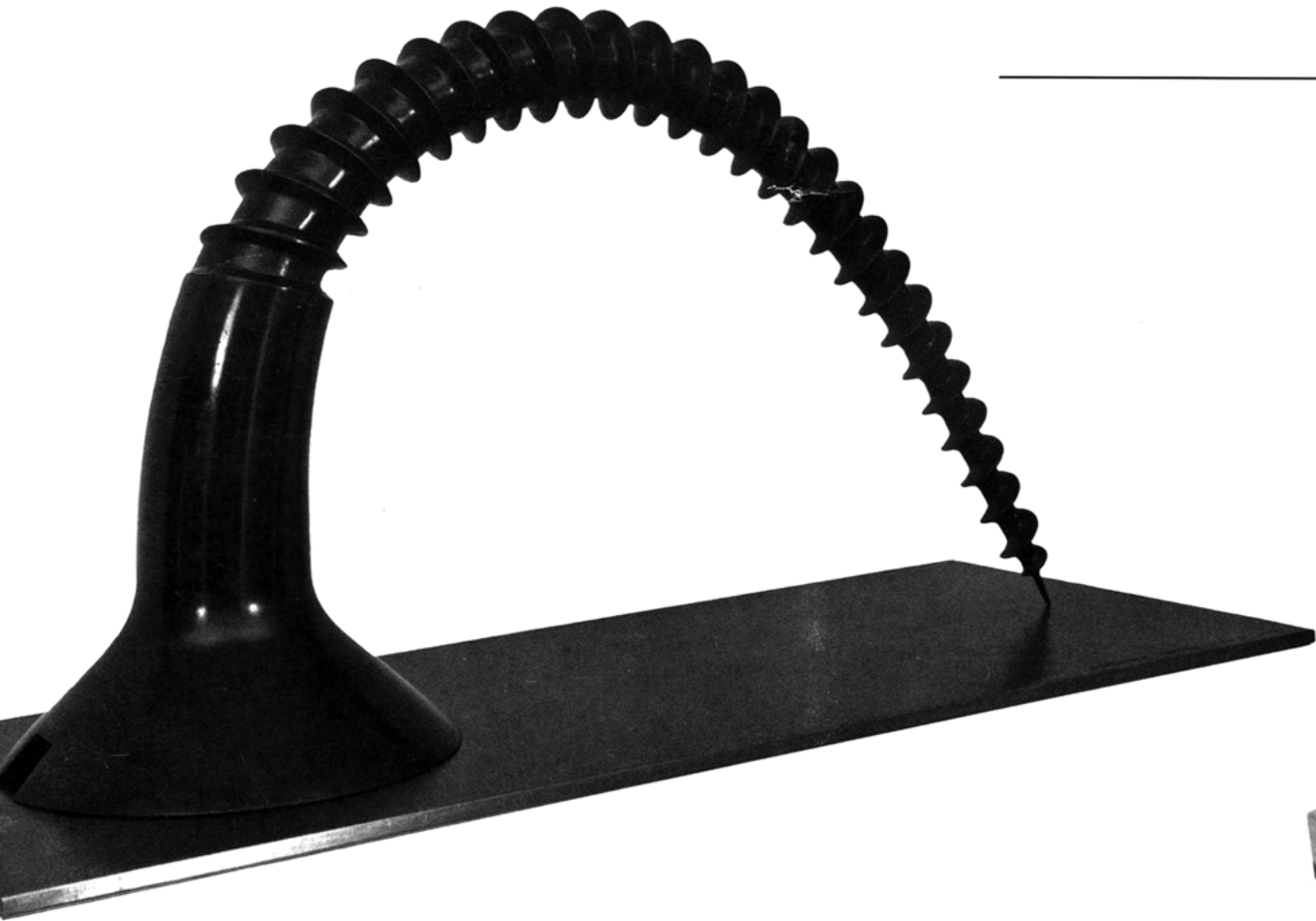


# SCULPTURE :

*The Language of*

SCALE

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# SCULPTURE :

*The Language of*

SCALE

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*Works by twenty  
contemporary artists*

SEPTEMBER 15 TO  
DECEMBER 1, 1985

The Bruce Museum  
Greenwich, Connecticut

*T*here are many ways to look at sculpture.

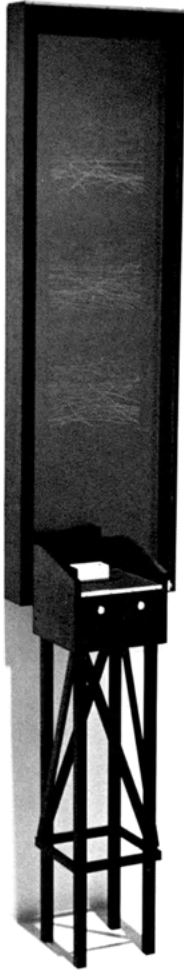
A fundamental view turns away from issues of material, technique, subject and style to focus instead on the essential or basic properties of the three-dimensional form. It explores the sculptor's vocabulary and examines, as well, our own perception of the work of art. This approach parallels a direction of modern and contemporary sculpture that moves from representation toward an analysis of the primary elements of the sculptural medium: form, mass, space and scale.

