

LAUMEIER SCULPTURE PARK

FIRST DECADE 1976-1986

UMEIER SCULPTURE PARK
RST DECADE
76 - 1986

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Ernest Trova's *T/Cox #7* at park
entrance (photograph by Red Elf, Inc.)

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Gallery of Laumeier Sculpture Park
(photograph by Red Elf, Inc.)

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The Heritage of Art and Parks

**Beej Nierengarten-
Smith, Ed.D.**

*Director
July 1986*

With this publication, Laumeier Sculpture Park celebrates its tenth anniversary. It is a moment for looking back with awe at what the new institution has achieved within this short time, and with gratitude to the many friends of the park whose prodigious efforts made it possible. It is a time for counting our blessings, and for building on them for the years to come.

The everyday preoccupations of so modest a staff with so ambitious a program ordinarily leave no time for musing about processes of growth and development already accomplished. The organization's structure has been built at some stages by leaps and bounds, and at other times like a coral reef, with unit upon unit of material adhering to certain guiding attitudes, refined by natural processes of evolution to become a thing of beauty.

But the warmth of the community's reception of this new park with its dedication to new and sometimes puzzling

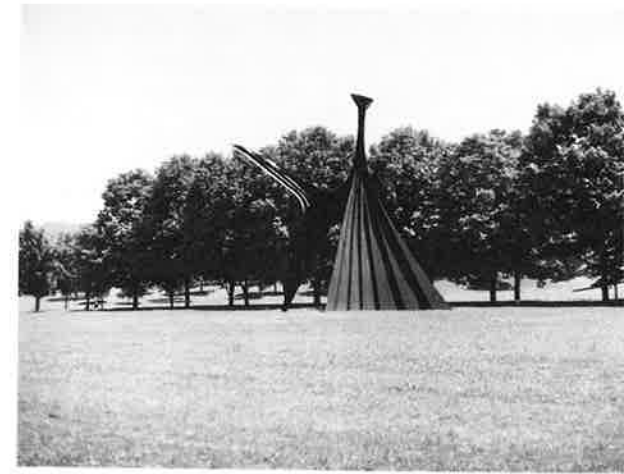
art suggests that its tenth anniversary is a time for a retrospective accounting to those who have received it with so much enthusiasm.

Therefore, this catalog undertakes to look both at the park's past and at its future, to spell out its convictions, and to review as fully as possible how it all came about. In particular, it is time to identify all those who have served the fledgling organization so faithfully and so well as it struggled to follow its objective of providing valid avant-garde art experiences for the public.

This objective implied considerable commitment to the users of this park; an art commitment that also recognized Laumeier as a public green space providing relief and sanctuary from busy urban life.

In addition to established ideas about the uses of parks, the general park audience had deeply-held feelings about beauty and the forms of sculpture. These feelings were soon tested at Laumeier. George McCue, in his knowledgeable essay to follow, delineates the impact of the contemporary artist on local attitudes toward public sculpture, and specifically toward the development of the sculpture park. These attitudes had a substantial effect on public reactions to the possessive and, as it sometimes may seem, the alien nature of the sculpture that was to occupy the park landscape.

From the beginning, the concept for Laumeier was that it be a park for contemporary sculpture, but the land had been secured to exhibit the generously-donated



The Arch by Alexander Calder at Storm
King Art Center, New York

works of a single artist, Ernest Trova. Precedents for single-person sculpture parks were in fact already well known and accepted as a means of establishing an institution.

Carl Milles dedicated his home and subsequent sculpture garden, "Millesgården," to the city of Stockholm. Carl Milles' Vigeland was provided with an entire area of Frogner Park, in the center of Oslo, and was in complete control of his work as it was developed there. Chesterwood, the home of Daniel Chester French at Stockbridge, Massachusetts, and the Saint-Gaudens National Historic Site at Cornish, New Hampshire, were also the homes, gardens, and studios of sculptors. These sculpture gardens emphasize the accomplishments of the single artist and make their statements about sculpture and artistic development through the organization of park exhibits and a chronology of the artist's work as it matured.

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important has been the model set by contemporary institutions in which the work of a single artist served as a catalyst that catalyzed the attraction of sculpture by numerous other artists. Such was the case of the Storm King Art Center at Mountainville, New York. Storm King made a major declaration about its mission when it purchased a collection of thirteen works by David Smith, which were added to sculptures by other outstanding artists—sculptures of monumental scale and daring experimentation. The esthetics of Storm King became a close model for the visual concept of Laumeier, but to develop a collection and address the question of community responsibility are other matters, particularly in light of financial constraints in a politically conservative environment.

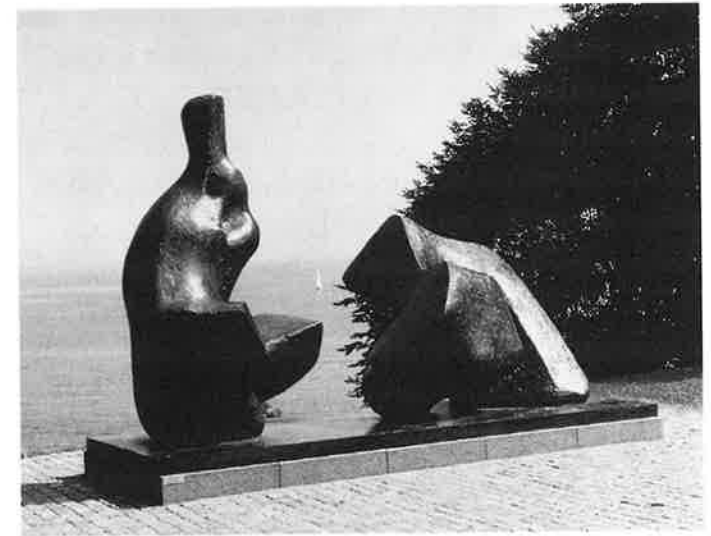
Nationally, even stronger programs existed. The Her-Müller Museum and Sculpture Garden at Otterlo, Holland, is a primary example, with its sculpture garden developed in the 1950s and greatly expanded during the 1960s. The Louisiana Sculpture Garden in Denmark boasts a splendid contemporary collection of quality sculpture set sensitively in a woodland environment.

Other methods of establishing a sculpture park could be seen in the development of a sculpture program at the Fauquier County Museum in Roslyn, New York, and the Brookfield Academy of Art, Bloomfield Hills, Michigan. The sculpture program at Artpark in Lewiston, New York, was probably the greatest predicator of the “new” sculpture discipline. Something was definitely in the air. Without a doubt there was considerable interest in the

sculpture park experience ranging from the appreciative historic view (as in the case of Carl Milles) to the adventure of collecting the “classical” new as found at Storm King. Finally, there were risk-taking programs of outdoor sculpture that were experimental in nature, and institutions that with great courage presented sculpture not for its beauty but for its reflection of contemporary thought.

All these programs, whatever their approach, faced the same problems indigenous to the selection, installation, care, and interpretation of outdoor sculpture on a continuous basis. As in the case of Laumeier and the Trova gift, some of these institutions began and continued their development through the interest of artists and collectors, and the resulting donations of works of art. The test of such a park’s clear-sighted conception of its own identity is that the acquisitions to its permanent collections guide the resulting art programs in concordance with that identity.

Laumeier presented a very complex problem, however. Though it existed because of a single artist, it could survive and grow only by becoming an integral part of the community culture and by offering contemporary art experiences of greater meaning. Laumeier has to possess an art character that speaks of quality and esthetics in a manner that communicates the experiences of modern sculpture to a new and diversified audience. The institution, therefore, had the enormous task of addressing essential and avant-garde issues in sculpture, developing an audience for this program, acquiring funding and participation in this objective, and convincing the



Reclining Figure No. 5 by Henry Moore
at Louisiana Sculpture Garden,
Denmark

St. Louis County government of such an institution’s importance to community life.

To bring the reality of contemporary sculpture to public attention, it was necessary to avoid the single-artist approach and to diversify programming. Because of the public’s unfamiliarity with modern sculpture and its need to learn and develop values by repeated experiences, Laumeier had to be portrayed as a museum to be revisited.

Therefore, the program was gradually expanded to include new artists in the outdoor collection and in other activities. Gallery exhibitions were made integral to the park’s ongoing agenda. A professional staff was established, and by incorporating volunteers into every phase

of its operation, the pace was maintained. Reading this publication is much like being a repeat visitor at Laumeier over the last ten years. As the pages are turned, expectation and anticipation should gather momentum as the reader traces the quest for excellence coupled with unique programs aimed at audience participation and learning. Experience has told visitors they can expect the best from Laumeier Sculpture Park, and they get it.

The extent to which the sculpture park has developed is evident in those words *sculpture park*. The old museum formulas don't hold; the intimidating columns and walls of "necessary art experience" are gone. The gallery program, integrated art projects, and the open-air installations have created a new tradition. Not only are the park and gallery devoted to the public in principle, but the sculpture park maintains a lively attitude about its audience and about contemporary sculpture.

The problems of education and interpretation occupy considerable time. Laumeier has never taken for granted that the public comes for the first time because of some inner drive to participate in community art. The wonderful sense of sharing in artistic thought may be experienced peripherally through various visual and graphic devices, and through traditional art, but sadly lacking in our culture is the opportunity for valid experiences with art that is ahead of the conventions. Contemporary art lacks appreciation that is almost automatically accorded to historical forms of art. How many times has it been said that the art of today is the fundamental thought upon which artists will build in the future? Laumeier is a

meeting place for the ideas of tomorrow. At times its programs reflect the credibility of the past and draw parallels with the priceless learning opportunity of our everyday lives.

Each day at Laumeier begins with a realization that all the plans and dreams could only have been realized through the energies and enthusiasm of those whom we have tried to list in full in our roll of honor. To their vision and endurance, Laumeier Sculpture Park is deeply obligated for the successes that came out of controversy, for the sense of satisfaction that came out of risk-taking, for the maturity of expression that came out of time and persistence.

We are grateful to the Laumeier Sculpture Park board of trustees, to the St. Louis County Department of Parks and Recreation, to our members, volunteers, support persons and organizations (all named at the conclusion of this catalog), and to the Laumeier staff and personnel, past and present. Many individuals at other museums and sculpture parks in the United States and abroad gave generously of their time and advice over the years

when members of the executive board and I visited institutions. Numerous artists who participated in exhibitions and programs have helped us to appreciate their art and enriched our understanding of all art. Finally, to name a few of those intimately connected with the production of this catalog, I thank Catherine C. Esley Hamilton, George McCue, Debbie Reinhardt, Sarah Spurr, and my husband, James B. Smith, M.D. Their understanding and support have contributed to this publication and to Laumeier's success. Many of those who helped to shape this institution are still very active members, involved in plans for the future, and continuing to make the decisions that will guide Laumeier Sculpture Park into its second decade.

The Modern Spirit in Public Sculpture

George McCue

Years ago, on July 7, 1976, a gate was opened, and the first visitors entered Laumeier Sculpture Park. The park, near the intersection of Geyer and Rott roads in the Forest Hills, was not yet the familiar St. Louis County park that it would soon become, and the first visitors made their way to it with some uncertainty.

They found themselves in an expansive landscape defined by mature specimen trees and bordered by a dense woodland. A long story-and-a-half house of cut stone surveyed meadow vistas to the south. Prominently placed in meadow areas and on rises and lower slopes of the grounds were installations of large, challenging sculptures of welded steel. Except for the sculpture and a new parking area, the park had the aspects of a wooded country estate, which in fact it had been for many years.

From indicating merely an ambitious intention, the term "sculpture park" was applied on its opening day to

a fully established museum without walls and to a substantial nucleus art collection, already in place.

The St. Louis County Department of Parks and Recreation had provided the grounds and facilities, and an organization of supporters from the communities of art, education, and business had founded a park program dedicated to modern sculpture. Remodeling of the house into galleries and work space was about to begin. The sculpture park was opened without a director, but a few exhibitions were already scheduled, and the support organization was prepared to administer the introductory events.

The park seemed to have materialized almost overnight. It was practically unheard of before the opening; it immediately became a prime community attraction, and within months it won international attention. The park became a community resource at a time when the community was much in need of what the park's collections, exhibition programs, and special events would offer.

The purpose of Laumeier Sculpture Park, as defined at its inception and consistently maintained, is to encourage development of the art of sculpture, and of an audience that responds to it with awareness of what the art is involved with in the late twentieth century. The physical openness of this sculpture park corresponds with its point of view that the park should, as a fundamental attitude, be open to the expression of new ideas in new forms of sculpture. This objective liberates the park from requirements that the sculpture admitted

to its programs be certified by art history and a preponderance of critical judgment as securely beyond challenge; it allows the park, without prejudice to its standards of excellence, to be hospitable to sculpture at the leading edge of modernist explorations.

There is an old story about a visitor to an art museum who voiced doubts about an object on view there. An attendant who overheard the remarks said to the visitor, "This art is not on trial; you are."

At Laumeier Park neither the art nor the viewer is on trial, for the park's purpose is to offer visitors broad exposures to new sculpture, and broad educational experiences with it, and finally to propose the possibility that better acquaintance will lead to perceptive enjoyment of some of it.

The public has been finding itself increasingly in everyday contact with new sculpture—not just newly made sculpture but sculpture that is new in forms and materials, new in physical prominence, and sometimes disconcertingly new in ideas.

The new sculpture that had appeared by 1976, and which has become steadily more in evidence since then, occupies centers of urban pedestrian traffic in downtown business districts and in outlying shopping malls and industrial courts. Some has appeared in civic spaces, but with official hesitation. All art on display in public places is public art, but sculpture commissioned by private enterprise has moved forward with vastly greater assur-

ance than that which has passed through the sieve of aldermanic hearings and public opinion polls.

In parks, the long-familiar commemorative monuments comprised for generations the most visible if not the only public sculpture, but the foundry-fresh bronze of a new portrait monument in any civic space has now become a rare occurrence. The legacy of memorial statues is rich in details of apparel, symbolic accessories, and photographic gestures, but their imprint on the consciousness of posterity is subject to fading. It is the durability of the idea rather than of the material that embeds art in the public memory, and the continuing vitality of such monuments is assured only according to their authority as timelessly evocative images.

Large numbers of let-us-never-forget park bronzes throughout the country are affectionately maintained as ornaments of the civic scenery, but what they commemorate is often better said in their inscriptions than in their art. A monument's lasting quality as a memorable image and its endurance as a symbol depend finally on its potency as a work of art.

The art of free-standing sculpture has become associated with urban architectural spaces and with the everyday uses of city-center environments of high traffic densities and diverse activities. In its broader meanings, twentieth-century sculpture has become involved with the physical, esthetic, and emotional realities of life peculiar to our time, and with the erratic priorities of a disorderly world.

The new sculpture presents itself in many aspects. It is variously contemplative, aggressive, decorative, mood-inducive, passive, kinetic, witty, cerebral, self-contained, gregarious, positive, tentative, sensuous, metaphorical, and physically or electronically animated by environmental stimuli. It may have the look of engineering, architecture, geometry, super-ceramics, land forms, carpentry, or reconstituted junk. Its appearance may be outside any familiar frame of reference, depending on something happening within the spectator's mind to give it meaning. Some of it builds on the traditional esthetics of carved stone or cast metal, while going beyond pictorial art to search out essences of what life is about in the late twentieth century.

Everything already done in sculpture casts a huge shadow over the needs of new generations of artists to cultivate their own perceptions of the real and the surreal in the world that they inhabit. The fertility figures chipped from hand-held rocks in the birth of sculpture eons ago responded to the same urges that impel artists today to make art as an expression of the realities and quality of their world.

The first sculptors, with no precedents, no traditions, and no art history to condition their perceptions, applied observations and intuition to achieve art that recognized symbolic aspects of life rather than literal resemblances. Their sculpture was about human existence and survival, about fundamentals of life that they emphasized in distortions of their small figures. The directness of this Stone-Age art keeps it vital, and it maintains our kinship

with earlier inhabitants of this planet whose art, and else, tells us how they lived, what they believed, and they felt.

In the twentieth century, human existence and survival are still outstanding preoccupations, and sculptors continue to address these concerns through the material and expressive means now available. Some modern sculptors are cabined by art history, while others, although cognizant of tradition, challenge the empirical canons that it imposes. One of today's realities is that the human figure has receded from the foreground of natural expression. The figure has not been banished but has declined because many sculptors have found it increasingly applicable as an expressive and symbolic instrument. The great eras of figure sculpture are in a way diminished by this, and in due time the figure is certain to re-emerge with fresh vitality.

Within the totality of things, events, and philosophies that weight the values of twentieth-century culture, against the background of traditions that have inclined art expression in its historic directions, the sculptor asks disturbing questions: In a society that spends extravagantly on throw-away products, is physical permanence a virtue in art? If cash is a consensus trade for natural wonders and man-made landmarks, need an artist be concerned with timeless expression? In the text of automated production, has hand-made art become an anachronism? Should the sculptor offer reflections on and metaphors for contemporary life, discouraged from producing anything but decorative

tries? Can spectators justifiably ask that public
re simply ratify popular traditional expectations

e questions and issues are addressed at Laumeier
re Park, in the wooded landscape laid out by
H. and Matilda Laumeier after Laumeier, a real
investor, moved from a house on South Grand
in 1940, and married Matilda a year later. The
iers kept their place in park-like condition, and
Laumeier stayed on in the house after the death of
band in 1959.

at that time, Wayne C. Kennedy, director of the
is County Department of Parks and Recreation,
veying open-space resources southwest of the city,
attention was called to this attractive acreage.
fterward he presented himself there, with a
to tour the grounds.

Laumeier received him cordially. For several years
le frequent visits, and on one of these proposed
e consider bequeathing her place to the county for
se. She did so, and at her death in 1968, St. Louis
y inherited the Laumeier property. Kennedy, not
g to disrupt the stands of trees and sweeping lawns
aying fields or athletic facilities, thought the new
might serve some educational purpose. Nothing of
rt had been developed, however, when the
s were opened to the public in the early 1970s.
gh 1975 it was one of the least utilized of the
's parks.

It was in that year that Ernest Trova began looking for
some institution with open grounds to which he might
lend some of his large sculptures, to gain space in his
own yard for test viewing of new work. Finding none, he
turned for advice to Adam Aronson, banker and art col-
lector, who suggested a county park near Trova's home.
This brought Kennedy into the discussion. The park in
question, he told Trova, and another possible site or two
were too active for the safety of art works, but one that
might serve was the new park named for Henry H.
Laumeier.

At a certain moment during a tour of the unprogrammed,
little-visited park, the concept of Laumeier *Sculpture*
Park emerged, and it took wing when Trova offered to
give rather than to lend some of his major pieces. Serv-
ing as liaison and catalyst, Aronson enlisted the support
of political, cultural, educational, and citizen elements
whose enthusiasm was essential to the project's success.
It could not even begin unless the County Executive and
County Council accepted the idea of a park specifically
for the exhibition of sculpture, and for the programs of
security, maintenance, and education that it would
require. The park was approved, subject to continuing
private support.

As the park is now organized, St. Louis County owns
and maintains it and the Trova collection, and a non-
profit organization of community sponsors, incorporated
as Laumeier Sculpture Park, advises the county staff that
administers the programs. This organization owns the
other collections, the library, and research materials, and

it raises funds for exhibitions and related activities. A
consortium of members of this group purchased and
leased twenty acres west of Mrs. Laumeier's land. In
August 1986 these twenty acres were part of a bond
issue, approved by the voters, to purchase the land. This,
with other smaller additions, enlarged the park to ninety-
six acres.

The mission of the park is to collect and exhibit the
broadest possible representation of late twentieth-century
sculpture, of the highest quality by international stan-
dards that can be acquired.

The Trova gift grew to forty sculptures and a number of
maquettes and other materials. Additional sculptures
became part of the nucleus collection by private gift. By
arrangement with galleries in New York, Los Angeles,
St. Louis, and elsewhere, sculptures by artists of world
reputation have been brought to the park on extended
loan, usually for at least two years, and several of these
have been purchased by friends of the park for donation
to the collection.

The most prominent landmark of Laumeier Sculpture
Park is the colossal *The Way*, by Alexander Liberman, a
towering construction a hundred feet long, dynamically
red, built at a division between two meadows that are
the park's principal open areas. The project of purchas-
ing, assembling, installing, and painting this huge sculp-
ture required what amounted to a consortium of
resources to put together the contributions of funds,
materials, and services that brought it into being. *The*

Way, a great portal that plays variations on the theme of the downtown Gateway Arch, immediately became the park's signature piece.

In 1979 a long search for an executive director was concluded with the appointment of Beej Nierengarten-Smith, a native of St. Paul with a doctorate in education (instructional theory and curriculum design) from Southern Illinois University, Edwardsville, and a master's degree in museum science and art history from the University of Minnesota. There are two other full-time staff members for art activities: Debra L. Reinhardt, assistant curator for administration, and Blane De St. Croix, a sculptor, assistant curator for art. Events, exhibitions, publications, and educational programs substantially reflect the loyal and highly qualified services of volunteers who serve as docents, speakers, exhibition curators, and in other capacities.

Keeping outdoor sculpture physically and esthetically intact involves conservation rather different from that needed for sheltered art. Most of the Laumeier sculptures are made of steel, which may be milled, stainless, salvaged, or the architectural Cor-Ten with a naturally weathering, self-arresting, protective rust patina. Steel that has decayed from contact with the ground is restored with welded-in replacement material applied in consultation with the artist. The various steels require, according to their finish, polishing, brushing, or repainting, and all the art receives periodic attention to fallen leaves, spider webs, wasp nests, and bird droppings.

Earth sculpture sometimes needs repairs for sod slip-page, while wood is subject to assault by weather and predatory organisms.

Small sculptures and other art that requires a gallery environment are exhibited and stored in the Laumeier house. Its fully finished second floor was adapted for offices, curatorial services, study facilities, the beginnings of a library, and space for classes and meetings. Remodeling of the large first-floor rooms into gallery space with controlled lighting was advanced in stages. By 1978 the first phase of this could accommodate an exhibition of Louise Nevelson prints and other multiples, and then a show of Jasper Johns prints from St. Louis collections. With the arrival of Dr. Nierengarten-Smith as park director, teaching experience in her background became of special value in structuring exhibitions not just as examples by this or that artist, but as manifestations of the modern spirit. A prime educational goal has been to broaden the appreciation of sculpture by a public whose conceptions of the art tend to be rooted in nineteenth-century traditions, a public that is often puzzled by the diverse forms and fluid boundaries of modern sculpture, but still a public that pays attention to convincing and interesting testimony.

The multiform pieces in the Laumeier Park landscape are its most positive testimony, and some gallery programs are designed to help focus mixed impressions produced by exploration of the grounds. An inside exhibition may enlarge on a single outdoor sculpture with maquettes, drawings, and photographs that show stages

of its conceptual development, and report on other projects of the same artist. Significant episodes in the development of modern public sculpture have been treated both in solo and group exhibitions.

National and international trends in sculpture and related arts have been represented by maquettes and models of projects for American federal buildings by seventy-seven artists, and in shows by sculptors of Britain, and Stuttgart, West Germany.

Sculpture as a sensuous phenomenon sometimes related to science was demonstrated by the tall towers and scaffolding erected on the park grounds by Dale Farnsworth in 1979 to support a bank of mirrors precisely oriented so that the earth's rotation caused each to flash a sun reflection in sequence. Then, in 1984, a show of a variety of examples and new work by Joe Upham and Janna Jannagacre took note of jazzy effects of neon lights in the cityscape.

The 1984 show, *Masters of Modernism From St. Louis Collections*, presented work from Auguste Rodin to Henry Moore as a bridge between progenitors of modernist ideas and the successor generation of younger artists represented on the park grounds. In further exploration of the backgrounds of contemporary sculpture, Laumeier Park produced in 1985 a show of small pieces, models, and photographs of American and European civic art by Carl Milles, with a comprehensive catalog to coincide with the renovation of his famous fountain *Meeting of the Waters*, opposite Union Station.

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ier Park commissioned the first sculptures in the
is region done expressly to reflect the art's occa-
architectural orientation. They were designed spe-
y for their sites, which were chosen by the artists.
st was Jackie Ferrara's *Laumeier Project*, a pyrami-
cture of red cedar built in a clearing of the twenty
d acres joined to the original tract. The walk-in
re recalls Mayan temple forms, and light admitted
n the slit spacing of its timbers makes patterns that
e with the sun. It was completed in 1981.

e intricate site-specific project is *Pool Complex:
d Valley*, by Mary Miss, under construction for
months and completed in 1985. It is deep within
m tract, and built as a sequence of wood pavilions
ank walks that border the ruin of a rock-walled,
arge and roughly kidney-shaped swimming pool.
ool belonged to a vanished estate, and the woods
vaded a former tennis court nearby. For this set-
long-ago pleasures Mary Miss designed her nostal-
tasy with its alternating walks, pauses, and over-
which cannot be viewed in its entirety but must be
eperienced as episodes in the stages of passage.

d major work that is inextricably unified with its
n is the land form by Beverly Pepper, *Cromech*
t is a sodded basin with high walls built by
ting machines to enclose an isolated space that the
tor enters through a narrow gap.

actions of individuals and of large tour groups
ther cities and other countries indicate that the

continuing attraction of Laumeier Sculpture Park has
been not only the substance of the exhibitions but also
the surprises that may be waiting in the next gallery, the
next landscape vista, or the next turn in one of the wood-
land trails.

Laumeier Park confidently insists that taking art seri-
ously need not interfere with its moments of fun. Festive
art discovered there has included antique toys from the
Barenholtz Collection, in the 1980 Christmas season,
and a year later *Once Upon a Wheel...Sculpture* by
George Greenamyre, in which machine forms were
epitomized and parodied with monstrous wit. A gala
event of 1983 presented the inventive kites of Tal
Streeter, combined with homemade children's kites in
their own flights of fancy.

Laumeier Sculpture Park has maintained cordial rela-
tions with other arts and art institutions in presentations
of music, theater, and dance on its outdoor stage with
grass seating, and it has loaned sculptures for formal and
informal display. When a shopping center opened a new
interior mall in 1984, it invited the park to install a show
in the long skylighted space, and this became *A Walk
Through Laumeier*, an arrangement of sculpture with
plantings in a decidedly out-in-the-real-world setting.

The educational program makes a particular point of
introducing artists personally to the community by invit-
ing them on extended visits for lectures, demonstrations,
workshops, on-site construction, and casual contacts.
The volunteer docents serve as tour and gallery guides

and deliver slide lectures in the park and out in the com-
munity about the collection and the history of modern
sculpture. Gifts of funds provide tape cassette equipment
for self-guided park tours, and for video orientation
screenings in one of the galleries.

Coincidentally with the park's first decade, more than
twenty major sculptures have been placed by private and
civic initiative in sites constantly used by the public
throughout the community, and the Laumeier Park per-
manent collection has grown by eleven pieces. The close-
up exposures and physical contact with these and the
many other new sculptures of the metropolitan area
encourage the idea that sculpture continues to present
itself as art to be viewed, but also as intimately a part of
the experience of urban life.

