

The glass inclusions by Stephen Lichty and Jim Woodfill are located on the interior facade of each study room glass wall, on the first and second floors. On your way look for other “cart forms.” Think about and discuss how they are the same or different from the two you just saw.

## Stephen Lichty and Jim Woodfill’s Mediated Set – Glass Inclusions

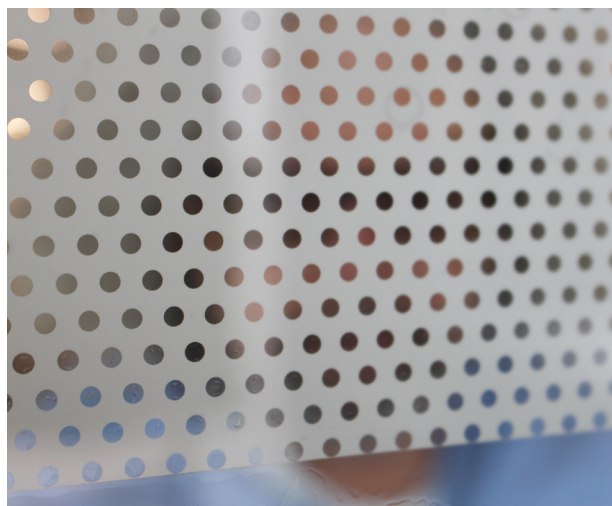
### Questions to Consider

- ? The “glass inclusions” happen in seven different study room locations within the Library. What happens in a study room that is different from other places within the library? Why would someone want to use a study room?
- ? Is the glass easy to see-through? What shapes and/or materials do you see?
- ? Take three steps away from the wall and then walk the length of the glass while looking toward the study room. What changed in what you saw?

### Words from the Artists

“The library requires both privacy and transparency of its meeting rooms; we understand this as a problem to solve,

and as a platform for work that will both interrogate and exceed the problem of visibility.”



### Read the ‘Words from the Artists’ and think about these questions

- ? With the glass inclusions the artists were trying to help the designers and architects solve a problem. What problem do you think they are trying to solve?
- ? Remember the title. What do you think the artists are trying to **mediate** with the set of glass inclusions?

Detail of *Glass Inclusion* in Study Room #6 (second floor) from *Mediated Set (cart forms and glass inclusions)*, 2018. Steel carts, casters, and various materials, **tempered** glass, adhesive film, aluminum **extrusions**. Photo: Johnson County Library

### Take-home activity

The artworks you saw at the Library are the result of several **collaborations**. That means: artists working with each other to create a work; artists working with architects and designers; artists working with the Library and staff; artists working with you so you can make meaning of their artworks for yourselves. Now it is time to create!

Writing words and/or drawing an image, describe or map a room in your house. Be as specific as possible. Once you have described/mapped the room in great detail, draw or write how you would create a space within that room that is both private and visible. Imagine this as a space where at least two people could have a private conversation.

Think about these questions: What could you use to prevent sound from entering or exiting that space? What might you do to keep other sensory information in or out? Share your drawing/writing with friends and family and see what they think. Would they do something different? Add their best ideas and suggestions into your drawing/writing. Now you have a collaborative work. Share your finished work with the Library on your next visit. We want to see your creations!

The works of art at Monticello Library are part of Johnson County’s Public Art Collection. Learn more at [jocogov.org/dept/facilities/public-art-commission](http://jocogov.org/dept/facilities/public-art-commission).

Monticello Library, 22435 W. 66th St., Shawnee, KS  
913.826.4600 [jocolibrary.org](http://jocolibrary.org)

## Works of Art at Monticello Library



### Mediated Set (cart forms and glass inclusions)

by **Stephen Lichty and James Woodfill**

Stephen Lichty is an artist born in Kansas City currently living and working in the San Francisco Bay Area. James Woodfill is a multi-media artist living and working in Kansas City. He is a Professor at the Kansas City Art Institute.



### Inside Out by Beth Nybeck

Beth Nybeck is a metal sculptor and public artist. She currently lives and works in Kansas City.

Let’s look closely at two groups of sculptures here at the Library. Drawing and painting are two-dimensional, and that means they have both length and width, or that they are flat. Sculpture is a three-dimensional work of art, and that means it has length, width and height. They are objects with shape. We’re able to experience sculpture from various sides, and this provides a new views and meaning of the work, depending upon the angle from which you’re seeing it.

Follow the directions in this guide and look closely at the works of art. Talk with your family and friends about what you see and about your answers to the questions.