With this reductive, analytic approach, the sculptor, and indeed the viewer, can examine the creative impulse; can probe the wellspring of the primal urge to create an independent object in three dimensions. To make sculpture is an aggressive act, a confident expression of self, a physical and psychological projection of the human being in space.

Myth and legend offer insight in this search for the primary significance of sculpture. Mythology has often focused on the making of sculpture, and on the building of architecture as well, as acts of magic, as metaphors for the dawning of civilization. The link between sculpture and architecture is basic; architecture may be seen as a refined and complex sculptural form. The post and lintel system, the weight bearing column, are abstract statements, symbols of the human's own erect skeletal form.

*I*n this exhibition we focus on one of these fundamental issues of sculpture—scale. Scale is the consistent and logical relationship between the size of an object, its spatial envelope and any adjacent forms. Scale is an aspect of our perceptual faculty, a basic element in how we perceive and experience the world. The key to our notion of scale is our concept of self, our confident knowledge of our own shape, size and mass, relative to the world which we inhabit. Because of its fundamental importance to phenomenological reality, any distortion of scale has a powerful effect. To tamper with scale is to throw into question our perception and experience of exterior reality. Drastic miniaturization or extreme monumentalization subvert our normal expectations, our usual “reading” of reality.

In the aesthetic realm, manipulation of scale is a powerful metaphorical device, communicating abstract ideas such as temporal authority or spiritual strength, power or submission. For example, one may think of the Akkadian relief carving on the Stele of Naram-Sin, ca. 2300-2200 B.C., which conveys the superhuman power of the ruler through a variety of means including a marked disparity in scale. Similarly, the colossal statue of Constantine the Great from the early 4th century, conveys



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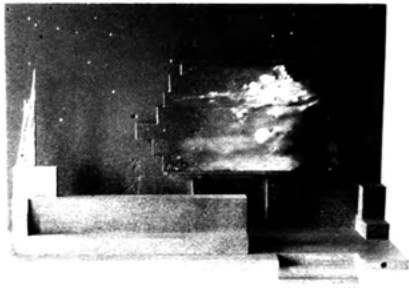
Loren Calaway  
*(Title in Symbols)* Cat.4

spiritual strength through sheer size. Egyptian sculpture is rife with examples of the use of monumentalization to convey authority and power. Miniaturization serves an important symbolic function as well in the objects and sculptures included in Egyptian or Chinese tombs. The ordinary doll house or historically accurate miniature period room create special worlds which engage our fantasy and imagination.

A self-conscious manipulation of scale is one of the essential aspects of the Surrealist nightmare imagery of Salvador Dali, René Magritte or Giorgio de Chirico. In twentieth century sculpture, the master manipulator of scale is Alberto Giacometti. His sculptures are psychologically powerful, haunting images of humanity. The sculptural pedestal is a distinct world, an imaginary realm, the stage of this intensely charged drama. Extraordinarily elongated human figures traverse vast empty spaces. Their tortured physicality is a metaphor for spiritual or emotional states. The figures' expressive power is the result of Giacometti's use of a multiplicity of scales within a single form, juxtaposing attenuated, ethereal, even immaterial silhouettes with huge brutish feet.

The manipulation of scale is a crucial ingredient in Claes Oldenburg's audacious alterations of familiar objects. The everyday object retains its basic structure (that is, the trowel is easily recognized as a trowel; the ice cream cone as an ice cream cone) but is magically transformed in appearance through the dominance of one of its inherent properties. Scale may be distorted, perspective may be rendered awry, a normally hard, repellent surface may become soft and buttery. In *Bread Stone* (Cat. 26), two aspects of the ordinary slice of white bread are altered: scale and material. The slice is unusually large—more than three feet tall. The huge slice of bread seems comical, leaning nonchalantly against the gallery wall. The soft, spongy dough is depicted in hard granite. This choice of the unpolished stone introduces a sardonic commentary on the taste and texture of the typical commercially produced white bread.

Joel Shapiro's sculptures often consist of simple geometric shapes or architectural forms—houses, chairs, blocks, or even more abstractly, planes, areas and chasms—presented in a miniaturized form. Shapiro thus creates a formidable tension between the familiar form, suddenly miniaturized, and the proportionately enormous space of the gallery. The artist establishes a series of alterations in our normal perception and experience of both object and environment. A further contradiction is introduced by another reversal of the expected, the use of weighty materials such as bronze or cast iron. Perceptual distortion and psychological intensification are



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Stephan McKeown  
*Night and the Moon* Cat.22

implicit in Shapiro's work. A tiny bronze house, for example, becomes a metaphor for *the* house, reverberating with elemental reactions to architectural space that involve enclosure or protection, perhaps inflected with childhood memories. Often a bold installation accentuates the tension between the miniaturized object and the real space of the gallery; there may be no pedestal to establish an artificial aesthetic realm, nothing to separate the diminutive object from our everyday environment. For instance, the tiny bronze house may be situated on a long plinth which juts out from the gallery wall at shoulder height.

