

# SIX SCULPTORS

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ANDREW DUNNILL  
ROBIN HILL  
KATARINA ISAKSSON  
HENRY KLIMOWICZ  
SIMON LEE

SITE-SPECIFIC INSTALLATIONS  
AND DRAWINGS

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**JULY - OCTOBER 31, 1992**

**ORGANIZED BY MARIAN GRIFFITHS**

**ESSAY BY GEORGE MELROD**

**LONG ISLAND UNIVERSITY, BROOKLYN CAMPUS  
UNIVERSITY PLAZA, BROOKLYN, NEW YORK 11201**

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## ACKNOWLEDGEMENTS

### MANY THANKS TO:

BROOKLYN UNION GAS AND LONG ISLAND UNIVERSITY/ BROOKLYN CAMPUS FOR THEIR GENEROUS SUPPORT OF THE EXHIBITION AND CATALOG.

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MARIAN GRIFFITHS  
SCULPTURE CENTER  
NEW YORK CITY

There was a time, not so long ago, when public sculpture implied a statue - usually some general, national hero, or idealized female muse - mounted atop an imposing pedestal, preferably riding a horse. The last century has irrevocably changed that. Not only has the pedestal been removed, but the figure itself has become displaced. The focus has now returned to the site. Indeed, during the 1960s, artists like Smithson and Oppenheim taught us that sculpture could, in fact, be its environment.

Today's public sculptors attempt to question every variable - from what sculpture should be, to the way it relates to its site. With the bleakness and distractions of an urban environment, the challenge is especially difficult. The six sculptors in this LIU show were selected with its self-contained urban locale in mind, with the hope that their diverse strategies would provide insight into the process of making public art. These are not environmental works, but they are site-specific, in that each artist derived his or her idea from his or her choice of location. In fact, the sculptors reach into every nook and cranny of the campus square.

On the most basic level, the public sculptor's task is to enliven physical space, and thereby engage the community. But these six works are not easy or safe; rather, they are formally quite provocative, compelling inquiry or even anxiety instead of offering soothing panaceas. Despite their stylistic differences, they are all about occupying and transforming space, and attempt to cull insights from their unique environments. The central thing that connects them is their willingness to subvert expectations.

Andy Dunnill, at 25 the youngest of the group, is a British sculptor who works out of the British modernist tradition of welded metal work. Recently the artist-in-residence at Socrates Sculpture Park, Dunnill creates dens, compact units that exist somewhere between "pure" abstraction and real life form. "Knuckle," his contribution to this show, sits on the plaza at the entrance to the campus plaza, a squat, rugged knot of gray and rusted metal. With intimations of gears, axles, and various mailbox-like protrusions, the work resembles a motor which has fallen out of a passing plane. Without a clear top or bottom - the work seems to be lying, curled up, on its side - this hefty, muscular piece seems poignantly alone and adrift in its site: relating by non-relating.

Robin Hill's work engages the same scale with utterly different means. Working with fiberglass, wax and resins, she crafts organic, geometric forms of surprising power. This is in part due to her suggestive forms, which seem to fuse seed pods and human organs, and in part due to her use of organic material, which follows in the path forged by Eva Hesse and Lee Bontecou. Her untitled contribution to this show consists of four identical objects of translucent fiberglass, hung from the elevated walkway connecting two buildings over the campus entrance. Each is hung at a unique angle, revealing different aspects of the shape. These simple hourglass forms suggest heart ventricles, or Brancusi birds, with circular holes evoking rolled condoms. Dangling gently above the entrance, they provide an unexpected balance to the cold glass and brick, and add an ambiguous ceremonial element to the gateway, at once festive and disturbing.

Robert Chambers' work also evokes bodies, but in a much more aggressive style. His specialty is crafting roguishly playful machines which allow a participant to make loud noises, or exert physical activity toward other boisterous ends. In recent years, Chambers has added "soft" materials - such as rubber tubing or plastic weather balloons - imbuing his works with a new layer of metaphorical associations. His LIU piece consists of a dark green dumpster with seven tentacles of black, rubber tubing, spread out like an octopus. Each arm ends in a coffin-like paddle of black neoprene and plastic mesh. As a viewer passes, an electric eye initiates a cycle of grinding noises within the dumpster, half-heartedly inflating the ragged paddles. Physically reclaiming a lost area of the plaza, Chambers' work goes one step farther, combining images of trash and homelessness to create a humorous yet startling allegory for the city's capacity to grind out misery.

