SCULPTORS WORKING

Socrates Sculpture Park
22 May 1988 - 15 March 1989
Socrates Sculpture Park thanks all of the people—some listed below—whose energy, dedication and hard work makes all of this possible.

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1988 at Socrates Sculpture Park: sculptors working, gardeners working, musicians and dancers. Fencing crews and stonemasons working. Painters working, drivers working ... sculpture working.

Neighbors and friends all help make "sculpture city" a happy place; where New York City opens to meet the East River. A place where sculpture works. Where sculpture is the context. Where form is the thing and space is the place; the time is now!

$150,000 + in kind donations + free energy have positively affected the lives of the hundred who rearranged matter to make "sculpture working" and "socrates live." Thousands more walked through the gates and climbed over the fence; they saw, heard and made out—and they keep coming.

Something shared which is neither the violence nor the crack wars—the common denominators of our lives—New York City 1988.

We struggle to maintain a place where sculpture can be a vital force; where art can make a difference in people's lives. A place where exploration is important and what we transform—a dump into a park—is an indication of what can be done—what could be done if America wasn't so fixed on self-destruction.

Enrico Martignoni, Director

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Ilan Averbuch

Song of Love and Hate, 1986
wood, stone, earth and steel
16' x 30' x 40'
Dave King

Villa, 1988
wood and stone
12'6" x 17'6" x 3'6"
Michael Hall

Waltz Stele, 1987
aluminum
16' x 8'6" x 7'7"

[Image of a large, geometric sculpture in an outdoor setting with people nearby and a cityscape in the background.]
Mike Cadwell
Gatehouse, 1988
wood
13’ x 24’ x 6’
David Seccombe
Bladen, 1988
wood
8' x 30'6" x 10'
Zoran Mojsilov
V.Y.L., 1988
wood and forged iron
24' x 24' x 24'
Alison Saar

Fanning the Fire, 1988
wood, tin and nails
14'6" x 5' x 5'
Tony Smith
Duck, 1963
steel
11'4" x 14' x 8'
Eric Gould
Cardo-Decumanus, 1988
wood, gravel, steel and stone
22’6” x 64’ x 64’
Tom Christopher
Mason’s Trowel
automotive enamel
10’6” x 65’
Maren Hassinger
Three Bushes, 1988
steel cable
7' x 7' x 7'
Mark di Suvero

One Oklock, 1969
steel
28' x 46'6" x 39'
Brian Albert

(Gentlemen) Be Seated, 1988
plastic refuse and flowers,
chairs and wood
7’5” x 15’ x 15’
Margo Sawyer

Lokaloka (world-non-world), 1988
steel, copper, plaster
and gold leaf
14’ x 12’ x 12’
Lisa Hein
The Big Shot Rocker, 1988
wood and aluminum
9'6" x 26' x 8'
Chris Dashke

Rain in the Mill 2, 1988
steel plate and bronze
1" x 4' x 8'
Gene Flores

El Puerto del Arroyo
(second configuration), 1988
steel and stone
7'6" x 32' x 4'6"
Ilan Averbuch
Song of Love and Hate, 1988

Songs are personal expressions of feelings. When we think of them, we think of the individual that writes or sings them or about ourselves, rather than about a theory or a movement. I would like you, my friend or critic, to think like this about "Song of Love and Hate."

Dave King
Villa, 1988

The house, doorways, comb, stamp, boulder, cloud, handle, boat. In "Villa," the image of the house is intended as a metaphor or poetic image to stand for the individual—occupant or artist. The sculpture was conceived to function on different levels and to inhabit space which lies somewhere between dreaming and play. It originated in drawing and other sculptures I've made.

Socrates Park is a challenging place to work and the proposal made 3000 miles and several months away was bound to develop in the making and acquire an identity all its own. Real materials, real space and real people make their own demands. Meanwhile the artist and helpers have made many new friends and found stimulus and creative energy in the past five weeks not least by being away from 'home'. Europeans in America!