Loren Calaway's diminutive works challenge the observer on a variety of levels. Physically, these pieces are not easy to approach. They are below normal viewing level and demand that we bend down to adequately see them. Calaway juxtaposes a multiplicity of scales: Tiny drawers or enclosures are supported by unusually tall, spindly, tower-like supports. Sometimes the thickness of the materials would clearly be more appropriate for normal or full-scale constructions. Calaway's finely crafted objects entice and repel simultaneously; the miniaturization conveys mystery and a sense of treasure, but at the same time the down-scaling creates a discomfiting aura. These sculptures are sensuous in their materials: finished wood, brass, green felt and marble—but demand analysis of form and function. A related but opposite approach is used by Stephan McKeown. Passages of the two dimensional image are transformed with the inclusion of three dimensional elements.

This theme of the manipulation of scale may be pursued effectively in the works of Peter Haines, entitled *An Archaeology*. (Cat. 15) The presentation of this ensemble of small objects in a glass exhibition case invests them with an aura of preciousness or rarity. The material, variously patinated bronze, only serves to reinforce the impression of antiquity and value. These objects, none more than ten inches in length, resemble Bronze Age picks, needles, scrapers, knives and axes.



Their simple shapes are complemented by their smooth, elegant surfaces, seemingly worn by the action of human hands over countless generations. Haines uses the diminutive size of the objects, the repetition of a few pure and elegant forms, the weighty material and laborious traditional casting technique, to produce the impression of an artifact nuanced and shaped by a mysterious process of refinement.

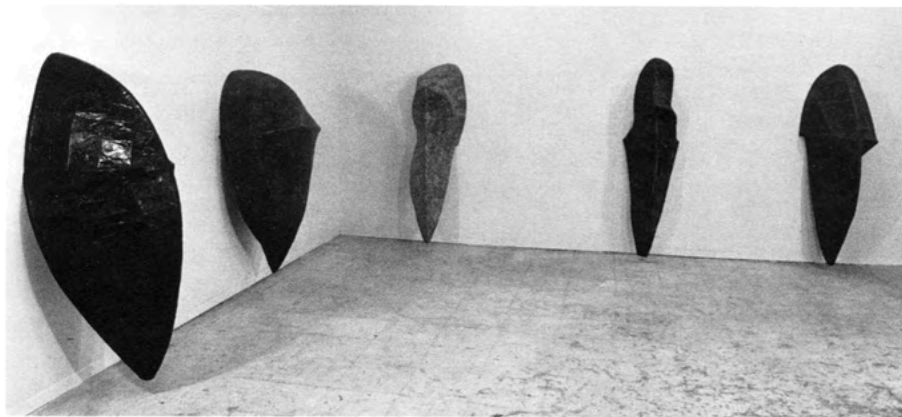
In *Trench*, (Cat. 23) Creighton Michael upscales rather than downscales. This work consists of five objects, each approximately sixty inches high, constructed of wood, charcoal, acrylic and paper. They resemble over-life size flints or arrowheads

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Peter Haines  
*Artifact with Three Arms, Detail, An  
Archaeology* Cat.15

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Creighton Michael  
*Trench* Cat.23



shaped and faceted by giant Stone Age hands. The archaeological allusion is reinforced by the title which refers perhaps to an excavation site or dig. These giant stones, however, are surprisingly constructed of paper and hang suspended from the wall. Their angular points do not, as one first imagines, rest on the floor but hover a few inches above it. Clearly, the artist manipulates scale to undermine our normal expectations of these objects; Moreover, he proceeds to introduce additional contradictions between form and material, size and weight.

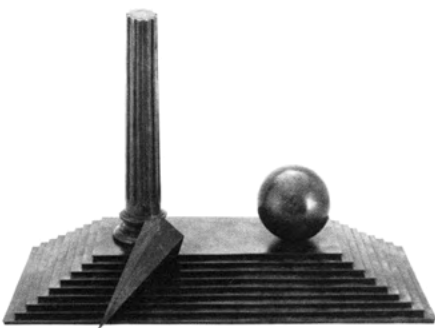
Mythmaking through scale is the shared thematic focus of works by Anne and Patrick Poirier, Charles Simonds, Herk van Tongeren, Jackie Ferrara and Elizabeth de Cuevas. Architectural vocabulary figures prominently in their allusions to ancient civilizations and exotic cultures. Broken columns and fragments of cornices are important in the works of van Tongeren and Poirier. Van Tongeren juxtaposes two scales via two disparate vocabularies: 1) architectural elements such as columns, archways and stairs which imply a specific scale, and 2) pure geometric forms such as cones and spheres which are abstract and inherently outside of a comprehensible spatial environment, or anti-scale. The titles of his bronzes—"Tempio" or "Teatro"—are appropriate to their elegant, ceremonial style; However, van Tongeren's miniaturized realms—abandoned of humanity, skewed by multiple perspectives and contradictory scales, by elongated arches which frame nothing and stairways that lead nowhere—possess an eerie strangeness reminiscent of the disturbing environments in the paintings of Giorgio de Chirico.

