M0055701NC
NC 0015641 8
Thesis no. 525

THE NATIONAL COLLEGE OF ART AND DESIGN

PUBLIC SCULPTURE

A THESIS SUBMITTED TO:

THE FACULTY OF HISTORY OF ART AND DESIGN
& COMPLEMENTARY STUDIES

AND

IN CANDIDACY FOR THE DEGREE

FACULTY OF FINE ART

DEPARTMENT OF SCULPTURE

BY

LINDA BRUNKER

MARCH 1988

TABLE OF CONTENTS

ILLUSTRATIONS

INTRODUCTION

Since the seventies there has been a renewed interest in public sculpture. There are several reasons why this has been the case. Perhaps the major factor involved has been the radical escalation in public and private patronage. Secondly, since the seventies many artists have become discontent with working within the constraints of the art-world (i.e. the gallery system) and have made conscious efforts to re-enter the outside world. The modern movement in architecture has produced identical and sterile environments; a recent effort to humanize the harsh surroundings of glass and concrete has also contributed to this renewed interest in public sculpture.

The characteristics of recent public sculpture in the United States are quite different to those in Britain. Not surprisingly American public sculpture tends to be on a grand scale. There have been huge projects such as Claes Oldenburg's 100-ft high 'Batcolumn' in the plaza of the Social Security Administration building in Chicago, or Eero Saarinen's 'Gateway to St. Louis'. There have also been immense programmes which have been successful in scattering pieces of sculpture throughout cities such as New York or Chicago. Public sculpture in Britain is far more modest; happening in a typically British way. Public commissions arise more out of bureaucratic patronage and amenity considerations than out of desires to symbolise wealth and prestige which has been common in America.

Despite these differences, the underlying issues regarding the execution and placing of public sculpture are the same. In a brief synopsis I have indicated the various roles of public sculpture throughout history. Using examples from both sides of the Atlantic to illustrate my points, I have discussed various problems since the 1970's and consequently have discussed possible solutions to these problems which have been found by contemporary sculptors.

CHAPTER I

As long as there has been art, there has been public art. Ever since man's first creations on cave walls there has been art in public places. You could say that civic sculpture goes back thousands of years B.C. when vast monuments were erected from stone. All over the world, from virtually every culture there are mounds, burial sites, stone circles and images carved or etched into rock. There have been many purposes for public art. As part of their worship of natural forces, ancient peoples created structures such as Stonehenge, or Newgrange with its highly decorated key-stone.

The ancient Egyptians erected massive obelisks, pyramids and sphinxes for religious and political expression. For similar reasons, the ancient Greeks and Romans made impressive statues, reliefs and murals. Art has played an important part in many religions and with the development of christianity artists were commissioned to pictorially interpret the gospels. While being a very utilitarian art, christian art became one of the most *public* art forms and during medieval times was one of the chief patrons of sculptors. While not having a monopoly on the arts as in the past, the Christian Church remains a patron to this day.

The wealth and affluence of Italy from the 14th to 16th centuries gave rise to what we know now as the Renaissance period. The concentration of wealth and the

competing centres of political power also led to an exceptional concentration of different artistic centres. Throughout this period the possession of power and wealth was invariably accompanied by lavish displays lastingly rendered in public and private palaces. Many decorative and commemorative works were executed for noblemen like Cosimo or Lorenzo de'Medici. Great rulers in Italy were normally great patrons, making possible some great all-time masterpieces in public places.

During the age of Baroque (17th and 18th centuries), kings, princes and noblemen continued to try to upstage one another, by building houses and palaces with ever increasing splendour. They commissioned frescoes, portraits, reliefs and statuary, in countries such as France, Spain, Holland and England. Artists of the Renaissance and subsequent Baroque periods looked to classical art (i.e. architecture and sculpture of ancient Rome) for inspiration. This continued into the 19th century. The Italian Antonio Canova was the leading Neo-Classical sculptor in Europe and was responsible for a great number of what were later described as 'petrified bodies'.[4] Countless others followed in this tradition to satisfy the demand for monuments, portrait busts, tomb sculptures, equestrian and figurative statues.

Classically styled sculpture was used consistently to commemorate great events or people. Widely held beliefs and values were expressed through monuments such as those that commemorated Queen Victoria's Golden Jubilee in 1887, Diamond Jubilee in 1897 and death in 1901 (Fig. 1). The

fact that they commemorated such great events within the British society of the time gave them greater 'ideological charge' than many modern commissions.

Social and political goals were also illustrated through neo-classical sculpture and architecture. Extreme examples can be seen in the great works commissioned by rulers such as Stalin and Hitler, used arrogantly to portray their values and ideals. Their often enormous public artworks asserted brutal ideas such as triumph, conquest, discipline, conformism, racial perfection and masculine dominance. Such values were expressed through 'Genius of Victory' (Fig. 2). Artists were chosen to execute projects on a classical scale, such as the Rally Grounds at Nuremberg.

The aftermath of the First World War presented sculptors in Britain with many opportunities for work. Most towns in Britain commissioned a monument to honour their heroes. However, the public demand was for work in a traditional style, mainly in stone. Unfortunately, British sculptors responded by being conventional and unadventurous, which, according to Denis Farr:

> Set back the cause of modern sculpture in this century for over a decade.[2]

Similarly in America, civic sculpture became prolific after the civil war. At this time the 'Statue of Liberty' was commissioned, as well as thousands of portrait and equestrian statues, executed in classical and realistic styles. The 1950's saw an increased fervour in public sculpture commissions both in Britain and America. The

formulation of the Arts Council in Great Britain along with the social re-construction after the war, created a renewal of interest in the possibilities of sculpture as an outdoor public art. Sculpture by artists such as Epstein, Moore and Hepworth were used in an effort to humanize new buildings and new towns.

In 1948, a new concept for introducing sculpture to the public was developed. The first open-air exhibition of contemporary sculpture to be sponsored by a municipal authority took place. It was organised jointly by the L.C.C. and the Arts Council and was located in Battersea Park, London. The exhibition was international with thirty-five different artists taking part. Most of the work was figurative but there was an uneasy mix of extremely academic work by artists such as Reid Dick, Wheeler, Ledward and Hardiman with works by Moore and Hepworth, Epstein and McWilliam. Works by artists from the early part of the century were also featured such as Rodin, Mailoll and Modiglliani. However, for an exhibition supposedly representing international contemporary sculpture there was a severe lack of works by artists such as Picasso, Calder, Brancusi or Gabo. There were daily lectures in front of exhibitions and demonstrations of carving and modelling were given by students from various London Art Schools.

The success of Battersea I persuaded the Glasgow Corporation in association with the Arts Council's Scottish Committee to repeat the show again a year later in Kelvingrove Park (Fig. 3). Although similar in style

and content it was not as much of a success. Battersea II was held in 1951. The range of artists was much the same with the notable additions of Calder and Barlach. A third exhibition was held in London in 1954 to mark the opening of the new Holland Park and another Battersea exhibition was held in 1966. In all five outdoor exhibitions, a major criticism seems to be the placement of the work. At the time Lawerence Alloway seems to think that the parks provided 'highly artificial conditions'.[3] In this environment, the work was dotted about incoherently. Until the fifth exhibition in 1966, most of the work was raised on plinths and many pieces just seemed inappropriate to the surroundings.

Despite their downfalls, these shows were a successful means of introducing contemporary sculpture to a wide public. The early ones also expressed a desire to bring 'Art to the People', which was to continue into the next decade. In an introductory note in the catalogue of the first Battersea show, Eric Newton wrote:

> If you like this exhibition agitate for what I have called the 'furniture of the open-air'.[4]

These exhibitions encouraged the incorporation of sculpture in town-planning and building, which by the end of the fifties in Britain resulted in public sculpture being used prolifically for 'decorating' architecture.

Like the Arts Council of Great Britain, the American government also stepped in to subsidise the arts with the programmes of the Works Progress Administration (W.P.A). However, these projects did not come about as a response

to community demands but were aimed exclusively at providing work for artists. Thousands of murals and sculptures were produced. They were mainly decorative in intention for the 'embellishment of public property'.[5]

The sixties was a time of rapid economic growth on both sides of the Atlantic. As alternatives to bronze and stone, new and cheaper materials and techniques appeared such as resin, plastics, corten and welded steel. These were not available (or acceptable) to the sculptor before. In America, the status value of art rose, which led to many corporate and federal commissions. Private patrons commissioned large sculptures for public view in shopping-malls, office-buildings, banks and plazas. Kinetic, corten and welded steel abstractions functioned as decoration or status symbol, advertising the success and wealth of their patrons. It was this formal abstraction and arrogance of placement that generated hostility from the public and some of the art world, to what has been graphically called 'the turd in the plaza'.

