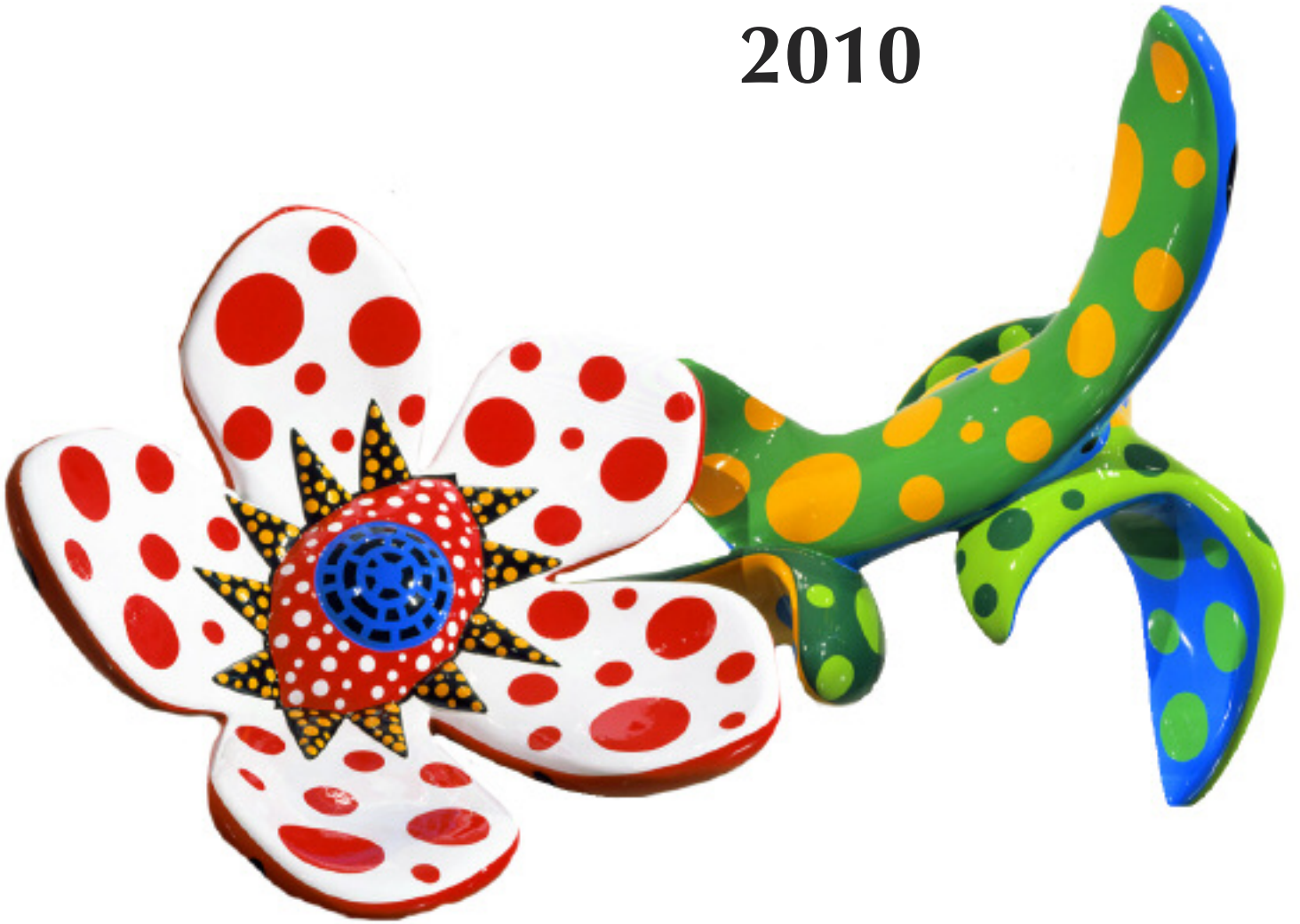


ART

AT FAIRCHILD
2010



STAFF AND VOLUNTEER TRAINING MANUAL



FAIRCHILD TROPICAL BOTANIC GARDEN

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The 2010 Art Season at Fairchild was created by Fairchild Tropical Botanic Garden to enhance the volunteer experience during the 2010 art season at Fairchild. We hope you enjoy this valuable resource.



A CULTURAL LEGACY

Fairchild is South Florida's oldest cultural institution with more than a 70-year legacy of supporting the Miami-Dade community. Each year, Fairchild sponsors major events like the International Mango, Orchid and Chocolate Festivals, the Ramble, our concert series and the Gala. Combined, these events are responsible for bringing approximately 50,000 visitors to the garden. The events' proceeds are instrumental in ensuring continued cultural outreach. Fairchild has a proven record of reaching and attracting South Floridians to events through targeted marketing and publicity efforts. The 2010 Art Season at Fairchild will reinforce our stature as a premier cultural institution in Miami-Dade County.

ABOUT FAIRCHILD

Fairchild is one of the world's premier tropical botanical gardens, internationally renowned for its research, conservation and education programs and locally for its cultural diversity and community appeal. Fairchild combines the beauty of its location—the only region in the continental U.S. where tropical and subtropical plants can be grown outdoors year-round—with its role as a living museum, conservation and research facility and center of learning. Fairchild also plays an important role in preserving biodiversity. The garden's scientists and staff are contributors to an intense global effort to identify, understand and conserve plants and endangered plant species.

YAYOI KUSAMA



Currently referred to by some art critics as Japan's greatest living artist, Yayoi Kusama earned that recognition much later in life and long after a whirlwind 13-year career in the USA during the peak of the Modern Art era – the 1960s in New York City. She was born in Matsumoto City, Japan in 1929. Her unhappily married parents were wealthy merchants. Her father was mild-mannered, while her mother was the dominant force in the family. She focused entirely on running the family businesses, with little time spent for her children. Yayoi recalls being mistreated by her mother – being locked away for half-day periods with no food and being kicked. On the other hand, she told a reporter that as a child she intentionally broke dishes and windows with a hammer and stones and she tore papers into thousands of small pieces with scissors and razors. The young child showed early signs of mental illness. Yayoi began drawing at a very young age, but the family did not support her interests as they felt that art was not a career for girls. She grew up during the WWII militarization of Japan where girls were supposed to work in factories to support the war effort. At about age 10, Yayoi experienced hallucinations as she saw aureoles around objects and she experienced being engulfed in net-like structures of small dots covering all parts of her body. Some of her early drawings reveal the mental anguish that she faced on a regular basis. Pictured to the left is a photograph (top) of her next to a self-portrait that she drew at age 10 (center).



She persevered in her pursuit of art and her parents eventually agreed to enroll her in the Kyoto School of Arts and Crafts when she was 19 years old. They expected her to study traditional Japanese artistic style, like Nihonga painting, and she would attend some classes but then paint images from her mind. One of her almost surreal paintings from this time is shown on the bottom left entitled *Lingering Dream*.

She drew and painted at a frenetic pace, 50-100 pieces per day, creating about 20,000 artistic pieces before she was 28 years old. Her compulsive nature was another indication of her mental disease. Twice in 1952 her works were displayed in Matsumoto City, and art critics wrote complimentary essays. However, one Japanese psychiatrist wrote an article entitled *Genius Artistic Woman with Schizophrenic Tendency*. Her disease would eventually be diagnosed as Obsessive Neurosis or Obsessive-Compulsive Disorder that has influenced her work and work ethic for 70 years.

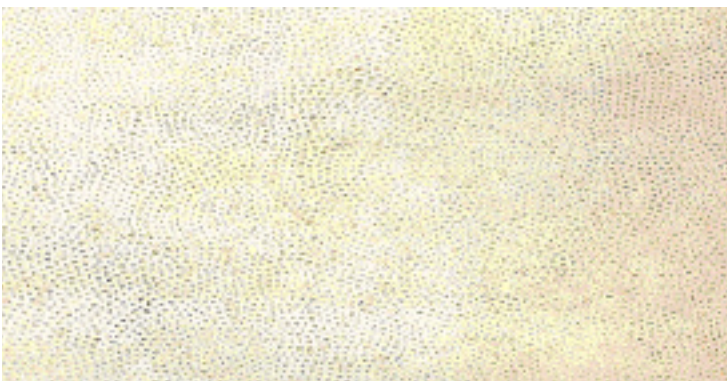


Convinced that she would never succeed as an artist in Japan, she sought a way to immigrate to the USA. Having found a book of Georgia O'Keefe's work in a local bookstore, she realized that O'Keefe had achieved worldwide success as a woman painter, so she wrote to her seeking advice. Her first letter in 1955 asked O'Keefe "would you kindly show me the way to approach this life?" She enclosed some of her drawings that O'Keefe passed around various NYC art dealers. In 1957 she sent O'Keefe a second letter seeking help and asking that her works be criticized in NYC. Later that year, through the help of American painter Kenneth Callahan, she was given a solo show in December 1957 in Seattle. At this point she decided to leave Japan for good, and her mother told her "don't ever come back!" Before she left Japan, she burned thousands of her artistic creations in an effort to signify the need for a new beginning. Following the Seattle show, Kusama moved to NYC to begin her career in the center of the peak of the Modern Art movement – New York City in the late 1950s and the 1960s.

