

In the field part 4 (Fireworks and the Great North Run): Community Art 2000-1

Alan Dunn

Memories of the future: 2000

I start with an interview at Middlesbrough Football Club for their artist-in-residence scheme. I propose a series of collaborative hoardings around the idea of what football might be like in twenty years. One of my interviewers from the Club looks at me, slightly confused, and asks "Do you really think Paul Ince (also born 1967, then playing for Middlesbrough) or anyone else here cares about football in the year 2020?" It is one of those interview moments that slightly throws you and I don't really (want to) recover from it. James Bustard sits and says nothing. I think an illustrator gets the gig and draws the players and games in a very sympathetic manner.



I start the year finishing off the 3D billboards, installing and documenting them and working up the great little catalogue. I re-read Swift's *Gulliver's Travels* to make sure our fourth billboard has its spirit. We do start to develop a fifth billboard, a full 40ft homage to *The School of Athens* but I withdraw it.



The catalogue is called *The School of Tyneside* and is designed as a fold-out panorama of the four 3D billboards with my text on Raphael, sphericons and Stan Laurel who lives in North Shields between 1897-1902. The statue there of him is more security fence than Stan.



I end the text with "Aristotle lowers his hand, indicating that perhaps answers do lie within the quantifiable world. Just to his left Plato points his right hand upwards to something else, something out of the picture." Before finishing at the school, we take all the pupils down to Bradford to visit the Museum of Photography, later the National Media Museum. As my theory goes, residencies occasionally end as

they begin and ISIS pass on critical comments from teachers about me "focusing too much on the digital arts area." Note to self: this is a digital arts residency managed by a digital arts agency. Can't blame the school for trying though.

One of the pupils working in the school, Paul C, is extremely poor and says he lives off toothpaste at the weekend. He won't accept any money from me, but I hear later that he does get an interview for art school, which really pleases me. At one point he is experimenting with analogue photography but has his negatives confiscated and a teacher is heard to say "this is a school, not an art school." I read the Patti Smith and John Cale biographies at the same time and think about a project around crossovers and descriptions.



TUESDAY, APRIL 16, 2000 MORNING NEWS

Poster art reaches into another dimension

Art comes in all dimensions and residents and passengers using the busy Albion Road bus route in North Shields will be checking out Alan Dunn's three-dimensional display.

The giant poster mural which depicts an array of people performing novelty actions, like standing in a bin, sprung from the minds of five art students under the guidance of Alan Dunn, artist-in-residence at St Thomas More High School.

Alan, who has done work with billboards for the past ten years, said: "Three-dimensional art became popular in the 1970s. I liked the Albion Road location because we have a captive audience as there is a major health centre behind it and it is on a major bus route."

Alan has done work with homeless people while working on the Big Issue in Manchester. By encouraging people to use their imaginations and creativity he said their confidence will also increase. "I believe that anyone can be an artist," he added.

His last exhibition, Fantasy Football at the Laing Art Gallery, Newcastle, featured an imaginary



Students of St Thomas More High School involved with the outdoor mural. From left to right: Michael Galbraith, Kevin Chambers (holding the "Sphericon"), Paul Colburn, Steven Wood and Martin McElroy (holding billboard design).

football celebration of Scotland's 1978 World Cup team. Alan conjured up the image using eleven ceramic figures lifting the cup. Anyone who wants to see the three-dimensional display has until tomorrow when it will be pasted over by a commercial poster.

POSTER ART BY ALAN DUNN
Passengers using North Shields Metro can get their 3-D glasses at the Metro station.
Alan Dunn is artist in residence at St Thomas More High School.
Ends tomorrow.