Towards the end of the sixties and early seventies, after a period where alienation between the art world and the public came to a peak, efforts began to try to break down some of the barriers than existed between the two. Movements such as Earth Art or Performance Art made works that were temporary or site-specific. In contrast to the Minimalist Movement which came earlier in the decade, many artists now began to introduce content into their work, often taking themes such as history or nature. The tradition of outdoor sculpture exhibitions, which was

started by the Battersea Park show in 1948, continued. Exhibitions were organised in parks and on city streets in Britain and America, such as the 'Sculpture in Environment Show' in New York and the Peter Stuyvesant Foundation's 'City Sculpture Project', which took place in cities in Britain. While these efforts to redefine art in public places were optimistic on the part of the organisers, many artists did not adequately face up to the challenges that were presented.

CHAPTER II

Since the 1970's many countries in the western world have taken steps to finance and encourage this renewed interest in public art. Funds have been made available through programmes initiated by government but provided by the taxpayer. In America, the National Endowment for the Arts (N.E.A) has organised Art in Architecture and Art in Public Places programmes. While in Britain there has been New Towns development schemes and the Art's Council's Art in Public Places schemes. Many countries have introduced what is now commonly known as 'percentage for art' legislation. The idea behind this legislation is that in order to promote the collaboration between art and architecture, a scheme is devised by the government whereby it is assured that whenever a new public building is built or public space such as a park is created, a percentage of the estimated overall cost is required by law to be spent on art for that building or space. One of the first countries to introduce this idea was Germany. Reconstruction after the war led to the 'Kunst am Bau' scheme. Many European countries have operated similar schemes over the past four decades. Amounts designated range from 1/2% to 2% in Sweden and Italy.

In America, the idea began in 1963 during the Kennedy Administration when the government renewed its interest in the arts, recommending that work of living American artists should be incorporated into all new federal

buildings. The scheme, which allocated 1/2% for art was suspended in 1966 when inflation hit the construction industry. It began again in 1972 and has continued tentatively since then. Many American states have also introduced their own voluntary schemes ranging from 1/2% to 1%.

So far, similar legislation has not been introduced in Britain. According to Deanna Petherbridge, this is because:

> artists have never been concerned enough or organised enough to lobby for such a change.[6]

While local authorities are entitled to allocate a percentage of spending on public buildings, few exercise this right. Organisations like the Artists Union have been trying to promote the idea for a long time, yet it seems that it has never seriously been considered. There is still opposition to a 'Percentage for Art' scheme on the part of some artists. This could be partly due to mistakes that have been made in various other countries. Many artists could also fear the constraints that these schemes may entail such as working with architects who might be forced to commission art by bureaucracy. The relationship between artists and architects has been the subject of much debate lately. There have been projects, lectures and conferences organised over the past few years with the aim of investigating and discussing the possibilities of collaboration between the two. A rather unsuccessful exhibition was held in 1981, in Washington called 'Collaboration; Artists and Architects, the

Centennial Project of the Architectural League of New York'. A similar exhibition was held in February 1982, in conjunction with a conference called 'Art in Architecture', at the I.C.A, London. Six artists and six architects were brought together to work on different projects. Another conference on the same subject was held at the I.C.A. in February 1988.

Until very recently architects usually commissioned art for public buildings. They also often sit on judging panels for competitions or commissions for public sites. Therefore the relationship between artists and architects is relevant to any discussion on public art. In the past they worked together or were the same person, as with the cases of Bernini or Le Corbusier. Charles Jenks, who presented a paper at the 1982 I.C.A. conference, pointed out the approximate changing ratios between art and architecture over their history.[7] He stated that with the building of the Parthenon, 22% of the budget went to architecture and 69% went to sculpture and painting. At Chartres, 48% went on architecture and 50% on statuary and stained glass. He noted the beginning of the decline with the spirit of individualism brought by the Renaissance. From here on, artists and architects tended to go their separate ways. A building project such as St. Peter's, Vatican got 80% on architecture and 15% on art. By the early twentieth century the Modern Movement had reversed the ratio of the ancient Greek temples. The Bauhaus got 95% on architecture and artists such as Paul Klee got the rest. Going on this brief synopsis it is possible to see

the gradual change that has taken place over a period of six centuries. It is also possible to see from this information how meagre the present attempts are, to achieve the 'Mandatory One Per Cent'.

In the past, society and its leaders demanded that architects and artists worked together in order to express their particular values, beliefs and ideas. Today, the motivation for collaboration is less dynamic. Modern society does not give any clear direction for the values it wants symbolised in art and architecture. Reasons for incorporating art into new buildings are more likely to be for prestige, to give artists work or to humanize or soften a harsh environment. Art has assumed a subsidiary role to architecture; to be incorporated wherever appropriate, to enhance or ornament architectural designs. Many artists have objected to this utilitarian idea of art being used merely to 'decorate' a building. As far back as 1944 Henry Moore stated his reluctance to undertake work commissioned by architects. Having refused a commission to carve eight bas-reliefs for the Senate House of London University, Moore said:

> Relief sculpture symbolised for me the humiliating subservience of the sculpture to the architect, for in ninety-nine cases out of a hundred, the architect only thought of sculpture as a surface decoration, and ordered a relief as a matter of course.[8]

Until recently, commissions usually followed construction, with the architect commissioning the artist or choosing the art. Throughout the history of 'percentage for art' schemes in Europe and America,

architects retained the power to choose the art that adorned public buildings. This resulted in many decorative objects, concrete or mosaic panels and what Deanna Petherbridge calls 'brooches on the wall'.[9] It appears that 'percentage for art' schemes can be in art's favour, but they can also be an impediment. While encouraging the incorporation of art into new public buildings and spaces, they can also have the effect of confining art to predictable lobbies and plazas.

State sponsored schemes have also tended to try to encourage and financially boost private or corporate patronage. This entails decision making by councils, committees or boards. These usually consist of members who know little about art and are not really sure of their ground. Collective bodies such as these are not often prepared to take chances; not wishing to attract bad publicity. In order to agree, committees often resort to 'the lowest common denominator'. William Tucker wrote:

> public patronage has focused on this misconceived and repressive tendency, (that is) a return to a bland heroic and monumental public art.[10]

Experts such as museum curators, gallery owners or official art officers are normally available for advice, but are not always sympathetic to committees who don't know what they like.

Responsibility for public art also lies with the art administrators and local art officers who are employed by government bodies such as the Arts Council or the N.E.A. Their jobs entail the dispensing of funds. While being

expected to maintain a lack of bias and sense of fairness, the art administrator or art officer is an important one because their value judgements affect the many people who see a public artwork.

Throughout history, patronage has played an important part in the nature of public art. The status, wealth and motives of the patron has always, to varying degrees, had an affect on the artwork produced. The shift from private to state sponsored patronage has also had a strong impact on modern public art. The availability of funds has created new opportunities for artists to work in a wide and varied range of sites; not just plazas and lobbies but hospitals, schools, universities, shopping-malls, airports, train-stations and city-streets. However, Kate Linker points out:

> although subsidy has extended the options available to artists, it has done little to improve the actual level of art.[12]

Many sculptors make work that falls into one of two categories. Some aim to create work that will 'blend' into its surroundings; being inoffensive to its audience and 'appropriate' in its setting, which can result in bland and decorative art. Other artists decide not to consider the physical or social aspects of the site at all, which can result in a piece of private indoor art being enlarged and placed outside. Work of this nature is usually out of context. Surely bad art cannot be better than no art. Public commissions that do little to raise the level of art or improve their environment simply set

back the cause of modern public sculpture. They create hostility on the part of the public towards art in general. Public art is a complicated and delicate area, and public sculpture commissions need to be carefully planned and considered, especially in times of recession.

CHAPTER III

Over the past twenty years, more often than not, the relationship between 'public art' and the public, has been an uneasy one. In order to understand why this has been the case, and consequently to understand what improvements can be made, one must take several factors into consideration. Many critics who have written on this subject feel that because there is no longer a monolithic public art, there is no longer a common public language for art.[13] The decline of the commemorative and communicative aims that characterized the 19th century, has left us with a lack of valid function for civic art. According to Lawerence Alloway, the monumentality of the last century has been replaced by another bunch of public arts:

> Television, the movies, advertising, packaging, ceremonies, peer group games, constitute a set of public arts, though characterized by continuous flow and raplacement rather than by monumentality.[14]

Modern society is no longer unified by religion or by common social or political ideals. Artists are not requested by state or society to represent them; as in the 19th century. Subject and content now has to be self-generated by the artist. This is one of the reasons why it has been characteristic of twentieth century art to become increasingly private and individualistic. This in turn, has led to a situation where public art and the public have been alienated. Many artists working in the

public domain have relied on their own particular 'style' as subject matter. It can be seen from many examples that style alone has not been enough to create successful public sculpture. Part of the problem is to do with context. The artist's style as subject is a perfctly adequate source of meaning in galleries and museums but 'it is not necessarily sustaining to the public for the sculptures called public'.[15] One can go to a gallery out of choice and study various artists works which are based on the artists own private concerns. However, when art is placed out in city streets, plazas or parks, and is in general view, one is forced to see it. For public art to be accepted and appreciated by the public, the artists must take all aspects of the site into consideration. It cannot be enough for artists to respond to a public site by simply making an enlarged version of their gallery-oriented work.

