

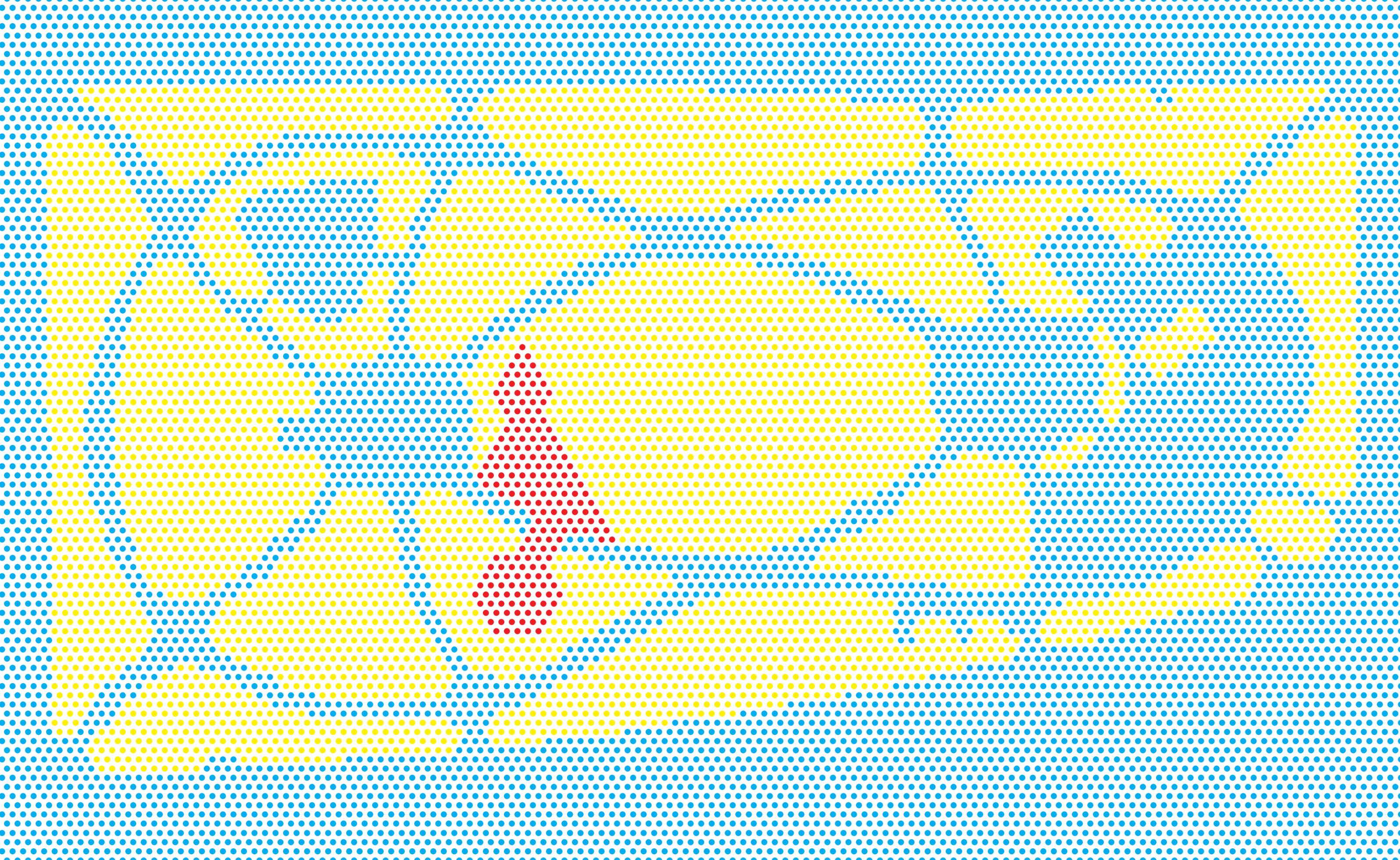
MAD.

SQ.

ART.

**JESSICA**

**STOCKHOLDER**



MAD.  
SQ.  
ART 2009.  
JESSICA  
STOCKHOLDER  
*FLOODED*  
*CHAMBERS*  
*MAID*

May 1 to August 15, 2009  
Madison Square Park  
Presented by the Madison Square Park Conservancy



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# FOREWORD.

