

# **PUBLIC NOTICE:**

**PAINTING IN LAUMEIER SCULPTURE PARK**



# Public Notice: Painting in Laumeier Sculpture Park

Organized by **Laumeier Sculpture Park**

Guest curators **Gregory Volk and Sabine Russ**

Artists **Thordis Adalsteinsdottir**

**Joe Amrhein**

**James Hyde**

**Eva Lundsager**

**Ati Maier and Tilo Schulz**

**Jon McCafferty**

**Greg Stone**

**Joyce Pensato**

**Heide Trepanier**

**Carrie Waldman**

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## acknowledgements

*Public Notice: Painting in Laumeier Sculpture Park* brings together eleven artists from five cities to create ten temporary, billboard-sized painting in the landscape.

The paintings have been deliberately scaled to the environment and were conceived to exist in dialogue with the sculpture on view at Laumeier. The full outdoor exhibition moves from north to south across the entire upper ridge of the park, taking the concept of a drive-by billboard experience and introducing it into the landscape where one may walk past each installation. The billboards are made of wood and fit into the environment rather than tower above it. They are sculptural, large in scale, yet in the context of the outdoors they feel human-scale, unexpected and quite beautiful.

I want to thank each of the artists, Thordis Adalsteinsdottir, Joe Amrhein, James Hyde, Eva Lundsager, Ati Maier, John McCafferty, Joyce Pensato, Greg Stone, Tilo Schulz, Heide Trepanier, and Carrie Waldman for their enthusiasm and participation in the exhibition. It is an honor to be able to work with so many gracious and talented people on a single project. May thanks also go to Gregory Volk and Sabine Russ, exhibition guest curators, for their hard work on the show and for an insightful catalogue essay. Additional thanks go to the staff of Laumeier Sculpture Park for their great work in putting the entire project together seamlessly. They are Jennifer Duncan, Clara Coleman, Bill Briggs, Robert Goetz, Julia Norton, Mike Venso, Rose Smoot, J.D. Magurany, Karen Mullen, Joy Wright, Kristen Hayes, Nancy Bender, Andrea Gant, Christina Cosio, Kaye Maxey, Mark Stevens, Wesley Nance, April Riebeling, Dan McKeever, Patrick Cotter and Steve McDaniel.

As always, I am grateful to our generous Board Members for their unflagging support of Laumeier Sculpture Park. Their contributions along with the support of so many individuals and members help to keep the institution flourishing. Special thanks to the galleries and collectors who generously loaned their works to the indoor section of the exhibition: Art of this Century; Greenberg Va Doren Gallery; Hagen and Dogenhaus Gallery, Leipzig, Germany; Karl Ernst Osthaus-Museum; Pierogi Gallery; and Stux Gallery, New York. I want to thank the Regional Arts Commission, the Arts and Education Council, Missouri Arts Council, the Mark Twain Laumeier Fund, Cowles Charitable Trust, Met Life Foundation, and Saint Louis County Parks for their fantastic support of Laumeier Sculpture Park and this exhibition. Very special thanks go to Ellen and Durb Curlee for their generous contribution in support of the exhibition, and to the Greenberg Van Doren Gallery for their direct support of *Public Notice*. Finally, to our docent corps and to all of our volunteers, FANs and friends, thank you for everything. We simply couldn't do it without you!

**Glen Gentile, Director and Aronson Endowed Professor for Modern + Contemporary Art, UM-St. Louis**





Eva Lundsager, *Untitled*, 2005



James Hyde, *Embracing Patrick Henry Bruce*, 2005



Jon McCafferty, *Mansfield Version*, 2005



Thordis Adalsteinsdottir, *Almost Human*, 2005





*The Other Hurricane, 2005*

**Greg Stone** moved to New York City in 1990. His paintings have been featured in solo exhibitions in Brooklyn and Germany; and several group exhibitions across the United States and Europe. In 2005, Stone had a solo exhibition at Galerie Fruehsorge in Berlin, Germany. Recent group exhibitions include *Vacation Nation* at Pierogi Gallery in Brooklyn, and *Art Basel* in Miami, Florida. His work is also featured in the *Flat Files* of Pierogi Gallery. Stone lives and works in New York City.

so hard to realize this exhibition. We are grateful to have had the opportunity to work with an acclaimed institution so interested in taking risks.

