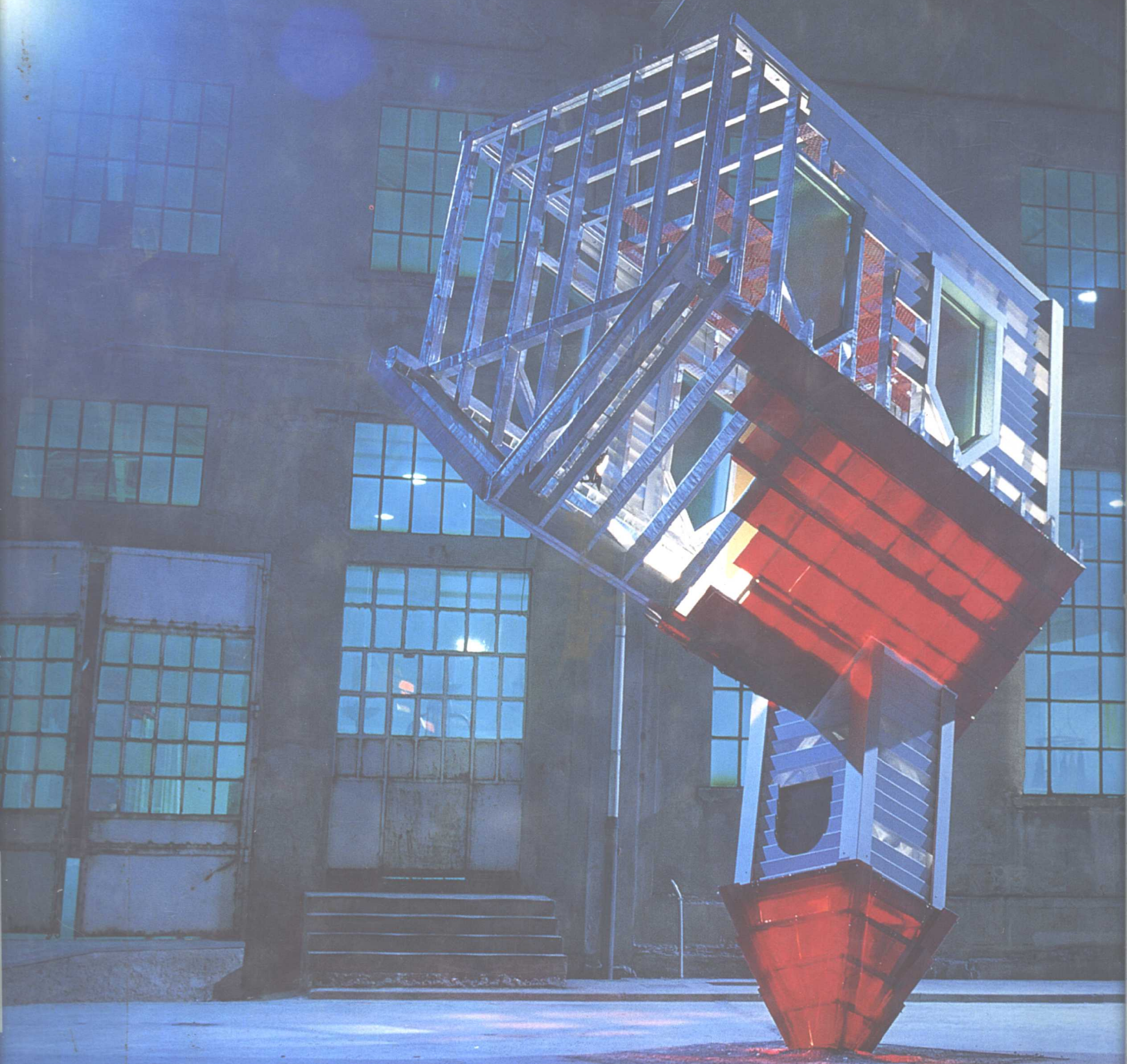


C O N T E M P O R A R Y O U T D O O R S C U L P T U R E

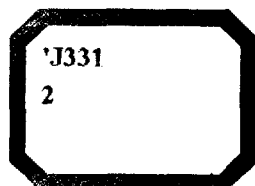


BROOKE BARRIE • INTRODUCTION BY GLENN HARPER

CONTEMPORARY

OUTDOOR

SCULPTURE



CONTEMPORARY OUTDOOR SCULPTURE

BROOKE BARRIE • INTRODUCTION BY GLENN HARPER

GLoucester MASSACHUSETTS

Rockport
Publishers

Copyright © 1999 by Rockport Publishers, Inc.
All rights reserved. No part of this book may be reproduced in any form without written permission of the copyright owners. All images in this book have been reproduced with the knowledge and prior consent of the artists concerned and no responsibility is accepted by producer, publisher, or printer for any infringement of copyright or otherwise, arising from the contents of this publication. Every effort has been made to ensure that credits accurately comply with information supplied.

First published in the United States of America by:
Rockport Publishers, Inc.
33 Commercial Street
Gloucester, Massachusetts 01930-5089
Telephone: (978) 282-9590
Facsimile: (978) 283-2742

Distributed to the book trade and art trade in
the United States by:
North Light Books, an imprint of
F & W Publications
1507 Dana Avenue
Cincinnati, Ohio 45207
Telephone: (800) 289-0963

Other Distribution by:
Rockport Publishers, Inc.
Gloucester, Massachusetts 01930-5089

ISBN 1-56496-421-3
10 9 8 7 6 5 4 3 2 1
Design: Fahrenheit
Front Cover Image: Dennis Oppenheim (page 117)
Back Cover Images: *top*, Strong-Cuevas (page 141);
