



Ugo Rondinone (Swiss, born 1963)

**MOONRISE, east, august**, 2005  
Painted cast aluminum on steel plinth  
94 3/4 x 47 1/2 x 48 1/4 inches

**MOONRISE, east, august**, 2006  
Painted cast aluminum on steel plinth  
99 3/4 x 50 1/2 x 52 1/2 inches

These childlike and somewhat awkward faces are two from a series of twelve sculptures titled *MOONRISE*. Each sculpture depicts an exaggerated expression and is named after a month of the year. *East, January* has a mischievous appearance with its toothy grin, squinty eyes, and pointy nose; *east, august* has a sympathetic look conveyed through the head's tilt, hum-drum mouth, wide-open eyes, and button nose. A texture resembling finger marks in clay covers each, adding to their youthful charm. Ugo Rondinone created this series in homage to the moon in a time when our day-to-day reliance upon it has waned and its mythic significance has faded. Yet despite modern man's changed relationship with the moon, Rondinone is drawn to it for its universal accessibility and its significance as a marker of the passage of time.



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**air gets into everything even nothing**, 2006  
Cast aluminum, white enamel  
155 7/8 x 157 1/2 x 118 1/8 inches

*Air gets into everything even nothing* further investigates Ugo Rondinone's interest in time, displacement, and the relationship between natural and artificial environments. While this sculpture is at once realistic — it's an exact replica of a still living 2,000-year-old olive tree — it is also a man-made construction fabricated from aluminum and covered with white enamel. Rondinone plays with the idea that the original tree is a living entity with deep, history-rich roots, while this ghostly image has nothing beneath its surface to affix it to a permanent location.



Anthony Caro (British, born 1924)

**In the Morning**, 1986  
Bronze  
42 1/2 x 33 x 24 inches

Anthony Caro is best known for abstract metal sculptures, painted in lively colors and removed from any tie to a pedestal-stature relationship. Having achieved a good deal of success with that work, Caro founded the Triangle Workshop in 1982 in New York and invited 30 artists from the U.S., Canada, and Britain to join him in the summer months to experiment with ideas and techniques outside of their everyday practice. For Caro, this took him back to a process he had not employed since his student days at the Royal Academy—drawing and modeling from the nude model. *In the Morning* is the result of the early years of the workshop and depicts a woman stepping into a bath. Facial features are only subtly suggested in favor of emphasizing the posture, movement, and weight of the body. In titling the sculpture *In the Morning*, Caro not only evokes the regular ritual of bathing but the intimate, everyday nature of its subject.



Judith Shea (American, born 1948)

**Post Balzac**, 1990  
Cast bronze and stone  
110 x 28 1/2 x 28 1/2 inches

The source material for Judith Shea's *Post Balzac* is a sculpture of the famous French writer Honoré de Balzac that the master sculptor Auguste Rodin made in 1898. Shea credits Rodin's portrait with marking the beginning of modernism in sculpture and revisits the theme of modernity 100 years later. Rodin's sculpture depicts Balzac in a commanding gesture actively wrapping himself in his heavy writing robe with his chin proudly raised; Shea's robe stands like an ancient column, completely static and conspicuously empty. Shea offered the following explanation, "I wanted to address how, at the end of the last [19th] century, there was both romance and optimism for the next century. I wanted to ask, "Where are we a century later?" This century's technical innovations have brought horrors, with the level of destruction we are able to do. The coat is hollow — a metaphor for the condition of the spirit, for emptiness." Viewers should also note the XX inscribed on the pedestal, a reference to the 20th century as well as the double negative.