Anne and Patrick Poirier's *Untitled* (Cat. 29) consists of a giant sword thrust into a chunk of stone and a great shield decorated with a design evocative of the mythic

Photo Philip W. Smith

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Herk van Tongeren  
*Teatro IX* Cat.38





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Ann & Patrick Poirier  
*Untitled* Cat.29

Medusa. These objects suggest the over-life size detritus of ancient civilization, imagined or historic. The magic of a mysterious, shadowy past is conveyed through the archetypal images of wartime conflict and heraldry or pageantry and are, as well, dramatically underscored through sheer size.

A comparable form of mythmaking is central to Charles Simonds' series of unbaked clay constructions, dwellings for an imaginary race of Little People. Simonds' work encompasses a written mythology, films and photographs, which elaborate the cultural development of three bands of Little People: Linear People, Circular People and Spiral People. *Red Flow* (Cat. 34) is a construction of tiny ½ inch bricks of unbaked clay, encompassing a barren desert-like landscape traversed by a road or path, marked most prominently by a conical structure, two twisted, encoiling towers, a tilting rectangular building, a few circular holes and an array of unused bricks. This miniature environment evokes the Indian civilizations of the American Southwest, or, historically and geographically more remote, Neolithic villages of the Middle East, or the rocky landscapes and beehive tombs characteristic of the ancient Mycenaean civilization.

Scale is the crucial factor in the mysterious poetry of Simonds' works. The architectural structures appear to be the meticulous constructions of very tiny hands. Simonds, in fact, works with tweezers. The precision of these small scale buildings prompts one to anticipate the presence, or to note the absence, of some band of tiny



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Charles Simonds  
*Red Flow* Cat.34

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Elizabeth de Cuevas  
*Running Heads* Cat.7

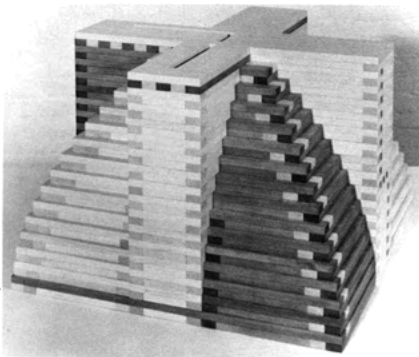


Photo Roy M. Elkind

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Jackie Ferrara  
*Boundaries* Cat.10



men. The manipulation of scale was especially extreme with some of Simonds' tiny dwellings which "sprouted" in the cornices and gutters of lower Manhattan skyscrapers: Microcosm confronted and transformed twentieth century macrocosm.

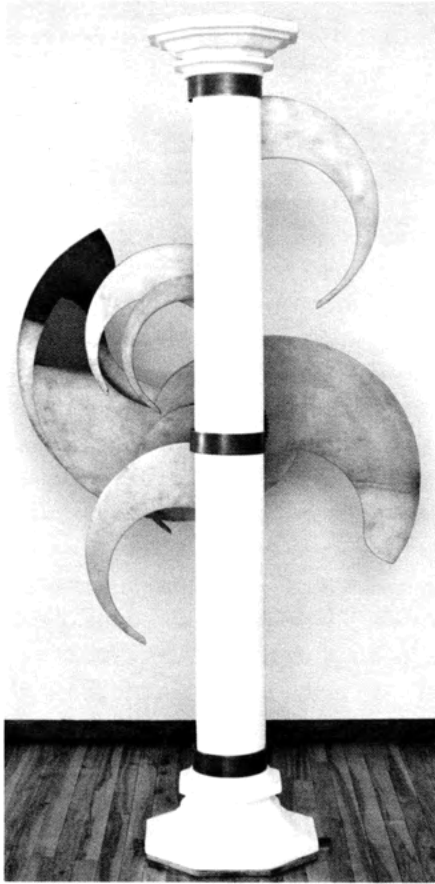
Scale is a leitmotif, as well, in the sculpture of Elizabeth de Cuevas. There is always a dynamic spatial tension between architectural forms—steles, menhirs, facades, walls—and a vocabulary referring to the human visage—heads, faces, profiles, eyes. This conflation of archetypal forms and images is the basis of de Cuevas' rich, syncretic allusions to the great civilizations of East and West. The two rows of elegantly balanced profile-obelisks in *Running Heads* (Cat. 7) conjures up associations with monumental sculptures of the pharaohs. The imposing verticality of the roughly surfaced menhir in *Fan Face Wall* (Cat. 9), juxtaposed with a set of tiny steps, is pierced by shafts of light flowing dramatically through long slats in the shape of the human profile. This melding of archetypal vocabulary referring to architectural construction and the human form may be understood, moreover, as an articulation of a basic or primal urge to make sculpture. Scale is, as well, at the heart of the relationship between pedestral-sized bronze and public monument which constantly preoccupies de Cuevas, investing each small work with an unusual power. The aspiration to the monumental is communicated by the outdoor sculpture in The Bruce Museum Collection, *Obelisk Head*, 1984, which allows one to imagine the ceremonial grandeur of an entire promenade flanked by the two rows of running heads.