This seems to have been the response by a lot of the sculptors who took part in the Peter Stuyvesant's City Sculpture Project, in England in 1972. It was an exhibition inspired by the earlier Battersea Park exhibitions. According to Jeremy Rees and Anthony Stokes, who organised the show, it was to create an opportunity for sculptors to produce works that related to a specific city environment.[16] Sixteen sculptors produced works that were exhibited in outdoor sites, in eight cities, for a period of six months. The cities that participated were Birmingham, Cambridge, Cardiff, Liverpool, Newcastle, Plymouth, Sheffield and Southampton.

The participants seemed to have been surprisingly unaware, or indeed uninterested in any issues other than their own private artistic concerns. This is demonstrated by comments that were made by participating artis. William Tucker wrote:

> At the time of writing the sculpture is finished but a site has yet to be found for it, which seems to be right way round....The idea of designing a sculpture for a particular site, even if chosen oneself, seems to me a gross limitation on the sculptor's freedom of action.[17]

Lawerence Alloway wrote in response to this statement that:

> Tucker would hold sculpture to a sum of internal decisions locked away from the environment.[18]

John Panting seemed to have the same attitude as Tucker when he said:

> Then as now, I really didn't consider the nature of the opportunity as being anything other than a chance to extend my own experiences of sculpture.[19]

When speaking on this exhibition, William Turnbull said:

> A great deal of [significant sculpture] could have been put in public places with success, providing that the public places were worthy of it, and that the public would permit its survival. The problem of public sculpture is largely with the public - not with sculpture.[20]

It is clear from this statement that William Turnbull was not prepared to take the social context of the sites into consideration. These comments also demonstrate the low level of communication between artists and the public of that time. It was hoped that if any of the sculptures won enough public support, they would be purchased by local

authorities and sited permanently. This never happened; in fact few of the works were even accepted for the six month period. Barry Flanagan's four 'Totem Poles', (Fig. 4) and Brower Hatcher's painted steel wire 'Hedge', (Fig. 5) both in Cambridge, aroused much anger among local residents and were soon vandalised and destroyed.

Since 1972, much has been learnt about the siting of public sculpture, yet there are still cases where artists who have been chosen to make a public sculpture have refused to take the social aspects of the site into consideration. It is clear that a major problem regarding civic art still exists today. There seems to be a contradiction between the freedom of the artist's creativity on the one hand and the need to re-establish a publicily acceptable art on the other. It has proven difficult to keep a balance between the two. The complex relationship between site, art, architecture and public has often come into conflict. This is demonstrated by the controversy that evolved over Richard Serra's sculpture on a public site in New York. The piece called 'Tilted Arc' (Fig. 6) was installed in 1981 at Federal Plaza, Manhatten, under the G.S.A's 'Art in Architecture' programme. In May of 1985, after three days of public hearings, the chief administrator of the G.S.A. declared that the massive corten steel sculpture should be re-located.[21] A heated controversy developed when Serra made it clear that he would seek a court injunction for breach of contract if it was moved.

The piece consists of a curved slab of welded steel,

twelve feet high, one hundred and twenty feet long and weighing over seventy three tons, which diagonally bisects the plaza. Many of the people who objected to the piece saw it as an aggressive obstruction of a public space. Arguments in favour of the work remaining have been based on the fact that the work is site-specific. Indeed, 'Tilted Arc' is site-specific. At the public hearing in March 1985, Serra said:

> I don't make portable objects, I don't make works that can be re-located or site-adjusted. I make works that deal with environmental components and given places. Scale, size, location of my site-specific works are determined by topography of the site, whether it be urban, landscape or architectural enclosure.[22]

The problem seems to be that Serra responded to the site in terms of its physicality and did not appear to be sensitive to the fact that the plaza was part of many peoples' everyday lives. It's not that he didn't consider the participation of the public with his piece; he also said at that hearing:

> I am interested in a behavioural space in which the viewer interacts with the sculpture in its context.[23]

He has succeeded in creating viewer participation, but this has also been a contributing factor in its failure as a public artwork. 'Tilted Arc' is confrontational; it demands viewer participation whether the viewer likes it or not. Due to its aggressive situation on the plaza, it maps the path that the spectator must take. Surely the public should have a choice to ignore public sculpture or

at least avoid participation. In the words of John Willet:

> Public art needs to be seen no longer as the affair of an undifferentiated mass, but of real people to whom the artist can relate.[24]

Serra came into prominence in the sixties and has received much international acclaim from the art-world. Despite this, his work has not gained a wide popular following. Other environmental works have been rejected by their audiences, such as those in Baden-Baden, West Berlin and Essen. While 'Tilted Arc' might be an extreme example, the controversy that surrounded it demonstrates some of the conflicts that are common in the realm of public sculpture today. 'Tilted Arc' was chosen by a panel of art-experts (in the Art-in-Architecture programme). This is the case with a lot of contemporary public art. These 'experts' are familiar with the whole range of contemporary art, therefore, their perception of what is challenging and exciting is bound to be a lot more sophisticated than that of the public.

Controversy over public sculpture is not unique to recent years. There has often been public outcry over commissions. In the early part of this century, the British public chose Jacob Epstein as a target for abuse. He was not asked to do another pulic commission for twenty years after an uproar over his carvings 'Night and Day', for the London Underground Railway Building, in 1929. The public's methods for displaying their rage were much the same as they are today; angry letters in the press and

vandalism. When one of Henry Moore's 'Reclining Figures' was exhibited on the South Bank in 1951, it provoked a terrible reaction from the public. It was daubed with blue paint and had eventually to be taken away.[25]

Henry Moore makes the point that because sculpture is three dimentional and often large scale; it tends to arouse violent emotions that are not necessarily relevant.[26] Deanna Petherbridge agreed when she stated that outcry against sculpture in the public domain is more an expression of emotions such as aggression and frustration (which cannot easily be expressed in other contexts) than a reflection of 'outraged taste'.[27] It must be said that seldom does an artwork in the public domain receive immediate acceptance; a certain amount of controversy is expected. However, many critics and artists appear to be under the illusion that all good art is misunderstood and disliked at first. Familiarisation does lead to acceptance as can be seen from Alexander Calder's huge 'La Grande Vitesse' in Grand Rapids, Chicago (Fig. 7). It was not well received by a large proportion of the tax-paying public of Chicago, but now, over ten years later, the sculpture is the city's emblem. It's used on the official stationary, it's on the side of the garbage trucks and a festival is even held around it every year! William Tucker states that:

> immediate public reaction is an irrelevance; historically bad public sculptures have received as much outrage as good ones. The problem is to get the work sited long enough for repeated experience to determine real quality.[28]

Special care and attention is required when designing a piece of sculpture for outdoors if it is to survive possible vandalism. If a sculpture is intended to be permanent it must be strong enough to withstand physical attack by vandals. Angela Conner's 'Yalta Memorial' appeared to be strong but was broken by vandals.[29] Lawerence Alloway has strong feelings regarding this. According to him artists are responsible for whatever damage or graffiti happens to their work. A public sculpture should be inaccessable or invulnerable and have the physical strength to withstand attack or be easily cleanable, but also have a formal structure that won't be harmed by alterations:

> public works of art can be classified as successes only if they incorporate or resist unsolicited additions and subtractions.[30]

Alloway is right to a degree but his view of what public sculpture should be is very limiting. He does not consider the use of temporary or impermanent materials at all. There have been many exciting outdoor works made on a temporary basis, such as Kevin Crum's 'Mazes' (Fig. 8). Temporary public sculptures are often left unharmed because the public does not feel threatened by them. Artists should not feel that public sites are limiting, rather they should respond to the challenges that are presented. It remains for the artist to find creative solutions to the problems that exist regarding public sculpture.

