



BUGS

A PSEUDO-SCIENTIFIC FUN BOOK BY TOM HUCK

AN EXAGGERATED IMAGE

"It is indeed true," wrote Renaissance printmaker Albrecht Dürer, "that art is omnipresent in nature, and the true artist is he who can bring it out."

Ask an Entomologist (bug biology specialist) to describe the anatomy of an insect, and you'll get the following reply: "Insects are made up of three parts: head, thorax and abdomen." Ask Tom Huck to imagine a bug and you'll get an unexpected and technically inaccurate answer. "Fiberglass, metal armor and a playground safe spring." Huck has designed two bug-like playground "springers" and a climbing apparatus based on a series of his original woodcut designs inspired by the many insects inhabiting the microenvironment of Laumeier Sculpture Park. Huck's first public artwork, these monumental insects illustrate how both nature and art, when experienced together and with a sprinkle of mischief, can inspire creativity and amusement in both children and adults.

Huck came to the sculptural designs by way of woodblock printmaking. This is a medium Huck mastered and gained notoriety for during a blossoming career with his company, Evil Prints. Recently, Huck began displaying the woodblock relief used to make the print impression along with the final paper prints. The wood plates used to transfer ink from roller, to matrix, then to paper have a strange, tactile, sculptural quality that is often as charming as the final product; this led, by way of experiment, to the complete three-dimensional design of Laumeier's newest commissions *Buzzer*, *Dottie* and *Whisker the War Werm*: woodblock prints come to life.

Like Albrecht Dürer's fantastical and entirely imagined armored Rhino skin in the world-famous woodcut *Rhinoceros*, 1515, Huck has recast the insect exoskeleton as an armored plate complete with carved swirls, coruscating contours and interlocking plates that would have impressed the eye of any medieval European prince ready to ride in to battle with enemy aristocrats or oppress rowdy peasants. This open treatment of "the idea" of a thing in distinction to the factual example is also in tune with the artistic imagination of Huck's art hero, Dürer.

Huck's anatomically incorrect insects carry something of the character of the bug into sculptural relief that transcends any mundane empirical observation. What are those characteristics? The bug is robust, if scaled up to human size, it would have an impenetrably thick exoskeleton that would act like military-grade Kevlar armor. Scientists suggest that cockroaches would be one of the very few species to survive thermonuclear war or an asteroid impact, so Huck's comparison to body armor is not in jest. The reinforced seat of Huck's bug rockers are robust enough to survive exuberant children climbing and bouncing back and forth, which is a close second in terms of the destructive potential of planetary implosion, as most experienced parents can attest.

A giant creepy crawler like *Whisker the War Werm*, 2014, would also be incredibly mobile and able to carry heavy loads without breaking a sweat. Every flea jumps the scaled-down equivalent of the Empire State building in New York in every hop. A scarab beetle can roll the equivalent of 20 times its own weight in nutrient-rich dung without catching its breath (the humble scarab beetle also beat mankind to the wheel by millions of years). That's like a child picking up a Chevy truck. If blown up to our size, bugs would undoubtedly have super powers. This is where the spring in the tail of the bug comes into its own. It can withstand repeated fatigue and bounce right back into place.

Each work also has a face. *Dottie's* death's head design is reminiscent of the costumes worn by the Black Metal group Gwar, complete with fangs, mandibles and horns. The effect is a blend of the horrific and the slightly comic. Combined with the more biologically correct body designs, each sculpture is a visual *portmanteau*: part fantasy, part science. In this activity book are elements of each design such as mask cutouts, coloring in sections, puzzles, build your own bug and connect the dots. Each page of this interactive book refers back to the literary source of the sculptures that gives insight into the creative process and explores our relationship to the other species with which we share the land at Laumeier.

The artistic lineage of master printers like William Hogarth and Dürer had a didactic purpose, with their prints designed to disseminate information and educate a newly literate public. With Huck's commission, we are expanding Laumeier's focus on the intersection of art, nature and science to illustrate how, when experienced together, these disciplines can inspire creativity and critical thinking about our urban and suburban environments, to encourage curiosity in the natural world and inspire young artists. Children naturally learn best through direct, hands-on sensory experience; Huck's sculptures and whimsical book will bring that tangible quality to the fore.

- Dana Turkovic, Curator of Exhibitions

TOM HUCK BUGS

OCTOBER 4, 2014 - FEBRUARY 1, 2015

ORGANIZED BY
DANA TURKOVIC, CURATOR OF EXHIBITIONS

Laumeiersculpturepark

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MTLEF

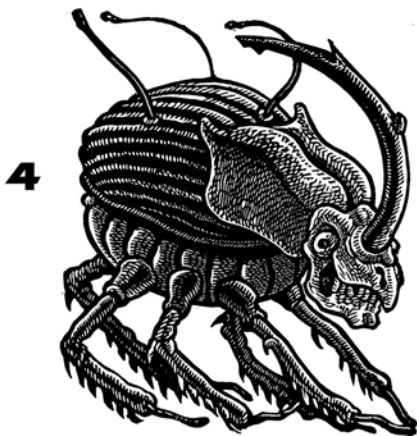
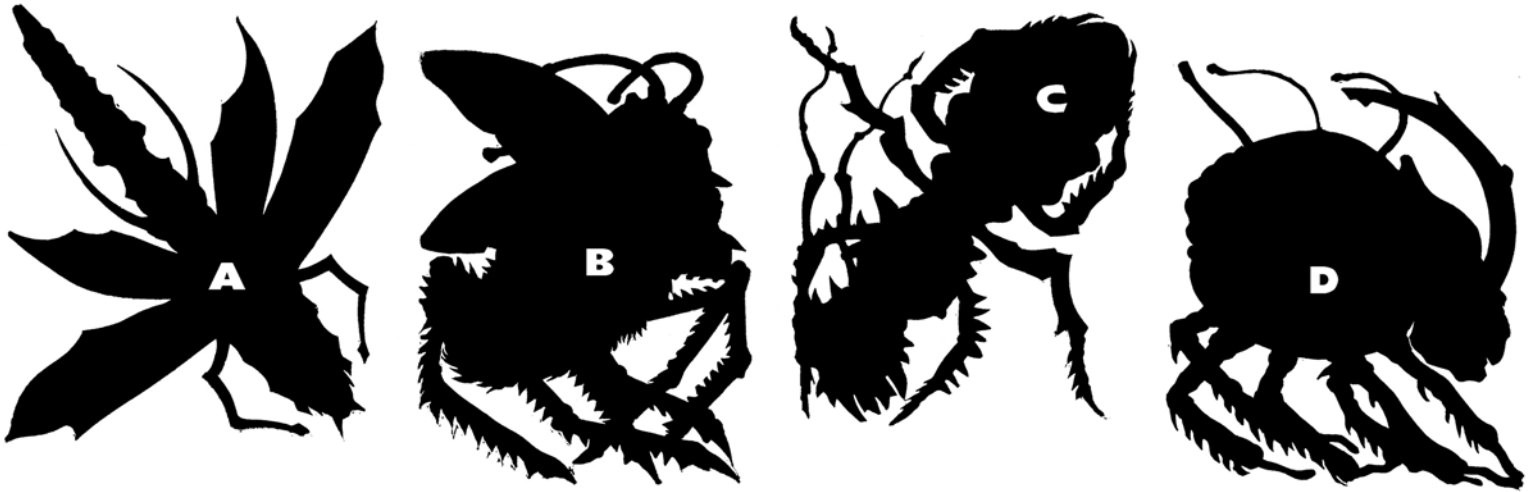
UMSL



THIS SERIES IS GENEROUSLY SUPPORTED BY NANCY AND KEN KRANZBERG.
ADDITIONAL SUPPORT FOR TOM HUCK: BUGS PROVIDED BY ELLEN AND DURB CURLEE.