The manner in which Jackie Ferrara's archetypal architectural forms—towers, pillars, pyramids—evoke ancient civilizations is not unrelated. *Boundaries* (Cat. 10) is essentially a dome which reveals its groins or ribs on the exterior of the structure. The imposing presence of her constructions is enhanced, moreover, by the meticulous precision of her craftsmanship, a quality comparable to the fineness of technique which characterizes de Cuevas' work. Ferrara achieves an almost hypnotic intensity through the systematic repetition of decorative patterns created with her variously stained woods and the smooth delicacy of the assemblage. The rich material and complex, almost puzzle-like surface patterning do not intrude on or contradict, but rather, enrich the physical power of the basic form.

A scaled-down architectural vocabulary is important in the sculptures of Simonds, de Cuevas and van Tongeren. Other sculptors use full-scale architectural elements, addressing aggressively the real space of the observer's environment. Alice Aycock's early phenomenalist works—objects which confront us with their sheer physicality—often focused on the property of scale as the means of subverting our normal perceptual expectations. A set of wooden stairs extends from floor to ceiling, inviting us to climb but leading nowhere. Aycock wields basic forms: stairs, columns, towers; or sometimes forms rich with mythic references or nuanced with childhood memories of secret enclosures, real or imagined: mazes, labyrinths, puzzles, tree houses. She is evidently intrigued by a complex of associations—personal, art historical or literary. *The DNA Cutter* (Cat. 3) and many other works are inspired, according to Aycock, by illustrations in a text by the seventeenth century mystic, Robert Fludd. Aycock's many and varied references form a veil which enwraps the basic forms, engaging the observer's imagination and intellect. *The DNA Cutter* is rich in poetry. Her enduring fascination with extravagant contradictions is expressed in the brilliant juxtaposition of solid column and elegantly fluttering steel blades. The basic form is a seven foot white plaster Doric column to which is attached a set of curving steel blades. The Doric column, the first and most simple of the three orders of classical architecture, necessarily resonates with the grandeur of Greek architecture and culture. Aycock explores, as well, an even more fundamental meaning of the column. The column is a sculptural or architectural expression of the dignified, vertical strength of the human body. The classical caryatid, of course, is a clear articulation of this essential theme.

The issue of scale is perhaps most easily grasped in the context of drastic miniaturization or projected monumentalization. However, scale is no less important an issue in sculptures which respond more directly to our human size, the observer's



Alice Aycock  
*The DNA Cutter* Cat.3



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Wenda Habenicht

*Garden Towers (Four Private Scream/I Think  
Boxes for Public Use)* Cat.12

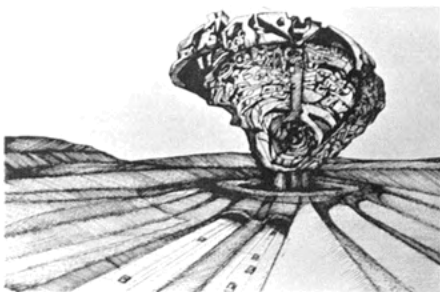
space and real environment. Public outdoor sculpture, for example, interacts with the surrounding urban or natural landscape. Wenda Habenicht's *Garden Towers* (Cat. 12) an outdoor sculpture first built in 1984 at Queens College, is now installed in Bruce Park for the duration of the present exhibition. The sculpture transforms the familiar environment, renewing the observer's awareness and appreciation of that terrain. At the same time, of course, the new environment has an impact on the sculpture itself. Habenicht is clearly interested in the psychological impact of barriers and enclosures. In *Garden Towers*, the dialogue with the human form is explicit: The wooden structure, painted in bright pink and contrasting black reminiscent of Medieval pageantry, includes four human-sized elements into which we are invited to enter. The observer becomes a participant in the sculpture.

Kit-Yin Snyder's sculpture is always site-specific, that is, designed to interact with a particular space. In this exhibition, the works are installed in The Museum's first and second floor galleries. Her work does not merely respond to, but is directly inspired by the surrounding space. She eagerly accepts the challenge of unusual or difficult environments. The sculpture is decidedly architectural, consisting of pillars, arcades and arches which frame, cut through or form passages within the existing



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Kit-Yin Snyder  
Installation of *Cordoba* see Cat. 36



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Ernst Neizvestny  
Drawing for “*The Tree of Life*” Cat. 25

environment. A conscious and calculated attention to proportion and scale informs Snyder’s work, is, indeed, at the very heart of her creative process, involving stacking and building with reusable steel mesh blocks. The scale of the basic module—a standard 2×4×8 inch size—determines the overall construction, which in turn responds to the surrounding space. Of course, the sculptor’s own size and perception affects her “reading” of these relationships and the scale of the piece. Light is a crucial ingredient in the installation, transforming and animating the construction into shimmering worlds. Light may be understood as part of Snyder’s medium.