Laumeier Sculpture Park, and How It Grew

Catherine Cleary

Henry H. and Matilda Laumeier

The first unit of the ninety-six acres of land that became Laumeier Sculpture Park was a tract of 47.67 acres on Rott Road, purchased in September 1916 by Roland L. Kahle, a department manager of the Ringen Stove Company. In April 1917, Kahle obtained a building permit for a stone house and garage to cost \$20,450, about four times the average price of a residence at that time. He listed himself as the architect, but it is possible that the design was adapted from one published in a family magazine, a common practice.

The hilly woodlands of that area, then well out in the country, were becoming sought after as fresh-air refuges from the smoky city for households of South St. Louis businessmen. Kahle built the stone garage in 1931, and the gatehouse in 1936. He died in 1938, and on May 28, 1940, his wife sold the property to Henry H. Laumeier.

Henry Laumeier was one of six children of Christine and Herman Laumeier. His mother, Christine Hincke, was born in Albenstruck, Germany, in 1843, and immigrated to the United States in 1859, at the age of sixteen. Two older brothers operated a general store at Pinkneyville, Illinois. She went to work for them as bookkeeper, and developed business acumen to the point of becoming their financial adviser. The industrious brothers became millionaires.

In 1868, when she was about twenty-five, Christine married Herman Laumeier, who ran a wholesale shoe business in St. Louis and was sixteen years her senior. Herman Laumeier became director of one bank and founder of another, the United Bank and Trust Company. He died in 1881 when she was thirty-eight, leaving her a prosperous widow. She managed her money well, and was ranked among the city's wealthiest women.

When their son, Henry H. Laumeier, was married to Matilda Cramer in 1941, it was the second marriage for both. They settled in the house on Rott Road, making modifications that including glazing the big south porch, and enlarging the estate to seventy-two acres. Laumeier died at his home in December 1959 at the age of eighty-three.

In the early 1960s Wayne C. Kennedy, director of the St. Louis County Department of Parks and Recreation, was searching the diminishing areas of rural land for acreages to add to the park system. Henry Laumeier's nieces, Elizabeth Gempp and Christine Love, urged that



*Mr. and Mrs. Henry H. Laumeier, seated
in rustic bench on the lawn of their estate*

he talk with Matilda about her large estate. Their first meeting was in 1963, and in a follow-up letter he mentioned land-consuming highway construction and estate development. Referring to the Laumeier property, he wrote that "Sights like these must spur the efforts of all of us who love a tree." Later he broached the idea of a bequest of her estate for a park.

Mrs. Laumeier was enthusiastic about park use, but not for playing fields. She favored uses that would maintain the general character of the landscape, possibly with such features as a formal garden, a conservatory building,

and plantings compatible with the specimen trees
and her husband had placed in the broad lawns
meadows.

Matilda Laumeier died in March 1968 at the age of 86,
leaving an estate valued at \$1,606,000. Her will pro-
vided for the gift of her home property to the county in
lieu of her husband. The seven-room stone house
and grounds were valued at more than \$500,000, and
her bequest included \$25,000 toward conversion of the
property to a public county park.

In the addition of funds from the county's 1969 bond
issue, the first stages of this preparation were accom-
plished. However, uncertainty as to the park's ultimate
location made it impossible to begin master planning, and its
potential donors found pleasant rolling lawns, limited facilities,
and nothing much to do. One problem was that the acre-
age was somewhat less than the space needed for opti-
mal park development. In 1969 the Twin Lakes Golf
Club offered to sell twenty-seven acres adjoining the park
to the south, but the parks department was unable to
purchase this land. It did acquire 4½ acres on Rott Road,
which was used for the park supervisor's residence, and the
Haven Association granted a small strip that jutted
west into the park. With these additions, the park grew to
seventy-six acres.

The concept of a sculpture park was crystallized with the
help of Ernest Trova in 1975 to make a gift of large
sculptures as the beginning of a sculpture park and gal-
lery. David Aronson, banker and collector of modern art,

established the liaison with Kennedy for what originally
was contemplated simply as a loan of Trova's pieces to
relieve his own grounds of the volume of completed
works. Two other sites were considered—Vouziers, the
former home of Joseph Desloge in North County, and
Queeny Park, near Manchester. Laumeier Park was cho-
sen for its advantages of convenient location and clean-
slate readiness for such a program.

Trova consulted his dealer, Arnold Glimcher, director of
the Pace Gallery in New York City and Boston, who
approved the plan with the suggestion that the project
include other important sculptors, and the concept of a
sculpture park international in scope was adopted. Trova
made his offer formally on December 11, 1975, as a gift
to the people of St. Louis County, with the comment that
the proposed sculpture park "would be in the tradition
of the Kröller-Müller Museum in Holland and the Storm
King Center in New York." His gift consisted of forty
sculptures, with an estimated market value of approxi-
mately a million dollars, and a number of maquettes and
other materials. In the following March, the gift was
accepted by the St. Louis County Council.

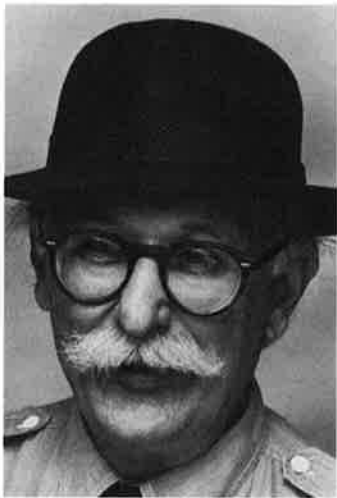


Matilda Laumeier

Poet Sitting by Tree in Chair, Ernest Trova, 1975, black painted Cor-Ten steel, 5'5" x 5'11" x 6'7" (photographs by Neil Sauer)

1976

Unity of Art and Landscape



Ernest Trova

The opening of Laumeier Sculpture Park with a preview of the newly installed outdoor collection on July 7, 1976, was timed to coincide with celebration of the national Bicentennial. Some five hundred persons attended—Chairman Brainerd W. Lafbourete and members of the St. Louis County Council, executives of business and art institutions who had performed advisory services in creating the park, news reporters, critics, and guests. Arnold Glimcher traveled from New York for the event. In congratulatory remarks, he pointed out that Ernest Trova's representation in major museums in all parts of the world assured international recognition for the new park founded with a large collection of his work.



The installation of sculpture, designed by Trova and Armand Brunet, the county's landscape architect, was highly praised. It was termed "flawless" by Mary King, *Post-Dispatch* art critic. "There is not only a discreet visual come-on from piece to piece but also a perfect matching of each work to its site," she wrote. William N. Eisendrath, Jr., former assistant director of the St. Louis Art Museum and director of the Washington University Gallery of Art, wrote with enthusiasm about the "superbly placed" pieces.

Trova's *Study/Falling Man* took the place of a stone frog on the terrace basin. The upper body of this standing

Study/Falling Man, Ernest Trova, 1969, black painted cast bronze, 4'8" x 2'7" x 8'1"



bronze figure of 1969 is hinged so that the head and torso open outward in five divisions, each retaining the identity of the whole but engaging itself with the space around it.

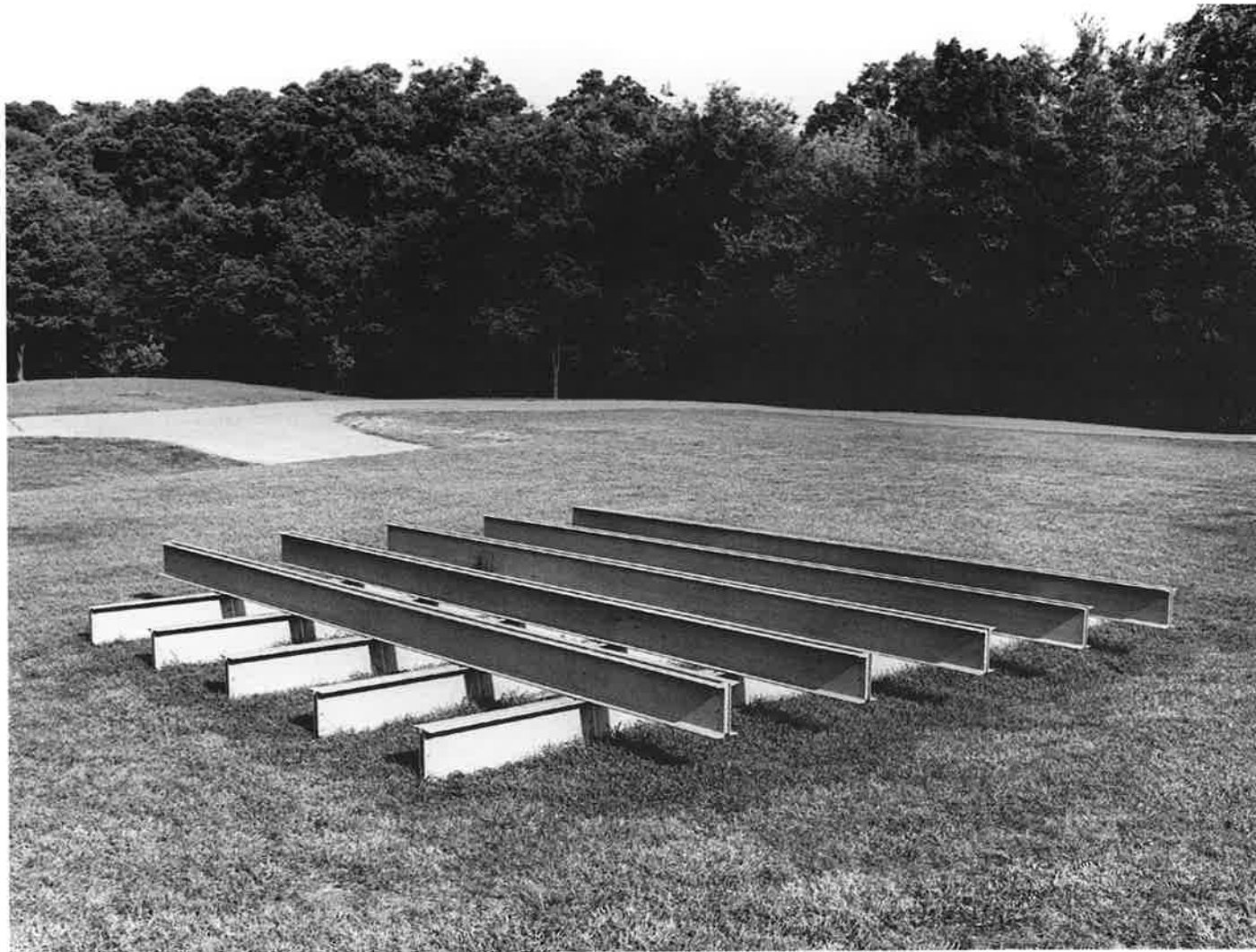
Dedication of the park, formally identified as the Ernest Trova H. Laumeier Memorial County Park, took place in ceremonies on Saturday, October 30.

Untitled, Robert Morris,
1968-69, aluminum I-beams,
24' x 24' x 2'
(photograph by the Red Elf, Inc.)

sculpture Program

Robert Morris

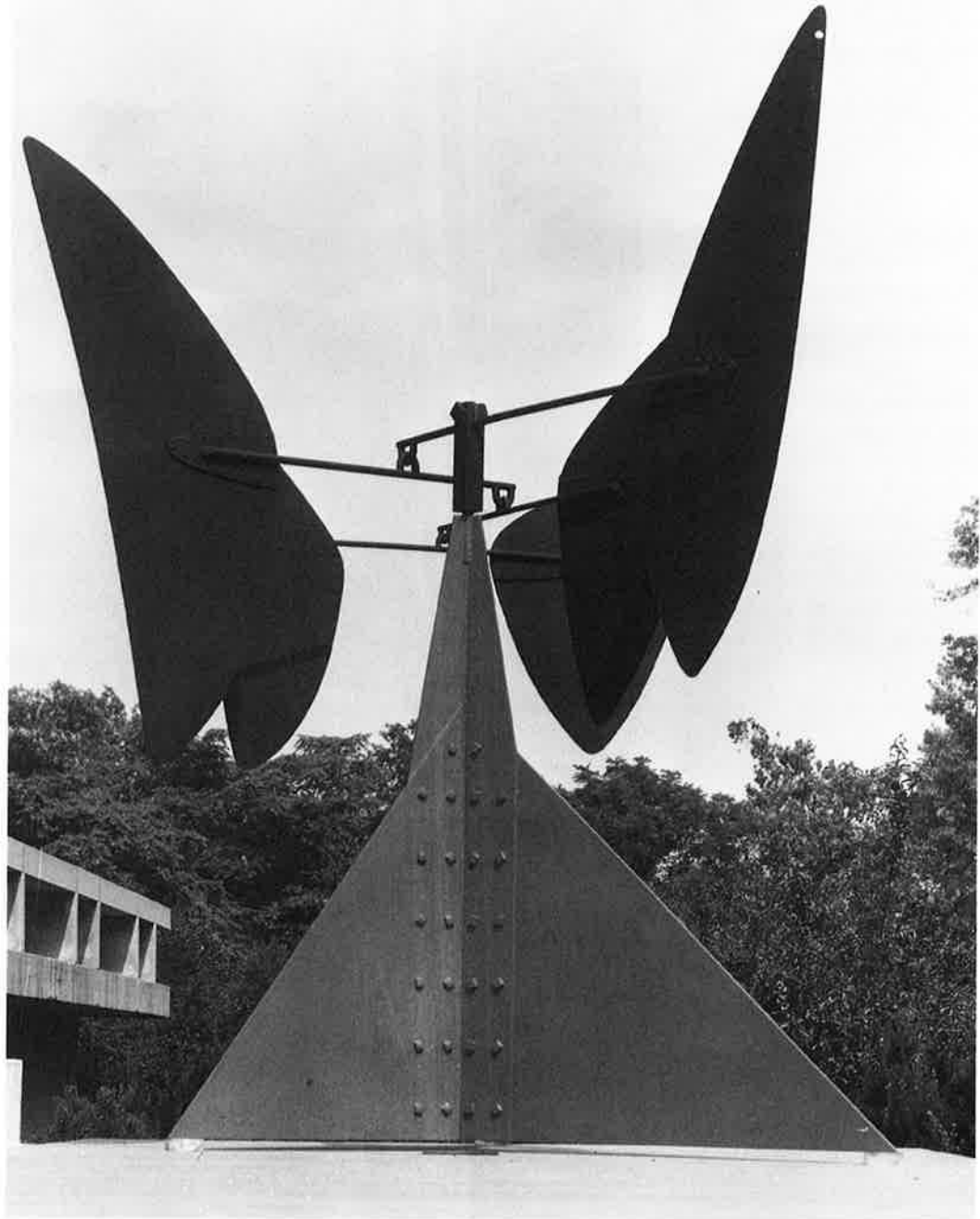
The first of many long-term loans of sculpture to the park was an untitled construction of aluminum I-beams by Robert Morris through the courtesy of Greenberg Gallery, St. Louis. The bold architectural scale of this piece emphasizes its paradox of elements produced by modern technology but stacked in a rigid, static form by the simplest of primitive construction processes. Ten years later this work was donated to the park by Mr. and Mrs. Ronald K. Greenberg.



Five Rudders, Alexander Calder,
1964, painted sheet metal and rods,
12'10" (Washington University
Gallery of Art photograph)

Alexander Calder

Alexander Calder's *Five Rudders*, a principal work in the collection of the Washington University Gallery of Art, also was generously loaned, and this dashing piece, functioning as both mobile and stabile, and familiar to many St. Louisans, was placed near the entrance gate.



Trova sculptures in 1976
gallery exhibition
Ernest Trova
(photograph by Greta Kraft)

Ernest Trova

The first use of the partly remodeled galleries for large pieces was for an exhibition of Ernest Trova sculpture and other art as a complement to his gift of works on the grounds.



1977

Controversy— And A Leap in Attendance

In all the new sculpture in Laumeier Park, the only representation of a human figure was Trova's *Study/Falling Man*. In the first impressions that the park offered to its first visitors, there was no transition from traditional sculpture to the new collection of big angular modernist constructions of welded steel. Transitions would become important to future programs, but in the beginning spectators could not dip their toes to test the water—their introduction was an icy plunge.

The new sculpture was perceived by some as an alien invasion of the placid green spaces, particularly because of the rust patina of several pieces. Naturally weathering steel had become well known in architectural applications, but it was jolting to viewers predisposed to bronze and stone as materials for sculpture, and to natural representation as subject matter.

The first demurral came on an official level, in a statement by the Sunset Hills Board of Aldermen that it was the sense of that body that the sculpture in Laumeier Park belonged in Murphy's junkyard. The reference was to an automobile salvage place within a few miles of the park.

Laumeier Sculpture Park was thus reminded that although it is a county institution, its site is within Sunset Hills, a duly incorporated suburban city. In the earnestness of its commitments to becoming organized, the park had neglected to enlist the interest and involvement of the Sunset Hills administration, and so it learned a lesson in minding its political manners.

Some objections to the park art also were voiced by members of the public in letters to newspapers, all indicating the need for comprehensive educational programs. "Contemporary art is always controversial, even among its patrons," Kennedy said in a placating statement. "I certainly would not condemn anyone for not liking it. . . . But at Laumeier, our standard has been to accept only works that are of museum quality." Aronson noted that "even Picasso's worth is doubted by some."

Meantime, the park's attendance grew by spectacular numbers, partly because of the attention generated by the controversy, and it soon became one of the most popular of the sixty parks then operated by the county. The park became a performance setting for avant-garde dance and theater sketches.

In November, the park's organizers were incorporated as Friends of the Laumeier Sculpture Garden, with an executive committee of seventeen: Adam Aronson, chairman, Byrd Bean, William A. Bernoudy, Judith Bendorf, Roger DesRosiers, Ronald Greenberg, Morton D. May, Eugene J. Mackey III, George McCue, David Mesker, Stanley Madeja, Peter Pastreich, Homer S. Singer, Nancy Singer, Alvin Siteman, Eleanor Thomas, and Ernest Trova.

Although the Laumeier house rooms had not yet been adapted as gallery space, two exhibitions were presented. *Connections: The Work of Charles and Ray Eames*, featured furniture and other projects of the St. Louis-based designer and his wife, while a division of the show at Washington University included a film and graphic design. A midwinter show, *New Mexico Santeros*, displayed folk religious images.

LAUMEIER SCULPTURE PARK
FIRST DECADE
1976 - 1986

XV, Mark di Suvero,
1971, steel, 44'3" × 29'2" × 18'6"

Ming II, Mark di Suvero,
1973, orange painted steel,
12'9" × 8'8" × 9'4"

(photographs by Gretta Kraft)



Sculpture Program

Mark di Suvero

Two sculptures by Mark di Suvero were loaned to the park by the artist, through the Oil and Steel Gallery, New York. Di Suvero was among the first contemporary sculptors to discover the drama of industrial building materials and salvage, assembled into monumental structures with no function except to stir the imagination. *XV*, not the Roman number fifteen but the shapes of the joined I-beams, was designed in the way that this sculptor usually works—the pieces experimentally positioned by a crane and then secured, rather than being developed from a study model. *Ming II*, with bell-like pieces suspended by a cable, invites the spectator to push its movable parts.



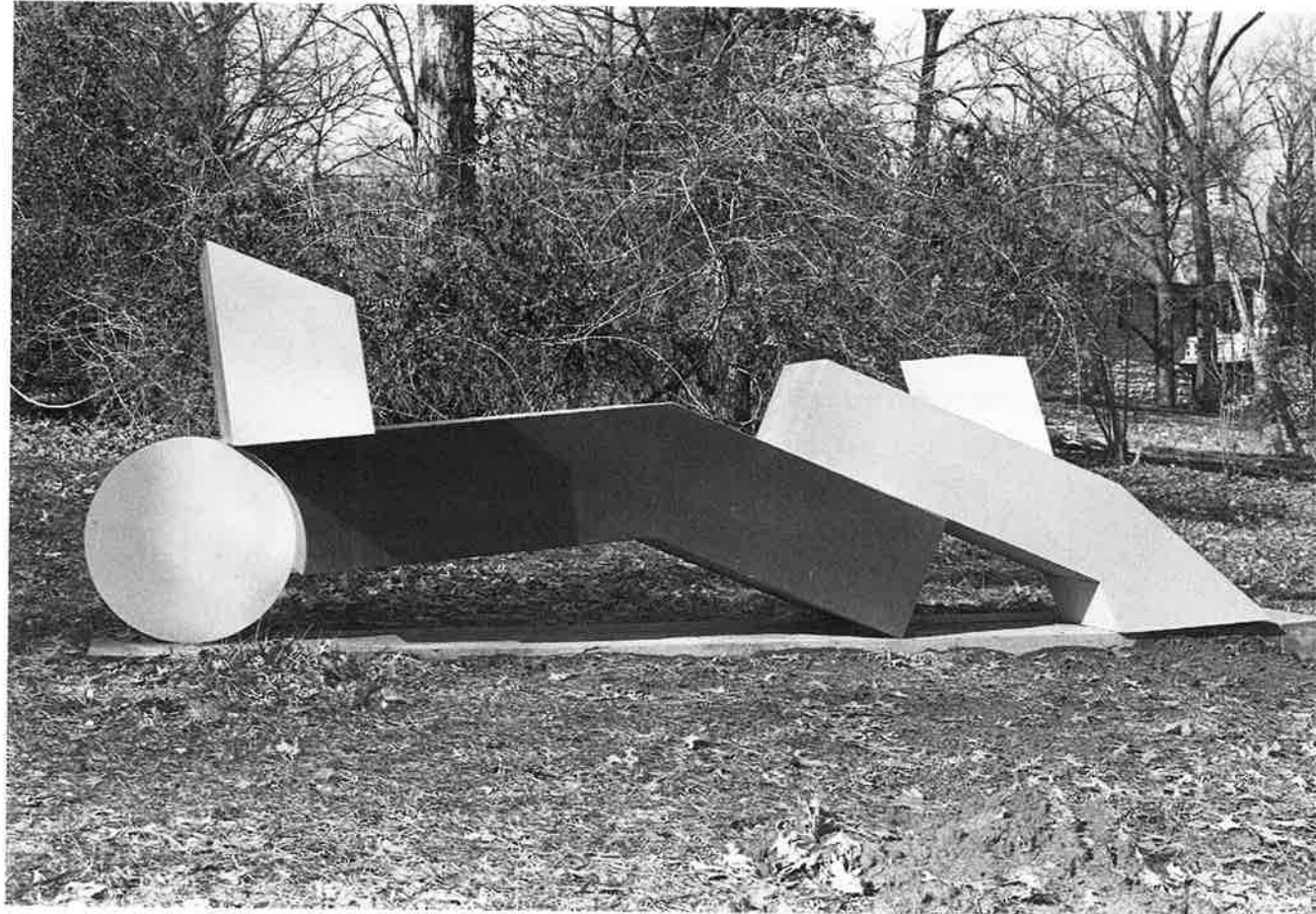
Suvero assembles unit of his
Wayne C. Kennedy, director
ty Department of Parks
reation, as audience
raph by Gretta Kraft)



Untitled, Michael Steiner,
1969, painted steel (pink, blue, brown,
light brown, metallic brown, green,
yellow, white), 6'10" x 2'8" x 2'8"
(Laumeier staff photograph)

Michael Steiner

In July, Morris Moscovitz gave two untitled works, one by Michael Steiner, the other by David von Schlegell, in memory of Marilyn Moscovitz, with the restriction that they be displayed only at the park. Steiner's low-lying horizontal composition is a joining of rectilinear and curvilinear forms, viewed from above. By touching the ground at three points, it rejects the concept of sculpture on a base.

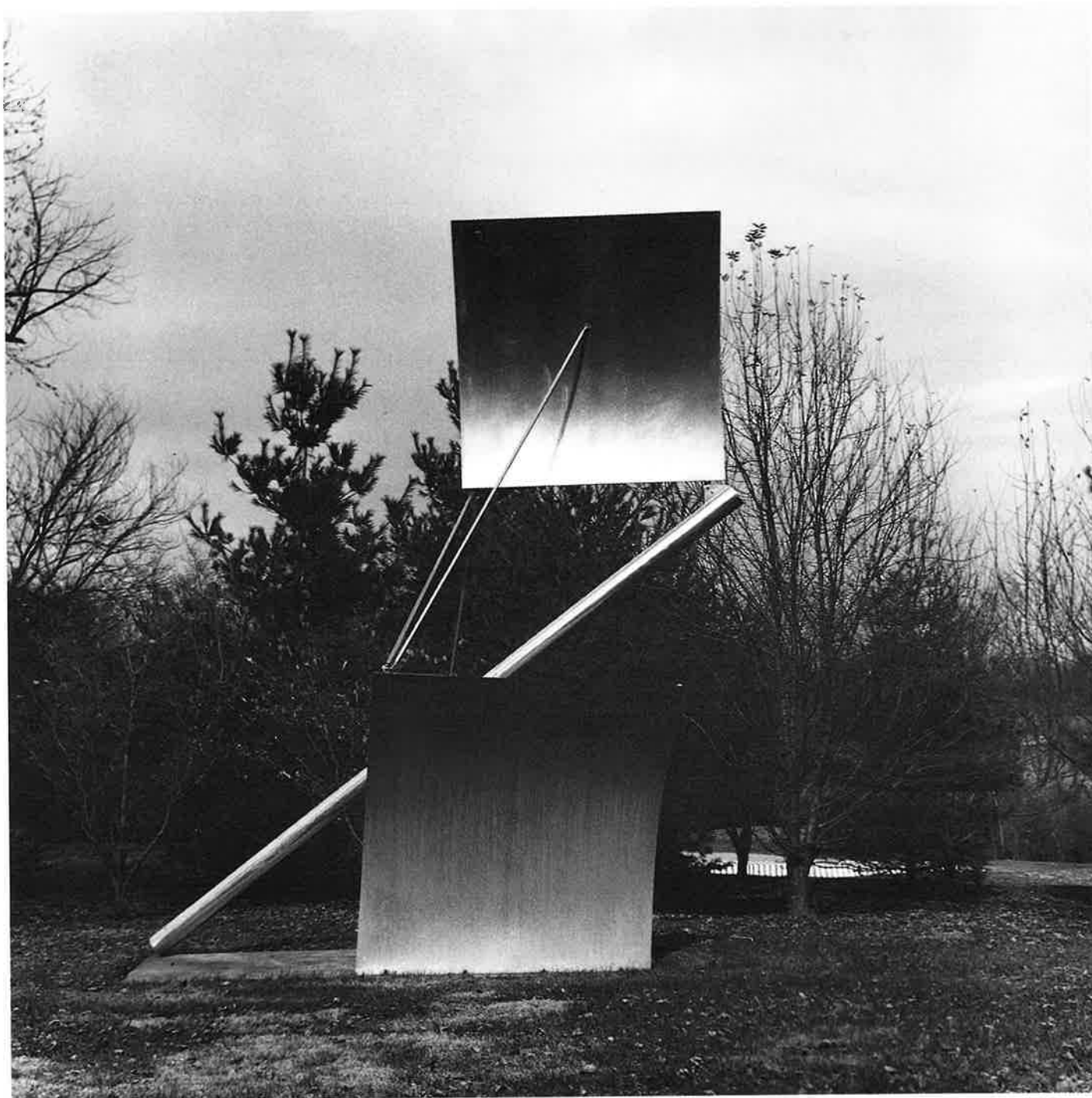


LAUMEIER SCULPTURE PARK
FIRST DECADE
1976 - 1986

Untitled, David von Schlegell,
1966, stainless steel, 13' x 6'6" x 18'

David von Schlegell

Von Schlegell's aluminum piece has the effect of wind-bracing in its two concave rectangular forms attached by rods to a gleaming tilted mast.