Thanks are due to The British Council and Mr. Tom Bendheim for additional funding towards the project. Special thanks go to Andy Dunning, Imogen Stidworthy, Matthew Tickle, Thanos Maggioros and Larry Tucker for assistance in building the piece. My personal thanks go to all involved with organizing the Park for a marvellous opportunity to build sculpture.

Michael Hall
Waltz Stele, 1987

Hoppers, scoops, bottles, jars, bins, cribs, barge, dumpsters, incinerators, blast furnaces, and kilns—these objects are all associated with the collecting, compacting, processing, storing and disposal of bulk materials and refuse. Unencumbered by specific container functions, my constructions are conceptual and visual abstractions that blend forms and metaphors and posit questions. When is a library simply an exalted form of dumpster? Is not a dumpster a vernacular reliquary?

As forms, the sculptures are folded and configured into shapes that seem to gather, funnel, house, or consume. As metaphors they accumulate and retain the residues of dreams and memories as well as fragments of my own poetic conjectures and artistic speculations.

Mike Cadwell
Gatehouse, 1988

The Gatehouse is composed of a stair, a viewing box seated on a heavy timber base, and a cantilevered bridge with an ocular face piece. The box contains a chair from which is a frame of the changing shadows on an anonymous white Manhattan highrise. Crawling through the box's window onto the bridge, one is afforded a broader vista which overlooks the dangerous passage in the East River known as Hell's Gate.

I am indebted to Dick Brown for construction assistance.

David Seccombe
Bladen, 1988

My piece is dedicated to the memory of Ronald Bladen, friend and fellow sculptor, who died last winter at the height of his career.

In 1971 I made many drawings and models of "Ramp & Tunnel" projects, above and below ground passages for outdoor sites. Although full-scale versions of these ideas were never executed, they continue to influence my work. My pieces are still basically tunnels or voids, open ended, enfolded by planes and supported by structure.

Zoran Mojsilov
V.Y.L. 1988

My sculpture borrows from nature and refers to a practice whose origins are Slavic and Pagan. In the woods, the Pagan folk imagination sought form for the spirit in nature.

In my sculpture, "V.Y.L." I have chosen branches from the forest that have grown in the form of v's, y's, and i's. They have been put together in a spiral that has been marked by the peeled ends of certain branches. At the base of the structure is a circle with a bench in its center. It invites pedestrians to sit on it and remember what they have forgotten.

Eric Gould
Cardo-Decumanus, 1988

"Cardo Decumanus" (Latin, for the heavenly and earthly axes) is a meditation on man's obsession with form and construction. Integrating the industriality of New York and the iconography of pre-literate ritual sites, a view of a Manhattan high-rise under construction is framed. The delirious skyline continues.


Tom Christopher
Mason's Trowel, 1988

"Mason's Trowel" was painted to be seen on two levels: at close range the image is obscured, one sees only the garish automotive enamel paint splashed over raw corrugated steel. Many passersby miss the subject and react solely to the surface.

Alison Saar
Fanning the Fire, 1988

"Fanning the Fire" is an accumulative piece against apartheid. Visitors to the Park are invited to contribute to the piece by adding various metal objects and nails they bring or find at the Park as offerings against apartheid. A hammer and nails are provided behind the sculpture. The sculpture will continue to receive offerings throughout the time that the piece is installed in the Park and will gradually acquire a dense encrusted surface of objects, found refuse and nails.

A special thanks to Thanos Maggioros and Larry Tucker for their good ideas and assistance, and to Socrates Park and crew for making this piece possible.
Secondly from inside the park the image comes into focus as a growling steel-nosed tool watch-dogging the art park. A symbol of development serving as a reminder of the unsecured status of the park itself.

Bob Prezioso, Harold H. Anthony Inc. was generous to provide both the working surface and all the materials used.

Maren Hassinger
Three Bushes, 1988

Socrates Park is an example of nature’s subsistence in an urban environment. “Three Bushes” is meant to reflect this condition and show the paradox of nature’s grip in the city—scarce and tentative yet incredibly hardy where it does take hold.

The steel bushes contrast the relation between man-made and nature-made. The site and piece are intimately connected, symbiotically reliant. There is a grotto-like area near the fence and a patch of wildflowers and marsh grasses near the river. These both seemed like likely spots for steel bushes and they sprang up like weeds. One grew near the fence and the other two took root in the marsh grass.