In inviting artists for this project, we wanted painters who are not at all identified with outdoor works, for instance murals or billboards. On the contrary, we wanted painters who are completely identified with indoor works, shown in galleries and museums, and whose practice very much involves work in the studio. Exchanging a studio for a large field and open sky brought a further sense of freshness and adventure to an already adventurous enterprise, which had everything to do with talented artists extending themselves, risking themselves, and finding new ways of proceeding, including working on a far larger scale than usual, and utilizing unfamiliar materials. A welcome consequence of this exhibition is that, in addition to finding big, startling paintings in the sculpture park, viewers have the opportunity to perceive those paintings in a new way, as objects (indeed quite massive objects) in space, and in dialogue with their surroundings, including nature and sculptures. We were also interested in including a considerable range of contemporary painting, as opposed to focusing on a current trend in painting, or on artists who share a similar aesthetic. That is why the paintings in *Public Notice* are all strikingly singular, and are very much animated by idiosyncratic visions.

The exhibition begins with Heide Trepanier's *Pangaea's Spectacular Circus of the Stupid*, situated right outside Laumeier's museum and offices, as if a painting had grown to outlandish proportions, and had migrated from indoor restrictions to establish a strange, new outdoor home for itself. Trepanier's swirling imagery, rendered in vibrant enamel paint, pen, and ink, seems whimsical and fantastical, and Dr. Seuss may be one influence. At the same time, there is something disturbing and unnerving in this work, which both acknowledges and subverts its connection to billboards, and by extension to other media used to inculcate desire and to "sell" versions of reality and political policy to the populace. Trepanier's seductive and alluring cartoonish forms also seem monstrous and freakish. One is reminded of exposed viscera and flayed body organs. One is also reminded of war-mongering politicians engaged in macabre charades, of outlandish "reality" shows on television (which distract viewers from all too real violence elsewhere), and of other forms of violence-as-entertainment, which seem so prominent in the culture right now. Trepanier's eye-catching spectacle of a painting questions and subverts how mass media entertainment and political stagecraft conspire to form a contemporary "circus" akin to entertaining spectacles in Roman times.



*Switch on/off, 2005*

**Ati Maier and Tilo Schulz** teamed up to create their work for *Public Notice*. Ati Maier was born in Munich, Germany, in 1962. She studied at the State University of New York, the Students Art League in New York, and the School of Visual Arts in New York. In 2005, Maier showed in group exhibitions at the Whitney Museum of American Art, New York City; and at Dogenhaus Galerie in Leipzig. In 2003, she had a solo exhibition, *The Return*, at Pierogi Gallery in Brooklyn. Maier lives and works in Brooklyn, New York.

Tilo Schulz was born in Leipzig, Germany, in 1972. His work has been featured in solo exhibitions in the United States and across Europe, including in Spain, Sweden, and Austria. In 2005, Schulz had a solo exhibition, *a short film about ...*, at Jan Winkelmann in Berlin, Germany. Recent group exhibitions include *ONTOM* at Galerie für Zeitgenössische Kunst in Leipzig, and *50 years documenta / archive in motion* Kunsthalle Fridericianum in Kassel, Germany. Schulz lives and works in Leipzig, Germany.



*Almost Human, 2005*

**Thordis Adalsteinsdottir** was born in Reykjavik, Iceland, in 1975. She attended the Universidad de Barcelona, received her BFA from the Icelandic Academy of Arts, and completed her MFA from the School of Visual Arts in New York in 2003. She received Iceland's Annual Penninn Award Grant in 2004. In 2005, Adalsteinsdottir had a solo exhibition at 101 Gallery in Reykjavik. Recent group exhibitions include *Slice and Dice* at Visual Arts Gallery in New York City, and *Stay Inside* at Shoshana Wayne Gallery in Los Angeles. The artist lives and works in New York City.

Nearby, Joe Amrhein's *Center of the World*, with enamel paint and gold leaf on Mylar, features a square hole in the middle, allowing the viewer to literally look right through the work. Various signage, in the form of the names of places, radiates outward in the four basic directions, north, south, east and west. This exact place in Laumeier Sculpture Park, and by extension St. Louis, is suddenly the center of Amrhein's "world," and his painted words, which allude to road signs, advertisements, carnival signs, and billboards from many years ago, propel things ever outward—to the suburbs, North America, and distant countries. Abundant words, some rightside up and others upside down, have a dramatic visual impact, and Amrhein's color combinations are masterful. Thoroughly conflating image and word, his work rivets one's attention, yet also mentally transports one from the local to the global. Amrhein's heap of signs remaps the world, in a way that dispenses with hierarchies. Cities and countries from everywhere, large and small bodies of water, and highways have equal importance, and overlap in a colorful and flashy new system.