SHADOW MATCH

HELP US FIND OUR BODIES



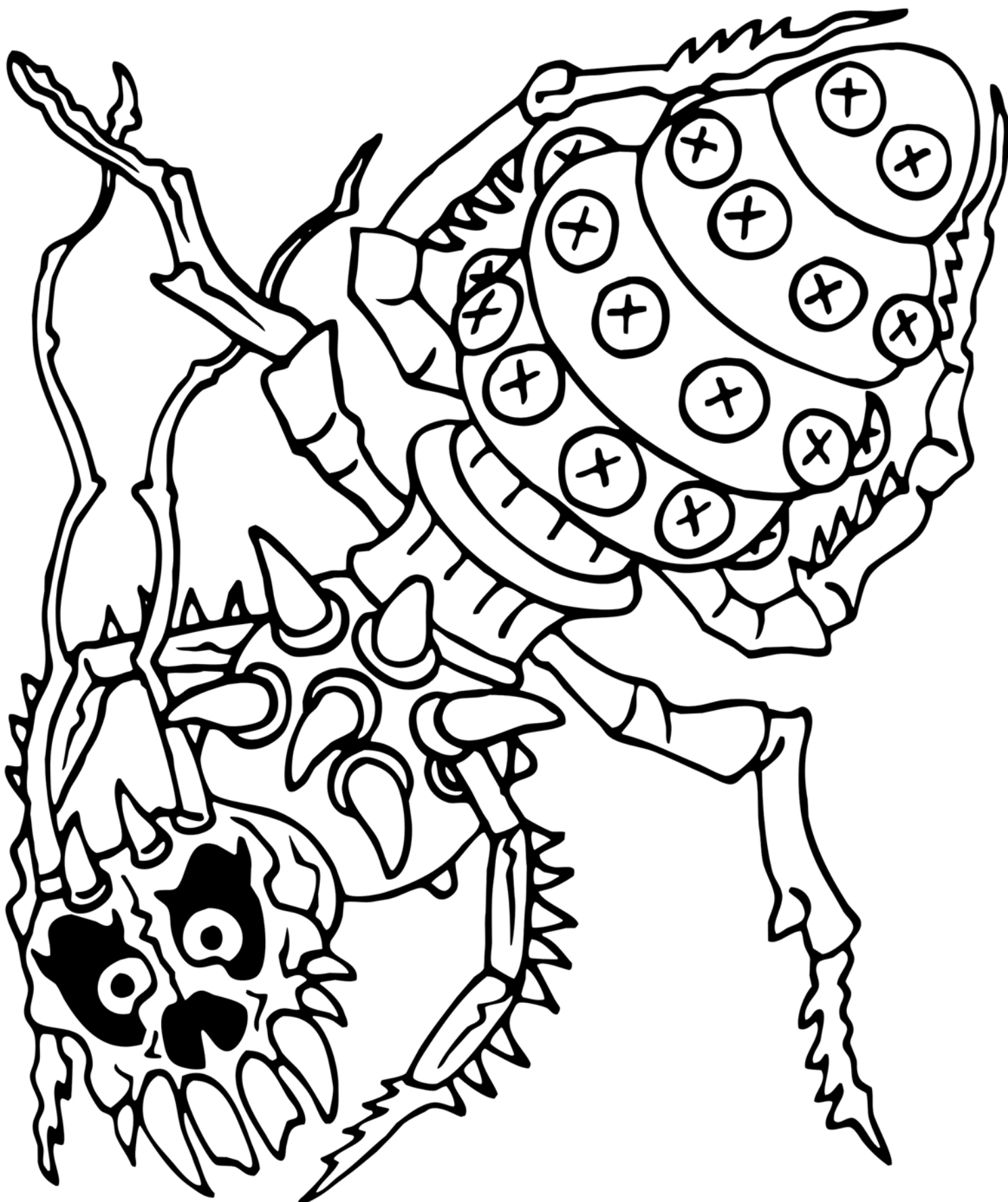
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USE A PENCIL

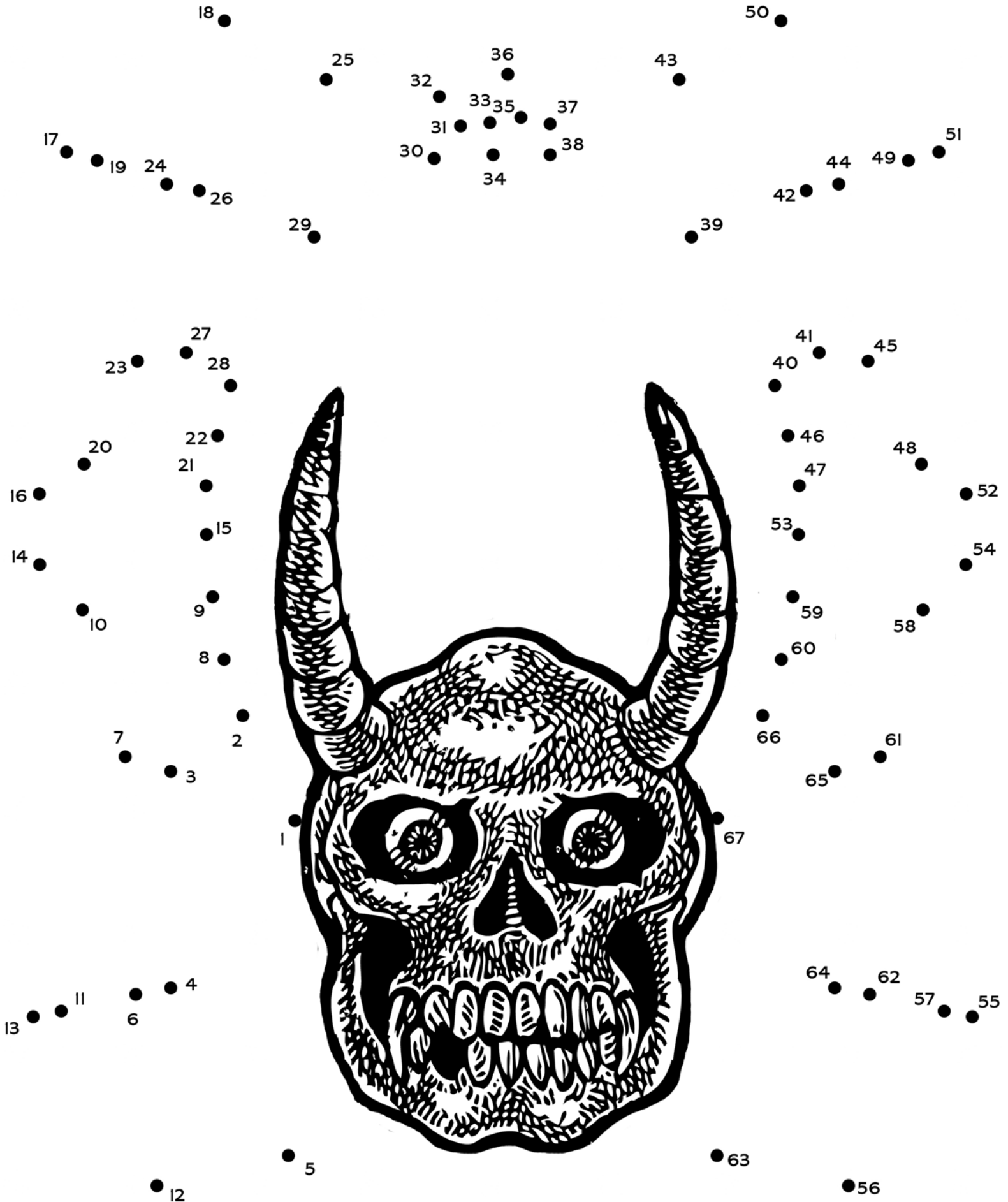


TO DRAW A LINE

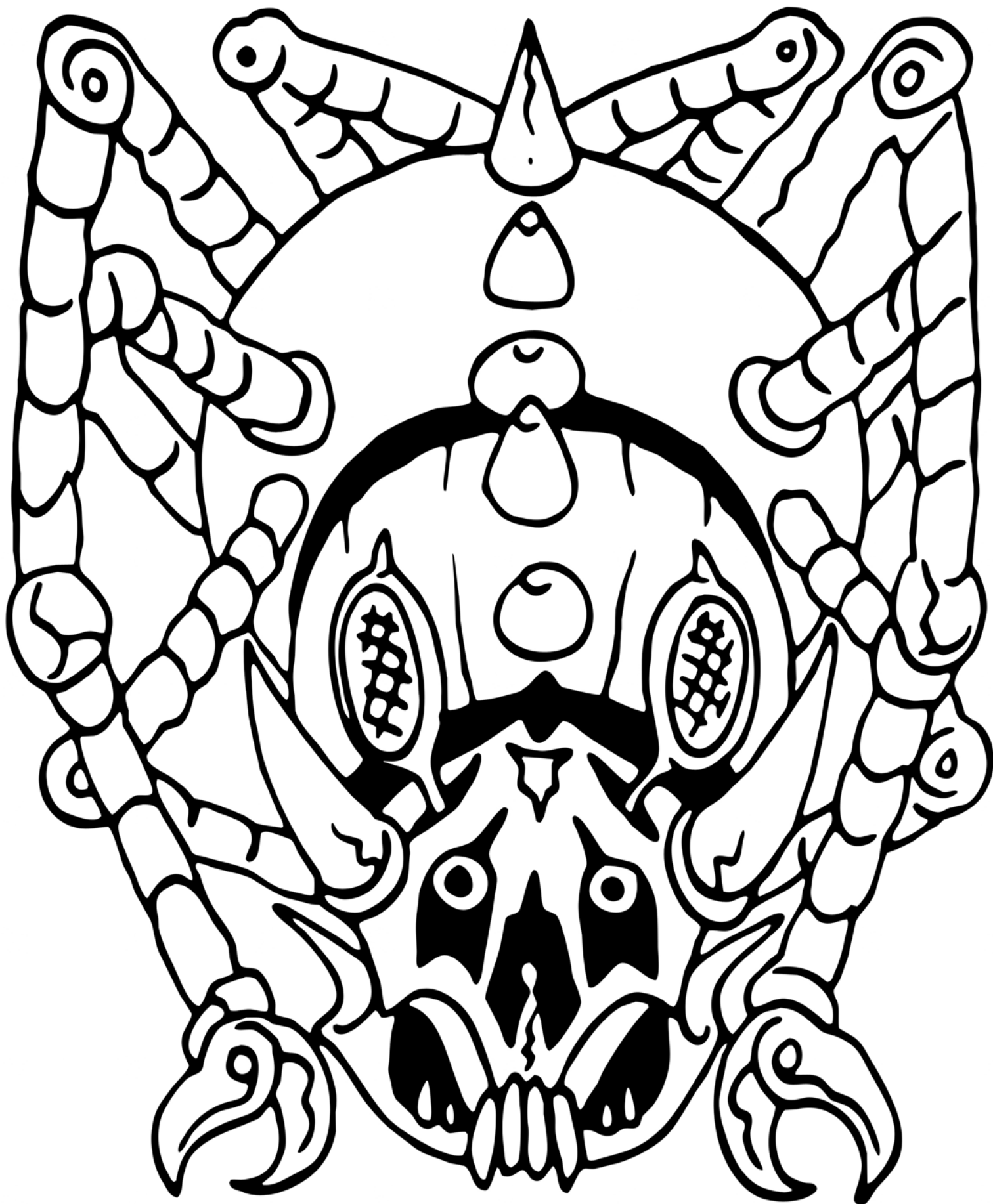
COLOR IN THE BUG



CONNECT THE DOTS

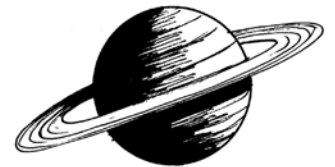
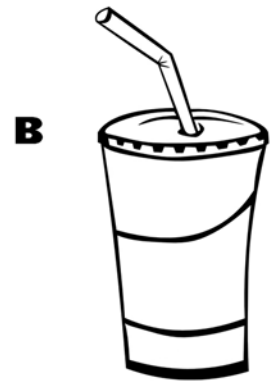