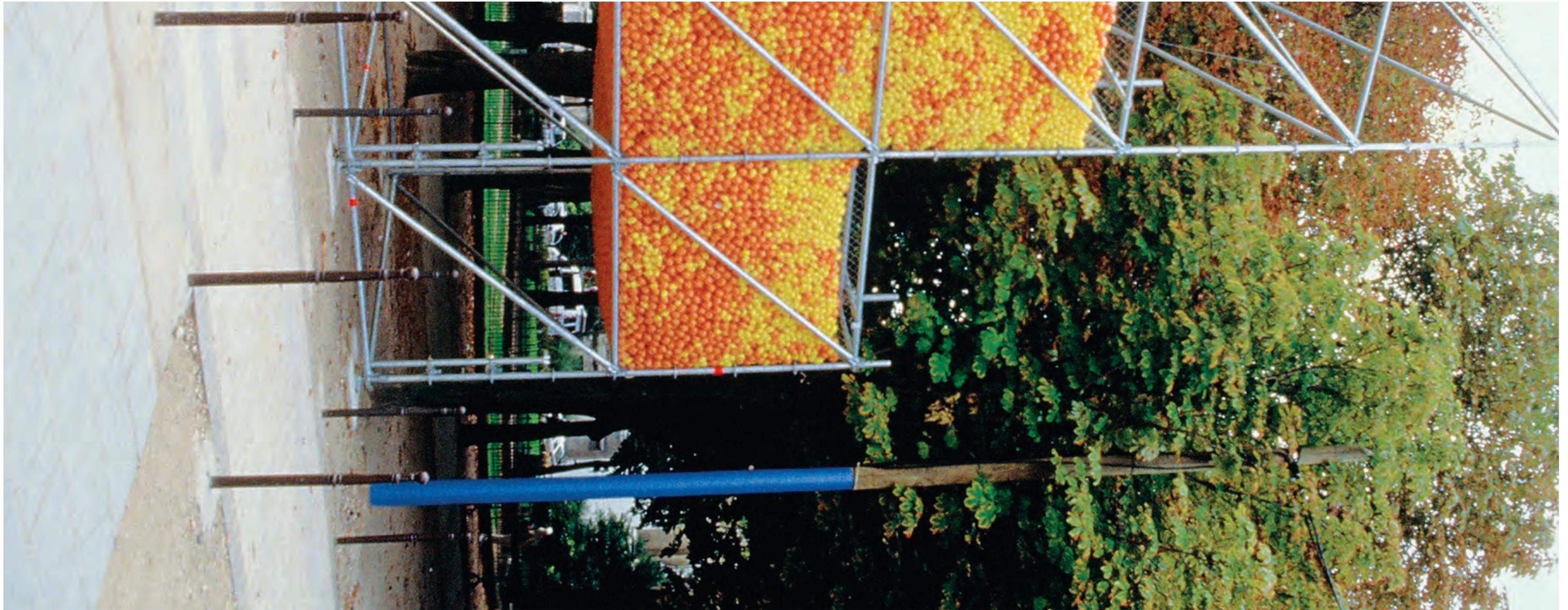
Presenting a world-class public art program in a historic New York City park requires many things of us here at the Madison Square Park Conservancy — the sage advice of our curators, the unflagging support of our friends and neighbors, and the patience and perseverance to tackle the challenges inherent in installing and maintaining works of art that are monumental in scale and innovative by nature. Working with the incomparable Jessica Stockholder, an iconoclast whose art defies simplistic categorization, required something more: a leap of faith. Throughout the multi-year process of realizing *Flooded Chambers Maid*, our faith in Jessica — in her artistic vision, her capacity to adapt when possible and hold her ground when necessary — allowed us to glimpse the larger picture at those moments when we were so absorbed by the minute details of procuring and assembling reams of industrial metalwork, dozens of varieties of exotic plants, gallons of paint and tons of rubber mulch.

As so often happens, our faith bore incredible fruit, in the form of an artwork that has much to offer park visitors of all ages and inclinations. A bold, bright, and colorful magnet, *Flooded Chambers Maid* speaks immediately and with great clarity to the young and curious, whose first instinct is to touch, feel, explore and play. But *Flooded Chambers Maid* is a playground for the mind as much as the body. One of the great privileges of working with Jessica is the opportunity to witness just how radically she challenges the conventions of public sculpture, and to admire the singular creativity required to transform such disparate and unusual materials into a work of art so perfectly suited to the park.

*Flooded Chambers Maid* would be but a colorful dream were it not for the board of trustees of the Madison Square Park Conservancy, who have so enthusiastically supported the development of our young art program, and our esteemed committee of Mad. Sq. Art advisors, who continue to guide us down so many exciting artistic paths. Of course, none of this would be possible without the support of our generous donors, particularly Agnes Gund, Toby Devan Lewis, Ronald A. Pizzuti, The Henry Luce Foundation and our Anonymous patrons. *Flooded Chambers Maid* was realized with additional project support from Toby Devan Lewis, The Andy Warhol Foundation for the Visual Arts, Mitchell-Innes & Nash Galerie Nathalie Obadia, Galerie Nächst St. Stephan Rosemarie Schwarzwälder and Thornton Tomasetti.