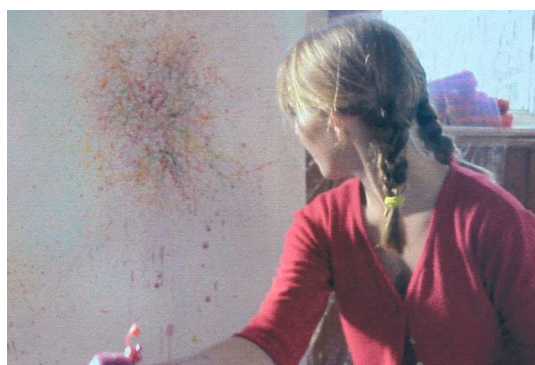


One of the headlines of all time follows Celtic 1 Inverness Caledonia Thistle 3 – SUPER CALEY GO BALLISTIC, CELTIC ARE ATROCIOUS, although surely SUPER CAL ARE FABULOUS AND CELTIC ARE ATROCIOUS reads better? Fly away. Newcastle to Malta and check into Qarwa Palace in Bugibba. Scorching in Sliema, reading *Sophie's World* on the beach. Day in Valetta, museums with no electricity, old ruins in Rabat and Mdina and we feel like the youngest on the island by about thirty years. The break does us good.



Wander Byker and read Rollins' book. Must work harder. I am commissioned by Newcastle City Council to work with young people at the Scotswood Attendance Group and Blucher Village Youth Drop-In on a series of billboards to celebrate the new century. I have an idea of making some fireworks, of using water pistols and paint, negative images and glow-in-the-dark paint. I spend six weeks working between Blucher and Scotswood. The young people have never done anything remotely like this. I borrow laptops and we work up the designs in the centres. I get them printed and take the full-size billboards back to the centres with some glow-

in-the-dark paint to add to the lighter areas with more care. Both are installed for a week. Of course, billboards are lit at night but even so, these do give out the occasional glow in the late winter greyness. Rush up to Hampden to meet my mum for lunch. Dalglish, Tommy Burns and John tanned Collins hanging out, before the inevitable Scotland 0 France 2. At least I get to see Henry score.



No fytures

Dear Alan Dynn, Ref: Beck's Futures exhibitions 2001. You are among a small number of artists based in Britain to have been nominated for the Beck's Futures ICA award and exhibition for 2001. Thus begins a letter I receive saying



that I have been nominated. I send off examples of work. Perhaps there is a Mr Dynn somewhere out there still waiting on his chance in the art world. A few months later: *I am very sorry for this disappointing news. If it is any consolation both the jury and our own department thought that the standard of work that was not selected was high.*



BULLshit. Art world BULLshit. Get in the van and move on, Mr Dynn. "For Tim Stoner, 30, who aims to make his own life more like the happy, smiley world of his pictures, the win was a double delight, since he was presented with the £24,000 prize by the supermodel and photographer Helena Christensen." (The Guardian). Ah, Ms Christensen, our paths will almost cross one crazy Copenhagen night in the following texts. Anyway, you don't do this type of work for any ego massage or praise. It just doesn't exist, although thanks for nominating me, Mr Büchler. For a month I listen only to 12". Death in Vegas Aisha (feat. Iggy Pop), Aphex Twin *Windowlicker* and some old classics from Violent Femmes, Cocteau Twins and The Soft Boys. I watch *Smilla's Feeling For*



Snow, The Innocent and Shaft. I read George Gimarc's *Punk Diary 1970-1979* and recall Pavel's theory about the music in the twelve months prior to buying your first vinyl, when it is not an object but an elusive sound in the air. For me, that is 1979. As you can tell, my head is all over the place.

Pop down to London to see the Millennium Dome. There is an image of George Wyllie and the Loch Ness Monster. Head for Jerwood to see Martin Boyce's wallpaper show and ICA for Pavel's vinyl. Dumas show in Camden and buy Ross' *REAL LIFE* book. Crap Euro art at Saatchi, balanced by brilliant Panamarenko at South Bank. Message from Kurt J in Bergen about Annette K being interested in doing a project. Have an idea for a work called *192 things I may outlive*. Go to Kerry Stewart talk. She is nervous and talks



about fear and apprehension, which I like, although, fear from *inside* the art world may be different. ISIS ask me to work up a proposal for The Great North Run, the annual half-marathon. I immediately see it. Forty thousand runners all wearing t-shirts with only a large black letter on the front and back. The letters will come from THEGREATNORTH RUN and as the race unfolds, we see multiple



anagrams forming a durational concrete poem. I check that no swear words can appear and present it at a meeting. I think Brendan Foster comes in late to that meeting but my idea is thrown out the window by race sponsor's BUPA because their logo and the athlete's number would have nowhere to go. I try so hard in that meeting, but hit *The Wall of Shaking Heads*.