COLOR IN THE BUG



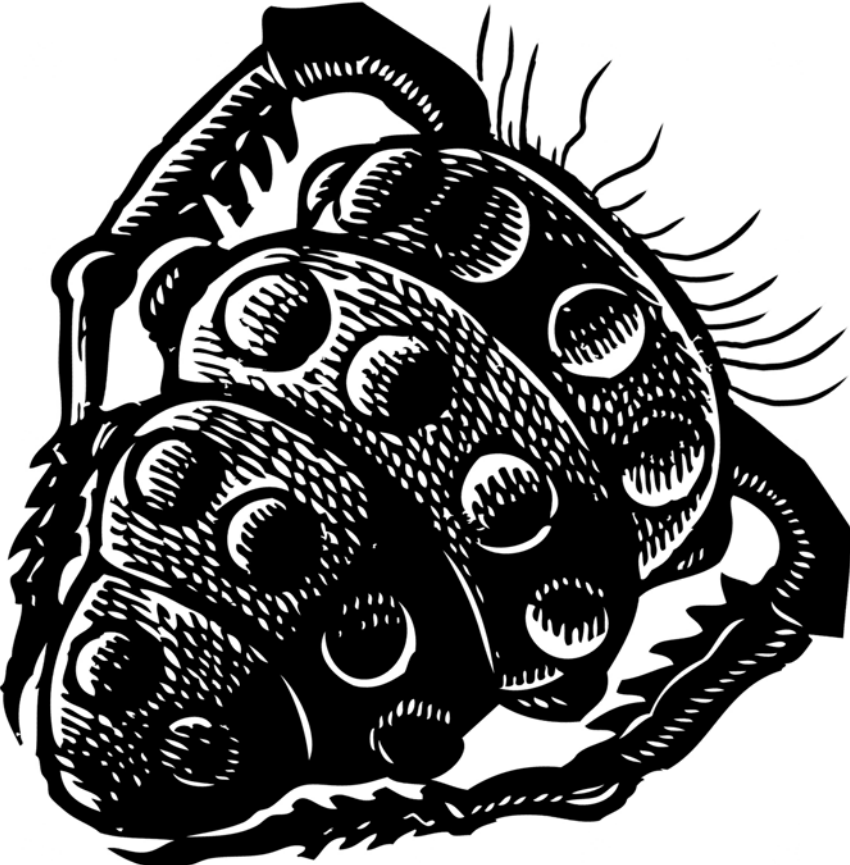
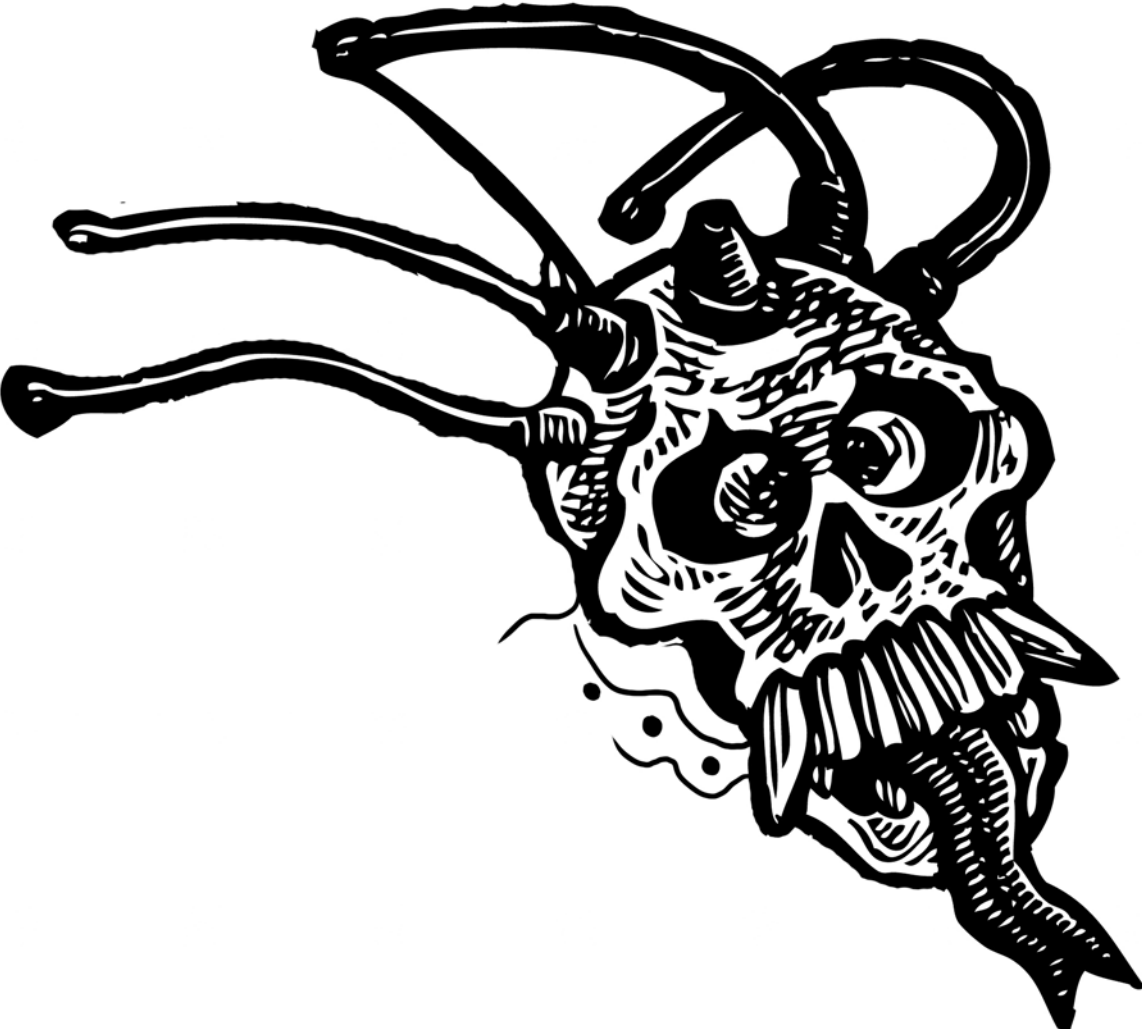
WHERE DO I LIVE?

