

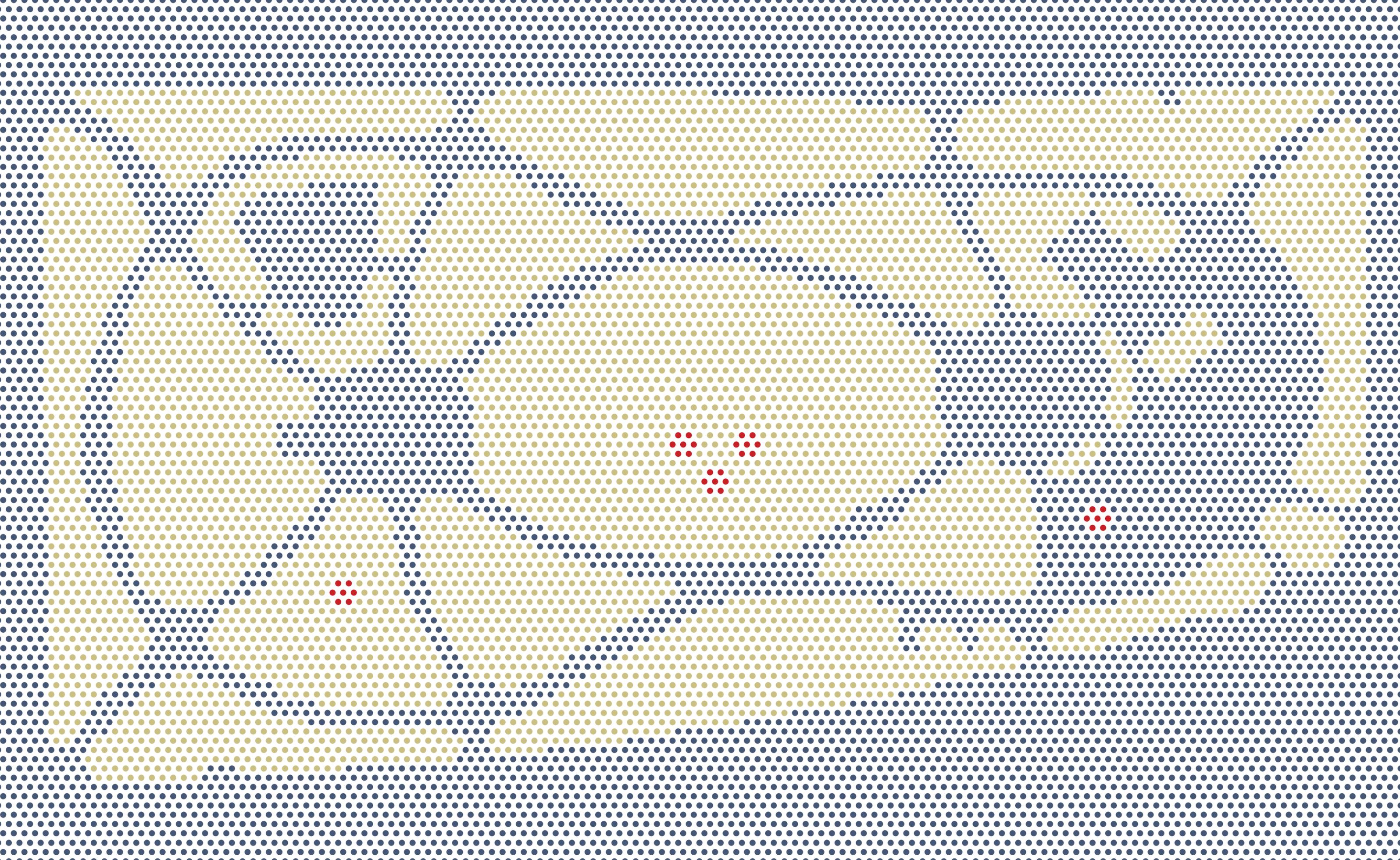
MAD.

SQ.

ART.

TONY

CRAGG



**MAD.
SQ.
ART 2014.
TONY CRAGG
*WALKS OF LIFE***

September 18, 2014 - February 8, 2015
Madison Square Park
Presented by the Madison Square Park Conservancy



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FOREWORD.

It may be best to begin a conversation on Tony Cragg's work by describing what it is not: it's not site specific, according to the artist; it's not about relational aesthetics, whereby the artist constructs an interactive social experience for the participant and viewer; it's not by any means part of the recently anointed movement of New Casualism, whereby artists present an informal state of incompleteness in their abstract work. Cragg's sculpture isn't wholly about abstraction, either. With a subtle gesture toward figuration, the work on view in his Madison Square Park exhibition, *Walks of Life*, determinedly circumvents clear-cut formal categories. Cragg presents a group of three sculptures, *Caldera* (2008/2014), *Mixed Feelings* (2012/2014), and the tripartite *Points of View* (2013/2014), that are exceptional bronze objects, cast in Wuppertal, Germany. Trends may come and go, yet over four decades Cragg has astutely adapted his sculptural series, independent of reigning shifts. As he explained in a recent interview discussing his work, the question of site specificity, and art world currents: "It is a whole reversal of the installation or contextualization that's been going on for decades." Cragg's distinguished exhibition roster and the list of public collections acquiring his work enable him to continue on this path of creative practice that most suits his aesthetic inquiry.

That may be best understood when looking closely at the patinas of *Caldera*, *Mixed Feelings*, and *Points of View* and their reverently applied painterly surfaces. The weld lines, drip marks, and gestures from foundry brushstrokes permit the viewer to see the artist's process on the sculpture's skin. It is a window into Cragg's bronze casting, revealing his effort as all method and some serendipity.

Since *Walks of Life* opened in Madison Square Park, visitors have lived up to the project's title: they've ambled among the three towering columns of *Points of View*, had their picture snapped underneath the looming *Caldera*, and sussed out the potential for figuration in *Mixed Feelings*. Cragg contests comparisons of the coppery green surface coloration of *Mixed Feelings* to the late-nineteenth-century Statue of Liberty, a New York City icon. (Between 1876 and 1882, Lady Liberty's arm and torch were on view in Madison Square Park to raise public funds toward the

construction of the monument and its base.) It is only a coincidence when, because of its stance and stature, the freestanding contemporary sculpture summons the historic work.

This project could not have been realized without the steadfast commitment and munificence of the Madison Square Park Conservancy's Board of Trustees. Our Art Committee provides meaningful guidance, wisdom, and support. We are grateful to John Barry and Christopher Ward of Thornton Tomasetti, who worked with the Conservancy to realize the project. Marian Goodman, Lissa McClure, Leslie Nolen, and Linda Pellegrini at Marian Goodman Gallery have offered encouragement and generosity to Mad. Sq. Art. John McCormack at the Cragg studio was an invaluable collaborator during the planning and installation period.