I rework the idea to work with 100 local young people and present the images on five 48-sheet billboards and one mobile one along the route on race day. I work with Ridgeway Primary School, The Customs House Youth Dance Group, South Benwell Primary School, Dunston Youth Gymnastics Group, Little Theatre Youth Drama Group, The Last Resort Youth Club in North Benwell, the Millin Centre Young Asian Women's Group and the Kids Kabin, established in Walker in 1993 by The Sisters of the Assumption. They make their own t-shirts and play a special scrabble game I devise for prizes to come up with anagrams from the letters. By this time, the t-shirts are dry and they run and tumble in them, creating new words. They video themselves and I extract fuzzy monochrome stills for the billboards. Great fun.



I raise some funds to produce a little postcard-sized catalogue and write a concise essay about the cultural significance of running, from *Born to run* to *Nowhere to run* to *Maradona*, *Angela's Ashes* and Hoffman in *Marathon Man*. Elsewhere, I waste two hours of my life listening to James Lingwood and Sune Nordgren verbally patting each other on

the back. I visit the Angel. I publish a text for Engage about the Tullie project entitled *Doctors of Spin*. I make up a 1979 comp with Essential Logic, Tom Waits, Suicide, GoGos, The Members, Numan, Talking Heads etc etc.





Post-Great North Run, we fly to Chicago. Met by Jim K and on to Evanston to meet his wife Joyce. We spend time at the University, by the Lake, Evanston Art Center and Pete's Jazz bar for Pilsner Urquells. Wander the Art Institute and remember. Seers Tower. German food in Berghoff. Meet Jim's mate, the musical director (?) of the lead

singer of Presidents of the USA, then jump on Amtrak down to Champaign through flat sunny Midwest landscapes. Met by Barbara K and spend the next day doing tutorials with their students and giving a too-rushed lecture. Hell, these things take time to get better at. I see Hannah Israel's little Mac toys, Sarah Daniel's USA flag of people, Scott Anderson's UFO paintings and Holly Malecki's curating ideas. Lunch with artist Buzz Spector who knows Bellgrove. Back up north to spend weird evening with Gulf War veteran and Minor Threat fan John.



Back in the North East, I hang out with the ISIS crowd and *The Big M*, an inflatable digital exhibition space, brainchild of Simon Northrop working with Tom Cullen and Michelle Hirschhorn. I also meet Sneha Solanki who later provides a track for the Williamson Tunnels CD. Her networked virus piece *The Lovers* remains one of my favourite digital artworks. I win our Fantasy Football league at last after years of trying. Parents visit and



we eat in Barn Again, firmly banked in my list of commercial puns. Later entries include Tanarife, Tantastic and LOVE MEAT TENDER on the Wirral, Thai-Tanic in Belfast and Sam Jackson, the Liverpool driving instructor with a red L between his names on his car. I listen to new stuff from Young Gods, Godspeed You! Black Emperor and Bosshog. The billboards look great. Four kids with 'HUNT' chasing one with an

'A'. But these projects and times feels less crazy. I am now counting down to moving back to Liverpool.

Matthew Higgs gives at talk at Newcastle University and we all visit the famous Gateshead car park used in *Get Carter*. Euro 2000 is actually good for a change. Portugal 3 England 2, Slovenia 3 Yugoslavia 3, Romania 3 England 2, Yugoslavia 3 Spain 4, France 2 Holland 3, Holland 6 Yugoslavia 1 and the Zidane-inspired France 2 Spain 1. I meet James Bustard at *The Big M* launch and he asks if we have met. I smile and walk away to chat with Rupert



Clamp. Pop down to Hayward to see *Sonic Boom* with Jeck and Heri Dono. Head to South Shields to meet Sandra Chapman about one final NE project at the Customs House, linking young people there with young people in Wuppertal via email. We propose a Dada project and it is signed off.



To Brough Stadium for greyhounds. To Belsay Hall for *The Sitooteries*, Bowes Museum and Barnard Castle. To Dental Hospital to get wisdom tooth sorted. To Preston with horrendous toothache for interview with Sharon Paulger on a billboard project I don't get. Meet the Mulvihill brothers.



