

The Washington Post

Prices may vary in areas outside metropolitan Washington.

SU V1



Partly sunny 85/64 • Tomorrow: Partly sunny, hot 91/72 B8

Democracy Dies in Darkness

FRIDAY, MAY 21, 2021 • \$2

Capitol security bill squeaks by in House

Democratic defections portend a difficult road for legislation, Pelosi

BY KAROUN DEMIRJIAN

A proposal to fortify security at the U.S. Capitol passed the House by the narrowest of margins on Thursday, as Democratic leaders scrambled to overcome party defections a day after winning bipartisan backing for a commission to investigate the Jan. 6 pro-Trump riot.

Democrats failed to close ranks around the \$1.9 billion measure as every voting Republican balked at the proposal, saying that the price tag was too hefty and that Congress hadn't done enough to guarantee the money would be spent wisely.

Democratic opposition came exclusively from liberal members of the party who have broken with its leaders in the past — and in recent months have advocated reducing funding for police operations nationwide, a campaign that began last year as part of the country's reckoning over racial justice in law enforcement. Their opposition to Thursday's bill highlights the challenges House Speaker Nancy Pelosi (D-Calif.) will face as she tries to keep her razor-thin majority united, an undertaking that will only get more complicated as Congress draws closer to the

Cease-fire begins between Israel, Hamas



MOHAMMED ABED/AGENCE FRANCE-PRESSE/GETTY IMAGES

**BILATERAL DEAL
11 DAYS INTO FIGHT**

Death toll: 232 in Gaza, 12 in Israel

BY STEVE HENDRIX,
LOVEDAY MORRIS,
SHIRA RUBIN
AND HAZEM BALOUSHA

JERUSALEM — A cease-fire aimed at ending 11 days of withering combat between Israel and Hamas militants took effect early Friday, hours after Israel's security cabinet voted to approve an Egyptian initiative to stop the fighting.

The cabinet, made up of top security officials and ministers, voted unanimously to accept what Israel described as a bilateral and unconditional cease-fire. Facing mounting international pressure, including from President Biden in recent days, the Israeli government said it decided to bring the air and artillery campaign to a halt after significantly degrading Hamas's military infrastructure and killing many of its commanders.

Hamas, which governs the Gaza Strip, said it had also agreed with the Egyptian proposal, which came into force at 2 a.m. local time. "The Palestinian resistance will abide by this agreement as long as the occupation is committed," said Taher al-Nounou, a media adviser to the head of the Hamas political bureau, referring to Israeli forces.

The conflict has taken a steep toll. Israel pounded Gaza with airstrikes and artillery fire, causing extensive destruction and killing 229 Palestinians, includ-