Katarina Isaksson's "Fiat Mistura" marks this artist's first public art project. It continues the direction of her previous work, which has often integrated imposing constructivist-style geometries and symbol-laden light projections. No stranger to large-scale work, Isaksson recently curated an exhibit of ten installation artists at the sprawling Hunter College Annex. With this new piece, Isaksson constructed an angular extension to one of the inset, sloped recesses of the humanities building. Two industrial pendulums stenciled with phrases - "Fiat mistura" and "A mixture shall be made" - flank the central unit, which holds a window into a white chamber. Inside, a periscope-like cylinder emits a light projection with a time clock, which ticks off the passing seconds. Rubbed with silvery graphite mixed with wax and jutting into the plaza like the prow of a boat, the work suggests a ship's boiler, reconfigured to produce a revelation instead of heat.

Henry Klimowicz's contribution is less conspicuous, tucked into an almost-hidden vertical window in one corner of the main building. Inspired by childhood visits to natural history museums, his work investigates the relationship between man and nature, using edifices of sod and grass, with hidden interior spaces containing elaborate cardboard dioramas. His LIU work, entitled "Little Hill, Big See," co-opts the window as the agent for his structure's inside-outside dialogue. On the exterior, we see a vertical strip of grass unexpectedly displaced in the shadows of the man-made structure. One must enter the lobby to view the interior: what at first glance resembles dried leaves is revealed to be an intricate vertical diorama where cardboard fishermen ride shredded cardboard waves, menaced by cardboard crabs. Cleverly displacing materials and manipulating scale and perspective, the work draws us into an intimate dialogue about the power of nature and mankind's will to master it.

The final contributor, British artist Simon Lee, also explores the relationship between man and nature. But whereas Klimowicz crafts his own miniature environments, Lee conceives his works to augment pre-existing environments. In this case, he selected a shaded, fenced-in arbor, away from the other works. In a previous environmental piece, at Grizedale Forest in Britain, he suspended dozens of wooden chair frames up and down the tree trunks of a tangled forest, playing their man-made and natural geometries off each other. For this new work, entitled "Route 28," Lee suspended the charred, skeletal frames of desks and bureaus, one on top of another, between two trees at the end of a symmetrical arbor. Along the wall of the building in the background, he mounted a photograph - blown-up onto 200 sheets of paper - of a hole in the wall of a demolished building. On one level, the work is about destruction; but it is equally about creating order, using the blackened furniture as a grid to integrate the campus and its small park.

From the campus's open plazas to its hidden corners, these sculptures invite rediscovery of their sites, investigating the way art, architecture, environment and humanity interact. Each of the artists has pursued his or her individual vision; yet, unlike in the vacuum of the studio, they have taken on the responsibility to engage and entertain a public audience. Let it be noted these works are not intended to prettify the campus. Instead, they aim to activate their sites, nudging forward the envelope of the artistic inquiry, coaxing the unwary viewer into greater awareness of his habitat, community, and, obliquely, him- or her-self. No pedestals; no horses.

*George Melrod*

## ROBERT CHAMBERS

Born Miami, Florida 1958

### EDUCATION

MA New York University, New York, NY

BFA University of Miami, Miami, FL

### EXHIBITIONS

1992 "Six Sculptors", Long Island University, Brooklyn, NY

1992 "Pull of Kinetics", Snug Harbor, Staten Island

1992 "Kitchen", Flamingo East, New York City

1992 "Morality Cafe", Postmaster's Gallery - Curator, Kenny Schacter

1992 "Inside an Idea", Gallery at Hunter College Annex, New York, NY, - Curator, Katarina Isaksson

1991 "Site-Specific Installation", Sculpture Center, New York, NY

1991 "New York Diary", PS 1, Long Island City, NY, - Curators, Richard Wasko & Zendenka Gabovola

1991 "Tweaking the Human Mind", Minor Injury, Brooklyn, NY

1990 "Emerging Sculptors", Sculpture Center, New York, NY

1990 Socrates Sculpture Park, Long Island City, NY

### BIBLIOGRAPHY

1992 Akins, Robert. "Scene & Heard Kitchen Show", The Village Voice, July.

1992 Kimmelman, Michael. "Six Sculptors", L. I. University, Brooklyn, NY. The New York Times, August.

1992 Bonahmi, Francesca. "Morality Cafe", Flash Art, October.

1991 Borum, Jenifer. Sculpture Center Installation, Art Forum, December.

1991 Alletti, Vince & Levin, Kim. "Art Choices: Sculpture Center", The Village Voice, September.

1991 Levin, Kim. "Art Choices: P.S. 1", The Village Voice, April.

1991 Raynor, Vivian. "Machine Age Enters Gallery", The New York Times, January.

1990 Brenson, Michael. "Emerging Sculptors", The New York Times, December.

### PUBLIC SCULPTURE

Children's Museum of Manhattan, New York, NY

David Bermant Public Collection, Tanglewood, MA; Los Angeles, CA;