Those who visit Madison Square Park regularly will see Cragg's *Walks of Life* transform across three seasons: late summer, fall, and winter. *Points of View*, which glistened when first installed, has assumed the tough outer core of a real New Yorker. Settling into the climate, the three columns are now true urban denizens, at once brash and subtle.

Brooke Kamin Rapaport
Martin Friedman Senior Curator
Madison Square Park Conservancy

Walks of Life
Tony Cragg

I think that we all appreciate how important parks are in our inner cities and urban environments. They often provide a stark contrast to the architecture in which many of us are often forced to live and work. They make us aware of the changing weather conditions and seasons, and when conditions are appropriate they are places where we are happy to spend time.

The effect parks have on us is often obvious and immediate, even though we all know that the range of species of plants and animals that is to be found in a park is only a very limited selection out of Nature's vast possibilities. How could it be otherwise when it is left to human beings to make the choices? As we tend to tame the forms that exist in any public situation down to the lowest possible common denominator of the harmless and the unchallenging.

Even in their limited range the flora and fauna in any park exhibit an unparalleled abundance of form and color when

compared to the inventory of architecture and urban artifacts that surround us in our cities. Dumb, practical, cheap, or at least easy-to-produce geometries dominate the urban scene and our experience of form in it.

If parks have a function in counteracting some of the repetitive monotony and formal poverty of a man-made environment, then art in general and sculpture in particular go a step further in offering the viewer a richer experience of form and meaning.

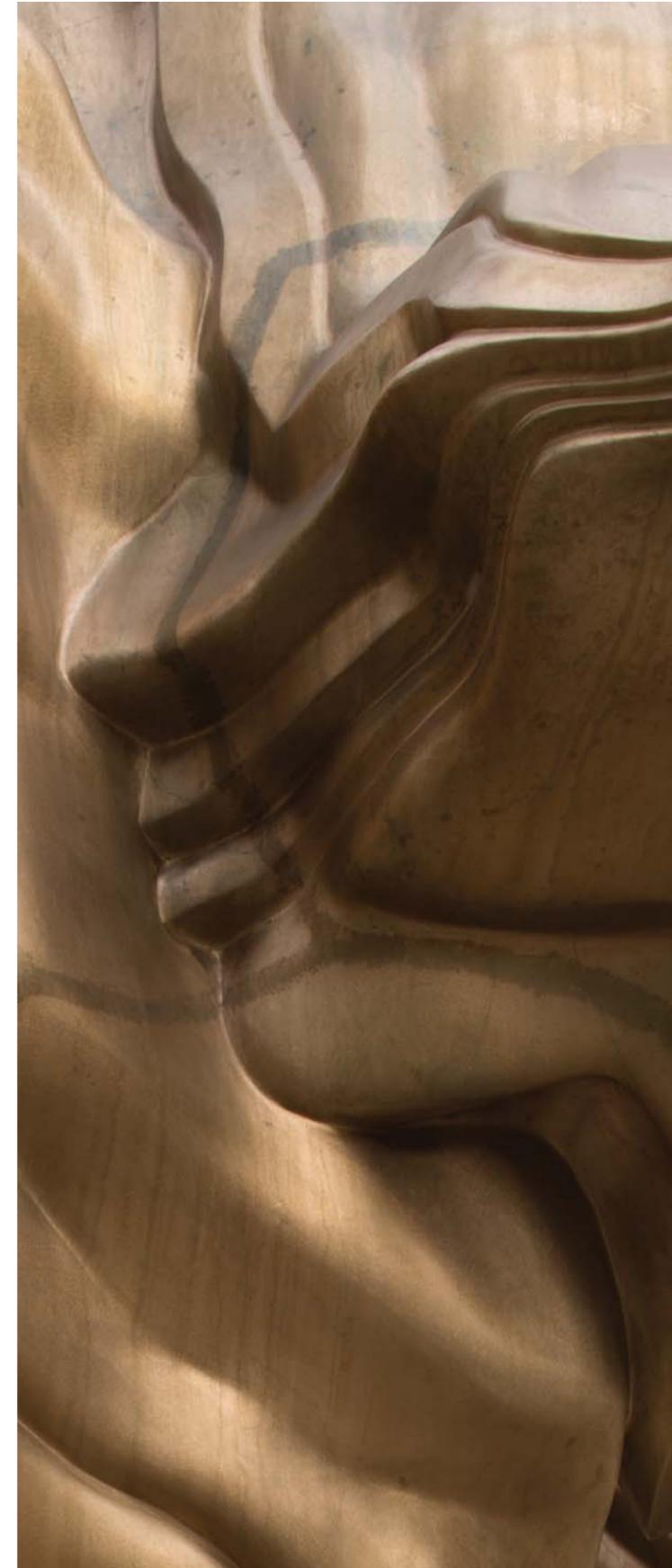
The three works I have made for Madison Square Park exhibit in different ways the relationship of complete, exterior forms to their internal formal construction. In *Points of View* the relationship of the three columns, which in their entirety have an almost organic quality, belies the fact that they are all constituted out of precisely formed horizontal elliptic cross sections. This raises the issue of our description and assessment of things into aesthetic categories such as "geometric" and

Caldera, 2008/2014 (detail).
Bronze, 189 x 146 D x 134 D in.
(480 x 372 x 342 cm).
Collection of the artist;
courtesy Marian Goodman Gallery,
New York/Paris/London

"organic" with all the emotional and intellectual content associated with both.

Also, in *Mixed Feelings* the apparent complexity of additive and subtractive forms is the result of a more complex interplay between two geometric figures whose complexity ascends the banal and takes on an emotive quality. In *Caldera* the profiles of two individuals are taken as more complex, surrogate geometries to establish a human relationship that develops topographically within a sculptural form.

Sculpture typically develops material forms that are neither the result of human utilitarianism nor the products of evolutionary Nature. They therefore open the door to an immense store of as-yet-undiscovered forms and their meanings. Most artists find that there are many more things that do not yet exist than things that do exist.