As a woman in an art scene dominated by men – the artists, gallery owners, art dealers, and art critics were men – she faced many obstacles. She was a small Japanese woman in the USA shortly after WWII where anti-Japanese sentiment was strong. She spoke no English and was without financial resources. In spite of these obstacles, she had a winning combination of skills. Driven by her mental disorder, her boundless energy propelled her to create artistic works for days at a time, often non-stop for 48 hours. Her creative instincts were superb as she offered many new ideas that were subsequently adopted by male artists, some that were starting substantial careers, even though she had never studied Modern Art techniques. She had a keen instinct about art and what was current in society. Also, this diminutive Japanese woman had tremendous nerve, which some critics and peers described as shameless promotion of herself and her work. This aggressive trait created a dichotomy as most people viewed Japanese women as subservient little flowers, but Kusama was exactly the opposite. Also, she knew how to use the mass media to promote her art and her self-image – the image of a mysterious, possibly even insane, foreign woman who never smiles.

Her work seemed to create a unique Modernism as it had elements of Surrealism, Abstract Expressionism, Minimalism, POP, and Kinetic art, yet these similarities were coupled with significant differences. She exploited her uniqueness and she adamantly denied that her work had anything to do with any of these movements as she had never studied them. She argued that leading artists of those movements stole ideas from her, and in several cases this was true.

Working out of an un-heated apartment in the West Village of Manhattan in 1958, she began her *Infinity Net* series that were shown in 1959 at a solo show attended by leading Modern artists of that time – Frank Stella, Donald Judd, Georgia O’Keefe and others. Of the five *Infinity Nets* displayed, one was purchased by Stella and two by Judd. These men became leaders of the Minimalist art movement. Among Judd’s purchases was *Infinity Net #2*, shown below, which was again sold in 2008 for \$5,704,500, the second highest price for any art work by a female artist.

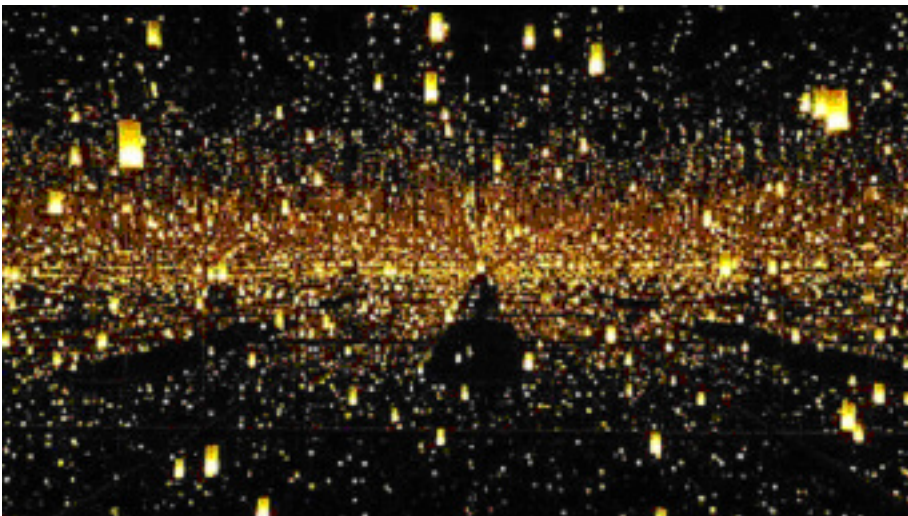


To understand *Infinity Net #2*, it helps to realize that it is a single canvass standing about 7 feet high but extending 33 feet wide. It is covered with tens of thousands of small repetitive brushstrokes of oil paint in slightly curved arcs layered on top of each other resulting in the sensation of a huge net stretching towards infinity. Kusama says “I painted boredom, which is more important in life than the sunlight the impressionists painted.” These nets were inspired by the sight of the Pacific Ocean wave tops from her airplane window as she flew to begin her new life in the USA. She would paint for 24-48 hours periods at a time. The lengthy repetitive motions helped her deal with her hallucinations and her obsessive-compulsive disorder. Doing repetitively boring tasks for extended periods helped control her

obsessive-compulsive behavior. Painting was her therapy. Observing her *Infinity Net* paintings produces a dizzy, hypnotic, empty feeling. Kusama said, “Everything, myself, others, and the universe will be obliterated by the white strands of nothingness connecting the astronomical accumulations of dots.”

Then Kusama shifted to sculpture, creating her Accumulation series. These were studio pieces that extended her repetition theme into the world of man's domination over women in all aspects of life. The artist used normal domestic household items (e.g. pots, pans, shoes, furniture, etc.) and covered them with hand-made fabric sacks filled with cotton. They were painted white and were phallus-like symbols. Kusama was aggressively speaking against male domination even mocking men by displaying herself as a male-desired sex symbol lying on a sofa covered with her accumulations.

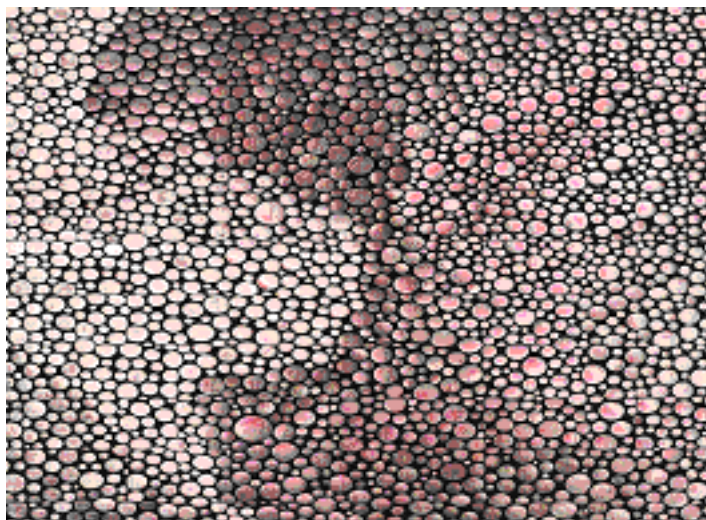
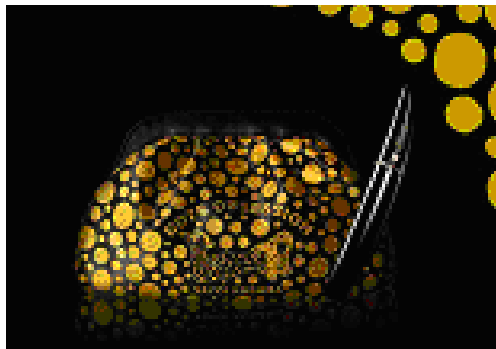
Next Kusama created her unique Mirrored Room series featuring enclosed rooms that were located within gallery viewing areas. It was her first attempt at kinetic art where things changed as the viewer entered the mirrored room. The spaces were inconspicuous on the outside as they just appeared to be a door leading to a windowless storage area.



Once the visitor stepped inside the room, he/she found themselves in a dark enclosed space with mirrors on the floor, walls and ceiling. When the door closed, the room would come alive in creative polka-dot covered designs that were illuminated with a few simple lights. However, because the mirrors were placed at specific angles aimed toward the viewer, the images and the lights were duplicated ad infinitum in every direction – up, down, sideways, straight ahead, and backwards. It produced a sense of wonderment as the viewer, no matter which way one turned or looked, was consumed with light images as if they were extending to infinity. These kinetic art displays became known as Infinity Rooms. The artist had found a way to

create repetition without the laborious effort of painting canvasses or covering sculptures with thousands of hand-made symbols. With her Infinity Rooms she had created an environment to closely resemble the hallucinations that plagued her since her youth, and now she was able to share that experience with the public. The picture to the left is taken from the inside of her Infinity Room that was featured at the Gagosian Gallery in NYC in May/June 2009. It is entitled *Aftermath of Obliteration of Eternity*.

In the late 1960s, Kusama abandoned galleries completely. Her work was not selling and she continued to struggle financially. She did receive some funds from her father, but she felt that she needed to find a way to spread the word about her work and creativity, so she launched into a series of live performance events that she first started in the Netherlands, and brought to NYC in 1967. They were known as Naked Happenings. She called the first events Body Festivals and they took place in various NYC parks on weekends. Kusama notified the press in advance that she would arrive at a park with models that would disrobe so she could paint them with polka-dots. During the sexual revolution of the 1960s, she was usually able to get some people to participate, and the press was there to take pictures that then appeared in local newspapers, TV and radio. Soon Kusama was referred to as "DOTTY". By 1970, a turning point came. Kusama's financial situation had worsened and



the press grew tired of her aggressive attempts to exploit their services. In 1968, she garnered more press clippings than Andy Warhol, but by 1970 nothing was written about her. Her father died in 1970 so his financial support stopped since the family was upset about her role in the Naked Happenings. She struggled for financial support by starting various commercial enterprises. Her Naked Happenings films were shown in NYC movie theatres. A Kusama label fashion line was created that appeared in some NYC boutiques and department stores. A bi-weekly magazine, *Kusama Orgy*, was begun, as was the Kusama Poster Corp. Finally, she opened Studio One, where people could go to paint attractive live nude models. In spite of these new initiatives, her image and finances continued to deteriorate. In 1972, nearly penniless, on the verge of suicide and experiencing various health problems, she went briefly to Europe and then to Japan for an operation on her foot. By 1977, a psychiatrist recommended that she enter a Tokyo mental hospital to participate in a therapeutic program involving art creation. Kusama entered the hospital and still lives there, even though she does not participate in the art therapy program. As her mental situation stabilized, she acquired an apartment and a studio within walking distance of the hospital. She freely moves about among these locations. Soon the peacefulness of her new surroundings renewed her creative energy and brought her career back to life.