Over to Liverpool to see Creed at Bluecoat, dinner with Dunc and Cath O in Crosby, Lewis B leaves Tate for Biennial. Brian Wake's garden party in Freshfields with mad pissed poet Henry Graham and Nick Horsefield. Douglas G/Turner show at Tate. I write: "Need to do a privately-funded Lime Street Project, with couple of thousand of independent money to stay clear of Arts Boards, Galleries, Education money etc." This will take me until 2015 to realise. Northumbria MA opening with Simon Jones, Emma Baltic Thomas and Andy Burton. To London for Foreign Investment's *Breeding – Civilisation and its discontents* performance.





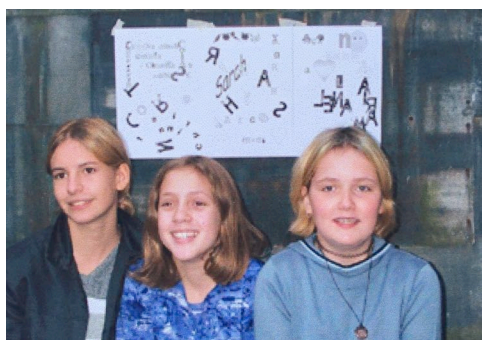
Fly to Dusseldorf, train to Hannover via Dortmund, Essen and Duisburg. Congress Centre and Expo 2000. The sound of Kraftwerk. Trockel rats, Colombian coffee and Finnish gymnastics. To Wuppertal to meet

Barbara Held and the young people who will do the email project with South Shields. We work after-school and evening slots in South Shields, introducing the young people to Dada imagery and typefaces and emailing back and forth with Wuppertal. I watch *Bringing Out The Dead* with Cage as an ambulance man to the sound of Johnny Thunder's *Can't Put Your Arms Around A Memory*. I bank this as a title.



We wander around RAF Boulmer photographing the big golf ball. Worrying email from my brother who is starting to lose it. I have a weird dream that Lineker and the MOTD presenters smoke during the show. Read Caroline Sullivan's *Bye Bye Baby* on Bay City Rolling. Listen on BBC Radio 5 to

Keegan's wet last game as England manager. To Liverpool to sort out LBP catalogue images with Godfrey. Back to design the catalogue with Ian Tinwell. To Baltic for crap Obrist-Hiller-Nordgren love-in. Need to go independent (has been said before). See Holzer projections on outside of Baltic and chat with Vicki Lewis. Read the *Warhol diaries* and it rains A LOT. Out to The Whitley Bay Dome to see FAUST do a live soundtrack to *Nosferatu*.



I invite Charles Esche and Michael Mulvihill to write LBP texts and Godfrey invites Dave Campbell but at this point we are a bit like The Beatles in 1970. No collaboration, just get the fucking catalogue done to the best of our abilities. Head to The Cluny and wait three hours for Man or Astroman?, but they are great, including the TV sets on their head.

Back to Liverpool and up to see Terry and Kenny Africa Oyé Murray to discuss Kenny Miller's goalscoring exploits. Wallinger show at Tate and darts in Kavanaghs. We watch the Baltic bridge being lifted into place but it doesn't blink yet. I teach myself html and start building the website you still see today.



Chat with Lou Macari's nephew Ant who will later give a lecture for us in Leeds. Listen to AND YOU WILL KNOW US BY THE TRAIL OF DEAD and end the year up in Glasgow. Brother phones to say he can levitate, like St. Francis of Assisi.



A space odyssey, 2001



When he is 45, Bill Drummond publishes his book 45. To commemorate turning 33.3333 in January 2001, I produce a limited edition of 33 artworks that are anonymous and posted to 33 people. I remember being thirteen and buying a tiny replica of David Bowie's LP *Scary monsters*. Produced by Chu-Bops, these 3" square albums have the record made of bubblegum and are the most curious thing to hold and examine. One day I crack open a floppy disc and realise that the circular shiny black magnetic disk inside looks exactly like a mini-LP. I

have images from polystyrene packing from the school of Tyneside computers and rework these into a recurring '3' for the sleeve. Killing time.