GO FIGURE: TONY CRAGG IN MADISON SQUARE PARK

Brooke Kamin Rapaport

When Tony Cragg arrived in Madison Square Park, from Wuppertal, Germany, where he lives and works, he repeatedly paced across, around, and through the New York City site. He strode from north to south and then circumnavigated the central Oval Lawn, taking in the ellipse of the grassy expanse—a form he has used regularly in his sculpture. The British-born Cragg, whose privately funded but publicly accessible Skulpturenpark Waldfrieden in Wuppertal is a generous thirty acres, is an expert at siting outdoor work, at home and abroad. His outdoor pieces have appeared at the Minneapolis Sculpture Garden at the Walker Art Center (1998), the Bibliothèque Nationale de France in Paris (2003), the Nasher Sculpture Center in Dallas (2011), the Scottish National Gallery of Modern Art in Edinburgh (2011), Exhibition Road in London (2012), the Museum of Fine Arts, Houston (2012), and the Villa Rufolo in Ravello, Italy (2014). But he took the seven-acre Madison Square Park as a particular challenge. The tidy site with one main lawn and several smaller interstitial swaths serves as the front yard to a dominant canyon of historic early-twentieth-century American skyscrapers, including Daniel Burnham's 1902 Flatiron Building and Cass Gilbert's 1925–28 New York Life Building (fig. 1). For Cragg, it wasn't so much the flat horizontality of the park that was discomfiting, it was the verticality: Should his sculpture somehow summon the towering trees and, beyond that, the wall of architecture lining the park? "The theme of verticality is inherent in a lot of my work," Cragg explained in a recent interview.¹ "I regard verticality as synonymous with vitality, with living energy. We keep our bodies and existences upright, as long as we can. A tree is a vertical thing and it has to be erect. New York is a symbol of vitality because of all of the buildings that have been erected in it." Cragg's work often pushes upward, so there was a problem to solve: Go rogue and mimic that monumentality, or create sculpture that stands suitably big rather than Herculean.



Fig. 1
Madison Square Park, New York

(Right)
Points of View, 2013/2014.
Bronze, 275 Ɔ x 65 x 73 Ɔ in.
(700 x 165 x 186 cm);
271 Ɔ x 78 Ɔ x 98 Ɔ in.
(690 x 200 x 250 cm);
273 Ɔ x 90 Ɔ x 106 Ɔ in.
(695 x 230 x 270 cm).
Collection of the artist;
courtesy Marian Goodman Gallery,
New York/Paris/London





(Left)
Mixed Feelings, 2012/2014.
Bronze, 216 D x 93 x 88 in.
(550 x 236 x 224 cm).
Collection of the artist;
courtesy Marian Goodman Gallery,
New York/Paris/London

(Above)
Points of View, 2013/2014.
Bronze, 275 D x 65 x 73 D in. (700 x 165 x 186 cm); 271 D x 78 D x 98 D in.
(690 x 200 x 250 cm); 273 D x 90 D x 106 D in. (695 x 230 x 270 cm).
Collection of the artist; courtesy Marian Goodman Gallery, New York/Paris/London



Fig. 2a
Tony Cragg with *Pillars of Salt*, 1996.
Plaster, two parts,
141 D x 51 x 51 in. (360 x 130 x 130 cm) and
110 D x 51 x 51 in. (280 x 130 x 130 cm).
Photograph by Andrew White

The three sculptures in Madison Square Park, *Caldera* (2008/2014), *Mixed Feelings* (2012/2014), and *Points of View* (2013/2014), reach into the sky at sixteen, eighteen, and twenty-three feet high, respectively. In considering the scale of the sculpture and the surroundings, Cragg deliberated on height. "They are big, obviously," he said. "But they are not as big as the trees or the buildings. 'Big' is a relative term. Monumental is also difficult because sometimes a small thing can be monumental." Cragg stressed that he was leery of imposing a monumental scale; there was a danger of appearing "pompous and pretentious." Balance is key to outdoor sculpture, as is encouraging the ambulatory viewer. Cragg's pieces inform his outdoor exhibition's title, *Walks of Life*.

Each of them is acutely sited to command its space and to inspire the visitor to circumnavigate the work, much as Cragg had done in the park months earlier.

The visitor may be a crucible of public art. How people walk around a work, how they view it in their physical space, whether they spend ten seconds or ten minutes, whether or not they touch its surface—all are relevant in placing a piece. And the real competition today may preclude those skyscrapers, shrieking fire trucks, or crowds of visitors that are the visual and auditory distractions of urbanism. One goal is to make a static object vital and relevant when competing with a flat screen's ongoing

infiltration on the human psyche. Cragg counters this dilemma because his works often exist in internal fisticuffs: they are in conflict and in harmony; at once staid and in motion; appearing thin, but muscly at tens of thousands of pounds. Cragg's sculptures are simultaneously abstract and figurative.²

As someone who has assiduously avoided the literalism of the human form, Cragg has purposefully sidestepped a strict rendering by embracing allusion to the figure. His sculpture is a torquing, swirling body of work that, with its discernible exaggerated facial profiles, straddles any remaining hoary divisions between abstraction and figuration. He began the series titled *Rational Beings* at the turn of the twenty-first century, and they continue today in an open-ended succession (figs. 2a, 2b). When asked if the Madison Square Park pieces are part of this group, Cragg clarified that they are both linked to and divorced from it—they are what he called, with a hint of levity, "ex-*Rational Beings*." "The *Rational Beings* go on for a long time for lots of work and then get to the complexities of *Mixed Feelings*. Suddenly you feel that the rational beings are behaving irrationally."

Trying to find a moment when one series stops and another begins can be dizzying. Many of Cragg's works have the same title (though different completion dates, dimensions, and materials); some are polished stainless steel, others are bronze, wood, stone, or plaster. Some trade on height and heft, affording an outdoor presentation, while there are also tabletop examples. It can be a sizable task to track their path. Cragg once told an interviewer: "The work I'm making today is only possible because of the previous work of three or four months ago and that was only possible because of the work of nine or twelve months ago. Even if it's not a linear thing, things are generating."³ Within *Rational Beings* and beyond there is a theme: this venerable artist is now reviving and refreshing the human body, a source of sculptural inspiration that has been under siege since the mid-nineteenth century.

In that era, sculpture was in service to the figure, either through the long-standing tradition of statuary celebrating military statesmen, politicians, and heroes or in the existential moodiness of, for instance, Auguste Rodin's tactile outside human forms. Unlike the Cubists and the Futurists, Cragg was not in line to challenge either of these traditions, but this art historical trajectory in sculpture certainly looms over his four decades as a sculptor. Coming of age in the late 1960s, Cragg also had to pivot between the Minimalist influences of Donald Judd and Carl Andre and the Conceptualism of Sol LeWitt and Marcel Broodthaers. Cragg has mentioned Mario Merz and Giuseppe Penone, exponents of Arte Povera, as influences. His list of inspiration is exhilarating much like the imagery of motion in his recent sculpture.