Chicago, IL; Rye, NY; Ghost Parking Lot, Hamden, CT

North Miami Museum, Miami, FL

New York University, New York, NY

Palmetto Expressway, Miami, FL

### ARTIST IN RESIDENCE

1990-91 Socrates Sculpture Park, Long Island City, NY

### TEACHING

1989 - Present Adjunct Professor, Sculpture Department,  
New York University, New York, NY

Robert Chambers

Untitled, 1992

Mixed Media,

14' x 4' x 48'



## ANDREW DUNNILL

Born United Kingdom 1967

### EDUCATION

1991 MFA Sculpture, University of Maryland at College Park, MD

1989 BA with Honors in Sculpture, West Surrey College of Art and Design Farnham, West Surrey, UK

### SOLO EXHIBITIONS

1992 "Andrew Dunnill - Sculpture", Athena Foundation, Long Island City, NY

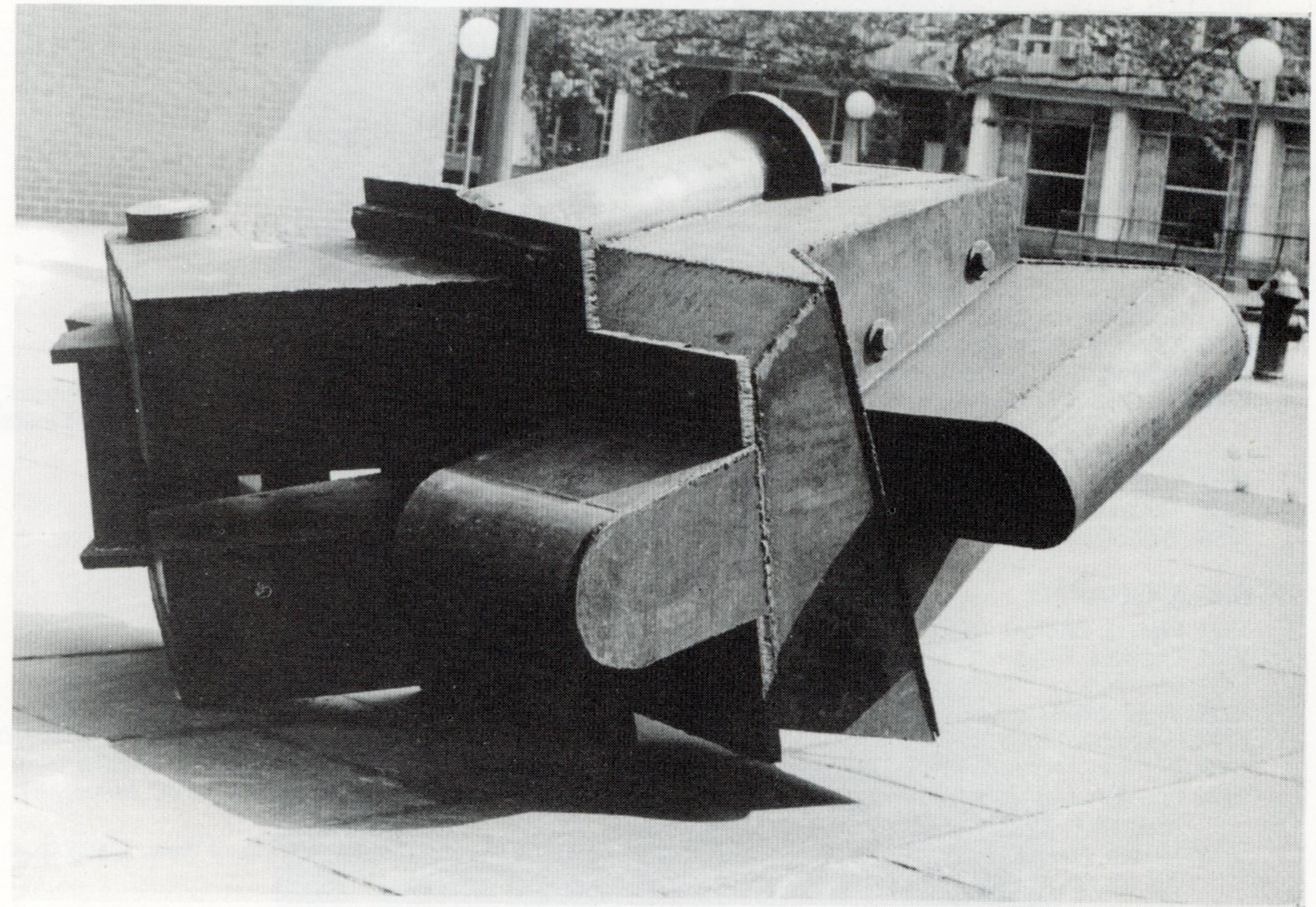
### GROUP EXHIBITIONS

1992 "Six Sculptors", Long Island University, Brooklyn, NY, - curator, Marian Griffiths

1992 "Unlearning", 142 Greene Street, 4th Floor, New York, NY, - curator, Kenny Schachter

1991 "Sculpture '91", Washington Square, Washington DC

1991 "Sculpture at Constellation Park", Baltimore, MD



Andrew Dunnill  
"KNUCKLE", 1992

Welded Steel,  
45"h x 58"d x 68"

## ROBIN HILL

Born Houston, Texas 1955

## EDUCATION

1977 BFA, Kansas City Art Institute, Kansas City, MO

## ONE PERSON EXHIBITIONS

1991 Lang & O'Hara Gallery, New York, NY

1989 Lang & O'Hara Gallery, New York, NY

1987 Lang & O'Hara Gallery, New York, NY

## SELECTED GROUP EXHIBITIONS

1993 Lennon - Weinberg Gallery, New York, NY

1992 "Six Sculptors, Long Island University, Brooklyn, NY