Greg Stone is known for mind-bending paintings that use highly unorthodox materials, notably oozing, sticky tar and paper applied to wood panels or museum board. Here, he developed a novel approach in which a small tar painting on paper (measuring only 9 by 12 inches) was scanned, enlarged to 12 by 16 feet, printed as a negative on vinyl and then attached to the wooden construction.

In Stone's *The Other Hurricane*, a black circle (white in the original painting) seems like the eye of a hurricane, or a black hole in space. Around it, curving, whitish forms, with dark outlines, suggest cellular structures, body parts, topographic forms, cosmic events, and perhaps also hallucinatory visions. There is a striking turmoil in Stone's work, a sense of incessant growth and grand motion. However tumultuous the swirling forms, they follow precise mathematical principles, alluding to the inevitable order that underlies everything small and large in nature, from cell patterns to spiral galaxies.

Working collaboratively, Ati Maier and Tilo Schulz, present *Switch On/Off*, a combination of psychedelic abstraction, vast mountainous landscape, and words. Here, the message from the title perfectly fits with the way the imagery constantly shifts between far off and close up perspectives, sweeping vistas but also looming details. The viewer is invited to switch between these perspectives in the painting, as well as between the painting and its surroundings in the sculpture park, for instance painted nature and nature for real. With gorgeous, multicolored mountains seen from afar, as if from a pinnacle of a high peak or an airplane; horizontal bands at the top; canyon-like contours that descend to become vertical bands; and clusters of largely abstract shapes at the bottom which may contain hints of birds and animals, this hybrid work is visually spectacular but also intelligently questions how one perceives a painting.



*More Moonbeams, 2005*

**Carrie Waldman** received her BFA from the School of the Museum of Fine Arts, Boston, and Tufts University in 1983. She has shown her paintings throughout the United States. In 2003, the artist had a solo exhibition at Columbia Greene College in Hudson, New York. Recent solo exhibitions include MELANGE at Carrie Haddad Gallery in Hudson, as well as shows at 7th Street Gallery, and Margaret Bodell Gallery in New York City. Waldman lives and works in New York State.



*Embracing Patrick Henry Bruce, 2005*

**James Hyde** was born in Philadelphia, Pennsylvania, in 1958. He attended the University of Rochester from 1975-77. He has received numerous awards, including the 2004 Falk Visiting Artist Fellowship, the 2002 Greenwich Artist Fellowship, and the 2000-2001 Joan Mitchell Foundation Fellowship. His work is included in the collections of the Brooklyn Museum of Art, the Corcoran Gallery of Art, and the Denver Art Museum, and he has shown extensively in both the United States and Europe. In 2005, the artist had the solo exhibition *Pillow Talk* at Solvent Space in Richmond, Virginia; as well as solo exhibitions at Brent Sikkema Gallery in New York City, and Elisabeth Kaufman Gallery in Zurich, Switzerland. Recent group exhibitions include *Glimpse at Mixed Greens* in New York City, and *Extreme Abstraction* at Albright-Knox Art Gallery in Buffalo, New York. Hyde lives and works in Brooklyn, New York.

Thordis Adalsteinsdottir's *Almost Human* includes a peculiar image that could come from a world of fables or dreams, except that the dream is elusive, and one can't really pinpoint the fable. An elongated human figure, probably male but also somewhat androgynous, reclines while fingering a glass of wine. While doing so, he, or she, or it suckles the very human breast of a massive animal. The animal seems wise, full of occult, ancient knowledge, and the human figure seems at once astonished, afraid, and contemplative. Adalsteinsdottir's palette is unusual and minimal, the colors are concentrated but also strangely distant, an unfamiliar cross of subdued earth tones and urban hues. The scene she depicts is an equally remarkable conflation of primordial and cultured behavior.