middle, Audrey Flack; *bottom*, Alexander Liberman
(page 95)
Printed in China.

Many thanks to Bruce Petronio
for his research assistance, and to
the artists, whose generosity and
cooperation made this book a reality.

Preface	8
Introduction	10
MAGDALENA ABAKANOWICZ	14
BRUCE BEASLEY	20
JONATHAN BOROFKY	26
FERNANDO BOTERO	30
DEBORAH BUTTERFIELD	34
MURIEL CASTANIS	36
CHRISTO AND JEANNE-CLAUDE	40
MICHELE OKA DONER	42
MING FAY	46
AUDREY FLACK	50
MARY FRANK	54
VIOLA FREY	58
TETSUO HARADA	62
LUIS JIMÉNEZ	66
J. SEWARD JOHNSON JR.	70
ANISH KAPOOR	74
LILA KATZEN	76
MEL KENDRICK	82
WILLIAM KING	84
GRACE KNOWLTON	88
ALEXANDER LIBERMAN	92
CLEMENT MEADMORE	98
MARY MISS	102
JESÚS BAUTISTA MOROLES	106
ROBERT MURRAY	112
DENNIS OPPENHEIM	116
TOM OTTERNESS	118
BEVERLY PEPPER	124
ARNALDO POMODORO	128
ALAN SONFIST	132
MICHAEL STEINER	136
STRONG-CUEVAS	140
ATHENA TACHA	144
TOSHIKO TAKAEZU	146
ANA THIEL	148
WILLIAM TUCKER	152
ISAAC WITKIN	154
Directory of Artists and Galleries	159

PREFACE

When I was first contacted by Rockport Publishers to submit a proposal to author *Contemporary Outdoor Sculpture*, I thought that choosing approximately forty sculptors to include in the book would not be too difficult. I soon found out that I was mistaken. My initial list of artists contained 185 names. Working from the assumption that some of the artists would not be able to participate, letters were sent to 85 sculptors in the hopes that about half would respond with suitable visual materials.