1990 "Wax & Lead", Stephen Wirtz Gallery, San Francisco, CA

1990 Socrates Sculpture Park, Long Island City, NY

1989 "Lines of Vision: Drawings by Contemporary Women" curated by Judy Collischan  
Hillwood Art Gallery, Brookville, NY and Blum Helman Warehouse, New York, NY

1988 "Material & Abstraction = 2 x 5 Points of View" - Curator, Corinne Diserens. Kunsthau, Aarau, Switzerland;  
Musee Cantonal des Beaux-Arts, Lausanne; City Gallery, Department of Cultural Affairs & The Swiss Institute,  
New York, NY

1987 "Part to Part", Hill Gallery, Birmingham, MI

1986 "Robin Hill/Sculpture, Hannah Villiger/Photographs", Zabriskie Gallery, New York, NY

1985 "Selections", organized by Kay Larson, Artists Space, New York, NY

## BIBLIOGRAPHY

1991 Melrod, George. "Robin Hill at Lang & O'Hara Gallery", ARTnews, September. Illustration.

1991 Cyphers, Peggy. "Sculptural Works by Robin Hill". ARTS Magazine, September

1991 Larson, Kay. "Sculptor Robin Hill Gathers Momentum", New York Magazine, April 15;

1991 "Robin Hill at Lang & O'Hara Gallery", New Yorker Magazine, April 8.

1990 Collischan, Judy. Lines of Vision: Drawings by Contemporary Women", Hudson Hills Press, NY. Illustration.

1989 Brenson, Michael. "Robin Hill at Lang & O'Hara Gallery", The New York Times, February 17. Illustration.

1989 Brenson, Michael. "Introducing Swiss Sculptors to US and Vice Versa", The New York Times, January 27.  
Illustration.

1988 Madoff, Steven Henry. "What is Essential Form?", Material & Abstraction, 2 x 5 Points of View. Catalogue;  
pg. 23, 50, 51, 53.

