

ARTnews



JANUARY 2012

Clyfford Still: A Bigger Picture

The Case of the
Stolen Turners

Who Shot
van Gogh?

Iván Navarro:
Man of Refraction

\$6.00



Wheel Estate

Marylyn Dintenfass's *Parallel Park*—30,000 square feet of fabric imprinted with rich colors, soft swirls, and lopsided tire

by weight. They have been printed with archival inks and treated with ultraviolet protection and are fastened with ties



Marylyn Dintenfass with *Parallel Park*, her public-art commission for the Lee County Justice Center's parking garage in Fort Myers, Florida.

shapes celebrating her love of muscle cars—has raised a parking garage in Fort Myers, Florida, to art status.

Some people have even mistaken the Lee County Justice Center's five-tier garage for an art museum and have tried to enter. But only employees with swipe cards are admitted. Fort Myers doesn't have an art museum, though it boasts a lively art scene and is proud to be the locale of **Thomas Edison** and **Henry Ford**'s winter homes, which are now historic sites.

In *Marylyn Dintenfass Parallel Park*, a new monograph written by **Aliza Edelman** and published by Hard Press Editions, architect **Kevin Williams** explains the reason for the art: a building code requires cars to be screened from the public. "He could have just put up trellises and planted bougainvillea," says **Sharon McAllister**, chair of Fort Myers's Public Art Committee, "but he didn't."

Dintenfass chose fabric panels made of Kevlar, a synthetic, hurricane-resistant material that is five times stronger than steel

and grommets to Williams's aluminum grids mounted over the garage's open bays. Twenty-three outward-projecting panels, each one 33 feet tall by 23 feet wide, march around the garage's four sides. Their blues, greens, yellows, and reds change intensity in available light from morning into night.

It's the first joint venture of Lee County and the Public Art Committee and the latest public commission for the Brooklyn-born artist, who has created installations for the Port Authority Bus Terminal in New York and Ben-Gurion University in Beersheba, Israel, among other projects. Recently, she showed a series of oil paintings, in an exhibition called "Souped Up / Tricked Out" at New York's Babcock Galleries, that further expresses her affection for car culture.

An identifying plaque on the garage gives the work's title and the artist's description of her concept—which may prevent people from thinking they're looking at a museum.

—Donald Miller