



ARTWORK **FILIPPINE GARDEN**

ARTIST **VALERIE JAUDON**

INSTALLED 2004
THOMAS F. EAGLETON U.S. COURTHOUSE
ST. LOUIS, MISSOURI

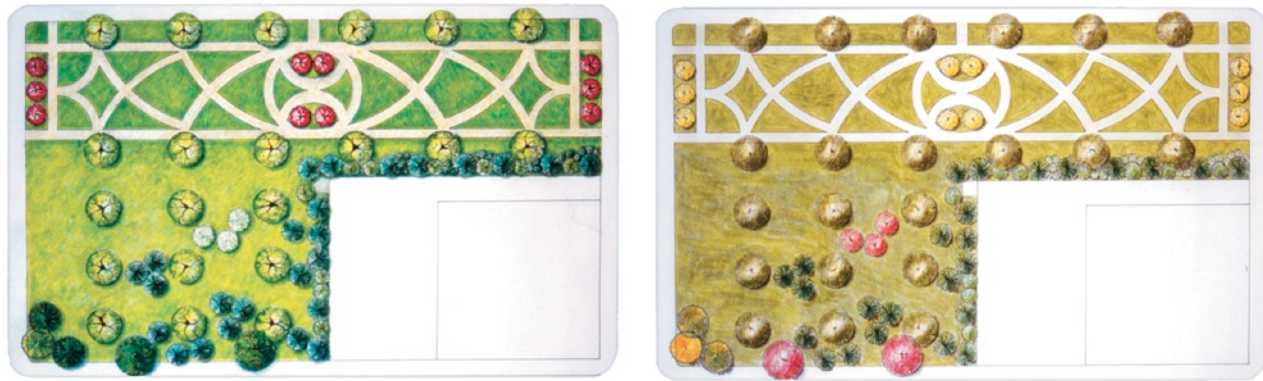
Across the street from the Thomas F. Eagleton U.S. Courthouse, painter Valerie Jaudon created an environment that is a work of art, as well as a beautiful and pleasurable garden. She applied the precise pattern language that distinguishes her paintings to the layout, and the result is a contemporary interpretation of European formal gardens. In recognition of U.S. District Judge Edward Filippine's enormous contribution to the project, Jaudon titled her work *Filippine Garden*.

The central focus of Jaudon's design is the elegant formal garden composed of manicured grass parterres defined by interlacing stone dust pathways trimmed with white stone. Plane and redbud trees along with benches designed by the artist reinforce the symmetry established by the parterres and pathways. An additional grid of plane trees creates a structural transition between the ordered garden parterres and the pastoral setting of the bordering park area. Here, the absence of established pathways, coupled with the deliberate irregularity of tree plantings, recalls the picturesque tenets of nineteenth-century British landscape gardens. Jaudon also designed a serpentine planting bed to run along the length of the nearby industrial building that forms a screen to preserve the identity and tranquility of the landscape.

The garden complements the architecture of the courthouse designed by Hellmuth, Obata + Kassabaum. In Jaudon's words, "The artwork—an abstract garden—acknowledges the nature of the courthouse by echoing the symmetry, geometry, and proportions of such architectural elements as the steps, entrance, and dome, and by aligning the center axis of the garden with that of the building. Once the larger geometry was in sync with these, I let the garden develop its own character and focus attention on its own more ornamental geometry."

Jaudon's interest in European formal gardens informed her design for *Filippine Garden*. Interlaced parterres and walkways were a central feature of early seventeenth-century French gardens. Since these gardens were originally designed in tandem with chateaux or other grand buildings, the patterns formed by parterres and pathways were meant to be seen from a height. Likewise, the overall design and structure of Jaudon's garden becomes clear when viewed from the upper stories of the courthouse. Unlike the French precedents, which illustrated a monarch's authority and wealth, Jaudon's garden celebrates the principles of equality and freedom protected by the American judicial system. EW

JAUDON



THE GOAL WAS TO SET UP A SITUATION WHICH WOULD ALLOW THE ORDINARY PEDESTRIAN AN AESTHETIC URBAN EXPERIENCE SIMILAR TO THE CONCENTRATED PLEASURE OF VIEWING A PAINTING. IN THIS CASE, ONE COULD HAVE THE EXTENDED PLEASURE OF WALKING THROUGH THE GARDEN-AS-PAINTING. LOOKING AT THE ARTWORK FROM THE COURTHOUSE, THE VIEWER WILL BE ABLE TO SEE THE OVERALL DESIGN AND STRUCTURE CLEARLY. - VALERIE JAUDON



Valerie Jaudon is a painter widely known for her handling of crisp-edged, interlaced forms that evoke the intricate motifs of Celtic and Islamic illumination and the ancient ornamental art of filigree. A leader of the Pattern and Decoration movement of the 1970s—which integrated the so-called “minor” art of decoration with the “high” art of painting—Jaudon explores the tensions and contradictions arising from the interaction of ornament, abstract form, and painterly surface.

Born in Greenville, Mississippi, in 1945, Jaudon was educated at the Mississippi University for Women, Memphis Academy of Art, University of the Americas in Mexico City, and St. Martins School of Art in London. Her abstract paintings are in numerous museum collections, including the Museum of Modern Art in New York and the St. Louis Art Museum in Missouri. Among her various public works is another commission for GSA’s Art in Architecture program, completed in 2002: *Portal I* and *Portal II*, two monumental, 30-foot-tall acrylic paintings for the John Milton Bryan Simpson U.S. Courthouse in Jacksonville, Florida.

MEDIUM GRASS, TREES, SHRUBS, STONE DUST PATHWAYS,
ALBANY WHITE STONE, AND CAST-IRON BENCHES

DIMENSIONS FORMAL GARDEN, 120 FT X 445 FT

