



forming from  
climbing from  
downward  
maybe be  
leaves against  
a tree.

life size -  
bronze conductor figure,  
life size - upside-down,  
conducting a symphony  
of nature (hell be  
more realistic than  
this)

green patina, statue style

head and arm  
directly on the  
ground or  
pedestal or  
visible anchor

long hair  
(usually is)

ANCHOR BOLTS  
DIRECTLY INTO  
CONCRETE  
SLAB  
(NOT VISIBLE)

97-

rough study for SYMPHONY (CONDUCTOR BEATING...) FOR LAUMEIER  
[TRAV. TITLES]

maybe speaker  
could just hang from  
trees - or they could  
be concealed in bird shapes  
houses - or objects in shapes  
of various musical instruments?  
MAYBE  
CONCEALED  
SPEAKER  
AS IN TREE?

anchors  
concealed  
in  
trunk  
or  
branches  
MAYBE ALSO  
CONCEALED  
IN  
GROUND?

NOTE - MAYBE NONE OF THE SPEAKERS  
ARE CONCEALED - JUST WELL-  
PLACED & VISIBLE (AND WEATHERPROOFED)

SOUND SYSTEM - a number of  
speakers will be placed in  
trees and/or other natural  
elements - people, composers,  
etc. - can be invited to  
make their own 'symphony'.  
each speaker will be wired &  
programmed to be a separate  
instrument for sound. all  
controlled from a location  
where tape decks are located,  
probably in main building

NOTE:  
arm with baton  
will probably be  
elevated above the  
ground - OTHER  
ARM will be on ground  
and anchored  
into slab, as  
will be head

maybe baton will  
be a tree limit?



# LAUMEIER

SCULPTURE PARK

## DRAWING FROM THE COLLECTION:

40 YEARS AT LAUMEIER SCULPTURE PARK

APRIL 1—JULY 16, 2017

### PUBLIC PROGRAMS

#### COFFEE WITH THE CURATOR

Join Laumeier Sculpture Park's Associate Curator Dana Turkovic for a coffee break and casual tour of the exhibition. Refreshments are provided. Free, adult audiences.

Friday, April 21 and May 19 / 11:00 a.m.

Adam Aronson Fine Art Center

12580 Rott Road / Saint Louis, Missouri 63127 / 314.615.5278 [www.laumeier.org](http://www.laumeier.org)

*Engaging the community through art and nature*



[ this side ]

**Barbara Hepworth**  
*Mycenae OR Construction in Red, Black and White*, 1969  
lithograph on paper, ed. 11/60  
Laumeier Sculpture Park Collection,  
gift of anonymous donors

[ other side ]

**Terry Allen**  
*Study for Symphony Lounge*, 1997  
ink and watercolor on paper  
Laumeier Sculpture Park  
Commission in honor of Board  
Chairman Donald L. Wolff, with  
funds from Emerson Electric

### NOW YOU SEE IT, NOW YOU DON'T

Laumeier's historical mission defines artistic form through experimental investigation. Many projects commissioned for the Park have since vanished, crumbled, vaporized or been mothballed in storage. Some are still here, of course, safe and sound. *Drawing from the Collection* explores a selection of the many works on view at Laumeier along with the short-lived, never-was and might-have been. The process of accession and deaccession of artwork from the collection normally resets and redirects the mission of a museum. The adding and taking away of various objects acts to carve out a new, yet unexplored, direction. On our 40th Anniversary, Laumeier instead takes stock by showcasing rarely-seen artist sketches of sculptures. *Drawing from the Collection* maps out an "invisible sculpture park" exploring parallel timelines and objects not on view or in altered states. The drawings and other ephemera open a discussion about why sculptures are here and why they vanished or were never realized. The conjuror's phrase, "now you see it, now you don't," is used to express mysterious disappearances of things (like drawing a rabbit out of a hat). It is also a good analogy for the alchemy of the artist's mind as they first put down on paper a concept that eventually transforms into a tangible third dimension. This exhibition sums up the uniqueness of what we have been doing and what we hope to continue to do: solidify our reputation as an institution dedicated to outdoor sculpture, acknowledge and take pride in our influence on the much broader conversation about art in the public realm.

Andy Goldsworthy's *Laumeier Cairn*, originally placed at the Park in 1994, survives today in the form of an electrifying charcoal and pastel sketch from 1991. It is tough to recognize the conifer cone, egg-like silhouette of the final form of that piece in this tangle of lines and briar patch of smudges. You can see Goldsworthy thinking through decisions—although exactly what he's contemplating is mysterious. "The first stone was just tried in the spirit of experimentation. The opening of the stone was far more interesting than the drawing that I had done on it." Exactly where the idea gels into stone is mapped out here.