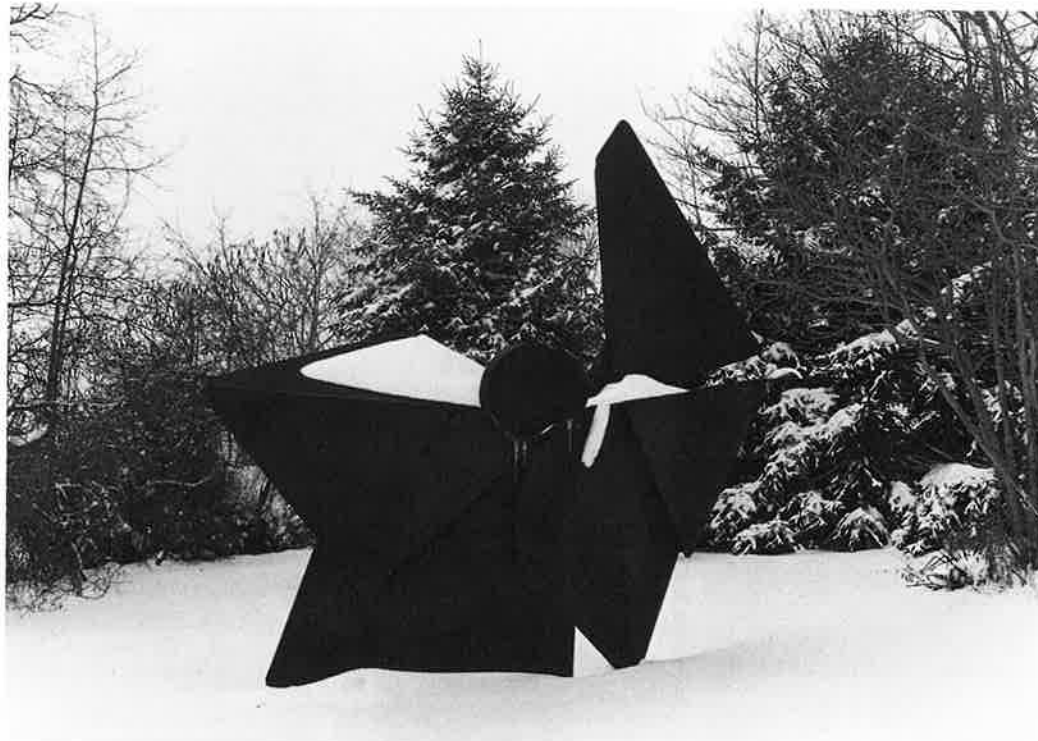
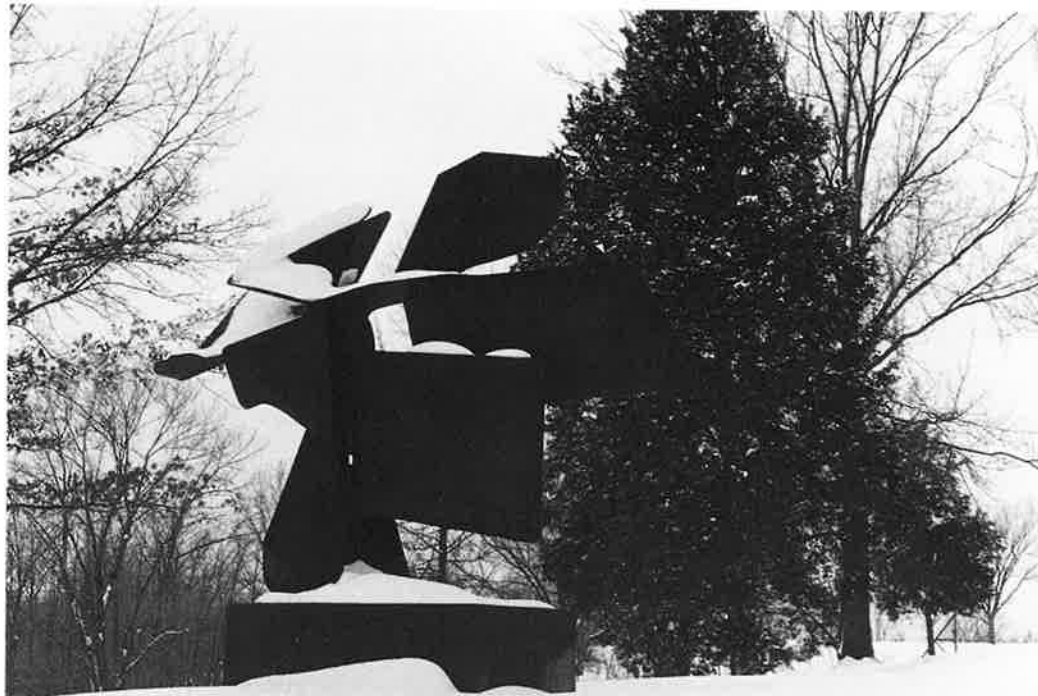


Profile Canto A-S, Ernest Trova,
1976, Cor-Ten steel, 12' high, loaned by
Alvin Siteman

Profile Canto A-S, Ernest Trova,
1976, Cor-Ten steel, 12' high, loaned by
Dr. Eugene W. Spector

Ernest Trova

Two large Trova sculptures owned by Alvin Siteman and Dr. Eugene W. Spector were exhibited at the park before being moved to permanent locations at the Siteman Organization building in Clayton (where two other Trovas are on view) and at the University of Missouri-St. Louis campus, respectively. Both pieces have the same title.



1978

The Goals Are Set

Although the organizers and supporters shared general conceptions of the park that they had created, they had been much involved with the details of coming into existence. It was time to formulate a program philosophy that would clearly establish the institutional identity of Laumeier Sculpture Park and its reasons for being.

entification would need time to emerge in full, but significant start was made by Ronald Greenberg, as chair of the sculpture selection committee. The aim of the selection and all other art put on exhibition should be said, “to establish Laumeier Sculpture Park as one of the world’s outstanding contemporary sculpture parks. We will not accept any sculpture unless it is of the highest rank and acceptable to major art museums.”

Of the few sculpture parks in the United States at that time, only one other was committed entirely to modern sculpture: Storm King Art Center, with 200 acres near Mountainville, New York, in the Hudson River Valley about sixty miles north of New York City. Storm King, opened in 1960 and dedicated to sculpture a year later, had set flawless standards for the collection of sculpture, and for its display in open landscape settings. It was the example for Laumeier Park to live up to, and by which it would be judged.

The public made the most of Laumeier’s easy accessibility. The park is only twelve miles from downtown St. Louis, just off Interstate 44 highway and other major traffic arteries. It was immediately listed among the region’s prime tourist attractions, and it soon developed a substantial following of St. Louis area residents who came often.

Indeed visitors came in such a rush and in such numbers that the park’s modest facilities were frequently overloaded. As a first remedy the parking space was expanded, but long-range planning was necessary for orderly development.

Thomas Bergin and Richard Hunt, of the National Council on the Arts, visiting the park to assess its potential for educational growth, urged the employment of a full-time director. Temporary personnel at that time were being funded by the federally supported CETA program. Docent training was already in progress. The planning committee, under Eugene J. Mackey III, recommended professional guidance in setting development priorities.

A Friends organization was qualified by the Internal Revenue Service as a non-profit, tax-exempt entity to solicit funds and use non-profit mailing privileges. Membership dues were set at \$7.50 for students, \$20 for regular status, \$50 for contributing members, \$100 for patrons, and \$250 for corporate members.

The annual report proposed symphony concerts under the trees and a Shakespearean festival, among other special events in combinations of visual and performing arts.

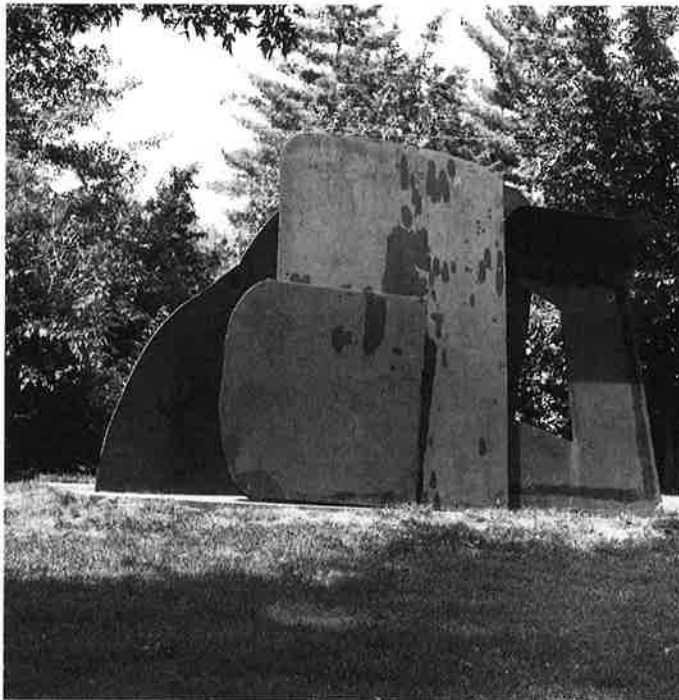
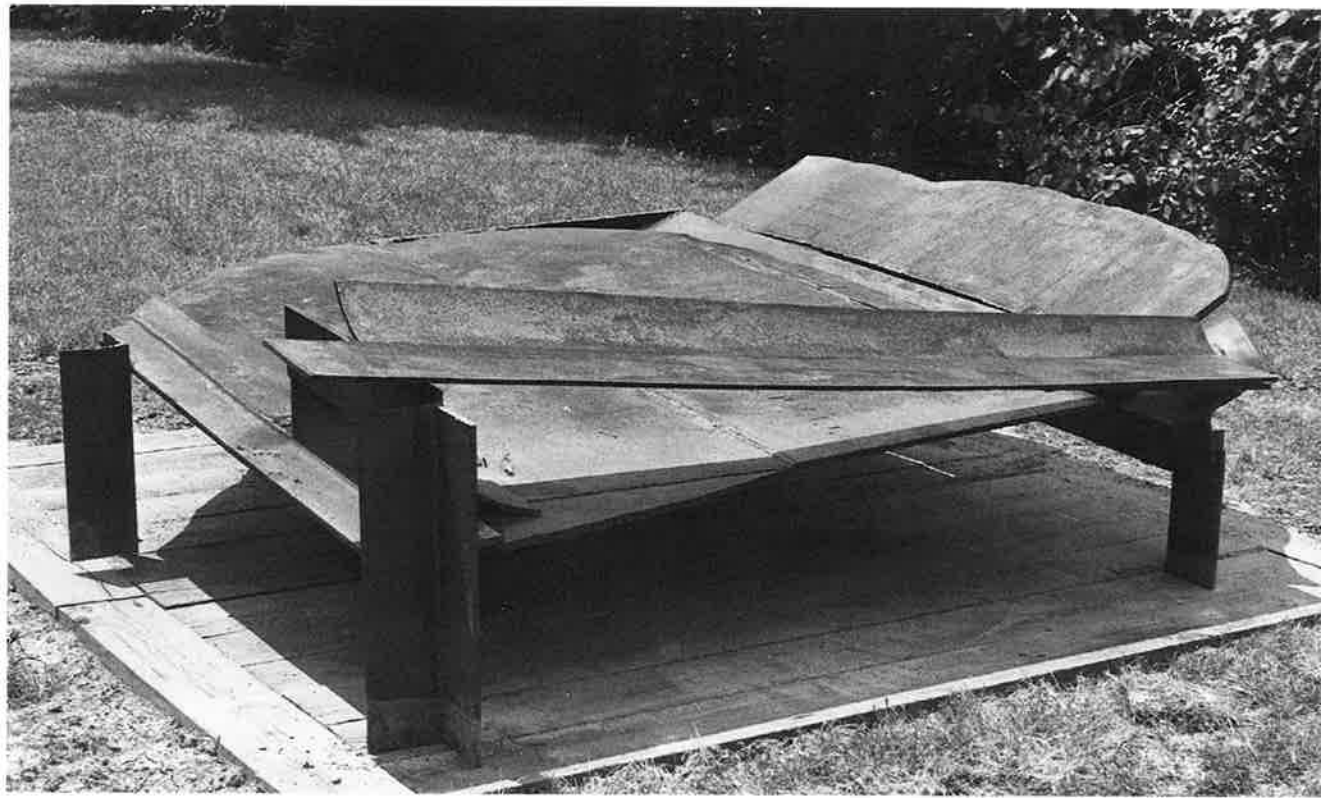
Box Flat, Anthony Caro,
1977, steel, 2'4" x 8' x 9'

Trunk Flat, Anthony Caro,
1977, steel, 8' x 3'6" x 13'
(photographs by Gretta Kraft)

Sculpture Program

Anthony Caro

Three new pieces by Anthony Caro, which had been on exhibition at York University, Ontario, were loaned by the Acquavella Contemporary Art Gallery, representative of the artist. They were *Box Flat*, large flat sheets of steel placed on the ground; *Pleats Flat*, a flat steel form suspended from a triangular structure; and *Trunk Flat*, several flat steel forms arranged vertically and parallel to each other.



Pleats Flat, Anthony Caro,
1977, steel, 9'6" x 3'6" x 6'4"

Night Wall Spectre, Louise Nevelson,
1976, black painted Cor-Ten steel,
12'4" x 2'8" x 10'
(photograph by Gretta Kraft)

Night Wall IV, Louise Nevelson,
1976, black painted Cor-Ten steel,
9'8" x 5' x 10'8"
(Laumeier staff photograph)

Louise Nevelson

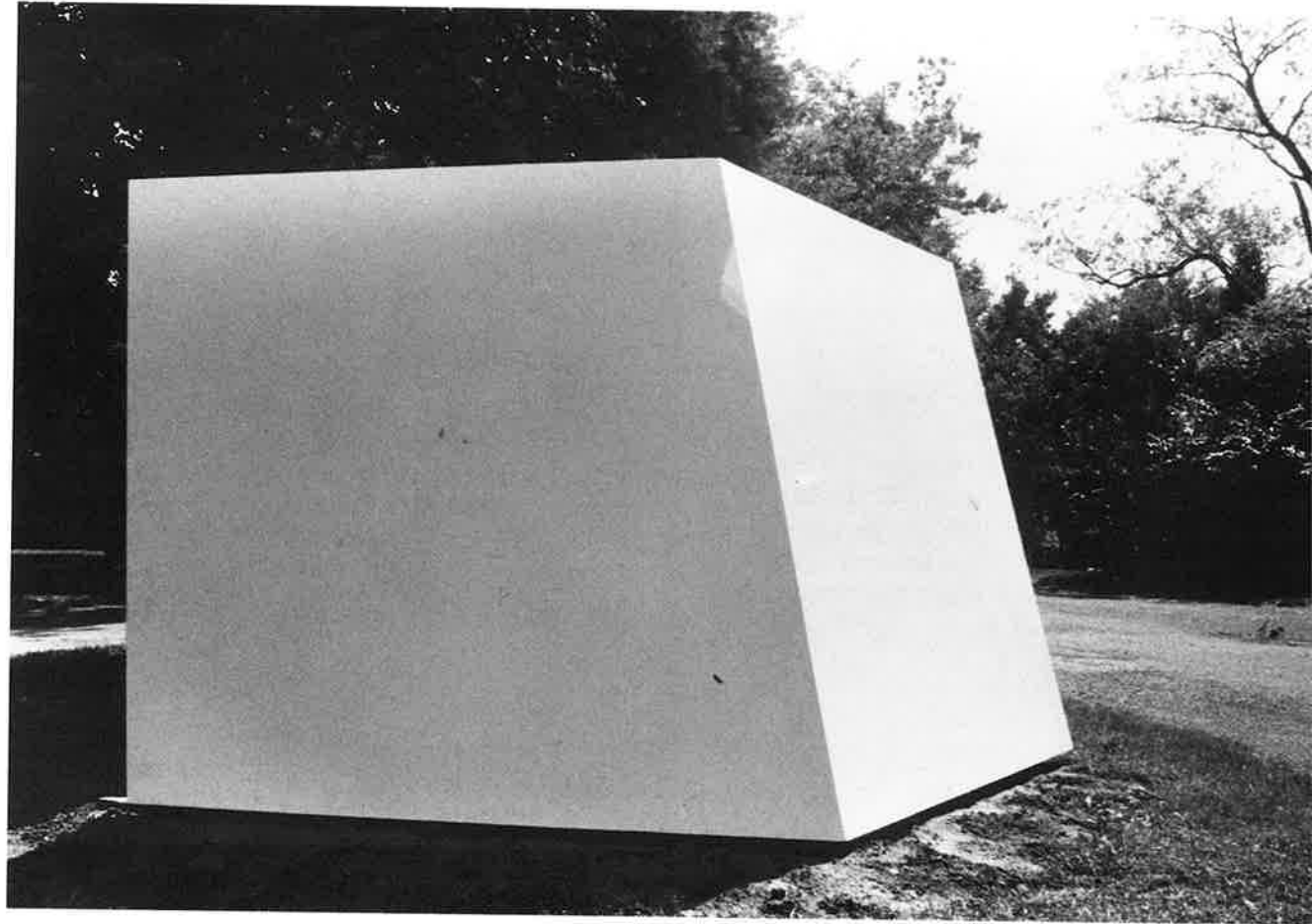
Two Louise Nevelson pieces of black-painted welded steel were loaned by the Pace Gallery. *Night Wall Spectre* and *Night Wall IV*, constructed of overlapping planes in which individual elements have a "found object" character, were darkly mysterious in changing light.



White Sculpture III, Ellsworth Kelly,
1969, white painted steel,
7'6" x 7'6" x 5'
(photograph by Gretta Kraft)

Ellsworth Kelly

White Sculpture III, by Ellsworth Kelly, a wedge-shaped composition of painted Cor-Ten steel, was loaned by the Greenberg Gallery. The reduction of forms, the hard edges, and pristine surfaces all are aspects of minimal art.



To Encircle: Base Plate Hexagram; Right Angles Inverted, Richard Serra, 1970, steel, 25' diameter

County parks personnel install the Richard Serra *To Encircle: Base Plate Hexagram; Right Angles Inverted* in Laumeier Park's upper driveway.

Richard Serra

Richard Serra's *To Encircle: Base Plate Hexagram; Right Angles Inverted*, done for a street in the Bronx, New York City, on loan from the Greenberg Gallery and the St. Louis Art Museum, is installed like a drawing in a park driveway, flush with the pavement. The ring is made of two semicircular L-irons, one segment with its flat side up, the other with its edge visible—a line that is edge, and a line that is plane. It exemplifies conceptual art, in which the idea is more important than the object itself.

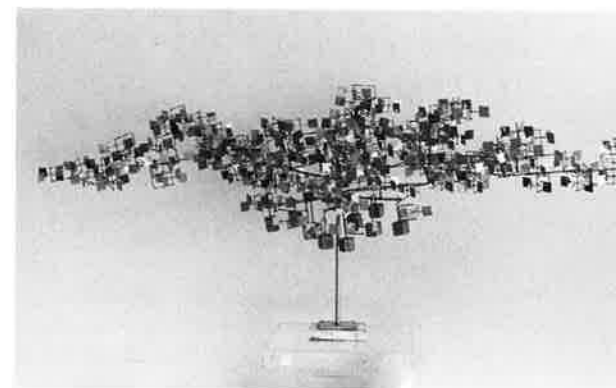
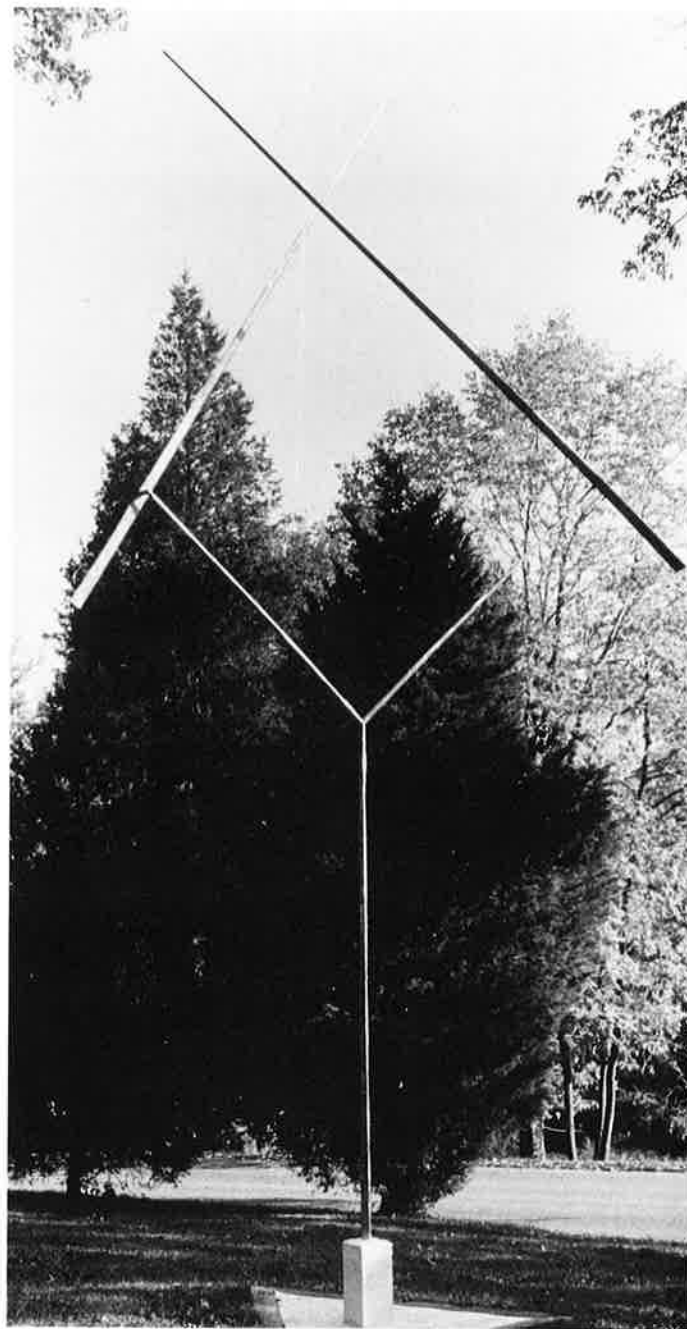


Two Lines Oblique, No. 7,
George Rickey,
1967-69, stainless steel, 30' x 18" x 30'

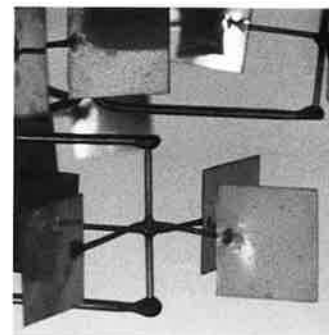
George Rickey

Several of George Rickey's elegant compositions of long metal blades, joined in an equilibrium so delicate that they sway in response to light air currents, have been exhibited at Laumeier Park. The first by this major American spokesman of kinetic art was *Two Lines Oblique*.

Morton D. May, a founding board member, lent *Crucifera III* by his favorite sculptor, George Rickey, to Laumeier in anticipation of developing a permanent gallery collection of contemporary sculpture. Rickey endowed this work with a mass of moving parts which act and react to any movement of air. *Crucifera III* became part of Laumeier's collection at the bequest of Mr. May in 1983.



Crucifera III, George Rickey, 1967-69, stainless steel, 5'8" x 2'7" x 2'



Crucifera III, (detail)
(Laumeier staff photographs)

Trova's *Etc. Series* from the summer exhibition



Gallery Exhibitions

**Louise Nevelson,
Prints and
Other Multiples**

Jasper Johns

Ernest Trova

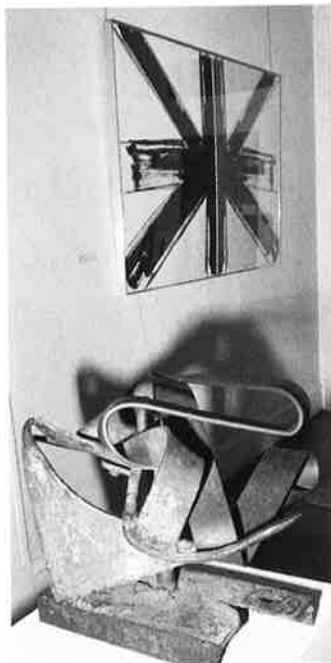
Inside/Outside

Graphics and sculpture comprised the show, *Louise Nevelson, Prints and Other Multiples*.

An exhibition of lithographs and prints by Jasper Johns was assembled from St. Louis collections.

Small sculptures from Ernest Trova's "Screen Series" and "Etc. Series" were shown in the gallery in late summer.

Nancy Singer, St. Louis art dealer and chairman of the gallery exhibition committee, served as curator for the year's shows. *Inside/Outside*, with five sculptures exhibited on the grounds and related drawings and prints in the gallery, included work by Mark di Suvero, Richard Serra, Anthony Caro, Robert Morris, David von Schlegell, Louise Nevelson, Michael Steiner, and Ellsworth Kelly.



