SOCRATES SCULPTURE PARK
29 SEPTEMBER 96 - 1 APRIL 97

Sculpture by

Magdalena Abakanowicz
Ilan Averbuch
Colin Chase
John Clement
Kurt DelBanco
Mark di Suvero
Andrew Dunnill
Jackie Ferrara
Linda Fleming
Gene Flores
John Henry
John Isherwood
Sherice Kadikowski
Renee Kiklow
Peter Lundberg
Sandy MacLeod
George Mansfield & Kazumi Tanaka
Isamu Noguchi
Tom Otterness
Joel Perlman
Darrell Petit
Tom Rose
Michael Sarff
Sol Sax
George Segal
Suzy Surek
Elyn Zimmerman
Programs at Socrates Sculpture Park are made possible by:
Friends of the park
Individual contributions
The City of New York
Mayor Rudolph W. Giuliani
Queensborough President,
Claire Shulman
City Councilmember,
Walter McCaffrey
The Department of Parks
& Recreation

Additional support is provided by:
Centralized Laboratory Services
Chase Manhattan Bank
Citibank
Citizens Committee for New York City
City Parks Foundation
Morry and Margo Cohen
Con Edison
Greenpoint Savings Bank
Harold Anthony
Independence Savings Bank
Jerome Foundation
John Correri Sanitation
Leifer Bros. Steel Co.
Long Island General Supply
Materials for the Arts
National Foundation for the Advancement in the Arts
New York Foundation for the Arts
Newman’s Own

Plant Specialists
The Athena Foundation
The Cowles Foundation
The Department of Cultural Affairs
The Edward and Sally Van Lier Fund of The New York Community Trust
The Greenwall Foundation
The National Endowment for the Arts
The New York State Council on the Arts
The Nolan-Lehr Group
The Queens Council on the Arts

Kathleen Gilraine
Gail Goretsky
Julius Green
Terry Hall
Richard Hines
Valerie Holliday
Ricky Holmes
Arline Jacoby
Gary Johnson
Sheree Kaschkowski
Linda Kattah
Olle Lundberg
Peter Lundberg
Sandy MacLeod
Enrico Martignoni
Eddie McCleese
Stephanie McConk
Ivana Mestrovic
Maria Mingalene
La-Shawn Moore
Lisa Mordhorst
Ronald Morris
Paola Morigiello
Maria Naumovska
Anthony Odom
Shelley Oliver
Michelle Orsi
Emmett Parr
Anthony Price
Jon Rajkovich
Sharon Rich
James Rosello
William Rosello
Jean Shin
Hai Si Hu
Ian Sikorski

Dina Silva
Ealan Wingate
Corrina Wright

Socrates Sculpture Park is a 501(c)3 corporation organized under the laws of New York State. Its annual report is available from the Secretary of State. Socrates depends on donations from individuals in order to support its artistic, educational and training programs. Contributions are deductible to the extent allowed by law.
And if we were to wish . . .

And if we were to wish for a place of silence, where silence has a voice, a voice that is near and far, a voice of the city, of houses, of our body. And if we were to wish to watch the waters rushing, in a dynamic of movements hidden from the more hurried onlooker, but so naturally present in the balance of nature and its being. And if we were to wish for a place of the spirit, where we can talk to ourselves and where we can encounter others. And if we were to wish to encounter works of art without mediation, in the same naturalness with which art comes to be and helps us take a few steps on our path of existence. This, among many other things, could be a park on the river. This is Socrates Sculpture Park.

Over the years it has been said that it was born on a piece of land once used as a garbage dump, in a neighborhood of poverty, drugs and violence. It was built through the efforts of hundreds of otherwise unemployed workers and residents of this neighborhood. The exhibitions held here have provided international artists the opportunity to create hundreds of works.

Socrates, willed with love by Mark di Suvero and directed with energy and dedication by Enrico Martignoni, not only contributes to the development of a new New York, but it represents a place of art, made by artists for artists, by people for people, by love for love, where working together brings back the human spirit that often abandons us and is consumed under the tension of a cynical and competitive social system.

This park is a place of geographical and cultural interrelations where that idea of multiculturalism, which we often dream about, is developed. Where emotion and participation find a true ground for discussion. Where the only purpose is the growth and the dynamic of knowledge.

I think of Venice, far away: a city born on the water, from which it draws its nourishment. A place far away yet near to this park precisely because of the naturalness with which it asserts itself.

