



no man's land

socrates sculpture park 8 ap

Sculpture by

Ed Andrews
Bard Brevik
Gloria Bornstein
Patrick Dougherty
Heide Fasnacht
Linda Fleming
Mary Frank
Charles Ginnever
Robin Hill
Ken Hiratsuka
Ray Kelly
Howard McCaleb
Jeffry Mitchell
Jesse Moore
Manuel Neri
Beverly Pepper
Diane Pieri
Jonas Dos Santos
Vicki Scuri + Keith Oliver
Sebastian
Tony Stanzione
Mary Ann Unger
Susanne Wibroe

8 april 1990 - 8 march 1991

donors

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some of the people who made this exhibition possible

Dennis Atkins, S. Bruman, Mark Butler, Stan Cannella, Tanya Cannella, Steve Carr, George Cooper, George Coleman, Michael Coleman, Tom Christopher, Sidney Curry, Vivian Curry, David Driscoll, Karen Dennis, Mike Flowers, Kristin Weber-Friedman, Julius Green, Phil Green, Sharon Green, Stanley Greenberg, Scott Hale, Stanley Hammer, Anthony Hammond, Tracy Hammond, Troy Hammond, Julia Halpern, Eugene Hicks, Pamela Israel, Daniel Jordan, Richard Long, Richard Levy, Carol Lawson, Helen Lessick, Thanos Maggioros, Zoran Mojsilov, Anthony Moody, John Morse, Michael McCarthy, Stephanie McCord, Tim Nelson, Roger Nixon, Deborah Orr, Darnel Peterson, Tyrone Pinnock, Elizabeth Poulos, Anthony Price, Dave Price, Jeff Price, Julian Perez, Angelique Quinones, James Reid, James

Rosello, William Rosello, Lynda Sanjuro, Ed Scriba, Paul Thornton, Hammond Tracy, Dwona Tucker, Larry Tucker, Marcie Tucker, Lamont Wilkins, Lavaughn Wilson, Albert Younger

administration

Curt Hagedorn
Enrico Martignoni
Ivana Mestrovic
Sara Pasti

1990 outdoor studio program

The Outdoor Studio Program is a unique feature of Socrates Sculpture Park. Through this program, emerging artists from across the country are afforded the opportunity to spend 4-6 weeks working at the Park site. During this time the artists are also available to the public to answer questions and talk about their work. The seven artists that participated in the 1990 outdoor studio program were: *Ed Andrews, Gloria Bornstein, Jeffrey Mitchell, Diane Pieri, Jonas dos Santos, and Vicki Scurri and Keith Oliver*. They were selected from among a group of 32 artists nominated by: Penny Balkin Bach, Executive Director, Fairmount Park Art Association (Philadelphia, PA); Mariella Bisson, Arts Coordinator for Prospect Park,

(Brooklyn, NY);

Ann Hatch, Director, Capp Street Project, (San Francisco, CA); Betty Sue Hertz, Arts Coordinator for the Bronx Council on the Arts (Bronx, NY); George Neubert, Director, Sheldon Art Gallery, University of Nebraska (Lincoln, NE); Dr. Beej Nierengarten-Smith, Director, Laumeier Sculpture Park, (St. Louis, MO); Patterson Sims, Curator, Seattle Art Museum, (Seattle, WA); Cesar Trasobares, Former Director, Metropolitan-Dade County Art in Public Places Program, (Miami, FL).

The artists were chosen by a panel of artists and arts professionals which included: Houston Conwil, Artist; Terry Lee Dill, Artist; Susan K. Freedman, President, Public Art Fund, Inc.; Maren Hassinger, Artist; Helen Lessick, Artist and Curator, Reed College, Portland, Ore; Alexandra Snyder, Executive Director, Isamu Noguchi Garden Museum

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catalog

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Socrates Sculpture Park
P.O.Box 6259
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718-956-1819
Photography:
P. Zimmerman E. Martignoni
G. Bellamy (Frank) D. Cowley (Dougherty) D. Johnson (Bornstein) E. Weeks (Moore) M. A. Unger (Unger)
Design, production and typesetting:
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A guy from the next block walks by wearing a T-shirt with a picture of Nixon and Elvis captioned **culture**. I play with it in my mind. I add an **S** at the beginning : **sculture**. Now I have eight letters; I divide them. Below the **S**, I **splice** a **p**. I have the first two letters of **space**. I play with the form in my head :

**S C U L
P T U R
E a c e**

I have the first essential property of sculpture and social interaction. I add time. Now I really have something to play with :

**S C U L
P T U R
E a c e
t i m e**

My own shirt has a motto from Vladimir Tatlin printed in alternating black (English) and red (Cyrillic-Russian) :

Not the old,
Not the new,
But the necessary.

Is sculpture "necessary" ? For the better part of a decade, Socrates Sculpture Park has maintained a belief that it is. Here is a park dedicated "to Socrates in his search for truth", on the letterhead, but in reality to the two communities it serves most directly, the international community of advanced sculpture practice, surely one of the better educated and more privileged subsections of the art world, and the residents of the immediate neighborhood, one of the bleaker, more impoverished areas of New York City. What is important in the first dedication is the way it affects the second : "to Socrates in his **search** for the truth". I add the italics in my mind, letting the idea remain suspended near the block of

**S C U L
P T U R
E a c e
t i m e**

which begins to propel itself through the bounds of the third dimension with its final line into a fourth, creating a swirling cubed form. It's something solid in my mind, this experience. The park hasn't brought world peace (although I like the promise hinted at

in reading down and across the third line of the cube), an end to racism, a cure for drug addiction or AIDS, a remedy for homelessness, all problems which have affected our times and many affiliated with the park. Maybe it hasn't even produced a single masterpiece, although this judgment must be deferred, since there have been several undeniably excellent sculptures that are only beginning to be subjected to the tests of time and publicity that determine masterworks. What it has done is provide a space to gather by the river, with its reassuringly constant flowing change that is the source of life in mythologies. The Park has become a place to insert individual histories within the framework of **culture** rather than alternating the lines and social classes that separate us. Those who attend the park regularly, for example, have had cause to mourn and rejoice in lives that we never knew before **or** outside the park; these emotions have found a house in our discussion or participation in specific sculptures or programs. We have all aged six years. Children who were first carried out in Snugglies now refuse to heed the cries of parents as they surge to the newest construction.