Louise Bourgeois (American, born France 1911)

**Spider**, 1997  
Bronze  
90 x 88 x 86 inches

With *Spider*, viewers are confronted by an oversize version of a creature most would view with terror at its normal, tiny size. The knobby joints of the spindly legs are arranged at various heights and imply movement, but the delicate egg sac hanging from this creature should be seen as more than the stuff of nightmares. The artist, Louise Bourgeois, has been using spiders in her work since the 1940s, and in the 1990s began sculpting them into colossal forms like this. Surprisingly, she sees them not as ominous predators, but as a symbol for her much beloved mother. The artist's own words explain her intentions best, "My mother, who like a spider, was a weaver. My mother was my best friend. She protected me and was clever. I want them [the spiders] to envelop me and protect me. I want them to be strong and monumental like my mother. But my mother was also ill. They reflect her strength as well as her fragility, since they balance on tiny points." As evinced by this quote, Bourgeois mines her personal biography, particularly her childhood memories, as the basis for her artwork. The allusion to her mother as a weaver refers to the Bourgeois family's tapestry restoration business, in which her mother was the chief seamstress. The statement also reflects the untimely death of Bourgeois' mother who passed away when the artist was just 20 years old.



Barry Flanagan (British, 1941–2009)

**Thinker on a Rock**, 1997  
Bronze  
156 x 103 x 79 inches

Barry Flanagan is best known for his dynamic, often monumental, bronze hares performing all variety of human feats from thinking to playing music to using technology. Of his use of the rabbit Flanagan said, "The idea of the hare as an alter ego evolved. It wasn't inevitable when I started. But once you abstract from the human like that, it opens a window in the mind — it allows your imagination to roam." In many cultures, the hare or rabbit has mythological significance as a trickster or mischief-maker, an aspect that also appealed to Flanagan. *Thinker on a Rock* riffs on French artist Auguste Rodin's *The Thinker*, a sculpture from the late 19th century of the poet Dante Alighieri contemplating his work *The Divine Comedy* (1308–1321). In Flanagan's version, the writer is replaced with the hare engaged in the act of earnest contemplation resulting in a light-hearted and humorous work. The quirky tone set forth by the hare presents an intriguing contradiction to the seriousness of the traditional technique — bronze casting. Just as Rodin's *Thinker* was cast in metal, so is Flanagan's, which challenges the classic concept of the heroic bronze figure.



Debora Butterfield (American, born 1949)

**Juno**, 1989  
Cast bronze  
76 x 68 x 88 inches

**Ancient Forest**, 2009  
Cast bronze  
110 x 144 x 52 inches

Deborah Butterfield's inspiration is the horse, and two of her trademark sculptures are featured in the park. Each piece has a unique personality and many are based upon real animals. In comparing the works here, one is struck by the difference in scale and the distinct personalities of the animals. *Ancient Forest* was commissioned by John and Mary Pappajohn for this park and the artist confessed it took her two years to talk herself into starting the large work. Notice the forthright and assertive neck and head of *Ancient Forest*, suggesting the animal is quite content with our presence. *Juno*, on the other hand, has a more bashful manner, shown through the introspective, lowered neck position. Perhaps the most striking aspect of Butterfield's sculptures is their ability to fool the eye with the materials from which they are made. The horses are created through a meticulous process that takes nearly three months to complete. The artist begins by selecting a handful of substantial branches that are then individually cast and reassembled to form the basic shape for each horse. Butterfield then attaches real sticks to the metal armature until she achieves the gesture and demeanor she wishes to portray. The sculpture is then meticulously photographed and disassembled so the individual wooden elements can be cast in bronze. Finally, the metal branches are reattached to the original armature and a patina is applied to the bronze that enhances the look and texture of wood.



Joel Shapiro (American, born 1941)

**Untitled**, 1985  
Bronze  
87 x 99 x 46 inches

Joel Shapiro adapted the rigid, geometric shapes of the Minimalism movement of the 1970s to create his particular interpretation of the human figure. Hard-edged rectangles rather than soft organic masses come together to create a recognizable human form, despite the lack of naturalistic detail. In *Untitled*, the figure leans back on one arm, with its legs splayed widely across the platform. The fourth appendage can be read as either a downturned head or the second arm reaching upward. Shapiro's figures are often posed awkwardly, seeming off balance or in the midst of an ungraceful motion, and this ungainliness lends the work personality and a warm, human vulnerability. Shapiro himself says the sculpture is "definitely about stretch and compression; about reach and contraction."