A city layered with works of art, which anyone can encounter, in dreams and reality. And so it is paradoxically for Socrates, with works of art that anyone can discover, perceive, touch, see, make part of their daily life, and possess.

Socrates does not require traditional consensus, it does not live by the western idea of linear development, where every action has a corresponding reaction: its mere existence and its self-consciousness already place it in the nature of the world.

Each exhibition or event re-establishes the will for a vertical development of knowledge, above the leveling that is promoted in our society by its structures and by the means of power.

The structure of this space is open and constantly changing. The works of art and their placement change; in this movement there is constancy and, in the shifting, permanence. “Its intensity is not that of some powerful machine which has been put together by cunning, capable hands; it is as simple and natural as love, as lightning, as a full-flowing river”.

Socrates Park is also a place for meditation where meditation is an intensification of the mind which is in the fullness of silence. “We have done nothing which cannot be done elsewhere,” but often that which is most visible disappears from view, that which seems most correct is avoided, and that which comes close to and contributes to love is denied. And this is the value of a park on the river, to see the art of the world.

“The earth is invisible . . . on my soul it is so, and which is more, the eye of man never saw the earth, nor can it be seen without art.”

And if I wanted a place of the possible, where I can come and go, where motion is perpetual – even when things seem still.

And if I wanted to feel the art in the city and the city in the works of art.

And if I wanted to lose myself in order to find myself again, even more present, it would be enough to look towards the east, towards that park, that park on the river.

Maurizio Pellegrin


Translated by Flavia Desteferis
Magdalena Abakanowicz
Standing Figure with Wheel
Bronze and steel
17" x 43.5" x 118.4"
440 x 110 x 300 cm
1990-1993
Courtesy of
Marlborough Gallery
Ilan Averbuch

Doubt
Wood, stone, lead
12” x 280” x 60”
320 x 700 x 150 cm
1994
Colin Chase

Wind Comb Praise
Poem for Oya 7
Wood
2' x 2' x 8'
60.7 x 60.7 x 242 cm
1996
John Clement

Katina Kasnas

Steel

25' x 8' x 9.5'
762 x 244 x 287 cm

1996
Kurt DeBanco
Asymetric Paradise
Steel
13' x 4'3" x 4'3"
396 x 129 x 129 cm
1996
Mark di Suvero

Vivaldi
Painted steel
38' x 40' x 40'
11.6 x 12.2 x 12.2 m
1992
Andrew Dunnill

Full

Steel

9' x 9' x 8'

270 x 270 x 240 cm

1996
Jackie Ferrara
Two Eights to Fifteen Eights
Wood
87" x 87" x 8"
217 x 217 x 20 cm
1996
Courtesy of
Michael Klein Gallery
Linda Fleming

The Cloak of the Motion

Steel

92" x 132" x 132"

230 x 330 x 330 cm

1993
Gene Flores

Le Pavillon du Papillon
Steel, stone
10' x 8' x 8'
300 x 240 x 240 cm
1996
John Henry
*Santa Fe Moon*
Welded and machined aluminum
25' x 30' x 13.3''
762 x 915 x 33 cm
1996
John Isherwood

Headliner

Granite

6.5' x 4.5' x 3.5'

200 x 135 x 100 cm

1993
Sheree Kaslikowski

Here

Marble and plant material

7’ x 10’ x 13’

213 x 305 x 396 cm

1996
Renee Kildow

Resurrection

Wood, plexi, aluminum
32' x 4' x 2'
960 x 120 x 600 cm
1996
Peter Lundberg

Wild Slide

Stainless steel, black concrete

8' x 10' x 12'

240 x 300 x 360 cm

1996
Sandy MacLeod
Unnatural History
Steel, wood
28.5' x 13.9' x 6'
869 x 427 x 183 cm
1996
George Mansfield & Kazumi Tanaka

Shelter

15' x 5' x 25'
457 x 152 x 762.5 cm
1996
Isamu Noguchi

Atomic Haystack

Hot-dipped galvanized steel

48" x 46.75" x 16.25"

121 x 118 x 41 cm

1982-1983

Courtesy of the
Isamu Noguchi Foundation
Tom Otterness

*Life Underground*

Bronze, steel I-beam
12' x 40' x 7.3'
3.6 x 12 x 2.19 m

1995-1996

Courtesy of Marlborough Gallery
and Tom Otterness
Joel Perlman

Sky Hawk
Steel
109" x 36" x 36"
276.86 x 91.44 x 91.44 cm
1988

Bright Star
Aluminum
120" x 56" x 34"
304.8 x 142.24 x 86.36 cm
1996

Twister
Steel
108" x 36" x 36"
274.32 x 91.44 x 91.44 cm
1996
Darell Petit

*Untitled*

Stony creek granite

11' x 8' x 10'

