SOCRATES
SCULPTURE PARK
INAUGURAL EXHIBITION
SEPTEMBER 28, 1986—MARCH 31, 1987

[Image of a metallic sculpture with a cityscape in the background]
Under the auspices of the Athena Foundation, the Socrates Sculpture Park has been created as a public gathering place for the exhibition of work by contemporary American sculptors. The 4.5 acre site along the East River in Long Island City, leased from the City of New York, is the only public space within the metropolitan area specifically devoted to exhibiting large-scale outdoor sculpture.

The Athena Foundation is a not-for-profit corporation registered with the State of New York. The Foundation was established in 1977 to encourage the arts by providing support to artists in the form of grants, materials, exhibition and work space.

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This catalogue has been published to commemorate the occasion of the inaugural exhibition at the Socrates Sculpture Park, New York, September 28, 1986 through March 31, 1987.
Artist changed land on the fringes of the city. East River — art — sewer — Hell Gate. Imagination — and sweat — make this happen. Form is given to beauty through work. Hundreds of people + mud / dirty clothes / in the rain / wet boots / wind / sun / + heat — wildflowers. Dreams and work / the labor of hundreds / imagination run free. All of this Socrates — grand piano / cauldron — sculpture defined territory — space and time given / spirit driven.

Another ecology in this environment; one based on the imagination. The possible is dreamed of and struggled towards. This spot is now a place for sculpture. That part of the society which abandoned Hallett’s Cove could not imagine what could happen here. Garbage land is part of the neighborhood, too! Residents / businesses / workers / artists / lovers of all kinds — have stepped out of their rut tracks; this cooperation brought flowers and paths / studios / jobs / gardens + the quiet which comes from sitting by the river. Freighers / tugs / barges / lighters / sailboats. Agriculture — connection to / land / river / sky. Art — sculpture / amidst much beauty / jazz / emotions / poetry / anguish / wonder / what can be done! All places you can’t get on the subway . . . Death / drugged / boxed in / material lives — stop at the gate / breathe / change environment. 4.2 acres + 16 months . . . For those who pass and never enter it is one thing; between Vernon Boulevard and the river, artists have created quite another.

ENRICO MARTIGNONI • COORDINATOR • SOCRATES SCULPTURE PARK
OLD GLORY

MARK di SUVERO

OLD GLORY 1986

PAINTED STEEL, 35 x 32 x 16

COURTESY Oil & Steel Gallery

INAUGURAL EXHIBITION: 9/29/86 - 1/31/87
Socrates Sculpture Park

Bill & Mary Buchen

Wind Antenna

1982

Aluminum and Stainless Steel, 23' x 6' x 2'

Inaugural Exhibition: 82/83/84
SELF-PORTRAIT
1986
PINE, POPlar, OAK, ENAMELED STEEL

INAUGURAL EXHIBITION: 1/28/86-2/21/87
SOCRATES SCULPTURE PARK

FLORENCE NEAL

HALLETT'S COVE

1986

STEEL, 36" IN DIAMETER, ON POST, 18" X 18"

INAUGURAL EXHIBITION: 9/28/86-3/13/87
PERCEIVING SPACE

1986

RICHARD MOCK

SCULPTURE PARK

AUTOMOBILE ACRYLIC LACQUER
ON CORRUGATED STEEL
50' x 100'

INAUGURAL EXHIBITION: 9/25-6/31/86

SPACE
"Wind Antenna" uses mast and parabolic dish to transform wind energy into soundwaves; reflecting sailboats on the East River, converting wind power into movement. Vibrating strings create a music of shimmering harmonics, sending waves over the large open expanse of the park and river. Socrates Sculpture Park itself was charged with the energies of the people who transformed a rubble lot into a place where art can involve a community.

WIND ANTENNA, 1982

INAGURAL EXHIBITION: 9/28/86–3/18/87

ROSEMARIE CASTORO

"Ethereal Concrete Flasher" was conceived as the union of three four-foot high flashers.