Ellsworth Kelly (American, born 1923)

**Untitled**, 1994  
Stainless steel  
240 x 22 x 2 inches

Ellsworth Kelly initially emerged as a leader of the Hard Edge group of Color Field painting in the 1960s with his large, bright, ovoid shapes that contrasted with sharp, rectangular color-plane backgrounds on his canvases. Kelly moved to shaped canvases, which naturally led to freestanding sculptures. His sculptures present the same geometric shapes as his paintings, although created on an environmental scale and constructed of industrial materials like Cor-ten steel.

*Untitled* is an elegant obelisk that is surprising to walk around and view its relationship to the park. When viewed straight on, the form is sturdy and full, with an assertive shape. Moving around the sculpture, it takes on a more fragile appearance, almost completely disappearing into itself. The situation of this piece in the center of the park is well considered, encouraging viewers to actively notice the environment of the park and its urban context.



Gary Hume (British, born 1962)

**Back of a Snowman (White)**, 2002  
Enamel on bronze  
120 x 88 x 88 inches

**Back of a Snowman (Black)**, 2002  
Enamel on bronze  
120 x 88 x 88 inches

Gary Hume's art is distinguished by bright, expressive colors, luscious surfaces, and simplified forms. While the human figure and face have often been the subject of his work, imagery from childhood such as bears, rabbits, and the snowman that make up these two works are also common themes. Hume is a painter as well as a sculptor, a fact suggested by the glossy, smooth surface of these sculptures that is unlike any other work in the park. The title *Back of a Snowman* plays a clever joke on the viewer, in which no amount of circling will reveal the snowman's front.



Scott Burton (American, 1939–1989)

**Seating for Eight**, designed 1985, fabricated 1989–90  
Polished Deer Island granite  
32 x 34 x 18 inches each

**Café Table I**, designed 1984, fabricated 1992  
Polished Absolute black granite  
28 x 22 x 22 inches

Like many artists of the 1960s, Scott Burton was interested in blurring the line between art and everyday life. His approach to achieving this was to make sculptures that function as furniture and place these pieces in public spaces where people would be invited to use them. His artwork begins with refined, immaculately constructed furniture like this table and chairs, but only becomes complete when visitors actually use the pieces. Thus, *Seating for Eight* and *Café Table I* are the only sculptures in the park that visitors are allowed to touch. Two distinct artworks that have been combined together, here they function as a central resting place in the park. The cool, smooth, granite seats form a democratic circle as opposed to a hierarchical "head of the table" arrangement. The sleek lines and balanced curves of the work reveal Burton's elegant sense of design, as well as the influence of the Minimalist art movement of the 1960s and 70s. Burton was also conscious of the inherent beauty of the marble he chose as his medium, polishing it to a high sheen that highlights the grain and color of the stone.



William Tucker (British, born Egypt, 1935)

**Gymnast III**, 1985  
Bronze  
87 x 58 x 32 inches

This abstract, rough-surfaced sculpture is inspired by the movement of the human body—specifically gymnastics, as the title suggests. Created in 1985, the year after the Los Angeles Olympics, William Tucker sites the athletes on the rings and parallel bars as a visual source for this work, with a particular interest in the way their bodies become simplified into two moving and rigid halves. *Gymnast III* is not concerned with rendering the body realistically or the nuances of skin, muscle, and bone. Instead, Tucker attempts to manifest the body's physical sensations, such as fatigue, pain, exertion, stretching, or the force of hard landing. The work resides in a space between object and gesture, suggesting the body's most elemental shapes as well as its most visceral feelings.



Willem de Kooning (American, born Netherlands, 1904–1997)

**Reclining Figure**, 1969–1982  
Bronze  
68 x 140 x 96 inches

Along with Jackson Pollock and Mark Rothko, Willem de Kooning was a central figure in the American art movement Abstract Expressionism. He is best known for his abstract figure paintings on the theme of "woman" created in the 1950s and 60s. On a trip to Rome in 1969, when de Kooning was 65 years old, he modeled his first sculptures and over the next five years made about 25 bronze figures using the same gestural techniques and expressionist style of his earlier paintings. *Reclining Figure* captures the immediacy of the artist's hands pushing the clay around, implying action, emotional energy, and the gestures of the human body. While highly abstract, the woman's figure can be seen in the suggestion of an arm propping up a body and a leg kicking in the air.