It is rare to encounter an individual like Jessica whose formidable intellect and artistic vision is matched by her generosity of spirit. Working alongside her has been a pleasure and a privilege, and the resulting work of art is one in which we take enormous pride.

Debbie Landau  
President  
Madison Square Park Conservancy



# CHAMBERS MADE.

Jessica Stockholder in conversation  
with Adam Weinberg

**ADAM WEINBERG:** Can you talk about your process of designing *Flooded Chambers Maid*? Were you thinking about the physical design of the park?

**JESSICA STOCKHOLDER:** I started by walking around the park. I took photographs, went home, scratched my head, came back, and walked around the park...The work proposes a structure and patterning of its own intersecting the structure of the park but also out of synch with it. It's interesting to think about the combination of rational and irrational structures in relation to the organic things in the park — trees, flowers and leaves.

**AW:** The design of your piece is actually counter to the organic nature of the park's design. It's very geometric and hard edged.

**JS:** Yes, but the contrast is not entirely stark. The image on the platform is a bit like a flower.

**AW:** That's funny; I thought of it as more of a star-like shape. Do you see it functioning on a symbolic level?

**JS:** I don't work in a symbolic way — you see it as star and I used the word flower. The geometry and structure of the pattern

resonates with lots of things in the world. And the rectilinear quality of the sculpture is mirrored by the structure of the surrounding buildings and by the way the roads meet here next to the park. The grid of the city as it meets the park jumps and bounces around in an irrational way.

**AW:** You've made a handful of other outdoor works. How does this one compare?

**JS:** This work resonates with the park as *Landscape Linoleum* (see pg. 9) did in Belgium. But, unlike that work, this is also a quite self-contained transportable work. It could exist in relation to a path and tree in another park. In this respect it proposes the park as generic and relates to the studio works, which need to be installed in relation to generic walls and floors.

**AW:** This work seems more pictorial. It reminds me of hard-edged painting; it has recollections of Russian constructivism, and a tremendous number of painting references. Thinking of it as mosaic it refers to Roman times; viewing from the platform the perspectival references evoke a Renaissance aspect; and

there's the obvious garden references, which can't help but suggest Impressionism and Monet, etc. Did you have any of those references in mind at all?

**JS:** Somewhere far back in my mind! You didn't mention Japanese gardens. They too are very formal, structured, and controlled... they're for contemplation. This work doesn't look very Japanese, but it is a controlled presentation musing on our relationship to nature.

**AW:** Let's discuss the bleachers for a second. Bleachers are usually associated with sporting events. It evokes viewing a contact sport. The bleachers are about observing the piece or people interacting with the piece? You've used bleachers before.

**JS:** When I took my job at Yale I started to think about how theatrical sculpture is in the spirit of Michael Fried's essay "Art and Objecthood". I like to use bleachers, couches, and chairs— things that position the viewer — both because this positioning calls attention to point of view, and also because it acknowledges the body of the viewer as part of the experience. I also enjoy giving

people a place to sit here in the park. And the bleachers are holding part of the image.

**AW:** The people on the bleachers are as much part of the piece as the people who are down on the platform. It inverts the notion of spectatorship.

**JS:** And it acknowledges that the practical things we make like the benches here in the park, are not so unlike art. Somebody designed them. When you go to the park and sit on the bench, you're having a nice time but you're also engaging in an activity that's been orchestrated for you. Sitting on the park bench viewing the designed "nature" of the park is very much like sitting on the bleachers and looking at the "art."

**AW:** So do you want people to be a little more self-conscious and self-aware about their own position and perception?

**JS:** I don't spend time thinking about what I want for other people.

**AW:** You think about what you want for yourself?

**JS:** Yes!

**AW:** And then if other people find it helpful and useful, then that's great.

**JS:** Yeah, I share it with other people — those who are interested.

**AW:** About the title of the piece. I love your titles in general, and *Flooded Chambers Maid*, M-A-I-D, any thoughts on that?

**JS:** Well, titling is difficult. I want the title to be descriptive and evocative, but also to be its own thing, and function as parallel to

(Previous Page, Below, and Next Page Bottom)  
*Flooded Chambers Maid*, 2009  
Mixed Media Installation

(Next Page, Top Right)  
*Landscape Linoleum*, 1998  
Mixed Media Installation  
Openluchtmuseum voor  
Beeldhouwkunst Middelheim,  
Antwerp, Belgium





the physical experience. I like that the word “Maid” refers both to maids and to things made.