CIRCLE THE ANSWER

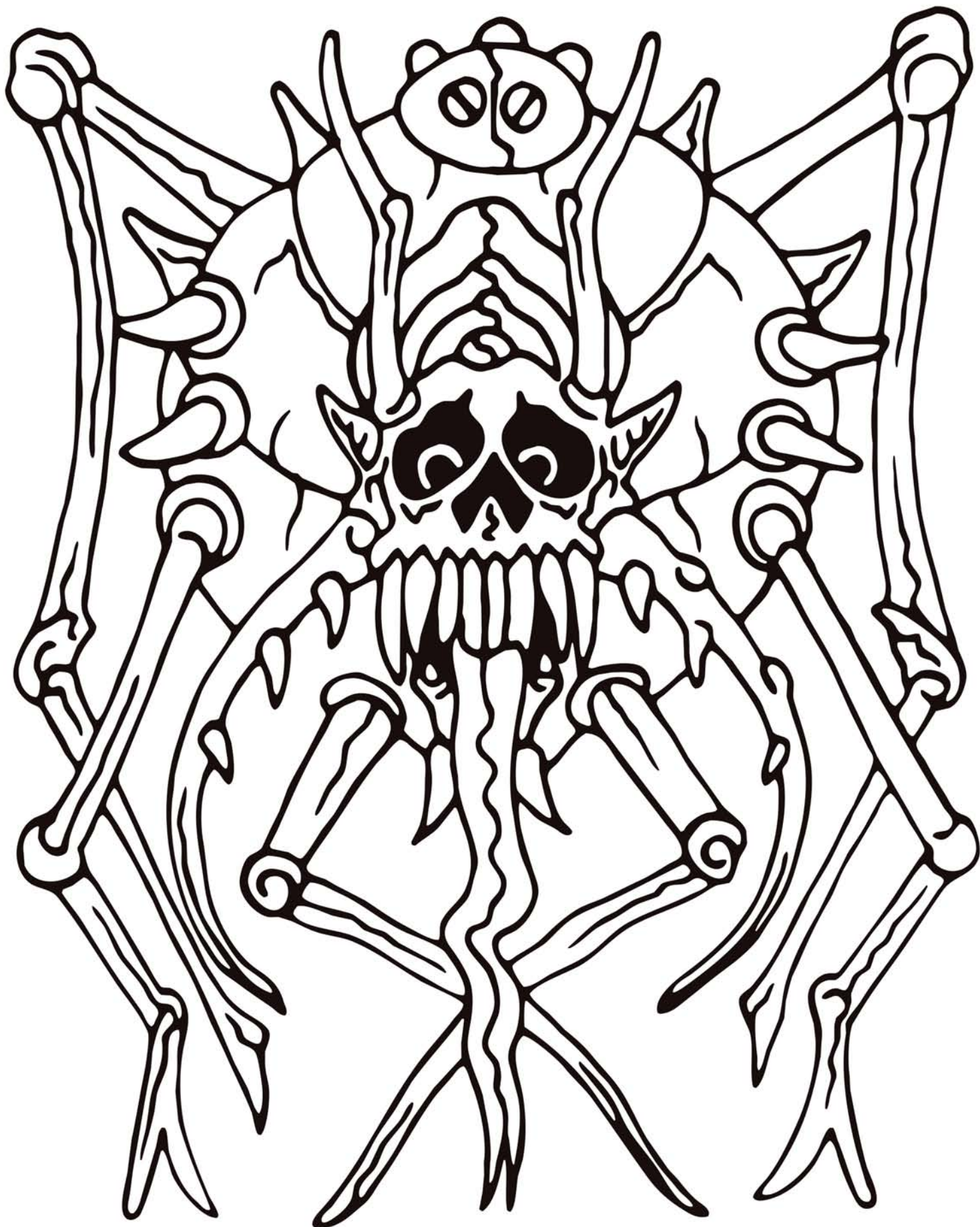


KEVIN
(GRUMPUS FANGMANIUS)

DRAW THE REST OF THE MISSING BUG!

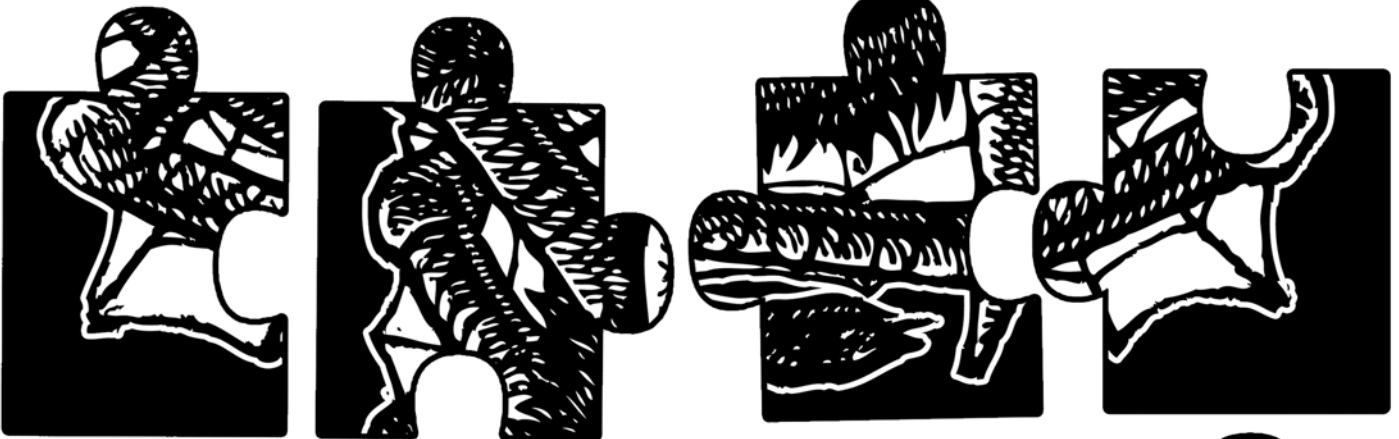


COLOR IN THE BUG



BORIS THE SPIDER

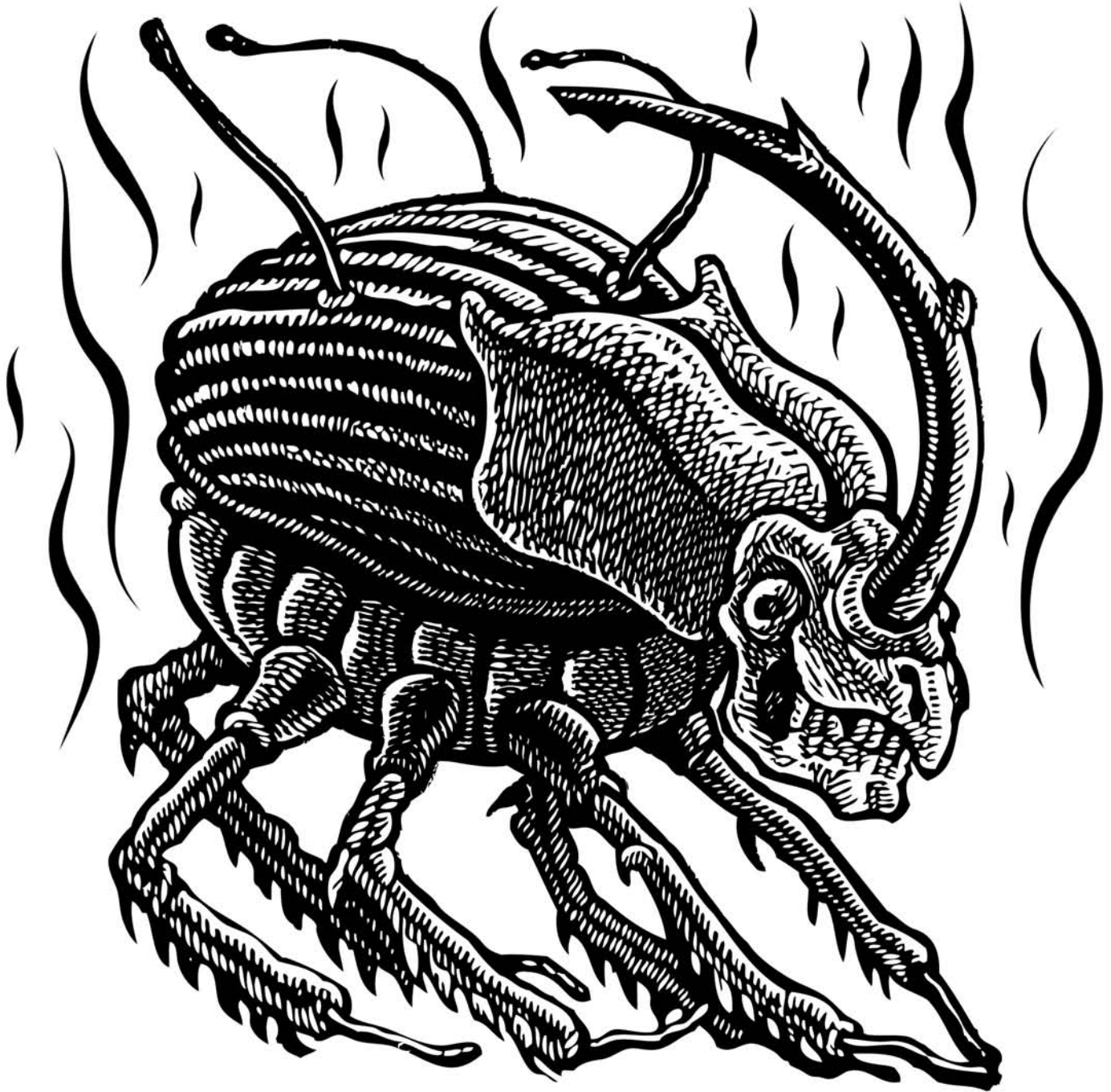
CUT US OUT AND PUT US BACK TOGETHER!



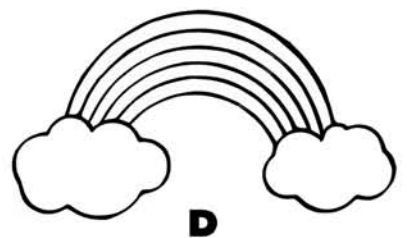
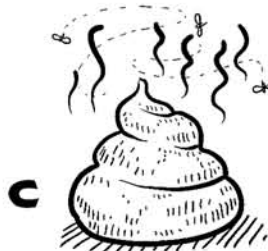
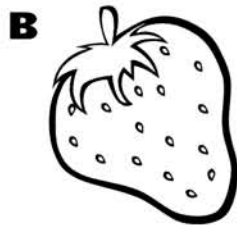
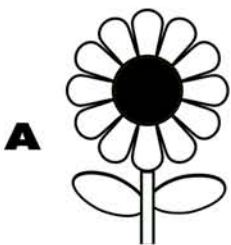
DUNG-O THE BEETLE

(POOPERIUS ROLLIUS MAXIMUS)

HOW DO I SMELL?