Paring down the list to 85 was far from easy. There were plenty of considerations to take into account: I wanted to include living artists who had done a number of outdoor works, with those works placed in many different types of settings: urban areas, gardens, parks, and other natural environments. I also wanted to illustrate international sites. Finally, I wanted to incorporate examples of all facets of contemporary outdoor sculpture—representational, abstract, site-specific, and, if possible, more ephemeral works. The highest caliber sculptures were selected from those submitted, in terms of both sculpture and image quality.

With relatively few titles in existence on the subject, my research took me to the Internet, to the past ten years of *Sculpture* magazine, (the “Site” and “Commissions” features were especially helpful), to the files and slide registry I have amassed as the director of a sculpture park and museum, and finally, to artists, curators, and enthusiasts, whose suggestions turned up artists I might otherwise have missed.

Outdoor sculpture exists in many different situations: sculpture parks and gardens, institutional collections such as at museums and universities, and private and corporate collections. Its presence is growing. The International Sculpture Center in Washington, D.C. noted a more than 100% increase in the number of sculpture parks and gardens between 1987 and 1996, from 97 to 195. These numbers reflect a growing interest in outdoor sculpture which continues today. Not only are new venues coming into being, but older institutions are expanding their spaces and moving outdoors.

In the following pages you’ll find a thorough look at contemporary outdoor sculpture, concentrating on prominent living artists with significant reputations in the field, but also including younger, less established sculptors who are doing important work. It is a celebration of outdoor sculpture. I hope the reader finds as much enjoyment in the discovery of new artists and new outdoor sculpture as I have.

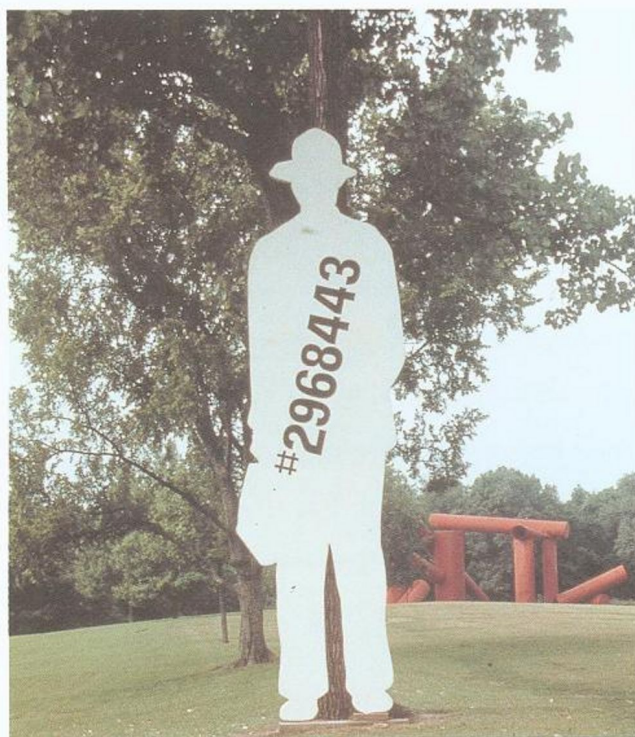
Brooke Barrie

CONTEMPORARY OUTDOOR SCULPTURE

The term *outdoor sculpture* is the most inclusive way to describe the form of art that is most completely at home in our own world, that exists among us in our public life. Since the significance of the word *public* is currently hotly contested, speaking of outdoor sculpture rather than public art has distinct advantages. In the context of *public art*, the artist is often expected to be a deferential junior partner in a bureaucratic or administrative process that smothers original and provocative sculpture.