First she began to write novels. In the 1970s, Kusama wrote 19 novels as well as some short stories and poetry. She explained that it was not possible for her to write in NYC as just surviving was too difficult. The novels dealt with the NYC sub-culture of sex, drugs and violence, including such titles as *Manhattan Suicide Attack* and *The Hustler's Grotto of Christopher Street*. They were graphically sexual and violent and contained similar repetition (of passages) that accentuated her other works. She won a Japanese literary award for promising new authors. Then she returned to painting and the art gallery scene with her first solo show in Japan in 1982 that was followed by an exhibit in NYC and Oxford, England in 1989. Her new found popularity in Japan led to her being selected as Japan's representative to the prestigious Venice Biennale in 1993, which she had crashed and from which she had been evicted in 1966.

Since 2000, her output and successes have multiplied with commercial design ventures, including decorative home furnishings (see soft sculpture pillows, (left top), stylistic cell phone covers for leading Japanese telecommunications companies (left second from top), and a Dots Obsession kit with Lancôme (left third from top).

Her paintings and sculptures since 2000 have taken more natural forms with a flamboyant and colorful style. This applies to her recent *Infinity Net*-like paintings too, as is shown in *Cosmic Space*, 2008 (see left bottom).



Her sculptures now include multiple piece complete installations, including the three multi-piece installations that are coming to Fairchild. *The Flowers that Bloom at Midnight* are triffid-like flowers that measure from 4-16 feet in height. They are covered with the artist's symbolic polka-dots. Kusama makes the scale model, called maquettes, and then frequently checks on their progress as they are fabricated. Recently, a seven Flowers were exhibited at the Gagosian Gallery in Beverly Hills. They are cast in highly durable fiberglass-reinforced plastic, then hand-painted in urethane to jazzy perfection. Arranged like an artificial garden, the flowers tower and sprawl about in their psychedelic glory, offering the viewer multiple vantages while reaching outward into the surrounding space in all directions. One of those seven pieces, one will be coming to Fairchild along with three new Flowers that were newly created and are in shipment from Japan to Fairchild. No pictures of them yet exist, but the grouping will look similar to the Flowers that Bloom at Midnight that were exhibited in Beverly Hills (see left top).



Another playful grouping will be three different size *Pumpkins*, similar in size and color to the ones exhibited at the Gagosian Gallery in NYC earlier in 2009 (see left center). The pieces will range from about 4 feet to nearly 8 feet tall, and are constructed of fiberglass reinforced plastic, then hand painted in urethane.

The third grouping at Fairchild is a new installation that is being created in Japan for one of the lakes at Fairchild. It will involve seven floating sculptures, entitled *Guideposts to a New Space*, that were first exhibited in 2004 in an outdoor museum lagoon in Tokyo (see left bottom). As these sculptures are being created especially for Fairchild, no actual photographs yet exist.



The unifying threads in Kusama's body of work (oeuvre), can be summarized as follows:

- Obsessional art featuring dense repetitive patterns that helped control her hallucinations
- Themes were consistent: infinity, repetition, sexuality and self-image
- Two motifs: Infinity Nets and Polka-Dots
- Driven personality: relentless determination and an insatiable need for attention
- A single-minded artistic performance for 70+ years

Pictured below is a self-portrait and an iconic photo of the artist in her signature polka-dot motif with matching colorful wig.



KUSAMA'S BIOGRAPHICAL SUMMARY

1929-1947 Early Years in Japan

- Born in Matsumoto City (1929); Japanese Alps; 175 miles west of Tokyo
- Parents were wealthy business owners, but unhappily married
- Father was mild-mannered
- Mother ran the businesses; viewed children (4) as obligations
- Mother abused Yayoi – frequently locking her away for half-days without food
- Yayoi showed early signs of mental illness tearing pieces of paper into thousands of pieces and breaking windows and dishes
- Experienced hallucinations at age 10, seeing aureoles around objects and being surrounded by small dots
- Started drawing before age 10, but parents felt art was not for girls

1948-1956 Early Art Education

- Attended Kyoto School of Arts and Crafts to study traditional Japanese painting
- She skipped classes and worked on her own contemporary ideas
- Early paintings were almost Surreal in style
- Prolific output: 50-100 works per day
- First solo show in Matsumoto City (1952) earned acclaim
- A psychiatrist reported “Genius Artistic Woman with Schizophrenic Tendency”
- Thousands of works by age 27, but realizes she can't succeed as a Modern artist in Japan

1957-1958 Immigration to USA

- Identifies Georgia O'Keefe as leading woman artist (NYC); writes to her for help
- O'Keefe shows her work to NYC art dealers
- Gets a solo show in Seattle (1957); leaves Japan for good
- Mother's departing words: “Don't ever come back!”
- Arrived in NYC (1958) facing huge obstacles: no money, spoke no English, male-dominated art scene, anti-Japanese sentiment post WWII

Winning Combination of Skills

- Keen instinct for what is current in society and art
- Talent: many new ideas, several to be stolen by male counterparts who became famous
- Huge output of work driven by her Obsessive-Compulsive Disorder
- Sheer nerve: her strategy was the shameless promotion of herself and her art
- Wide use of media for self-promotion
- Knew the power of creating a unique image. Hers was as a Japanese woman with mysterious qualities. Never seen smiling. Inscrutable gaze.

1959-1962 Infinity Net Series

- First shown in NYC in 1959; oil on canvass; largest measuring 7 feet tall, 33 feet wide
- Small white brushstrokes layered on top of each other – tens of thousands of them
- Driven by her need for repetitive behavior to control her mental disorder
- Saw herself being obliterated by white dots as if a net was dropped over her and everything around her
- Influenced by the Pacific Ocean wave tops viewed from her airplane on the way to the USA
- Infinity Net No. 2 was purchased by the famous Minimalist artist Donald Judd, who was to become Kusama's first boyfriend. It sold in 2008 for \$5,794,500, the 2nd largest art sale of a female artist's work

1963-1964 Accumulation Series

- Her first attempt at sculpture
- Some art critics feel it is her aggressive fighting back against male domination of everything, even the domestic household
- Features female domestic items (pans, shoes, chairs, etc.) covered in white painted canvass sacks stuffed with cotton – looking like phallic symbols
- Kusama feared sex; her boyfriend of 10 years, the famous collage artist Joseph Cornell, was impotent

1965-1966 Mirrored Room Series

- Located inside galleries, her enclosed rooms had mirrors on ceiling, walls and floor to recreate her hallucinations, surrounding the visitor with reflected repetitive images
- Achieved endless repetition without obsessive labor, creating sense of wonderment
- Her first attempt at Kinetic art
- Became known as Infinity Rooms
- Idea taken by artist Lucas Samaras who made mirrored rooms famous

1967-1969 Naked Happenings

- Her happiest time; abandoned galleries as her works were not selling
- Her first live performance events; started in The Netherlands (1967)
- Known as Body Festivals, they were held in NYC parks on week-ends. Kusama painted nude models with polka-dots. The press was notified in advance
- Then Anatomic Explosion events were held to convey political messages at iconic NYC locations (e.g. the UN, Wall Street, the Museum of Modern Art, etc.). Again naked models were painted in polka-dots as a political message was spoken or handed out
- Press called her DOTTY; in 1968 she had more press clippings than Andy Warhol

1969-1972 Commercial Enterprises – A Turning Point

- Struggling for money, Kusama created various commercial enterprises
- Happening Films – films of her Naked Happening events were shown in NYC theatres
- Kusama Fashions – a line of clothes (Kusama label) featuring polka-dots
- Kusama Orgy – a bi-weekly magazine
- Kusama Poster Corp
- Studio One – customers would pay to paint the bodies of attractive nude models
- She became known as the “Priestess of Nudity”
- By 1970 her image had deteriorated; press abandoned her

1972-2000 Return to Japan and Rebirth

- 1972 – broke, poor health, on verge of suicide
- 1975 – returned to Japan for foot operation
- Viewed by Japanese as a failure: the “Sex Queen of NYC”
- Psychiatrist recommended she enter a Tokyo mental hospital for its art therapy program
- Kusama enters Seiwa Hospital in 1977 and has lived there ever since
- Wrote 19 novels, plus poetry and short stories, winning a literary award
- 1977 – her first show in Japan
- First Japan solo exhibition – 1982
- NYC and Oxford, England exhibits – 1989
- Selected as Japan’s representative to the prestigious Venice Biennale – 1993
- MoMA (NYC) retrospective in 1999 – Love Forever: Yayoi Kusama, '58-'68
- London exhibit – 2000

Since 2000 Never More Popular

- 80+ exhibitions in 17 countries
- Finally huge success in Japan – 45+ exhibits
- Finally exhibited in her hometown, Matsumoto City, in 2009 – The Place for my Soul

Recent Sculpture (including Kusama at Fairchild)

- More natural forms
- Flamboyant, colorful
- Complete installations in public places
- Polka-dots everywhere



Cameron Gainer is an American film and installation artist. Born in Minneapolis, MN in 1973, he earned his Bachelor of Fine Arts degree from the University of Colorado (Boulder) in 1999, and then entered the prestigious Tyler School of Art (Temple University, Philadelphia) where he received his Master of Fine Arts degree in 2003. He earned two significant public commissions in New York City in 2006 and 2007 that enabled him to create the two sculptures that will be displayed at Fairchild. In 2008 he was appointed Resident Artist at the University of South Florida, Tampa, Florida. Subsequently, he returned to Minnesota where he currently lives. His work has been exhibited in more than two dozen galleries. For the exhibition at Fairchild he explores the presence and power of photography in contemporary sculpture. Specifically, he chose famous photographs that turned out to be hoaxes to demonstrate how a photo can catalyze belief and disbelief, thus affecting human perception and cognition.