A print and a sculpture by Mark di Suvero, in the exhibition, *Inside/Outside* (photograph by Gretta Kraft)



Figure 7 (Black Numerals), Jasper Johns, a lithograph from the show of Johns prints (photo courtesy of GEMINI G.E.L., Los Angeles)



Print and sculpture by Louise Nevelson in her 1978 gallery exhibition (photograph by Gretta Kraft)

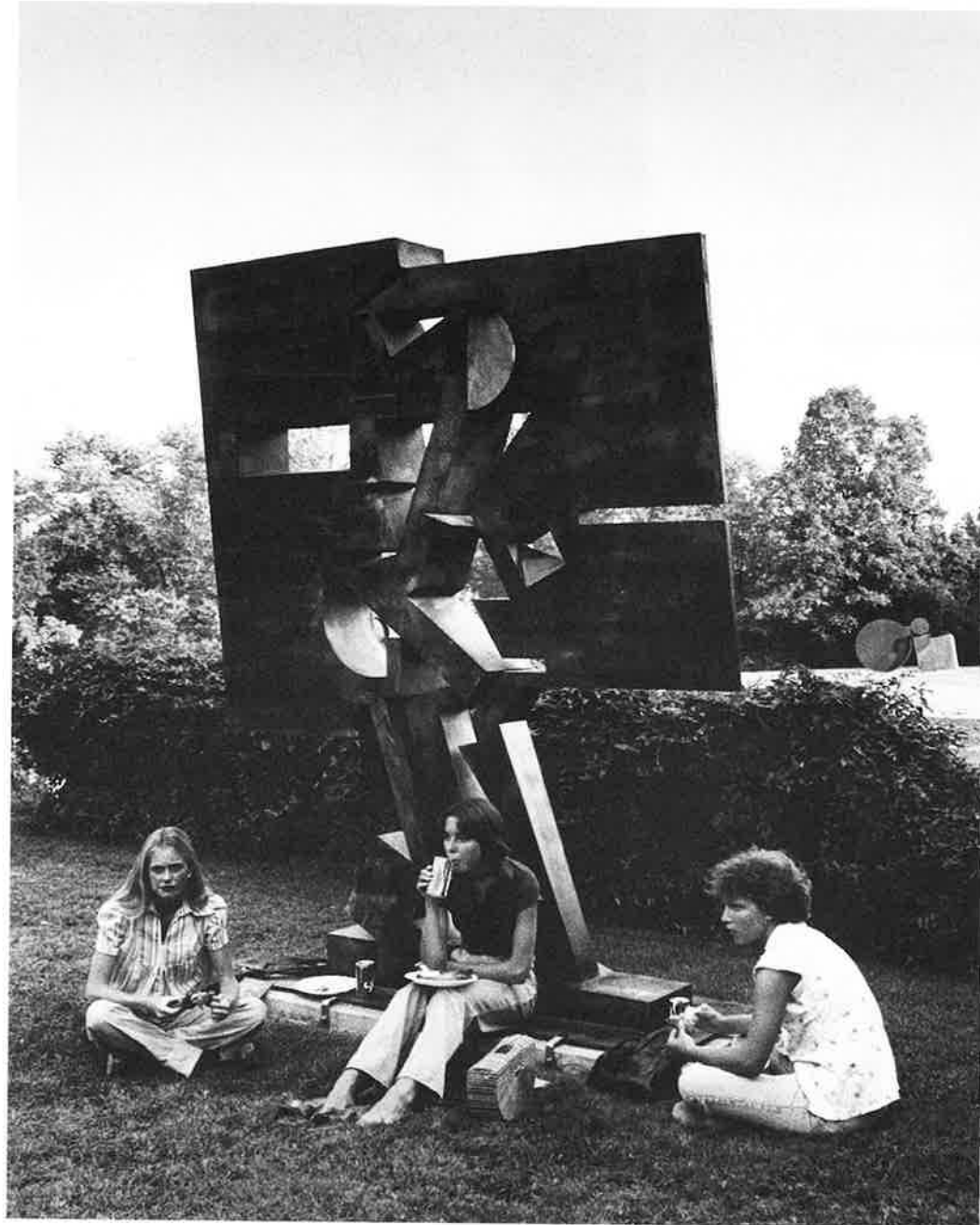
At afternoon recess in Washington University orientation session, students picnic at base of the Trova *T/Gox* #7. (photograph by Herb Weitman)

Special Events

Friends of Laumeier and members of public television Channel Nine witnessed a private screening of “**Nevelson in Progress**,” in which the artist created two sculptures, one of wood, the other of metal.

Laumeier’s annual summer concert series began this year with five “**Festivals at Laumeier**” performances by the St. Louis Symphony Orchestra. Guest artist Aaron Copland conducted original compositions in one of the Sunday concerts.

For the third year, the **Washington University School of Fine Arts** held its new-student orientation sessions at the park.



The St. Louis Symphony Orchestra concert performance on the Laumeier Park open-air stage. Spectators bring their own folding chairs for seats on the slope of the natural amphitheater.



Christmas showing of Marisol Escobar's *The Family*.

Beej Nierengarten-Smith
(photograph by Dennis Silverstein)

1979

After Three Years—A Professional Staff

In November the position of executive director was filled, following an extended search, with the appointment of Dr. Beej Nierengarten-Smith, who established her office in one of the second-floor dormer rooms of the former Laumeier residence.

For the purposes of the search, a generalized job description had been drawn up, but in fact it would be necessary for the new director to take note of all that needed to be done and invent her own job. Judith Bettendorf, who had served as director of the Friends membership group, had observed that “there is a lot of room to be explored here.”

The County Council approved the budget for master planning by Economic Research Associates of Boston.



Hobo, Tony Rosenthal, 1976,
Cor-Ten steel, 5'3" x 2'8" x 8'4"
(Laumeier staff photograph)

Sculpture Program

Tony Rosenthal

Hobo, a juxtaposition of vertical and diagonal elements in weathered steel by Tony Rosenthal, was put on exhibition as a loan, and later it was acquired from Mr. and Mrs. Adam Aronson and the National Endowment for the Arts as a gift and purchase.



Tower Hybrid, Richard Hunt, 1979,
Cor-Ten steel, 5'3" × 5'1" × 11'
(photograph by Red Elf, Inc.)

Richard Hunt

As artist-in-residence at the Tyson Valley studios of Washington University, Richard Hunt created *Tower Hybrid* for Laumeier Park, in which fluid lines play against the weight and texture of the material.



Hunt



Three Monumental Sculptures, Dale Eldred, 1979, mirrors, mylar, scaffolding; temporary outdoor installation of part of gallery show, Environmental Environments

Dale Eldred

An eighty-foot tower and two other solar structures by Dale Eldred, erected in an open space, caught and flashed sunlight from banks of mirrors positioned so as to respond one at a time.



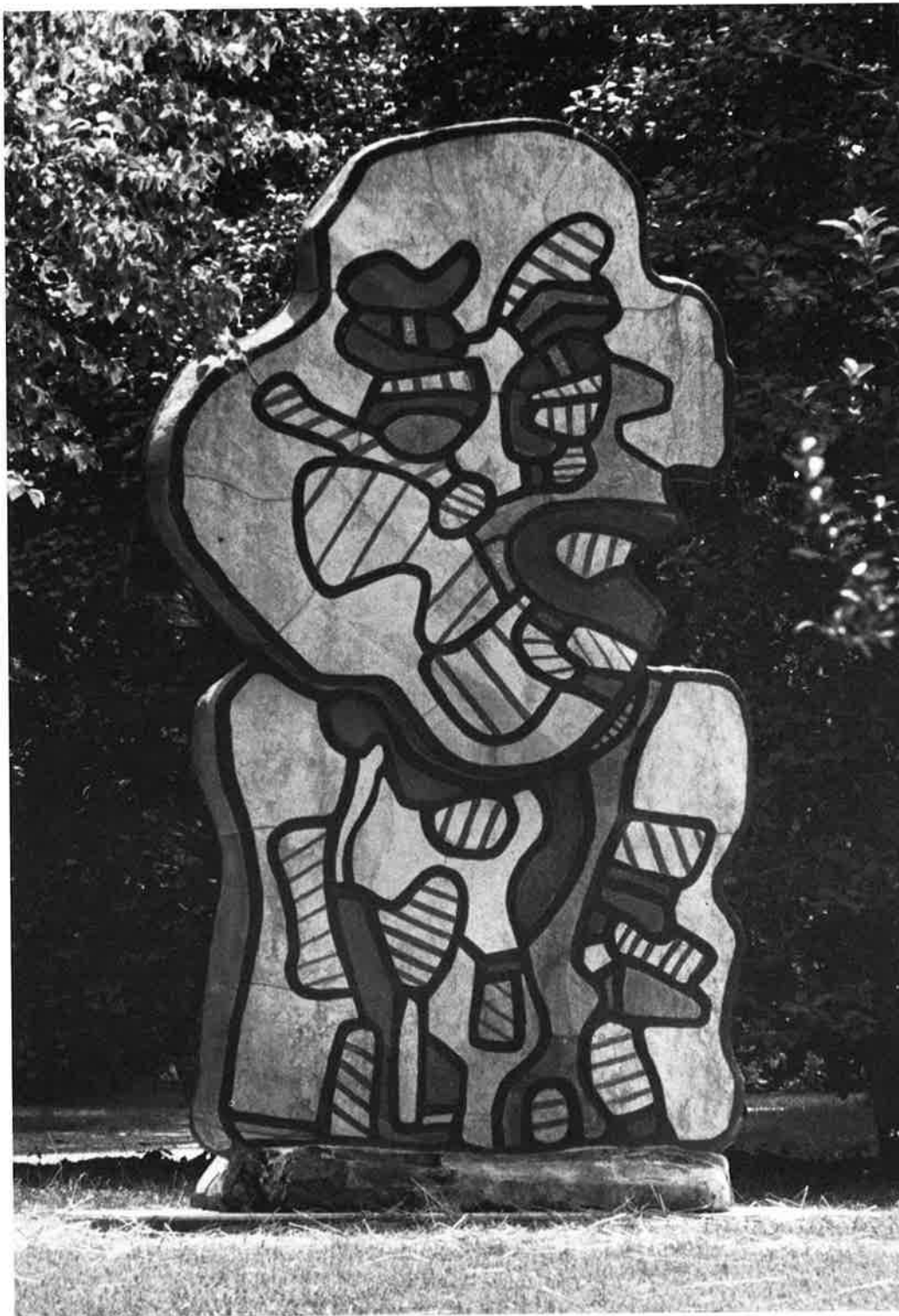
Dale Eldred, with mirrors
(photograph by Gretta Kraft)



L'Aléatoire, Jean Dubuffet,
1969, red, white, blue, and black
painted aggregate stone, 5' x 6" x 9'
(photograph by Cretta Kraft)

Jean Dubuffet

One of the last large sculptures done by Jean Dubuffet was *L'Aléatoire*, loaned by the Greenberg Gallery. The nine-foot synthesis of aboriginal forms was done in cast stone with colors in glazed ceramic overlay.

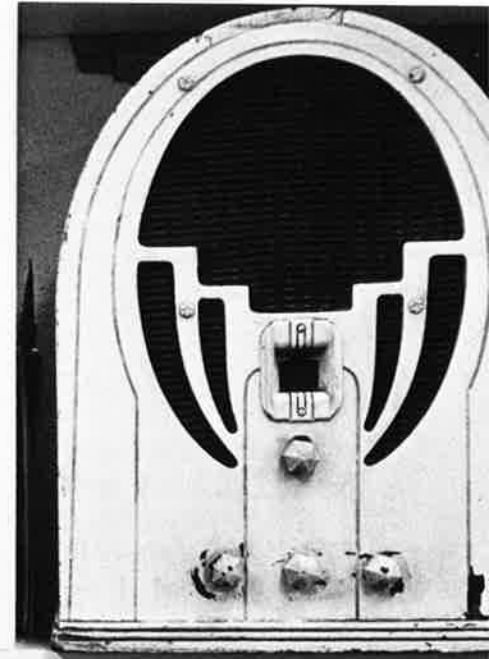


Toys, a Charlie McCarthy image, and a classic radio design of a half century ago in the show *An Americana Exhibition/Not for Children Only*

Gallery Exhibitions

An Americana Exhibition/Not for Children Only

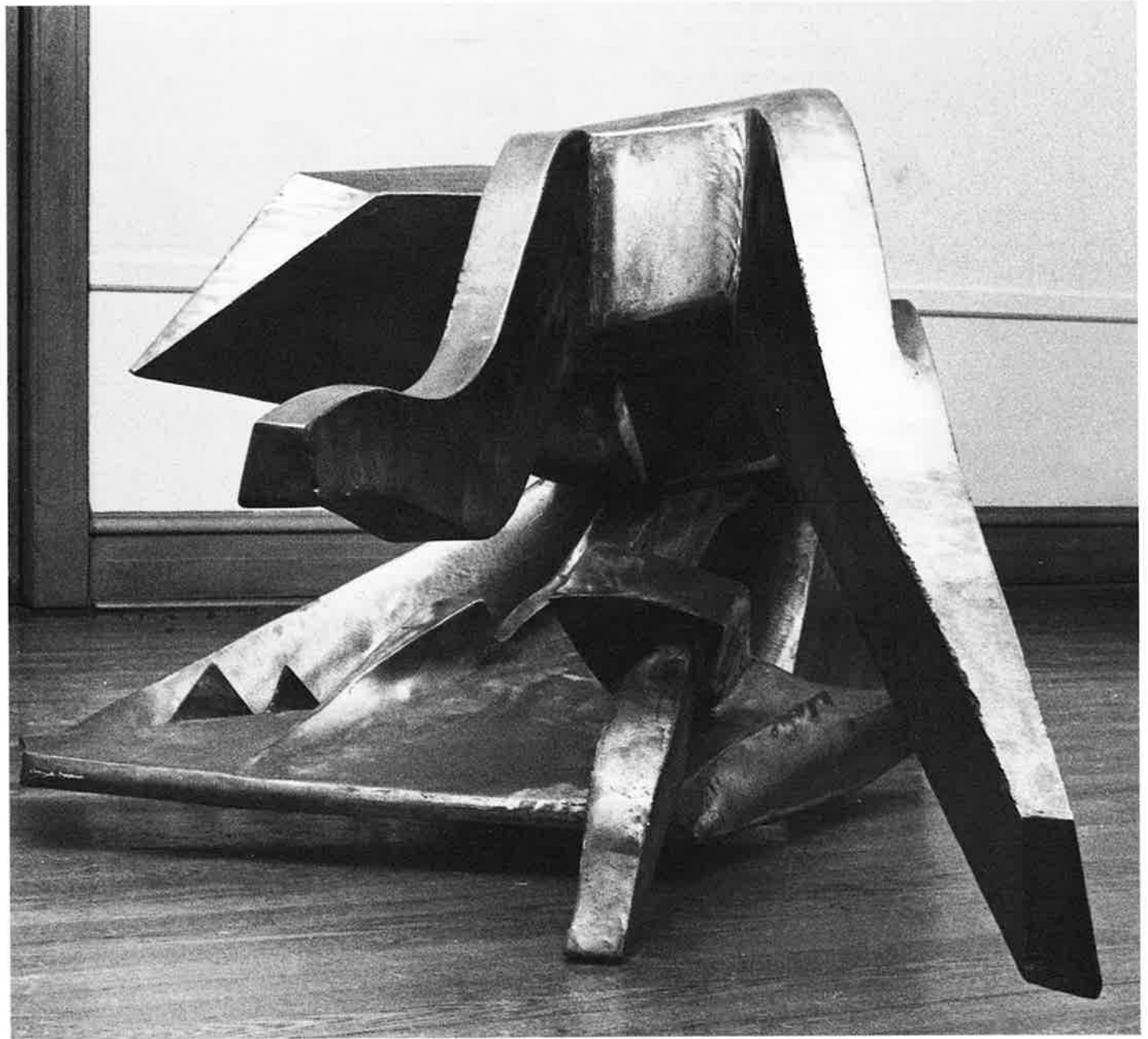
Mass-produced novelties of the twenties, thirties, and forties, gathered from private collectors, made a playful miscellany in this exhibition. On view were "Art-a-Facts" such as jewelry, buttons, wrist watches, toys, and games in tin, celluloid, wood, and paper.



A sculpture in the show *Richard Hunt:
Three Places at One Time*
(photograph by Gretta Kraft)

**Richard Hunt:
Three Places at One Time**

The outdoor installation of *Tower Hybrid* was the centerpiece of the *Richard Hunt: Three Places at One Time* gallery exhibition. The show was held simultaneously at the park and Washington University's Steinberg and Bixby Hall galleries.



Ice Bag—Scale B, Claes Oldenburg,
yellow nylon and Fiberglas, made to
distend and constrict with a motor-drive
pump, in the show *Beginnings*

Beginnings

Studies for sculpture were displayed in this show of maquettes by Claes Oldenburg, Tony Smith, Alexander Liberman, Beverly Pepper, Richard Hunt, Charles Ginnever, Jerald Jacquard, Clement Meadmore, Joe Moss, and Athena Tacha.



Alexander Liberman, internationally renowned as painter, sculptor, photographer, editor, and author, with paintings in his studio (photograph by Irving Penn)

The Artist in His Studio

Photographs from Alexander Liberman's well-known book, from which the exhibition drew its title, were exhibited in connection with announcement of a major sculpture by this artist to be constructed in Laumeier Park.



Christo's photograph of *Running Fence*
as shown at Laumeier

Environmental Environments

The gallery exhibition *Environmental Environments* showed the two-dimensional works of three complementary artists—Christo, Dale Eldred and Michael Heizer. Christo's color photographs of his famous *Running Fence* graced the gallery walls along with photographs and drawings of Heizer's finished earthwork projects. Eldred's photographs and drawings complemented the outdoor exhibition of his three monumental solar sculptures.



Children practice construction in an
Arts Alive project.

Special Events

Five performances of the **St. Louis Symphony Orchestra** were presented on the outdoor stage constructed at the foot of a slope that made a natural amphitheater. In this Laumeier Park Festival, Leonard Slatkin conducted his first concert as the new music director and conductor of the Symphony; other conductors were Sarah Caldwell, Gerhardt Zimmermann, Morton Gould, and William Smith.

“**Strolling Through the Park One Day,**” a theater picnic party, was the first benefit to be sponsored by the Friends of Laumeier Park.

At the end of summer, the park was host to three of the six St. Louis County **Summer Dance Festival** performances, and the Missouri Arts Council sponsored the **Arts Alive** program, a two-week art day camp for children of nine to twelve years, offering activities in the visual arts, language, music, performing arts, and nature study.

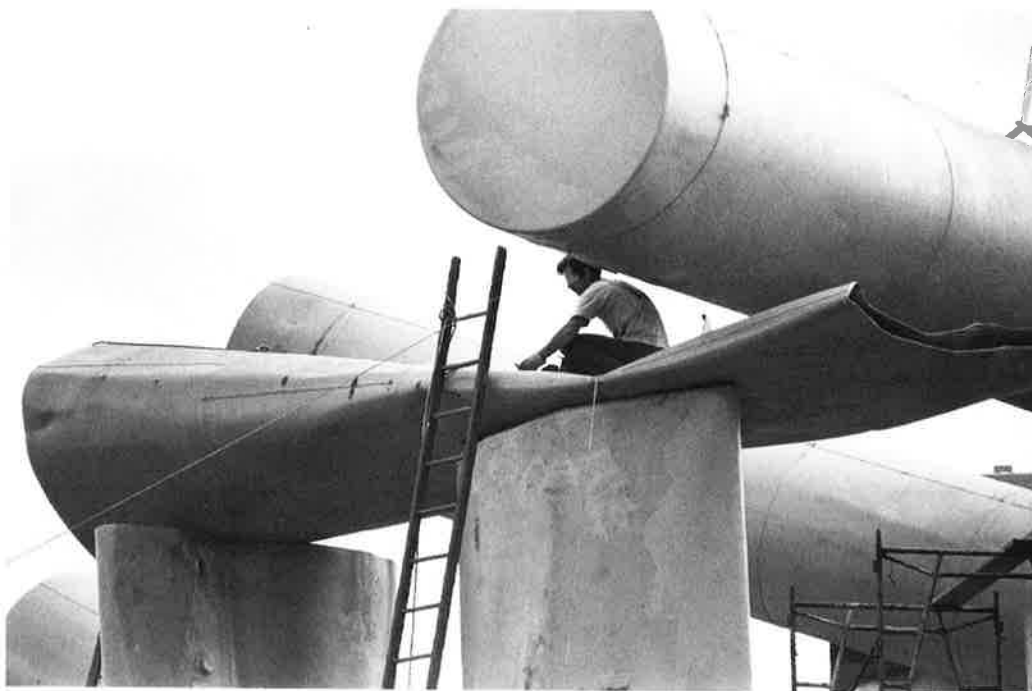
Charles Kuralt devoted one of his “**CBS News Sunday Morning**” programs to the park, and reviews and feature articles appeared increasingly in newspapers and magazines in other cities.



Sarah Caldwell conducts St. Louis
Symphony concert on Laumeier Park
outdoor stage.
(photograph by Greta Kraft)

The Way, installation, 1980

1980



The Way, Alexander Liberman
1972-80, red painted steel,
102' x 100' x 65'

Jubilant Symbol: *The Way*



Alexander Liberman, sculptor of
The Way, speaks at its dedication
(photographs by Gretta Kraft)

On May 31, Alexander Liberman's *The Way* triumphantly proclaimed the park's mindfulness of its own identity. The towering image that evoked scenes from antiquity of fallen columns about a monumental gateway was built of commonplace oil drums, five and seven feet in diameter, welded end-to-end into architectural components of the colossal structure, "... a mythic fragment in twentieth-century clothing," wrote Mary King in the *Post-Dispatch*. Liberman had worked on it for six years, and its assembly on the grounds took four weeks. The formula for its vibrant red paint was developed as painstakingly as the recipe for a piquant sauce.

The site of *The Way*, in a high clearing between the two main display meadows, gives it landmark visibility that proclaims, "This is Laumeier Sculpture Park!" With the dedication of the challenging vision on May 31, the park instantly gained at the least a dashing symbol, but in its higher range of affectiveness the great sculpture became an indelible symbol of the park's aspirations.

Taking stock of the Laumeier achievements and ambitions in the annual report, Charles C. Houghton III, president of the board of directors, cited the employment of Kathleen C. Salomon and Garrison Roots as gallery assistants, and high attendance at exhibitions and special events as evidence of growing public use of the park.

The volunteer support staff had gained particular vitality with its sixteen docents, supervised by Julie McClennan, of whom thirteen had taken special training in art history

and criticism, park tours, research, and educational presentations.

A grant from the Institute of Museum Services paid the employment of a consultant to develop educational and docent programs, curriculum materials, and to work with public relations. This grant for general operation was the only money awarded to the park for purposes other than exhibitions, and with it the institution made long strides.

By this time 300 members were enrolled, and corporate gifts had increased.



AV/Lozenger #3, Ernest Trova, 1980,
stainless steel, 7'2" x 9'6" x 9'2"
(Laumeier staff photograph)

Sculpture Program

Ernest Trova

AV/Lozenger, an exploration of the lozenge shape by Ernest Trova, was loaned by Adam and Judith Aronson, and later was made a gift. At its unveiling, Trova received the annual National Humanitarian Award from the National Recreation and Parks Association for his gift of works to Laumeier Park.



Alpha, Beverly Pepper, 1973-75, orange painted steel, 42'1" x 14'10" x 10'

Beverly Pepper

The two following sculptures by this artist were received on long-term loans. *Alpha* is a complex of diagonally thrust triangular planes of welded steel painted orange.



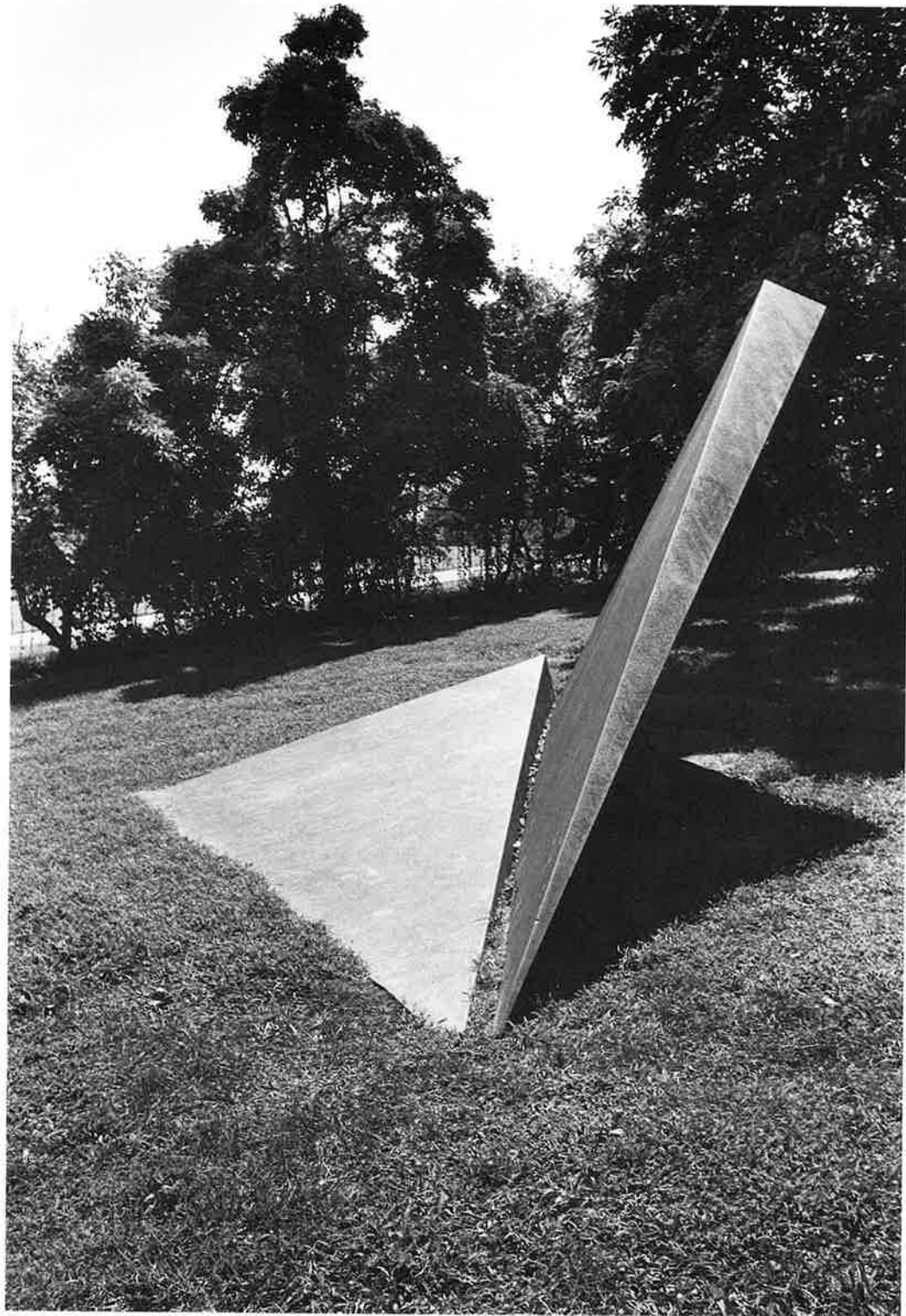
Beverly Pepper with her *Alpha*.
(Photograph by Barbara Martin)



Split Pyramid, Beverly Pepper, 1971,
Cor-Ten steel, 9'1" × 22'6" × 14'6"
(photograph by Blane De St. Croix)

Beverly Pepper

Split Pyramid, a pyramidal form sharply tilted, expresses inherent tensions that seem to defy gravity. *Alpha* and *Split Pyramid* were loaned by the artist and the Andre Emmerich Gallery. Pepper supervised the installations.



Perdido, Clement Meadmore,
1978, Cor-Ten steel, 15' x 3' x 15'
(photograph by Blane De St. Croix)

Clement Meadmore

In conjunction with his show of small-scale work, the artist loaned his *Perdido*. Its two massive curvilinear forms are joined in diagonal thrusts that express energetic tensions heightened by its seemingly precarious support on one edge.