Carrie Waldman's *More Moonbeams*, made of acrylic paint on aluminum panels, begins with an image so mundane one would hardly give it second thought. The painting features a magnified depiction of moonbeam coreopsis, a common, yellow garden flower. Waldman's flowers, while realistic, seem immense and intimidating, as if one were looking at them from a ladybug's perspective. They angle up toward a vivid blue sky, as if trying to grow beyond their capabilities, to reach up to the heavens and summon some beatific ecstasy or release. With trees in the background, the whole work seems plausible and vaguely familiar, but also weird and eccentric, as if a routine garden scene had turned magical and mysterious.

James Hyde used a technique of photo transfer with his abstract work *Embracing Patrick Henry Bruce*, in which vinyl, printed with a photographic image, was stretched over the wooden construction. Additionally, he added painted forms on the vinyl, and his interlocking suite of orange, maroon, reddish-pink, blue, black and white geometric forms revitalizes abstraction for a new era. From a distance, the broad painterly forms appear like giant brushstrokes generously applied to the landscape and respectfully composed in relation to it, while at the same time challenging outlines and colors of the surroundings. Hyde's work is in dialogue with nearby abstract sculptures by Liberman and di Suvero, and was also launched by re-considering the American Cubist Patrick Henry Bruce, who is at the origins of American abstraction.

Joyce Pensato makes use of a bare bones, black and white palette, and her work is simultaneously nerve rattling and antic. Titled *Homer at Laumeier*, a scruffy portrait of Homer, from the television show *The Simpsons*, fills much of the picture plane. Copious smudges and drips rough up the work, and the ragged outline of the figure communicates wildness, keyed-up emotions, brooding psychological intensity (which can seem downright frightening, as if a potentially malevolent Homer, with piercing eyes, were watching the viewer as he or she looks at the painting), but also a childlike playfulness. Here, Pensato transformed a contemporary pop culture



*Homer at Laumeier, 2005*

**Joyce Pensato** was born in Brooklyn, New York. She was a Guggenheim recipient in 1996 and has shown extensively in the United States, as well as in Belgium, Germany, Argentina, Ireland, and France. Her work is included in several museum collections in France. In 2003, Pensato had the solo exhibition *Wigged and Wild* at Parker's Box in Brooklyn. Recent group exhibitions include *Medium Rare: Works on Paper* at Sarah Bowen Gallery in Brooklyn, and *Dessins et des autres* at Galerie Anne de Villepoix in Paris. Pensato lives and works in Brooklyn, New York and Paris, France.



*Untitled, 2005*

**Eva Lundsager** was born in Buffalo, New York, in 1960. She received her BA from the University of Maryland and her MFA from Hunter College in New York. She is the winner of the 2003 Penny McCall Foundation Award for painting, a 2001 Guggenheim Fellowship in painting, and the 1996 Prix Whanki Prize in Seoul, Korea. Her work is included in the collections of the Dallas Museum of Art, Texas, and the Jane Voorhees Zimmerli Art Museum, New Jersey, among others. In 1998, Lundsager had a solo exhibition at Gallery Ha-Ha in Knoxville, Tennessee. Recent group exhibitions include *Drawings 2005* at Schmidt Contemporary Art in St. Louis, Missouri; and *Accumulated Destiny* at Untitled (Space) Gallery in New Haven, Connecticut. In addition, the artist will have a solo exhibition at Greenberg Van Doren Gallery in New York City in 2006. Eva Lundsager lives and works in St. Louis, Missouri.

icon into a weird new deity, a totemic spirit presiding over Laumeier, appearing at once impish, fierce, and somewhat forlorn.

At the core of Eva Lundsager's bright and vibrant painting (*Untitled*) is a kind of mutant abstract creature that could be seen as a horse, a bird, or a bug, or perhaps as not an animal at all. Paint drips and spreads like body fluids (or other mysterious, colorful juices), there are centers of energy, hot and cold areas, and there is an exuberant sense of becoming. Lundsager's fecund painting appears to be composed in a free and playful dialogue with nature itself. Starting from a volatile yellow center that is inseminated by blue and brown streams, the forms launch out towards the borders of the painting, as if wanting to embrace or continue into the surrounding landscape altogether. Lundsager invented a new life form, part creature and part abstraction, which suddenly takes its home not just in the Sculpture Park, but also in the park as an ecosystem.