The two sculptures displayed at Fairchild were created in New York City where he received an Emerging Artist Fellowship in 2006 from the Athena Foundation, established by artist Mark di Suvero in 1977. This enabled him to create – *Forest Through the Trees*. It was initially displayed in Socrates Sculpture Park, Astoria, Queens, NY in 2007. This park was established by Mark di Suvero in an abandoned landfill site on the banks of the East River opposite Roosevelt Island. It was cleaned up and converted into New York City's only dedicated outdoor sculpture park. The Athena Foundation is independently run but funded by Mark di Suvero and it provides grants to emerging artists and offers opportunities to display sculpture in changing exhibitions in the park.

The Forest Through the Trees sculpture is based on a photograph taken by rancher Roger Patterson near Eureka, CA in 1967. The picture purported to show a part-ape, part-human evolutionary misfit called Sasquatch (also called Bigfoot). In 2002, the perpetrator of the hoax, Ray Wallace, revealed that the object in the photo was his wife dressed in a Bigfoot suit. The photograph (a frame from the Patterson film) and the life-size sculpture created by Cameron Gainer are to the left.



Sasquatch is also known as Bigfoot, Skunk Ape (Florida), Yeti or Abominable Snowman (Tibet)

The life-size sculpture is constructed of a steel armature with fiberglass, expanded polystyrene (EPS) foam, faux fur, and a hand-modeled resin medium. It is about 7 feet tall and is a favorite photo-opportunity for visitors. Gainer says it is female as it has breasts.



In 2007 Gainer earned an Individual Artist Initiative Grant from the Queens Council on Arts (NYC) that enabled him to create another sculpture entitled _/ . These two keystrokes, an italicized underscore and a left bracket, were specifically chosen by the artist as the subject of the sculpture is an illusion – the 1934 photograph taken by British surgeon Robert Kenneth Wilson of what appears to be the Loch Ness monster in Loch Ness, Scotland. Gainer resisted calling his sculpture “Nessie” and instead chose two keystrokes that somewhat resemble the object’s back and neck/head as the object protruded from the water. He insists that the title be meticulously respected. There are to be no entries for at least 4 blank spaces before and after the two specified key strokes. The famous 1934 “Surgeon’s” photo is shown to the left (top).



There are various theories as to what the object is: a large piece of wood; an elephant swimming (the summer of 1934 was very hot in Scotland and a visiting circus did have an elephant, also there were hippo tracks found nearby and the circus had a hippo, so perhaps the animals were given a swim to cool them off); or a fresh water Plesiosaur – a lone surviving dinosaur. Gainer played with this latter idea. Gainer created a life-size replica as best he could determine the size of the photographic image. The resulting sculpture was first exhibited in Brooklyn, New York’s Salt Marsh Nature Preserve, followed by exhibitions in bodies of water in Minneapolis, Tampa and Key West. Two photographs are shown to the left (center and bottom).

The artist tried to create a Mona Lisa – like smile.

It is 13 feet tall and 13 feet long/wide. It is constructed of expanded polystyrene (EPS) foam, fiberglass, epoxy, glass and aluminum.

The artist enjoys the expression on peoples’ faces as they just happen upon these sculptures. Many will remember the iconic photographic images, the hoaxes, and now they come upon a life-size 3-dimensional image. Could they have been real after all?



CAMERON GAINER BIOGRAPHICAL SKETCH

1973-2003 Early Years

- Born in Minneapolis, Minnesota - 1973
- Graduated the University of Colorado Boulder – Bachelor of Fine Arts 1999
- Graduated the Tyler School of Art (Temple University) – Master's of Fine Arts 2003
- Currently lives and works in Minneapolis

2003-2009 Awards, Grants & Exhibits

- 2006 Emerging Artist Fellowship - Socrates Sculpture Park, Astoria, Queens, NY
- 2007 Individual Artist Initiative Grant – Queens Council on Arts, NY
- 2008 Resident Artist – University of South Florida
- Exhibited at 23 galleries in the USA

His Artistic Focus

- Universal themes – Life, Death, Time, Space
- Exploring the presence and power of photography in contemporary culture
- How a photo can catalyze belief and disbelief
- Exploring aspects of human perception, cognition

Impact Sight

- Series of three works exploring myth and urban legend
- Each work was a public commission based on 20th Century alleged hoaxes
- IN/OUT – depicting a meteor penetrating the outer wall of the University of South Florida's Contemporary Museum of Art
- Fairchild Tropical Botanic Garden will display *_I* and Forest Through the Trees.
- *_I* This is the graphic (two key stroke) image title of the full-size replica of the Loch Ness monster – taken from the 1934 photograph showing a dinosaur-like monster in Loch Ness, Scotland
- Forest Through the Trees – a life-size image of the half human, half ape-like image from a 1967 film taken by a Eureka, California rancher. Referred to as Sasquatch, Bigfoot, and other names
- These works confront the viewer unexpectedly with images that they probably have come to know through articles and images of these hoaxes (some still yet to be proven or disproven)
- Creates surprise in visitors' faces
- Involves everyone in the artistic experience
- Designed for fun and photo opportunities

LEYDEN RODRIGUEZ-CASANOVA



Leyden Rodriguez-Casanova was born in Havana, Cuba in 1973. When the Cuban economy was in crisis in 1980, over 10,000 Cubans stormed the Peruvian Embassy seeking asylum. In response, Fidel Castro gave permission for anyone to leave Cuba. Subsequently, about 125,000 Cubans were taken by small boats, organized by Cuban-Americans, from the Mariel Harbor to the USA. Leyden, 7 years old, and his parents were among that group arriving in Miami. His parents then struggled to create a new life and to achieve success, but it was a battle as his father had only a 4th grade education. However, they acquired a small suburban Miami home and spent many hours using their limited finances to improve it and to acquire the domestic possessions that they perceived necessary to achieve the American dream. The artist remembers his father's insatiable need to build things for the home and how his choices of materials were driven by their limited financial resources. Leyden and his father worked together building home improvements. This suburban Miami experience had a lasting impact on the artist, who acquired his father's need to construct things, although not for his own home but as a statement about his parents' experience growing up in suburbia and chasing the American dream with limited resources.

The artist attended the Ringling School of Art and Design in Sarasota, Florida in 1995, and the New World School of the Arts in Miami, where he was awarded the Frances Wolfson Endowed Visual Arts Scholarship. He was a founding member of Box, an artist run exhibition space in Miami. In 2004 he received the South Florida Cultural Consortium fellowship for Visual and Media Artists, and in 2007 he was granted the Reed Foundation Fellowship at the Vermont Studio Center. He lives and works in Miami's Design District and is represented by the David Castillo Gallery.

His works are influenced by Minimalist art movement characteristics as they involve simple elements and authentic materials that strip away visual clutter so the viewer can focus on the central object. One of his works, *A Wooden Deck*, is constructed of simple industrial wood planks on a slab that is placed outdoors to resemble the wood decks of many suburban homes. However, Rodriguez-Casanova's wood deck has a pattern that echoes the patterns of the famous Minimalist artist Frank Stella's *Black Paintings*. Yet in other works the artist describes his sculptures as the antithesis to Minimalist principles as they stray from perfect symmetry with intentional slight imperfections.



Many of Rodriguez-Casanova's works involve simple domestic elements of the suburban working class home where he was raised – a doorknob, a doorway, a window, vertical blinds, sectional sofas, a chair covered with clear plastic, a lamp, and other domestic items. He experienced these items growing up with his parents, and he helped his father build some of them, always with an eye toward obtaining the cheapest possible materials. Many hours of labor would be contributed by him and his father to produce something aesthetically pleasing, but as a substitute for higher quality pieces. This experience gave the young artist a lesson in social class structure, the barriers to improving one's social class, and how different classes view their version of the American Dream. The artist creates sculptures that present these items in new contexts. The doorknob is placed on a solid wall by itself. The vertical blinds have a light source behind it, but it's a light box with no window or door. The lamp is mounted horizontally on the wall. The doorway is ajar with light pouring through but it can't be opened or closed. Rodriguez-Casanova's sculptures confront the viewer with familiar objects, but in totally unexpected settings. His works surprise and invite the viewer to consider new possibilities and to reflect on reality versus preconceived expectations. Two examples are shown to the left.



Two themes frequently occur in his works – security and inaccessibility. The artist has created many works featuring fences that he experienced in Havana and in Miami's suburbs. Fences surrounded yards, grates covered windows, metal post fences blocked driveways, and gates blocked access to certain areas. Rodriguez-Casanova created works using these simple elements of suburban life to give the viewer an opportunity to think about other meanings for these pieces. One of these sculptures is shown below.

Entitled *Two Gates Externally Locked*, the sculpture was installed in the basement of a gallery along with other works by other artists. To access the gallery space, the viewer had to obtain a key from the front desk that opened the first gate to a small corridor with another locked gate at the other end. The viewer could see the open gallery space, but it was accessed only by going through the locked gates. Once inside, you could exit without using the key. The gates look familiar as they are found in many homes, but they are presented in a new context. The viewer is left to ponder what constitutes the inside versus the outside of a physical place and how gates impose obstacles on the flow of space.





At Fairchild, the artist's *An Inaccessible Gazebo*, 2008, will be exhibited. This piece was created for the Open Space show at Socrates Sculpture Park, Astoria, Queens, New York City. It resembles at first glance a typical gazebo found in many yards across the USA. It is life-size at 12 feet high, 9 feet wide and 9 feet deep. It is constructed from prefabricated polyvinyl chloride with wood and metal framing. However, there is a unique element – the railing goes completely around it thus providing no access to enter the gazebo. This presents the viewer with a quandary as the expected purpose of the structure is to offer shelter from storms or a place to rest from the sun's heat, but this gazebo is inaccessible. It explores space and boundaries and possibly comments about the barriers that various classes face in achieving the American dream. It is pictured to the left.