I buy the astonishing *Half-Life*, set in New Mexico and developed by Valve Corporation. The stories from previous games seem to appear in the background of certain scenes, glimpses of





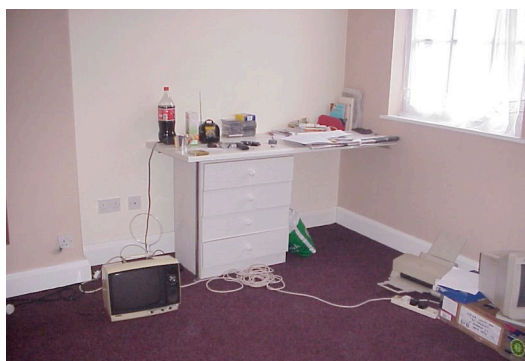
the future or past. Dreams are vivid and distorted when the game is at its most immersive. I listen to old UB40 vinyl and watch the original *Invisible Man* film from 1933.

I develop a proposal for the Ropewalks area for Liverpool Design Initiative, managed by John Brady. I wander these streets at 7am and imagine a series of events that are filmed and given away for free to those that populate



Ropewalks later in the day. One will be a horse walking about and one will feature a real tightrope walker. I get down to the last two, but LDI oddly say they are concerned about having enough money for security for the horse (sounds like an excuse to me) and two other artists get the gig. They push a consultation cart through the streets. Remember it?

And then real life creeps up and thumps both of you in the face and you have to deal with loss and emergency hospital visits and things happen that shape the rest of your shared lives. During one visit to the hospital, I am walking a long corridor, deep in thought, when a smallish man passes and smiles and says "Evening, how are you doing?" I mumble something and realise it is Peter Beardsley.



Start viewing flats in Liverpool. Move temporarily into 31a Catherine Street but then the much better 60 Canning Street that may, or may not, have once been home for Adrian Henri. Set up an *IDENTIKIT* exhibition at Bluecoat, alongside Becky Shaw. To Post Office for Liverpool 5 Crystal Palace 0. Meet Vicky T from Toxteth Basketball about possible project.

At this time, I start developing ideas and proposals for billboard projects, including a 4-sheet for the city centre. I read Holly Johnson's bio and tales of living in Livingston Drive North. Bump into Sarah Fisher, now at North West Arts



Board, and watch Roma 0 Liverpool 2 in a jumping packed Firkin. Manage at last to win Kavanagh's pub quiz in same team as *Pub Poster* Bernie and Diane Massey.