**AW:** So it’s both verb and noun?

**JS:** Yes, and I think about Mierle Laderman Ukeles whose subject is service work. It’s also about chambers — about rectilinear spaces that contribute to defining our space for living — the grating is full of little chambers. Chambers can be understood to be about control. And flooding involves a lack of control. So the title elicits—both the control of the patterning, the pleasure in control and stasis; and then, the flooding—a kind of sensuous experience in emotional life that’s not controllable. It’s about the intersection of those two things, both in terms of immediate experience and in terms of social structure.

**AW:** The rectilinearity suggests control and authority. And yet you have people walking through the middle of the piece, sitting on it, and walking on it — they’re defying the authority you’ve set up. Your work often refers to notions of domesticity by virtue of the objects you use. Gardens in our culture are often associated with women.

**JS:** I tend to resist strict gender definitions—men live in domiciles too! And, gardening as an activity and as metaphor is wonderfully flexible. But, I do think that the title of this work deliberately provokes this conversation.

**AW:** Yes, the word “maid” is used as a pun for the word “made.” It could be you just like the sound of the name and the feeling of it.

**JS:** Yes, I do; but I also enjoy the reference to service—the art industry can be understood as a service industry, the city needs

to be serviced, and the park needs to be serviced—

**AW:** And the piece needs upkeep.

**JS:** Yes. So the title suggests an intersection with social life and social structure, which is about women and also not about women, it’s about people generally. But then the “flooded” points to an archetypal way of describing women as distinct from men—as more watery—that’s deliberate. Though real men are often watery too!

**AW:** The white cube embedded in the platform makes me think about Minimalism. Other artists that come to mind are Smithson, Gordon Matta-Clark and Alan Kaprow. All of these artists often make use of containers. I’m reminded of Smithson’s broken glass pieces, which have a kind of fractal quality, as your platform has.... We have a piece at the Whitney—*Non-site (Palisades - Edgewater, N.J.)*—that is basically a container, a minimal form with rocks in it. It really does echo with this work, because it’s about control and the lack of control; it’s about the absolute contemporaneity of itself while at the same time referring to the geology and history embodied by the rocks. In a funny way this piece reminds me of Matta-Clark’s *Fake Estates* piece where he purchased these odd little parcels of land between things. I’m struck by the weird shape of the parcel that you’ve chosen—it has this very narrow, highly specific cone-like form. You’ve cut out what seems to be a totally arbitrary piece; it doesn’t really connect to any of the larger park forms. Looking at the lines of the sidewalks as outlines, you’ve not filled in the outlines here at all, which might be a more obvious thing to do. And you’re actually not fighting against the form of the park either. It seems to be about

making a sliver of the park into something else. Your piece, like the *Fake Estates* is an interstitial element — it’s not an object it’s an “interstice!”

**JS:** I like that!

**AW:** This work is also like a “crossing.” As in a town like Prides Crossing in Massachusetts. The town is proposed as a bridge to cross from one place to another. There is the suggestion that two roads meet, and at that junction something happens—it might be a town, or a general store, or maybe nothing. You’ve created a crossing, a place of incident, but not. The other word that comes to mind is a hinge, a hinge as being between or connecting two things. I often think of your work — a thought encouraged by the great titles that you come up with — in relation to narrative, literature, poetry, and cinema. There is a sense of cutting from one thing to another that’s very cinematic. I can almost see the splices. Can you talk a little bit about that?

**JS:** I think about film — and about time. But, I’m interested in very, very slow events. I use the word “narrative” in an effort to describe my work, though it’s not quite right! There is an accumulation of events — visual and physical events, and an accumulation of evocations and feelings that collect and gather towards some kind of whole experience if not exactly a conclusion.

**AW:** It’s more poetic in the sense that it’s imagistic, and the sequencing is not controlled.

**JS:** Yes. The structure of the work enables various sequencing. The color on the work describes space physically. It effects how we feel and it establishes actual boundaries. It also elicits

a kind of picture making. There’s something about the juncture of those two kinds of space—actual and pictorial—that gives rise to fantasy... it’s parallel to fantasy fiction, which I love. It evokes the possibility that either this world that we’re in is different than we’d thought it was, or maybe there’s an opening to another one...