This space has mixed together the worlds represented by the banks of that river, so they don't alternate, but

speak a new language, neither exclusively of surplus, luxury, the "art" world, nor of the gritty realities of the "projects" and government "benign neglect," but of possibilities. The boundaries of my cube carry the historian's consolation : that a man who dies at the age of thirty-six is at all points in his life a man who dies at age thirty-six—the god-like predictability of our function. But, Socrates Park isn't history yet. With a cumulative budget that would not sustain most cultural projects for even **one** season, it has provided financial aid and exhibiton space to over a hundred artists, occasional employment to several hundred, flower and art works to those who wish to play into the space, to surrender the power of the answer and enter the flowing, questioning search of the Socratic dialogue.

**S C U L
P T U R
E a c e
t i m e**

Monroe Denton 1991

beverly pepper

Omega

Painted Steel

8' x 17'6" x 6'

1974

(courtesy andré emmerich
gallery)

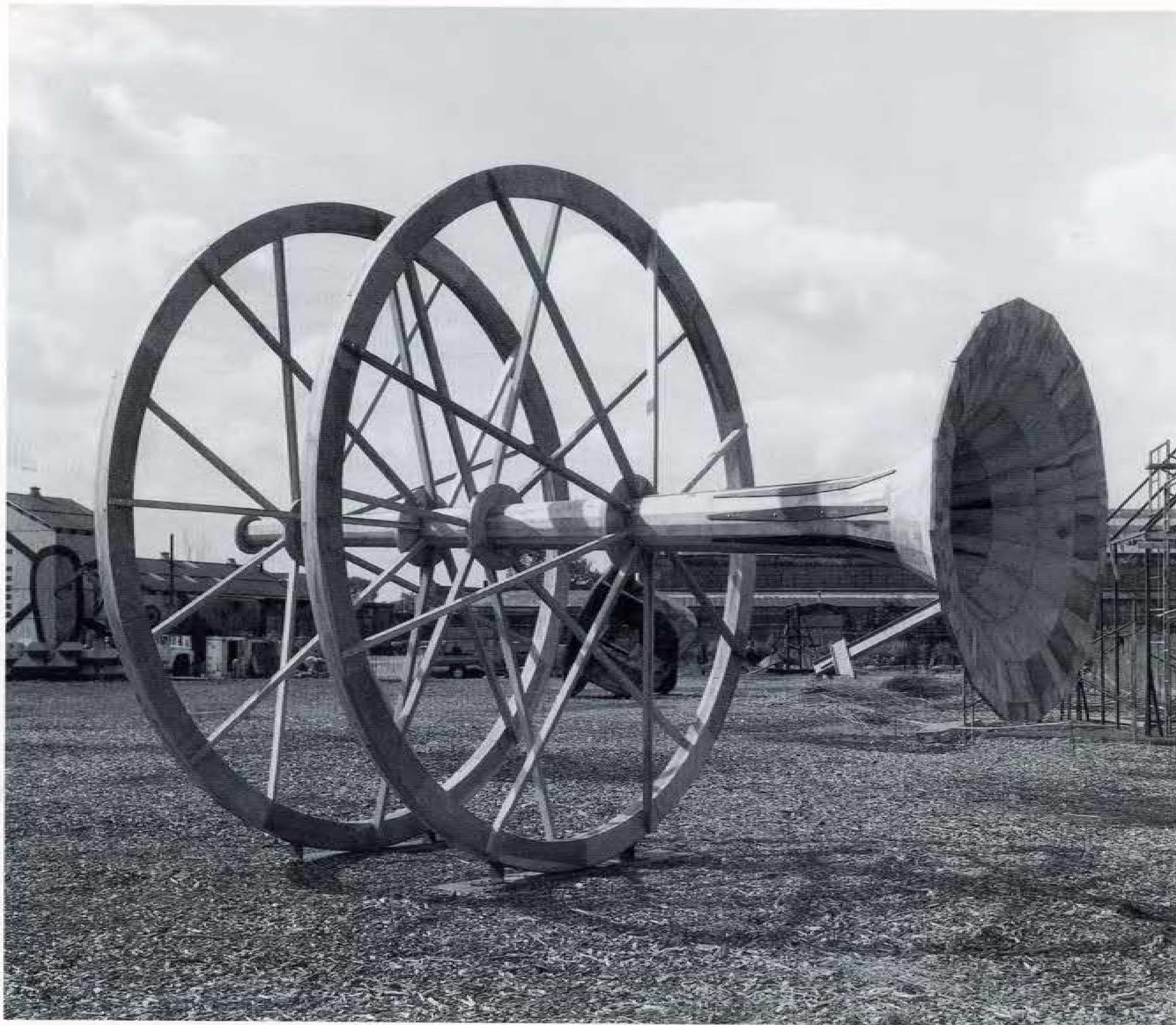




manuel neri
Untitled
(Standing Figure)
Painted Bronze
66" x 17" x 30"
1990
(courtesy charles cowles
gallery)

diane pieri
Gateway
Wood, Can Lids,
Gold Leaf
176" x 12" x 12"
1990





jesse moore
Calling to Evangeline
Poplar and Steel
12'2" x 12'2" x 18'4"
1990

susanne wibroe
Riptide
Flame Cut and
Welded Steel
14' x 30' x 8'
1990





charles ginnever

Knossos

Steel

15' x 50" x 24'

1990

(courtesy gerald peters
gallery)

