

and “culture.” Having said this, traditional architectural design still informs creative practice.

Consistently drawing from built structures, often referencing the colours of Islamic architecture, British artist Tess Jaray has created evocative, minimal, and ethereal paintings. In response to a British Rail commission to refurbish a London station, in 1983, Persian brick and tile decorations served as platform for her work. In conjunction with Islamic references, Jaray looked at British brick laying and patterning. As the artist commented:

Architecture has been at least as great an influence on my life as painting or sculpture. It’s not the form *per se*, but the emotive values and properties of space, the emotional and spiritual impact of architecture achieved through form.... And, particularly...Islamic architecture, and the way the decorated surfaces reveal and unite the structure without merely decorating or adding to it.⁸⁴

The strength of Jaray’s work is in its restrained but precise mathematical propagation of the visual field. Jones states that the “generating source of much Islamic design is the circle”⁸⁵ which serves as the basis of multiple geometric developing into the square, triangle or polygon.

>>> In contrast, working with more organic forms, the American artist, Judy Bales, collaborates on structures that unite engineering, aesthetics, and a sense of place in bridge construction.⁸⁶ Motivated to transform the debris of everyday materials into poetic form, Judy Bales states that: “cold, industrial materials intrigue me with their potential to be used to create objects that contain warmth and lyricism. Although materials cast off from industry and agriculture provide the raw materials for my work, the inspiration for the work comes from the landscape, my personal sense of place, and the human figure.”⁸⁷

For Bales, the landscape suggests the body—the undulations of hills, valleys, rivers, and “rich coverings of vegetation that suggest hair or fur. Perceiving this human connection with the land increases our awareness of the unity of all life on earth.”⁸⁸ Installed recently, her

⁸⁴ Jaray in: Petherbridge, 1984, p. 1.

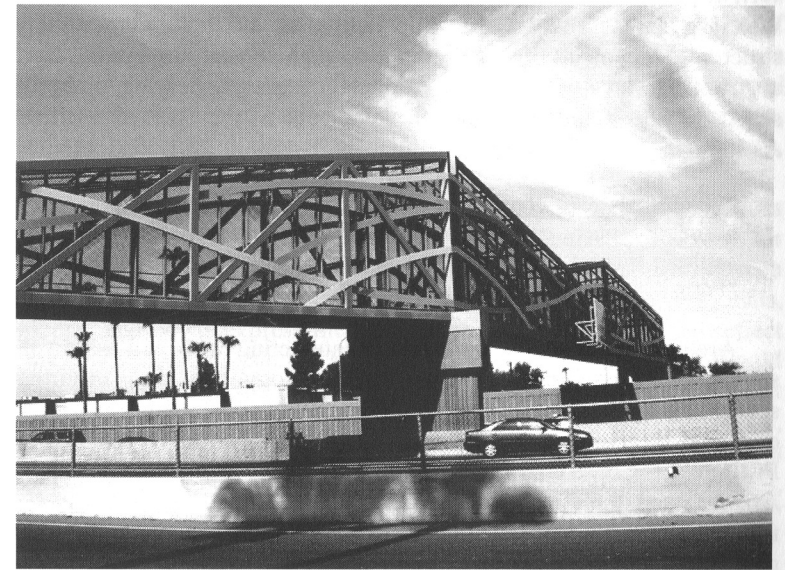
⁸⁵ Jones, 1978, p. 170.

⁸⁶ http://www.judybales.com/index_noflash.php.

⁸⁷ <http://www.judybales.com>.

⁸⁸ *Ibid.*

public art work the *Maryland Avenue Bridge Public Art Project*, encompasses the superstructure, ramps, and landscaping for a bicycle and pedestrian bridge over I-17 in Phoenix, Arizona. In reference to this work and the *BNSF Railroad Trail Bridge Project* in Bales’ hometown, Fairfield, Iowa, the artist states: “I find I have fallen in love with projects involving the infrastructure....these projects feel very real to me and I believe I am making a true contribution to society.”⁸⁹



Maryland Avenue Bicycle Bridge, 2000-2006
 Collaborators: Judy Bales & engineer Jerry Cannon
 Over I-17 & Maryland Avenue, Phoenix, Arizona, USA.
 Commissioned by the City of Phoenix through the Phoenix Office
 of Arts and Culture.⁹⁰

⁸⁹ Email communication with Judy Bales, July, 2006.

⁹⁰ Image printed permission of Judy Bales.