After Biden talk, Tlaib's viewpoint gains relevance

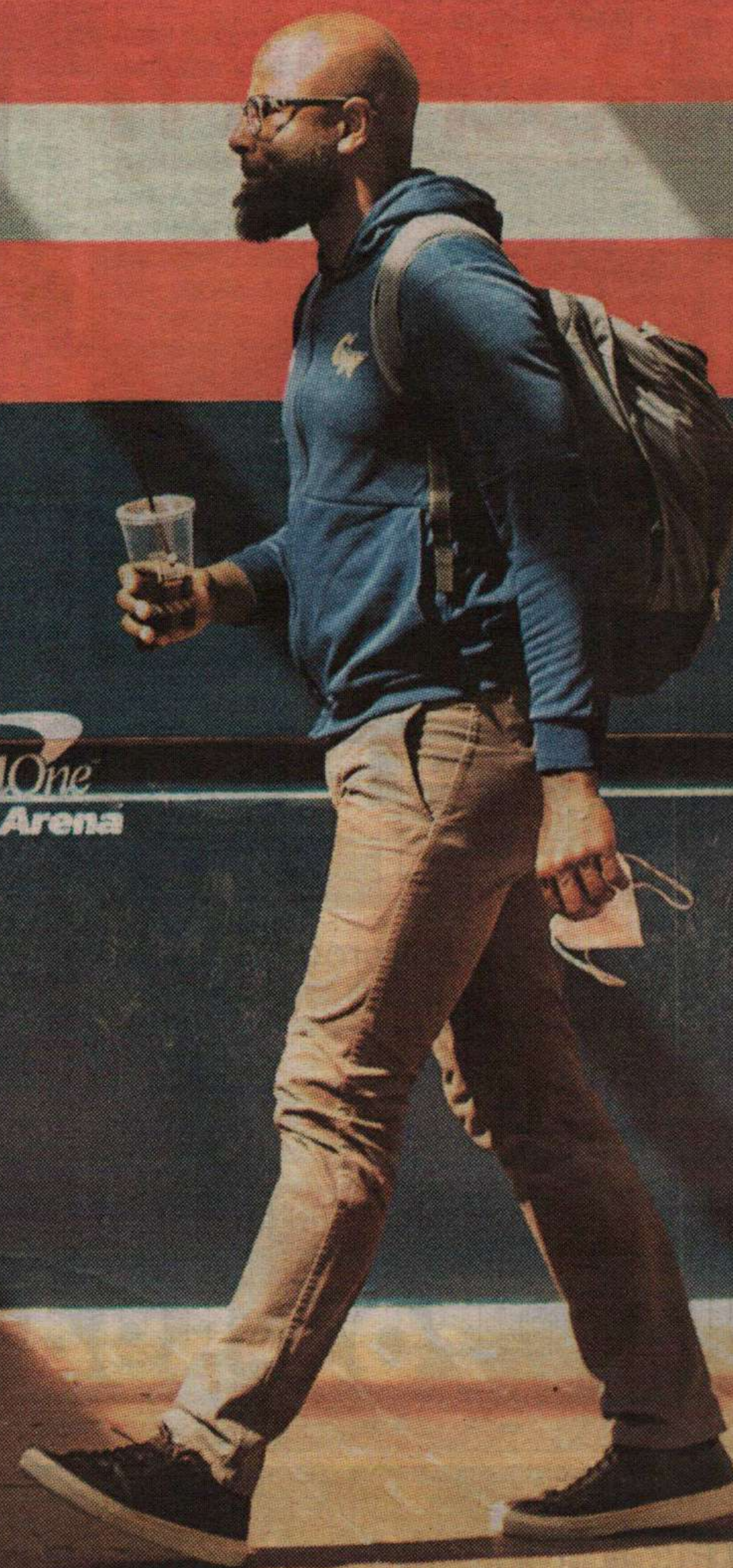
BY MICHAEL KRANISH

When Rep. Rashida Tlaib delivered a fiery condemnation last week on the House floor of what she called Israel's "apartheid" and "racist" policies, she invoked arguments that have long made



WEEKEND

WELCOME BACK D.C.



As the city reopens, here's what to expect at restaurants, bars and music venues. 9

ALLISON SHELLEY FOR THE WASHINGTON POST

CASUAL DINING

Bubbe's Plant Burgers and Fizz beefs up its menu with inviting creations from its chef. 4

ON EXHIBIT

The "Groundswell" installation in Alexandria's Waterfront Park is playful — with a point. 12



MOVIES

"When Hitler Stole Pink Rabbit" is a sincere coming-of-age tale, set pre-World War II. 14



PHOTOS BY LAURA HATCHER FOR CITY OF ALEXANDRIA

'Groundswell': Deep dive on the shores

Alluring art installation mirrors the Potomac's underwater topography

BY MARK JENKINS

Alexandria's Waterfront Park appears to be a peaceful spot, but it's actually a battleground. And while most of the conflicts waged there are safely in the past, one is looming. This imminent struggle between the Potomac River and its banks is one of the implied subjects of "Groundswell," a sculptural installation by Mark Reigelman.