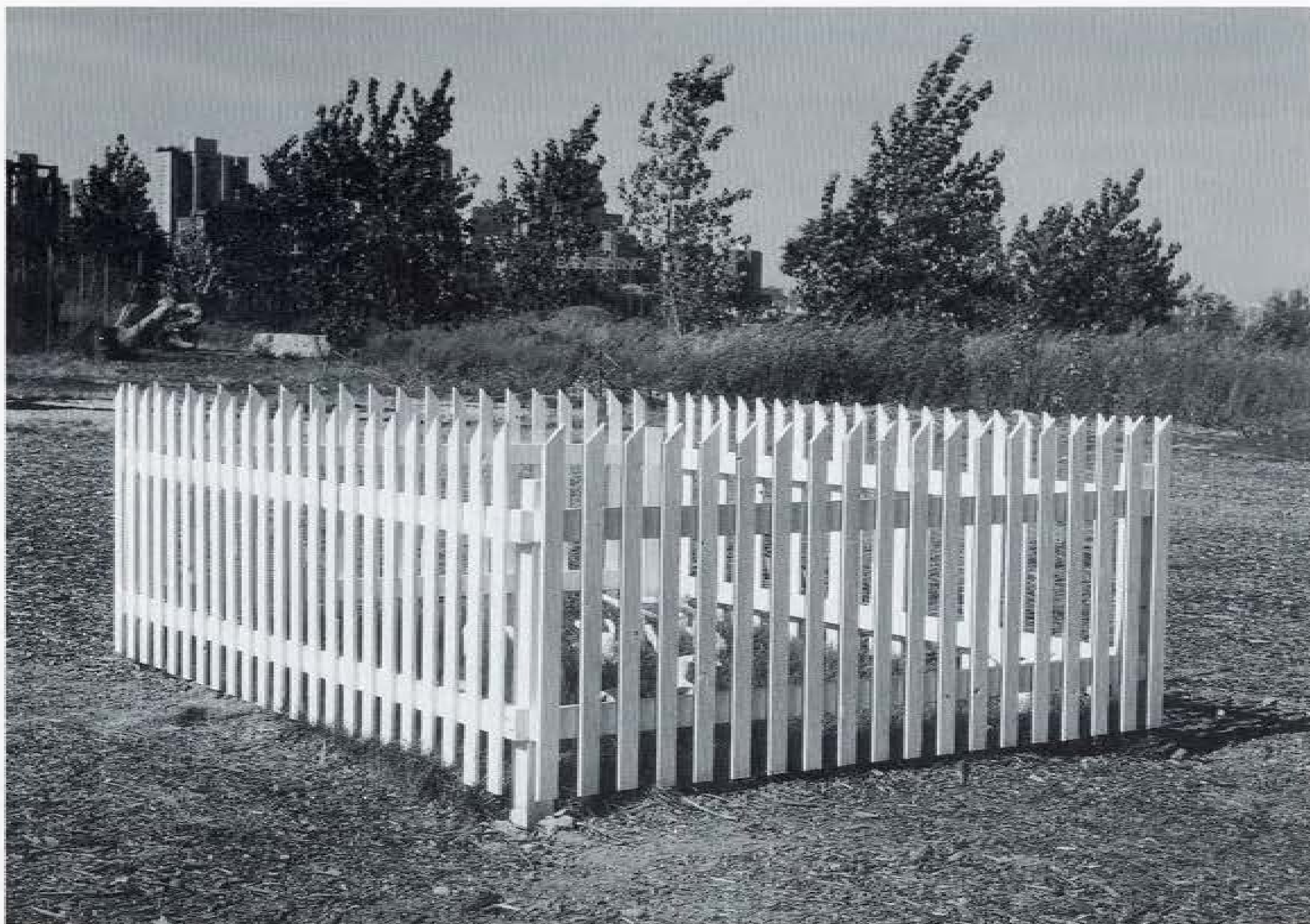
ed andrews
Neonemometer
Stainless Steel, Steel, Neon
50' x 4' dia
1988.