The energy and spirit that is sometimes difficult to achieve in public art has shifted in some cases toward other, less bureaucratic, venues. Sculpture parks, for example, have become places where new ideas can be tried out—new relationships with audiences as well as new approaches to sculpture. These facilities for contemporary outdoor sculpture are sometimes adjuncts to contemporary art institutions (such as the Walker Art Center in Minneapolis), sometimes independent facilities (such as Storm King Art Center or Socrates Sculpture Park), and sometimes affiliated with institutions that have multiple educational, exhibition, and production functions (such as Grounds For Sculpture). The Neuberger Museum has recently instituted a biennial exhibition of public art, exhibited on the grounds of the State University of New York, Purchase, and other universities, notably the University of California, San Diego, have created important sculpture parks and gardens. A sculpture park is marked off as an enclave within the public arena, and the tastes, expectations, and politics of

the everyday can be set aside in this border zone in favor of experimentation, exploration, and innovation. The work shown in and created for sculpture parks demonstrates that sculptors continue to make an invaluable contribution to our culture and our lives, even in this oversaturated era of media culture. Many of the artists whose work is shown in the following pages are contributors to the sculpture parks and gardens that are increasingly important to the field of sculpture, as well as to the preservation and advancement of cultural life in the contemporary world.



Jonathan Borofsky
Man with Briefcase at 2,968,443
epoxy enamel on fiberglass
24' x 7' x 1" (.6 m x 2.1 m x 2.5 cm)
Laumeier Sculpture Park, St. Louis, Missouri

The sculptors included in this volume vary widely in their approach to outdoor sculpture and in the placement of their work within the public sphere. Some of these artists achieve powerful results by challenging conventional notions of the sculptural object. Alan Sonfist and Mary Miss have, in different ways, achieved environments of great subtlety and complexity. Athena Tacha and Michele Oka Doner have managed to maintain high standards of artistic achievement in projects that become enlivening spaces for daily life. Tom Otterness and Dennis Oppenheim have established a playful spirit and a direct public address that brings overt wit and intelligence into the public arena.

J. Seward Johnson, Jr. creates work that approaches us in the most direct and intimate way. His realistic bronze figures are us, and we often encounter them in the street, in the context of our daily lives. Audrey Flack's sculpture is simultaneously highly realistic and explicitly allegorical, and is often located in highly significant civic sites. Deborah Butterfield, Jonathan Borofsky, and Fernando Botero have, in very different ways, established signature forms that are readily appreciated by the public, yet retain an undeniable sophistication and aesthetic power in the urban context where they are often sited. Luis Jiménez and Viola Frey also make sculpture that is highly approachable, but their realistic figures operate at the boundary between popular culture, ethnic identity, daily life, and aesthetic process.



Tom Otterness
Marriage of Real Estate and Money, detail
cast bronze
 Roosevelt Island, New York, New York,
 Commissioned by the Roosevelt Island
 Operating Commission
 Courtesy of Tom Otterness and Marlborough
 Gallery, New York
 © Tom Otterness, 1996
 photo: Oren Slor

Other featured sculptors have made essential contributions to the visual, aesthetic character of public space. Arnaldo Pomodoro, Robert Murray, and Clement Meadmore have created highly recognizable sculptural forms that have become essential elements of our urban landscape. Others



Grace Knowlton

Group of Four

copper with patina

diameter: 4' (1.2 m) each

Katonah Museum, Katonah, New York

photo: Grace Knowlton

among these artists have extended Modernism's explorations of space and form through their extended investigations of the sculptural possibilities of abstraction, often in concentration of particular materials and processes, as is evident in Isaac Witkin's poured-and-assembled bronze works and Jesús Bautista Moroles's powerfully suggestive and formally elegant carved granite sculptures.

Ming Fay's sculpture is representational but not realistic. His organic forms and realistic representations of fruit are

taken from our everyday experience but abstracted through scale and other aesthetic manipulations. Grace Knowlton, on the other hand, works at the edgy boundary between the organic and the geometric, between natural forms and human interventions. Bruce Beasley's nonobjective bronze works exhibit a tentative balance and a lyrical geometry that create visceral as well as formal effects. Anish Kapoor is perhaps better known for his gallery exhibitions, but his outdoor sculpture is equally powerful in its exploration of perception, culture, and form.