1986 Brenson, Michael. "Robin Hill at Zabriskie Gallery", The New York Times, July 25.

## GRANT AWARDS

1991 The New York Foundation for the Arts Fellowship

1990 Pollock-Krasner Foundation Fellowship

1987 The New York Foundation for the Arts Fellowship

1986 Pollock-Krasner Foundation Fellowship

1986 National Endowment for the Arts, Visual Artists Fellowship

## TEACHING

1992 Faculty, Sculpture Department, Parsons School of Design, New York, NY

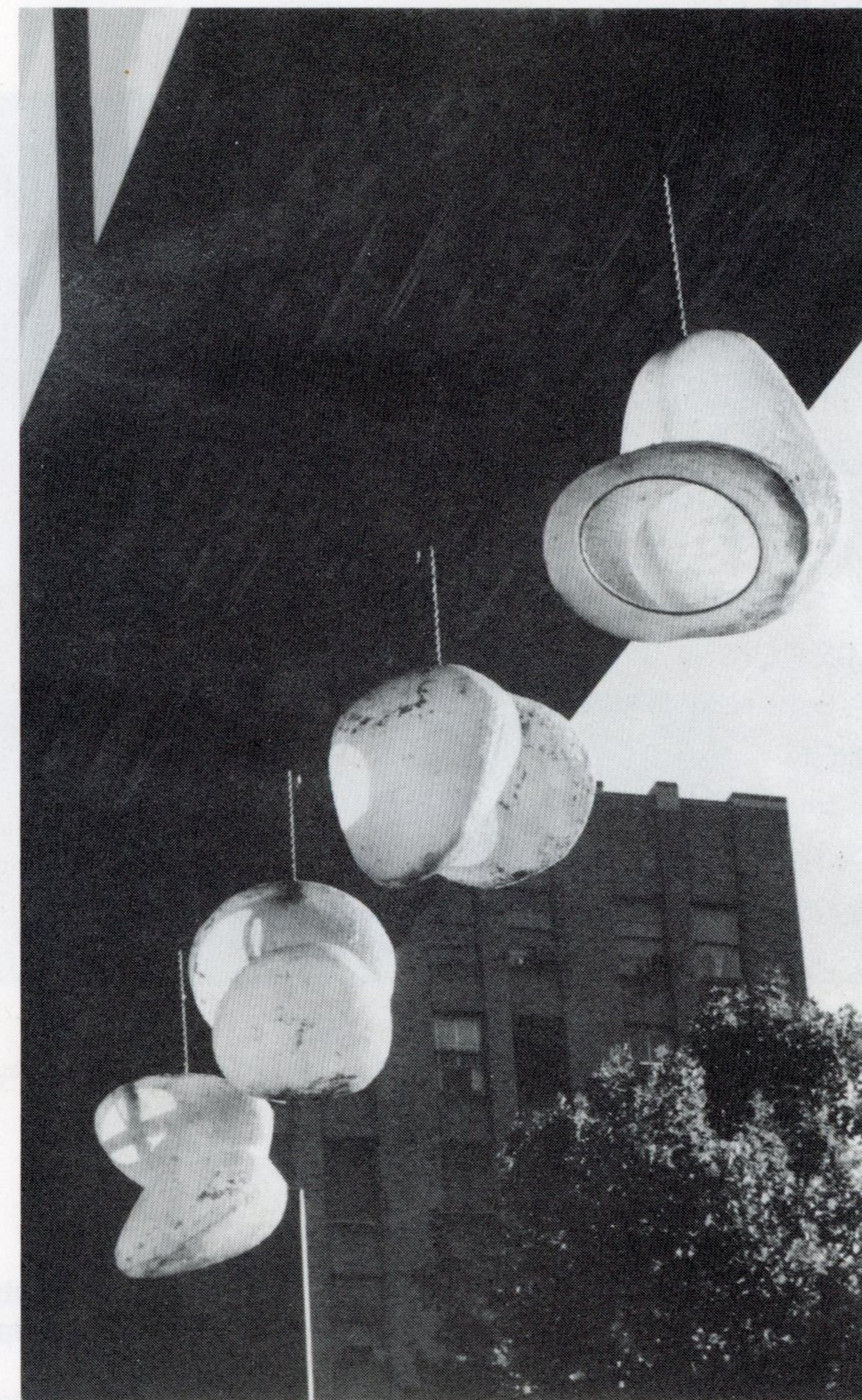
1989 Artist-in-Residence, Middlebury College, Middlebury, VT

## Robin Hill

Untitled, 1992

Fiberglass, Resin, Steel, Rope

4 elements: 36" x 36" x 36"



## KATARINA ISAKSSON

Born Gothenburg, Sweden 1957

### EDUCATION

1987 MA, Hunter College, New York, NY  
1983 BA, University of Miami, Miami, FL

### AWARDS

1988 The Tony Smith Award, Hunter College, New York, NY  
1987 Sculpture Space Inc., Utica, NY

### SELECTED EXHIBITIONS

1991 Installation, "Artificial Horizon", Wallace Gallery, SUNY,  
Old Westbury, Long Island, NY  
1989 Installation "Cronozone", Voorhees Gallery, Hunter College, NY  
1987 Installation, "Structure", Sculpture Space, Utica, NY