**Adam D. Weinberg** is the Alice Pratt Brown Director of the Whitney Museum of American Art.

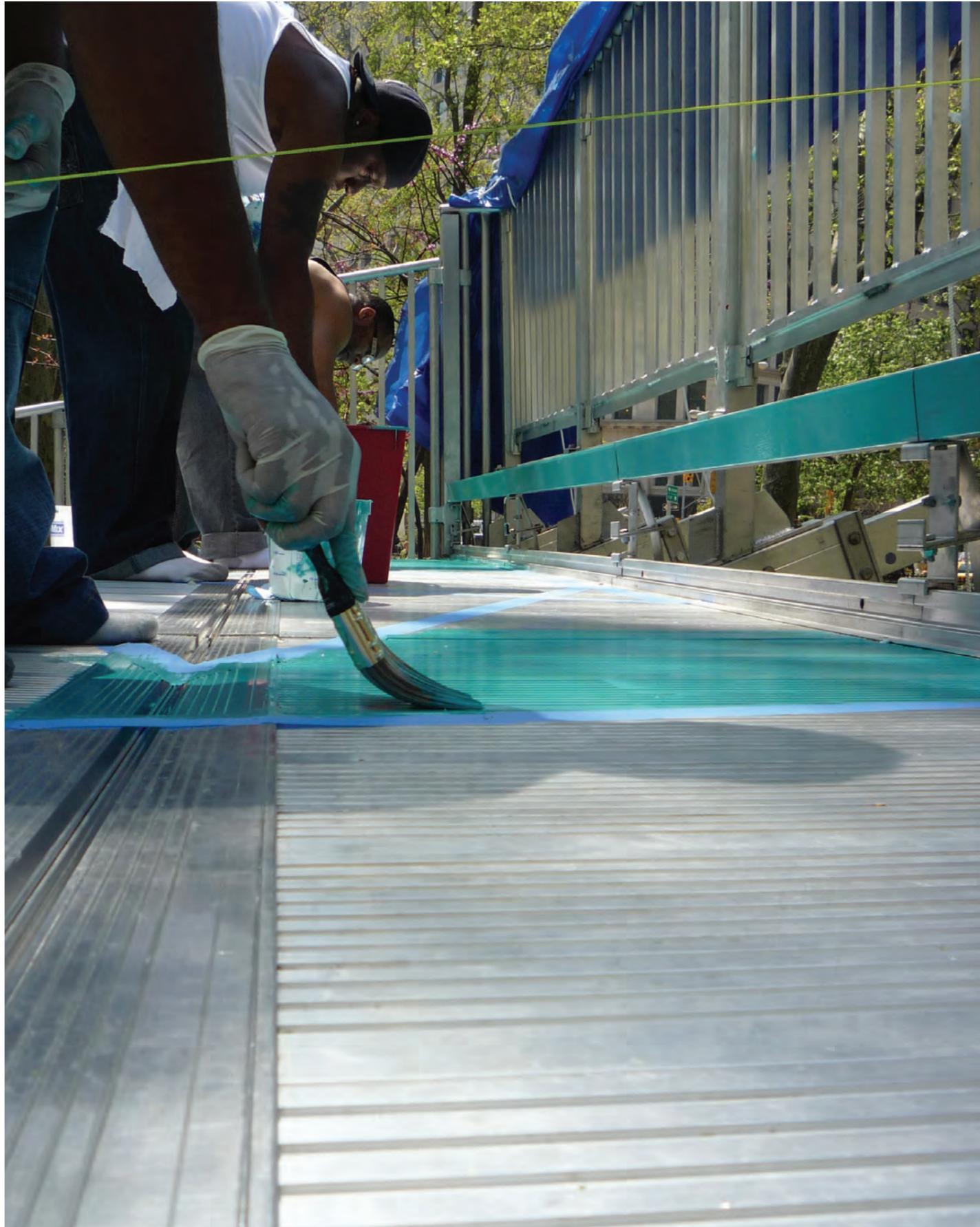
(Below)

*Flooded Chambers Maid*, 2009  
Mixed Media Installation





(All Photos,  
Pages 14-19)  
*Flooded Chambers*  
*Maid*, 2009  
Mixed Media Installation