Cragg was born in Liverpool in 1949. His father was an electrical engineer who worked on airplane design. The family moved frequently; the artist has reflected on the peripatetic nature of his childhood: "I went to six different schools. Science seemed the best career option because the syllabus was the same at every school!"⁴

Fig. 2b
Rational Beings, 1995.
Carbon fiber, three parts,
118 x 205 x 126 in.
(300 x 520 x 320 cm) overall.
Private collection, Milan.
Installation view, Castello di Rivoli, Turin





Caldera, 2008/2014.
Bronze, 189 x 146 D x 134 D in.
(480 x 372 x 342 cm).
Collection of the artist;
courtesy Marian Goodman Gallery,
New York/Paris/London

He has credited science as a significant influence, as is obvious from his exploration of a vast range of materials. Cragg graduated with a BA from London's Wimbledon College of Arts in 1973 and an MA from the Royal College of Art, London, in 1977. He has lived in Wuppertal since 1977. He established the public sculpture park there in 1988 to display his own work and that of his peers. That same year, Cragg was the British representative to the Venice Biennale and was awarded the Turner Prize. He was made a Commander of the Order of the British Empire (CBE) in 2002. He began teaching at the prestigious Kunstakademie Düsseldorf in 1979, became professor in 1988, and was director from 2009 through 2013. His colleagues at the Kunstakademie have included Bernd Becher, Joseph Beuys, Katharina Fritsch, Jörg Immendorff, Nam June Paik, Gerhard Richter, and Rosemarie Trockel.

In the mid-1970s, Cragg layered cast-off wood into neat freestanding box forms in his *Stack* series (fig. 3). In the 1980s, he organized plastic refuse, sorted it by shape and color, and often displayed it on platforms. Through the 1980s and 1990s, as verticality became a defining means for his work, conical or architectural pieces such as *Minster* (1988) predominated (fig. 4). These sculptures were made of worn cast-offs piled one onto another, and evoked church steeples or minarets. By the 1990s, Cragg's stacking was extreme; the conical forms of the 1980s aspired to vessels in *Fields of Heaven* (1998), where the artist placed glass vases, jugs, jars, and bottles one atop another with a subtle glass shelf dividing each section (fig. 5). As if Cragg's years of collecting and ordering in taxonomic systems were finally exhausted, he revived the pursuit of loading object on object, form on form, in an examination of the geological strata inherent in his sculptural explorations. He next amassed everyday mess-hall-style soup bowls, plates, cups, and saucers to create *Crockery Stacks* (1996) (fig. 6). The piles of white dishes are neatly ordered in a monochromatic monument to daily tedium: undistinguished china settings—mass-produced tableware from an institutional cafeteria—sit on a white marble platform. Formally spare, they allow Cragg to layer the content of anonymity into these piles. There is a clear direction from the accumulation of form in earlier work to the current project.



Fig. 3
Stack, 1975.
Wood, concrete, brick, metal, plastic,
textile, cardboard and paper,
78 Ɔ x 78 Ɔ x 78 Ɔ in.
(200 x 200 x 200 cm).
Tate, London.
Photograph © Tate, London 2014



Fig. 4
Minster, 1988.
Steel, 98 Ɔ x 118 x 118 in.
(250 x 300 x 300 cm) overall.
Installation view, Skulpturenpark
Waldfrieden, Wuppertal, Germany.
Photograph by David Kaluza

Fig. 5
Fields of Heaven, 1998.
Glass, 118 x 118 x 492 in. (300 x 300 x 1250 cm) overall.
Collection of the artist. Installation view, Skulpturenpark
Waldfrieden, Wuppertal, Germany.
Photograph by Michael Richter



Fig. 6
Crockery Stacks, 1996.
Ceramic tableware,
52 x 26 x 28 in. (132 x 66 x 72 cm) overall



(Left)
Mixed Feelings, 2012/2014 (detail).
 Bronze, 216 D x 93 x 88 in.
 (550 x 236 x 224 cm).
 Collection of the artist;
 courtesy Marian Goodman Gallery,
 New York/Paris/London



Fig. 7
 Augustus Saint-Gaudens (American, b. Ireland 1848-1907) and Stanford White
 (American, 1853-1906), Admiral David Glasgow Farragut, 1880.
 Bronze and granite, 108 in. (274.3 cm) figure height, 108 x 291 x 114 in.
 (274.3 x 739.1 x 289.6 cm) pedestal with exedra wings.
 Madison Square Park, New York. Photograph by New York City
 Department of Parks and Recreation

Cragg's works for Madison Square Park are cast in bronze with a surface of form and motion. Here was the opportunity for a twenty-first-century European artist to display his work with standouts of permanent American figurative monuments from the late nineteenth and early twentieth centuries, especially the Admiral David Glasgow Farragut Monument (1881), a collaboration between the architect Stanford White and the sculptor Augustus Saint-Gaudens (fig. 7). Farragut, a Civil War hero, stands atop a pedestal in his naval uniform. His steady pose, with legs firmly planted as if on the deck of a warship, contrasts with his tight-fitting frock coat, which unfurls, blown open. There are visible creases in the admiral's garments; his sleeves and trouser legs aren't pressed for presentation, but bear witness to a seafaring journey. In its day, Saint-Gaudens's work was considered an example of naturalism in sculpture; it exemplified risk-taking and innovation and was hailed for its lifelike character: "The sculptor's work impressed one not as a statue but as a living man. The spectator does not feel the bronze, he does not feel the sculptor; he feels the presence of the Admiral himself."⁵ The statue of Admiral Farragut took the stiff, upright poses typical of many late-nineteenth-century monuments and brought realism, not idealism, to the sculptural pedestal.

Unwittingly or not, Cragg sited *Mixed Feelings*, a towering bronze, within eyeshot of the Farragut Monument. The comparison is apt, not simply because each work marks innovation in an artist's career, but because each sculptor has pushed the capacity of bronze beyond any preconceived limits: Saint-Gaudens through naturalism, whereby movement and power of surface pervade the sculpture, and Cragg through the bravura of twisted forms that imply faces and stretched limbs. Cragg doesn't abide the

suggestion that the placement of *Mixed Feelings* on a small northern lawn of Madison Square Park had anything to do with the Saint-Gaudens work, which is today regarded as an antique, timeworn example of traditional American statuary. "When we look at the sculptures in a garden, they're what we call statues," Cragg relayed in an interview. "The word 'statue' is already the kiss of death for contemporary sculptors. 'Statue' comes from static, which means 'standing'—a frozen piece of time."⁶ *Mixed Feelings* is not frozen or static; it has a physicality of movement in the bronze surface.