CHAPTER IV

Ways are not being sought to help the public to understand or appreciate new public works of art. Judging on previous public sculptures, what the audience queries most is the artist's intention. The audience demands to know if there is some idea, purpose or line of thought behind a work of art. Alan Sonfist's 'Time Landscape' (Fig. 9), in La Guardia Place, New York, was very successful and received much public enthusiasm because it had definite and applaudable ideas behind it. With the reconstruction of a primeval forest, Sonfist aimed to remind the inner city dwellers of New York that the earth still exists beneath all the concrete and asphalt. The artist's intention does not have to be as definite or as socially aware as Sonfist's, but it seems that what is not wanted is mere decoration. In the words of Lucy Lippard:

> If public art is indeed to be public, if it is to fulfil the social needs of a specific environment as well as to satisfy the aesthetic intent of the artist and to fulfil the highest possibilities of its culture, it must be more than decoration, more than cosmetic, more than artifact.[31]

She goes on to say that public art must relate to the space around it, not just in terms of the physicality of the site but also in terms of 'the ambience, the spirit, the significance of that space for its residents'.[32]

Projects such as Sonfist's 'Time Landscape', have been successful because they have provided a 'way-in' for the audience. Artists have begun to develop their own

devices to provide ways for the audience to understand or appreciate their work. There are several common devices used. One such device is 'function'. Many artists (particularly in America) now incorporate some function into their work, i.e. street furniture, landscaping a park or more unusual functions such as Joseph Kinnebrew's 'Grand River Sculpture' (Fig. 10). This project was bound to be a success with the public because it has a valuable and publicily appreciated function. It provides a means for spawning salmon to migrate upstream. It incorporates a structure to surround and overlook the 'fish ladder', which facilitates public access.

Continuing on the tradition of Environmental Art and Earthworks which started in the sixties, many American artists have become involved in designing parks or grounds for buildings such as hospitals or universities. Nancy Holt, Alice Aycock, Richard Fleischner, Mary Miss and George Trakas are among some of the artists who have created exciting and stimulating works which incorporate some public function. Examples are 'Berth Haven', by George Trakas (Fig. 11), 'Field Rotation', by Mary Miss (Fig. 12), and 'Dark Star' by Nancy Holt (Fig. 13). This sort of activity can also be seen in Britain. Large environmental sculptures with functional aspects are becoming more and more common, such as, John Gingells 'Place of Stones' (Fig. 14), John Csaky's 'Milton Keynes Bowl' and Wendy Taylor's 'Compass Bowl', a pedestrian precinct beneath a traffic roundabout in Basildon New Town.

The useful aspects of these and other functional sculptures have been questioned by some, who feel that their functions imply a 'strategy of easy appeal'" on the part of the artist, which compromises the works as sculptures. The question should not be about whether these works can still be classed as sculpture if they have a function, but rather how successfully their function is integrated into the artwork as a whole. The artists mentioned do not feel that their work has been compromised, but feel instead that their thinking has been influenced by the needs of the community, the topography and conditions of the sites.

Another device commonly used by artists to help make their work more accessable to the public is the use of 'identifiable content'. A 'way-in' can be provided by incorporating some content which is relevant to the intended audience. One of the most common sources of inspiration to emerge in the past twenty years has been pre-history. Many artists have drawn on archaic references; whether reflecting primeval solar worship as Nancy Holt has done, or referring to local history or culture. Rachel Fenner used this defice when she made her installation called 'Dream Seascape/Shadow Grave' (Fig. 15), in 1981 for the courtyard of a college in Portsmouth. The work was inspired by thoughts of how the college was built on reclaimed land and on drawings of the ebb and flow of the tide. The work therefore has content which is relevant to the people who live with it and can therefore be understood and appreciated by them.

The useful aspects of these and other functional sculptures have been questioned by some, who feel that their functions imply a 'strategy of easy appeal'" on the part of the artist, which compromises the works as sculptures. The question should not be about whether these works can still be classed as sculpture if they have a function, but rather how successfully their function is integrated into the artwork as a whole. The artists mentioned do not feel that their work has been compromised, but feel instead that their thinking has been influenced by the needs of the community, the topography and conditions of the sites.

Another device commonly used by artists to help make their work more accessable to the public is the use of 'identifiable content'. A 'way-in' can be provided by incorporating some content which is relevant to the intended audience. One of the most common sources of inspiration to emerge in the past twenty years has been pre-history. Many artists have drawn on archaic references; whether reflecting primeval solar worship as Nancy Holt has done, or referring to local history or culture. Rachel Fenner used this defice when she made her installation called 'Dream Seascape/Shadow Grave' (Fig. 15), in 1981 for the courtyard of a college in Portsmouth. The work was inspired by thoughts of how the college was built on reclaimed land and on drawings of the ebb and flow of the tide. The work therefore has content which is relevant to the people who live with it and can therefore be understood and appreciated by them.

It has also been found that another solution to this problem of public acceptance, can be through 'community involvement'. Community participation can lead to a sense of satisfaction and pride when a project is finished. This participation can be organised in several ways. Placing proposals such as libraries or shopping centres and encouraging a response, can reduce the degree of hostility towards the final choice because of the fact that the public have been consulted. This method was used by the Tyne and Wear Planning Department regarding a proposal by Paul Neagu for 'Starhead' in 1982.[34]

The American G.S.A. - N.E.A.[35] have set up an Art in Public Places scheme, which emphasises contact between local groups and artists in order to combat hostility. In fact, under the revised N.E.A. scheme the community now assumes responsibility for the entire process, from choosing a site, selecting an artist, raising the necessary extra funds to installing and publicly introducing the finished work. The N.E.A. now functions to supply funds for projects approved by their team of experts. This availability of funds and advice has created new openings for artists in a wide variety of sites and many successful projects have been completed since the scheme began fifteen years ago. These include works by Di Siuwero and George Rickey. Joseph Kinnebrew's 'Grand River Sculpture' was done through this scheme as was Alan Sonfist's 'Time Landscapes'. The success of this method of commissioning public sculpture can be demonstrated by George Segal's 'The Steelmakers'.[36] It

became a matter of civic pride despite the fact that the work was commissioned during a time of extreme economic crisis in the area.

Many artists also feel that introducing a work of art gently into a community can help to alleviate hostility towards it. This can be achieved if the artist is visible to the community by working on or near the site. John Maine chose to do this in 1983 when working on his installation called 'Arena' (Fig. 16). It was commissioned by the Arts Council for the South Bank in London. The public had the chance to see it while it was being made and ask questions or make comments. Nickolas Pope also insisted on being visible to the community when working on his permanent installation called 'The Sun Life Stones' (Fig. 17), for the courtyard of the Sun Life Assurance headquarters in Bristol. He carved the work in a carpark beside the site so that the employees of the company could watch and discuss the progress of the sculptures. Therefore the work was more easily accepted when it was finally installed. He stated that:

> by being available and hopefully visible from start to finish, I would be able to demystify my sculpture.[37]

This idea was central to Kevin Atherton's installation at Langdon Park School in the East End of London (Fig. 18). The school is a bleak setting, comprising two sets of Victorian buildings with various additions, either side of a tarmacadamed road. The head of the art department (who initiated the project) saw the

need to unite the two physical halves of the school with a work that would have some humour and also be something that people could identify with. One of the main reasons Atherton was chosen for the commission was because of his desire to have direct involvement with the school.

After working in the art-room with the children and also having taken photographs of their activities within the school, he came up with the idea of casting limbs of some of the pupils. These were then cast into bronze and placed in ways that made it look as if they were appearing and disappearing through the walls of the various buildings. Ten casts were made in all. They were taken from one teacher and nine of the pupils. The kids felt that they had invested something in the work because they had been used to make the casts. Taking regular trips to the foundry to learn about the casting process also helped to create a strong enthusiasm and interest in the work. The placement of the ten body-parts around the school buildings helped to unify the complex and avoided the placing of one large piece of sculpture, which both Atherton and the head of the art-department felt would not easily be accepted. The fact that the work was made in bronze means that it is strong and durable and able to withstand any possible vandalism. The installation was called 'A Body of Work'; it is now well loved by the school's staff and pupils and has become a great source of pride.

Over the past ten years many community-art groups have formed. Britain has a strong community-art movement,

where there are at least half-a-dozen groups such as 'Free Form' in London. The idea behind most of these groups is that local people in a community collaborate with the community-art group at every stage of an artistic project. They offer skills as artists, giving advice, information, equipment, time and commitment towards improving a community environment. In every project local people are consulted right from the beginning and asked to contribute their ideas. These art groups carry out work in many mediums including performance and mixed media, but their murals are probably best known. There is also a very strong mural-art movement in America, organised on a community basis.

The work of the community artist is as a catalyst rather than as an artist. In fact, Martin Goodrich, a co-founder of 'Free Form', is happy to renounce the title of artist to describe himself as a catalyst. In this capacity the community artist serves to help and encourage others to find a collective means of expression. Many murals (particularly American murals) serve as outlets to express political beliefs as well as having decorative and aesthetic functions. Their content ranges from social commentary to pride in culture or race. It is often thought that Community Art is not a true art form and inferior to other so called Public Art forms. There is also an opinion that Community Art is an artistic branch of the social services; papering over urban decay.[38] Indeed, one of their functions *is* to paper over decay. There have been many murals painted on gable-ends of

tenement or derelict houses. The main motivation for these has usually been for decoration and to help improve the environment a little. Mick Smith of Community Art Workshop contests:

> If excellence comes about as a result of individual attention to a piece of work, that's fine...but I think that collective expression can achieve excellence too."