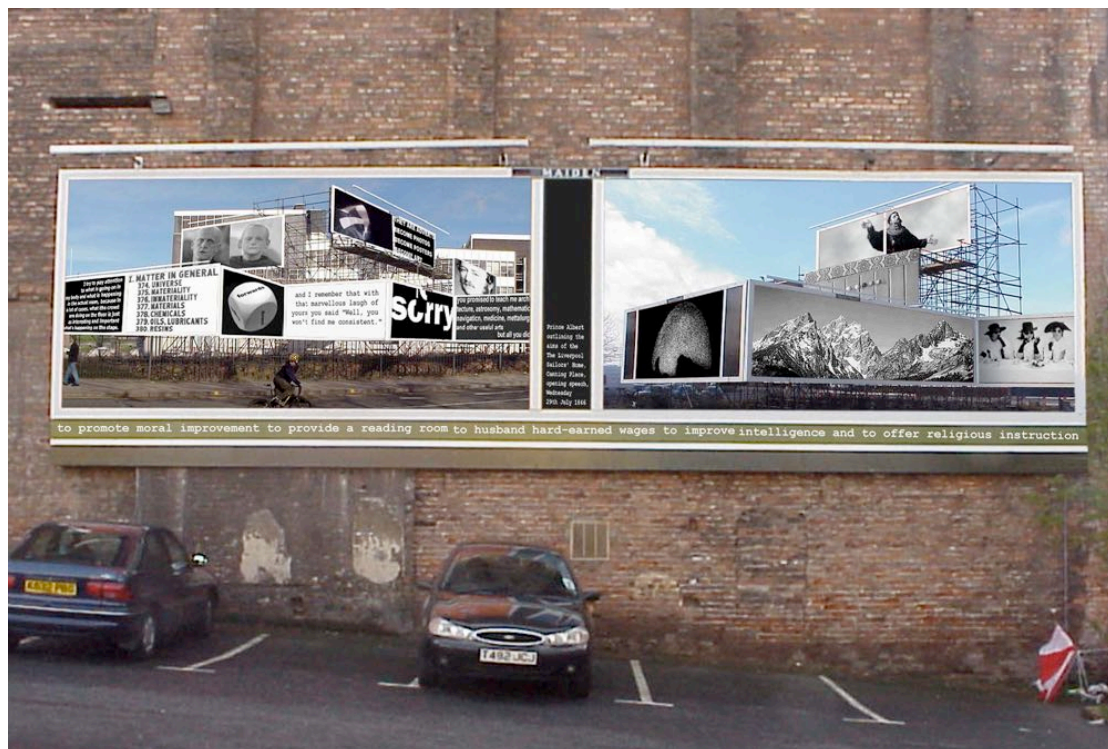


After moving in to Canning Street, we head off to Madrid and Bilbao with Newcastle students. On the day we fly, Liverpool beat Birmingham on penalties in the Worthington Cup Final. Wander the Queen Sofia Museum. American Minimalist Music. Gillian Wearing. Prado, Goya's black paintings, train to Bilbao, wander river to Guggenheim, lots of big heavy macho US stuff, Koons' puppy, cool




Settle in to Canning Street. LFC stumble then steam over Tranmere 4-2. Visit from Jonathan Swain. Start pinning up images of the best referee in the world, Pierluigi Collina. Biennial meeting in the Moores family flat further along Canning Street. I make peace with Duncan H after the Three Month – Massive Video fiasco and catch up with Padraig T. Do some St. Francis of

Assisi research and work up the Canning Place proposal. Too much PC and too much B&H. Too much snow to leave house. Dodgy 11pm call from brother. Pin up images of Kenneth Noland paintings. Give talk to students at Edge Hill College in Ormskirk. Take high up shots of Canning Place billboards.



Through to Manchester for Mel Gooding and Terry Atkinson talk *The visual is beyond description*. Join them in pub after with Pavel and Jane Lee who talks of possible Margate billboard project. Back to Pavel's Moon Grove house for dinner and last train home with Manics fans. Becky S suggests I meet with Maria Brewster at FACT and I have an idea for a silent workshop. No talking, no bodily contact and no signing. Stupid lunchtime drinking in Ye Cracke with Bob Scrivener and LFC 2 (Gerrard, Fowler) Man Utd 0. Drunkenly buy a Roni Size 12" (*Dirty beats*) and head home to sleep. Wake to an email from the estate of Ansel Adams and they may be willing to discuss possible use of his photograph as a billboard.

| LIVERPOOL ARCHITECTURE AND DESIGN TRUST | |
|--|----------------------------------|
| Date of Visit 26-9-98 | Name Peter Kincaid |
| Position/Place London Road In a space created by a missing building. | Title Ray + Julie |
| Materials Sheet metal + angle iron | Listed Not listed owner: LADT |
| Sculptor Alan Dunn + Brigitte Jurack | |
| Photograph/Notes The site is an untidy piece of waste ground The chairs are badly rusted.  | |

Meet Maria B at FACT and they advertise a job that I go for but Marie-Anne McQuay, already working there, gets it. Instead, they offer me the Superchannel job of heading up the *tenantspin* project, full-time. Simple. Things change. B is working in Newcastle and recovering. I am in Liverpool and offered my first full-time job. I bump into Paul Clarkson and Mohammad Khalil. Then Peter Halligan. It is good to be finally living around here. B calls me to tell me of the sudden death of Tullie's Terry Bennett. Then at 10.15am brother calls and worryingly talks of having poltergeist and being able to manipulate objects. Fuck it.

I wander the derelect streets of Liverpool city centre and meet Clare McColgan and Kevin McManus.

Europleasure and ADAMS CLUB. I draw up some more billboard proposals. I write: Don't keep to the one style - Don't get a gallery dealer - Don't make editions of billboards - Don't keep the one theme. Fly to Düsseldorf. Essen. Cologne. Watch Gary McAllister score the winning penalty for Liverpool against Barcelona. It is weird watching a big American Football game in Germany. Local bars and beers.