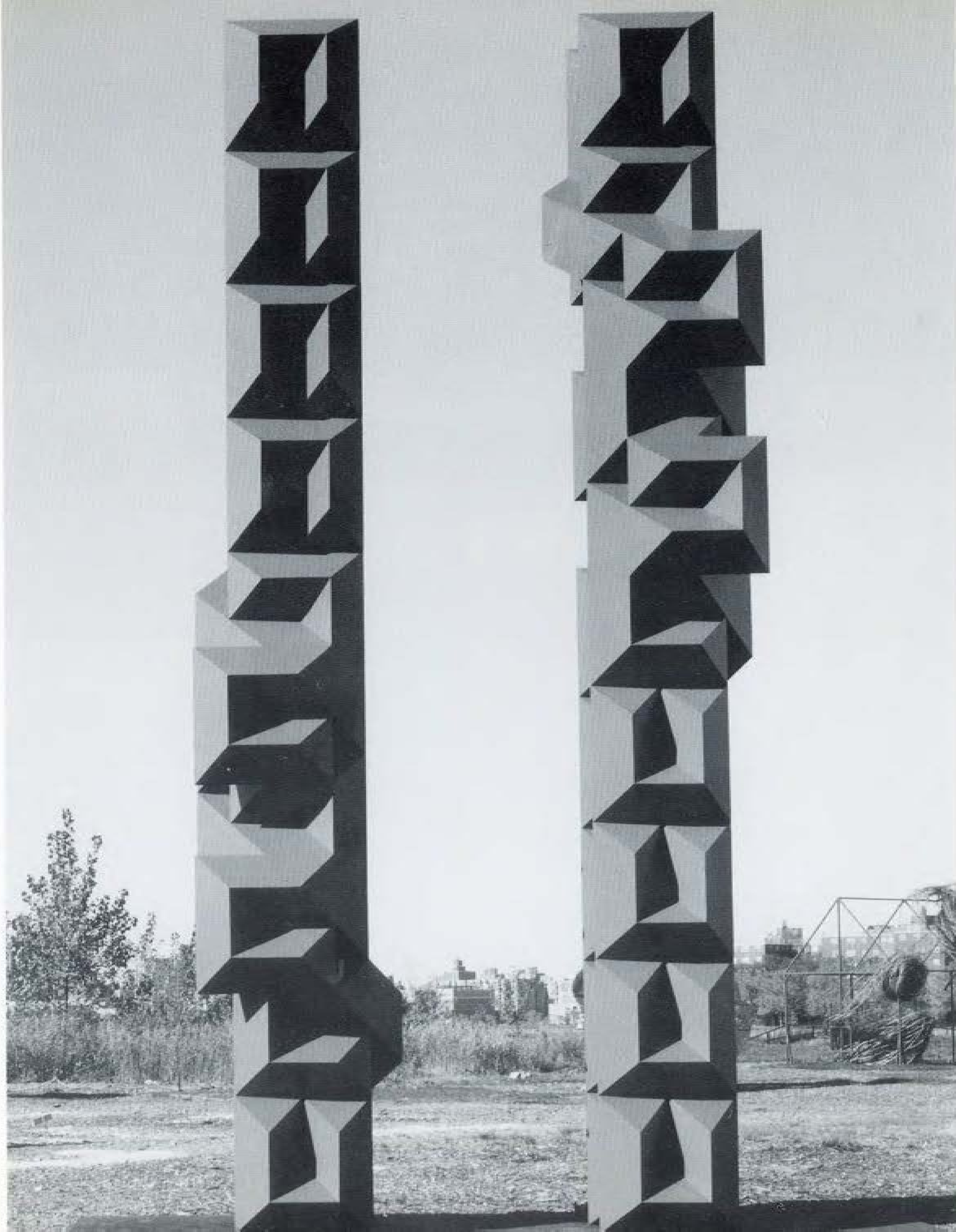




mary frank
Persephone
Bronze
25" x 74" x 38"
1987
(courtesy sidney sheldon and
zabriskie gallery)

jeffrey mitchell
Untitled
Wood, Hydrocal, Paint
38" x 110" x 120"
1990

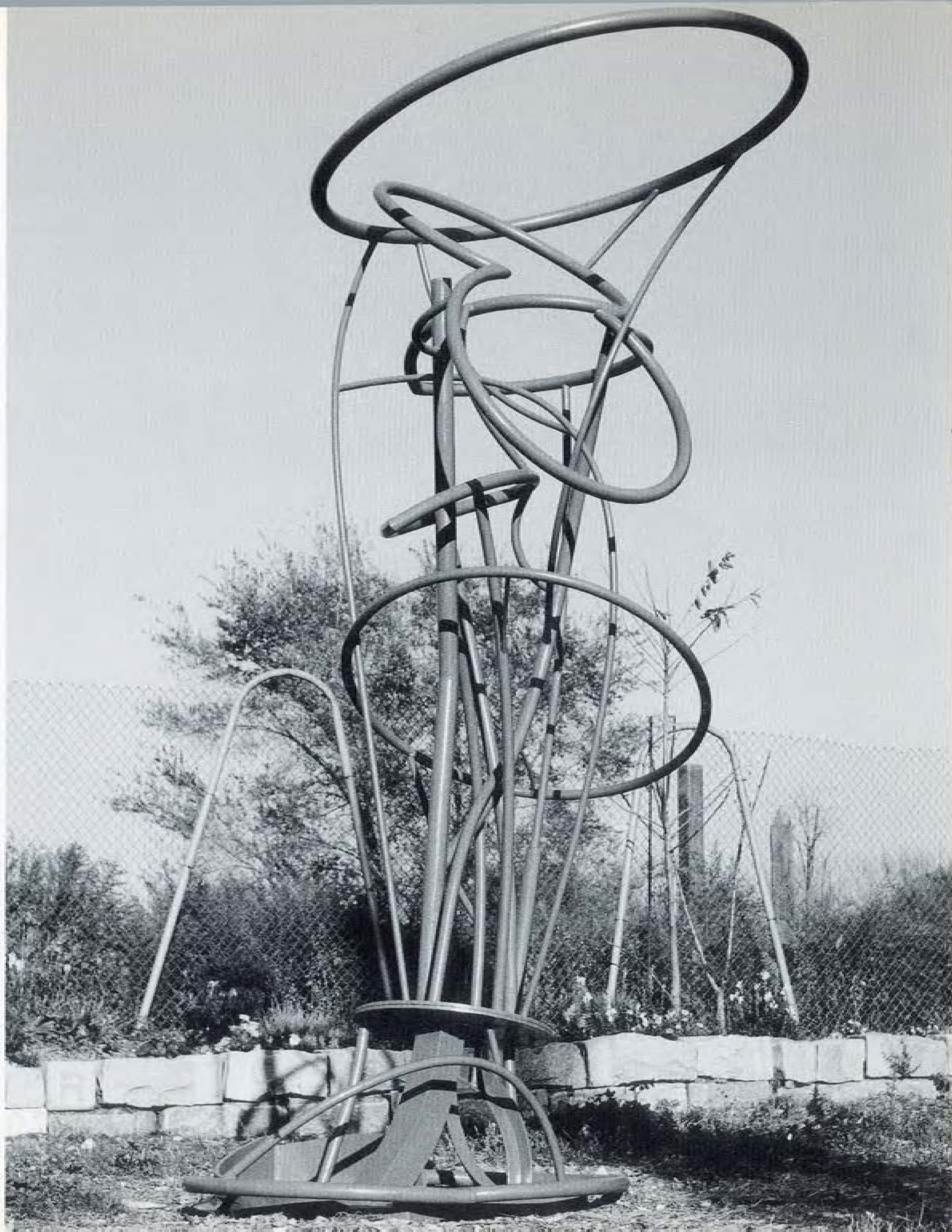




sebastian
(enrique carbajal)
La Puerta de Orion
Painted Steel
28' x 5' x 14'
1990
(courtesy rettig y martinez
gallery)

mary ann unger
Untitled (Misericordia)
Bonded Iron
8' x 11' x 11'
1990





howard mc calebb
Yard Bird
Welded Steel, Paint
127" x 48" x 57"
1990

jonas dos santos
Shrine of the Immigrant
Wood, Paper Mache, Plastic
Bags,
Wood Chips
12' x 18' x 30'
1990





heide fasnacht

Ratio

Painted Steel

8' x 12' x 20'