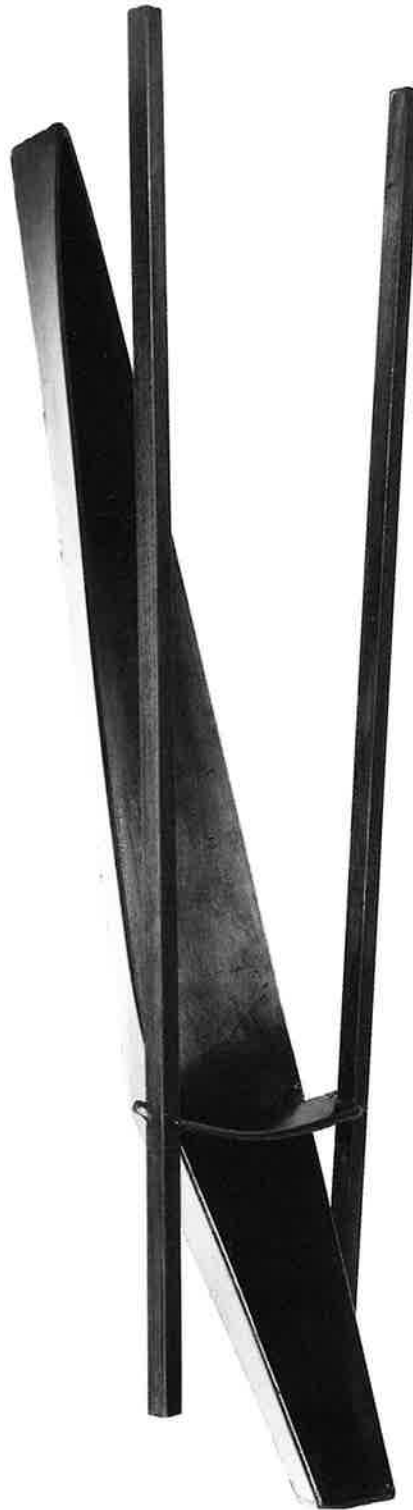


Blued Steel, Michael Beresford,
1979, from his show *Boat Forms*

Gallery Exhibitions

Boat Forms

Six works in wood and metal by Michael Beresford were exhibited in this gallery show called *Boat Forms*. Sleek and powerful, these boat-like forms possessed great power as they hovered above the viewer or lurked on the floor.



Alexander Calder, in his studio at Roxbury, Connecticut, is seen cutting a piece of sheet metal for a mobile. Herb Weitman photograph, exhibited in the Laumeier Park show.

Alexander Calder- Herb Weitman

Terry Moore was curator of *Alexander Calder-Herb Weitman*, a show of photographs of Calder at work in his studio. Weitman, director of the Washington University photographic services, later gave the prints to the park collection. To supplement the exhibition, six Calder sculptures were borrowed from the St. Louis Art Museum, the Washington University Gallery of Art, the Guggenheim Museum, and St. Louis collectors.



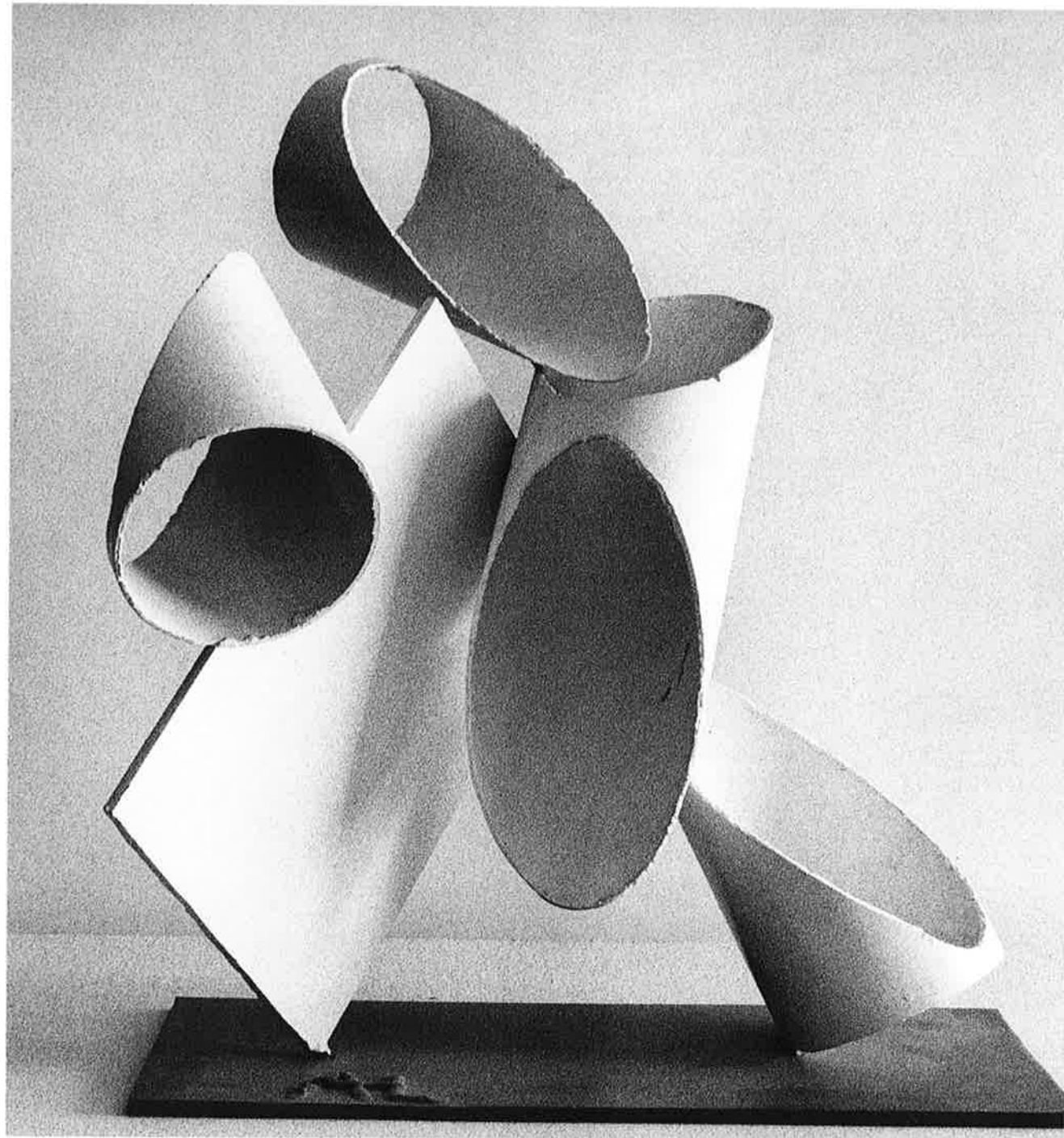
Weitman and Terry Moore review
prints for the show *Alexander
Calder-Herb Weitman*.



Untitled maquette, Alexander Liberman, white cylinders of steel welded together on gray base. From the exhibition, *New Concepts in Sculpture*. Gift of the artist. (photograph by Red Elf, Inc.)

New Concepts in Sculpture

This show of small sculptures and maquettes by Alexander Liberman was on view as a complement to the dedication of *The Way*. Liberman donated one of the maquettes to the park collection.



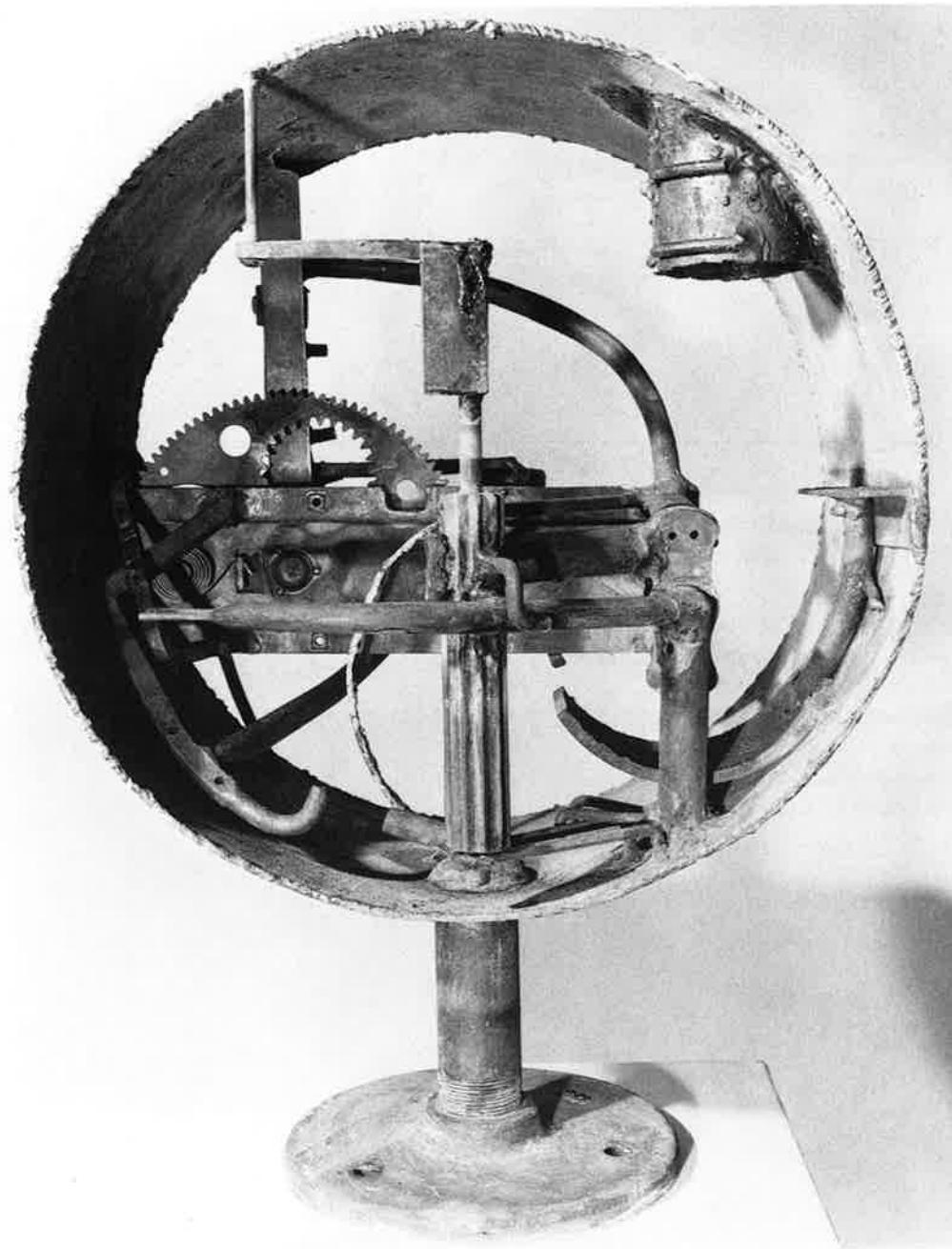
Untitled, iron and steel, by Richard Stankiewicz, included in his Laumeier exhibition

The Sculpture of Richard Stankiewicz

A retrospective exhibition of recent works by Richard Stankiewicz grew out of a meeting with Virginia Zabriskie, director of the Zabriskie Gallery. The show was organized by Zabriskie and Nancy Liddle, director of the University Art Gallery, State University of New York at Albany. This major event included loans from the Guggenheim Museum, the Whitney Museum of American Art, the Museum of Modern Art, the Zabriskie Gallery, and private owners.

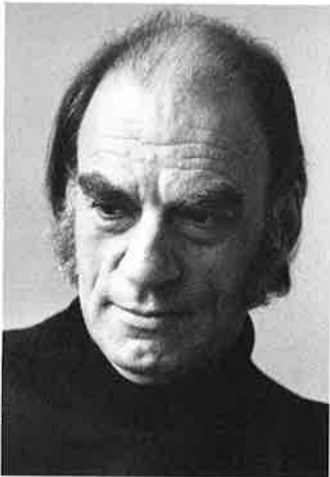


Stankiewicz, outside his studio



Meadmore's *Fidgety Feet* is an example of balance and defiance of gravity.

**Clement Meadmore:
Bronzes 1977-78**



Clement Meadmore

The gallery show of Meadmore's small-scale works demonstrated the relationship between a maquette and full-scale sculpture. This show introduced the installation of Meadmore's *Perdido* to the Laumeier grounds.



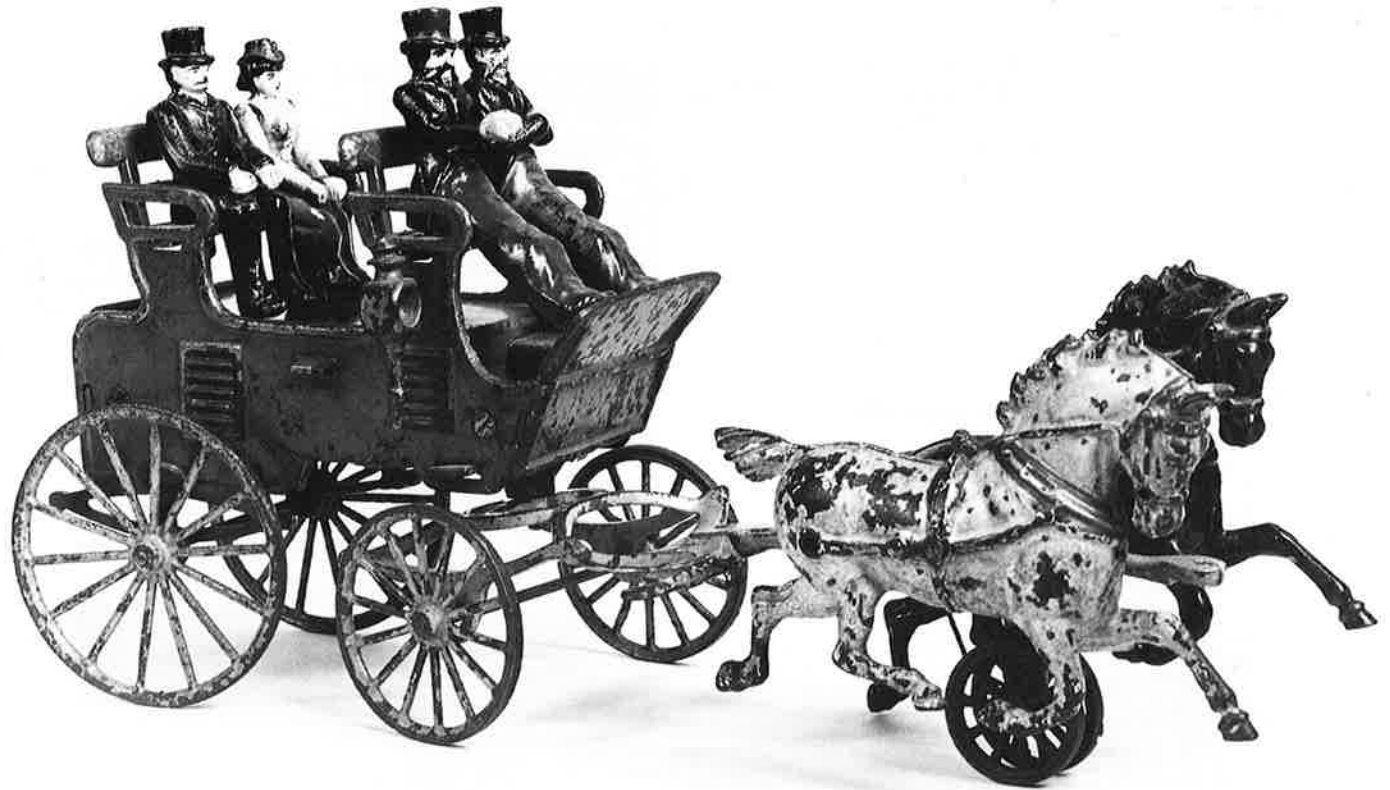
The Two-Seated Brake, cast iron, 17 inches long, manufactured c. 1900 by the Hubley Company, Lancaster, Pennsylvania, in the Barenholtz collection

American Toys From the Barenholtz Collection

Bernard Barenholtz, a native St. Louisian and founder of Creative Playthings, Inc., loaned a major portion of his collection for exhibition during the Christmas weeks—probably the season's most popular art event. As it happened, the park program budget was reduced to a trickle in that late time of year, so a staff member drove to New Hampshire to pick up the exhibition materials to save shipping costs. Generous donations by visitors and sales of the Barenholtz book about his collection covered the expenses.



Barenholtz



Exhibition poster designed by Charles P. Reay, of Hellmuth, Obata & Kassabaum, Inc.

Demonstration of a foundry pour by Southern Illinois University at Edwardsville's art department during Field Day program

Special Events

Winter lectures open to the public were given by Alexander Liberman, Beverly Pepper, Ernest Trova, Richard Demarco, and Edward Lawson. The latter, representing the Hirshhorn Museum and Sculpture Garden of the Smithsonian Institution, spoke on its collections.

The St. Louis Symphony Orchestra presented five Sunday evening concerts on the outdoor stage.

"Concerts Under the Stars," a series sponsored by the St. Louis County Parks and Recreation department, offered two programs at Laumeier.

The Shakespearean Festival featured Paul Winfield in selections. Wallace K. Chappell directed the festival, sponsored by the Loretto-Hilton Repertory Theatre.

The Laumeier Field Day, organized by docent Bonnie Hana, was inaugurated with a display of sculptures and foundry techniques by ten St. Louis artists to an audience of 700. The Field Day was made a biennial event.



Shakespeare Festival
(photograph by Paul DeRanek)

1981

The Development of Site Sculpture

To the distinguished sculpture brought to Laumeier Park from other places, it was the earnest wish of director Nierengarten-Smith to add significant pieces designed specifically for sites in the park. The first of these—and the first park sculpture to be made of wood—was *Laumeier Project* by Jackie Ferrara, dedicated in May in the course of a gallery exhibition of Ferrara's work that opened in late April.



Laumeier Project
by Jackie Ferrara
(Photograph by Robert Pettus)

In this eventful year Adam Aronson announced that a group of park supporters had enlarged the park to ninety-six acres with a purchase of a twenty-acre parcel adjoining it on the east, which it was leasing to the county.

The new president, Ben H. Wells, took office at a time when federal aid funds were being cut to token amounts, but a small grant approved by the National Endowment for the Arts for another site-specific work, by Mary Miss, remained intact. This project would need several months for concept drawings and construction.

Tours of the sculptures had become a regular field activity for a number of schools. Hikers discovered new trails cut into the thickly wooded new twenty acres, and the park frequently hosted picnics, tent buffets, and weddings. Visitors expecting to find softball diamonds and other playing fields were guided to Laumeier's interesting alternatives. This "sculpture garden is created primarily as a permanent setting in which one can experience sculpture, and only secondarily as a park," writer Deborah Vajda observed in an airline magazine.

As the audiences grew for dance performances, concerts, plays, art demonstrations, and improvisational theater on the outdoor stage, the public adjusted to the restrictions as to competitive sports.

In the *Post-Dispatch*, Patricia Rice wrote that when the new director moved in, she had to establish her own office space and to make do with one table until a desk

and other equipment could be acquired. Immediate necessities were to establish an art conservation program, to seek out sources of long-term loans of sculpture, and, quite urgently, to enlist broader public support.

Wayne Kennedy clarified the park's status by transferring its administration to his department's Division of Recreation and Cultural Services, into the family of county museums and cultural activities. Robert J. Hall, Superintendent of Recreation and Cultural Services, was the head of this division.

Replacing previous staff members, Debra L. Reinhardt joined the staff as assistant for administration, and Blane De St. Croix as assistant for the collection. Reinhardt, formerly an office manager for a national public relations firm, took over office management, public relations and volunteer coordination responsibilities. De St. Croix, a sculptor with a masters degree from the Cranbrook Academy of Art, assumed duties in the areas of education and collections and exhibitions management.

Laumeier Project, Jackie Ferrara, 1981,
 cedar, 21'9" x 19' x 16'7"
 (Laumeier staff photograph)

Sculpture Program

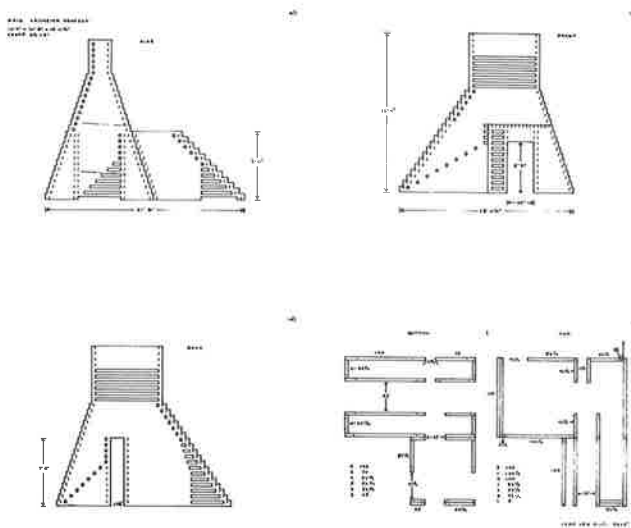
Jackie Ferrara

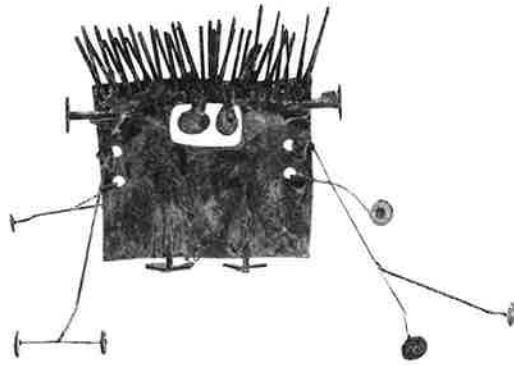


Mike Ballou, who assisted Jackie Ferrara on the *Laumeier Project*, checks the plans with the artist.

Laumeier Project, by Jackie Ferrara, was dedicated May 23. As Mary King described it in the *Post-Dispatch*, "The new L-shaped *Laumeier Project* is an oblong, east-west pyramid rising to a tall, wide, open chimney form with a lower, flat antechamber flush along the west side." Many viewers saw in it an analogy to Mayan temple forms, but the sculptor stated that the structure simply reflected her fondness for puzzles and games. It was situated in the new tract, and bends in the path made it come into view unexpectedly at close range. Ferrara presented the park with eight drawings done as studies for this project.

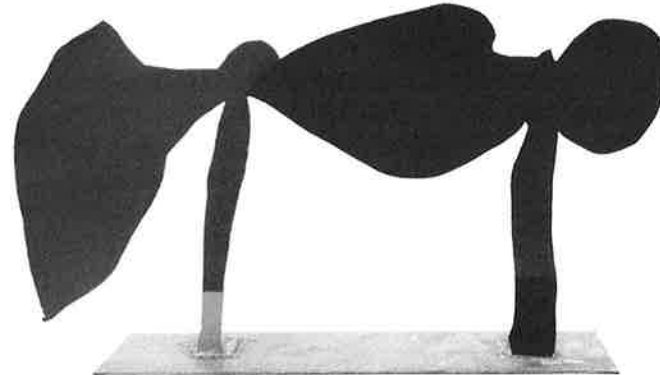
Photograph of four of the drawings by Jackie Ferrara of *Laumeier Project* (photograph by Red Elf, Inc.)





Ernest Trova

Ernest Trova donated fifty-six small sculptures, some of which were models of his large park pieces, to the new resource center, then being established on the second floor of the Laumeier house.



Sculptures by Ernest Trova
 (clockwise from top):

Encenuations series, steel and lead

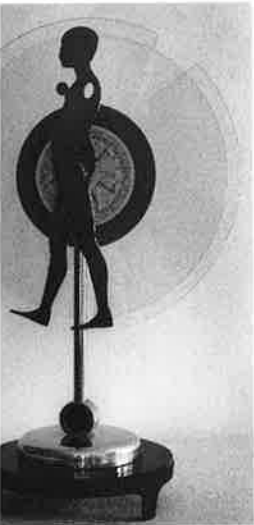
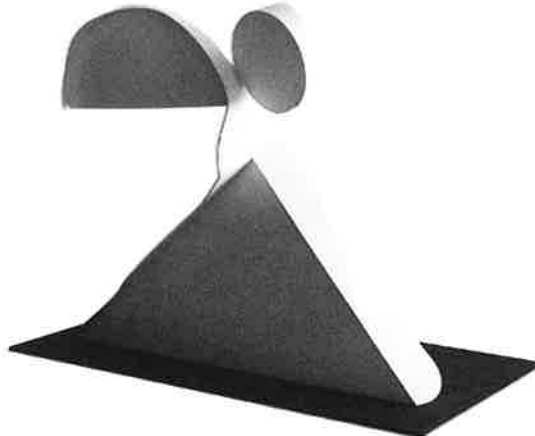
Gox #11, wood

Poet Sitting by Tree in Chair,
 steel and lead

Profile Canto V, posterboard

Etc. series
 blue, red, yellow and black painted steel

(photographs by Red Elf, Inc.)



Man series,
 red and colored Plexiglas, brass, cast
 metal, and postage meter decal

Children's Playhouse by Niki de Saint Phalle, executed in cast polyester with pigments
(photograph by Ronnie Kaufman)

Gallery Exhibitions

Fantastic Architecture: The Sculpture of Niki de Saint Phalle

Visitors saw models for this sculptor's projects in brightly colored polyester and papier-mâché. Finished projects were seen in a continuous slide show.



Black and Blue, painted aluminum, by
Isamu Noguchi, in *Heavy Metal*

Heavy Metal

Sculptures from St. Louis art dealers were assembled for the show *Heavy Metal*, which included work by John Chamberlain, Bryan Hunt, David Rabinovitch, Christopher Wilmarth, Beverly Pepper, Mark di Suvero, and Isamu Noguchi.



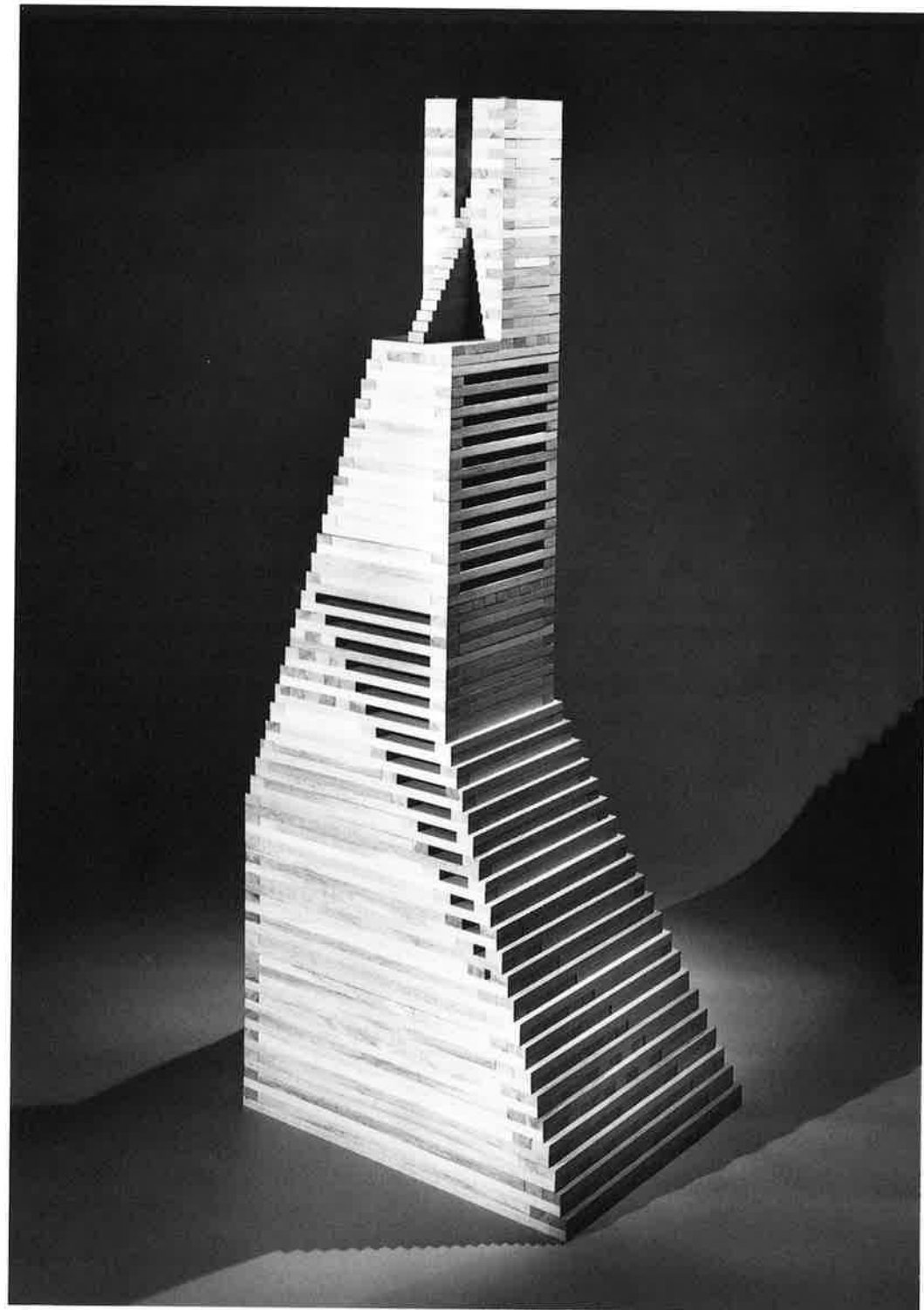
cold rolled steel, by David
Rabinovitch, in the show *Heavy Metal*



Trid, Jackie Ferrara, pine wood;
loaned by the St. Louis Art Museum,
purchased with funds given by Mr. and
Mrs. Eugene S. Schweig, Jr.