The Liverpool Architecture & Design Trust start sending us reports on RAY + JULIE drawn up by local young trainees. I meet Andrew Taylor down there then meet with the Biennial team but they are simply not interested. Perhaps too local. "Can't you do the billboards inside a gallery?" asks Lewis Biggs. I get offered Ken Martin's space in the View to run. Duncan H offers some project management stuff but my vision is on FACT now. Meet Derek Hampson about the Margate billboard project. Sit in our allotment with a beer to read B's text but fucking little scouse scally kids chuck stones at us all from the school playground.

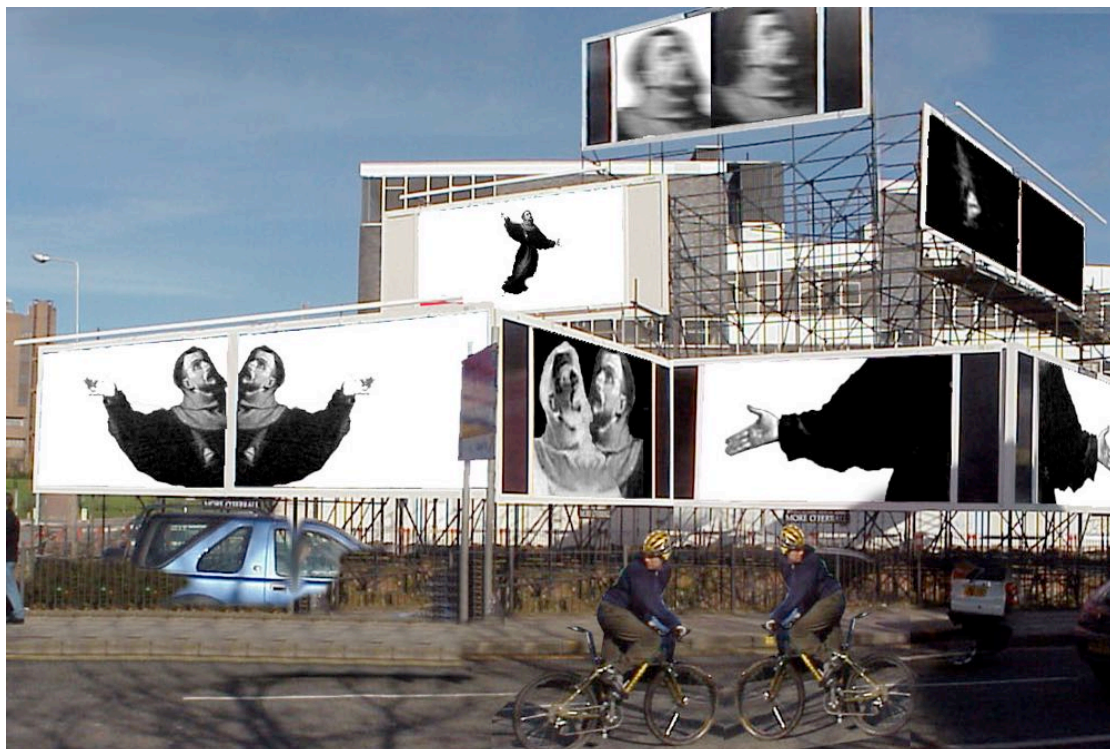
Do a bit of work on what will become known as *Composer Proposer* while watching Owen's two goals win the FA Cup against Arsenal. Meet with Ben Parry and the JumpShipRat team and devise the McAllister billboard for their opening show and Gary Mc gets a penalty in the extraordinary Liverpool 5-4 win over Alaves in the final.



Out-of-the-blue e-mail from Roger Lee in Carlisle. Alfons Schilling who first developed the spin painting idea has seen our Raffles work and contacts him. I begin a dialogue with Alfons and will later invite him to do a *tenantspin* project. Begin work on the Margate billboard and cycle down to the

riverfront to see the LFC victory procession and it is packed and mad. The 80's must have been like this every year.