1990

(courtesy germans van eck
gallery)

tony stanzone
Broom
Marble, Hemp
28" x 18" x 144"
1990

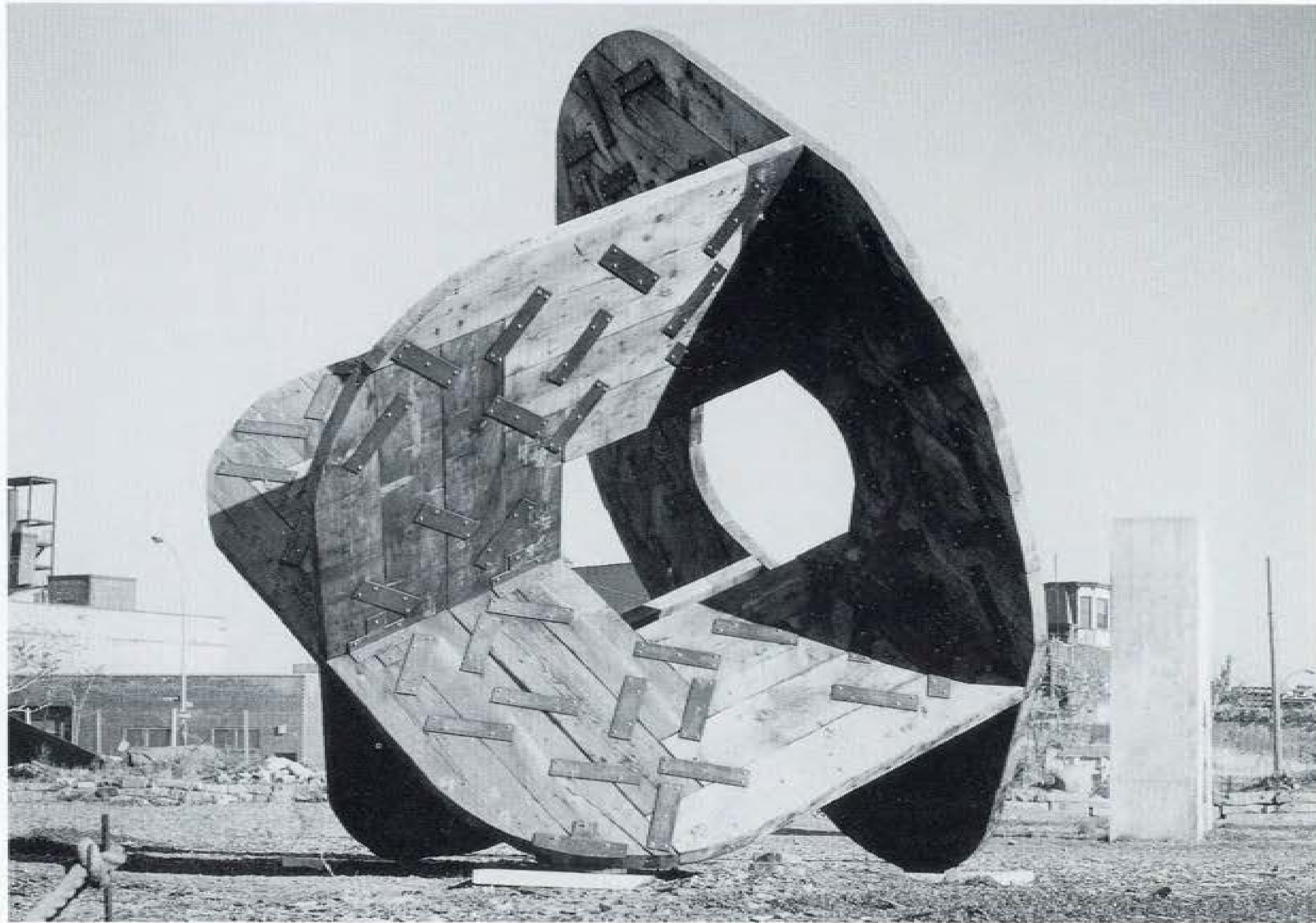




ken hiratsuka
One Line Sidewalk Carving
Blue Slate
4' x 150'
1990

patrick dougherty
Homebound
Steel, Maple Saplings
18' x 20' x 12'
1990





Linda Fleming
Vessel
Wood, Steel
14' x 14' x 12'
1990

ray kelly

Texas