The Brooklyn artist's work is the latest in Alexandria's public art series, "Site See: New Views in Old Town." The piece's most conspicuous elements are 102 round wooden pillars, each 14 inches in diameter but of varying heights. The columns range from 12 to 42 inches high to represent the



depths of the adjacent Potomac, and are spaced in rows on a painted ground mural that maps the river's underwater topography. Atop each post is a reflective blue disc etched with concentric black ripples. These suggest a tree's growth rings, and thus the passage of time, but also water in motion.

The pillars are meant to evoke the wooden pilings that were driven as part of the process of filling — or "reclaiming" — parts of the river for development. In Alexandria's early years, waterfront land owners retained ownership of any area they transformed from liquid to solid. So they had ample motivation to dump dirt, rocks and detritus into the Potomac, and even scuttleships to serve as the foundation for new ground.

When the city was founded in 1749, its riverfront was positioned securely on bluffs that rose 15 to 20 feet high. These were gradual-

SEE GROUNDSWELL ON 13

If you go

GROUNDSWELL

Waterfront Park, 1 Prince St., Alexandria. siteseealx.com.

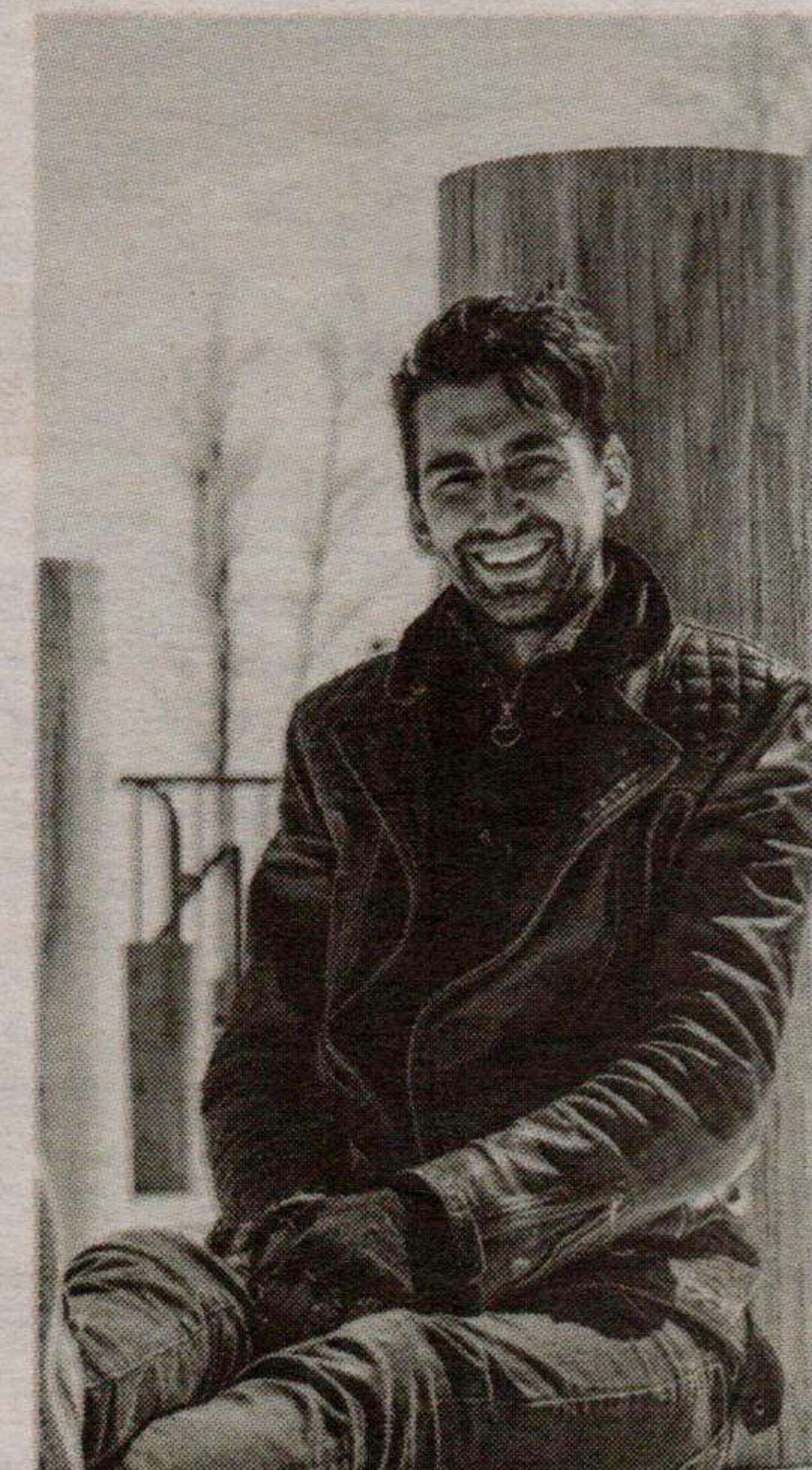
Dates: Open 5 a.m. to 10 p.m. daily, through November. Exact closing date to be determined, but de-installation is expected to begin Nov. 7.