Jackie Ferrara

An exhibition of this sculptor's work was held in conjunction with the dedication of her site project. It included drawings and a model of her *Laumeier Project*, with photographs and maquettes of other projects by the artist at Carbondale, Illinois; Minneapolis; and Dayton.



Maquette for *Flamingo*, the 18-foot red aluminum stabile by Alexander Calder done for the plaza of the John C. Kluczynski Federal Building, Chicago, installed in 1974

**Across the Nation: Fine
Art for Federal Buildings
1971-1979**

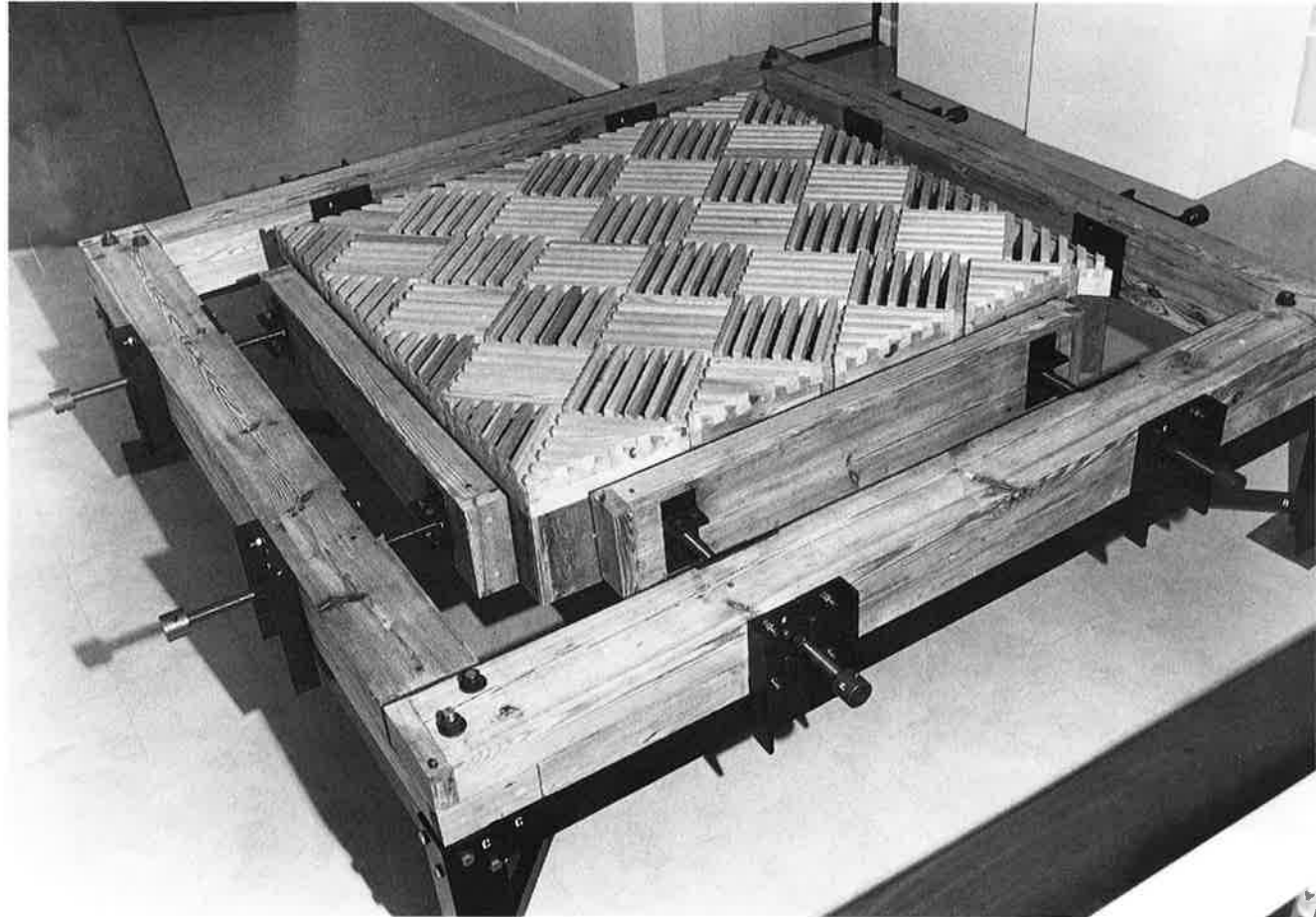
Works by seventy-seven contemporary artists were exhibited in this large show, organized by the National Collection of Fine Arts, the Smithsonian Institution, where it was first exhibited. It then traveled to the Hunter Museum of Art, Chattanooga, Tennessee. The Laumeier exhibition included maquettes, studies, drawings, and detailed models of the finished works.



Table Sculpture, by Paul Cooper, a composition of mild steel, pitch pine, and plywood, from *The British Are Coming*

The British Are Coming

The park's international scope was emphasized in this show of work by the contemporary British sculptors John Aiken, Paul Cooper, Robert Harding, Brian Thompson, and David Vaughan. A playful mailer announcing the show included a miniature British flag for waving at a lawn-party preview arranged by Alice Goodman. Paul Cooper represented the artists at the opening.



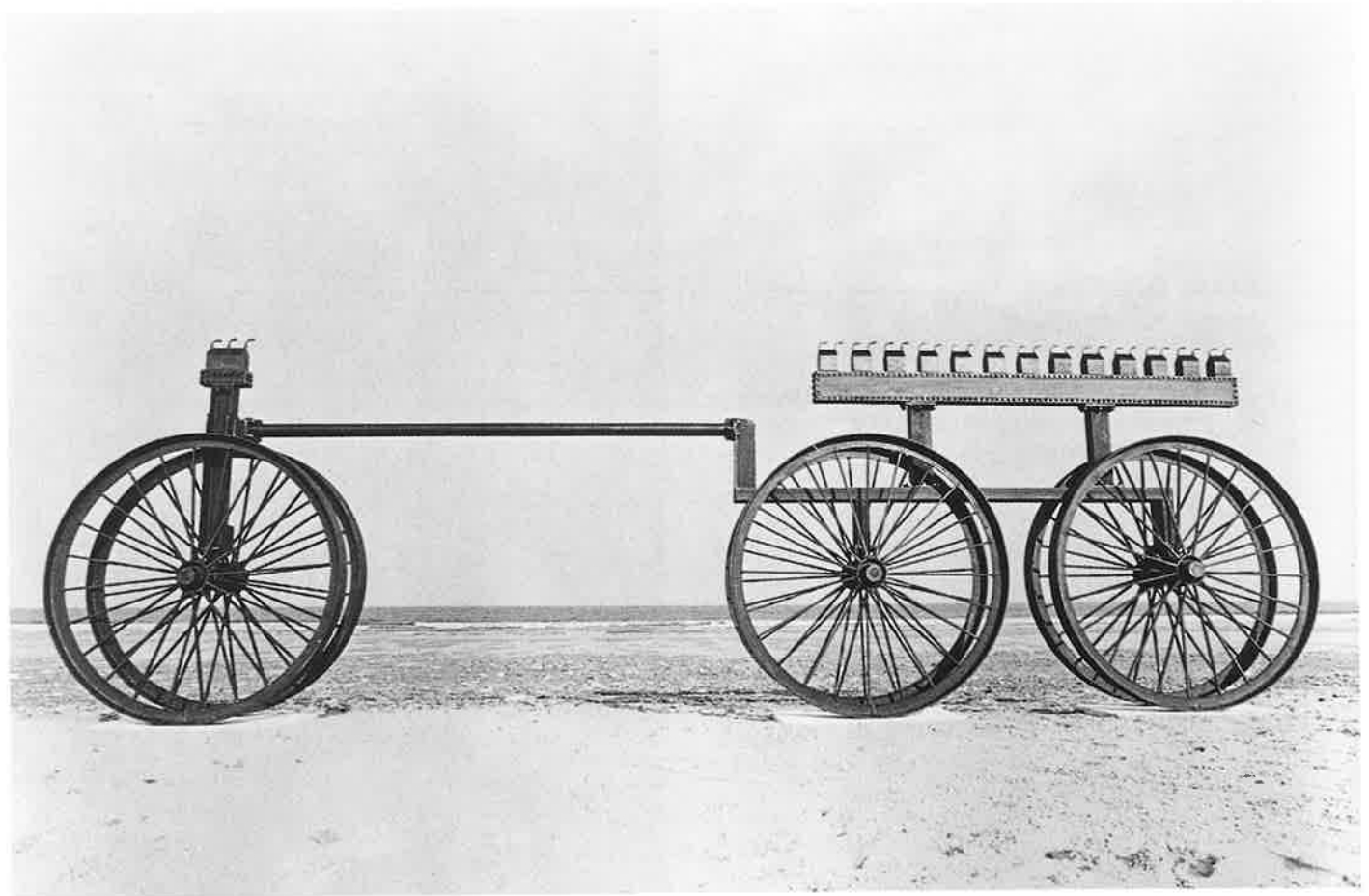
29 Forged Spokes, a 26-foot fanciful conveyance of welded steel, from *Once Upon a Wheel...*

Once Upon A Wheel... Sculpture by George Greenamyre

Sculpture inspired by the wheel, in particular the wheels of the steam locomotive, gave the gallery the aspect of a machine shop for bizarre vehicles. In these works by George Greenamyre, chairman of the Massachusetts College of Art sculpture program, the sculptor combined a childlike enchantment with massive nineteenth-century machines and extraordinary skill at capturing machine essences in sculptural recreations. The National Museum of Transport loaned miniature trains and memorabilia. The show was organized for the Christmas season. To add to the fun, a train-like transporter carried visitors from the parking lot to the exhibition opening, to be greeted by the sculptor.



Greenamyre, sculptor of the *Once Upon a Wheel...*, with a model locomotive completed in his permanent installation in the Street Subway Station, Boston



Bagpiper William Sandbach during
British lawn party festivities
(photograph by Robert Arteaga)

Special Events

In July the **Metropolitan Ballet of St. Louis** presented two evening performances of “**Ballet Pops**” on the park’s outdoor stage.

The park was host to “**Festival 81**” with the **St. Louis Symphony Orchestra** under the direction of Leonard Slatkin on five summer Sundays. Pianist Lorin Hollander and The Romeros, a family guitar quartet, were guest artists.

For a gala lawn party that opened **The British Are Coming**, a Scottish bagpiper, William Sandbach, and the Invera’an Pipe Band of St. Louis played Highland music.



Twain by Richard Serra,
downtown St. Louis
(photograph by Robert Pettus)

1982

Exhibitions Grow in Number and Stature

It was certain that Laumeier Sculpture Park had become one of “the places to see” in the St. Louis area. Of the estimated 250,000 visitors in this year, a large proportion of those who signed the registration book were from other cities and other countries.

ready increase in visitors from within the park’s region testified to the vitality of the exhibition program, and of the educational activities that made school buses in the parking lots almost as much fixtures of the landscape as the sculpture.

Southwestern Bell chose Liberman’s *The Way* for cover photograph of the West County telephone directory, the year-long prominent allusion to Laumeier

Park in thousands of homes and places of business constituted valuable recognition of the new institution. It attested “to the popularity and acceptance of monumental sculpture in the community,” Jane Hallett wrote in *Sculptors International* a year later.

It was at this time that Richard Serra’s *Twain*, which occupied most of a downtown block, was arousing strong sentiments pro and con. Without becoming involved in the controversy, the park maintained constructive polarity. Ben H. Wells invited those jolted by Serra’s urban art to become better acquainted with twentieth-century sculpture—at the park. “With all the outrage and heavy humor attending the Richard Serra steel plate corral by the Civil Courts Building downtown, it is apparent that the citizenry, the officials and the heavy-handed ‘I-know-what-I-like’ school of art appreciation had not been out to Laumeier,” he wrote in the annual report.

Besides the many who visited the park to tour the sculpture collection, more than a thousand people listened to each of five Symphony concerts. And at Eastertime five thousand youngsters turned out for an egg hunt, and “poured forth in a shock wave of unbelievable power,” as Ingram See wrote in the *Chicago Tribune*.



White Mountain, Clark Murray,
1977, white painted steel,
42'7" x 18'1" x 5'8"
(Laumeier staff photograph)

Sculpture Program

Clark Murray

A site on the far side of the new acreage was cleared for Clark Murray's *White Mountain*, a ground-hugging structure loaned by the artist. Its tubular steel sections are welded in an interplay of right and obtuse angles with references, in scale and proportion, to the logarithmic spiral of the classic Golden Rectangle.



LAUMEIER SCULPTURE PARK
FIRST DECADE
1976 - 1986

Crete, Charles Ginnever, 1976-78,
Cor-Ten steel, 53'1" × 16'4" × 11'7"

Crete, another view

(photographs by Beej Nierengarten-
Smith)

Charles Ginnever

The artist, who since 1975 has done numerous large sculptures for public installations, loaned his *Crete*, a rugged configuration of six bent parallelograms, their tips touching corner-to-corner, in Cor-Ten steel. Its diagonal thrusts into the space around it make its forms open and close, according to the spectator's position. "I loaned the piece to Laumeier because it is an important sculpture park, and I wanted to give the work further exposure," Ginnever told *Globe-Democrat* writer Charlene Bry.



Diamonds in the Earth, John Torreano,
1982, mahogany, plywood, and painted
steel, each 22" x 24" x 37"
(Laumeier staff photograph)

John Torreano

Late in the year, two sculptures came on loan from the Wave Hill Sculpture Park, in the Riverdale section of New York City. John Torreano's *Diamonds in the Earth*, fifteen pieces of painted steel and mahogany plywood in faceted, light-reflecting shapes, were distributed across an expanse of lawn, individually and in clusters.



Woman Sitting on a Woodpile, Daisy Youngblood, 1982, painted cement, 34" x 22" x 34"
(Laumeier staff photograph)

Daisy Youngblood

The other Wave Hill piece was Daisy Youngblood's *Woman Sitting on a Woodpile*, a nude primitive figure, approximately lifesize, in concrete. It was later purchased for the Mark Twain Bank collection.



*Hart Plaza, a fountain in Detroit
designed by Isamu Noguchi,
photograph in *Artists' Gardens and
Parks**

Gallery Exhibitions

Artists' Gardens and Parks/Deborah Butterfield

In *Artists' Gardens and Parks*, twenty-three sculptors, several of them with links to the park, showed drawings, plans, and photographs. This show, organized by the Massachusetts Institute of Technology, was presented in conjunction with *Love of Horses*, figures in wire, fencing, scrap wood, mesh, and steel conduit, by Deborah Butterfield, in a show held jointly with the St. Louis Art Museum and coordinated by Jack Cowart, at that time the museum's curator of twentieth-century art.

*Rosary, a reclining horse figure in metal
and wood, by Deborah Butterfield, from
*Love of Horses**

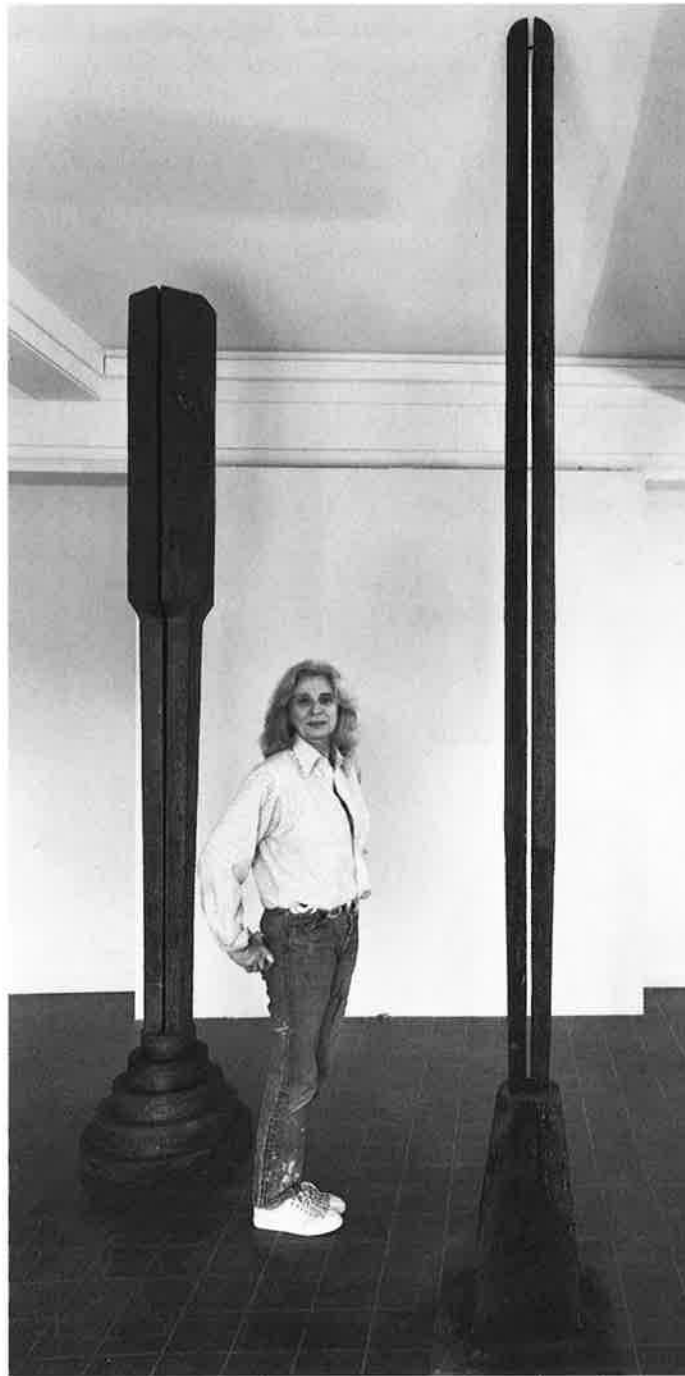


Beverly Pepper, with sculptures in her
Laumeier show

Craftsmen of Davlan Engineering, Inc.,
assist Pepper with her park installation.
(photographs by Barbara Martin)

Pepper at Laumeier: Sites, Columns, Concepts

Work by Beverly Pepper spanning thirteen years
was in this show, which included displays of her
iron sculptures, models, plans, and photographs.
Later, park officials opened negotiations with Pep-
per for a site sculpture commission at Laumeier.



1. *The Biting Edge*, cast bronze,
by Jerald Jacquard
2. *Ram's Skull III*, cast bronze,
by Jack Zajac
3. *Lucinda*, cast bronze,
by Peter Markman
4. *Untitled*, cast bronze and wood,
by Edward Gillum



2.



3.



4.



5.

Cast in Carbondale

The exhibition of some thirty-five works by seventeen artists who have had bronzes cast in the foundry of Southern Illinois University-Carbondale. Thomas Walsh, director of the SIU sculpture department, collaborated with Laumeier in organizing the show. "It is commendable and appropriate that Laumeier should have put on this show, bringing to the public's attention this important foundry and invaluable resource so close by and so widely known and respected," observed Mary King in the *Post-Dispatch*.



1.



6.



7.



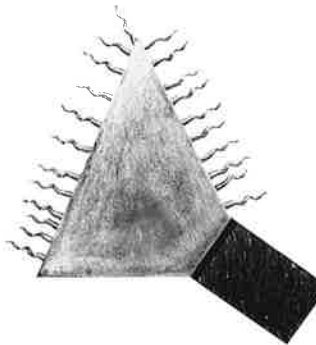
8.



9.



10.



11.



12.



13.

5. *The Hostage*, cast bronze,
by Rudy Pozzatti
6. *Untitled*, cast bronze,
by Dennis Kowal
7. *Shoot-Out*, painted bronze,
by Red Grooms
8. *Casque*, cast bronze,
by Harold Tovish
9. *Nymph and Dolphins*, cast bronze,
by Reuben Nakian
10. *Falling Apples*, cast bronze,
by Paul Suttman
11. *Untitled*, cast bronze and Plexiglas,
by Stephen Daly

12. *Condor II*, bronze,
by David L. Deming
13. *R. Buckminster Fuller*, nickel
and chrome-plated cast bronze on
Plexiglas base, by Isamu Noguchi
14. *Mariner*, cast bronze,
by Willard Carmel
15. *Night Emblem*, cast bronze,
by Aldo Casanova
16. *Cottonwood Series: Locus Classicus*,
bronze, by Thomas Walsh
17. *Bronze Poet Series #1*, cast bronze,
by Ernest Trova



14.



15.



16.



17.

Ladders and Hurdles, in wood and rope, expressed the nostalgia of Mary Miss for spaces and structures that she had known in the West as a child; from her Laumeier show

Mary Miss: Interior Works 1966-80

As an introduction of Mary Miss to the community, and to the Middle West, the park exhibited this presentation that included small pieces and photographs. Some of her outdoor works in wood had suffered from public confusion, especially one created for the 1980 Olympic Games at Lake Placid, New York; it was to have remained at the site, but a troop of Boy Scouts dismantled it for firewood. Picnickers at Hills and Dales Park, Dayton, Ohio, took the same advantage of another wood structure. When organizing the Miss exhibition, Laumeier received notification of a National Endowment of the Arts award to commission concept drawings for a site work by Mary Miss.



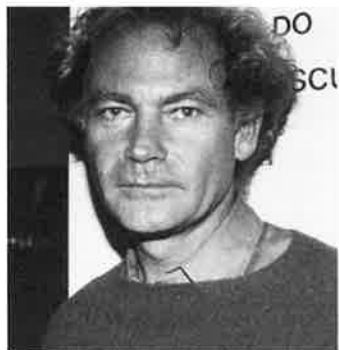
a wood structure by Mary Miss, shown for her show by the Laumeier Museum



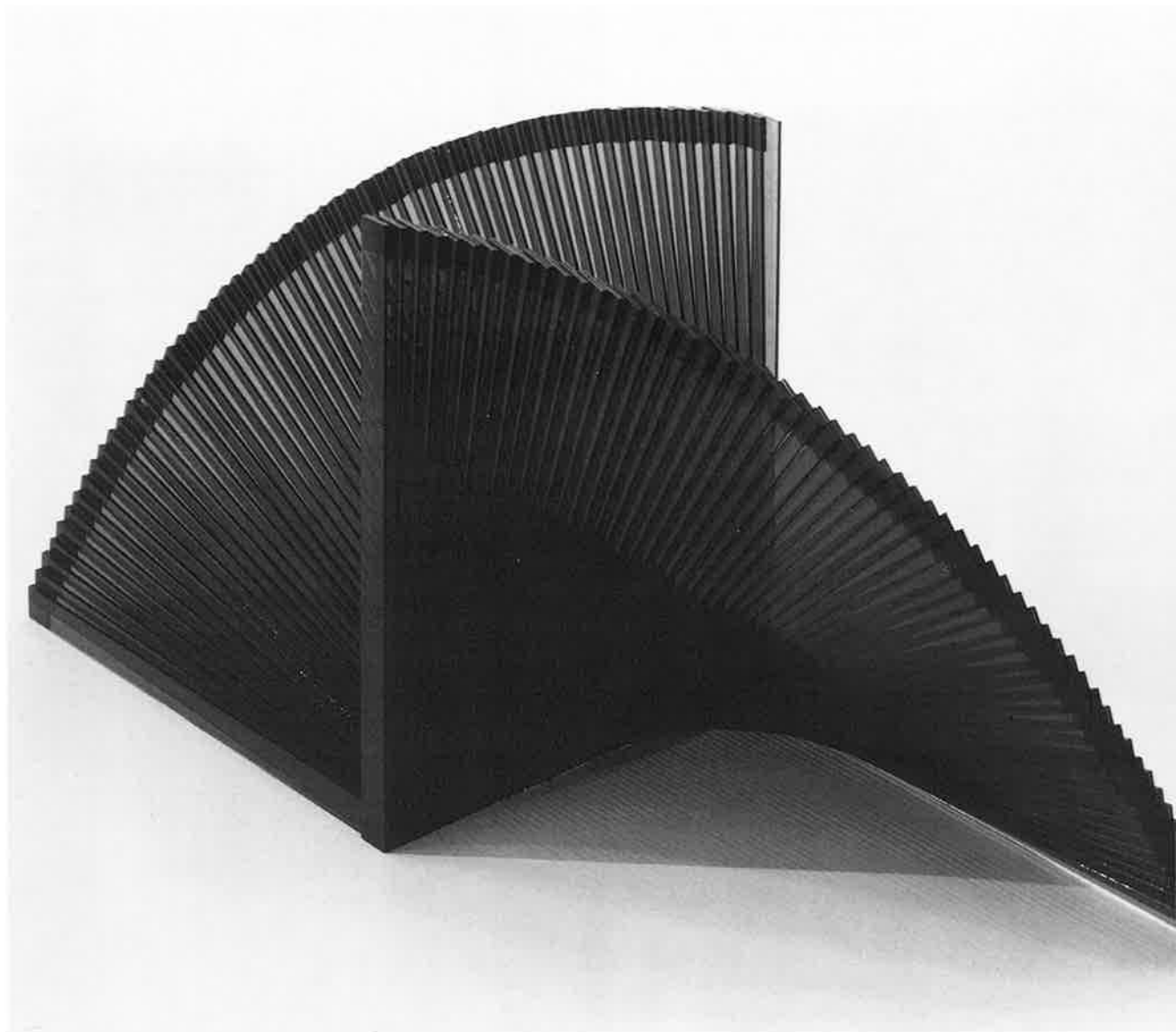
Double Parabola, in purple laminated
glass, by DeWain Valentine

DeWain Valentine

Through a Glass Lightly
showed fragile glass sculptures
by DeWain Valentine in his first
Middle-West exhibition in more
than ten years. The exhibition
included the showing of several
monumental, multi-colored
sculptures at Missouri Botanical
Garden's Ridgway Center.