The notion of artists working within a community is obviously much favoured at the moment. It can be seen from successful projects such as Atherton's 'A Body of Work', that involvement with a community can be refreshing and stimulating for an artist. The artist has a direct audience for his/her work. There is also a better chance that the artist will come up with work that is directly related to the community in which he/she is working. It is also believed that the audience will have an enlightened introduction to the art-work. while also learning about the artist's role in society. Most of the children at Langdon Park School had never met anyone who works and tries to earn a living making non-functional objects for the sole reason of aesthetic expression. Atherton's presence in the school gave both staff and pupils a greater understanding of how an artist works.

These asumptions were also behind the idea of hiring 'Town Artists'; an experiment which has been carried out by Britain's New Town Development scheme since the late sixties. It is believed that by living within a community, working in close liaison with architects and

public-works departments and with an official position and salary to legitimise the artist in the eyes of the community, he or she will best be able to site meaningful works of art in relation to that community.

A similar notion is that of the City-Sculptor. In 1980, Rachel Fenner was appointed 'Portsmouth City Sculptor' as the result of a national advertisement by the Arts Council. Initially, it was a two year post but was extended for a further year. The Art's Council payed her fees and the City Council provided accommodation, studio-space and materials. Rachel Fenner built her installation at Highbury Technical College called 'Dream Seascape/Shadow Grave', during her time as Portsmouth City Sculptor. Her most ambitious undertaking was a large environmental sculpture for Merefield House; a social services department building, in 1982. She designed and executed 'Brick Whirlpool' (Fig. 19) (with the help of assistants). It consists of a series of double-curved concentric walls finished in the same brick as the building that surrounds it. The work is carefully sited in relation to its surroundings and therefore well integrated.

The motivations for providing the post of City Sculptor was for the reasons already mentioned, but it was also designed to provide an opportunity to help achieve greater integration between sculpture and architecture in the city. Rachel worked directly with architects. As a contrast to the normal practice of bringing the artist in on a building project when it has been almost completed;

she got involved at earlier stages of construction. This meant that she had to learn appropriate skills such as preparing architectural drawings, learning about building materials and techniques and organising work-teams. She also had to develop her skills of communication and public relations.

With community based projects such as the Community Arts groups, the Town Artists or the Artist in Residence schemes for schools or hospitals, there is a danger that conceding to popular taste can lead to mediocre public art. These efforts to create art that people can relate to often leads to art that is bland and unprogressive. In two articles in Art Forum, Kate Linker makes this point:

> The taming of the individual vision; arts depreciation in its procession through cultural conventions; its accordance with the lowest common denominator of a public whose demands still remain largely hypothetical are parallel hazards on the horizon of public work.[40]

However, artists working in liaison with communities can help to bridge the gap between the two; it can also help to educate the public about the potential social value of art. The desire on the part of some contemporary sculptors to work within communities, along with the opportunities provided by funding programmes, makes it possible for community traditions to develop. Through repeated exposure to art, a community can move from *safe* to more challenging and progressive choices.

CONCLUSION

It seems that public sculpture has come a long way since the 1970's. Over the past two decades sculptors working in the public domain have concerned themselves more with the social aspects of public sculpture sites and with their audience. This seems to have been a positive step for sculptors, audience and society in general. New opportunities and challenges face sculptors working in this area. According to Deanna Petherbridge, artists working in the public domain have to 'attempt to make a publicly understood statement out of a private discourse'.[41] She states that 'this is very much a challenge of the post-modern era'.[42] Audiences have benefited from the efforts of many contemporary sculptors to find new ways of making their work understood or at least appreciated. Public sculpture also appears to have an economic function. Kate Linker states that the arts are a 'growth industry'.[43] Apart from creating jobs, major pieces of public sculpture can be tourist attractions: Seattle, Washington, invested heavily in the arts for this reason. Public sculpture in urban settings serves to improve the quality of life by 'humanizing' harsh environments and is therefore used as part of urban renewal schemes. Alexander Calder's 'La Grande Vitesse' (Fig. 7) was used in this way. Gerald Ford stated that:

> A Calder in the centre of the city, in an urban redevelopment area, has really helped to regenerate a city.[44]

Of course there is little agreement about what constitutes a *successful* public sculpture; there seems to be two main opinions about this. On the one hand it is thought that public art should be totally harmonized with its surroundings, and on the other hand that it should be monumental and self-referential. However, it has become clear over the past two decades that the key to the construction of widely accepted and artistically significant works of art lies in the careful balancing of architecture, administration, community input and artistic freedom.

FOOTNOTES

1. Hildebrandt, Norbert Lynton, *The Modern World*, p.37.

2. Dennis Farr, *British Sculpture in the Twentieth Century*, p. 19.

3. Ibid., p.142.

4. Ibid., p.140.

5. Kate Linker, 'Public Sculpture: The Pursuit of the Pleasurable and Profitable Paradise', *Art Forum*, March, 1981, p. 65.

6. Deanna Petherbridge, 'The One Percent', *Art Monthly* 52 (December 1981/January 1982), p. 29.

7. Charles Jenks, 'Some Thoughts on the Necessary and Missing Element in Unity of Art and Architecture:- Content', (Supplement: Art and Architecture), *Art Monthly* 56 (May 1982), p. iv.

8. Dennis Farr, *British Sculpture in the Twentieth Century*, p. 15.

9. Deanna Petherbridge, 'Sculpture up Front', *Art Monthly* 43, 1981, p. 7.

10. William Tucker, 'Notes on Sculpture, Public Sculpture and Patronage', *Studio International*, January 1972.

11. Deanna Petherbridge, 'Passionate and Dispassionate Patronage: opinions of patrons in the private and public sector', *Art Within Reach*, p. 21.

12. Kate Linker, 'Public Sculpture: The Pursuit of the Pleasurable and Profitable Paradise', *Art Forum*, March 1982, p. 69.

13. Kate Linker, Deanna Petherbridge, Lawerence Alloway, John Beardsley, Kenneth Frampton, Charles Jenks and John Willett have made this point in their writings on public sculpture.

14. Lawerence Alloway, 'The Public Sculpture Problem', *Studio International*, October 1972, p. 123.

15. Ibid.

16. Jeremy Rees and Anthony Stokes, 'Public Sculpture?' *Studio International*, July/August 1972.

17. William Tucker, *Studio International*, July/August 1972, p. 25.

18. Lawerence Alloway, 'The Public Sculpture Problem', *Studio International*, October 1972, p. 123.

19. John Panting, *Studio International*, July/August 1972, p. 27.

20. Ibid., p. 26.

21. Dwight Ink, Chief Administrator of the General Services Administration in Washington. The decision came from a panel of enquiry.

22. Richard Serra, quoted by Patricia C. Philips, 'Forum: Something There is That Doesn't Love a Wall', *Art Forum*, Summer 1985, p. 101.

23. Ibid.

24. John Willet, 'Back to the Dream City: the current interest in public art', *Art Within Reach*, p. 13.

25. Epstein and Moore examples taken from *British Sculpture in the Twentieth Century*, pp. 13, 153 respectively.

26. Henry Moore, *Henry Moore on Sculpture*, p. 194.

27. Deanna Petherbridge, 'Four Commissions in Context: examples of site-specific work and how they came about', *Art Within Reach*, p. 39.

28. William Tucker (letter), *Studio International*, December 1972.

29. Angela Conner's 'Yalta Memorial' was sited in front of the Victoria and Albert Museum. Deanna Petherbridge stated that the deliberate destruction of this piece was due to Conner's failure to respond to the passionate controversy surrounding the Yalta event.

30. Lawerence Alloway, 'The Public Sculpture Problem', *Studio International*, October 1972, p.124.

31. Lucy Lippard, 'Art Outdoors, In and Out of the Public Domain', *Studio International*, March 1977, p. 84.

32. Ibid.

33. Patricia Fuller, *Five Artists at N.O.A.A.*, p. 39.

34. An exhibition of the Star-Head proposal for the Rising Sun site (a pit-heap land reclamation) was held nearby at Battle Hill Library. Leaflets were distributed to every house in the area and local

residents were invited to the exhibition and to comment on the siting of the sculpture in their environment.

35. General Services Administration - National Endowment for the Arts.

36. Segal was commissioned by the Youngstown Area Arts Council. He toured the city and visited its steel mills. He decided to make steelworkers at an open hearth the subject of his sculpture, and used two men, selected by the steelworkers' union as his models.

37. Nickolas Pope, quoted by Deanna Petherbridge, 'Exaggerations of a Public Order: complexities and practicalities of carrying out commissions', *Art Within Reach*, p. 57.

38. John McEwen, 'An Alternative Avant Garde: the role of community art', *Art Within Reach*, p. 75.

39. Ibid., p. 77.

40. Kate Linker, 'Public Sculpture: The Pursuit of the Pleasurable and Profitable Paradise', *Art Forum*, March 1981, p. 69.