Admission: Free.

Brooklyn sculptor Mark Reigelman's "Groundswell" installation in Old Town Alexandria features 102 wooden pillars that have reflective blue discs that evoke the rings of a tree but also the ripples of water.



The “Groundswell” installation by Mark Reigelman, below, is an open space, but the pillars give the illusion of cordoned spaces for visitors who roam through it. And the reflective blue discs add another element of crowd appeal.



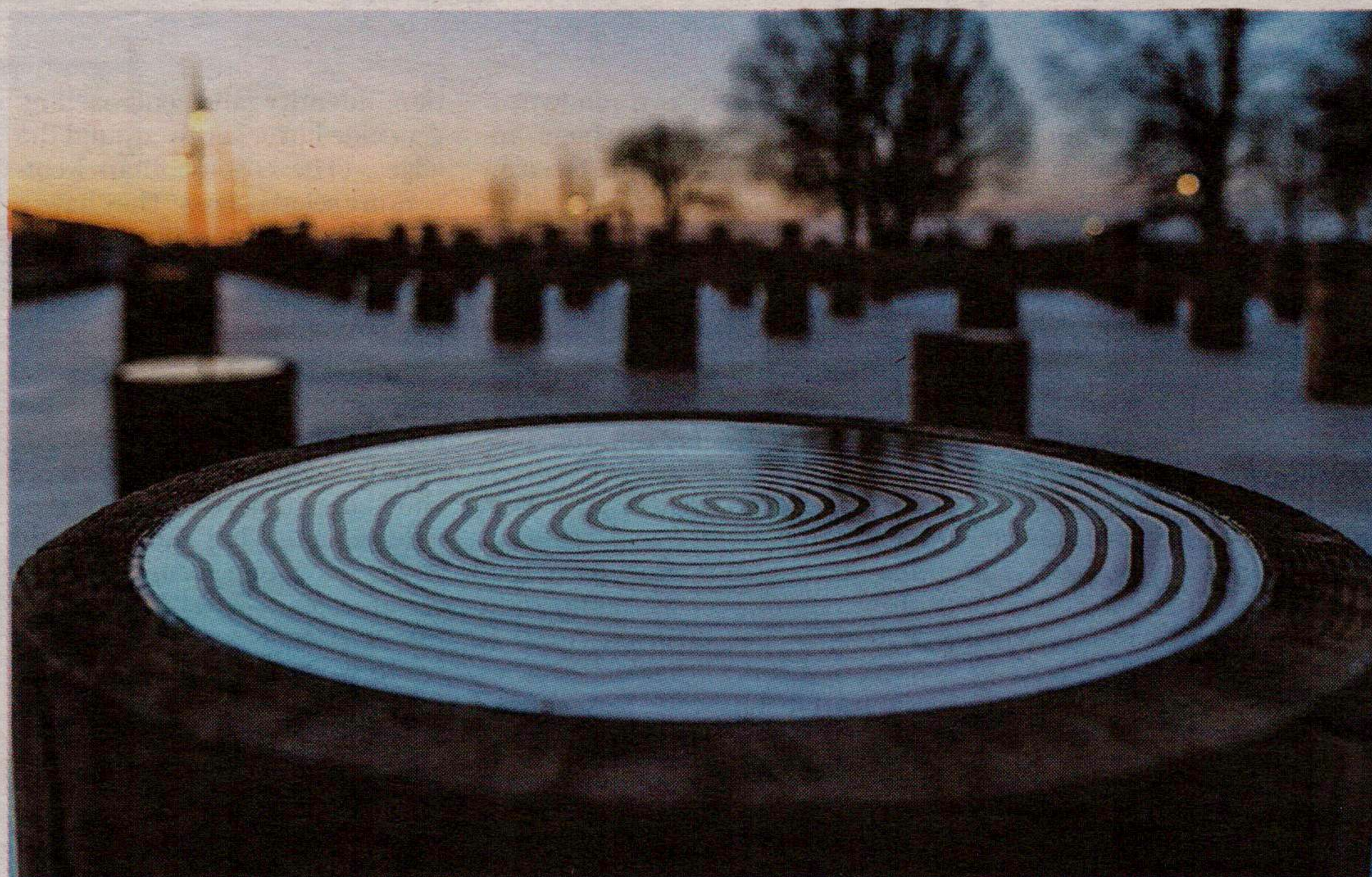
PHOTOS BY LAURA HATCHER FOR CITY OF ALEXANDRIA

