pipes, you are greeted with music from string instruments that create a melodic series of tones.

The main reaction to the piece is curiosity. After seeing the three springs and three different qualities of the water, the instinct is to explore the other pipes and find Cold Spring’s “temperature” or Blue Hole Spring’s “flow,” for example. Once you interact with the different round nameplates and listen to all of the different orchestral soundscapes, you form questions. First, you might wonder what “conductivity” has to do with water quality. So you’ll either let this gestate or immediately pull out your phone to look it up. According to the Kentucky Water Watch, electrical conductivity is an easy way to identify the mineral content of water. And after looking at your phone, you might wonder, “Is this a part of the art?”

The genius and beauty of Livestream isn’t that it raises questions, but that it raises questions with definite answers. And that’s where Livestream and EcoArt shine, by combining the unique talents of skilled artists and creative scientists into a project that’s greater than the sum of its parts. And considering that the piece is a short stroll from the playground, it’s likely to engage scientific inquiry at an early age.

At its heart, Livestream creates a dialogue about the quality of groundwater, a topic that rarely receives public recognition unless an emergency requires immediate attention, such as the Flint water crisis or the Elk River chemical spill in West Virginia. Easy access to clean water is a luxury so often taken for granted because it trickles deep beneath our feet. Livestream attacks that issue by converting information about water quality into music and sounds. And as more questions rise, participants in the project—adults and children alike—begin their own personal journey by exploring the role that water plays in their everyday lives. By turning something as invisible as groundwater into something that can be seen as well as heard, Livestream creates a much-needed dialogue now rather than later. Because if we’ve learned anything, waiting for a national emergency to spark discussion means that we’re already too late.

The creators of Livestream belong to a team called Public Works Collaborative. The individual artists are designer Kiersten Nash, creative technologist Sean Montgomery, artist Bland Hoke, musical composer Ben Sollee, contractor Jon Pope, writer Dan Marwitt, geologist Bart Davidson, and consultant Zack Kaiser.
The arts and the sciences are too often held at arm’s-length when they are, as some might argue, inseparable. “Some scientists, like Ellen Langer, paint,” says Kiersten Nash, founder of the design research collaborative Public Works. “And some artists, such as Walid Raad, code. Why? To understand the world or aspects of the world from different perspectives.”

Nash, along with several artists and scientists, created Livestream (p. 15), one of LexArts’ most ambitious collaborations between technology and the arts. Technology also plays an integral role in Origins (p. 5), Christopher Weed’s lighted sculpture atop the Oliver Lewis Way Bridge. In fact, Lexington has seen a recent flood of technological art. The Living Arts & Science Center hosted Rules and Play, an interactive art installation with pieces created by local and national video game developers. Even the Carnegie Center’s most recent literary event, based on George Orwell’s 1984, included the artistic use of flying drones, surveillance camera footage, and incense vaporizers.

Kiersten Nash believes that creativity steers scientific progress. “I believe passionately in the power of creativity—the power to ask: Why? What if...? And how might we...?”

Sean Montgomery, the Creative Technologist for Livestream, says, “In my role as a scientist and engineer, art is constantly in a dialogue with my science and engineering, intimately feeding one another to create new perspectives on the physical and metaphysical world.”

“As an artist, activist and educator, I work to expand the creative capacities of individuals to understand how the arts can and do impact their every day,” says Nash. “According to the Ancient Greeks, techné is art. From the almighty Cloud to the incredible shrinking semiconductor wafers, each work is an assemblage of beliefs and biases or applied knowledge.”

We live in a world where everything is interconnected. Having artists and art experts who are invested in science and technology, and likewise scientists and engineers who are invested in the arts, helps give citizens a broader perspective on the world. As engineer Sean Montgomery says, “[Human technologies] let us look deeper into the human condition and how we fit into the universe as a whole.” These aren’t the words of a scientist; these are the words of a scientist who makes art.
If you’re out and about experiencing art and see a smiling face with a clipboard—please consider helping us out!