RODRIGUEZ-CASANOVA BIOGRAPHICAL SKETCH

1973-1993 Havana to Miami

- Born in Havana, Cuba in 1973
- Family immigrates to Miami as part of Mariel Harbor Boatlift in 1980
- Family struggles to acquire a suburban Miami home & build the American Dream
- Leyden helps his father build home improvement items – his father's passion
- Economic materials carefully chosen due to the family's limited resources
- Experience growing up in suburban Miami gives Leyden desire to build sculptures that comment on suburban life

1993-1996 Education

- Attends Ringling School of Art and Design, Sarasota, FL in 1993
- Attends New World School of the Arts, Miami – 1995; awarded the Frances Wolfson Endowed Visual Arts Scholarship

1996-2009 Exhibitions

- Solo exhibitions (8) at various Miami galleries
- Group exhibitions in NYC, Miami, Basel (Switzerland), Bogotá (Colombia)
- 2008/2009 exhibited at Socrates Sculpture Park and the Sculpture Center, NY

Permanent Collections

- CIFO: The Cisneros Fontanals Art Foundation
- Bass Museum of Art

Bibliography

- Art in America; ARTnews; Art Nexus; Miami Herald; Miami New Times; Sculpture Magazine; White Hot Magazine; YouTube

Awards

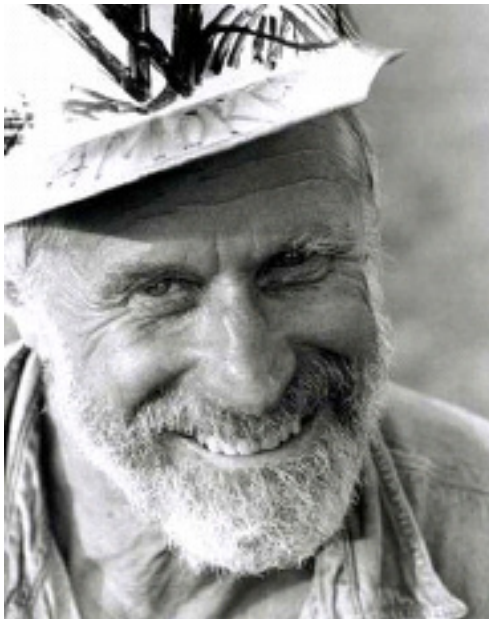
- 2003/2004 – South Florida Cultural Consortium Fellowship for Visual and Media Artists
- 2007 – Reed Foundation Center, Vermont Studio Center (including a residency)
- 2008 – Emerging Artist Fellowship Exhibition (at Socrates Sculpture Park, NYC)

Artistic Focus

- Using domestic objects and suburban architectural elements as a visual language
- Placing these common objects and elements in new contexts to challenge the viewer's expectations versus the reality of the new context
- Raises questions about what really is "The American Dream"
- Sculptures raise questions about what is art, and the value in art

An Inaccessible Gazebo

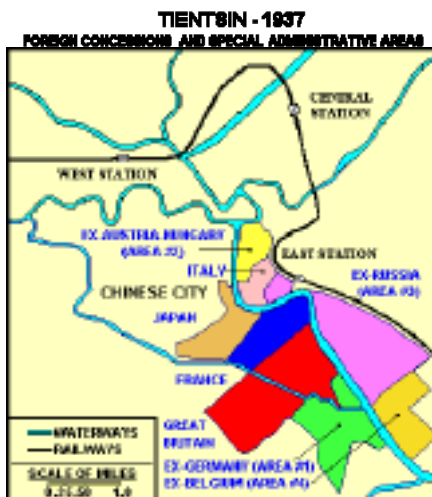
- Appears at first glance to be a normal white vinyl gazebo that offers easy access and protection from rain and sun
- Upon closer examination, the viewer finds the railings to go completely around it, sealing it off
- Creates a sharp contrast to the structure's familiar purpose, undermining the viewer's understanding of suburban structures as they pertain to security and safety
- Explores space and boundaries
- Questions what is art and the value of art
- Possibly questions whether the acquisition of suburban household items and architectural elements, viewed by many as symbols of "The American Dream", is a meaningful use of time and money



BIOGRAPHY

Marco di Suvero was born Marco Polo di Suvero on **September 18, 1933, in Shanghai, China**. His parents were Italian citizens from Venice, and his father was a businessman serving as a commercial liaison with the Italian Consulate in Tientsin, China, near Peking. His father had been an Italian naval captain on a ship in the Yangtze River during World War I. After the war, he returned to Italy and married a Jewish woman (Mark's mother). As anti-Semitism in Italy grew, he decided to take his family to China in 1933. They lived in the Italian portion of the concessions section of Tientsin where foreign families were allowed to locate. Marco Polo grew up speaking Chinese first, and then Italian.

World War II began in China on July 7-8, 1937, with the Marco Polo Bridge Incident near Peking. As a result, Japan invaded Northern China from Manchuria. Japanese forces occupied Tientsin on July 30, 1937. Within the concessions, Chinese banks and the customs house continued to function beyond Japanese control. In 1939, Japanese forces began a systematic harassment of French and British residents of the concessions. In 1940, Great Britain removed all of its forces leaving only a small garrison of Italian and American Marines and a few French soldiers in the concessions. The di Suvero's lived next to the local police station, which the Japanese used to interrogate and torture Chinese and other suspected anti-Fascists. At age six, di Suvero would leave his house to find women waiting in the street to collect the bodies of those tortured the night before as the Japanese would deposit them during the night on the street in front of the police station. On a Friday in 1941, his father found a telegram on his desk indicating that the Japanese planned to arrest him the following Monday, so the family immediately left China and traveled to the United States as refugees. This experience, and many that followed, formed the foundation for Mark di Suvero's lifetime commitment to speak out against injustice, especially when di Suvero perceives the injustice to be caused by war begun by a colonial power.



The di Suvero family arrived by ship in **San Francisco, California**, and kissed the ground—"terra beata" (happy earth). Many years later, di Suvero was able to place a large sculpture in San Francisco near the point where his family came ashore—Pier 40 at Fisherman's Wharf. He created the sculpture *Sea Change* and provided it well below what it cost him to make it as he wanted to signify what freedom in the U.S. meant to him and his family.



Initially, they lived in a hotel, then a basement, and then his family was taken in by Ma Lowell, a strong woman who befriended them. **She taught arts and crafts and decided that young Marco Polo read too much and needed to work with his hands**, so she trained him to make items from wood. When the U.S. entered WWII after the Japanese attack on the U.S. fleet at Pearl Harbor, Hawaii, on December 7, 1941, the di Suveros were classified as "enemy aliens" as Italy had joined with Germany and Japan to fight the Allied forces. Unlike the Japanese living in California, they were placed in restricted camps, but they felt oppressed. His father got a job building Liberty ships and they moved to a house near the beach. His mother became a school teacher and Marco Polo entered public schools in San Francisco. He soon changed his name to Mark, explaining, "Can you imagine what happens in school when your name is 'Marco Polo'?"



He dropped out of his senior year in high school, saying years later that he “must have read too much Steinbeck.” For a while, he built boats and sailed them, once shipwrecking himself. Then he began a bicycle trip through the Southwest but doing a lot of reading during his journey. He describes Will Durant’s “Story of Philosophy” as a turning point in his life as he came to a moment on the **bike trip** where he decided to peddle back to San Francisco to finish high school so he could go to college to study philosophy. In 1953, he entered San Francisco City College and transferred to the University of California at Santa Barbara to study painting and sculpture. He explained, “I just do paintings to learn, and I do sculptures because I know.” His first metal sculptures were made from small, torn pieces of sheet metal. By 1955, he had exhausted the learning opportunities for sculpture in Santa Barbara, so he transferred to the **University of California at Berkeley**, and graduated in 1956 with a B.A. in philosophy and the equivalent of a minor in English.

Soon after graduation, he followed a fellow artist to **New York City** where he survived by doing various odd jobs to make money to pay the rent of various small studio apartments in lower Manhattan. He began making wood and plaster sculptures from wood pieces that he found discarded around the city. He recalls being influenced by a 1953 exhibition of Albert Giacometti’s (1901-1966) elongated metal sculptures. His wood sculptures began to grow into larger pieces, even involving railroad ties that he carried back to his studio.



While he was preparing for his first exhibition at Green Gallery, he continued to support himself with odd jobs, including delivering cabinets to construction sites. On March 26, 1960, he arrived with cabinets at a building under construction on 57 Street in Manhattan. Since the cabinets were too big for the construction elevator, they placed them on top of the elevator and Mark rode along as the elevator operator managed the controls. The operator made a mistake, and **Mark was crushed and was pinned under 2,000 pounds of weight** for an excruciating hour while he was still awake. Many bones in his body

were broken, including his back. It was a miracle that he survived. He was paralyzed from the waist down. He spent two years in hospitals and rehabilitation facilities, and gradually regained some use of his legs. Most of his remaining life would be spent in a wheelchair.

This terrible misfortune didn’t deter his interest to sculpt. The exhibition at Green Gallery took place with the help of friends who carried the pieces to the gallery (sculpture pictured left is di Suvero’s *Pierced Hand*). Art critic and journalist Sidney Geist wrote, “Here was a body of work at once so ambitious, so new and clean, so noble and accessible, that it must permanently alter our standards of artistic effort.” Di Suvero’s career was on its way. Irving Sandler wrote, “He had a miserable break in his life, yet his art is optimistic.” Di Suvero even adapted his hospital rehabilitation room so he could work. An asbestos blanket was made to cover his lap while he sculpted. The disability did cause di Suvero to transition from wood to steel since woodworking demanded heavy lifting without mechanical tools.