Schedule 40 Stainless Steel
Pipe, Natural Gas
13' x 2"
1990

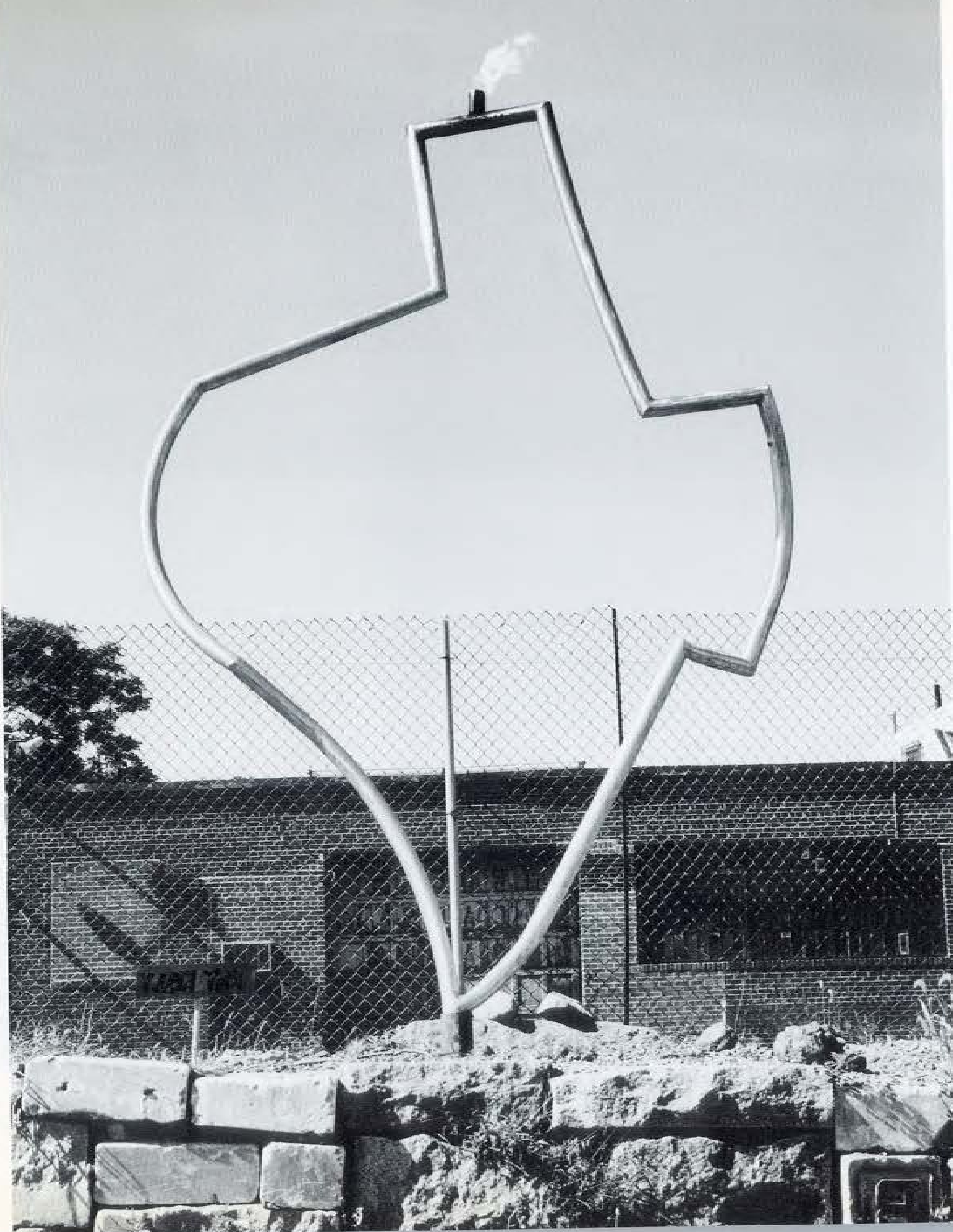
not shown

Eclipse

Schedule 40 Stainless Steel
Pipe, Water
8' x 3' x 2"
1990

*If You Ain't Cowboy U Ain't
Shit*

schedule 40 Stainless Steel
Pipe, Water
12' x 2"
1990





bard brevick

Untitled

granite

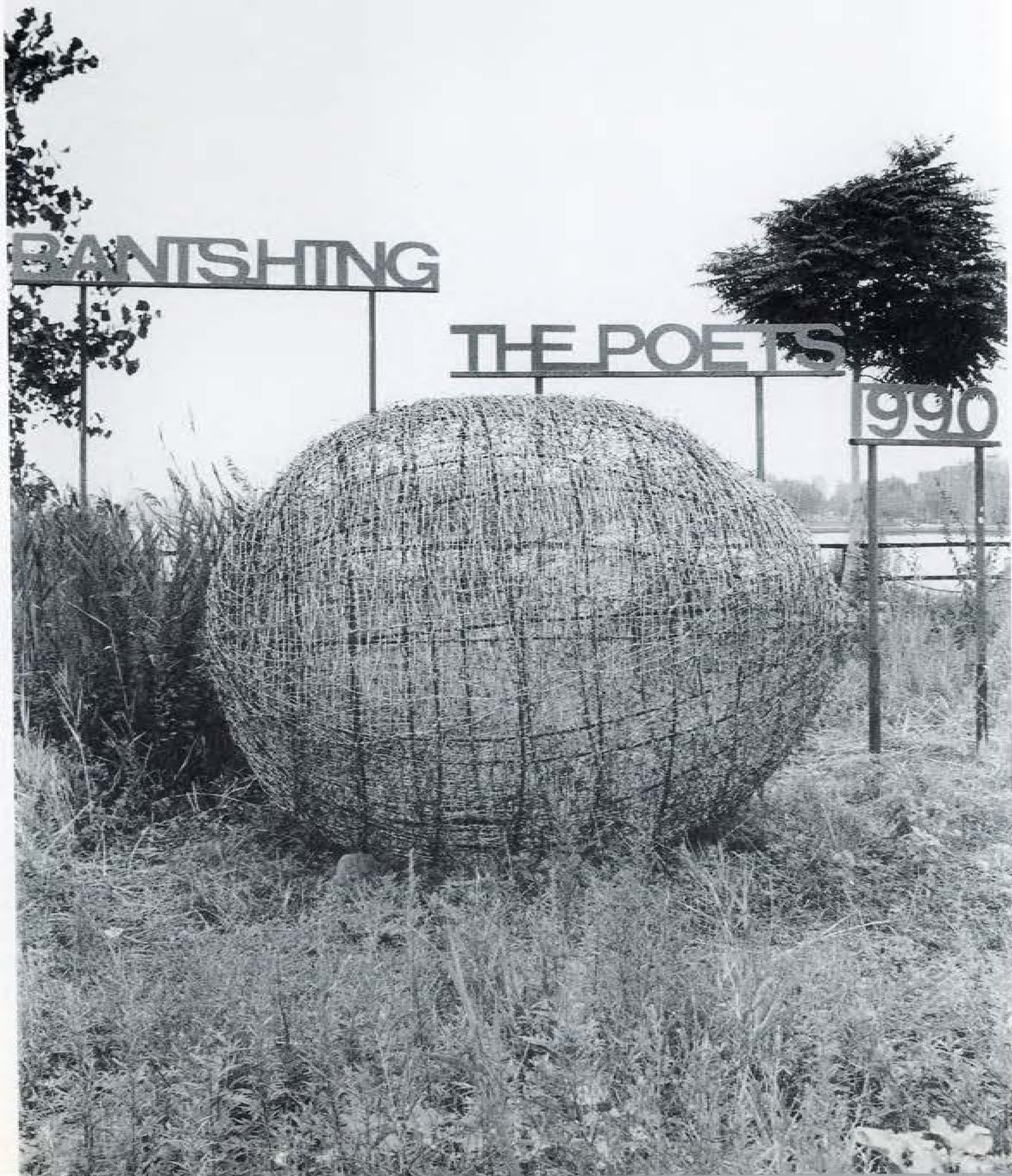
5 elements, each

14'7" x 14" x 14"