David Nash's *Black Through Green*, 1993, a large scale yet subtle intervention in the Eastern Woodland shows another side to his romantic preoccupation with the entropy of nature. Begun as a series of sketches on a massive paper sheet, it eventually manifested as a set of 26 scorched steps carved from a gentle slope. The object, too, has broken down over time; the charcoal has crushed under foot and slowly leached out in the rain. In this sketch, Nash's interest in how the organic object comes into being, lives, breathes and then ebbs away, is suddenly frozen in a frame. Hikers' footsteps have now eroded away the charred wood on the trail, forming a divot in the sculpture and disappearing into the hillside. A series of forms, revive the artist's hand again as the medium of the drawing, and the material in the sculpture, come back from degeneration.

Alice Aycock's *I Have Tried to Imagine the Kind of City*, 1987, is a precise execution of a much larger concept. Within the architectural labyrinth in the drawing is a version of Aycock's *The Hundred Small Rooms* sculpture. The fantastical structure plucked from this razor-sharp drafting resembles a building described by Marco Polo to Kublai Khan in Italo Calvino's *Invisible Cities*. Aycock's *The Hundred Small Rooms* (on view at Laumeier from 1984–92) was quaint, functionless and conceptually dangerous. The sculpture was built into a tower 28 feet high and 12 feet square that consisted of tiny pristine cottages with white picket fences stacked to make a high rise with 64 rooms. Unfortunately, the sculpture was subject to years of relentless vandalism with a weakening structure. What we have left is an exemplary work within Aycock's oeuvre that represent her process and her imagination. She explains: "I do think there is a difference between imagining it, and doing it." One is cerebral, the other corporal. "Part of the difference is that there is a lot of creativity that goes into imagining it, and there is a lot of pain that goes into making it happen." Naturally, anything worth doing requires a sacrificial price. "But then the experience of it really standing there is different than the virtual world." The drawing falls right into that gap between the clarity of the idea and the bruises of the real.

Other drawings do not apparently match the final product. Richard Fleischner, *Untitled*, 1981, a dense graphite shape resembling a monolith, is the first draft for the *St. Louis Project* walls at the Rott Road entrance to the Park. The walls resemble sheep pens you might find in rural England or monk hermitages in wind-lashed western Ireland with thin sheets of flakey limestone stacked to form gently curving walls. In the drawing, Fleischner rubs away with a graphite stick until the entire thing transfers to paper.

Look closely at this shape, and you can see the rapid buildup of lines crossing over each other, erasing and adding layers by turn until something with a volume and mass is approximated. The dark, glowering shape Fleischner makes can thus be reinterpreted as a finer, two-dimensional meditation on the gritty manual labor of stacking stones to closely fit them together. The result is a picture of how to make a wall from these materials, rather than a picture of the wall.

Vito Acconci's *Face of the Earth #3*, 1988–89, shows the architectural training that Acconci subjected himself to and often kicked against as an artist. The blue lined tracing paper forms a precise, mathematical grid on which Acconci's gestural yearnings explode. Originally, Acconci installed this work with the layers of the face rising up like a ziggurat above the ground. At some point, he inverted this and made the concrete layers of the face sink into the mud. This must have occurred to him before the drawing, yet there is a trace of the conflicted goals as he places a quick doodle of the emoji-like face floating above the scene like a ghost observing mortal remains. Acconci also includes images of the audience for his work, much like an architectural rendering describing how the building can be used, sitting within and walking around it. While Acconci reconfigures the original conception, he reveals his self-conscious preoccupation with the phenomenological interaction of objects and viewers which also characterize his performance and conceptual art production.

Like most museum collections, some works are accessioned as gifts from generous donors supportive of studying two-dimensional artworks by sculptors as a way to provide insight into their practice and better understand and translate their sculpture. This focus has, over the years, developed into a unique resource for examining the development of large scale public artworks, with representational studies tied directly to the landscape. Recently, Laumeier acquired Barbara Hepworth's *Mycenae OR Construction in Red, Black and White*, 1969 from an anonymous donor. Part of a suite of lithographs, Hepworth made a number of prints based on her fascination with Greece, in particular, Mycenae, a Greek civilization that prospered during the second millennium B.C. Her residence in the Aegean is represented with cosmic shapes paired with bold blocks of color, a layering of linear and geometric forms as representations of the sun and moon. Typical of her abstract sense of space, *Mycenae OR Construction in Red, Black and White* is an architecture of delicate mark making as fragile as the antiquity of forms and ancient sites that surrounded her, that she described as "the supreme embodiment of the sculptor's landscape."

Laumeier boasts a rich history of exhibitions, temporary loans and site-specific sculptural installations that is chronicled through this collection, most of which has never been seen by the public at large. Each piece on exhibit here illustrates the complexity of what Laumeier does. Represented is a niche collection illustrative of the Park's mission communicating the diversity of approaches and styles in each artist's practice and translating the sculptor's processes—an intimate sketch, a massive print or a mathematical diagram—which would eventually translate into sculpture.

Dana Turkovic, Associate Curator

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