330 x 240 x 300 cm

1996
Tom Rose
*Table Set in Expectation of a Miracle*
Steel, rock, paint
964.5' x 5.5' x 23'
29.5 x 1.63 m x 7 m
1996
Michael Sarff
Sculpture in Preparation
of the Reversal of Gravity
Flying Burner
Concrete, springs
13' x 5' x 15'
396 x 152 x 152 cm
1996
Sol Sax

Chair for our Children
Chair for our Elders
Steel, fabric, clay, wood
Dimensions variable
1996
George Segal

*Woman Walking Under a Scaffold*

Bronze, steel and wood
96" x 120" x 64"
240 x 300 x 160 cm
1989

Courtesy of Sydney Janis Gallery
Elyn Zimmerman

*Portal Lethe*
Granite
10'3" x 8' x 6'9"
312 x 244 x 205 cm
1992
Courtesy Gagosian Gallery
Magdalena Abakanowicz
The single metal cast figure is of material more lasting than time. Perhaps this sign left behind, will be for others a lasting memory, a sign of our existence on the overpopulated planet. The face of the figure disappeared in the crowd. Its body is an incomplete trace of our spatial adherence to the material surrounding, M.A 1993.

Ilan Averbuch

Doubs
Doubs 1995 was created when the Middle-East peace process started. I realized the monumentality of the event and with it the painful ups and downs of such a great turn in history. A horizontal branch that carries its own enormous weight — barely hovering on the horizon line — questioning growth, gravity and the scale of objects we think we know so well.

Colin Chase

I embrace complexity and contradiction as inevitable even necessary elements to be mastered and built upon as an armature for my synthesized, ritualized forms. Drawing from both western and non-western cultures, I find inspiration as I span continents as well as cultures. My search is based in a deep personal desire to find a way through collective memory and individual experience to my own visual voice.

John Clement

Exploration is the youth of mankind. Space travel has once again made man an infant.

Mark di Suvero

From the excitement-span of bridges to the uprush of skyscrapers, from the thunder of subways to the thousands of millions of cars rolling all over the country all are the forms of human need in steel.

To draw in the sky with color, to dream and make the dream come true, to give outreach to life-structures to be at the roots of music and sculpture. Music's space shares something with abstract sculpture's space, an emotion-color, as if the time of music is the space of sculpture.

The dancing brilliance-by-the-water of Venice, light-on-the-water of Vanished, give what we want: the meaning of life at Socrates Sculpture Park. We can make life with harmony with each other. We can turn a garbage dump into a park.

The answer is in helping other's imagination, the will to try to reach the vision, and perseverance beyond negativity, despondency and depression.

The power of being is amplified by a knowledge of the truth.

Andrew Durnell

I am a sculptor currently exploring the potential of steel as a sculpture making material. My sculptures are dense, taut, compact; often interlocking objects that have the potential to implode. I imply movement, turning, rolling, crawling. The sculptures, however, remain firmly rooted to the ground.

I draw from a diverse range of imagery: boats, bridges, shackles, locks, clasps . . . in order to create an ambiguity in the work. I think of the sculpture as a catalyst. The sculpture is an object in its own right yet has many points of reference and implications. The poetry of an object with many associations.

The work installed at Socrates Sculpture Park entitled Full is an extension of these concerns. It exists somewhere between pure abstraction and real-life form. It embodies notions of the figurehead, torso, limbs, the massive bulk of ship hulls that churn through the East River and the rough, raw industrial environment that surrounds the Park.

Linda Fleming

It was exciting to participate in the first exhibition in 1986 when the land was barely reclaimed from an urban dump, and it is doubly significant to be part of the 10th anniversary exhibition. Socrates Sculpture Park has continued to grow and affect the lives of so many people during its 10 years of life.

The Cloud of the Motion is part of a series of rotational, planetoid works that began during my residency at La vie des Formes in 1991. This work is a diagram of matter in motion as well as an attempt to map the structure of the universe. It reflects my excitement with the scientific contraposition of 17th century natural philosophers and our continuing attempt to understand the physical world by building devices to conjure the territory of our investigation.