Tony Cragg (British, born 1949)

**Order**, 1989  
Cast bronze, 2 elements  
60 x 58 x 55 inches  
38 x 57 x 69 inches

Tony Cragg worked as a laboratory technician before attending art school, and there often seems to be a nod to these beginnings in his sculpture. Cragg's *Order* combines two motifs—the three-lobed body of a trilobite (a marine fossil) and a vessel from a laboratory. By enlarging the primordial trilobites from their usual 1.5 inches in length to a larger-than-human scale, we experience them as if through a microscope—gigantic and threatening. There is a palpable tension in the hybridized form of the marine fossil with the beaker, resulting from the mixture of the ancient and primitive with the advanced. The sculptures also evoke feelings of unease, suggesting disease, engineering, and evolution gone wrong, which is reinforced by the multiple meanings of the word "order." It refers specifically to the biological classification system (life, domain, kingdom, phylum, class, order, family, genus, species), but also implies phrases such as "natural order" or "order of things," and its antonym—disorder, which these unruly creatures embody.



Tony Smith (American, 1912–1980)

**Marriage**, 1961  
Painted steel  
120 x 144 x 120 inches

**Willy**, 1962  
Painted steel  
91 1/4 x 224 x 135 inches

Tony Smith's earliest sculptures date to his days spent quarantined from his family while he recovered from tuberculosis. The ample supply of medicine boxes used to treat his illness provided the medium for his small scale models and his imagination. Smith's long career in architecture was also highly influential on his output as a sculptor, evidenced most directly in the large scale of his work and the building-like manner in which his shapes interact with their surrounding space. *Marriage* and *Willy* are among Smith's important early large-scale works. In both sculptures, Smith masterfully combines abstract geometric forms with human characteristics. The works' titles, a person's name and a dominant cultural institution, imply specific interpretations for each of the sculptures. Formally, *Marriage* offers an arch for the viewer to pass through, and presents a sort of dialogue between the various connecting rectangular blocks. *Willy* involves more complex polyhedral shapes. Here, the flat black planes of steel twist into each other with less geometrical order, suggesting an anthropomorphic (or human) form. The title comes from a Samuel Beckett play *Happy Days* (1961), in which the character "W Willie" crawls submissively around his wife, who is buried waist deep in mud.



Sol LeWitt (American, 1928–2007)

**Modular Piece**, 1969  
Painted steel  
109 x 55 1/2 x 55 1/2 inches

Sol LeWitt cemented his reputation as one of the most critical figures of 20th-century American art by helping found the movements Minimalism and Conceptualism. His art, comprised of the most basic shapes and blocks of vibrant color, was often organized by logic and geometry but still maintained a sense of playfulness and freedom. LeWitt's sculptures, which he preferred to be called "structures," use repeated shapes to build architecture-like forms. In this work, perfect white cubes are arranged in a deceptively simple composition. While the sculpture has the finished dimensions of 109 x 55 1/2 x 55 1/2 inches, it could in theory, extend in any direction in infinity using exactly the same formal units — the word "modular" in the title reinforces the idea of endless identical attachments. In the urban setting of the sculpture park, the work also calls to mind office buildings or condos with their endless stacks of similar units. While LeWitt was not interested in emotional content within his work, he still acknowledged the visual dynamism of the negative spaces and sharp lines created by cubes silhouetted against space. These subtle shifts in the viewer's perception and perspective were crucial factors in his work.