41. Deanna Petherbridge, 'Public Commissions and the New Concerns in Sculpture, *The Sculpture Show*, 1983, p. 136.

42. Ibid.

43. Kate Linker, 'Public Sculpture: The Pursuit of the Pleasurable and Profitable Paradise', *Art Forum*, March 1981, p. 66.

44. Gerald Ford, in ibid., p. 67.

BIBLIOGRAPHY

BOOKS

Beardsley, John, *Art in Public Places*, Washington, D.C., Partners for Livable Places, 1981.

Crosby, Theo, *How to Play the Environment Game*, Harmondsworth, Penguin, 1973.

Epstein, Jacob, *Epstein, An Autobiography*, London, Readers Union, 1955.

Fuller, Patricia, *Five Artists at N.D.A.A: A Casebook on Art in Public Places*, Seattle, The Real Comet Press, 1955.

Irwin, Robert, *Being and Circumstances: Notes Towards a Conditional Art*, New York, Lapis Press, 1985.

James, Philip, *Henry Moore on Sculpture*, London, McDonald, 1966.

Krauss, E. Rosalind, *Richard Serra: Sculpture*, New York, The Museum of Modern Art, 1986.

Lippard, Lucy, *Overlay: Contemporary Art and the Art of Prehistory*, New York, Phanton Books, 1983.

Millon, A. Henry, and Nochlin, Linda, *Art and Architecture in the Service of Politics*, Massachusetts, The M.I.T. Press, 1978.

Nairne, Sandy, *State of the Art: Ideas and Images in the 1980's*, London, Chatto and Windus Ltd., 1987.

Robinette, A. Margaret, *Outdoor Sculpture: Object and Environment*, New York, Whitney Library of Design, 1976.

Silber, Evelyn, *The Sculpture of Epstein*, Oxford, Phaidon Press Ltd., 1986.

Lucy-Smith, Edward, *Art in the Seventies*, Oxford, Phaidon Press Ltd., 1983.

Lucy-Smith, Edward, *Sculpture Since 1945*, London, Phaidon Press Ltd., 1987.

Townsend, Peter, *Art within Reach*, London, Thames and Hudson, 1984.

Thalacker, W. Donald, *The Place of Art in the World of Architecture*, Canada, Chelsea House Publishers, 1980.

Watkin, David, *Morality and Architecture*, Oxford, Clarendon Press, 1977.

CATALOGUES

Art for Whom?, Catalogue of the exhibition at the Serpentine Gallery, London, April-May, 1978.

Art into Landscape II & III, Catalogues of the exhibitions at the Serpentine Gallery, London, July-August, 1977 and March-April, 1980.

A Quiet Revolution: British Sculpture Since 1965, Catalogue of the exhibition touring U.S.A., 1987.

British Sculpture in the Twentieth Century, Catalogue of the exhibition at the Whitechapel Art Gallery, London, September 1981-January, 1982.

The Condition of Sculpture, Catalogue of the exhibition at the Hayward Gallery, London, 1975.

Open-Air Sculpture in Great Britain, The Tate Gallery, London, 1984.

Probing the Earth: Contemporary Land Projects, Catalogue of the exhibition at the Hirshorn Museum and Sculpture Garden, Washington, D.C., October 1977-January 1978.

Sculpture in the City, Catalogue of the exhibition by the Arts Council of Great Britain, London, May-June 1968.

The Sculpture Show, Catalogue of the exhibition at the Hayward and Serpentine Galleries, London, August-October 1983.

S.I.T.E. Projects and Theories, New York, S.I.T.E., 1979.

Sitings, Catalogue of exhibition touring U.S.A., April-November 1986.

PERIODICALS

Alloway, Lawerence, 'The Public Sculpture Problem', *Studio International*, October 1972, pp. 122-125.

Beardsley, John, 'Personal Sensibilities in Public Places', *Art Forum*, Summer 1981, pp. 43-45.

Causey, Andrew, 'Space and Time in British Land Art', *Studio International* 2. 1977, pp. 122-130.

Esterow, Milton, 'How Public Art Becomes a Political Hot Potato', *Art News*, January 1986, pp. 75-79.

Foote, Nancy, 'Situation Esthetics: Impermanent Art and the Seventies Audience', *Art Forum*, January 1980, pp. 22-29.

Howarth, Kathryn, 'Tilted Arc, Hearing', *Art Forum*, Summer 1985, pp. 98-99.

Jones, Gareth, 'Collaboration: A Dirty Word', *Art Monthly*, 53, February 1982. pp. 8-9.

Lippard, R. Lucy, 'Art Outdoors: In and Out of the Public Domain', *Studio International*, March 1977, pp. 83-90.

Linker, Kate, 'Public Sculpture: The Pursuit of the Pleasurable and Profitable Paradise', *Art Forum*, March 1981, pp. 64-73.

Linker, Kate, 'Public Sculpture II: Provisions for the Paradise', *Art Forum*, Summer 1981, pp. 37-42.

Petherbridge, Deanna, 'Sculpture up Front', *Art Monthly* 43, 1981, pp. 7-15.

Petherbridge, Deanna, 'The One Per Cent', *Art Monthly* 52, December 1981-January 1982, pp. 29-30.

Petherbridge, Deanna, 'Joint Games of Chance, Change and Interchange', *Art Monthly* 53, February 1982, pp. 6-8.

Phillips, C. Patricia, 'Forum: Something There is that Doesn't Love a Wall', *Art Forum*, Summer 1985, pp. 100-101.

Rees, Jeremy, and Stokes, Anthony, 'Public Sculpture', *Studio International*, July-August 1972.

Sandle, Michael, 'Art and Architecture', *Art Monthly* 57, June 1982, pp. 26-28.

Tannous, David, 'Report From Washington: The 11th International Sculpture Conference', *Art in America*, November 1980, pp. 39-45.

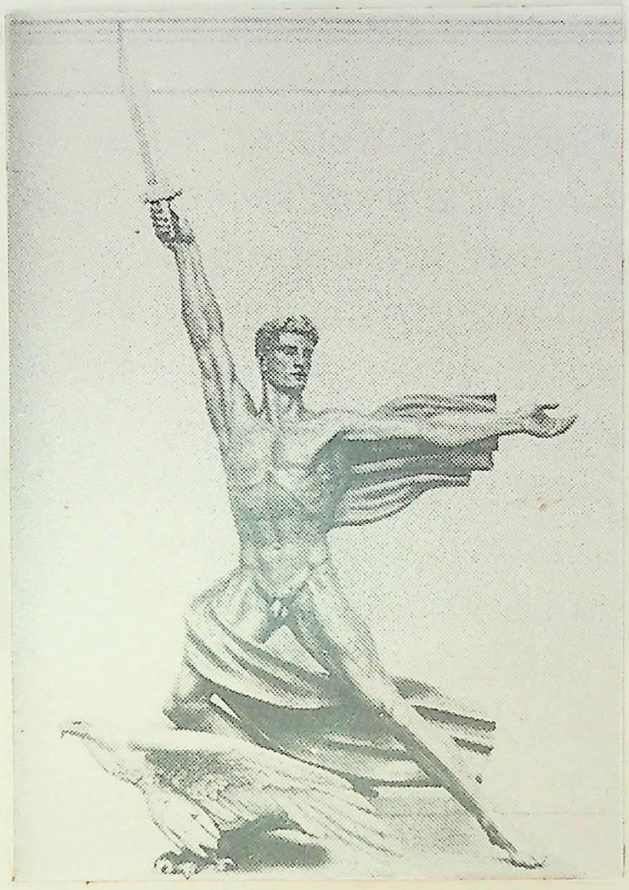
SPECIALIST ISSUES

'Art and Architecture', *Art Monthly* 56, May 1982.