We’re conducting the fifth version of the Arts and Economic Prosperity Survey on behalf of Americans for the Arts. The totally anonymous information you give us will be used to describe the impact of the arts on the economic health of Lexington and Fayette County.

The study is being conducted nationally by Americans for the Arts, the nation’s leading nonprofit organization for advancing the arts in America. Americans for the Arts has conducted similar economic impact studies in more than 400 U.S. communities since 1994. Their economic impact data is used consistently by the Congressional Arts Caucus on the floor of the U.S. House of Representatives to support federal arts funding.

Nan Plummer and her team of UK interns hope you will take the 3-5 minutes needed to complete the questionnaire. Your answers will enhance our arts advocacy efforts.
**Financials Fiscal 2016**

Serving as the united arts fund, LexArts has raised millions of dollars since its inception in support of the Lexington and central Kentucky arts community through the annual FUND FOR THE ARTS campaign.

These charts document the sources of campaign funds as well as the distribution of those funds. The majority of our funding supports nonprofit arts groups that serve Fayette County and beyond.

**Fiscal 2016 Charts**

**RESOURCES IN**

- Private Support* 634,622 34%
- Public Support 526,797 29%
- Earned Income 679,633 37%
- Investment Income/Gains (Losses) (6,762) 0%

Total Resources In 1,834,290 100%

* Private Support includes in-kind

**RESOURCES OUT**

- Grants 561,750 31%
- Artist Fees 422,712 23%
- Community Arts Services 235,114 13%
- General & Administrative 339,093 19%
- Campaign/Fundraising 254,411 14%

Total Resources Out 1,813,080 100%

**Balance Sheet**

**ASSETS**

- Current Assets 283,146
- Long-Term Investments 766,526
- Funds Held in Trust By Others 83,926
- Property and Equipment (Net) 98,867
- Long-Term Prepaid Lease (Net) 61,533

Total Assets $1,293,998

**LIABILITIES AND NET ASSETS**

- Current Liabilities 192,375
- Non-Current Liabilities-

Total Liabilities $192,375

- Net Assets: Unrestricted 407,874
- Net Assets: Temporarily Restricted 88,749
- Net Assets: Permanently Restricted 605,000

Total Net Assets 1,101,623

Total Liabilities & Net Assets $1,293,998

LexArts is a nonprofit community organization that works for the development of a strong and vibrant arts community as a means of enhancing the quality of life in central Kentucky. Through its annual Fund for the Arts, LexArts raises millions of dollars in support of local arts. In turn, LexArts underwrites the operating expenses for a variety of Partner Organizations; awards grants through its Community Arts Development, Creative Venture Fund and Professional Development programs; and offers affordable exhibition and performance space for arts organizations. Major support for LexArts programs and services is provided by the Lexington-Fayette Urban County Government. The Kentucky Arts Council, the state arts agency, supports LexArts with state tax dollars and federal funding from the National Endowment for the Arts.
2016 Fund for the Arts Donors
In addition to major support from the Lexington-Fayette Urban County Government and the Kentucky Arts Council, the following corporations, business, foundations and individuals contributed to the 2016 FUND FOR THE ARTS. together these donations helped LexArts raise more than $1 million annually for the arts community in Lexington and central Kentucky.

CORPORATIONS AND FOUNDATIONS

Platinum Circle ($20,000+)
Toyota Motor Manufacturing, Kentucky in Georgetown VisitLEX

Gold Circle ($10,000-19,999)
Central Bank & Trust Company
Government Employees

Silver Circle ($5,000-9,999)
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Ashland Inc.
Bluegrass | Sotheby’s International
Dinsmore & Shohl
Fifth Third Bank
Billiard Lyons
Kentucky American Water Co.
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BC Wood Properties
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The Webb Companies
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Know that art can make us see the world differently.

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