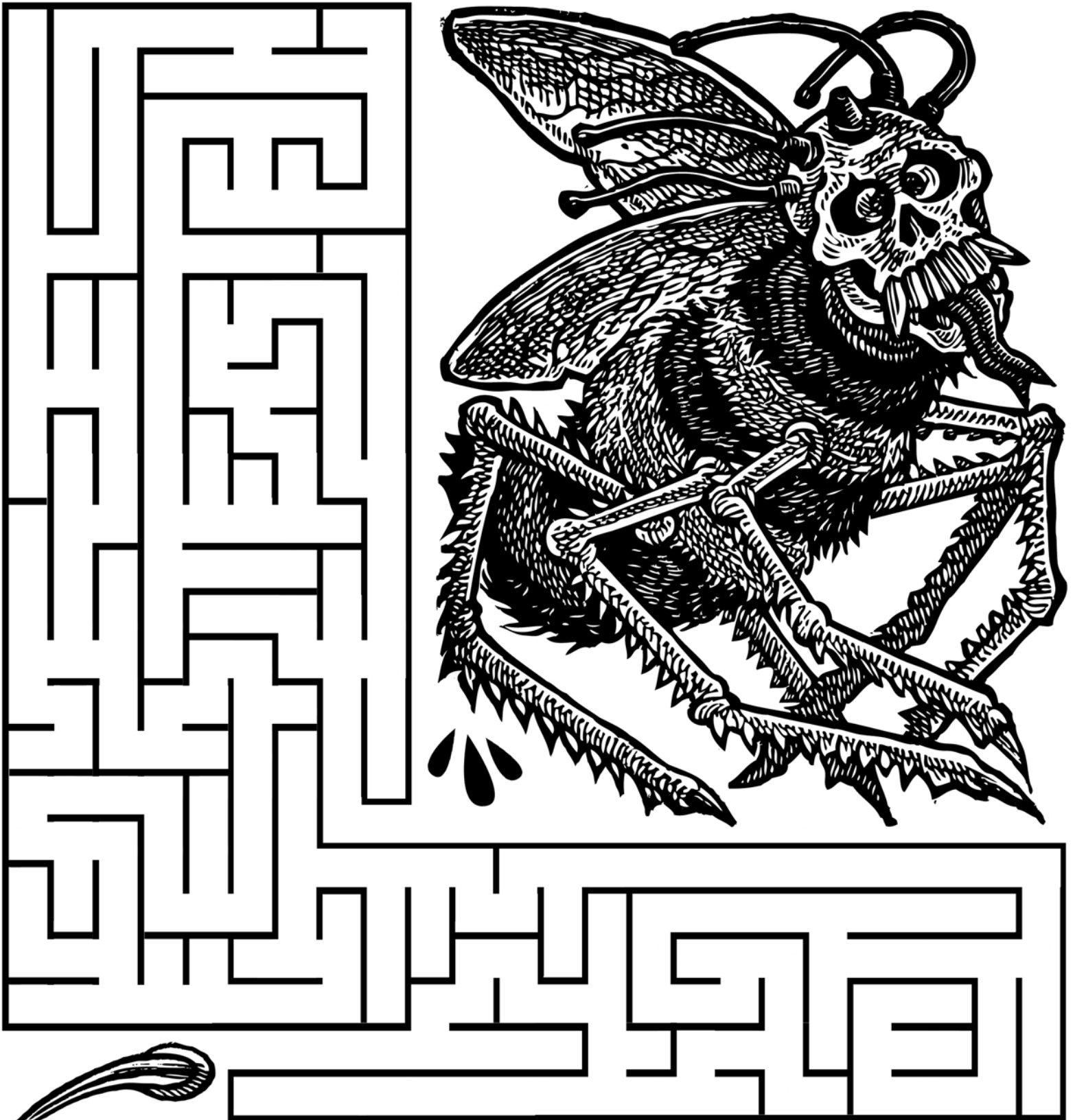


CIRCLE THE ANSWER



BUMBLER THE BEE

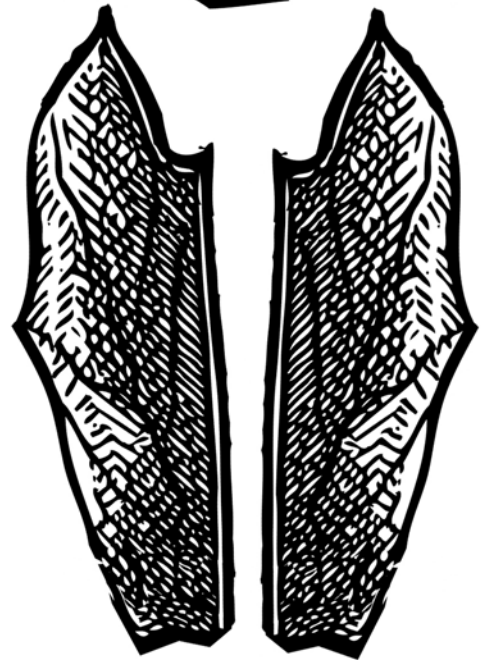
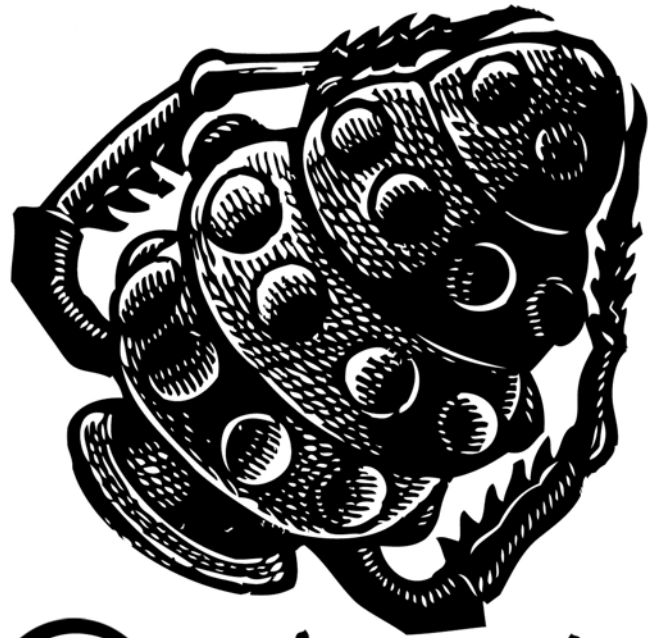
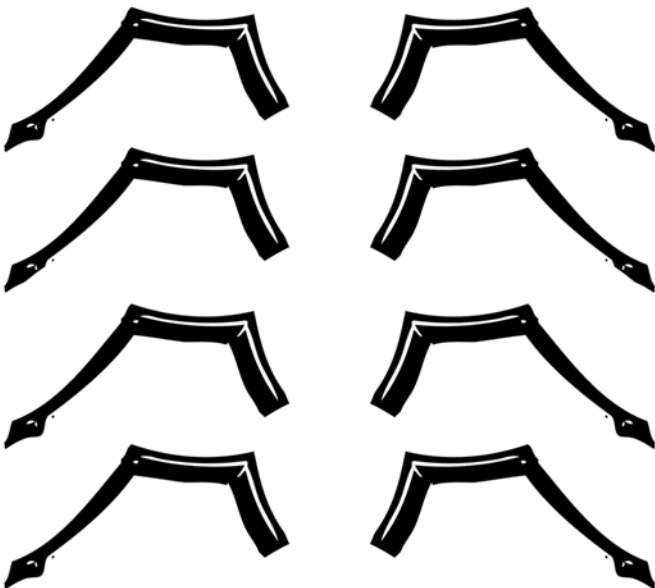
(HONEYBLIUM FLYBILLIUS)



