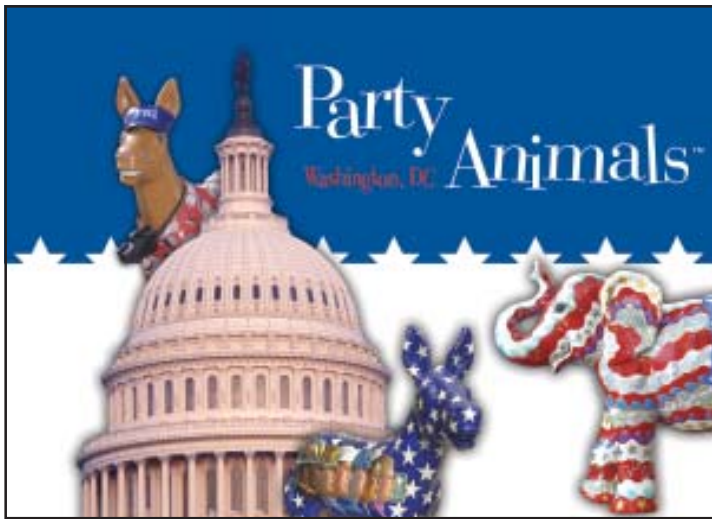


# Party Animals

## Washington, DC

For Immediate  
Release  
11/08/02

BY THE DC COMMISSION ON ARTS & HUMANITIES



Two hundred  
color photographs  
of Washington, DC's  
donkeys and elephants!

"Party Animals is a terrific  
arts project that celebrates  
the talent  
and creativity of  
Washington-area  
artists and  
two symbols of our  
nation's democracy."  
—Laura Bush

**Party Animals  
Washington, DC**  
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\$24.95

THE OFFICIAL BOOK, *PARTY ANIMALS, Washington, DC*, is the full-color pictorial record of the largest public art project in the history of our country's capital. Inspired by the successes of Chicago's Cows on Parade and similar public arts projects in other cities, the DC Commission on the Arts and Humanities knew Washington and its artists could only benefit from a chance to display their creativity, generosity, and profound sense of community to the rest of the world.

OVER A PERIOD OF NINE months, the DC Arts Commission worked diligently to turn over hundreds of well-formed, near life-sized creatures—100 elephants and 100 donkeys—to artists. *Party Animals* was an opportunity to exhibit Washington's abundant creative talent and energy. In a city notorious for taking itself a bit too

seriously, it was an opportunity to have some fun.

THE PARTY ANIMALS PUBLIC art project was launched by Mrs. Laura Bush, First Lady of the United States, and Anthony Williams, Mayor of the District of Columbia on April 23rd, 2002. The event received over 200 national media mentions that day alone from major media such as *The Washington Post*, *CNN* and *NBC-TV's Today Show*. But most importantly, Washingtonians began rounding the corners of downtown streets, emerging from Metro entrances and stepping out of their homes to unexpectedly discover a herd of striking and strangely endearing animal sculptures.

THESE HANDSOME WORKS OF art were auctioned off in late October, 2002, leaving only "The Official" Orange Frazer Press book as a record of the event.

*Politics As Usual:* Just as the donkeys and elephants may be considered true reflections of Washington's historical political nature, so too was the range of reactions to the Party Animals. In addition to the public displays of enthusiasm, generosity, public service, devotion to community, and hard work, the Party Animals became fodder for classic Washingtonian power plays. In other words, the Commission was sued. Two weeks prior to the Party Animals hitting the streets, the Green Party sought a temporary injunction against the project, arguing that the project promoted the two-party system and excluded them unjustifiably. The Arts Commission pointed out that this was an arts project, not a political one, and the case was dismissed.

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