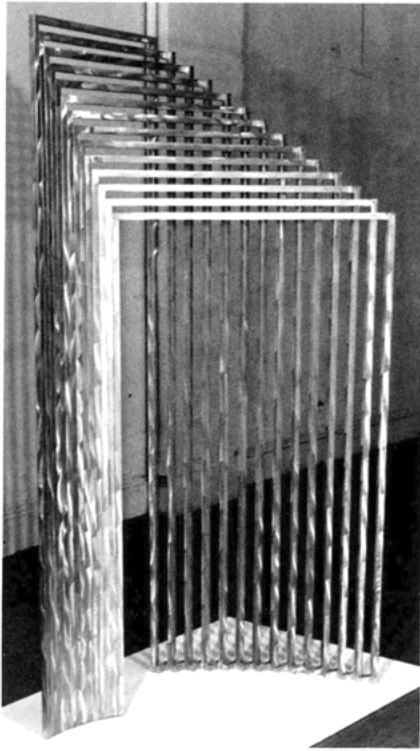
The issue of the relationship between the pedestal sculpture and the large scale public monument, as mentioned already in the context of Elizabeth de Cuevas, is an important theme in contemporary sculpture. Sometimes the relationship is explicitly that of maquette or model to large scale, finished work; At other times, the smaller version functions as an independent work in itself. Obviously, scale is the crux of this relationship between gallery piece and outdoor sculpture. With Claes Oldenburg, it is a means to extend his audacious manipulation of the object, appropriating the city square and urban architecture into his aesthetic realm. His proposed monuments, for example the towering baseball bat column for Chicago, fuse the vivacious humor of Pop Art with an awe inspiring elegance reminiscent of the ideal monuments of the late eighteenth century humanists, Ledoux and Boullé, and an idealistic enthusiasm characteristic of the twentieth century Russian Suprematists. As with the *Screwarch Bridge* project (Cat. 27, 28) designed to span the Rhine

in Rotterdam, the artist is inevitably constrained by reality. The monument is often realized exclusively in the form of a study or maquette, drawings or prints. Meanwhile, the bronze study—in this case, a black patinated arching screw itself approximately three feet in length—has a forceful independent existence of its own.

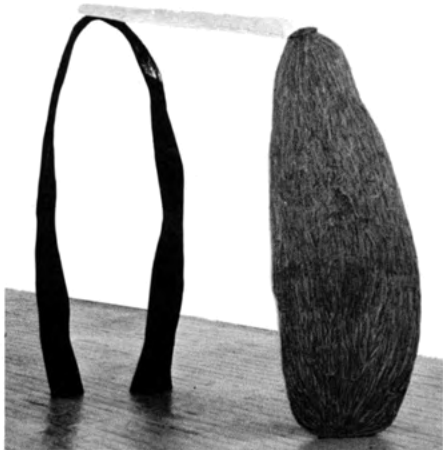
Ernst Neizvestny's brooding philosophical orientation offers an extreme contrast to the Pop Art flamboyance of Claes Oldenburg's aesthetic. However, the relationship between maquette, print or drawing to a monumental, as yet unrealized project is a central aspect of his career. Neizvestny has always been drawn to the grand scale: He executed the world's largest bas relief (9000 square feet) in Moscow, and is responsible, as well, for the tallest sculpture, the monument at the Aswan Dam in Egypt (100 meters high). The obsessive dream of this visionary artist is, however, to realize *The Tree of Life*. (Cat. 24, 25) The coiling, mobius strip-like shell of this heroic architectural-sculptural work, standing 150 meters high and 150 meters wide, would be encrusted with imagery expressive of mankind's spiritual growth and cultural development. Informed with conventional Christian imagery, Neizvestny's work surpasses the limitations of any particular religious orientation, offering instead, a powerful syncretic statement of the complex entirety of humankind's development. Inevitably, the heroic idealism and sheer size of *The Tree of Life* prompts comparison with the project of an earlier Russian idealist, the *Monument to the Third International* of Vladimir Tatlin, 1920. The encyclopedic grasp and epic scope of Neizvestny's project demand comparison, even more appropriately, with the great aesthetic or philosophical schemes of the past.

In certain sculptors' oeuvres, the relationship of the smaller work to a larger version is not exactly that of maquette to full-scale work, but rather the exploration of different though related problems pertinent to those sizes. The two works by Linda Howard, though similar in structure (interlocking rectangles) and materials (burnished aluminum) are distinctly different in scale and therefore, evoke different associations. *Haiku*, (Cat. 17) nearly 4 feet high, resembles a lustrous ceremonial doorway; *Dhyana* (Cat. 18) seems to be more a precious reliquary.