# JESSICA STOCKHOLDER.

## SOLO AND TWO ARTIST EXHIBITIONS

- 2009** Mitchell-Innes & Nash, New York; *Sailcloth Tears*  
Senior & Shopmaker Gallery, New York; *Swiss Cheese Field*
- 2008** Galerie Art & Essai, Rennes, France; *Lumps Bumps & Windy Figures Too*
- 2007** 1301PE, Los Angeles, CA  
Galerie Nächst St. Stephan, Vienna, Austria  
Galerie Thomas Schulte, Berlin, Germany
- 2006** Mitchell-Innes & Nash, New York; *Jessica Stockholder*  
Galleria Raffaella Cortese, Milan, Italy; *Jessica Stockholder*  
PS1 Contemporary Art Center, Long Island City, NY;  
*Of Standing Float Roots in Thin Air*  
Galerie Nathalie Obadia, Paris; *Space Between*
- 2005** Kunsthallen Brandts Klaedefabrik, Odense, Denmark  
Galleria Civica D'Arte Moderna e Contemporanea di Torino, Italy  
Blaffer Art Gallery, University of Houston, Texas, and Weatherspoon Art Gallery, University of Houston;  
*Jessica Stockholder, Kissing the Wall: Works, 1988-2003*
- 2004** Rice University Art Gallery, Houston, Texas; *Sam Ran Over Sand or Sand Ran Over Sam*  
Sable-Castelli Gallery, Toronto, Canada
- 2003** Gorney Bravin + Lee, New York, NY; *Table Top Sculpture*  
CAPC, Musée d'art contemporain de Bordeaux, France; *TV Tipped Toe Nail & the Green Salami*  
Chelsea Art Museum, New York, NY;  
*Jessica Stockholder Prints*  
Galerie Rolf Ricke, Cologne, Germany; *Jessica Stockholder*
- 2002 – 2003** Baltic Art Center, Visby, Sweden  
Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany; *On The Spending Money Tenderly*  
Stiftung Wilhelm Lehbruck Museum, Duisburg, Germany
- 2002** Galleria Raffaella Cortese, Milan, Italy
- 2001** Galerie Nächst St. Stephan, Vienna, Austria  
Gorney Bravin + Lee, New York, NY  
Galerie Nathalie Obadia, Paris, France
- 2000** Kunstmuseum St. Gallen, St. Gallen, Switzerland;  
*Vortex in the Play of Theatre with the Real Passion (for Kay Stockholder)* and *'Pictures at an Exhibition'*  
Bucknell Art Gallery, Bucknell University, Lewisburg, PA; *Jessica Stockholder: Photography*
- 1999** Center for Visual Arts, Cardiff, Wales; *With Wanton Heed and Giddy Cunning, Hedging Red and That's Not Funny*  
The Power Plant, Toronto, Canada; *First Cousin Once Removed or Cinema of Brushing Skin*  
Galerie Rolf Ricke, Köln, Germany
- 1998** Catriona Jeffries Gallery, Vancouver, Canada  
Galerie Nathalie Obadia, Paris, France; *Turning Paper*  
Sammlung Goetz, München, Germany;  
*Fabian Marcaccio & Jessica Stockholder*

- Works on Paper, Inc., Los Angeles, CA;  
*Fabian Marcaccio & Jessica Stockholder*  
Openluchtmuseum voor beeldhouwkunst Middelheim, Antwerpen, Belgium;  
*Landscape Linoleum*  
Betsy Senior Gallery, New York, NY; *Turning Paper*  
White Cube, London, England; *Coupling*  
Musée Picasso d'Antibes, Antibes, France; *Torque, Jelly Role, and Goose*  
Musée des Beaux-Arts de Nantes / La Salle Blanche, Nantes, France; *Nit Picking Trumpets of Iced Blue Vagueries*
- 1997** Kunstneres Hus, Oslo, Norway; *Slab of Skinned Water, Cubed Chicken & White Sauce*  
Otis Gallery of Otis College of Art & Design, Los Angeles, CA; *Jessica Stockholder: 200 Drawings*  
Gallery of Art, Johnson County Community College, Overland Park, KS; *The Point of Departure: Moira Dryer & Jessica Stockholder*  
Deutscher Akademischer Austauschdienst (D. A. A. D.), Berlin, Germany  
Contemporary Fine Arts, Berlin, Germany  
Jay Gorney Modern Art, New York, NY  
Baxter Gallery, Maine College of Art, Portland, ME;  
*Jessica Stockholder: 200 Drawings*  
Tom Solomon's Garage, LA, CA; *Bowtied In the Middle*  
Studio La Città II, Verona, Italy
- 1996** Galerie Nathalie Obadia, Paris, France  
Dia Center for the Arts, New York, NY;  
*Your Skin in this Weather Bourne Eye-Threads & Swollen Perfume*  
Jay Gorney Modern Art, New York, NY  
S. L. Simpson Gallery, Toronto, Canada  
Sala Montcada de la Fundació "la Caixa", Barcelona, Spain; *Sweet for Three Oranges*
- 1994** Weatherspoon Art Gallery, The University of North Carolina, Greensboro, NC; *Pink Lady*  
Jay Gorney Modern Art, New York, NY; *Joan Snyder and Jessica Stockholder*
- 1993** Galerie Ludwig, Krefeld, Germany  
Galerie des Arènes, Carré d'Art, Musée d'Art Contemporain de Nîmes, Nîmes, France;  
*Edge of Hothouse Glass*
- 1992** Kunsthalle Zürich, Zürich, Switzerland; *Sea Floor Movement to Rise of Fire Place Stripping*  
Galerie Metropol, Wien, Austria; *SpICE BOXed Project(ion)*  
American Fine Arts, Co., New York, NY; *Flower Dusted Prosies*  
Westfälischer Kunstverein, Münster, Germany;  
*Growing Rock Candy Mountain - Grasses in Canned Sand*