### CURATORIAL

1992 Inside An Idea, The Gallery at Hunter College Annex, New York, NY

### OUTDOOR COMMISSION

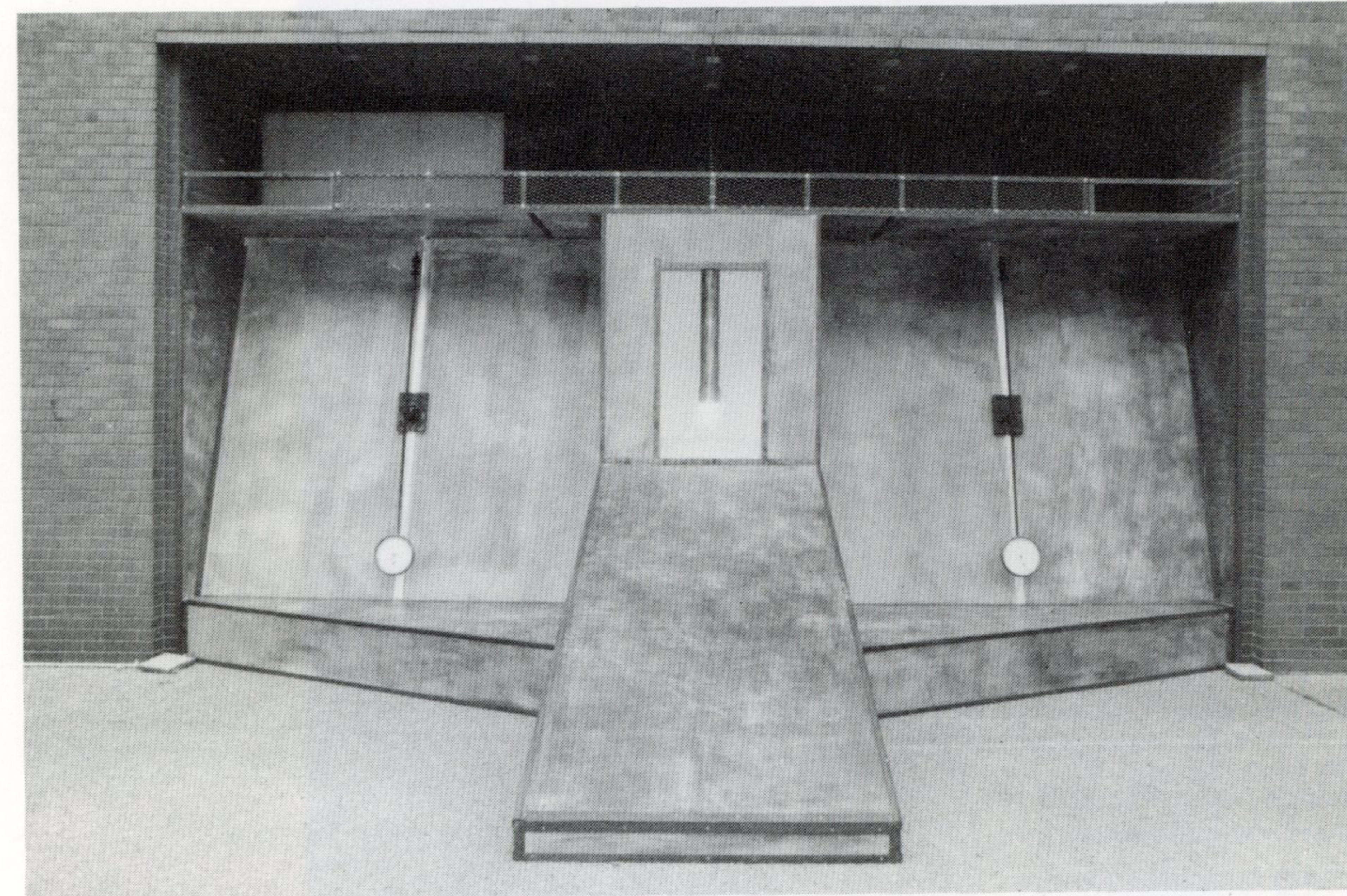
1985 "Fence & Railings", Gothenburg, Sweden

### PUBLIC COLLECTION

Miami-Dade Community College Permanent collection, Miami, FL

### TEACHING EXPERIENCE

1988 Adjunct Asst. Professor, Foundation Sculpture, Hunter College, New York, NY



Katarina Isaksson  
"Fiat Mistura", 1992

Mixed Media,  
10' X 20' X 6'