1990

(courtesy germans van eck
gallery)

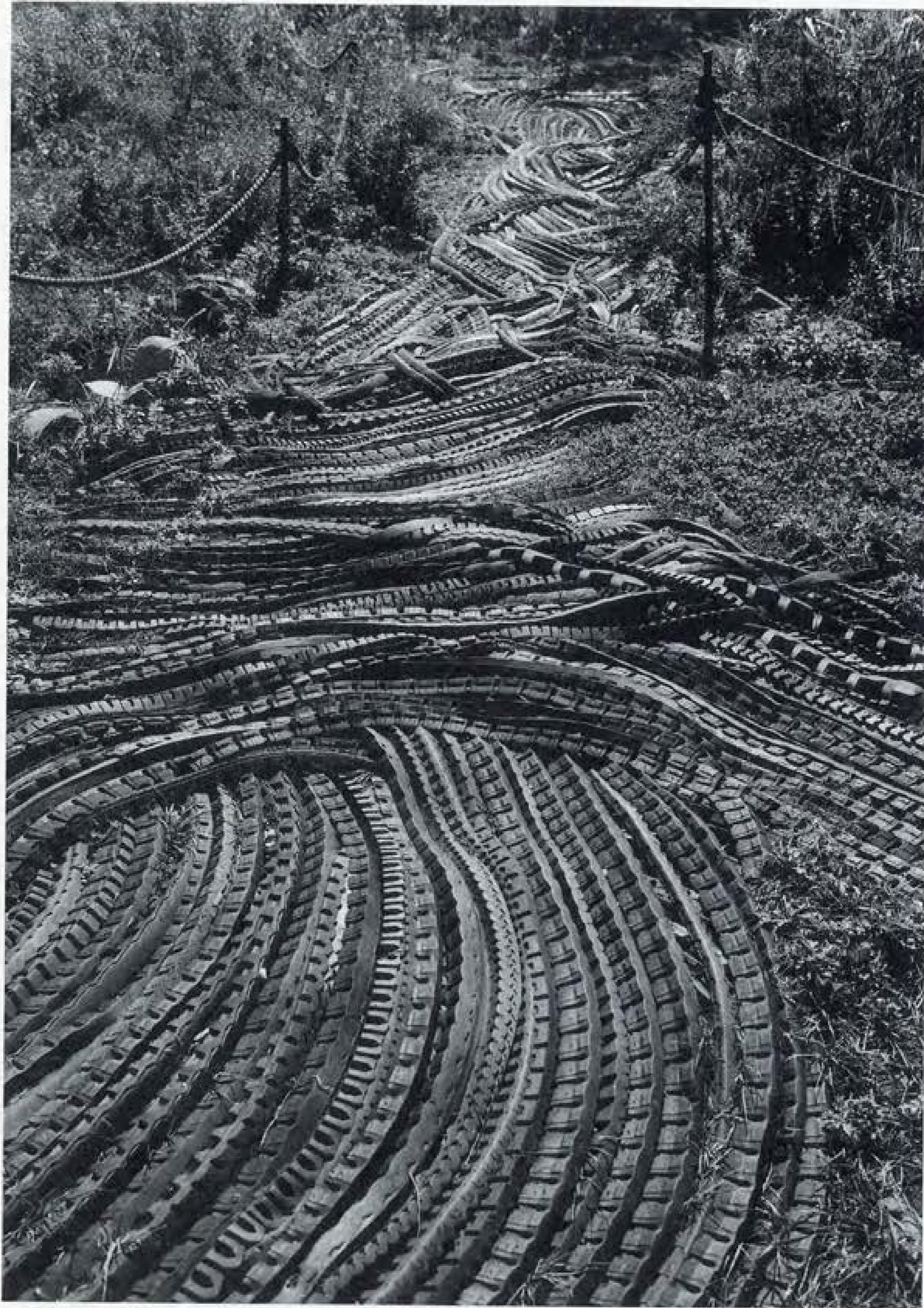
gloria borstein
Banishing the Poets 1990
Rebar, Steel,
Barbed Wire
Egg — 7' x 9'
1990





robin hill
Replacement Valves
Fiberglass, Resin,
Vinyl Tubing
4 elements, each
51" x 66" x 50"
1990

vicki scuri + keith oliver
RIVER · ROAD · PATH
Tire Treads
4' x 70' x 40'
1990



ed andrews

My strong awareness of nature combined with my understanding of mechanical systems became primary elements in the sculptures that I have created for the past ten years — sculptures that use a variety of materials but are about the receiving, structuring and transmittal of natural phenomenon to the viewer. Where technology has allowed us to ignore many of nature's forces, my works become references that visually juxtapose or integrate nature and technology to make the viewer more perceptive of both.

Thanks to Jerry McClure, Greg Schultz, Mary Traynor, and to the people of Socrates Sculpture Park.

gloria bornstein

Banishing the Poets 1990 is meant to reflect on current repressive attitudes of censorship that are threatening artistic freedom of expression in the U.S.A. It urges us to connect these trends with the idealist tradition that has dominated western thought since Plato banished the poets from his republic.

The egg, a symbol of creation, contrasts with the barbed wire that represses and contains it. It is a parable for the inner reality of fear and defensiveness that is being played out in the cultural field. The

egg is placed in a nest of marsh grass near the river, inviting us to remember the trial of Socrates and to reflect on the power of creative expression in our changing times. Special thanks to Mark, Enrico, Thanos, Artist Trust, Anne Gerber, Helen + Max Guvich, Mimi + Dwayne Richards, Ruth Fay, and Danae Willson.

patrick dougherty

I have enjoyed the opportunity to use the construction phase of a sculpture as a forum to discuss art ideas and demonstrate the viability of contemporary art making. By declaring my intentions through hard work and open conversations and by blending my materials with elements of the site in a provocative way, I negotiate a place for my sculpture — perhaps art making in general — with the regulars who use that space.

robin hill

The inspiration for this resin and fiberglass form comes from an image imprinted on my brain of huge chunks of glacial ice I saw washed up on a beach in Alaska.

