Contemporary artists seek to elicit awareness of the natural world by creating installations that become a part of the landscape sometimes for periods as brief as a few hours, or they may alter the environment for years. Over a period starting January 30 and ending March 20 students engaged in light installations in front of Hogan that took place between 5:00 and 6:15 pm, twice a week, Wednesdays and Sundays. The installations lasted for about an hour, and then were dismantled. The works reflected the awareness of the diminishing hours of darkness and increasing hours of light until our geographic point was in balance at the Equinox. The core materials were a hundred or more luminaria (LED- no candles) set on the ground. Towards March, additional materials, visible in daylight, were added. The pattern of the installation changed according to the ideas of each of the student groups responsible.

The first installation was inspired by the stone circles at Stonehenge, a prehistoric site situated in the Salisbury plain of southwestern England. Stonehenge consists of several rings of standing stones set within earthworks, constructed between 2,500 and 1,500 BCE. Enigmatic as it is awesome, the pattern of Stonehenge appears to be associated with celestial reckoning, especially the calculation of the Solstice and Equinox.
Group 1. Snake Mound: Sam Stenard, Jc Winslow, Subbarao Yalamanchili

The project was inspired by prehistoric sites in the New World, especially the 1,348-footlong Great Serpent Mound in Ohio built around 1000 CE. Our snake, a relatively bright, straight line, contrasted greatly with the dark ground as it cut, or slithered, through the oval. One of the biggest things we learned from this project is how different a work of art can look based on perspective. The installation seemed very different from the ground and from an elevation and at night as opposed to when there was still light. *Spiral Jetty* by Robert Smithson is art installation that uses the same play on perspective. When viewed from a ground level, the *Spiral Jetty* looks more like a pathway to walk on than a breath-taking 1500 foot-long creation made of black rock and salt crystal. It needs to be seen from an elevated position, such as from an airplane. We really enjoyed how we created a simple work of art using only paper bags and light that resulted in so many people stopping and staring. Usually when people look outside of Cool Beans or when they walk past the Hoval, all they see is gray grass and dormant trees.

Group 2. Snowstorm Reciprocity: Emily Dyer, Betsy Glynn, Colleen McNamara

The massive storm of Nemo descended and we miserably cursed Mother Nature for ruining all our previous plans for an Equinox installation. Repulsed by the heavy snow in the Hoval itself, we decided to get creative with the snow bank that was plowed off to the
side. Our intentions, when we decided to only use the white bags, were to keep consistent with the beauty of the white snow; to make the bags blend in a glowing trail. By doing so, we hoped to emphasize just light. After freezing outside for a few hours and struggling to create an earthwork, we felt great satisfaction as people observed our work and asked about what we had created. As we stood there at peace, it reminded us of the artist Nancy Holt, who spoke about enabling spectators to “view the tranquil.” In the same way that Christo and Jeanne-Claude’s work encouraged people to look at the landscape and elements in a way that they never had before, our luminary installation prompted people to stop and notice the sparkling snow in a new light, (literally) and ask questions about the Hoval and the meaning of our project.

Group 3. Infinity and Interdependence: Meghan Burke, Hannah Hurley, Nicole Landry

We chose the infinity symbol. The way a viewer can trace the outline of the symbol and end up at the same point represents the nature of reality, a consonance of natural processes and their interdependence. The infinity sign also mimics aspects of the natural world: air, water, land and the living things in the Earth’s ecosystem are all connected and in continuous motion. The Hoval was covered by snow and ice following the Nemo Blizzard two weeks earlier. In the early evening, the white bags showed little contrast against the white snow, but as the sun set, the luminaries glowed more intensely and created warm, orange tones. As a result of the frozen snow, many footprints were visible which added pattern, texture, and dimension to our design. The footprints are harmoniously integrated into the infinity sign and lay on either side of the loops, creating symmetry. We were influenced by the work of Patrick Dougherty such as the fluidity and motion of *Running in Circles* His manipulation and networking of twigs and branches create a flowing cycle of bends and curves that lead eventually lead into loops.
Group 4. Parthenon: Anthony Paolino, Mike Allen, Kendra Patrick
Reflecting on the first installation patterned after Stonehenge, we immediately thought of significant landmarks. Which ones, however, could be represented in two-dimensions? We agreed that the Parthenon was a great example of a landmark that could be shown by focusing on the pattern on the front of the building. The Parthenon is a temple on the Athenian Acropolis, Greece, dedicated to the maiden goddess Athena, whom the people of Athens considered their patron. Its construction began in 447 BCE when the Athenian Empire was at the height of its power. Holy Cross connects to this monument because it prides itself on buildings such as Dinand and Fenwick in classic academic styles. After a significant snowstorm and rain fall, our Equinox presentation dates were pushed to consecutive days; but we built the Parthenon nonetheless. Similar to Nancy Holt, and Andy Goldsworthy, our work with different materials and structures encouraged viewers to consider their relationship to nature. The Parthenon equally has that effect. The ruins of the Parthenon demonstrate how ephemeral life is, with nature often being the catalyst.

Group 5. Aurora Borealis: Megan McDermott, Lydia Deneen, Jack Gallagher
To mimic the hue and fluidity of the colors of the aurora, our group laid colorful sheets in flowing, s-shaped patterns. Using the luminaries, we highlighted the colors of the sheets. We were aware that critical elements of our world, such as light or space, can easily be underappreciated. We wanted to replicate the brilliance and power of light of the borealis within this temporary image on the ground. The overall idea was inspired by Nancy Holt’s and Christo and Jeanne-Claude’s art. We have seen few installations that capture the power and magnitude of the sun like Holt’s sun tunnels. Watching the film Islands, and seeing photographs of Christo and Jeanne-Claude’s use of pink woven polypropylene fabric in Miami encouraged our group to use artificial material to create the installation. The material that surrounded the islands made people focus on beautiful objects that become undervalued over time. Although we used different material to create our subject, the power of color and material, similar to that used in the islands, was crucial in developing the installation.

Final Group Project: The Equinox itself, March 20: Yin Yan linked by the Infinity Sign