Completing the exhibition is Jon McCafferty's *Mansfield Version*, a complex abstract painting that incorporates topographic forms based on of the artist's childhood home in Vermont. Swirling red and white shapes sluice across McCafferty's painting, which is charged with combinations of present and past, vibrant abstraction right now and memories of a landscape that was of enormous personal significance. As if isolated from his larger mental geogra-

phy, McCafferty's dreamlike mountain image floats into view like a drifting iceberg, alluding to the way memories appear, called upon or not. *Mansfield* is a heap of land both limited and limitless, with strata-like steps leading up and down, nowhere and anywhere. Twisted intricate bands—perhaps a child's kites of thought and high-flying experiences—are barely touching the ground. An avid skier in his youth the artist's physical and mental recollection of Mt. Mansfield translate into an intensely dynamic and fluent composition. Creating an intuitive mindscape layer by layer, McCafferty updates the past by abstracting it.

Starting right in front of Laumeier Sculpture Park's main building, and interspersed through much of the central field, the paintings of *Public Notice* amount to their own voyage of discovery. One can see them from afar, and then from up close, and when one is up close very large paintings seem surprisingly intimate. If these works look as if a flock of alien paintings had landed in a place belonging to sculpture, that would be fine. If they look as if the circus, with all its colors and excitement, had suddenly set up shop here, that would also be fine. In the end, however, these paintings radically augment what Laumeier Sculpture Park has been doing for quite some time, namely presenting intelligent, eye-catching works in the landscape, and thus offering a potentially remarkable experience for viewers.



*Mansfield Version, 2005*

**Jon McCafferty** was born in Bennington, Vermont, in 1961. He attended Cooper Union, New York, and received his BFA from the Philadelphia College of Art in 1984. His work has been featured in solo and group exhibitions in Chicago, Illinois; Houston, Texas; and Torino, Italy; as well as on the cover of REM's Green album. In 2000, McCafferty had solo exhibitions at Jay Grimm Gallery in New York City, and Revolution in Ferndale, Michigan. Recent group exhibitions include *Mapping it Out* at The Work Space @ Dolgenos, New & Cronin in New York City, and *Guide to Trust No. 2* at Yerba Buena Center for the Arts in San Francisco. McCafferty lives and works in New York City.



Ati Maier and Tilo Schulz, *Switch on/off*, 2005



Joyce Pensato, *Homer at Laumeier*, 2005



Greg Stone, *The Other Hurricane*, 2005



Heide Trepanier, *Pangea's Spectacular Circus of the Stupid*, 2005

## Exhibition list

### Outdoor works: listed in sequence starting from the museum gallery

#### Heide Trepanier

*Pangaea's Spectacular Circus of the Stupid*, 2005  
Enamel paint, pen and ink on plywood, 12' x 16'  
Loan courtesy of the artist & Stux Gallery, New York

#### Joe Amrhein

*Center of the World*, 2005  
Enamel and gold leaf on Mylar, 12' x 16'  
Loan courtesy of the artist & Pierogi Gallery

#### Greg Stone

*The Other Hurricane*, 2005  
MMT Cheetah Paint Print on 14oz UV protected vinyl,  
12' x 16' ; Loan Courtesy of the artist & Pierogi Gallery

#### Ati Maier & Tilo Schulz

*Switch on/off*, 2005  
Enamel paint on plywood, 12' x 16'  
Loan courtesy of the artists

#### James Hyde

*Embracing Patrick Henry Bruce*, 2005  
MMT Cheetah Paint Print on 14oz UV protected vinyl,  
12' x 16'; Loan courtesy of the artist

#### Thordis Adalsteinsdottir

*Almost Human*, 2005  
Acrylic paint on plywood, 12' x 16'  
Loan courtesy of the artist & Stux Gallery, New York

#### Carrie Waldman

*More Moonbeams*, 2005  
Acrylic on aluminum, 12' x 16'  
Loan courtesy of the artist

#### Joyce Pensato

*Homer at Laumeier*, 2005  
Oil based enamel on plywood, 12' x 16'  
Loan courtesy of the artist

#### Eva Lundsager

*Untitled*, 2005  
Enamel paint on plywood, 12' x 16'  
Loan courtesy of the artist

#### Jon McCafferty

*Mansfield Version*, 2005  
Oil, alkyd on plywood, 12' x 16'  
Loan courtesy of the artist