My head really is all over the place and the *tenantspin* opportunity arrives at the right time. It is time to focus. The next day I visit the *tenantspin* studio in The Cunard for the first time and begin my longest stint yet with one group. Over the next six years I help take this project in new and unusual directions, making many mistakes, collaborating with hundreds of people, changing many lives, gaining an international respect and reputation and building something that is talked about for years to come.



Images



Alan Dunn & St Thomas
More Catholic High
School *The School of
Athens*, North Shields,
1999-2000



Alan Dunn & St Thomas
More Catholic High
School *The School of
Athens (study for fifth
billboard)*, North Shields,
1999-2000



Stan Laurel, Dockwray
Square, North Shields,
1989



Alan Dunn & St Thomas
More Catholic High
School *The 3D team*,
North Shields, 1999-2000



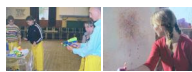
Morning News, 18 April
2000



Alan Dunn *Fireworks
(Scotswood)*,
Newcastle, 2000



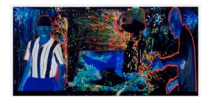
Alan Dunn *Fireworks
(Scotswood)*,
Newcastle, 2000



Alan Dunn *Fireworks
(Blucher and
Scotswood)*, Newcastle,
2000



Alan Dunn *Fireworks
(Scotswood)*,
Newcastle, 2000



Alan Dunn *Fireworks
(Scotswood)*,
Newcastle, 2000



Alan Dunn *Fireworks
(Blucher)*, Newcastle,
2000



Alan Dunn *On the run*,
Great North Run, 2000



Alan Dunn *On the run
(Ridgeway Primary
School)*, Great North
Run, 2000



Alan Dunn *On the run
(Ridgeway Primary
School)*, Great North
Run, 2000



Alan Dunn *On the run
(Kids Kabin)*, Great North
Run, 2000



Alan Dunn *Alan Dunn
On the run (Maradona,
Angela's Ashes,
Marathon Man)*,
catalogue images, 2000



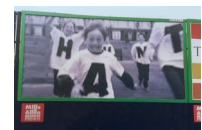
Alan Dunn *On the run*,
Great North Run, 2000



Alan Dunn *On the run*,
Great North Run, 2000



Alan Dunn *On the run*,
Great North Run, 2000



Alan Dunn *On the run*,
Great North Run, 2000



Newcastle Journal, 11
October, 2000



Alan Dunn *On the run*,
Great North Run, 2000



Foreign Investment
*Breeding - Civilisation
and its discontents*, The
London Institute Gallery,
2000



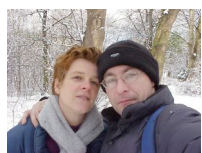
Thomas Heatherwick
Hairy Sitooterie (left) at
Belsay Hall and St.
Francis of Assisi at Bowes
Museum, 2000



Alan Dunn *Birthday33*,
2000



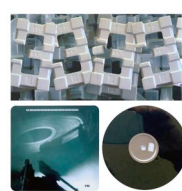
Alan Dunn & Brigitte Jurack *Dada (South Shields – Wuppertal exchange)*, 2000



Alan Dunn and Brigitte Jurack *Sefton Park Snow*, Christmas, 2000



Alan Dunn & Godfrey Burke *The Liverpool Billboard Project*, catalogue in edition of 1,000, 2000



Alan Dunn *33.33333*, Digital printed sleeves, inner sleeve and blank floppy disc, 94 x 94cm, 2001



Alan Dunn *Self-portrait with woodchip, thinking about the future*, 2001



Alan Dunn *Ropewalks and Duke Street*, Liverpool, 2001



Alan Dunn *Ropewalks 7am*, proposal, 2001



31a Catherine Street, Liverpool, 2001



Alan Dunn *Ropewalks, Seel Street and Concert Square*, Liverpool, 2001



Alan Dunn *Proposal for Church Street*, 2001



Eduardo Chillida *Haizeen orrazia (The comb of the wind)*, La Concha Bay, San Sebastián, 2001



Alan Dunn *Proposal for Canning Place (incl. Ansel Adams)*, 2001



LADT RAY + JULIE report, 2001



Alan Dunn *Liverpool billboards*, 2001



Alan Dunn *Proposal for Canning Place (St. Francis of Assisi)*, 2001

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