John Henry

The most important aspects of my work center around the relationship and interaction of the sculpture's elements, its spatial articulation and that of the landscape; adjacent architecture and the human use of the space. I have made a concerted effort throughout my career to keep the visual vocabulary of my work simple and yet allow this geometric simplicity to be energized in such a way as to create the illusion or implication of movement through space and time. This movement is at times inspired by machines and man-made constructions. However my recent works have become increasingly complex and at the same time more fluid, reflecting a somewhat natural botanical or zoological-like feeling.

Sheree Kaslowski

Here is a three dimensional halo constructed of sculpted form, landscape and poetry. Its offering to discover a sense of reverence for the moment at hand, through the quiet within. Here was created to honor the memory of my father, whose spirit inspired its presence.

Here. And you who have come to listen may wonder at the silence: when standing still, leaves you open to the sky . . . And you who have come searching, lay down your bundles: there is quiet enough for you here, 1996.

I would like to thank everyone who shared in its becoming.

Renee Kildow

My work is rooted in ancient religious and memorial imagery and references the work of the early and contemporary minimalists. While I share the formal concerns of the early minimalists my work has a contemporary interpretation. The florescence of the plexiglas creates an aura which transcends the physical while the grounded aluminum form retains the integrity of the object. It was a great experience to build this piece at the park and I would like to thank the staff at Socrates and the New York Community Trust for their support in providing this opportunity.

Peter Lundberg

I know of few places in N.Y.C. where people play on sculptures and artists practice with freedom. Socrates Sculpture Park is a place for regaining spirituality and exploring desperately needed expressions of personal liberty. Everyday Socrates artists are working and everyday the local community and foreign visitors enjoy watching artists at work as well as the finished pieces by many local and international artists alike. First time visitors drop their mouths open, kids run joyously to the next sculpture, and artists warmly embrace the vast space presented to them.

My work has benefited tremendously from the open environment at Socrates. There is the ability to work large and a supportive attitude that has helped me the most. My process begins with logic and mathematical order; normally a sheet of stainless steel. Evolving shapes come from my gut and are not intended to be known or comforting but should ask questions and be both beautiful and ugly. Mathematics is my alphabet and sensual expression my language. I tend to view things scientifically, both macro and microscopically. The resulting forms do not seem mathematical, as they began, yet the path from a simple equation to a sensual object is the thrill that drives my work.

Sandy MacLeod
- Unnatural history
- Materiality
- Motion
- Dysfunction
- Implied function of mechanical deterioration
- Industry vs. architecture transformed to sculptural form
- The beauty of the wreckage
George Mansfield & Kazumi Tanaka
Socrates Sculpture Park has been a sanctuary for us since its inception. It has provided us, as artists, with the opportunity to create work which would be unthinkable in a gallery or within the congestion of Manhattan. We have felt encouraged, as young artists, to explore what would otherwise be impossible. It provides us also, and maybe more importantly, with a sense of community, having either created a piece there or even visited you feel embraced.

The Park reaches beyond the insulated world of art. It is democratic. There is no art that cannot be touched or climbed. It has a blue collar grit. It is like a really good dinner just off the highway. There is a familiarity between all who know of it. There is a sense that “it is mine.”

Our sculpture Shelter addresses similar issues. It provides a roof overhead drawing together a community seeking sanctuary from the sun and rain.

Isamu Noguchi
From the catalogue Noguchi produced specifically for the series of hot-dipped galvanized steel works made with Gemini G.E.L. November 11, 1982

“May I say that these (hot-dipped galvanized steel) sculptures are like short poems pertaining to California where I was born, and to the world I have known.” J.N. 1982

Joel Perlman
My process is spontaneous, intuitive, never planned. I often take the lead from the process of cutting, welding, grinding and much trial and error.

Twister and Sky Hawk are pieces made in this way. The negative spaces are made in this way. The negative spaces are as important as the shapes that exist. The natural oxidized finish is to reinforce the shape. Bright Star is one of the first works to be built in aluminum. The reflection of the light and its ability to change with the time of day is a new interest.