HELP SAVE BUMBLER'S LIFE!
SOLVE THE MAZE AND RECONNECT HIS STINGER

BUILD A BUG

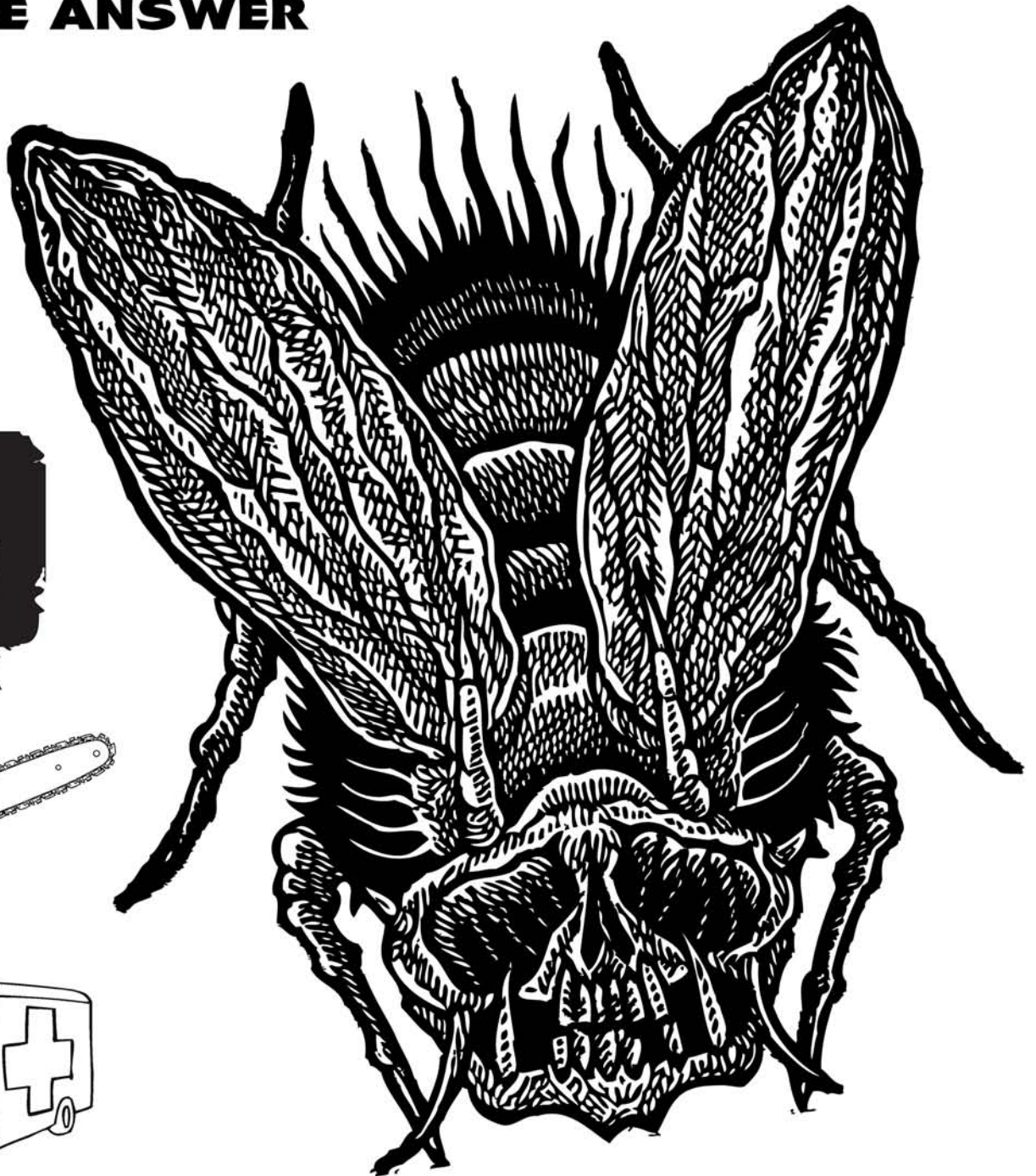
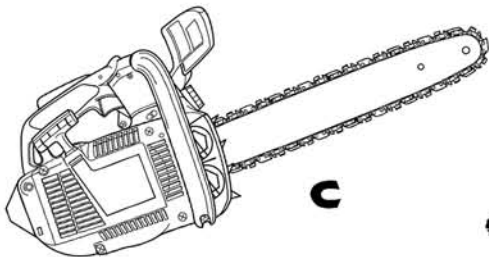
CUT OUT THE BODY PARTS,
OR FOR BEST RESULTS
USE A COPY MACHINE
TO BLOW 'EM UP
AND CUT 'EM OUT!





WHAT SOUND DO I MAKE?

CIRCLE THE ANSWER



BUZZER THE FLY

(FLYVILLIAN EBURNUM RECTUS)



BUGS?



TRIVIA???

1. WHAT IS THE NAME OF THE MOSQUITO IN THIS BOOK?

2. HOW MANY EYES DOES LARRY THE LOUSE HAVE?

3. WHICH BUG LIVES ON A PLANET OTHER THAN EARTH?

4. HOW MANY BUGS HAVE HAIR?

5. HOW MANY LEGS DOES ARCHER SPIKER HAVE?

DRAW MY HEAD!

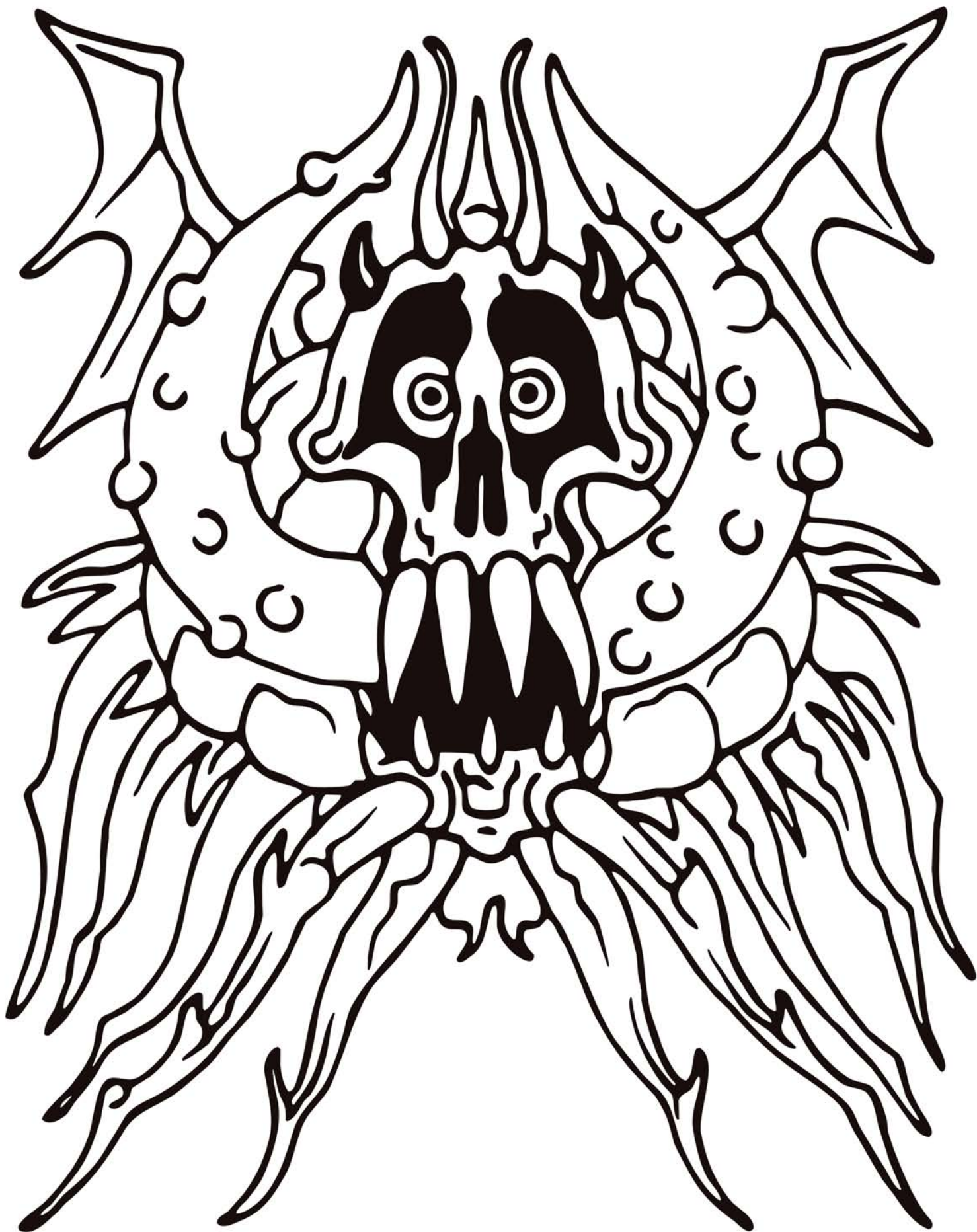


CENTIPETE
(TENTICULIUS FETUSIAN BURNUM)



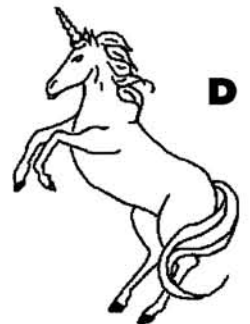
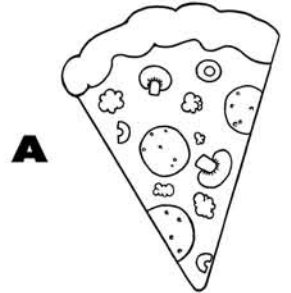
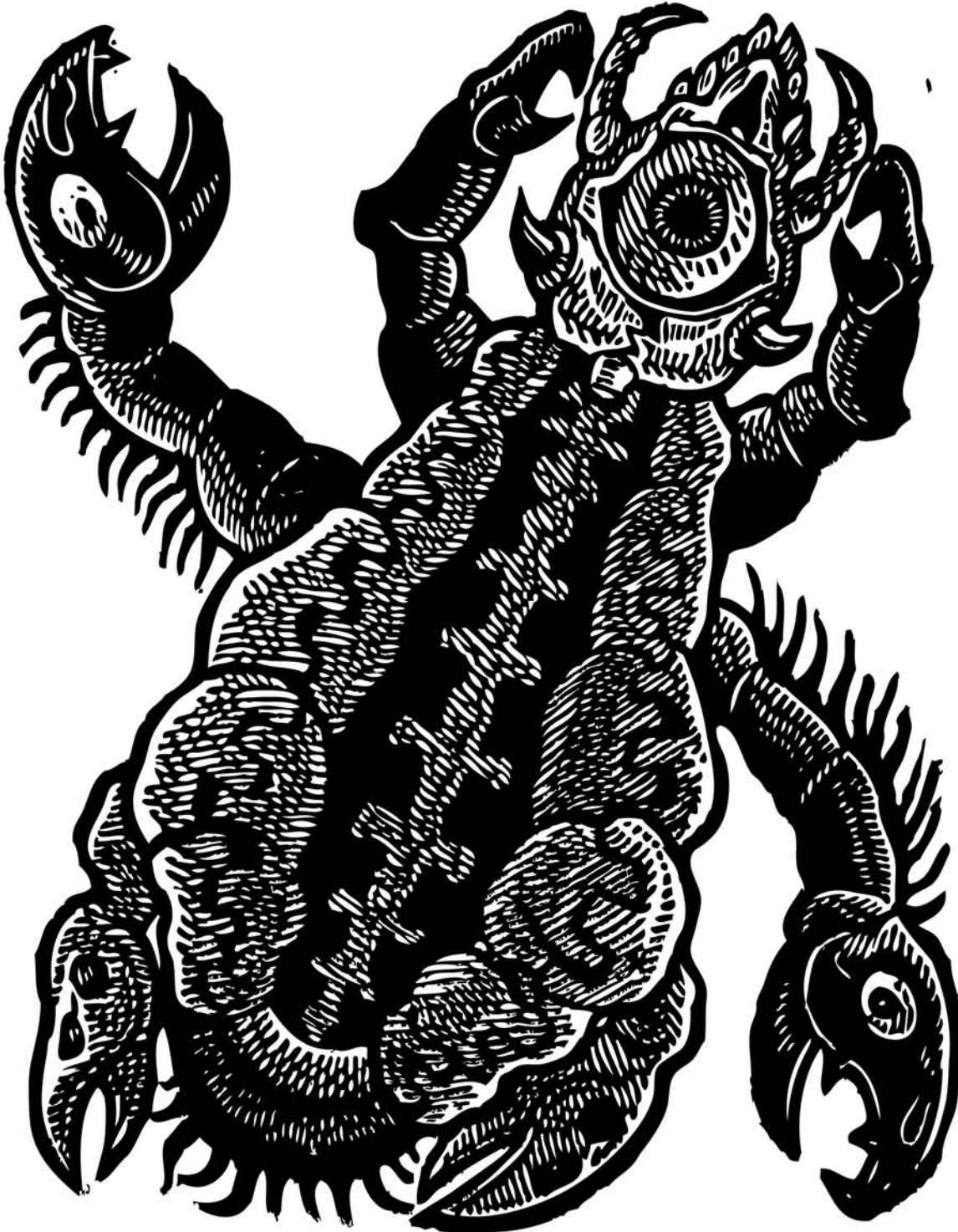
WHEN YOU TURN 18 TAKE US
TO YOUR LOCAL TATTOOER