This sculpture has as much form at the top as in its lower registers. Cragg has taken a page from his own book; from his earliest sculpture, he would stack forms—one atop another, or side by side. It is not a stretch, then, to propel his amalgamations of aesthetic layering into the *Rational Beings* or *ex-Rational Beings*. Although bronze is essential to the visual experience of these sculptures, Cragg has written that the material of the *Rational Beings* is "irrelevant."⁷ He describes the outer bronze skin of *Mixed Feelings* as a covering of convenience. "It is the underlying structure which gives the skin all the tension of a membrane, experiencing the pressure from inside forming circles along its axis and reflecting the basic structure of many organisms, organs, plants, and animals, even at times evoking a bodily erotic quality."⁸ *Mixed Feelings* investigates what it means to stack sculptural form while moving from the societal or household collected objects of Cragg's earlier series to implicating the figure as subject. Cragg has studied the human figure much the way he examines everyday objects: when they are separated into distinct sections, areas of the body have distinct profiles.

Points of View takes the subtlety of *Mixed Feelings* and confirms that the human visage populates three freestanding towers of whirling and weaving bronze. It is a columnar triptych. As the viewer can attest, the trio morphs as features evade and dominate the surface where Cragg has inserted multiple intentions into each sculpture. The artist was particular about siting *Points of View* in Madison Square Park. He wanted this piece to have pride of place on the Oval Lawn, to not appear crowded by other sculpture, to exhale into the adjacent foliage and similar verticality of the tree trunks. Each part stands about eighteen feet from the other two—longer than human height and arm's-length range. Each element of *Points of View* is just beyond the reach of the others.

A caldera is the stormy cauldron at the center of a volcano, and Cragg's brawny sculpture summons the fury of nature. *Caldera* can accommodate a standing human within its aboveground crater. That individual will feel the turmoil in the activity on the work's surface, but there is also a stunning peace as one ducks under, looks up, and sees a slice of sky—a framed view of nature. *Caldera* is a virtuoso treatment of bronze: the material conjures the turbulence of spewing smoke, pouring lava, and clouds of ash. By inviting the viewer to walk beneath, the work enmeshes the figure within the object.

Cragg bristles when the question of site specificity is raised. Contrary to the galloping art world preoccupation over the last fifty years to make installation art enhance or implicate a place, Cragg will have none of that. Context is out; studio practice is in. "Other than this consideration of making a coherent group of three works, I don't think about the site," he said. "I make the work in the studio following the concerns I have and then... I look around and see what's appropriate for the situation... It's a whole reversal of the installation/contextualization that's been going on for decades." Cragg may be at his best when making objects in the studio and casting them in the foundry. It is there that art world trends and movements fade, that decisions of form, material, surface, and content prevail, and there that he can reveal which sculpture is next on the outdoor stage.

¹ Unless otherwise noted, all quotations of the artist are from a November 13, 2014, telephone interview with the author.

² Cragg's sculptures in Madison Square Park can be measured in tons: *Caldera* weighs approximately eight tons; *Mixed Feelings* five tons; and the three columns of *Points of View* about four, four, and five tons, respectively.

³ Jon Wood, *Tony Cragg: In and Out of Material* (Cologne, Germany: Walther König, 2006), 115.

⁴ Mark Hudson, "Tony Cragg: Sculptor Who Looks Beneath the Surface," *The Telegraph*, August 28, 2012.

⁵ David McCullough, "Finding Farragut," *American Heritage*, Summer/Fall 2011, 40.

⁶ Henri Loyrette, Catherine Grenier, and Marie-Laure Bernadac, *Tony Cragg: Figure Out Figure In* (Paris: Dilecta, Musée du Louvre, 2008), 73.

⁷ Wood, *Tony Cragg*, 187.

⁸ *Ibid.*



Points of View, 2013/2014.
Bronze, 275 D x 65 x 73 D in.
(700 x 165 x 186 cm);
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Caldera, 2008/2014 (detail).
Bronze, 189 x 146 D x 134 D in.
(480 x 372 x 342 cm).
Collection of the artist;
courtesy Marian Goodman Gallery,
New York/Paris/London

TONY CRAGG.

BORN 1949 IN LIVERPOOL
LIVES AND WORKS IN WUPPERTAL, GERMANY

EDUCATION

1973 Wimbledon College of Arts, London, BA
1977 Royal College of Art, London, MA

SELECTED SOLO EXHIBITIONS

2014 Madison Square Park, New York
 Studio per l'Arte Contemporanea Tucci Russo, Torre Pellice, Italy
 Heydar Aliyev Centre, Baku, Azerbaijan
 Villa Rufolo, Ravello, Italy

2013 Lehbruck Museum, Duisburg, Germany
 Kunsthalle, Košice, Slovakia
 Strandverket Art Museum, Marstrand, Sweden
 Musée d'Art Moderne, Saint-Étienne, France
 Hansestadt Wismar, Germany
 National Taiwan Museum of Fine Arts, Taichung
 Buchmann Galerie, Berlin
 La Lonja / Sa Llotja, Palma de Mallorca, Spain
 Galerie Thaddaeus Ropac, Paris
 Galerie Jordan/Seydoux, Berlin

2012 Galleri Andersson/Sandström, Stockholm
 China Central Academy of Fine Arts Art Museum, Beijing
 Chengdu Museum of Contemporary Art, China
 Museo d'Arte di Lugano, Switzerland
 Kestnagesellschaft, Hanover
 Galerie Klüser, Munich
 Marian Goodman Gallery, New York
 The State Hermitage Museum, St. Petersburg
 Wooson Gallery, Daegu, South Korea
 Ernst Barlach Haus, Hamburg
 Halle Varrière, Meisenthal, France
 Himalayas Art Museum, Shanghai
 Exhibition Road, London, presented by the Cass Sculpture Foundation
 Lisson Gallery, London

2011 Musée du Louvre, Paris
 Merano Arte / Kunst Meran, Merano, Italy
 Museum Küppersmühle für Moderne Kunst, Duisburg, Germany

Galerie Thaddaeus Ropac, Salzburg, Austria
 Buchmann Galerie, Berlin
 Studio per l'Arte Contemporanea Tucci Russo, Torre Pellice, Italy

2010 Scottish National Gallery of Modern Art, Edinburgh
 Nasher Sculpture Center, Dallas
 Lisson Gallery, London
 Borås Konstmuseum, Sweden
 Skulpturenpark Waldfrieden, Wuppertal, Germany
 Ca' Pesaro, Venice

2009 Bror Hjorths Hus, Uppsala, Sweden
 Museum der Moderne Salzburg, Austria
 Staatliche Kunsthalle Karlsruhe, Germany
 Knoll Galerie, Vienna
 Museum Beelden aan Zee, The Hague, Netherlands
 Buchmann Galerie, Lugano, Switzerland
 Skulpturenpark Waldfrieden, Wuppertal, Germany
 Kunstverein Heinsberg, Germany

2008 Österreichische Galerie Belvedere, Vienna
 Buchmann Galerie, Berlin
 Galerie Klüser, Munich
 Kenji Taki Gallery, Tokyo
 Galleri Andersson/Sandström, Stockholm
 Galerie Jordan/Seydoux, Berlin