### Some Art Words

<b>abstract</b>	to simplify or change a figure or form so it is no longer the realistic or initial object
<b>collaboration</b>	individuals or organizations working together
<b>contrast</b>	juxtaposing artworks to show differences through comparison
<b>corten</b>	a special steel that purposefully develops a rusty appearance
<b>extrusion</b>	the process of shaping material, such as aluminum, by forcing it through a shaped opening. Extruded material emerges as an elongated piece with the same shape as the opening.
<b>juxtaposing</b>	placing side by side
<b>mediate</b>	to get involved to help achieve a goal
<b>sensory</b>	having to do with the five human senses: sight, smell, hearing, taste and touch
<b>tempered</b>	glass or metal produced in special conditions, such as exposing to heat and pressure, that help make the glass stronger



Let's begin by looking at Beth Nybeck's *Inside Out*. This work is installed outside the Library, and maybe you saw it on your way in. Take a minute to walk around the work, observing details carefully.

Beth Nybeck's *Inside Out*

Questions to Consider

- ? What is **abstract** about this artwork? (Hint: look at the shapes and how they are put together.)
- ? **Contrast** the two abstract heads. Are they the same sizes? Do the same words appear on each?
- ? What differences do you notice about the words and phrases on the smaller abstract head vs. the larger abstract head?
- ? To what do you think the title *Inside Out* refers?



Detail of *Inside Out*, 2018. Cut and fabricated **corten** steel. Photo: Johnson County Library

Words from the Artist

"I bend and shape large sheets of metal into elegant **abstract** sculptures. My work for the new Library turns my eye to the human figure. In this Corten steel diptych (a pair of works) I am speaking particularly to our human relationships with each other: parent and child, friend to

friend – and to how we translate knowledge and wisdom to one another. These large steel forms will be installed along the exterior Storywalk and will appeal to viewers from all backgrounds."

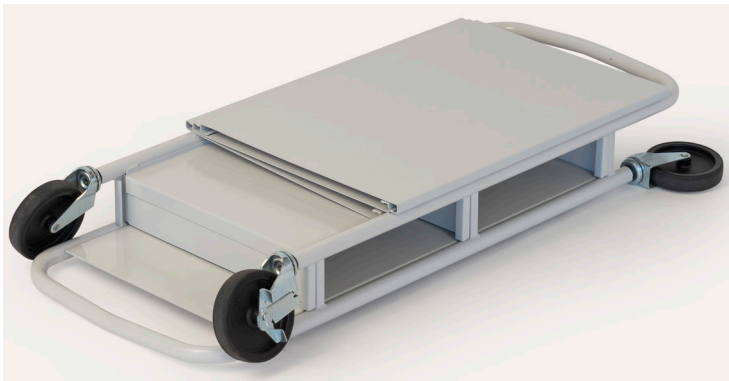
Read the 'Words from the Artist' and think about this question

- ? Knowing that the artist is interested in relationships, what relationship do you think is being explored by **juxtaposing** these two abstract heads? What words/phrases do you see that support your thoughts?



Thinking about Nybeck's use of words, pick a word from the smaller head and count how many times and where you see it on your way to *Cart #2* and *Cart #5* from *Mediated Set (cart forms and glass inclusions)* by Stephen Lichty and Jim Woodfill. These works are installed inside the Library.

Stephen Lichty and Jim Woodfill's *Mediated Set* – *Cart #2* and *Cart #5*



*Cart #2* from *Mediated Set (cart forms and glass inclusions)*, 2018. Steel carts, casters, and various materials, **tempered** glass, adhesive film, aluminum **extrusions**. Photo: E.G. Schempf

Questions to Consider

- ? Describe the works to yourself. What do they look like? (Hint:) look at what the librarians are pushing around the Library.)
- ? **Contrast** the art works with each other. How are they different?
- ? How are these sculptures the same as other carts in the Library? How are they different?
- ? These sculptures were made to be in the Library close to other carts. **Juxtapose** them and ask: How would you use a cart like that? Would you use them differently than other carts?

Words from the Artists

"Our contribution to the Library consists of seven modified book cart sculptures and a set of adjustments to the glass separating the building's private meeting rooms from an otherwise open plan. As a consequence of our collaborative approach, these works represent a full stack of conceptual and material negotiations. Two people looking at the same

thing might see something completely different. Learning to affirm difference has been the virtue and strength of our collaboration, a virtue that is echoed both by the County's willingness to commission our experimental project, and by the infinite possibilities – the sanctuary – given by any library and the agency of its patrons."

Read the 'Words from the Artists' and think about these questions

- ? The artists have titled this project *Mediated Set (cart forms and glass inclusions)*. Why do you think they call this a set? (Hint: are there multiples or only one?) **Mediate** means to get involved to bring about a result. What do you think the artists are challenging us to agree upon? (Hint: Are all carts the same? Do all of them work the same way? How do you know it is a cart then?)
- ? Mediate can mean "to bring about." Since the artists call their work **mediated**, what do you think the work is bringing about? **Contrast** this work with the sculptures outside. What library functions are being explored in both works?



*Cart #5* from *Mediated Set (cart forms and glass inclusions)*, 2018. Steel carts, casters, and various materials, **tempered** glass, adhesive film, aluminum **extrusions**. Photo: E.G. Schempf