COLOR IN THE BUG



WHAT DO I EAT?

CIRCLE THE ANSWER

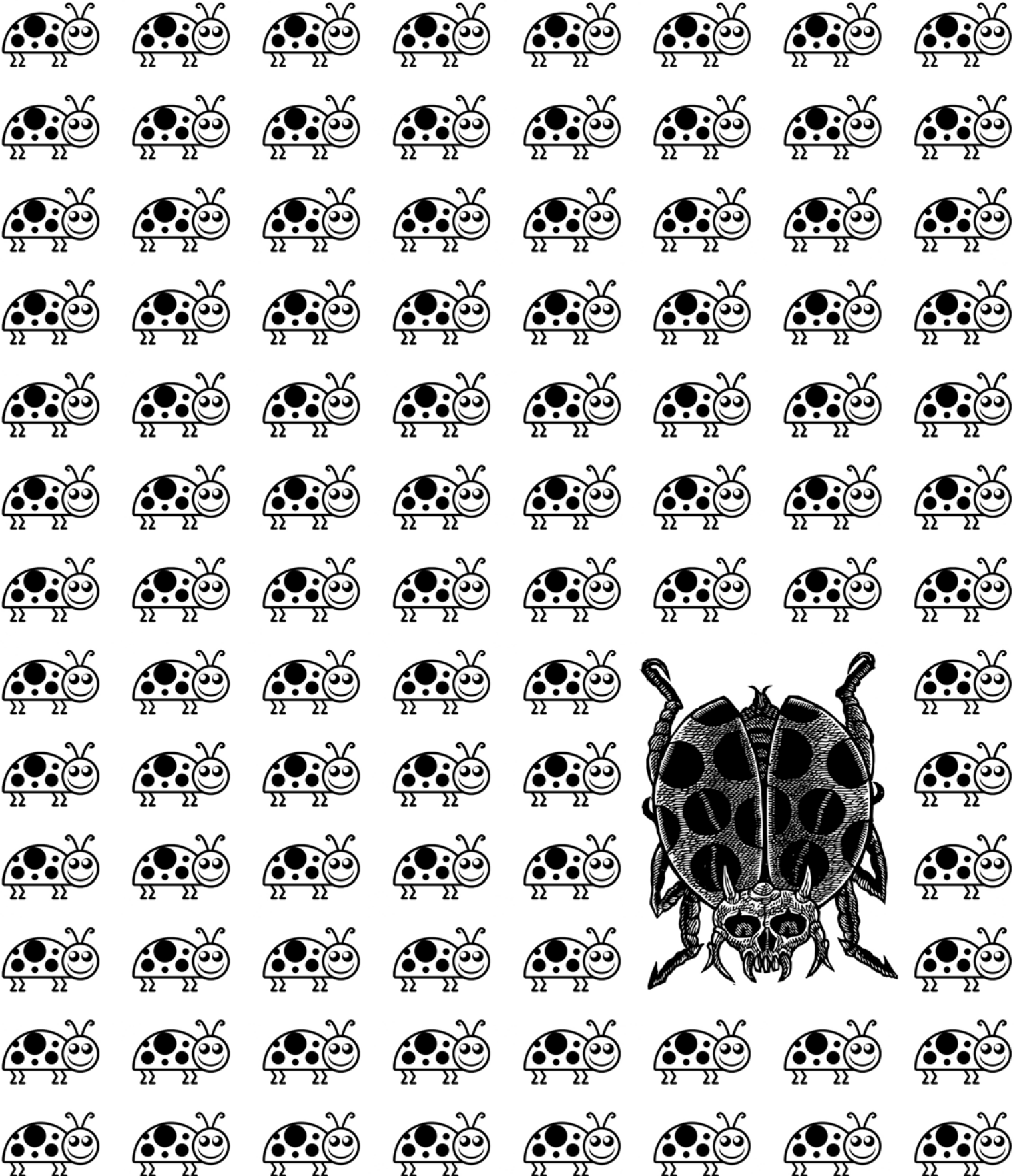


LARRY THE LOUSE

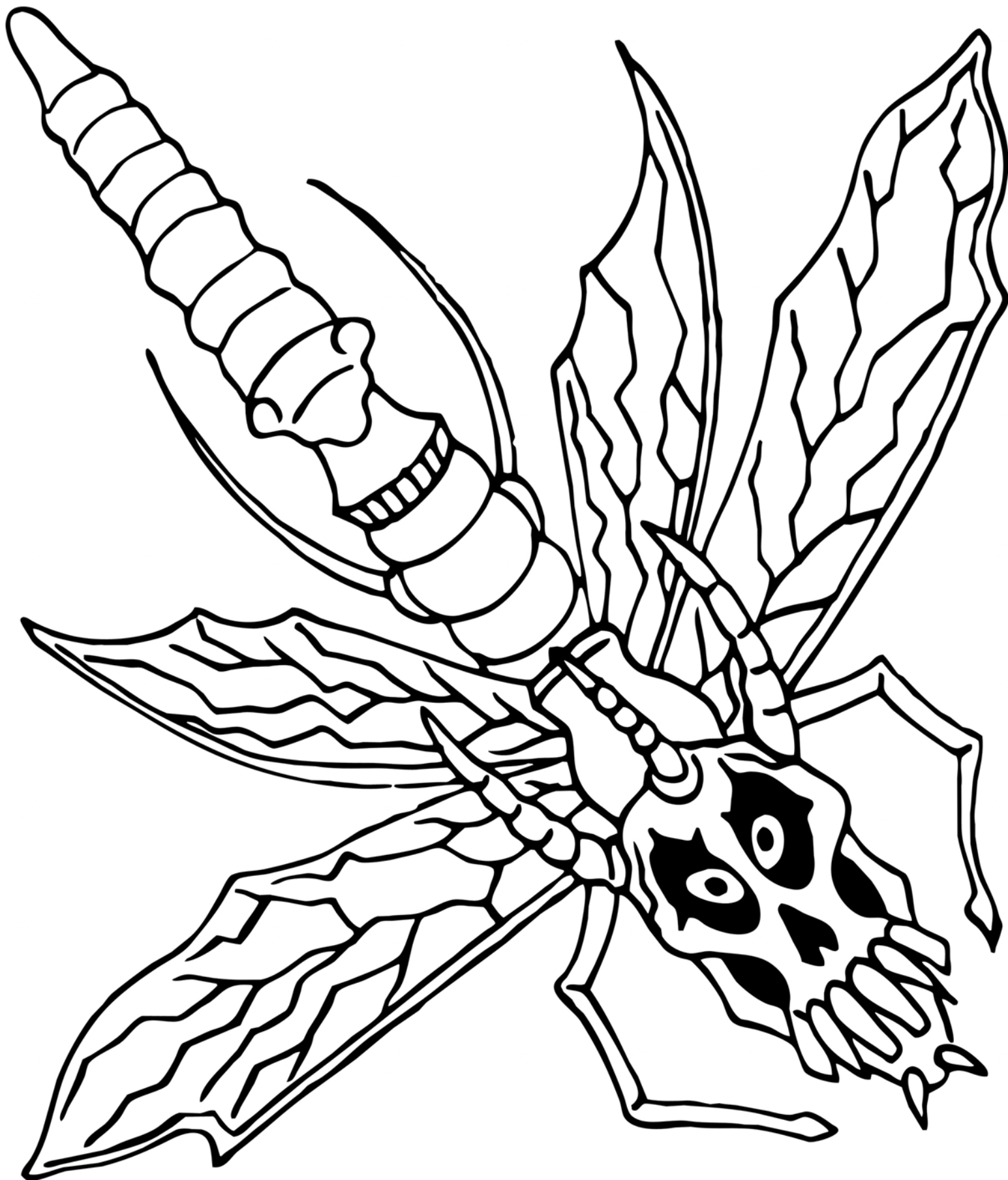
(SCALPULOUS FESTEVIUS)

WHICH IS DIFFERENT?