2007 Museo de Artes Visuales, Santiago
 Lehbruck Museum, Duisburg, Germany
 Museo de Arte de Lima, Peru
 Marian Goodman Gallery, New York
 Galleria Sculptor, Helsinki
 Fondazione Stelline, Milan
 Buchmann Galerie, Berlin
 Studio per l'Arte Contemporanea Tucci Russo, Torre Pellice, Italy

2006 Kunstverein Ingolstadt, Germany
 Nordiska Akvarellmuseet, Skärhamn, Sweden
 Jiri Svestka Gallery, Prague
 Künstlerverein Malkasten, Düsseldorf
 Krefelder Kunstverein, Buschhüterhaus, Krefeld, Germany
 Buchmann Galerie, Berlin
 Lisson Gallery, London
 Fondation Louis Moret, Martigny, Switzerland
 Centro Arti Visive Pescheria, Pesaro, Italy
 Galleri Andersson/Sandström, Umeå, Sweden
 Akademie der Künste, Berlin
 Kunstmuseum Kloster Unser Lieben Frauen,

2005 Magdeburg, Germany
 Centro Cultural Recoleta, Buenos Aires
 Galeria Carles Taché, Barcelona
 Studio per l'Arte Contemporanea Tucci Russo, Torre Pellice, Italy
 Gow Langsford Gallery, Auckland
 Cass Sculpture Foundation, Goodwood, Chichester, England
 Galerie Thaddaeus Ropac, Paris
 Central House of Artists, Moscow
 Galerie Klüser, Munich
 Neues Museum, Staatliches Museum für Kunst und Design in Nürnberg, Nuremberg
 Museum der Wahrnehmung, Graz, Austria
 Galerie Catherine Putman, Paris

2004 Milliken Gallery, Stockholm
 Kenji Taki Gallery, Tokyo and Nagoya
 Buchmann Galerie, Cologne
 Knoll Galerie, Vienna
 Fundação de Serralves, Porto, Portugal

2003 Galerie Chantal Crousel, Paris
 Bibliothèque Nationale de France, Paris
 Galerie Seitz & Partner, Berlin
 Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Museumsmeile, Bonn
 Centro de Arte Contemporáneo de Málaga, Spain
 Museo d'Arte Contemporanea Roma
 Galerie Klüser, Munich
 Marian Goodman Gallery, New York
 Deweer Gallery, Otegem, Belgium
 Galerie Epikur, Wuppertal, Germany
 Buchmann Galerie, Cologne
 Dunkers Kulturhus, Helsingborg, Sweden
 Kunstverein Lippe – Lippische Gesellschaft für Kunst, Detmold, Germany
 Bethmann Bank, Frankfurt
 Galería Carles Taché, Barcelona
 Établissement Régional d'Enseignement

2001 Adapté, Berck-sur-Mer, France
 Galerie Seitz, Berlin
 Glynn Vivian Art Gallery, Swansea, Wales
 Galerie Meyer-Ellinger, Frankfurt
 Malmö Konsthall, Sweden
 Studio per l'Arte Contemporanea Tucci Russo, Torre Pellice, Italy
 Stadtparkasse Wuppertal, Germany
 MAM Mario Mauroner Contemporary Art, Salzburg, Austria
 Somerset House, London
 Lisson Gallery, London
 Galleri Stefan Andersson, Umeå, Sweden
 Doris C. Freedman Plaza, New York, presented by the Public Art Fund

2000 Tate Gallery, Liverpool
 Glyndebourne Opera House, England
 Kunstverein & Stiftung Springhornhof, Neuenkirchen, Germany
 i8 Gallery, Reykjavik
 Kunstausstellung Holderbank, Switzerland
 Butler Gallery, Kilkenny, Ireland
 Galerie Klüser, Munich
 Museum van Hedendaagse Kunst Antwerpen, Belgium
 The Model, Sligo, Ireland
 Marian Goodman Gallery, New York

1999 Sara Hildénin Taidemuseo, Tampere, Finland
 Von der Heydt-Museum, Wuppertal, Germany
 Barmenia Versicherungen, Wuppertal, Germany
 Museum Het Kruihuis, s'-Hertogenbosch, Netherlands
 Galerie der Stadt Stuttgart, Germany
 Royal Academy of Arts, Summer Exhibition, London
 City Gallery Wellington, New Zealand

1998 Kenji Taki Gallery, Nagoya, Japan
 Contemporary Art Centre, Vilnius, Lithuania
 Association of Latvian Art Museums, Riga
 Ulmer Museum, Ulm, Germany
 Comune di Siena, Italy



Photo: © Philipp Wente

1997 Städtische Galerie im Lenbachhaus, Munich
Whitechapel Art Gallery, London
Toyota Municipal Museum of Art, Japan
Museum of Contemporary Art, Skopje, Macedonia
National Art Gallery, Sofia, Bulgaria
Venice Biennale
Art Gallery of New South Wales, Sydney
National Museum of Modern and Contemporary Art, Korea, Seoul
Centrum Sztuki Współczesnej Zamek Ujazdowski, Warsaw

1996 Museu d'Art Contemporani de Barcelona
Henry Moore Foundation, Halifax, England
Műcsanak Kunsthalle, Budapest
Middelheim Sculpture Park, Antwerp, Belgium
Buchmann Galerie, Cologne
Lehmbruck Museum, Duisburg, Germany
Musée National d'Art Moderne, Centre Georges Pompidou, Paris

1995 Národní Galerie v Praze, Valdštejnská Jízdárna, Prague
Museo Nacional Centro de Arte Reina Sofía, Madrid

1994 Musée des Beaux-Arts, Nantes, France
Galleria Civica di Trento, Italy
Gesellschaft für Gegenwartskunst, Augsburg, Germany
Stadtgalerie Saarbrücken, Germany

1993 Museum Het Kruihuis, s'-Hertogenbosch, Netherlands
Knoll Galéria, Budapest

1992 Institut Valencià d'Art Modern, Spain
Musée Départemental d'Art Contemporain, Rochechouart, France
Tramway, Glasgow
Galerie Isy Brachot, Brussels
Moderna Galerija, Ljubljana, Slovenia

1991 Wiener Secession, Vienna
The Power Plant, Toronto
Werkstatt Kollerschlag, Austria
Contemporary Arts Museum Houston
Corcoran Gallery of Art, Washington, D.C.