However, there were many tools designed to help people lift and manipulate steel. He felt steel was not made for display inside galleries and for collectors,



since it is a material from the “real world,” and it needed to be displayed outdoors. He began his first large sculptures in 1960. In 1962, he pulled out of Green Gallery in opposition to Pop Art, which he felt was glorifying commercial art and he didn’t want to give validity to commercial art. Later in life, he came to realize that Pop Art was a legitimate focus of artistic creation, even if he didn’t like it. In 1962, with several artists he founded Park Place Gallery, which was the first large-size gallery in New York City. It closed in 1967.

Di Suvero’s hero is the American abstract expressionist sculptor David Roland Smith (1906-1965). His studio was located in upstate New York at Bolton Landing. Smith created sculptures in various series throughout his life. His *Medals of Dishonor* series focuses attention on the injustices of war—a feeling shared by di Suvero. Smith’s *Voltri* series comprises 27 pieces that he built in 30 days while in Italy on a public commission from the Italian government. His last series, *Cubi*, (see above left) involved monumental geometric steel sculptures which are considered some of the most significant works of 20th century American sculpture.

The aura of steel moves di Suvero since it is a material that changed the human world. It pre-dates the Renaissance, but only with the invention of the Bessemer process in the mid-19th century, did steel become cheap enough to be mass-produced. Steel is an alloy that contains about 98% iron, yet historically, it is a very different product. To make steel, iron is mixed with very minor amounts of a hardening agent (e.g. carbon or other ingredients), which make steel stronger and more durable than iron. It has an element of elasticity, which di Suvero has taken advantage of by creatively bending and twisting it into pleasing shapes. Di Suvero considers the finish of steel to be beautiful. Steel is the backbone of the Machine Age and di Suvero sees it all around human life—office buildings, cars, trains, airplanes, appliances and so much more. He sought ways to engage humans with his steel art in ways that people could have fun.

He began making **large outdoor sculptures in 1964**, when he travelled back to California to visit his elderly parents. He took a truck with his supplies and tools to a nearby beach where he built a sculpture. As he walked away from it to look back to get a different perspective, he was amazed at how insignificant and small it soon appeared when compared to its surroundings. He knew that the scale of the world was vast and that steel was made to support giant commercial structures like skyscrapers and bridges, so he concluded that he wanted to use steel to build monumental outdoor sculptures. When he returned to the east coast, he moved for a brief time to New Jersey where he leased space in a junkyard. There he purchased his first 25-ton crane, which he had to rebuild to make it operable. Tools like the crane, the cherry picker and other devices enabled him to manipulate heavy steel I-beams even though he was confined to a wheelchair. His first large outdoor sculpture was a tribute to the poet Marianne Moore. The piece was titled *Are Years What? (for Marianne Moore)* (see left).

Di Suvero is a strong believer that the sculpture artist must actually build the sculpture in its final form without turning it over to a metal fabricator. He knew that many sculptors would make a drawing or a small light weight model, and then they would contract with a metal fabricator to construct the full-size



piece. Regarding fabrication, he said, “There’s this smell of a copy”. Di Suvero might begin with a drawing to begin implementing his idea, but then he would start sculpting in steel and, as the piece progressed, he would make modifications that were sometimes major. If a piece didn’t seem right, he would cut it, bend it or modify it in whatever way he could.

He describes his creative process as follows: “I bend the beams. I run the cranes. I set the pieces up, try them, turn them over if they don’t work, cut something off, halve it, take something out of one piece and put it in another.” At his Spacetime Constructs studio in New York, the artist builds his pieces alone. At his studio in Petaluma, California, he has assistants who enable him to be more productive. He also has a third studio in Chalon-sur-Saone, France.

Di Suvero’s sculptures capture elements of Modern art’s major movements, including Abstract Expressionism, Cubism, Kinetic Art, Minimalism, Constructivism and Assemblage. While he continues to make as many, possibly even more, small scale sculptures, he is best known for his monumental outdoor pieces. His heavy thrusting steel I-beams and heavy gauge metal sculptures are characterized by oblique lines, strong diagonals, angular forms and warped metal surfaces. Frequently, there are massive discarded metal components, some of which move when activated by the observer, the wind or a motor. While the moving parts are often large and heavy, they are engineered in perfect equilibrium. Another unique element is that the sculptures have no pedestals—the artist considered them to be sculpturally meaningless forms. The diverse vectors create diverse spaces to engage the observer. When you approach a monumental di Suvero sculpture, the perspective changes as you get near to it, then changes again when you enter it and continues to change as you engage it in motion and then take in the many dimensions and components of the monumental piece. In effect, the artist is manipulating the observer’s sense of space and time as the piece continues to change while the observer moves through it and engages with it.

Di Suvero and other artists were influenced by Einstein and other mathematicians who theorized about space and time. This was such a key element of di Suvero’s thinking that he named his New York studio, Spacetime Constructs. The fixed pieces are structurally rational while the mobile components are unstable, moving irrationally by chance. Di Suvero feels this is a bit like real life, much of which is rational but with so many unexpected events taking you to new experiences. Placing the piece in a natural environment adds to its complexity. **The artist breaks down the “DO NOT TOUCH” barrier.** He wants spectators to become passengers and to find a pure response to his work, and he sees a child’s joy as the only pure response. He wants to unlock the inner child in us.

Di Suvero brings a strong voice for social justice to his work and his life. As a boy, he witnessed persecution by the Japanese invaders of China. In the 1960s, he felt the U.S. was illegally victimizing the Vietnamese, and he joined other artists in various protests, including building the “Artists Tower of Protest” in 1966 in Los Angeles. He was arrested while protesting in Chicago and Washington, D.C. From 1969-1970, he constructed *Mother Peace* (pictured left) to protest the Vietnam War. Originally displayed in Oakland, California, civic reaction forced its removal. He was so dismayed by his inability to influence the American government in its support of the Vietnam War that he



left the U.S. in protest in 1971. He relocated to Eindhoven, the Netherlands, where he held his first “All City” exhibition, which involved placing pieces of his sculpture throughout key areas of an urban area. Then he moved to Venice, Italy, where he held another “All City” exhibition. Since it was logistically impossible to construct large outdoor sculptures in Venice, di Suvero relocated to France, where he was invited to exhibit at Chalon-sur-Saone. While living in France, he was invited to exhibit his sculptures at Jardin des Touleries in Paris, becoming the first living artist ever to exhibit there. In April 1975, the Vietnam War ended and di Suvero returned to New York with an invitation to exhibit at the Whitney Museum of American Art. This was the largest exhibition ever hosted by the Whitney, and it included placing di Suvero’s sculptures in each of the five New York boroughs—another “All City” show.

While many large sculpture artists left urban centers to find rural areas to build their large sculptures, di Suvero remained committed to New York. He was concerned about the flight of educated people to the suburbs and the urban decay that resulted. To him, cityscapes offered tremendous opportunities to display monumental sculptures in contrast to the large scale steel architecture that dominated city skylines. He believed that Eero Saarinen’s Gateway Arch (pictured left) in **St. Louis was the greatest piece of public sculpture.**

Di Suvero loves literature and has been an avid reader since he was a very young boy. He was influenced by poetry and two significant men in his life who loved poetry, his brother, Victor, and his gallerist and best friend, Richard Bellamy. His first large sculpture was dedicated to the famous poet Marianne Moore. Poetry and literature influence his choice of titles for his pieces, but Mark said that “the best titles come to him in bizarre moments” like when he is in a crane 60 feet above the ground looking down on his work. He says that we live in a media-focused world where “the entry of word into art, where the word is sufficient unto itself.” However, he emphasizes that “title is only one way to approach the piece.”

The **five pieces that will be displayed at Fairchild are *Gnarly*, *Rust Angel*, *Olompali*** (making its first international debut before being shipped to China where it will be permanently located at the U.S. Embassy in Beijing), ***Neruda’s Gate* and *She*.**

Di Suvero is committed to helping emerging artists. He established the **Athena Foundation** to offer financial help and other resources to assist young sculpture artists create and display their sculptures. The foundation includes La Vie des Formes, an academy for young artists located in Chalon-sur-Saone, France. Also, it includes Socrates Sculpture Park that the artist founded in 1986, on a 4.5 acre abandoned dump on the East River in Long Island City, Queens, NY. Di Suvero’s studio is located there and a professional staff administers the only park in New York City dedicated to displaying sculpture of emerging artists. The park hosts two to three major exhibitions of new works each year, with over 450 young artists having participated. Di Suvero supports the Socrates Sculpture Park by occasionally helping artists weld and operate the crane, but more significantly, he provides a significant portion of its funding.

SCULPTURES



RUST ANGEL, 1995

Steel, painted red, cold bending process

8'11" x 14' x 7'8"

Courtesy Paula Cooper Gallery and
Space Time C.C.

The main body of this bright red sculpture is crafted from a single plate of steel, which di Suvero cut with a torch, and then pulled into a complex configuration using a technique called "cold bending."

In this impressive demonstration of steel's flexibility, *Rust Angel* gracefully pinwheels around its stylized lowercase "r" and hints at the curved outline of the letter "a." A minimalist art influence can be seen using just these two elements.

Di Suvero has the ability to find steel's soul and make it dance.



GNARLY, 2008

Steel I-beams and cold bent steel plate,
painted yellow

27'8" x 37' x 27'7"

Courtesy Paula Cooper Gallery and
Space Time C.C.

A "gnarl" is defined as a hard protruding knot on a tree or something twisted, distorted, full of knots and that may very well be difficult, bad or nasty. However, your impression of this tough piece changes and softens as you approach it and view it from different angles.