GROUNDSWELL FROM 12

ly demolished, adding land but making the harbor more vulnerable to high water. (In fact, Waterfront Park is an interim project that will close temporarily in a few years so a flood-mitigation strategy can proceed.)

A corollary to the ongoing conflict between land and water is a series of tussles over ownership of the filled-in property. In the 17th century, the colony of Maryland was given ownership of the entire Potomac, all the way to the high-water mark on the Virginia shore. When the District of Columbia was created, it acquired the breadth of the Potomac within its borders. Thus new land on the Virginia side — created by natural forces as well as human efforts — was technically not in the commonwealth.

Numerous trans-Potomac legal skirmishes ensued, continuing into the 1970s. A more recent case, pitting Alexandria against the Old Dominion Boat Club, directly affected the creation of the current Waterfront Park. (The city lost but then managed to buy



the land it wanted.)

These days, the status of Alexandria’s waterfront is contested not by local litigants but by global forces: rising sea levels, more-intense storms and a climate char-

acterized by drier dries and wetter wets. There is now abundant reason to doubt the human mastery over nature assumed by the people who once manipulated the Potomac’s shores.

If “Groundswell” summons thoughts of ecological jeopardy, it also has a playful side. As a sculptor and designer, Reigelman frequently works in parks, redefining space and highlighting local

history. His work is in the tradition of architects Robert Venturi and Denise Scott Brown, whose design for D.C.’s Freedom Plaza placed a map of L’Enfant Plan amid streets drawn by that schema. It’s a place that illustrates itself.

History aside, “Groundswell” simply outlines architectural space in a way people find appealing. The area is still open, yet feels divided into a succession of little rooms without walls, each chamber set off by the pillars. Visitors walk (or run) through the installation, finding themselves in a slightly new setting with just a few steps. Varying the heights of the posts has a similar effect. People sit (or stand) on them, enjoying the different — again, just slightly — vantage points.

The mirrorlike discs atop each column add another element of crowd appeal. They reflect the sky, but also faces, hands and bodies. People can gaze at (or photograph) themselves within the simulated water. Their presence may not historic, but it, too, defines the space.

goingoutguide@washpost.com