1990 Newport Harbor Art Museum, Newport Beach, California
Crown Point Press, San Francisco
Galleria Valentina Moncada, Rome

1989 Kunstsammlung Nordrhein-Westfalen, Düsseldorf
Tate Gallery, London
Stedelijk Van Abbemuseum, Eindhoven, Netherlands

1988 British Pavilion, Venice Biennale
Galerie Marga Paz, Madrid
Galerie Crousel-Robelin Bama, Paris
Galeria Foksal, Warsaw

1987 Hayward Gallery, London
Cornerhouse, Manchester, England

1986 Buchmann Galerie, Basel
Brooklyn Museum, New York
Galerie Joost Declercq, Ghent, Belgium
Galerie Pierre Huber, Geneva
La Jolla Museum of Contemporary Art, La Jolla, California
Berkeley Art Museum, University of California, Berkeley

1985 Staatsgalerie Moderner Kunst, Munich
Donald Young Gallery, Chicago
Palais des Beaux-Arts, Brussels
Musée d'Art Moderne de la Ville de Paris
Galerie Klüser, Munich
Kestnergesellschaft, Hanover

1984 Yarlow/Salzman, Toronto
De Vleeshal, Middelburg, Netherlands
Louisiana Museum of Modern Art, Humlebæk, Denmark
Kölnischer Kunstverein, Cologne
Studio per l'Arte Contemporanea Tucci Russo, Turin

1983 Kunsthalle Bern, Switzerland
Art & Project, Amsterdam
Galeria Thomas Cohn, Rio de Janeiro
Buchmann Galerie, St. Gallen, Switzerland

1982 Badischer Kunstverein, Karlsruhe, Germany
Kanransha Gallery, Tokyo
Marian Goodman Gallery, New York
Le Nouveau Musée, Lyon
Kröller-Müller Museum, Otterlo, Netherlands

1981 Galerie Schellmann & Klüser, Munich
Musée d'Art et d'Industrie, Saint-Étienne, France
Whitechapel Art Gallery, London
Le Nouveau Musée, Lyon
Von der Heydt Kunsthalle, Wuppertal, Germany

1980 Arnolfini Gallery, Bristol, England
Konrad Fischer Galerie, Düsseldorf
Galerie Chantal Crousel, Paris
Galleria Lucio Amelio, Naples

1979 Lisson Gallery, London
Lützowstraße Situation, Berlin

AWARDS AND HONORS

2013 Großer Kulturpreis der Sparkassen-Kulturstiftung Rheinland
2012 Verdienstkreuz 1. Klasse (Order of Merit 1st Class), Federal Republic of Germany
Cologne Fine Art Preis

2009 Honorary Doctorate, Royal College of Art, London
Named director, Kunstakademie Düsseldorf

2008 Ehrenring der Stadt Wuppertal
Inducted into European Academy of Sciences and Arts
Praemium Imperiale, Japan Art Association

2007 First Prize for Best Sculpture, Beijing Biennale
2005 Piepenbrock Preis für Skulptur, Kulturstiftung Hartwig Piepenbrock, Berlin
Commander of the Order of the British Empire
Shakespeare-Preis, Alfred Toepfer Stiftung F.V.S., Hamburg
Elected to the Akademie der Künste, Berlin

2001 Chevalier des Arts et des Lettres, French Ministry of Culture
Von der Heydt-Kulturpreis, Wuppertal, Germany
Named professor, Kunstakademie Düsseldorf
Turner Prize, Tate, London

SELECTED PUBLIC COLLECTIONS

Astrup Fearnley Museet, Oslo
Cass Sculpture Foundation, Goodwood, Chichester, England
Castello di Rivoli Museo d'Arte Contemporanea, Turin
Centrum Sztuki Współczesnej Zamek Ujazdowski, Warsaw
Gallery of Modern Art, Glasgow
Hirshhorn Museum and Sculpture Garden, Washington, D.C.
Kunsthalle Zürich
Los Angeles County Museum of Art
Louisiana Museum of Modern Art, Humlebæk, Denmark
Musée National d'Art Moderne, Centre Georges Pompidou, Paris
Museet for Samtidskunst, Oslo
Museo d'Arte Moderna di Bologna, Italy
Museo d'Arte Moderna e Contemporanea di Trento e Rovereto, Italy
Museo Nacional Centro de Arte Reina Sofía, Madrid
Museu d'Art Contemporani de Barcelona
Museum of Contemporary Art Chicago
The Museum of Contemporary Art, Los Angeles
The Museum of Modern Art, New York
Nasher Sculpture Center, Dallas
National Museum of Modern Art, Tokyo
Scottish National Gallery of Modern Art, Edinburgh
Skulpturenpark Waldfrieden, Wuppertal, Germany
Speed Art Museum, Louisville, Kentucky
Stedelijk Museum Amsterdam
Tate Britain, London
Toyota Municipal Museum of Art, Japan
Van Abbemuseum, Eindhoven, Netherlands



WORKS IN EXHIBITION

Caldera, 2008/2014.
Bronze, 189 x 146 D x 134 D in. (480 x 372 x 342 cm).
Collection of the artist; courtesy Marian Goodman Gallery, New York/Paris/London

Mixed Feelings, 2012/2014.
Bronze, 216 D x 93 x 88 in. (550 x 236 x 224 cm).
Collection of the artist; courtesy Marian Goodman Gallery, New York/Paris/London

Points of View, 2013/2014.
Bronze, 275 D x 65 x 73 D in. (700 x 165 x 186 cm); 271 D x 78 D x 98 D in. (690 x 200 x 250 cm); 273 D x 90 D x 106 D in. (695 x 230 x 270 cm).
Collection of the artist; courtesy Marian Goodman Gallery, New York/Paris/London

(Above)
Points of View, 2013/2014 (detail).
Bronze, 275 D x 65 x 73 D in. (700 x 165 x 186 cm);
271 D x 78 D x 98 D in. (690 x 200 x 250 cm);
273 D x 90 D x 106 D in. (695 x 230 x 270 cm).
Collection of the artist;
courtesy Marian Goodman Gallery,
New York/Paris/London

PREVIOUS MAD. SQ. ART EXHIBITIONS.