FIND DOTTIE THE LADYBUG



COLOR IN THE BUG



CUT ME OUT!
HANG ME ON YOUR WALL



WAR WIGGLERZ
THE NEXT GENERATION



...FOR DELILAH, CLEMENTINE AND FRANK THE FISH

Thanks go to Laumeier's staff that make our programs possible. Marilu Knode, Executive Director/Chief Curator, Dana Turkovic, Curator of Exhibitions, Nick Lang, Chief Preparator and Ana Kris Miller, Assistant Preparator, Sara Matthews, Special Events Manager, Jennie Swanson, Membership and Museum Services Manager, and Don Gerling, Operations Supervisor, and his staff Mike Clermont, Wes Nance, Yvette Luedde and Tom Schweiss, all of St. Louis County Parks. Thanks also go to Julia Norton, Administrative and Volunteer Coordinator, Elizabeth Murphy, Collections Manager/Registrar, Lauren Kistner, Marketing Communications Manager, Joy Wright, Librarian, Karen Mullen, Curator of Education, Clara Collins Coleman, Docent Coordinator, Sydney Kuehler, Office Services Representative, and Tara Morton Recreation Facilities Coordinator, for the roles they take in creating the unique environment at Laumeier.

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Published by Laumeier Sculpture Park

12580 Rott Road, St. Louis 63127

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ISBN № 978-0-940337-37-4

This series is generously supported by Nancy and Ken Kranzberg.

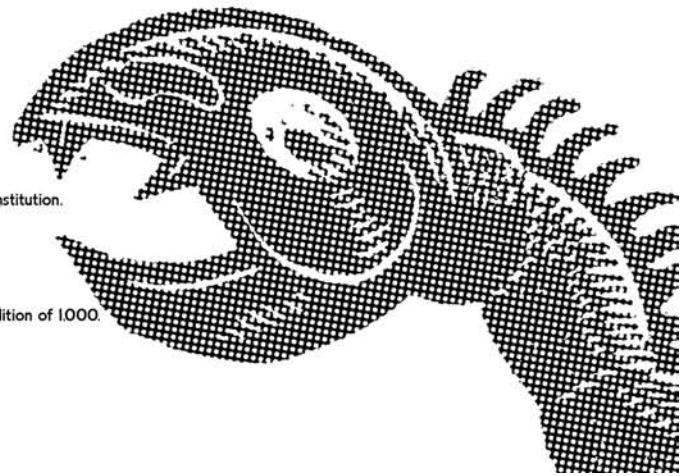
This catalogue for Tom Huck, BUGZ, was designed by Josh Rowan, St. Louis. This catalogue was printed at Garlich Printing in an edition of 1,000.

For more information on Laumeier Sculpture Park, visit www.laumeier.org.

REMEMBER KIDS-
ABSURDITY IS
THE ONLY REALITY.

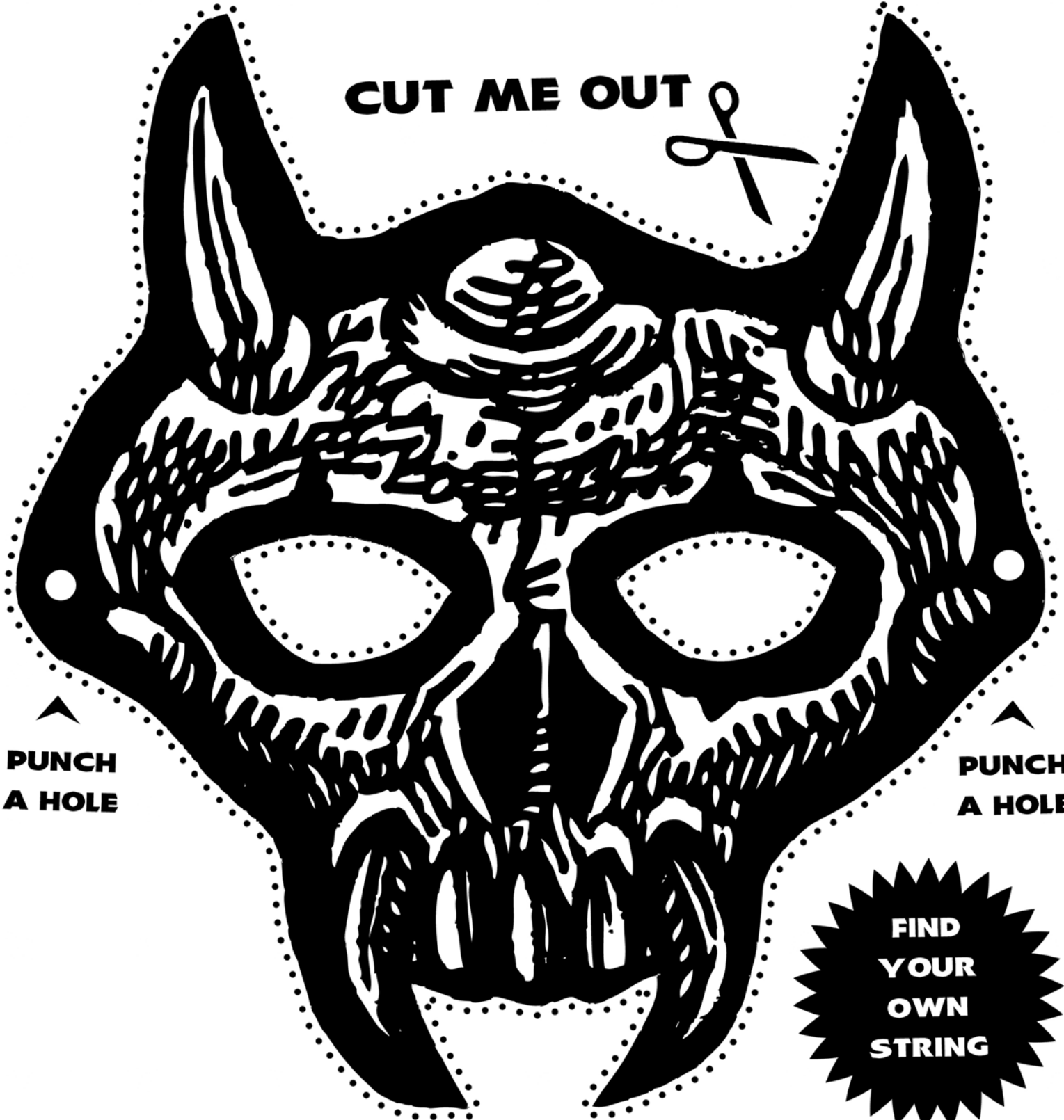


ANSWERS, Page 2, A-6, B-3, C-2, D-4;
Page 6, C, Page 10, C, Page 14, C, Page 17,
Skeet, 3, Kevin, 4, 8, Page 20, C



BE THE BUG!!!

CUT ME OUT



PUNCH
A HOLE

PUNCH
A HOLE

FIND
YOUR
OWN
STRING

MAKE A MASK!!!

Checklist for the Exhibition

Buzzer. 2014

mixed media
dimensions variable

Dottie. 2014

mixed media
dimensions variable

Whisker the War Werm. 2014

mixed media
dimensions variable

All works Laumeier Sculpture Park Commission
with funds from Nancy and Ken Kranzberg and
the Mid-America Arts Alliance.

Artist Biography:

TOM HUCK was born in 1971 in Potosi, Missouri. He received his MFA in Printmaking from Washington University in St. Louis and his BFA in Drawing from Southern Illinois University at Carbondale in 1993. Selected solo and group exhibitions include: St. Louis Art Museum; International Print Center, New York; Kumu Art Museum, Tallin, Estonia; Contemporary Art Museum, St. Louis; Daum Art Museum, Sedalia, Missouri; Minneapolis Institute of Arts; Whitney Museum of American Art, New York; Milwaukee Art Museum; Jack S. Blanton Museum of Art, University of Texas, Austin; Biennale Internationale d'Estampe Contemporaine de Trois-Rivières, Quebec; Mesa Arts Center, Arizona; University of Windsor Gallery of Art, Windsor, Ontario; COBRA Museum of Modern Art, Amsterdam; Lamar Gallery, Loyola Marymount University, Los Angeles; University of Notre Dame, South Bend, Indiana; and the Pittsburgh Center for the Arts. Huck's woodcut prints are included in numerous public and private collections, including: Fogg Art Museum, Cambridge, Massachusetts; Milwaukee Art Museum; Minneapolis Institute of Art; Nelson Atkins Museum of Art, Kansas City; New York Public Library; Spencer Museum of Art, Lawrence, Kansas; St. Louis Art Museum; and the Whitney Museum of American Art, New York. He is represented by: Baer Ridgway Exhibitions, San Francisco; Sherry Leedy Contemporary Art, Kansas City; and David Krut Art Projects, New York. Huck resides in St. Louis where he owns Evil Prints, a studio where he produces his own woodcuts and offers printmaking classes.