## SELECTED GROUP EXHIBITIONS

- 1991** The Renaissance Society at the University of Chicago, Chicago, IL; *Skin Toned Garden Mapping*  
Witte de With, Rotterdam, The Netherlands; *Near Weather Wall and Making a Clean Edge II*  
Daniel Weinberg Gallery, Santa Monica, CA; studio works  
Ezra and Cecile Zilkha Gallery, Center for Arts, Wesleyan University, Middletown, CN; *UNTITLED Seepage: Sandwashed, Sundried & Shrinkwrapped*
- 1990** Isabella Kacprzak Galerie, Köln, Germany;  
*Mary Heilmann and Jessica Stockholder*  
American Fine Arts, New York, NY; *Where it Happened*
- 1989** The Mattress Factory, Pittsburgh, PA; *Mixing Food with the Bed*
- 1988** Mercer Union, Toronto, Ontario, Canada; *Indoor lighting for my father*  
Contemporary Art Gallery, Vancouver, BC, Canada;  
*It's not over til the fat lady sings*
- 1985** Melinda Wyatt Gallery, New York, NY; *Wall Sandwich*
- 1984** Art Culture Resource Center, Toronto, Ont., Canada;  
*In-side out*
- 2009** Denver Art Museum; *Embrace!*
- 2007** Aspen Art Museum; *Like Color in Pictures*
- 2004** National Academy Museum, New York; 179th Annual: *An Invitational Exhibition of Contemporary American Art*  
Whitney Museum of American Art, New York, NY; "Whitney Biennial 2004"
- 1998** Centre Georges Pompidou, Paris France; *Dijon / le Consortium.coll*; installations: *House Beautiful*, 1994 and *Recording Forever Pickled*, 1990  
Saatchi Gallery, London, England; *Young Americans 2*; studio works and installation: *Bowtied In the Middle*, 1995
- 1997** Halle Tony Garnier, Lyon, France; *4e Biennale de Lyon*, installation: *Bowtied In the Middle*, 1995  
Corderie Building, Venice, Italy; *La Biennale di Venezia: XLVII International Art Exhibition*; installation: *Recording Forever Pickled*, 1991  
The Whitney Museum of American Art, New York, NY; *Heart, Mind, Body, Soul: American Art in the 1990s, Selections from the Permanent Collection*
- 1996** The Corcoran Gallery of Art, Washington, DC; *Painting Outside Painting: 44th Biennial Exhibition of Contemporary American Painting*



# PREVIOUS MAD. SQ. ART EXHIBITIONS.

- 2009** Shannon Plumb *The Park*
- 2008** Olia Lialina & Dragan Espenschied *Online Newspapers: New York Edition*  
Richard Deacon *Assembly*  
Tadashi Kawamata *Tree Huts*  
Rafael Lozano-Hemmer *Pulse Park*
- 2007** Bill Fontana *Panoramic Echoes*  
Roxy Paine *Conjoined, Defunct, Erratic*  
William Wegman *Around the Park*
- 2006** Ursula von Rydingsvard *Bowl with Fins, Czara z Babelkami, Damski Czepek, Ted's Desert Reigns*
- 2005** Jene Highstein *Eleven Works*  
Sol LeWitt *Circle with Towers, Curved Wall with Towers*
- 2004** Mark di Suvero *Aesope's Fables, Double Tetrahedron, Beyond*
- 2003** Wim Delvoye *Gothic*
- 2002** Dan Graham *Bisected Triangle, Interior Curve*  
Mark Dion *Urban Wildlife Observation Unit*  
Dalziel + Scullion *Voyager*
- 2001** Nawa Rawanchaikul *I ♥ Taxi*  
Teresita Fernandez *Bamboo Cinema*  
Tobias Rehberger *Tsutsumu*
- 2000** Tony Oursler *The Influence Machine*

From 2000-2003, exhibitions were presented by the Public Art Fund on behalf of the Campaign for The New Madison Square Park .