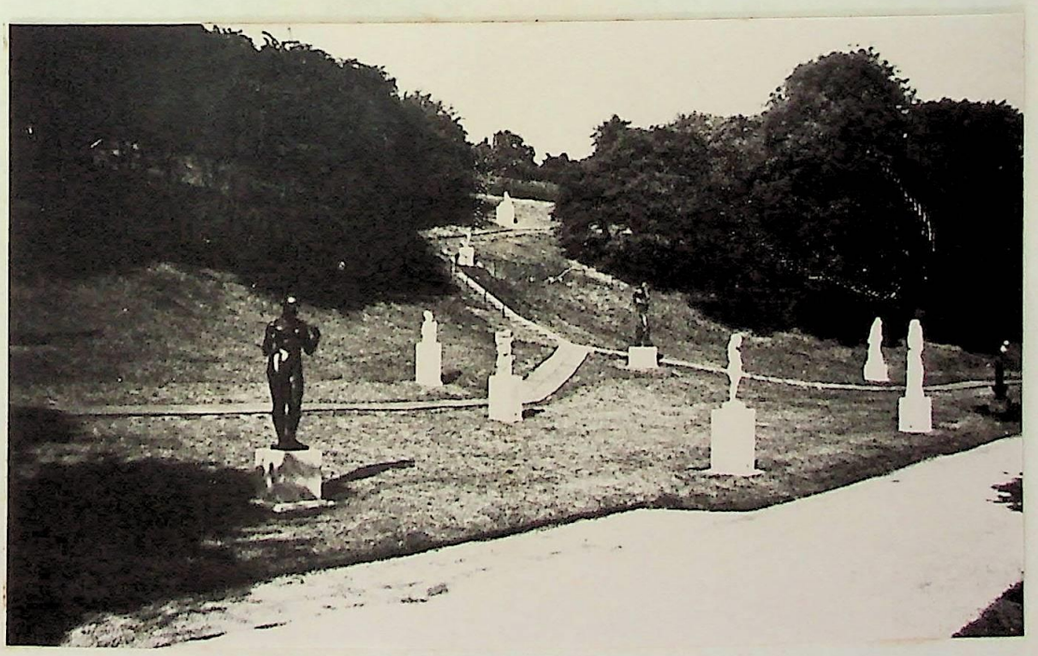
'Aspects of Commissioning and Commissioned Art', *Artists Newsletter*, July 1983, pp. 9-12.

'Some Art in Urban Sites in Tyne and Wear', *Aspects*, Summer 1982.

1. VICTORIA MEMORIAL. James Brock.



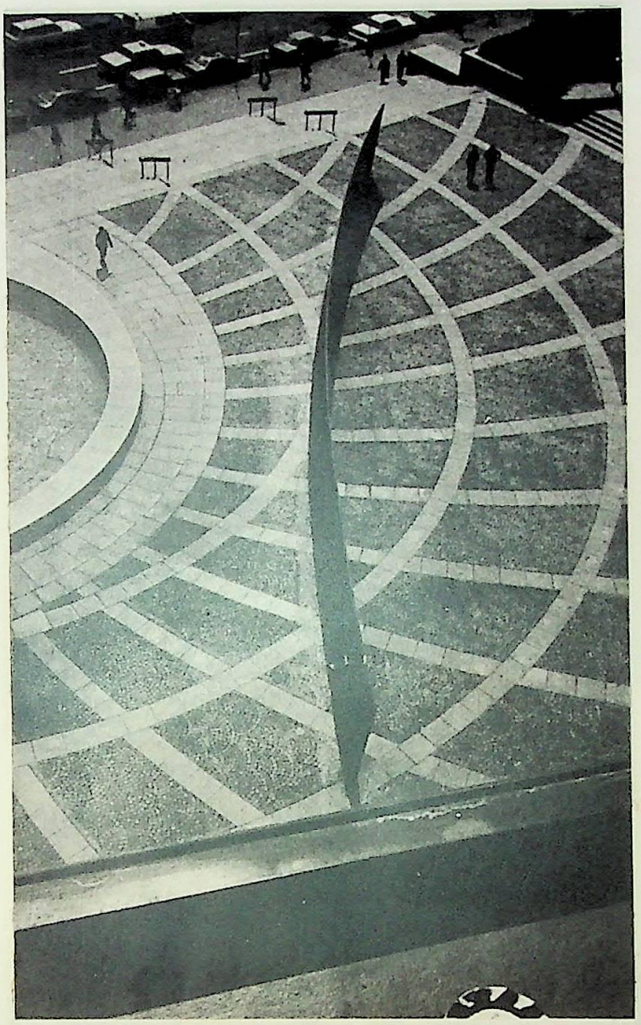
2. GENIUS OF VICTORY.
Arno Brecker,
sited outside the
Reich Chancellory,
Berlin. 1940.



3. Kelvingrove Park, Glasgow, 1949.

4. BARRY FLANAGAN. Peter Stuyvesant's City Sculpture Project, 1972.

5. BROWER HATCHER. Peter Stuyvesant's City Sculpture Project, 1972.

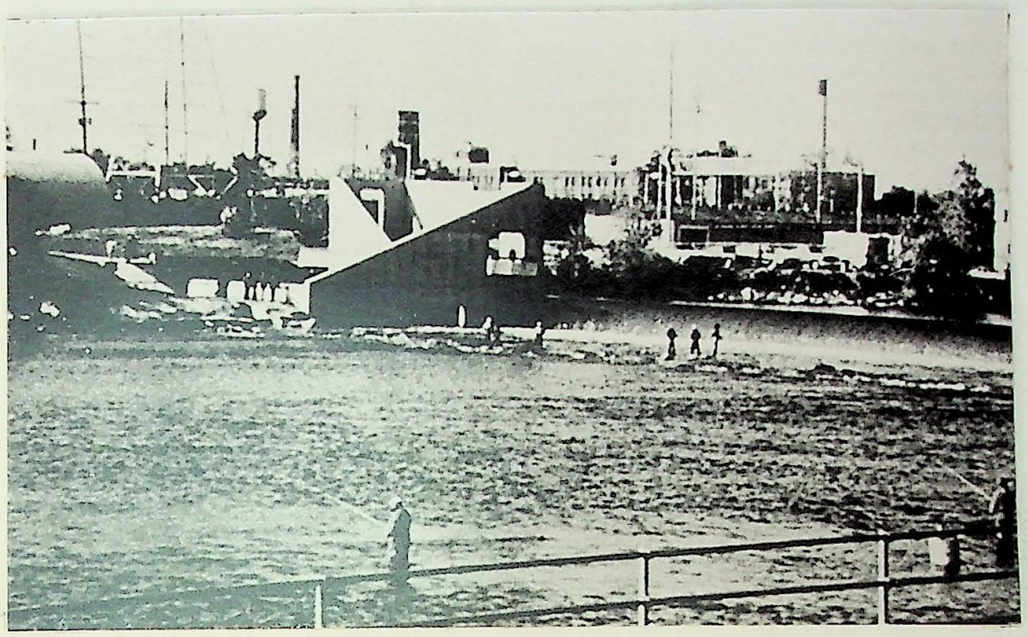


6. TILTED ARC.
Richard Serra.

7. LA GRANDE VITESSE.
Alexander Calder.

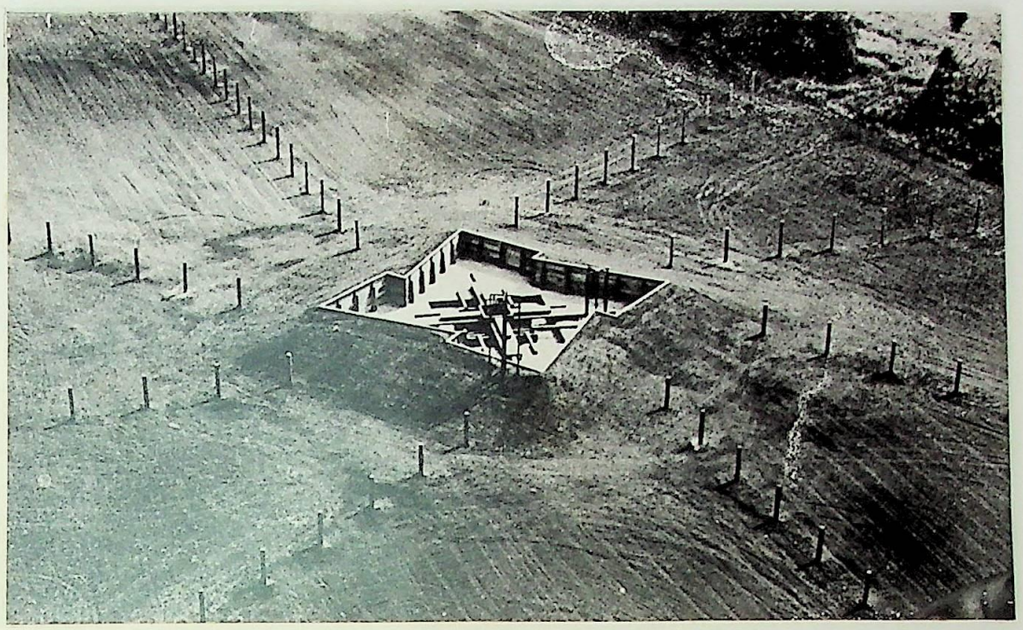
8. BELL HOUSE MAZE. Kevin Crum, cut turf, Cragg Vale, Yorkshire, 1976.