A singular "valve" became *Replacement Valves* when I replicated it four times for its installation at Socrates Sculpture

Park. The notion of this form being "in supply" interests me. The form itself refers to a human heart valve — something one hopes never to have to replace. Rather than being contained these valves have the capacity to contain. I have fondly observed children hiding out inside them, sometimes only able to see the tips of their shoes or heads. I thank these visitors for their curious interaction and I thank others for not launching them into the East River before I had the chance to anchor them into the ground.

ken hiratsuka

I hope that those who see my work will discover new aspects of life, deeper levels of experience of which they may be only aware. I want to inspire people who become more conscious of nature and our common humanity. No matter how lifestyles change, the basic self remains the same. I want to help bring human beings together. In my art there are no social, economic, cultural or political distinctions. We are all one.

ray kelly

Somewhere Over the Rainbow ...
Judy Garland
Make more Sculpture Gardens !
R.U.O.K.

howard mc calebb

The idea of public art, and the sensation of producing and working on large scale sculpture outdoors, is something that I treasure. The synthesis of the industrialist's intellect, the physical pleasure of making something outdoors, and the jazz/voodoo improvisational process I use in composing my work, combine to create an odd sense of being whole, in a world where wonderful things are often made of what seems to be disparate parts.

diane pieri

Gateway has multiple meanings. It is a mental construct to understanding, a physical passageway through and to multiple realities and a symbol of evolution. It is a homage to the changes that are happening in the country of Romania. I lived in Romania in 1970-71, five years into Nicolae Ceausescu's reign. Then, the country was shockingly grey and brown, but, as is so often the case, the people were passionate, colorful and angry. This gateway is a tribute to their remarkable present and future. The design in this gateway is taken from a Romanian folk design and also with Constantin Brancusi in mind.

The can lids, recycled elements, are an evolution to the future health of this

planet, waste not, want not or what not. To watch them rust with time, to recycle can lids and transform them into gold is magic, a why not. It is also, on a more real level, a way to get people's participation, a gateway to collaboration, connecting the past, present and future.

Thanks to Enrico and Thanos for chain saw lessons and to Mark di Suvero for the opportunity.

jonas dos santos

"The Global Shrine of the Immigrant" is a site-specific outdoor sculpture and performance created for Socrates Sculpture Park. A shrine representing the spiritual connections which exist among people from different cultures: European, African, Asian, Latin American, Middle Eastern and others. The iconography of the piece relates to the experiences of the immigrants upon arriving in this country, their reactions, assimilations and contributions to their new society.

The performance/ritual celebrated and reaffirmed the importance of cultural diversity in a world that is quickly becoming homogenized.

Special thanks to Link Harper, Tom Lyles and Enrico Martignoni for making this piece possible.

vicki scuri + keith oliver

The intent of our work is to transform and reveal aspects of the site's history, while modifying it in the present. The site was once a marsh. There was a river nearby. It was a seed farm. Later, it was a landfill. Now it is a sculpture park. By manipulating elements which reflect these functions, while addressing larger issues of human intervention in landscape, we create a poetic perspective to view the land. The work is sited in an existing path, connecting the central space of the park with the East River. The tire treads, a symbol of the car culture, imply the decimation of the land and the landfill, while recalling the contradictory and organic relationship of rivers and roads.

Also, the juxtaposition of the marsh grass, against the rubber river, suggests the regenerative quality of both can be transformed, shaped and renewed. Living in a time where many places appear used up, these transformative insights may lead us to a more productive future.

Thanks to Mark Automation and Viking Fender.

sebastian (enrique carbajal)

Referring to the origins of Orion, who is considered to be the son of Mother Earth, *Las Puertas de Orion* arise

majestically as if coming forth from the very core of the earth. These gigantic lintels mark the passage toward the nocturnal winter cycles, guarded by Atlas, from where shine the golden armour and unclothed back of Orion.

mary ann unger

This piece is a kind of earth mother gathering her children like the Renaissance image of the Virgin Mary gathering all the orphans under her skirts (Misericordia). It creates a protective and sheltering space that is meant to be healing and regenerative. It is like fingers rising out of the ground or a seed pod unfolding. It is also related to Stonehenge's circle of boulders which makes a ritualistic and ceremonial space. The ceremony is personal and refers to no particular religion or ritual. It is at once ancient and modern. The interior is dark and mute, encompassing some mysterious process of transformation.

susanne wibro

My first sculpture built at my Pennsylvania studio, also my largest to date, sets itself abreast the elements and invites life's flow. Built on a hilltop in high velocity winds, she now rests awhile at the foot of the East River's "Hell's Gate" at the

Socrates Sculpture Park, where the undulating currents run fiercest. Wrestling scale, enveloping whirlwinds set in matter, I feel this piece reaches out to our most important challenge — human interaction. Bordering on the figurative of almost bestial instinct, the abstract convolutions seduce its surroundings into personal participation, as well as covets the intimacies embraced within. Like the park that made rubble into rhyme, *Riptide* grew from slag into waves of willpower steel strong.

"You've got to sing, like you don't need the money. Love like you'll never get hurt. You've got to dance, dance, dance like nobody's watching. It's got to come from the heart if you want it to work." Guy Clark

You've got to carve so that mass seems to move, fuse so that voids wave strong, turn, twist and spin to bring all into one. Reach for each other's hand to hand onto the earth. How do you make matter convey emotion? Etch meaning into traces of time? Chisel out love to let people feel life?

Each attempt is an adventure soft spoken, each space a passionate embrace. Let the flame form the knot to bring on the heat. Stop the Violence. Let the Loving Begin.

socrates sculpture park