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Adrian Benepe, Commissioner  
Patricia E. Harris, First Deputy Mayor  
Michael R. Bloomberg, Mayor

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# SUPPORT.

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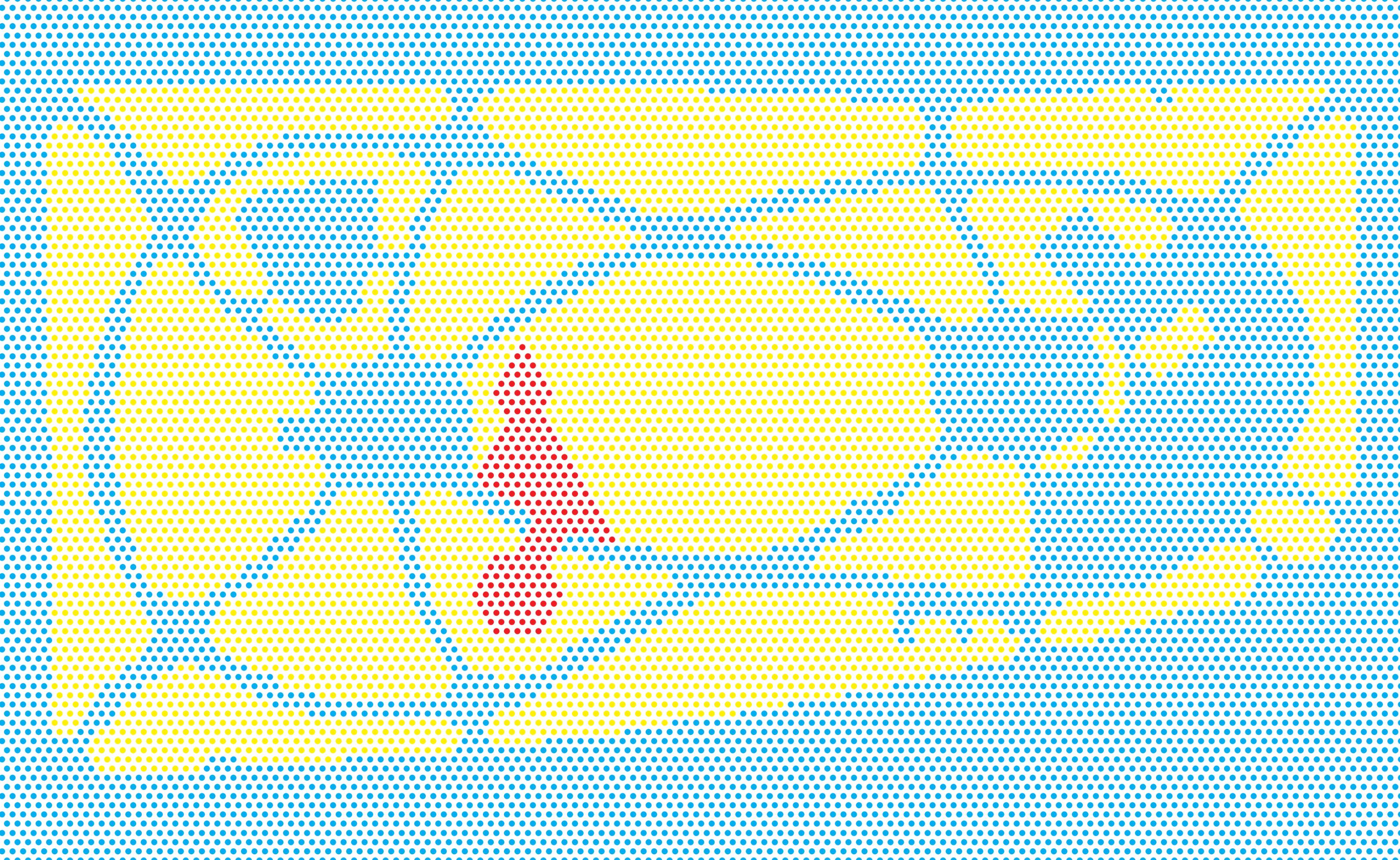


# MAD. SQ. PK. CONSERVANCY

The Madison Square Park Conservancy, dedicated to keeping Madison Square Park a bright, beautiful and lively park, is a public/private partnership with New York City Parks & Recreation. The Conservancy raises the funds that support lush and brilliant horticulture, park maintenance and security. The Conservancy also offers a variety of free cultural programs for park visitors of all ages, including Mad. Sq. Art.



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