## HENRY C. KLIMOWICZ

Born Milwaukee, Wisconsin 1962

### INSTITUTION AFFILIATIONS

- 1990 Yaddo, New York
- 1989 MFA Sculpture, Tyler School of Art, Philadelphia, PA and Rome, Italy
- 1987 Ucross Foundation, Wyoming
- 1987 Vermont Studio Center, Vermont
- 1987 Millay Colony, New York
- 1986 MacDowell Colony, New Hampshire
- 1984 Skowhegan School of Painting and Sculpture, Maine
- 1984 BFA Painting and Sculpture, University of Wisconsin-Milwaukee

### SHOWS/INSTALLATIONS

- 1990 Art Park, Lewiston, NY (Installation)
- 1990 Epoche Gallery, Brooklyn, NY (Installation)
- 1990 Metropolitan Gallery, Milwaukee, WI
- 1989 Metropolitan Gallery, Milwaukee, WI (Two Person)
- 1989 Temple University, Rome, Italy (Installation and show)
- 1988 Federal Reserve Bank, Philadelphia, PA (Installation)
- 1987 Arts Canvas, Southampton, NY
- 1987 Bienville Gallery, New Orleans, LA (Two Person)
- 1986 Evanston Art Center, Evanston, IL (Installation)

### SELECTED GROUP SHOWS

- 1991 Sculpture Center, "Lost and Found", New York, NY
- 1991 Brand Name Damages, Brooklyn, NY
- 1991 Minor Injury, Brooklyn, NY
- 1986 Caldbeck Gallery, Rockland, ME
- 1985 Verge Gallery, Milwaukee, WI

### SELECTED COLLECTIONS

- First Bank of Minneapolis, MN
- Pioneer Screw and Nut Company, Chicago, IL
- McDonalds Corporation, Chicago, IL; Milwaukee, WI
- Caproni Collection and Museum, Rome and Trento, Italy

Henry Klimowicz  
"Little Hill, Big See," 1992

Sod, Cardboard, Zucchini,  
16' X 4' X 2'



## SIMON LEE

Born United Kingdom 1956

## EDUCATION

1979 Gloucestershire College of Art & Design  
BA with Honors 1st Class Fine Art

## RESIDENCIES

1992 Sculpture Space Inc., Utica, NY  
1991 Grizedale Forest, UK  
1990 Bemis Foundation, Omaha, NE  
1987 Kunstlerhaus Bethanian, Berlin, Germany

## SELECTED ONE PERSON EXHIBITIONS

1992 Stone Art Quarry Park, Cazenovia, NY  
1991 Grizedale Forest, UK  
1990 "Necklace", 16th Street Bridge, Omaha, NE  
1990 "Sculpture in Process", University of Nebraska  
1989 "Manufactured Wind", Outside Door Gallery, Bristol, UK  
1987 "Alles Klar", Gorlitzer Park, Berlin, Germany  
1986 Galerie endart - Berlin, Germany  
1985 Spacex Gallery, Exeter, UK  
1985 Hans Glieles Gallery, Amsterdam, Holland  
1984 Galerie endart, Berlin, Germany  
1984 "5 Sculptures", Aorta Gallery, Amsterdam, Holland

## SELECTED GROUP EXHIBITIONS AND PROJECTS

1990 "Raw", Bemis Gallery, Omaha, NB  
1989 "Absolute Rubbish", Bedminster, Bristol, UK  
(Semi-Ambulant)