Thanks to Valerie Thomas, Billie Jenkins, Harvey Simmons, Arlene Smithman, and John Friend Company, Inc.

Brian Albert
(Gentlemen) Be Seated

“(Gentlemen) Be Seated” suggests a mock political event on a garbage strewn beach that 60 or 70 years ago had water’s clean enough to swim in.

By and large (and like it or not) men still control the policy making of this country. For all the rhetoric about dealing with waste disposal, very little ever seems to change.

A very special thanks to: Enrico, Larry, Phil, Paul, Ed, Greg, Artists Space and of course Maria.

Margo Sawyer
Lokaloka (world-non-world), 1988

“Lokaloka,” sanskrit for ‘world-non-world’, was created to form an altar to the sky. The linearity of the work holds and frames the objects of offering in a sea of energy radiating lines high above our heads.

Special thanks to Jill Moser, Sol Sax, Keith Strahan, Juniper Industries, Thypin Steel, and Larry Tucker. This project was made possible by Socrates Sculpture Park and The NYC Department of Cultural Affairs.

Lisa Hein
The Big Shot Rocker, 1988

“The Big Shot Rocker” is the first “piece of sculpture” by an installation builder. It’s a throwback in more ways than one. Socrates Sculpture Park, “The Big Shot Rocker,” and the process of the sculpture’s construction converge under the rubric of pioneering.

Socrates Sculpture Park is a beachhead of Manhattan in the outer boroughs. Its founders still arrive by outboard motorboat from south of Houston street. Forbidden by charter from seeking profit, these colonists are simply missionaries. Territorial conflicts are still in the future; land grabbers are yet to come.

It’s hard not to think back five generations here to the port my people passed through on their way to the Midwest. It’s hard not to, with the frontier conditions at the Park working outdoors among weary natives on a raw piece of land with no municipal utilities.

While being built, the sculpture took on the forms of 19th-century engineering: the ironwork of bridges, the bicycle wheel, the crown of the Statue of Liberty.

“The Big Shot Rocker” is a passenger ship for a reverse migrant arriving wide-eyed from California. It sails upriver reflecting air, canceling skyscrapers and factories to repeat, with its bobbing approximations, water power, muscle power, horizon.

Chris Dashke
Rain in the Mill 2, 1988

The sculpture “Rain in the Mill 2” carries a double astronomical reference. The drilled holes represent the Big Dipper constellation as we know it now, and the larger patches of bronze welding represent the Big Dipper as it will appear 100,000 years from now.

I am very interested in the look of objects on the edge of decay. The surface quality of steel plate that is walked/driven upon becomes richer through the effects of a “societal patina.”

The intent is to develop a “marker,” a sculpture using industrial materials and techniques but offering a direct and quiet relationship to the viewer.

A special thanks to Russell Belk, Museum Services, Inc., Minneapolis, MN.

Gene Flores
El Puerto del Arroyo (second configuration), 1988

“El Puerto del Arroyo,” the second configuration of a landscape work, arises from the rubble of a broken haiku.

John Morse
Homage, 1988

Color Spectrum in Fruits and Vegetables, 1988


Throughout the year Socrates has sponsored five events. The performers are as follows:

Sculptors Working—May 22, 1988
Music: Chum Line, Jazz Trash Band, Thaddeus James, Women of the Calabash, Interactive Theater: Hanne Tierney and Anne Thulin
Film: Film Crash

Sculptors Live—July 10, 1988
Performance festival to present work of experimental choreographers and composers conceived and produced by Jennifer Spiegel.


Sculptors Working—October 16, 1988
Music: The Astoria Big Band, Carol Sudhalter Trio, Evan Farmas
Performance Piece: Dare Dukes
Film Crash

John Morse

Homage, 1988
wood, plexi, and 1000 Campbell soup cans
7' x 14''

John Morse

Color Spectrum in Fruits & Vegetables, 1988
wood, fruit and vegetables
2'5'' x 16''