Di Suvero said that he feels there is a magical aura about steel. Its discovery pre-dates the Renaissance, was the backbone of the Machine Age and dramatically changed the human world. Di Suvero sees steel all around human life—office buildings, cars, trains, airplanes, appliances and so much more. Using Mother Nature's larger-than-life scale as a backdrop, through his monumental metal art, he has sought fun ways to engage humans with art.



OLOMPALI, 2006-2008

Steel, painted red
26'9" x 30' x 13'6"

Courtesy Paula Cooper Gallery and
Space Time C.C.

Olompali is making its international debut
at Fairchild.

Olompali State Historic Park is near di Suvero's home and studio in Petaluma, California, where the Miwok, a coastal Native American tribe, once lived. Di Suvero has periodically honored Native American people by naming pieces of his art after them (e.g. Iroquois, Mohican and Miwok.) In the Miwok language, "olompali" meant "southern people" or "southern village."

Did you notice that this piece moves? Like a wind vane, it's balanced on a fulcrum joint so that the two ends go up and down like a seesaw and spins and pitches.



NERUDA'S GATE, 2005

Steel I-beams, painted red
26'9" x 25' x 8'

Courtesy Paula Cooper Gallery and
Space Time C.C.

Everyone is encouraged to make his/her own interpretation of this piece. Might this gate open a new opportunity in life or a chance to help others? The gate is seemingly held upright by a leaning I-beam. Does that suggest opportunities are fleeting and should be taken when they are presented?

A unique element to this piece, as well as many others of di Suvero's sculptures, is that they have no pedestals. The artist considers them to be sculpturally meaningless forms. The diverse vectors create diverse spaces to engage the observer. Di Suvero said he loves steel, because of its association with blood and iron and hemoglobin, the essence of life.

The namesake of this piece is Pablo Neruda, the famous Nobel Prize-winning Chilean poet.



SHE, 1977-1978

Steel with wood swinging bed

17' x 52' x 28'

Courtesy Paula Cooper Gallery and Space Time C.C.

While the swinging wooden bed is large and heavy, it is engineered in perfect equilibrium and is an excellent example of Kinetic Art. The piece contains three moving elements. When you approach *She*, your perspective changes as you get near to it, then changes again when you enter it. It continues to change as you engage it in motion and notice the many dimensions and components of the monumental piece. In effect, the artist is manipulating the observer's sense of space and time.

Visitors are welcome to sit or lie on the bed and swing—enjoy and release your inner child!

In his recently released DREAMBOOK, the artist wrote about this piece: "The answer to the question, are we free? Is equivalent to asking, is there real choice? If there was no 'real choice' then every event...could be predicted. If there is true freedom, it must be to some degree unpredictable. The unpredictability cannot, though, assure us that there exists freedom. It is only will and practice, the capacity to see the new opportunity, to exert our self's will onto the finely balanced equilibrium of events that can make us free of necessity."

MARK DI SUVERO'S AWARDS AND ACCOMPLISHMENTS

- Lifetime Achievement in Contemporary Sculpture Award (International Sculpture Center)
- 2005 Heinz Award for the Arts and Humanities (for his commitment to aspiring artists)
- More works in public places than any other sculpture artist
- Only living artist to have exhibited at Jardin des Tuileries, Paris, France
- Created the "All City" exhibition

DI SUVERO'S BIOGRAPHICAL SUMMARY

<p>1933-1941 Early Years in China</p>	<ul style="list-style-type: none"> • Father was Italian Navy captain on a ship in the Yangtze River in WWI • Married a Jewish woman and left Italy (1932) to escape increasing anti-Semitism • Marco Polo di Suvero born September 18, 1933, in Shanghai (now he's 75 years old) • Age seven - witnessed Japanese atrocities on Chinese in Tientsin • 1941 – family escaped to avoid his father's arrest
<p>1941-1956 Education in California</p>	<ul style="list-style-type: none"> • Emigrated as refugees to San Francisco, arrived before Pearl Harbor attack (Years later - donated <i>Sea Change</i> sculptor to commemorate ship's landing at Fisherman's Wharf) • Attended public schools and changed name to "Mark" • Dropped out of senior year in high school to "find" himself – biked through Southwest • Life changing influence – reading Will Durant's <i>Story of Philosophy</i> • Convinced him to get his HS diploma, enroll in college to study philosophy • Graduated (1956) University of California (B.A. in philosophy) – studied sculpture
<p>1957-1960 Career Beginnings</p>	<ul style="list-style-type: none"> • Influenced by Giovanni Giacometti's surrealist sculptures • Mark's first works made from found materials – wood, metal and plaster • Moved to NYC – started working with larger wood pieces (RR ties) and metal scraps • Influenced by Dada Movement – WWI – anti-war, anti-art; rejected prevailing standards
<p>March 26, 1960 Life Threatening and Life Changing Event</p>	<ul style="list-style-type: none"> • Side-job delivering to construction site (West 57 Street) • Construction elevator accident pinned him under 2,000 pounds for one hour • Broke back, many bones; two-year rehab; now walks with canes; can't lift heavy objects • Never lost his desire to sculpt; worked with steel working tools while in rehab <ul style="list-style-type: none"> - First NYC show a huge success (in preparation before accident) - Disability forced him to switch from heavy wood to steel • Many power equipment tools to handle steel – cranes, cherry picker, welding <ul style="list-style-type: none"> - Why steel? (as perceived by the artist) Steel is a key element of the "real" world – buildings, bridges, trains, cars, it has an element of elasticity – it can bend and has a beautiful finish
<p>1962 – Formed Park Place Gallery</p>	<ul style="list-style-type: none"> • NYC's first large gallery co-op with other artists. Exhibited there until 1967.
<p>His Hero – David Roland Smith</p>	<p>David Roland Smith</p> <ul style="list-style-type: none"> • American Abstract Expressionist sculptor (1906-1965) • 13 series of sculptors • Anti-war influence
<p>1964</p>	<p>A Master of Scale – Gigantic, Medium, Small</p> <ul style="list-style-type: none"> • More medium and small pieces, but known for his gigantic public sculptors • 1964 – built a sculpture on beach in California; became nearly invisible from a distance • Believes that nature requires scale of the gigantic
<p>Modern Art Movement</p>	<ul style="list-style-type: none"> • Abstract Expressionism – rebellious, anarchic • Cubism – objects broken up, analyzed, reassembled in abstract form • Kinetic Art – moving parts • Minimalism – work stripped down to a few fundamental features • Constructivism – celebrates technology, 3-D, designs for industry • Assemblage – cousin of collage with found objects

1966-1975
Anti-War, Exile and
Return

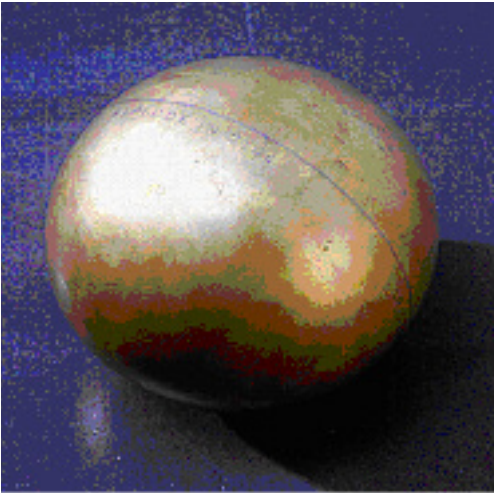
- 1966 – Artists Tower of Protest in LA, protest against Vietnam War
- Arrested in Chicago, Washington, D.C. for Vietnam War protests
- 1971 – leaves USA in protest. Goes to Holland, Venice and France
- 1975 – Returns to NYC for Whitney Museum exhibition and All-City exhibition

Key Elements of His
Sculptures

- Dedication to urban life (when many large sculpture artists left cities for open space)
Truer to life than other sculptures
 - Fixed steel pieces are structurally rational
 - Mobile components are unstable/irrational
 - Combination mirrors life (some things stay the same, others change)
- Titles – loves poetry/literature
- Best titles come to him at bizarre moments
 - “Title is only one way to approach the piece”
 - Bold and grand – they dominate a public place
 - Simple and clear – from a distance
 - Complex – the closer you get (natural environment adds to complexity)
 - Breaks down “Do Not Touch” barrier – invites spectators to become passengers. Wants adults to experience a child’s true joy.

1987

- Commitment to Young Artists – Created Athena Foundation
 - Socrates Sculpture Park, L.I. City, Queens, NY – only NYC park dedicated to sculpture
 - Founded 1987 – exhibited about 500 young artists
 - Miami artists: Frances Twombly, Leyden Rodriguez-Casanova, Robert Chambers
 - La Vie des Formes, Chalon-sur-Saone, France – academy for young artists



Kris Martin was born in Kortrijk, Belgium in 1972. Currently, he lives and works in Ghent, Belgium. His artistic media include sculpture, drawings and photographs that deal with the extremes of human cognition – human awareness and knowledge – regarding such topics as death, beauty, destruction and time. Specifically, he is interested in how knowledge and wisdom are gained at the close of our life experience on earth, and how life is recognized only at the edge of death. His first solo show was in 2004 and since then his popularity has grown rapidly with eight shows (2008, 2009) in the USA and Europe.

In 2004 Martin created a gold-plated steel ball entitled *100 Years* (left, top). It appears to be an inert metal ball, but according to the artist it contains a bomb mechanism that is set to explode in 100 years – the year 2104. Upon realizing this, the viewer is confronted with a beautiful orb that obscures the disturbing nature of the piece. Is this black humor? Supposedly, the artist wanted to delay

the ultimate fate of his work so that none of his contemporaries would be able to experience it. It creates questions in the viewers mind about artistic ideas, the transient nature of this work of art, and at the same time it brings forth a feeling of imminent catastrophe and violence.