Some artists today operate outside all norms and expectations for sculpture and public art: Christo and Jeanne-Claude subsume architecture and landscape into a network of form, collaborative activity, and aesthetic process. Other artists condense a vast range of intellectual and emotional experience into more recognizably sculptural objects. William Tucker's objects in bronze and other mediums echo the human form in an abstract manner, while Toshiko Takaezu's ceramic forms are entirely abstract. Nevertheless, the works of both these artists embody in a human experience the very process of form making. Magdalena Abakanowicz works with forms, metaphors, and materials that are universal in human experience yet historically specific. As a result, her human and animal forms are some of the most powerful sculptural objects of our time.

What these artists and the others collected in *Contemporary Outdoor Sculpture* share is not a common formal approach, nor a common technical procedure, nor even a common physical site. They share a commitment to communication with a public beyond the gallery walls. Most of them do show in galleries, and in some cases, the work they show indoors is very different from their outdoor sculpture. Outdoor sculpture, whether in private gardens, designated sculpture parks, or everyday public places, addresses us in the open, in the shared space of our fears, beliefs, achievements, and shortcomings. Outdoor sculpture at its best *creates* public places—spaces where we can be challenged by a stranger's vision of human life, where we can engage in conversation or argument with that other person who,

along with ourselves, *is* the public. The sculptors whose work is collected here have created public monuments, private visions, intimate portraits, social critiques, urban embellishments, intellectual and aesthetic arguments, and comic statements. What brings their work together is not just that it is shown outdoors, but that the artists have not sought to remain in the shelter of narrowly conceived audiences or institutions—and that their sculpture embodies the intensities of artistic achievement.

Glenn Harper

MAGDALENA ABAKANOWICZ

Magdalena Abakanowicz's sculpture is neither completely abstract nor figurative, but a combination of the two. Characteristic of her work is the development of "cycles" or themes, for example, *Hand-Like Trees*. These powerful, towering bronzes suggest hollow, tree-shaped forms, with branches extending upward into the finger-like projections of a huge hand. They may be interpreted as honoring the perseverance of nature and man.

Abakanowicz was born in 1930 in Falenty, Poland. Her childhood on her family's country estate outside Warsaw was brutally interrupted by World War II. As an impressionable teenager, she experienced first hand the brutalities of the Nazi occupation, and in 1944 witnessed the doomed Warsaw uprising. These experiences continue to influence the themes and motifs explored by Abakanowicz in her sculpture.

Magdalena Abakanowicz has installed over ninety solo exhibitions in major museums and galleries throughout the Americas, Europe, Australia, and Japan. Her work appears in more than sixty museums and public collections including the Centre Georges Pompidou, Paris; the Museum of Modern Art and the Metropolitan Museum of Art, New York; and the Hakone Open Air Museum, Hakone National Park, Japan.

Space of Becalmed Beings [1]

bronze, 40 figures

3' x 2' x 2' 7" (90 cm x 63 cm x 80 cm) each
Hiroshima City Museum of Contemporary Art,
Japan

Courtesy Marlborough Gallery, New York,

© Magdalena Abakanowicz

photo: Jan Kosmowski

Katarsis [2]

bronze, 33 figures

8' 10" x 3' 4" x 1' 7" (2.7 m x 1 m x .5 m) each

Spazi d'Arte, Collection of Giuliano Gori, Italy

Courtesy Marlborough Gallery, New York,

© Magdalena Abakanowicz

photo: Jan Kosmowski

Katarsis, view 2 [3]

Courtesy Marlborough Gallery, New York,

© Magdalena Abakanowicz

photo: Jan Kosmowski

Space of Nine Figures [4]

bronze

8' 6" x 4' 11" x 2' (2.6 m x 1.4 m x .6 m) each

Wilhelm-Lehbruck Museum, Duisburg,

Germany

Courtesy Marlborough Gallery, New York,

© Magdalena Abakanowicz

photo: Jan Kosmowski

Space of Nine Figures, view 2 [5]

Courtesy Marlborough Gallery, New York,

© Magdalena Abakanowicz

photo: Jan Kosmowski



[1]



[2]