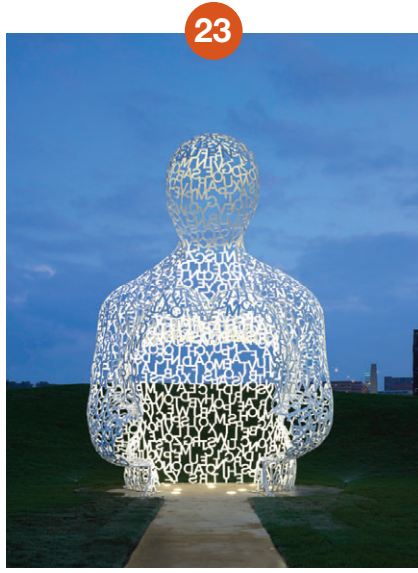


Mark di Suvero (American, born China, 1933)

**T8**, 1985  
Painted steel  
343 x 288 x 444 inches

Mark di Suvero's monumentally-scaled abstract sculptures are made primarily of industrial I-beams and heavy gauge metal. He composes his sculptures directly in the materials without the use of scale-drawn plans or models. He is able to work this way because he operates everything from the crane and anchor to the torch and hammer. Of the relationship between fabrication and composition he says, "Just as poetry can't happen if you don't know how to use words, you have to handle all the methods in order to reach the moment when you can do the dreams."

*T8* confronts viewers with somewhat familiar, industrial materials, but in di Suvero's hands the rigid seriousness of the steel has been transformed into a lithe, energy-filled structure. This vitality is enhanced as the viewer walks around and through the work, taking in the composition from multiple angles. While the sculpture stands on four legs firmly planted on the ground, these appendages become entangled in a knot of activity as they move skyward, and what formerly appeared stable and balanced, morphs into a burst of animated energy. The work is painted in the artist's signature bright orange-red color, creating maximum contrast against the blue sky.



Jaume Plensa (Spanish, born 1955)

**Nomade**, 2007  
Painted stainless steel  
324 x 204 x 216 inches

Jaume Plensa uses letters as the basic components of much of his art, which explores communication issues whether between individuals or cultures. This work depicts a crouching, anonymous figure, with a "skin" composed of letters from the Latin alphabet. The sculpture exemplifies Plensa's ongoing interest in ideas presented in written text, as well as the human body and how it perceives the world around it. He has described individual letters or symbols as components that have little or no meaning on their own, but blossom into words, thoughts, and language when combined with others. Plensa's screens of letters offer a metaphor for human culture, in which a person alone has limited potential, but when formed into groups or societies, becomes stronger. *Nomade* engages the viewer on many levels, from our recognition of the letters that form the shape, to our own physical interaction with the work as we view it from afar or from inside the work's interior space.



Richard Serra (American, born 1939)

**Five Plate Pentagon**, 1986  
Steel  
60 x 72 x 113 inches

Despite steel's well established use in 20th-century sculpture, Richard Serra chose to work with this medium in part because he felt the ubiquitous metal art of the time was not using the material for its inherent qualities—qualities he understood because of his early jobs at steel yards. Of this he said, "It had not been used for its weight, its counterbalance, not for its cantilever nor its stasis nor gravitation load. It had not been used in the way that it had been in the Industrial Revolution in terms of building processes and procedures. Instead what they had done was to cut and fold it and use it as kind of a three-dimensional surrogate for painting."

*Five Plate Pentagon* is a sculpture comprised of five unpainted steel plates, assembled together in a manner resembling playing cards delicately balanced against one another. While it can be tempting to look for a narrative inroad into the piece, the artist is not concerned with conveying any specific story or emotion. Instead, the work is about the formal properties of the unadorned steel, the lines in space that are carved out by the plates, and the viewer's interaction with the sculpture in a given moment.



Martin Puryear (American, born 1941)

**Decoy**, 1990  
Cast iron  
41 inches x 108 inches (diameter)

Martin Puryear's work often deals with interior and exterior spaces, and his sculptures excel at drawing viewers into them. *Decoy* achieves this with a periscope-like protrusion emerging from a circular base. While the work at first seems relatively innocuous and modest, further investigation reveals an ominous suggestion of something lurking underneath the security of the horizontal plate, reminding us that a decoy is not what it seems.

Puryear's sculptures combine the simplicity and gravity of Minimalism's basic geometric shapes presented on a human scale with a biomorphic quality derived from his use of organic forms and unique craftsmanship. As a youth, Puryear studied woodworking and learned to build things like guitars, furniture, and canoes. While this sculpture is made from cast iron, the grain of the original wood form is still evident, adding tactile warmth to the cool, industrial metal.