DeWain Valentine



Demonstration of weaving with wood splints by Bill Russell at *Artists on the Green* event
(photograph by Mark Sanderbeck)

Special Events

The opening of **St. Louis Symphony Sunday Night Series**, conducted by Murray Sidlin, drew an audience of 2,500.

An affair fetchingly named **Artists on the Green** assembled fourteen regional artists for demonstrations of fabrication in metal, wood, paper and fiber, stone, and clay, and the use of video and sound in sculpture.

More than 10,000 visitors to the **Renaissance Festival** looked at crafts, costumed jugglers, and strolling musicians.

An autumn apple festival attracted more than 8,000 to witness the making of apple butter, cider, fritters, and dolls, and to watch apple-cheeked youngsters watching the programs sponsored by the Conference on Education as a fund-raiser. The theme was "**Planting the Seeds for Better Education.**"

A film of Alexander Liberman and his work, "**A Lifetime Burning,**" was premiered on KETC-TV. Filmed by Julius Potocseny, and produced by Guy L. Smith IV, Seven-Up vice president and Laumeier board member, the hour-long broadcast included a video essay on Laumeier Park.



Live TV broadcast of "A Lifetime Burning" from the Seven-Up Company's headquarters. Shown here during the on-air interview are Laumeier

president-elect David Mesker, Beej Nierengarten-Smith and KETC-TV interviewer Ann Marie Skinner.
(photograph by James Van Horn)



Spectators at the Renaissance Festival assemble on the grass to watch a performance.

*Europa fountain, Carl Milles,
Millesgården, Sweden*

1983

An Endowment for the Library

A reference library was high on the park's wish list, and a quite miscellaneous collection of a few donated books and periodicals in a couple of small bookcases made an all too modest beginning. With an endowment gift of \$10,000 from Sidney S. Cohen, the Sidney S. and Sadie Cohen Library Purchase Fund was established, and it was soon matched with funds given by members of the Laumeier board. Income from the Cohen Fund enabled the purchase of much-needed books and periodicals.



Sidney S. Cohen
(photograph by Herb Weitman)

By spring, sculpture with a market value of more than \$3 million stood in Laumeier Park.

In April Director Nierengarten-Smith received the Accolade Award from the Area Coordinating Council for the Arts for outstanding activity in promoting the visual arts in St. Louis. In late August and September, she did research in Europe for a planned exhibition of works by Carl Milles and visited galleries in search of loans for display in the park.

For her site project, commissioned in the previous year, Mary Miss completed her concept of pavilions and walks to be built on the border of an old swimming pool in the annexed tract. A grant from the National Endowment for the Arts and from the Monsanto Fund paid for concept drawings, planning, and design, and the board's new president, David Mesker, secured funding for the materials.

In *Sculptors International*, Jane Hallett noted that the director's "endless energies and unique abilities in public relations and fund-raising have enabled Laumeier to expand... to a world-renowned sculpture park which draws one third of its visitors from outside the area." Laumeier succeeded, she wrote, because private enterprise cooperated with local government in supporting the park, and because the outdoor environment gave sculpture a fresh appeal.



Solstice, William King (formerly titled
Everything), 1982, aluminum,
21' x 4'6" x 26' (photograph by Beej
Nierengarten-Smith)

Sculpture Program

William King

In January William King's *Solstice* was installed in a clearing in which its five tall silhouetted aluminum figures, almost identical except for sequential changes of position in the upraised arms, could be seen against the sky. Originally loaned by the Terry Dintenfuss Gallery and the artist, the work was purchased by Laumeier with a gift from Louis Sachs and the Sachs Fund. It was moved on extended loan to Lake Post Commons, and placed on a piece of lawn at Chesterfield Village Parkway and Justus Post Road.



Grande Cardinale in Piedi, Giacomo
Manzù, 1979, bronze, 11'8" high
(photograph by Beej Nierengarten-
Smith)

Giacomo Manzù

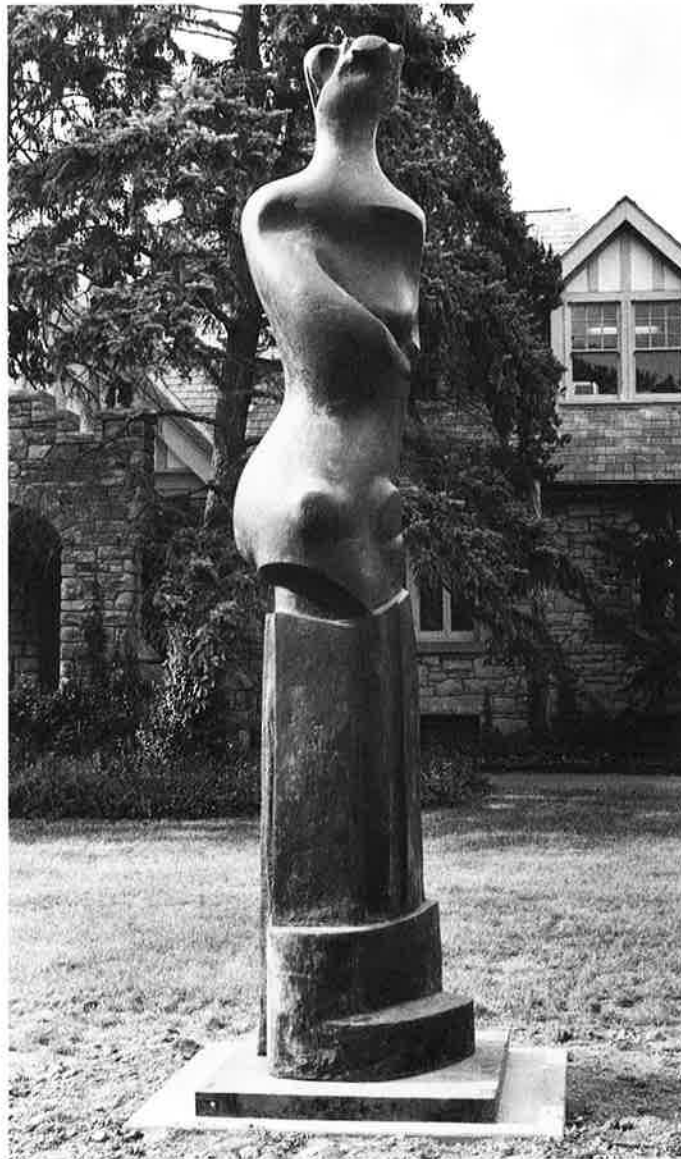
Later in the summer, Giacomo Manzù's bronze *Grande Cardinale in Piedi*, a tightly closed, almost columnar form, was received on loan from the Tasende Gallery, La Jolla, California. Its tapering height and its reductive modeling into mostly planar surfaces contributed to the severe majesty of this cloaked figure.



Upright Motive #9, Henry Moore,
1979, bronze, 11'4" high
(Laumeier staff photograph)

Henry Moore

At almost the same time, and coinciding with a retrospective exhibition at the Metropolitan Museum, New York, in celebration of the sculptor's eightieth birthday, the park received Henry Moore's bronze *Upright Motive #9*, also from the Tasende Gallery. It was a partial figure, abstracted into cavities and swelling volumes, rising from a bronze pedestal marked with vertical cleavages.



Red Curley Tail, Alexander Calder, 1970, orange, white, black, and yellow painted plate steel, 22'3" x 5'11" x 13'7". Loaned by Greenberg Gallery, St. Louis. Robert Hall, superintendent of recreation and cultural services, is shown assisting at its 1983 installation. (Laumeier staff photograph)

Alexander Calder

Red Curley Tail, a 1970 Alexander Calder construction that joined an upward-curving stabile of red-orange with mobile elements in yellow and black at the ends of a transverse pivoted rod, was loaned by the Greenberg Gallery, then transferred to the Missouri Botanical Garden for a Calder exhibition. It returned to Laumeier in 1986.



Working Model for Reclining Figure,
bronze, by Henry Moore, from *Great
Sculptors at Laumeier*. The David and
Alfred Smart Gallery, the University of
Chicago, from The Mary and Earle
Ludgin Collection

Gallery Exhibitions

Great Sculptors at Laumeier

Twenty-four sculptors who attained high stature earlier in this century—artists such as Rodin, Lipchitz, Epstein, Hepworth, Gonzalez, Maillol, and Moore—were represented by small works. Their work is now the “classical” sculpture of the present era, in the sense, as Nierengarten-Smith wrote in the exhibition folder, that “final judgment has been made and greatness established.” Jane Hallett served as guest curator. The sculptures were selected from the collection of the David and Alfred Smart Gallery, the fine arts museum and art resource center of the University of Chicago, founded in 1974 with the gift of the Joel Starrels, Jr. Memorial Collection. The small scale of this art provided more intimate interaction than is possible with the monumental works for which the sculptors are best known.

Petite Faucille (Femme Debout), bronze,
by Julio Gonzalez, from *Great Sculptors
at Laumeier*. The David and Alfred
Smart Gallery, the University of
Chicago, from the Joel Starrels, Jr.
Memorial Collection



Warrior kite made by a Suruga craftsman with handmade paper, in *Kites at Laumeier*. From the Tal Streeter collection.



Kites at Laumeier

Eighty hand-painted Japanese kites were in this exhibition, with May Brown Reay as guest curator. Co-sponsored with the Asian Art Society of Washington University, the show's activities included a slide lecture by Tal Streeter, author of *The Art of the Japanese Kite*, at the university's Steinberg Hall, and outdoor events at the park.



Sculpture park curator at work: Blane De St. Croix retrieves a Tal Streeter demonstration kite from tree branches where it was trapped by a gust of wind. (photograph by Mark Sanderbeck)

LAUMEIER SCULPTURE PARK
FIRST DECADE
1976 - 1986

Untitled Standing Figure No. 1,
bronze with enamel, from *Manuel Neri:*
Drawings and Bronzes
(photograph by Lee Fatheree)

**Manuel Neri: Drawings
and Bronzes**

The traditional nude figure in Neri's sculptures was seen with references to abstract expressionist painting in swaths of color laid over bronze cast from rough-textured plaster models. Neri's art is identified with figurative traditions of the California Bay Area.



Porta Barga, marble, with the time-worn character of remains of an ancient arcade, in the Walter Dusenbery exhibition

Walter Dusenbery at Laumeier

Marble carvings that evoke the character of antique architectural fragments in columns and lintels comprised the first showing of Dusenbery's work in the St. Louis area.



Tempio Bretton, yellow travertine, in the Walter Dusenbery exhibition (photographs by Beej Niereng Smith)

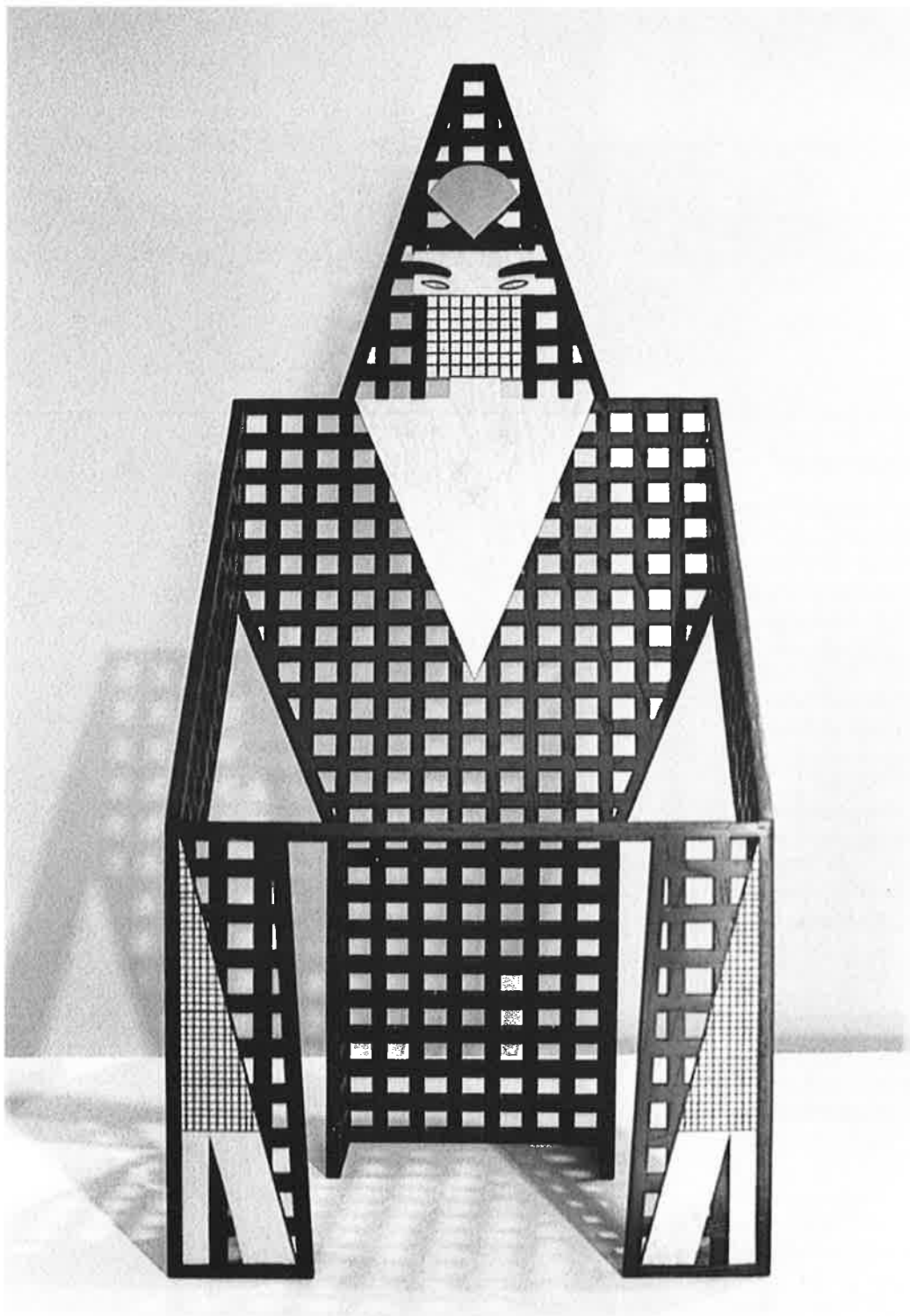
Fatima, a painted wood chair by Alan Siegel from his Laumeier show (Laumeier staff photograph)

Alan Siegel Forms, Function and Fantasy: Chairs as Sculpture

Interpretations of the chair by Alan Siegel that turned its elements into anthropomorphic forms were seen in *Forms, Function and Fantasy: Chairs as Sculpture*. Anatomical parts and costume details made whimsical allusions to personality types.



Siegel (left), with Frank Roth, who designed the exhibition poster and the chair sculpture (Laumeier staff photograph)



Frank Roth design of poster for the Alan Siegel exhibition

Special Events

The outdoor event of the **Kites at Laumeier** exhibition was a Sunday afternoon kite design contest with prizes, and the lofting of kites, home-made or purchased from the park shop. A tornado watch in the region added an edge of suspense, and high winds pulled some kites out of control.

Laumeier Park's international status became universal for a day when it was host to **Miss Universe** contestants on a bike tour.

The first major fund-raiser was "**Jewels, Jeans & Jazz**," a costume party organized by Judy Champ and Mary Ann Pflager with \$100 tickets and partial underwriting by The Seven-Up Company. The Tiger Rag Forever Jazz Band of St. Louis and the Michael Carney Orchestra of New York provided music.

The park's first non-sculpture show **Kilims From Tunisia** was an exhibition and benefit sale of thirty-six rugs from the collection of Herb and Adelaide Balaban, owners of a popular restaurant in the Central West End. Nancy Singer was curator.

The park's first indoor workshop, "**Holiday Sculptures for Tree and Home**," was conducted in separate classes for teachers and children, and solid bookings showed the public's interest in the park's imaginative educational activities.



Nancy Singer, curator of the show of Tunisian rugs, and Herb Balaban, owner of the collection



Mr. and Mrs. Henry B. Pflager, Mr. and Mrs. Norman B. Champ at *Jewels, Jeans & Jazz* (photograph by Daniel T. Magidson)



Guy L. Smith IV, Seven-Up vice president, and Mrs. Smith at *Jewels, Jeans & Jazz* (photograph by Carol Kohl)



Charles P. Reay, who designed graphics and promotional kits for the *Kite Day* event, renews the excitement of kite flight with his wife, May L. Reay, curator of the show. (photograph by Mark Sander)

1984

The Gallery in Full Partnership

With the former main rooms of the Laumeier house fully converted to flexible, secure exhibition space, the park could plan for art shows of the highest quality—both those organized by its own staff and guest curators, and those originating at other institutions and available on loan to qualified galleries.

Laumeier Park gallery provides a counterpoint to outdoor installations. To a degree out of all proportion to comparative physical area, the indoor and outdoor art are complementary, and the succession of exhibitions provides variety and scope of experience with modern sculpture—and related arts—that prevent the long-term exposures within the park from becoming tedious. The gallery helps to broaden the audience for art, and to clarify the role of modern monumental sculpture in active public places.

In a gallery devoted to art in many media done by sculptors, often distinct from but related to sculpture, “flexibility” means space adaptable to the proper display and lighting of many kinds of work. The lighting of prints, drawings, maquettes, paintings, and other art for close-up viewing is quite different from requirements for sculpture, which might call for an overall even illumination with elimination of inadvertent shadows, or for emphasis of certain features. Gallery lighting at Laumeier sometimes is complicated by the natural light that streams in from the large glassed entrance porch, and the installation must reckon with changes in the sun’s elevation in different seasons and at different times of day. The porch itself is often joined with interior rooms as exhibition space.

Access to the gallery floor, several feet above the driveway grade, for delivery and removal of large, heavy pieces necessitated redesign of a side door with a loading platform. The sturdy construction of the house gives the floors unusual strength for uses by no means contemplated in the original plan, and the high basement ceiling makes occasional special bracing possible.

Director Beej Nierengarten-Smith, Louise Nevelson, and board president David W. Mesker, with the Nevelson *Night Wall Spectre*, a 1976 sculpture in painted Cor-Ten steel on loan to Laumeier Park. Nevelson’s visit was in connection with production of her stage set, costumes, and properties for *Orfeo et Euridice* by the Opera Theatre of St. Louis.
(photograph by Blane De St. Croix)



*Pool Complex: Orchard Valley,
Mary Miss, 1983-85, wolmanized pine,
one acre of land; pavilions at one end of
project over deep end of the old rock-
walled swimming pool; the walk follows
the curve of the pool wall, (photograph
by Beej Nierengarten-Smith)*

Sculpture Program



Mary Miss checks construction of walkway that follows the east edge of the old swimming pool. (photograph by Robert LaRouche, courtesy of the *Post-Dispatch*)

Mary Miss

The Mary Miss construction, reached by a new path cut through the thick growth of trees and underbrush in the annexed acreage, attracted many spectators as work on its boardwalk and pavilions was advanced by parks department craftsmen. As yet, it had no title and was referred to as the “Mary Miss Laumeier Project.” In several visits, the sculptor refined her design.



View of pavilions at opposite end of pool (photograph by Robert LaRouche, courtesy of the *Post-Dispatch*)

Grande Striptease, Giacomo Manzù,
1974, bronze, 3'7" × 1'4" × 9"
(photograph by Beej Nierengarten-
Smith)

Giacomo Manzù

A second tall figure in bronze by Giacomo Manzù, loaned to the park by the Tasende Gallery, was *Grande Striptease*, one of a series. With the artist's wife, Inge, as subject, it notices an awkward moment in a state of partial undress.

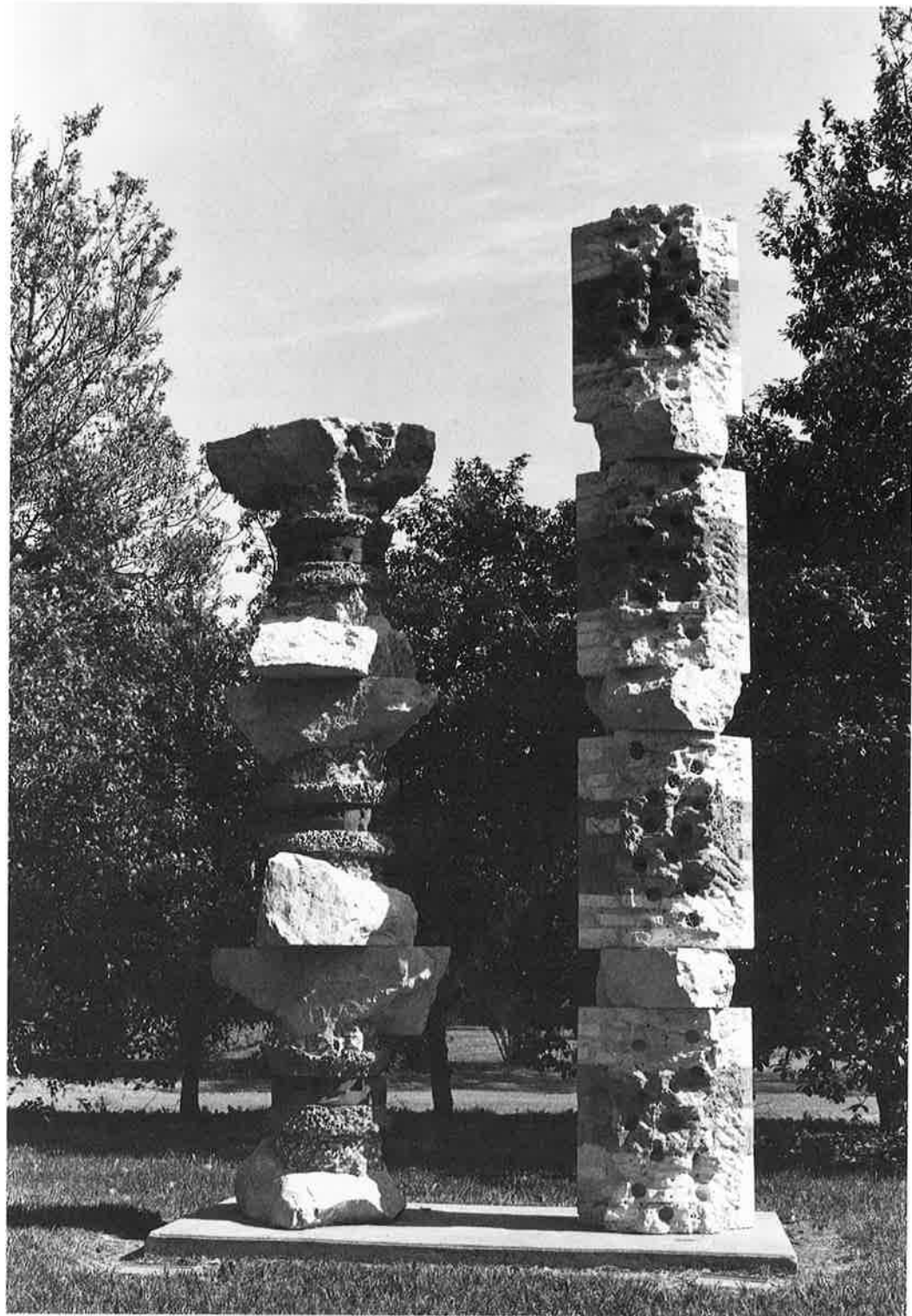


Column, Bernard Pagès,
1983, colored and chiseled stone,
concrete, bricks and wood, 9' high
(Laumeier staff photograph)

Column, Bernard Pagès,
1983, colored and chiseled stone,
concrete, 12' high

Bernard Pagès

The Paris dealer of Bernard Pagès had heard of Laumeier Park and offered to lend, through Greenberg Gallery, two pieces for two years. Each was titled *Column* and was constructed of stone and concrete around a vertical bar.



Two Reclining Figures, Lynn Chadwick,
1972, bronze, 6'4" x 2'8" x 2'7"
(photograph by Robert Pettus)

Lynn Chadwick

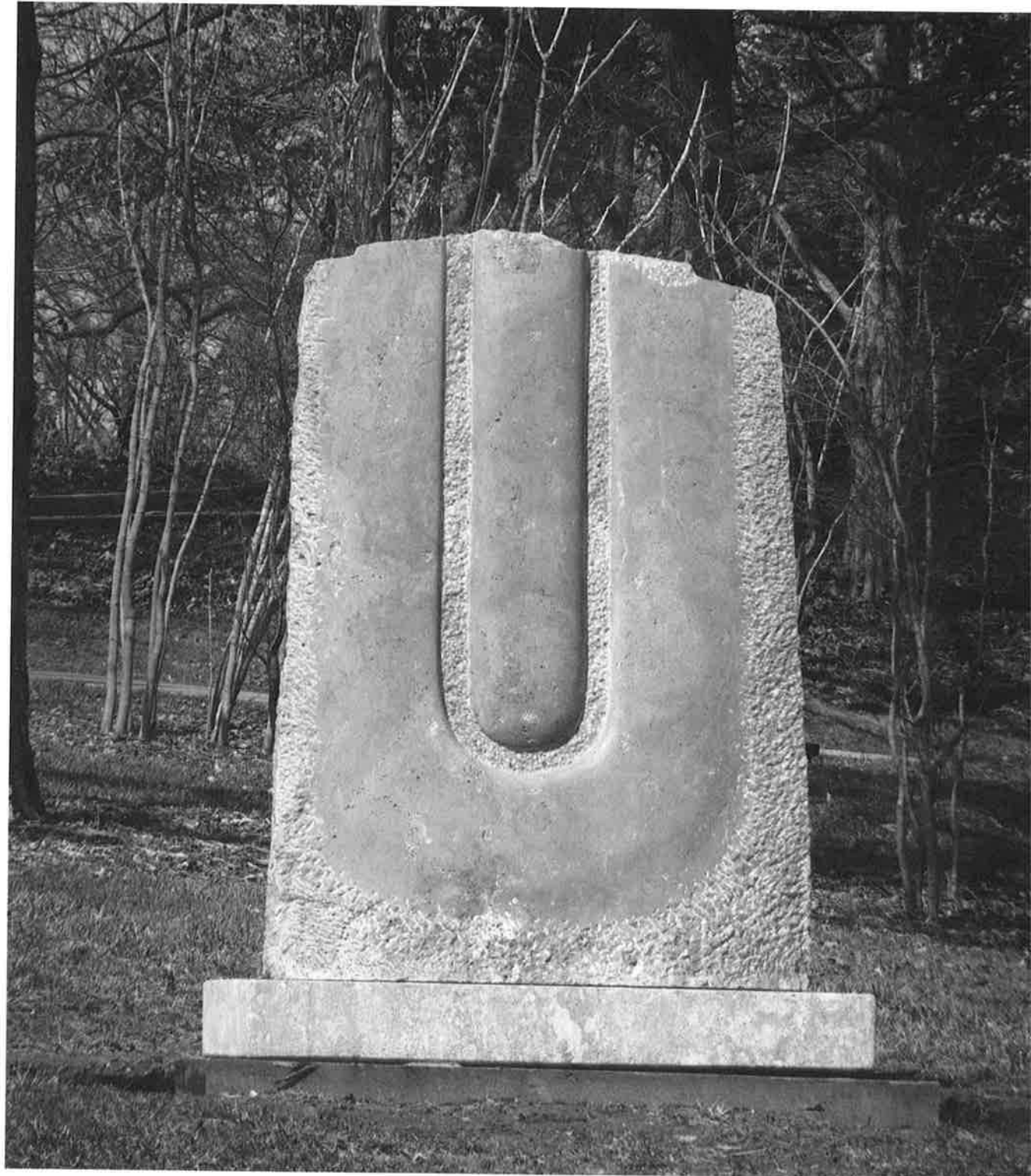
This British sculptor has worked in mobiles and constructions of metal, plaster, and glass. The figures he loaned to the park, composed of quasi-geometrical elements, seem to cling to the ground.