The large bronze bell and steel I-beam sculpture on display at Fairchild is one of a series of three *For Whom* sculptures created by Martin. The first was created in 2004 for Christian Boros, a private collector in Berlin. It is shown to the left (bottom).



The artist was able to acquire another bell in 2007 and it forms the central object in the second of the *For Whom* series – the sculpture on display at Fairchild. The nearly 4-ton bronze bell with filigree was manufactured in 1929 for a church in Antwerp, Belgium. The German army took the bell from the church in 1940 and shipped it back to

Germany with the apparent intention to melt it down for military hardware. At the end of WWII, it was found in Hamburg, Germany and was returned to the church in Antwerp where it was reinstalled. It rang again for more than a decade but on August 2, 1971, while ringing for a requiem mass, it developed a nearly invisible crack so it sat idle for many years. Martin acquired it in 2007 and proceeded to construct the large steel I-beam frame and cement platform base. He took the pendulum clapper out of the bell and installed silent magnetic motors that swing the support beam and bell quietly back and forth. The bell moving in silence raises questions about our mortality as well as the fate of a flawed system that keeps going despite its lack of working parts.



The title of the bell series, *For Whom...*, is taken from the writings of English priest and poet John Donne, who wrote his "Devotions upon Emergent Occasions" in 1624 and it contains the following passage:

No man is an island, entire of itself; every man is a piece of the continent, a part of the main. If a clod be washed away by the sea, Europe is the less, as well as if a promontory were, as well as if a manor of thy friend's or of thine own were: any man's death diminishes me, because I am involved in mankind, and therefore never send to know for whom the bell tolls; it tolls for thee.

The bell (#2 in the series and shown to the left) was brought to Miami Beach in December 2008 as part of the International Art Basel Festival, the largest exhibition of art in the USA. It was purchased by Ms. Adrienne Arsht, previous chairman of Totalbank and the major benefactor of Miami's new Center for the Performing Arts that subsequently was named in her honor.

A possible interpretation of *For Whom...* follows:

- A silent bell can longer keep us informed about time, life events, even death
- Death is inevitable and our time on earth is short
- We don't know when death will occur
- Don't live your day on auto-pilot
- Take advantage of every opportunity before it's too late
- Don't wait for your bell to ring to acknowledge your death
- Celebrate your life at every opportunity



Dale Chihuly
Photo by Bryan Ohno.

A SHORT BIOGRAPHY

Dale Chihuly is one of America's foremost artists. The material he uses most often is glass. Born in Tacoma, Washington, in 1941, as a boy Chihuly liked the colored glass he found on the beach.

After high school, Chihuly had no interest in further education, but his mother encouraged him to go to The College of Puget Sound. He transferred to the University of Washington, where he studied interior design. After graduation, he worked in an architect's office. A few years later he went to the University of Wisconsin to work with Harvey Littleton, who started a now legendary hot glass program. Littleton's idea was that glass could be an expressive medium suitable for fine art. At the University, Chihuly learned how to blow glass, and embraced the idea of making fine art from glass.

Chihuly continued his studies at the Rhode Island School of Design (RISD) where he received a Louis Comfort Tiffany Foundation Grant for work in glass. Eventually he joined the RISD faculty and established a glass program there. Chihuly wanted to learn even more about making glass, so he wrote to a number of famous glass factories in Venice. Venice had been a major glassmaking center for hundreds of years. He went to Venice on a Fulbright Fellowship in 1968. At the Venini factory he learned that Venetian glassblowers work together on the hotshop floor. Teamwork is essential to the production of Chihuly's glass and sculpture today. In 1971, Chihuly co-founded the Pilchuck Glass School on timberland just north of Seattle, Washington. At this time, Pilchuck concentrated entirely on the study of glass as an artistic medium. Pilchuck continues to be an international glass center producing avant-garde work.

Chihuly lost the vision in his left eye in a car accident in 1976. This caused him to lose his depth perception, and it became hard for him to blow glass with a team. In 1979, he dislocated his shoulder in a body surfing accident and began having other people blow glass under his direction. To communicate his ideas to the team, he made many drawings. These drawings have evolved into works of art that have their own importance. Today, Chihuly is known all over the world for his innovative sculptures and installations, for his use of vibrant colors, his exotically shaped works of many sizes and for how he integrates art into varied environments. He responds to the architecture of the site where his work is displayed. Chihuly often presents his glass creations on walls, ceilings or outdoor spaces; this is an important part of his artistic vision.

Essential Things to Know About Chihuly's Work

Dale Chihuly creates artwork in a series. Chihuly likes to use as few tools as possible. He says, "My work, to this day, revolves around a simple set of circumstances: fire, molten glass, human breath, spontaneity, centrifugal force and gravity." During the course of his career, Chihuly has taken new technical discoveries and passions and applied them to his ongoing subject: pushing the limits of glass. New discoveries affect his earlier series of work, which he continuously changes based on his most recent experiments with the properties and possibilities of glass.



COBALT HERONS

The Herons are another form that came from Chihuly's experimentation with blowing different shapes and using new techniques in Finland. After making the Reeds, he continued to push his team to try new things with the elongated tube form. After many days, they made pieces that looked to them like herons, which are wading birds found along shorelines and lakes. Chihuly often names his glass parts after words he uses with his glassblowers as they attempt to describe the shapes they created through experimentation.

LOCATION: SOUTH GATE LILY POOL (FOUNDERS' COURT)

END OF THE DAY TOWER

The Windows to the Tropics Conservatory is home to a large collection of orchids, tree ferns, palms and other plants that are sensitive to Miami's mild winters. It's also home to the giant *Amorphophallus titanum* or, as it's more commonly known, "Mr. Stinky." Chihuly's first *End of the Day* sculpture was made during the *Chihuly Over Venice* project where the final chandelier was made out of the variously colored parts not used in the other chandeliers. Thus it was made at the end of the day, or, at the end of the project.

LOCATION: WINDOWS TO THE TROPICS CONSERVATORY



COPPER FROG FOOT IKEBANA STEM AND LAPIS BLUE SPLIT BUD, 2008

Chihuly grew up surrounded by flowers. His mother had a passion for gardening. It is not too surprising that Chihuly has periodically turned to floral motifs. To embellish his Venetians and compliment and emphasize their larger scale, Chihuly created a series of elongated stems and blossoms, called Ikebana, after the stylized beauty of Japanese floral arrangements. They are also reminiscent of the carved wood and gilt lotus blossoms that he admired on visits to Buddhist temples in Japan.

This is a legacy piece from the Friends of Fairchild volunteer group.

LOCATION: WINDOWS TO THE TROPICS CONSERVATORY





STANDING GORILLA, 2002

Daisy Youngblood, a ceramic artist, recently moved to Santa Fe from the remote town of Bisbee in Southern Arizona. Isolation and a powerful landscape have always been crucial to her work. A maker of small, powerfully intense animal forms, she is the polar opposite of the careerist artist; the quiet and privacy that life in a remote area can provide is essential to her. The notion of the artist as urbanite has never resonated with her sensibility, which could only have been developed in isolation away from the mainstream.

RESOURCES

YAYOI KUSAMA

<http://www.picsearch.com/search.cgi?q=yayoi+kusama&cols=6&thumbs=18&t=dZ%252BML3iocRqyyF%252FCqBujZzcHrVT%252FYMPEECZk1%252Fw5aZg%253D>

- <http://www.bombsite.com/issues/66/articles/2192>
- <http://www.yayoi-kusama.jp/>
- <http://www.bombsite.com/issues/66/articles/2192>
- <http://search.japantimes.co.jp/print/fl20040307x1.html.com/>
- http://www.gagosian.com/exhibitions/2009-05-30_yayoi-kusama/
- <http://www.moma.org/interactives/exhibitions/1998/kusama/>

YAYOI KUSAMA (ON SALE IN THE SHOP AT FAIRCHILD)

- Yayoi Kusama, by Hoptman, Tatehata and Kultermann, Phaidon Press Limited, 2008

CAMERON GAINER

- http://ka.uvuvideo.org/_Sculpture-Key-West-Arts-Speak-Cameron-Gainer-part-2/video/553483/86294.html
- <http://www.mplsparkefoundation.org/index.php?contentID=1462>
- <http://www.camerongainer.com/assets/pdf/resume.pdf>

LEYDEN RODRIGUEZ-CASANOVA

- <http://www.artlurker.com/2008/12/art-basel-miami-beach-2008-studio-visits-leyden-rodriguez-casanova/>
- <http://fulanoinc.net/>
- <http://www.davidcastillogallery.com/leyden-rodriguez-casanova/>
- <http://www.socratessculpturepark.org/exhibitions/gazebo.php>

MARK di SUVERO

- http://www.sculpture.org/documents/scmag05/june_05/siSuvero/diSuvero.shtml
- http://en.wikipedia.org/wiki/Mark_di_Suvero
- http://www.stormking.org/bellamy_disuvero.html
- http://findarticles.com/p/articles/mi_m1248/is_10_93/ai_n15890999/print?tag=artBody;coll

MARK di SUVERO (ON SALE IN THE SHOP AT FAIRCHILD)

- Mark di Suvero: Dreambook, by Mark di Suvero and Francois Barre, University of California Press, 2008
- Mark di Suvero in Venice, Art catalog/monograph, Charta, 1996

BOB's POWERPOINT PRESENTATION

- Leave request (name and e-mail ID) with Stephanie Bott (Volunteer Services)