- | | |
|--|---|
| <p>2014 Rachel Feinstein <i>Folly</i>
Iván Navarro <i>This Land Is Your Land</i></p> <p>2013 Giuseppe Penone <i>Ideas of Stone (Idee di pietra)</i>
Orly Genger <i>Red, Yellow and Blue</i>
Sandra Gibson and Luis Recoder <i>Topsy-Turvy: A Camera Obscura Installation</i></p> <p>2012 Leo Villareal <i>BUCKYBALL</i>
Charles Long <i>Pet Sounds</i></p> <p>2011 Jacco Olivier <i>Stumble, Hide, Rabbit Hole, Bird, Deer, Home</i>
Alison Saar <i>Feallan and Fallow</i>
Jaume Plensa <i>Echo</i>
Kota Ezawa <i>City of Nature</i></p> <p>2010 Jim Campbell <i>Scattered Light</i>
Antony Gormley <i>Event Horizon</i>
Ernie Gehr <i>Surveillance</i></p> <p>2009 Shannon Plumb <i>The Park</i>
Jessica Stockholder <i>Flooded Chambers Maid</i>
Mel Kendrick <i>Markers</i>
Bill Beirne <i>Madison Square Trapezoids, with Performances by the Vigilant Groundsman</i></p> <p>2008 Olia Lialina & Dragan Espenschied
<i>Online Newspapers: New York Edition</i>
Richard Deacon <i>Assembly</i>
Tadashi Kawamata <i>Tree Huts</i></p> | <p>2007 Rafael Lozano-Hemmer <i>Pulse Park</i>
Bill Fontana <i>Panoramic Echoes</i>
Roxy Paine <i>Conjoined, Defunct, Erratic</i>
William Wegman <i>Around the Park</i></p> <p>2006 Ursula von Rydingsvard <i>Bowl with Fins, Czara z Babelkami, Damski Czepek, Ted's Desert Reigns</i></p> <p>2005 Jene Highstein <i>Eleven Works</i>
Sol LeWitt <i>Circle with Towers, Curved Wall with Towers</i></p> <p>2004 Mark di Suvero <i>Aesop's Fables, Double Tetrahedron, Beyond</i></p> <p>2003 Wim Delvoye <i>Gothic</i></p> <p>2002 Dan Graham <i>Bisected Triangle, Interior Curve</i>
Mark Dion <i>Urban Wildlife Observation Unit</i>
Dalziel + Scullion <i>Voyager</i></p> <p>2001 Navin Rawanchaikul <i>I ♥ Taxi</i>
Teresita Fernández <i>Bamboo Cinema</i>
Tobias Rehberger <i>Tsutsumu N.Y.</i></p> <p>2000 Tony Oursler <i>The Influence Machine</i></p> <p>From 2000-2003, exhibitions were presented by the Public Art Fund on behalf of the Campaign for the New Madison Square Park.</p> |
|--|---|

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New York City Department of Parks & Recreation
Tom Finkelpearl, Commissioner,
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Mad. Sq. Art is the free contemporary art program presented by the Madison Square Park Conservancy in the 6.2-acre park located at 23rd Street and Fifth Avenue.

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For more information on the Madison Square Park Conservancy and its programs, please visit madisonsquarepark.org.

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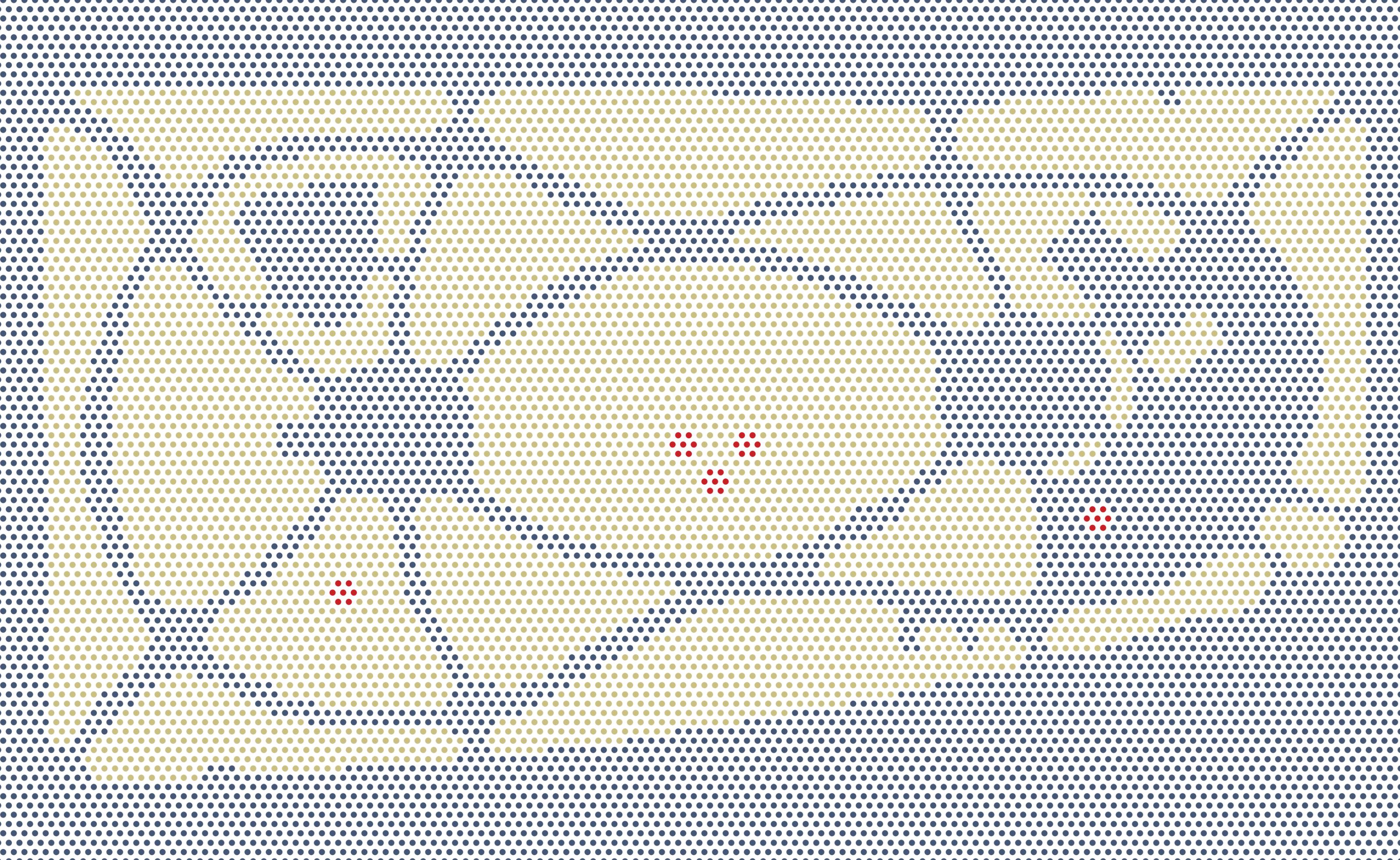
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The Madison Square Park Conservancy is the public/private partnership with the New York City Department of Parks & Recreation that was established in 2002 as a nonprofit organization to operate Madison Square Park. The Conservancy is dedicated to keeping Madison Square Park a bright, beautiful, and active public park. The Conservancy raises the funds that support lush and brilliant horticulture, park maintenance, and security. The Conservancy also offers a variety of cultural programs for park visitors of all ages, including Mad. Sq. Art.

 Madison Square Park Conservancy
11 Madison Avenue, 15th Floor
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