### Indoor galleries | Gallery 1

Ati Maier, 1962 -  
*Superstrings*, 2004  
Drawing, ink on paper, 24" x 24"  
Loan courtesy of Art of this Century, New York

Greg Stone  
*Little Bang Theory*, 2003  
Tar and paper on wood, 40" x 30"  
Loan courtesy of the artist & Pierogi Gallery

Greg Stone  
*Study for The Other Hurricane*, 2005  
Tar and paper on museum board, 9" x 12"  
Loan courtesy of the artist & Pierogi Gallery

Joyce Pensato,  
*Come On Into My House*, 2005  
Charcoal wall drawing, 100" x 100"  
Loan courtesy of the artist

### Gallery 2

Thordis Adalsteinsdottir  
*Cat*, 2004  
Acrylic on canvas, 72" x 72"  
Loan courtesy of Stux Gallery, New York

Thordis Adalsteinsdottir  
*Woman with Bird and Ovary*, 2004  
Acrylic on canvas, 48" x 72"  
Loan courtesy of Stux Gallery, New York

### Gallery 3

Carrie Waldman  
*Lace 1*, 2005  
Egg tempera on gessoed wood, 8<sup>1</sup>/<sub>2</sub>" x 12"  
Loan courtesy of the artist

Carrie Waldman  
*Lace 2*, 2005  
Egg tempera on gessoed wood, 8<sup>1</sup>/<sub>2</sub>" x 12"  
Loan courtesy of the artist

Carrie Waldman  
*Lace 3*, 2005  
Egg tempera on gessoed wood, 8<sup>1</sup>/<sub>2</sub>" x 12"  
Loan courtesy of the artist

Carrie Waldman  
*Lace 4*, 2005  
Egg tempera on gessoed wood, 8<sup>1</sup>/<sub>2</sub>" x 12"  
Loan courtesy of the artist

Carrie Waldman  
*Lace 5*, 2005  
Egg tempera on gessoed wood, 8<sup>1</sup>/<sub>2</sub>" x 12"  
Loan courtesy of the artist

Carrie Waldman  
*Lace 6*, 2005  
Egg tempera on gessoed wood, 8<sup>1</sup>/<sub>2</sub>" x 12"  
Loan courtesy of the artist

Carrie Waldman  
*Lace 7*, 2005  
Egg tempera on gessoed wood, 8<sup>1</sup>/<sub>2</sub>" x 12"  
Loan courtesy of the artist

Carrie Waldman  
*Morning After Blue*, 2005  
Egg tempera on gessoed wood, 24" x 30"  
Loan courtesy of the artist

Eva Lundsager  
*Untitled*, 2005  
Oil on canvas, 4<sup>1</sup>/<sub>2</sub>' x 5<sup>1</sup>/<sub>2</sub>'  
Collection of Sally and John Van Doren; loan courtesy  
of Greenberg Van Doren Gallery, New York

#### Gallery 4

Joe Amrhein  
*Interzones*, 2005  
Enamel and gold leaf on Mylar, 44" x 73"  
Loan courtesy of the artist & Pierogi Gallery

Heide Trepanier  
*Withdrawn*, 2005  
Enamel paint on canvas on board, 50" x 50"  
Loan courtesy of the artist & Stux Gallery, New York

Heide Trepanier  
*Lack*, 2005  
Enamel paint on canvas on board, 24" x 24"  
Loan courtesy of the artist & Stux Gallery, New York

Jon McCafferty  
*Magic*, 2002  
Oil and alkyd on wood, 60" x 72"  
Loan courtesy of the artist

#### Gallery 5

Joyce Pensato  
*Felix*, 2005  
Charcoal drawing on paper, 16" x 20"  
Loan courtesy of the artist

James Hyde  
*Setting*, 2005  
Acrylic paint on a digital print on paper, 33" x 40"  
Loan courtesy of the artist

Tilo Schulz, 1972 -  
*Remake of 'Restless Ball' by COOP HIMMELB LAU, 1971, by Tilo Schulz, 2002*  
DVD Installation  
Loan courtesy of the artist, Karl Ernst Osthaus-Museum, Hagen and Dogenhaus Gallery, Leipzig, Germany

## Public Notice: Painting in Laumeier Sculpture Park

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ST. LOUIS