## AWARDS

1988 South West Art  
1990 Pollock-Krasner Foundation

## ARTIST-IN-RESIDENCE

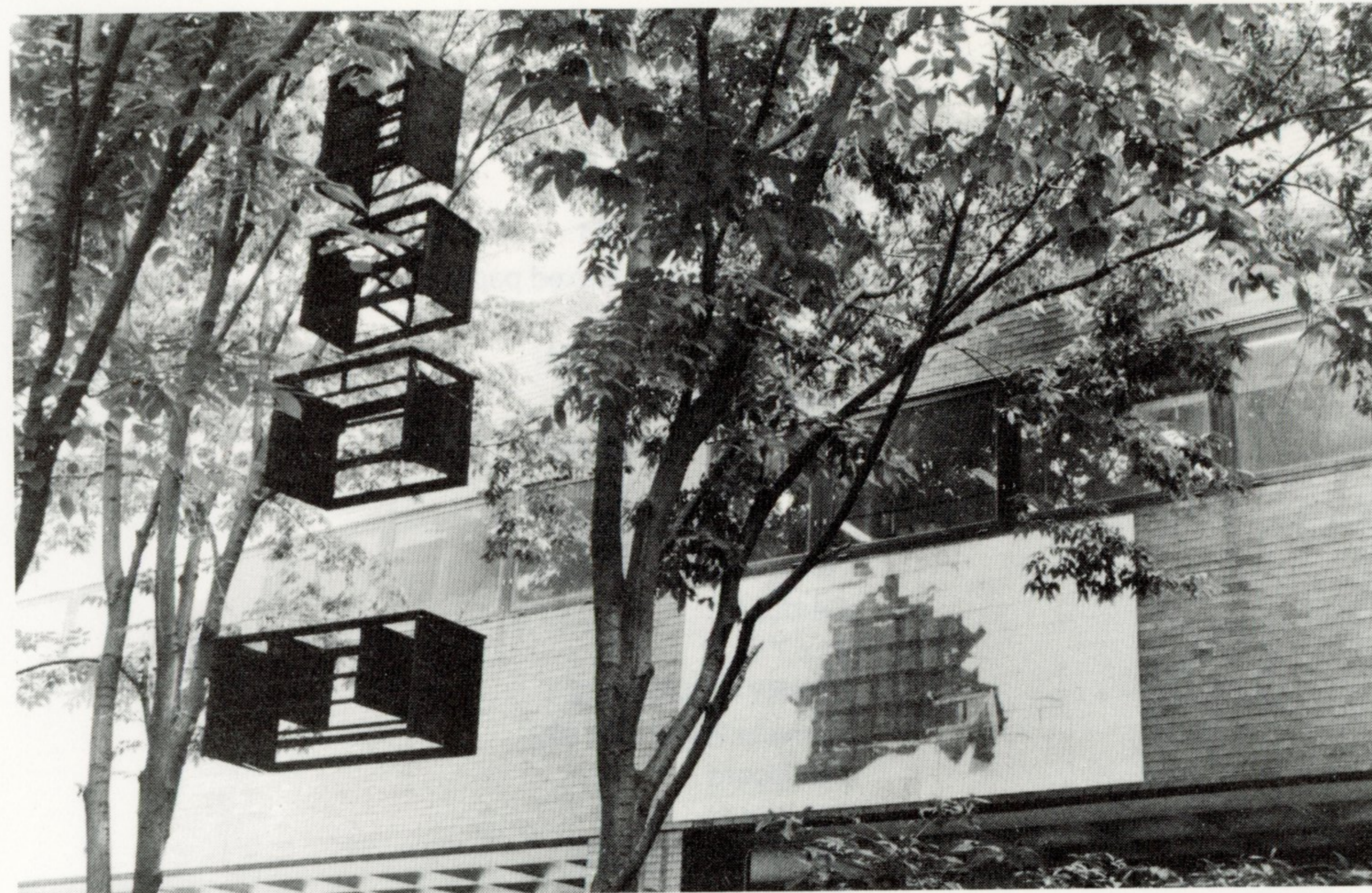
1992 - 93 Socrates Sculpture Park, Long Island City, NY

## TEACHING

Cultural Arts Together, USA  
Creighton University, USA  
University of Nebraska, USA  
Wolverhampton Polytechnic, UK

Simon Lee  
"Route 28", 1992

Photograph, Wood  
40' x 14' x 15' x 2'



## DRAWINGS CHECKLIST

1. ANDREW DUNNILL  
Untitled 1992  
Ink on paper  
size variable
2. ROBERT CHAMBERS  
Untitled 1992  
Paper, graphite  
10" x 8", 6 panels
3. ROBIN HILL  
Loop the Loop 1991  
Raw pigment on waxed paper  
80" x 80"
4. KATARINA ISAKSSON  
Drawing 1991  
Graphite, waxed paper  
96" x 140"
5. HENRY KLIMOWICZ  
Horse in Water #1 1992  
Cardboard  
8" x 7" x 2"
6. HENRY KLIMOWICZ  
Horse in Water #2 1992  
Cardboard  
8" x 6" x 2"
7. HENRY KLIMOWICZ  
Baker's Man 1992  
Cardboard  
6" x 6" x 2"
8. HENRY KLIMOWICZ  
Turtle 1992  
Cardboard  
14" x 10" x 1"
9. SIMON LEE  
Natural Precipitation 1992  
Xerox of photos