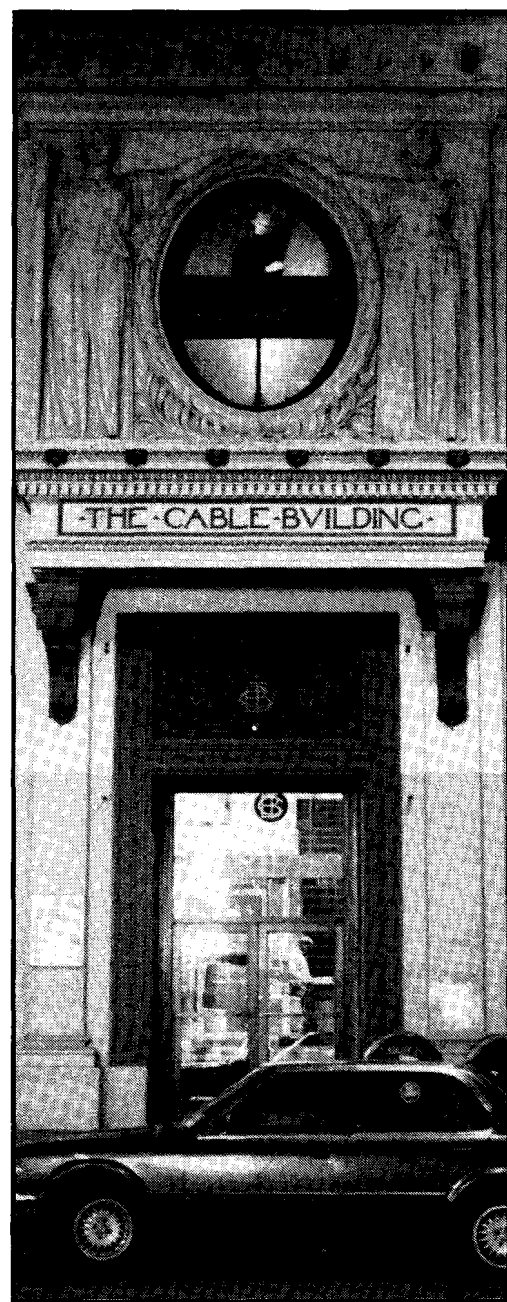


**B**eaux-Arts architect Stanford White, who designed the Cable Building, was an active player in the late 18th century when the spirit of American expansionism dictated a revival of Roman architecture. This form of neo-classical architecture was intended to evoke intrinsic historical references of morality, sound democracy and balanced social order.

Such good sound dominant social values and meanings were also deeply inscribed in the neo-classical image of woman and torch. As cultural and ideological representations, they were used to secure the public's confidence and trust in the new sky scraper and in vertical transport, the elevator. And since the building was commissioned and built for the Broadway Cable Traction Co., one of the biggest companies in Manhattan's cable car empire, the semi-engaged caryatids were also symbols for this enterprise and system of transportation.

These figures have stood for a lot but they can no longer signify what they did. This is not the turn of the century let alone the Renaissance. North American culture is a far cry from enlightened or balanced and women cannot stand for any old truth or reality – we must reclaim and represent our own.



# WHAT'S IN A FLAME?

A SITE-SPECIFIC FILM PROJECTION  
BY CATHY QUINN

November 23 to December 3, 1989  
8 p.m. to midnight  
611 Broadway, NYC