9. TIME LANDSCAPE. Alan Sonfist, La Guardia Place, New York, 1965-1978.

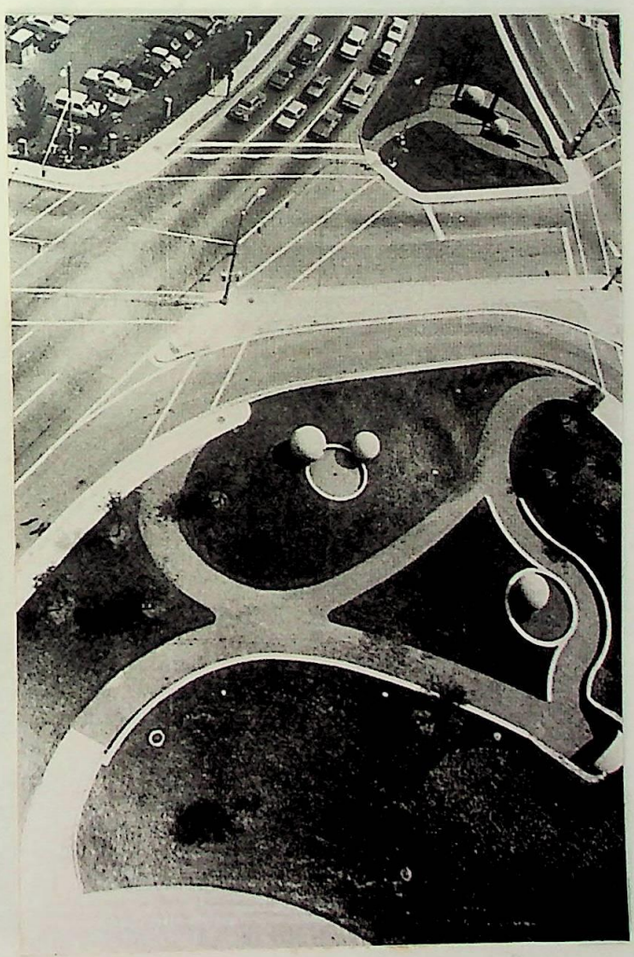


10. (above)
GRAND RIVER
SCULPTURE. Joseph
Kinnebrew.

11. BERTH HAVEN.
George Trakas,
National Oceanic
and Atmospheric
Administration,
Washington,
1983.



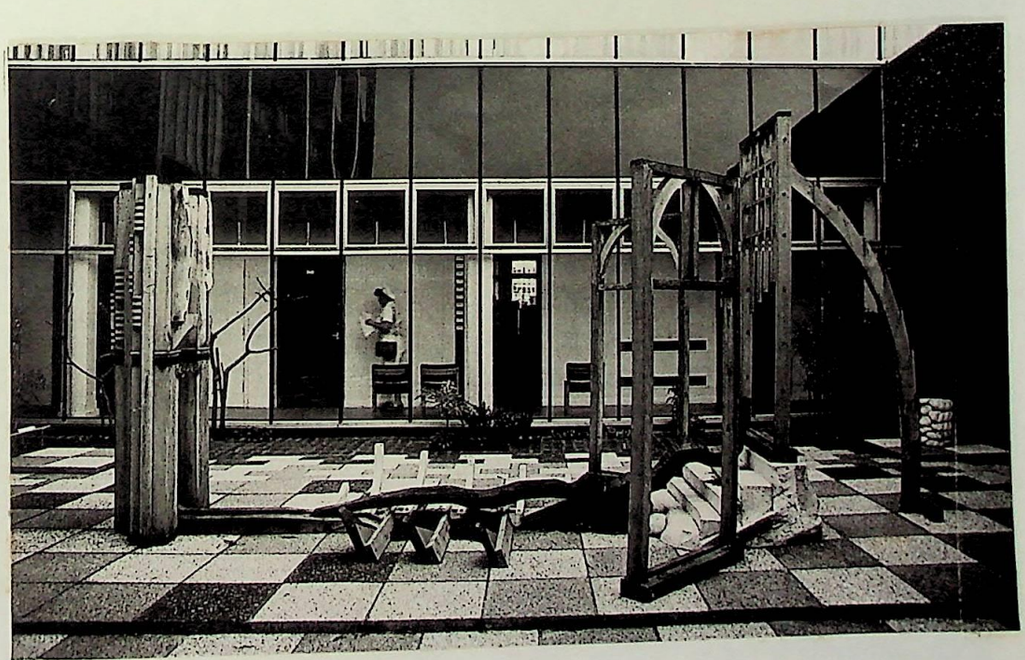
12. (above)
FIELD ROTATION.
Mary Miss,
Governor's State
Univercity, Park
Forest, South
Illinos, 1981.

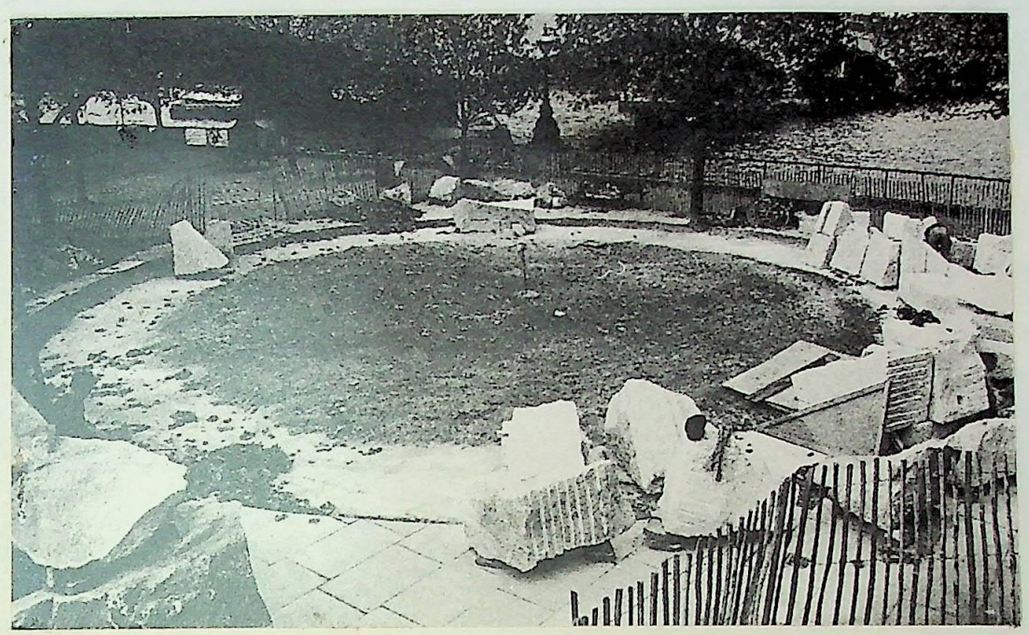


13. DARK STAR.
Nancy Holt,
aerial view,
1979-1984.

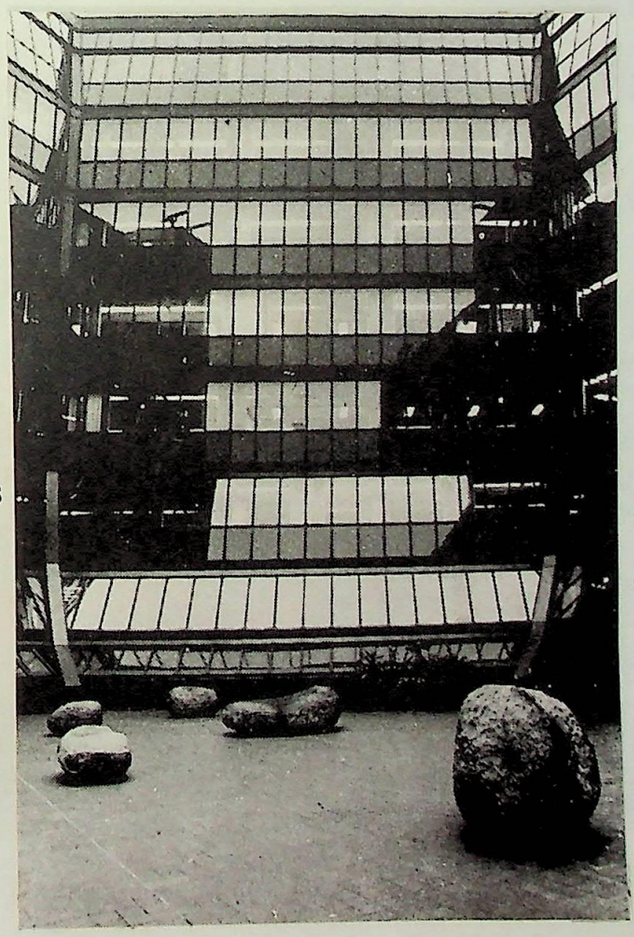
14. PLACE OF STONES
John Gingell,
St.Josephs High
School, Gwent.
1979-1981.

15. (below)
DREAM SEASCAPE/
SHADOW GRAVE.
Rachael Fenner,
1981.





16. (above)
ARENA. John Maine, under construction on the South Bank, London, 1983.



17. THE SUN LIFE STONES.
Nickolas Pope.

18. A BODY OF WORK. Kevin Atherton, 1982.

19. BRICK WHIRLPOOL. Rachael Fenner, 1982.