Jerilea Zempel works in a large scale (6–7 feet) and small scale (6–10 inches or 18–20 inches). In the smaller works she is less encumbered by physical demands of material and construction and therefore freer to investigate a different range of sculptural issues. The smaller works may be understood as being “drawings” for the larger pieces. A central issue of Zempel's work is color, the interfacing of painting and sculpture. Her works have a playful spirit—brilliantly colored, with fluid surfaces and irregular shapes. They occupy an ambiguous region, not only between



Linda Howard  
*Haiku* Cat.17



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Jerilea Zempel  
*Untitled* Cat.40



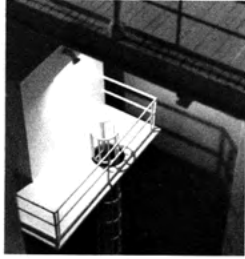
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Niki Logis  
*Site Model for "Ideal Landscape with  
Figure"* Cat.20

painting and sculpture, but some middle-ground between man-made structure and organic self-generating form. She toys with the juxtaposition of positive and negative space, moving between the two-dimensional and three-dimensional worlds. Surprise and humor are key ingredients: the rear of the pieces often revealing unusual features to the diligent observer.

In the case of Niki Logis' *Ideal Landscape with Figure—Homage to Watteau—A Private Leaning Post for the Observer of "Italian Recreation,"* (Cat. 19, 20) the twelve inch site model is a crucial accompaniment to the large scale, seven foot "leaning post," emphasizing that it is not conceived as indoor sculptural furniture, but rather as an outdoor sculpture. The site model situates the leaning post within a miniature, highly stylized landscape with a ribbon of water and tiny trees in glistening bronze. The actual leaning post is designed to accommodate a human figure, lost in contemplation of a landscape. The curved rubber edge provides a comfortable surface against which the observer is invited to rest. Scale is, indeed, the focal point of Logis' work: The human figure determines the size and shape of the sculpture; human perception, the observation of the ideal landscape, is the central theme. In fact, Logis is inspired by an enigmatic male figure in Watteau's Rococo painting, *Italian Recreation*. He leans insouciantly against a small pillar, gazing at the idyllic scene of landscape and graceful figures, and at us, the observers of the painting, as well.

There are multiple sources for the impact of Rod Rhodes' mixed media constructions: The haunting all-white color; the tremendously detailed precision of their manufacture; the completeness as well as separateness of these miniature environments protected by glass boxes. Allusion to myth or mysterious ritual is suggested by the title of the series, *House of the Deer* (Cat. 30, 31), and elaborated again and again with the leitmotifs of antlers, pots and shards, and incense burners which glow magically with tiny lights. Are these allusions to beer-drinking macho American customs; to the social rituals of the gay bar scene; to some obscure Northern mythology? Or are the horns a reference to the more arcane subject of shamanism and magic? A sense of mystery is reinforced by shadowy projected images, partially hidden spaces, incredible plunges of space, which tug at our perceptual faculties as well as our imagination. The powerful presence of these box environments may also be attributed to their installation on unusually tall pedestals, physical barriers which contribute to a psychological distance, forcing the observer to struggle somewhat to see the entire object. Rhodes' inclusion of theater curtains and lighting, stage-like spaces, video cameras and monitors, reveals his fascination



with theater and artifice. Again, the meaning of these allusions is multifold: Perhaps it is self-referential, concerning the sculptor's use of artifice, his movement from real to imaginary; it could, as well, be a reference to the theatricality of primitive rituals, or to the significance of role playing in many contemporary social settings; or to the impact of media, or even the controlling or inspiring force of architecture in our lives.

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Rod Rhodes  
Detail, *House of the Deer, Segment VII*  
Cat.31

The possibility of oversimplification or distortion notwithstanding, this type of examination of the elemental properties of sculpture may allow for a liberation from the confusing flurry of issues which crowd the art world. Perhaps we can, thereby, renew our vision of the familiar sculptures—colorful Calder stabiles, elegant reclining figures by Moore, smoothly abstract Noguchis, or even Richard Serra's recently controversial *Tilted Arc*—which occupy the ubiquitous public plazas framed by the steel and glass walls of skyscrapers. A focus on aesthetic fundamentals may allow us to make an intelligent critical appraisal of the sculptures which vie for our attention in the gallery or museum environments dominated so often by contemporary painting.

*Dorothy M. Kosinski*  
Curator of Art

# CATALOGUE OF EXHIBITION

Dimensions are in inches except where otherwise indicated. Height precedes width and depth.