I brought the trio to Socrates Sculpture Park to occupy a spot of ground overlooking the East River. The feeling was romantic. The reality was too private. I was convinced by Mark to build a work that would be vandalproof. The scale of the work was greater than I ever before managed. Enrico organized all the help and materials I needed. I made a model of the armature.

Scott, Paul and Floris helped me bend the steel and weld it to a six-foot square steel plate. I then molded and tied expanded wire lath. Lizette mixed concrete in a wheelbarrow and I troweled and massaged it into the reinforcement.

"Ethereal Concrete Flasher" is now overlooking people passing through on 43rd Street between 9th and 10th Avenues.

ETHEREAL CONCRETE FLASHER, 1986

INAGURAL EXHIBITION: 9/28/86–3/18/87

LAUREN EWING

I am a message maker and a maker of things, polyvocal things. My sculptures are complexes of generic images, familiar forms, pertinent places and provocative texts. They are generated by a head-on collision with the culture in which I live.

INAGURAL EXHIBITION: 9/28/86–3/18/87

RICHARD MOCK

The mural "Perceiving Space" is a visual gift. It is about the thrill of being aware of oneself in physical space. I always believed this was the wonder in which sculpture played.

The image was drawn on the site looking at the blank wall. Enrico asked, "What do you want to prime the wall with?" I said, "Paint it silver," and at that moment new spatial and metaphysical implications opened for me.

All of the painting and prints I have made in 1987 grew out of this mural. It became a universal talisman of positive energy—a simple truth I accepted about the uplifting experience of spatial relationships.

Visualize two 50-foot scaffolds with six human energy balls running up and down them with brushes and cans of paint. That's how the people who helped paint the wall collaborated. It was a privilege to experience the humanity of muralmaking. Visual success was brought about by a collective sharing of an earthbound idea in an attempt to transmit the sensation of boundlessness.

PERCEIVING SPACE, 1986

INAGURAL EXHIBITION: 9/28/86–3/18/87
Owen Morrel

Socrates Sculpture Park was conceived by people who hold that sculpture can play a vital role in urban life—that it has the power to unite urban dwellers with their forgotten birthright: exploration.

Hallett’s Cove

Ankor '85, 1985

Inaugural Exhibition: 9/28/86-3/11/87

Florence Neal

tides/wind/water/movement
balance/drum head/gull
pilings/target/horse shoes/swans
energy/vision/ & good luck

Inaugural Exhibition: 9/28/86-3/11/87

Scott Peffman

"Self-Portrait" is one and was built on site over a period of 12 weeks. It incorporates the "Argonem Bench" (1986) and the log from "Culture w/Her Throat Cut" (1985). The enameled blue eye came from "Yazoo City" (1984). The three different kinds of wood are references to Celtic astrology. I placed it on a spot no one else wanted, where to face it you have to turn away from the city and the other sculptures around it.

Self-Portrait, 1986

Inaugural Exhibition: 9/28/86-3/11/87

Salvatore Romano

I was delighted to construct the piece "Moonshadow II" for Socrates Sculpture Park, to be in at the beginning and select a site where I could envision a landscape sculpture related to the urban backdrop of the city. It was thanks to the generosity of the Athena Foundation and the many workers at the park that I was able to create an ecological system, both physical and visual; that is, make a sculpture which would receive the rain into the upper pool, drain and then spill over to the two reflecting pools which would then drain into the earth. In the same manner, the Socrates Sculpture Park maintains a flow of people in and around and through my sculpture and the others.

Moonshadow II, 1986

Inaugural Exhibition: 9/28/86-3/11/87
RICHARD STANKIEWICZ
1927-1983

GRASS
late 1970s
STEEL, H 96 x W 211 x D 190
INAGURAL EXHIBITION 928886-33187
Dedicated to SOCRATES in His Search for Truth.