Darrel Pettit
My recent works are situations, as I conceive them, whose granite elements exist in a state of interdependence, balance, contingency — sometimes with a critical breaking point. The elements are crudely extracted granite forms from the earth that reveal an accumulation of geological time as well as human labor. Given the long axis of such time, longer than a human lifetime, it is possible to imagine the change that is likely to occur in the situation, the movement in what is for the moment a static situation. Through closer observation of the details of the sculpture it may be possible to internalize the “feel” of structural forces as human experience. A viewer might be led to personalize the granite by taking the point of view of each, coming to the conclusion that the stones represent a human relationship. Against this notion however work the greater than human scale and the geological time frame of the process of the material.

Thomas Rose
Mine is an art of reticence. This work, Table in the Expectation of a Miracle, done for the tenth anniversary exhibition is in essence an elegy.

Michael Sarff
Work
I have heard that at one time the earth’s magnetic poles have changed positions. Who knows how stable this gravity thing? What if gravity tilted the park? What if Mark di Suvero’s sculptures float away like stray ribbons? Imagine standing on the shore of the park and watching the skyscrapers of Manhattan puncture the sky. In a preemptive strike against the anomalies of physics, I made “A Preparation of the Reversal of Gravity (AKA: The Flying Rattan),”

Site
I was out at Socrates for the first time since snow was on the ground. A warm spring day made the removal of my piece easy work. The fishermen were our trading stories with the sculpture folks. A man with a basket hood was checking out the park’s new stone path. The seemingly eternal quest to grow grass was in full swing.

Socrates is a landscape of activity and change. From a former dump to a laboratory for contemporary sculpture, the space seems to be in a constant state of transformation. In the end, it does not seem odd to imagine gravity leaving here.

Sol Sax
During my residency at Socrates Sculpture Park I produced two outdoor sculptures. The first called Thinking the Source of Civilization was located outside of the park on a small beach on the East River. The piece consisted of four figures carrying a ritual boat to the river. The figures represent Babalori-ishan priest in the Lukumi tradition; giving thanks to Oshun. Oshun which literally means the source in Yoruba is an Ovicha (chosen head) of the river.

In the Lukumi tradition the river is the source of civilization. New York is a perfect example of a civilization that was born on a river. The beach on which I installed this sculpture is known by devotees of the Lukumi as a place to give thanks to the river for supporting the civilization they depend on.

The second sculpture Chair for Elders Chair for Children is a sculpture dedicated to my ancestors not the ones who have past but the ones that are coming. The sculpture consists of three figures; an old man in a wheelchair with a young boy and a young girl in school chairs on either side of him. The old man in the wheelchair represents my Great-Grandson he is sitting with his Great-Grandchildren. This sculpture represents my ultimate dream for my Great-Grandchildren to know me as I knew my Great-Grandparents creating a line of living oral history that would be a greater legacy than anything one could accumulate in one lifetime.

Suzy Sureck
The surface of the river is two sided; one side holds the reflection of the known world, the other of the lesser known. Two sides of the same skin.

Objects at the surface cast shadows that differ their reflections.

Aqua Lumines is suspended over Hallett’s Cove, from the northern to the southern points of Socrates Park. The opening and closing lines of a poem by a Welsh based Ghanaian poet, Fifi Annumobil, are cut from the panels to cast their shadow in light on the surface of the river.

The bridge creates an arena for the observation of phenomena: wind, water, light, shadow, reflection, transparency, suspension, tension, deflection, and movement. The East River tide rises and falls 8 feet approaching and descending from the belly of the bridge. They are lines and frames in space that only suggest a boundary, one that can be swayed by the wind and the elements.

Agua Luminosa
Flower of Desert
Mirror of Stairs
Verte of Ego
Teardrop of Anxiety
Swift Allure
Styg

Elyn Zimmerman
Poral Loche. 1991, was one of the first sculptures I made that was not part of a public art project. For over fifteen years I'd worked exclusively on large scale commissions for public spaces. The desire to do work that was more focused, personal and contemplative led to a group of sculptures that shared certain aries and architectural qualities. Originally this piece was untitled. I always thought of it as a portal, but one you could only see through, not walk through. The two natural stone side walls enclose you as you walk up to sit between the polished panels. As you approach these panels you see your reflection coming at you. The granite reflect what is behind you as well, like an image of the past. Later, I read a reference to the mythical underground river of Forgiveness, Loche. I felt that in some poetic way the reference fit the sculpture. However, once installed at Socrates, Portal Loche, like many of the other sculptures there, lost some of its private nature and took up instead some of the expansive and communal energy of this remarkable sculpture park. This did not change the work, it enhanced it an added another dimension to how ‘public art’ might exist in the word.
SOCRATES SCULPTURE PARK