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## ALICE AYCOCK

1. *Project entitled "I Have Tried to Imagine the Kind of City You and I Could Live In as King and Queen," isometric drawing*, 1978  
pencil on vellum  
44½×57  
Courtesy of John Weber Gallery.
2. *Project entitled "I Have Tried to Imagine the Kind of City You and I Could Live In as King and Queen," elevation*, 1978  
pencil on vellum  
35¼×56¼  
Courtesy of John Weber Gallery.
3. *The DNA Cutter*, 1984  
plaster, steel, motorized parts  
7'×3'×4'  
Courtesy of the artist.

## LOREN CALAWAY

4. *(Title in Symbols)*, 1982  
colored pencil on acrylic, wood, marble, brass, lead, paper, masonite, felt  
64⅜×11×12  
Courtesy of June Kraft.

5. *(Title in Symbols)*, 1983  
colored pencil on acrylic, wood, marble, brass, lead, paper, masonite, felt  
38⅝×33⅓×11  
Courtesy of Martin Sklar.
6. *(Title in Symbols)*, 1983  
wood, brass, lead, paper, felt  
three units, overall dimensions in installation: 9×42×6¾  
Courtesy of the artist.

## ELIZABETH DE CUEVAS

7. *Running Heads*, 1981–83  
bronze, black patina  
15¾×27×15; each head:  
13¾×5×2×2½  
Courtesy of the artist.
8. *Study for "Four Face Mobile Arch"*, 1983  
pen and ink on paper  
23×31  
Courtesy of the artist.
9. *Fan Face Wall*, 1984  
bronze, indigo patina  
25½×24×9½  
Courtesy of the artist.

## JACKIE FERRARA

10. *Boundaries*, 1984  
stained pine  
15½×23×23  
Lent by the artist, courtesy of Max Protetch Gallery.
11. *Drawing for "Boundaries"*, 1984  
ink and color pencil on graph paper  
4 sheets, each: 17×22  
Lent by the artist, courtesy of Max Protetch Gallery.

## WENDA HABENICHT

12. *Garden Towers (Four Private Scream/Think Boxes for Public Use)*, 1984  
wood  
8½'×12½'×12½'  
Courtesy of the artist.
13. *Drawing for "Garden Towers"*, 1984  
ink and colored pencil on mylar  
28×32  
Courtesy of the artist.
14. *Model for "Throne for the King and Queen of the Hill"*, 1985  
wood  
12×11×7½  
Courtesy of the artist.

PETER HAINES

15. *An Archaeology*, 1978–1985  
bronze, glass and wood exhibition case  
75 objects, the longest ten inches in  
length  
42×60×36  
Courtesy of the artist.

LINDA HOWARD

16. *Untitled*, 1973  
ink on paper  
30×22½  
Courtesy Max Hutchinson Gallery.
17. *Haiku*, 1978  
burnished aluminum  
75×41×32  
Courtesy Max Hutchinson Gallery.
18. *Dhyana*, 1980  
burnished aluminum  
24×8×12  
Courtesy Max Hutchinson Gallery.

NIKI LOGIS

19. *Ideal Landscape with Figure—Homage  
to Watteau—A Private Leaning Post  
for the Observer of “Italian Recrea-  
tion,”* 1985  
steel, wood, rubber  
7'×6½'×4'  
Courtesy of the artist.

20. *Site Model for “Ideal Landscape with  
Figure,”* 1985  
plexiglass and bronze  
24×12×10½  
Courtesy of the artist.

STEPHAN MCKEOWN

21. *From the Tower One Night*, 1984  
oil on wood  
35×40½×10½  
Courtesy The Segal Gallery, New York.
22. *Night and the Moon*, 1984  
oil on wood  
10¼×13¾×5¼  
Courtesy The Segal Gallery, New York.

CREIGHTON MICHAEL

23. *Trench*, 1985  
wood, charcoal, acrylic and paper  
5 objects, each approximately 60  
inches in height  
Courtesy of the artist.

ERNST NEIZVESTNY

24. *Maquette of “The Tree of Life,”*  
modelled in 1969, cast in 1982  
bronze  
24×24  
Courtesy of the artist.
25. *Drawing for “The Tree of Life,”* 1985  
India ink on paper  
12×20  
Courtesy of the artist.

CLAES OLDENBURG

26. *Bread Stone*, 1975  
granite  
44½×22½×5½  
Courtesy of the artist.
27. *Screwarch Model*, 1977–1978  
cast bronze with patina  
17¾×31×11  
Courtesy of the artist.
28. *Double Screwarch Bridge*, 1981  
etching with aquatint  
34×59  
Courtesy of the artist.

ANNE AND PATRICK POIRIER

29. *Untitled*, 1984  
bronze, stone  
sword: 53×40×20; shield:  
60×50½×9  
Courtesy Sonnabend Gallery.

ROD RHODES

30. *House of the Deer; Segment II*, 1982  
mixed media  
19×25×25¼  
Courtesy Monique Knowlton Gallery.
31. *House of the Deer; Segment VII*, 1984  
mixed media  
23×25×62  
Courtesy Monique Knowlton Gallery.