Muro, Walter Dusenbery,
1975, red travertine,
4'2" x 1'5" x 5'7"
(photograph by Robert Pettus)

Walter Dusenbery

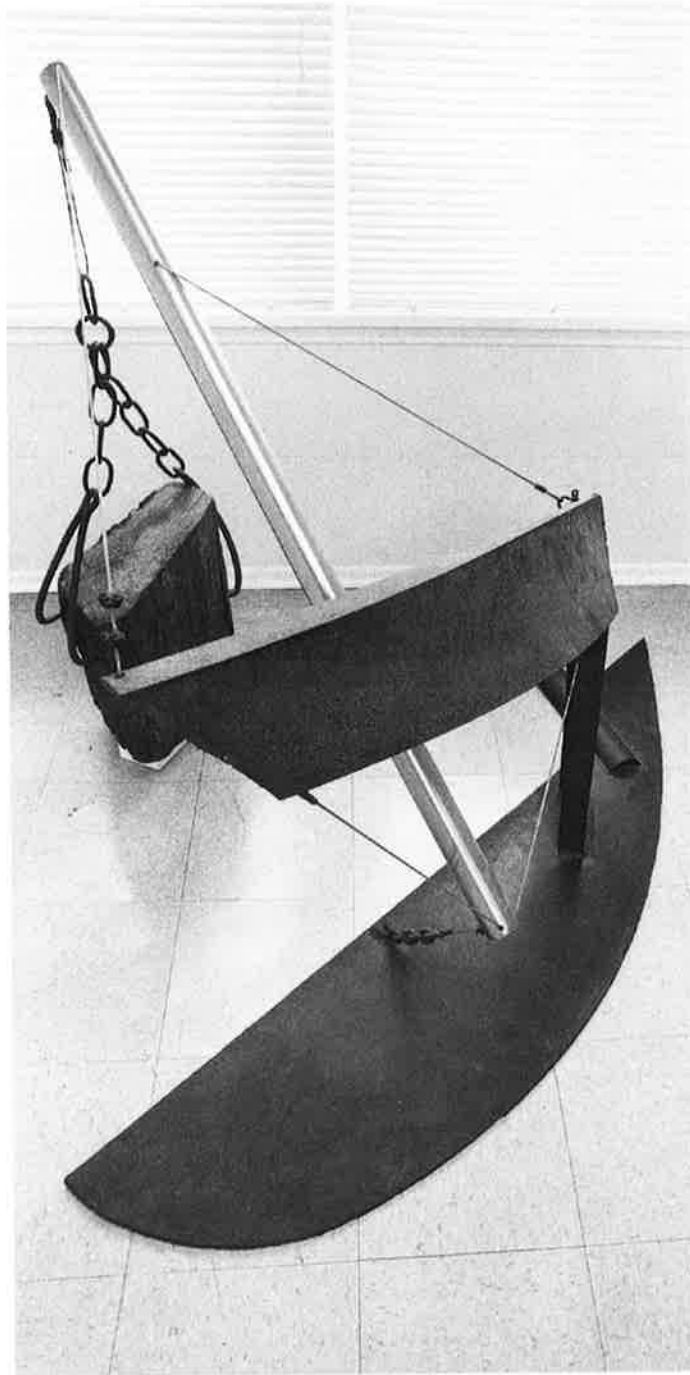
The red travertine *Muro* by Walter Dusenbery, which was in his exhibition and was made an anonymous gift to the park, is treated as a fragment with hammered surfaces bordering an arch form and an inner post form with rounded end. The inversion of the arch removes it from literal association with the antique, and the design could be read as a sexual allusion.



Pilot, Mark di Suvero,
1970, wood, steel, aluminum and
chain, 5'5" x 4' x 4'3"
(photograph by Red Elf, Inc.)

Mark di Suvero

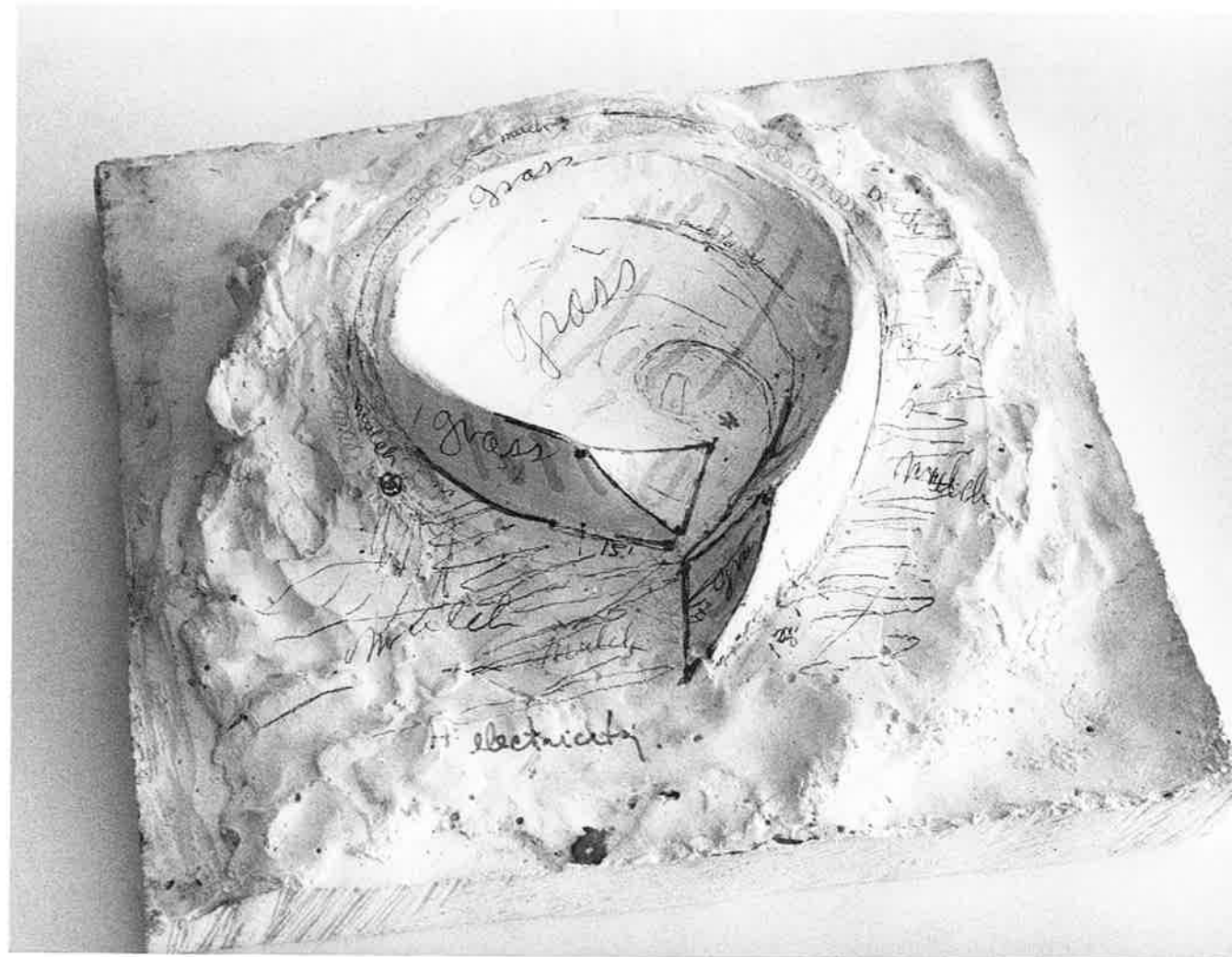
Mark di Suvero's *Pilot*, a construction of wood, metals and chain, was loaned by Mary King Swayzee and was installed in the gallery study center. The weathered wood hangs suspended in air bringing to the piece a sense of balance.



Model of the Pepper site project, plaster
with pencil notations, in the Laumeier
Park collection
(photograph by Red Elf, Inc)

Beverly Pepper

A site bordered by woodland near the park's outdoor stage was chosen for an earthworks site sculpture by Beverly Pepper. The original model, made about a year before construction was begun, showed a natural amphitheater defined by sodded embankments and native stone for poetry readings and other performances suited to intimate space.



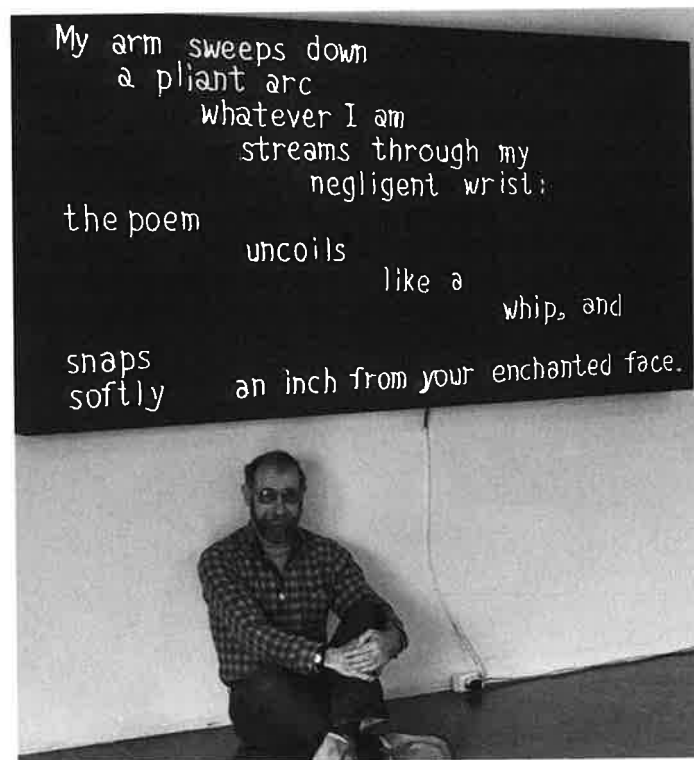
Trued, a contemporary neon sculpture in glass tubing, porcelain, wood, mica, and copper by Janna Longacre, from *Neon Four Ways*

Gallery Exhibitions

Neon Four Ways

This show, organized by Blane De St. Croix, brought together examples of neon lighting in historic and new applications. It included "The Magic of Neon," a display of photographs of commercial signs of the thirties and forties, and of designers in this medium, circulated by the Smithsonian Institution Traveling Exhibition Service (SITES). Commercial signs now in St. Louis collections made up another division. In "Neon as Sculpture," new applications of the art done by Janna Longacre and Joe Upham were on view. Lines from a poem by Donald Finkel, poet-in-residence at Washington University, were done in neon by Upham, who also lectured at the university's Steinberg Hall on neon techniques.

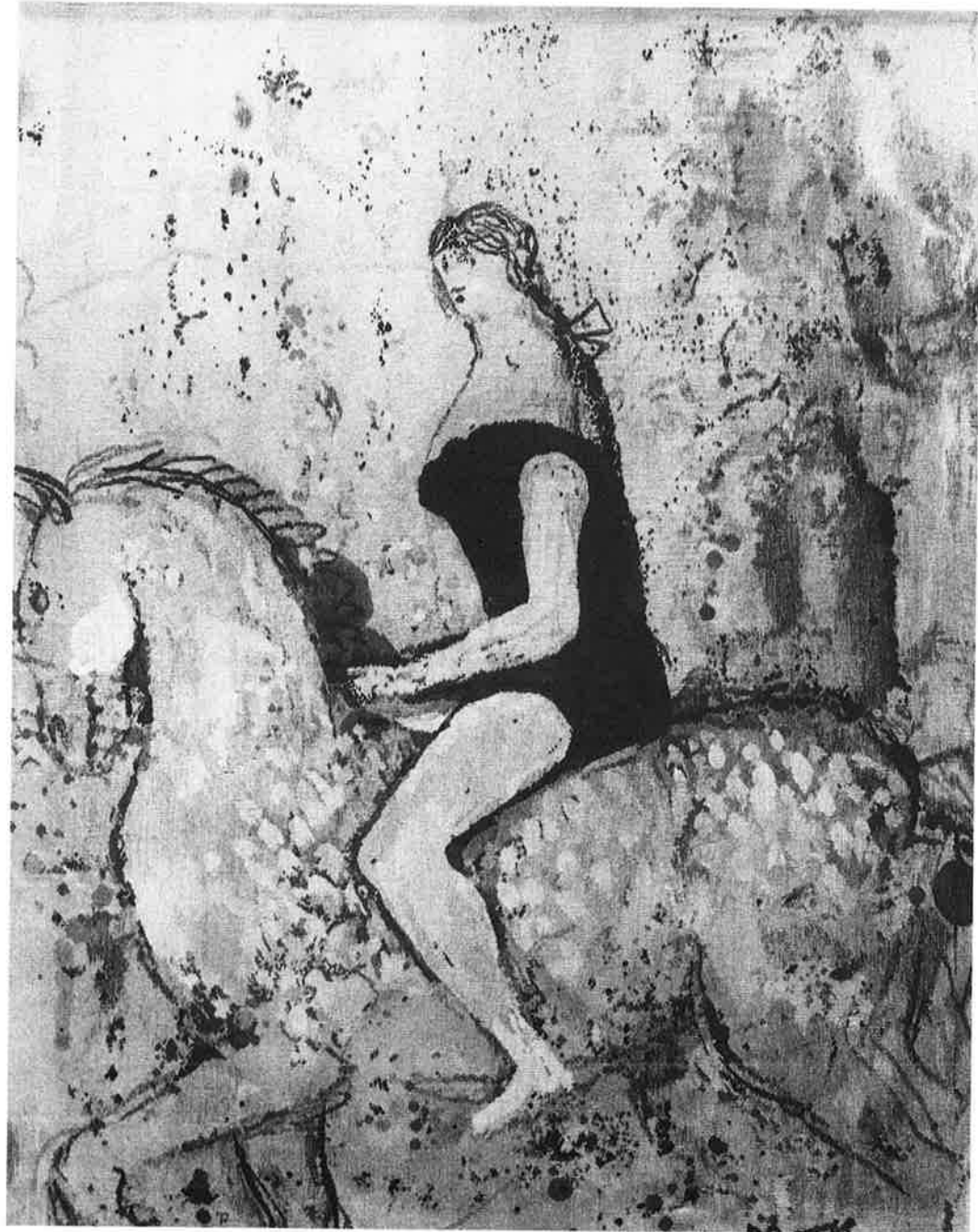
Donald Finkel, poet-in-residence at Washington University, with his poem done in neon by Joe Upham (Laumeier staff photograph)



Circus Rider, tapestry in wool and cotton, approximately 6 feet 9 inches by 5 feet 6 inches, enlarged from a drawing in charcoal and gouache on water-colored blotting paper, approximately 11 by 9 inches, from the show *Henry Moore: A New Dimension*

Henry Moore: A New Dimension

The “new dimension” was an interpretation in tapestries of eight of the sculptor’s small drawings combined with watercolors. The tapestries were woven in wool at West Dean Tapestry Studio, West Sussex, England, by its director, Eva-Louise Svensson, with Dilys Stinson, Alison Innes, Valerie Power, and Diana Cameron. They were first shown in 1980 at the Victoria and Albert Museum, London. The show included seven Moore watercolors, and photographs of Gobelins and West Dean tapestry techniques. During a visit to Laumeier Park, Louise Nevelson was particularly impressed with this exhibition.



Reclining Nude, bronze, by Henri
Laurens; private collection



Masters of Modernism from St. Louis Collections

Ninety sculptures, drawings, and lithographs by modern sculptors comprised this exhibition, another major project with Nancy Singer as guest curator. The works on view ranged in time from the mid-nineteenth century to the 1970s, the period that represented, as Mary King wrote in the catalog essay, "the flowering of modernism." The broad representation of artists and movements, principally European, attested to the considerable number of collectors in the St. Louis area and their well-informed selectivity. Several institutions also were generous lenders.

Drame à la Poupée, cast polyester resin,
by Jean Dubuffet; private collection



Girl With Braid, bronze, by Gerhard
Marcks; private collection



Stringed Reclining Figure, bronze, by
Henry Moore; private collection

Little Bird, bronze, by Fernando Botero,
from the Olga Hirshhorn exhibition

**Olga Hirshhorn
Collection:
A Collector's Eye**

Immediately following the modernist show came the distinguished array of small pieces from the collection of Olga Hirshhorn. On view were eighty sculptures, paintings, and prints by sixty-six European and American artists. The collection was begun before the owner's marriage in 1964 to Joseph Hirshhorn, whose own collection was given to the Smithsonian Institution's Hirshhorn Museum and Sculpture Garden, Washington, D.C. He introduced her to art of the twentieth century, and these works reflect her broadened interests. The show was circulated by SITES.

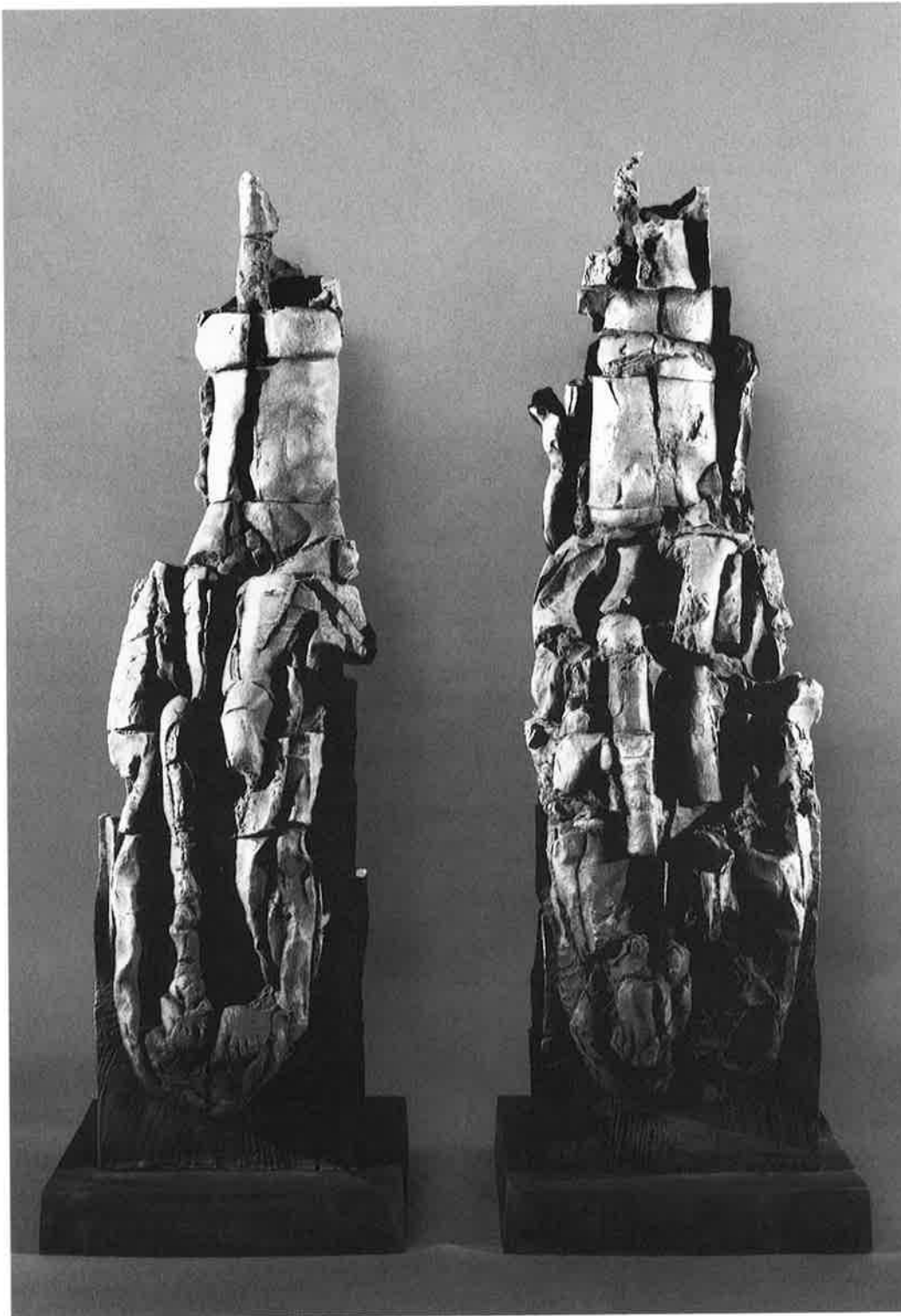


LAUMEIER SCULPTURE PARK
FIRST DECADE
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Seated Women Bisected and *Seated Man
Bisected*, cast bronze,
by Stephen DeStaebler
(photograph by Scott McCue)

Stephen DeStaebler

In September the gallery housed a show of twenty-three bronzes by Stephen DeStaebler, who was born in St. Louis and grew up in Kirkwood, not far from the future Laumeier Park. DeStaebler's first love in sculpture was with the interplay between order and randomness of clay, following his liberation from academic art by the noted ceramist, Peter Voulkos. He began working in bronze because of its greater strength for cantilevered forms but carried over to it the expressive use of polychrome colors. DeStaebler is executing a commission from the General Services Administration for a massive clay sculpture for the grand stairway of the St. Louis Old Post Office.



Richard T. Notkin's *Cooling Towers Teapot (Variation #3)*, stoneware with mushroom-cloud lids

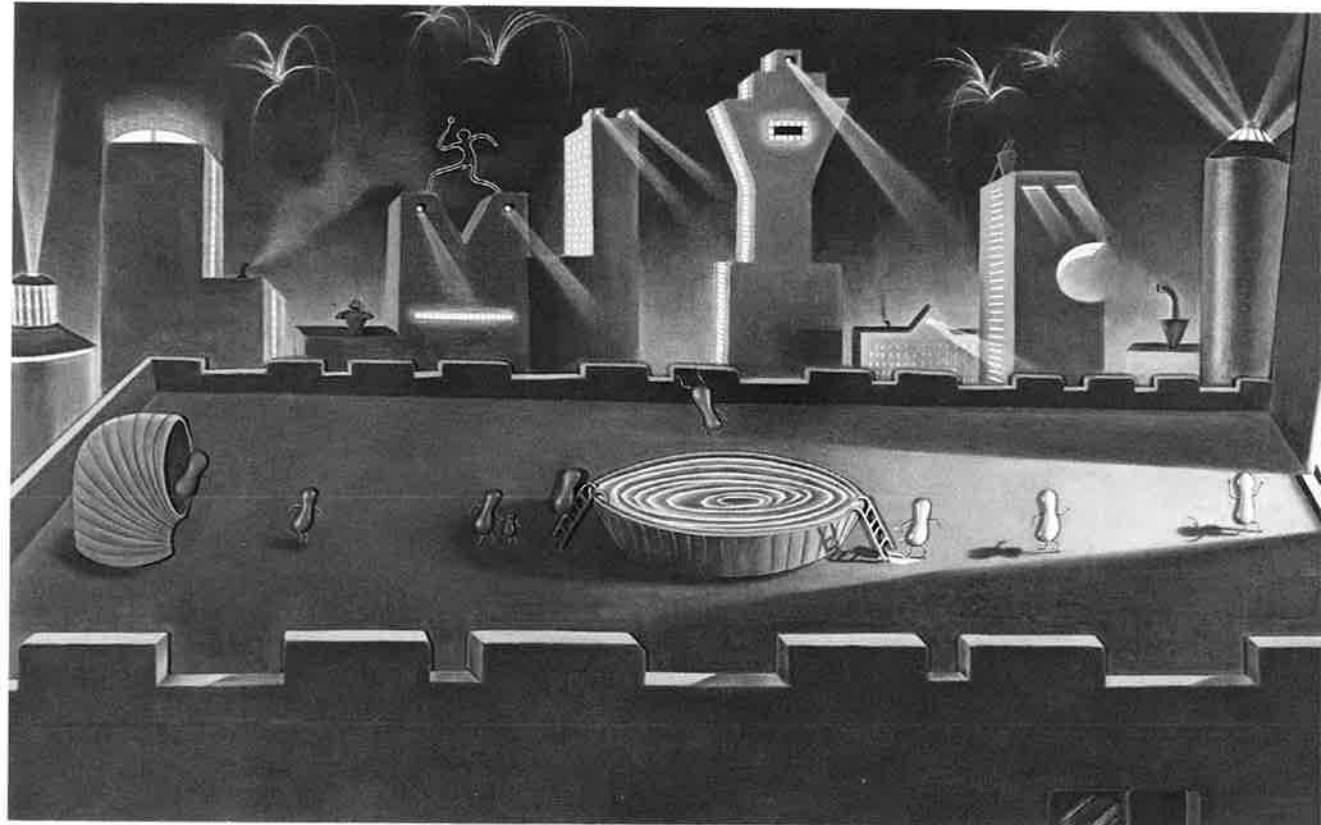


Ceramics and Social Commentary

Social significance, an aspect of art rarely touched by modernists, was in full flower in this show of fifty-seven works by Jeff Schlanger, Tip Toland, Richard T. Notkin, and Joe Mariscal. Brutal human characterization, nuclear holocaust, and environmental disaster were among the themes of social and political realism. Notkin attended the opening and gave a lecture at Washington University. Barbara Okun was guest curator.



Joe Mariscal with work from his "Prison Series," which emerged from his teaching ceramics to penitentiary inmates (photograph by James Woodson)



Becoming Visible, ceramic relief, by Tip Toland

Special Events

“Fibers in the Field,” a program related to the exhibition of Henry Moore tapestries, was an outdoor program of demonstrations by six regional fiber artists of rug hooking, basketry, papermaking, tapestry weaving, and the spinning and dyeing of wool. Artists Amanda Degener, Linda Eyerman, Christel Maassen, Constance Miller, Jane Sauer, and Kim Strommen participated.

A garden party, **“Sunday in the Park at Laumeier,”** with the public invited, celebrated the opening of the *Masters of Modernism* exhibition. More than 400 party-goers attended the first of what became annual garden party events for members.

Performances on the outdoor stage attracted the many for whom this had become a regular summer diversion, plus many more on their first visits to the park.

“RiverFaces,” a three-day outdoor workshop in the making of large-scale puppets and masks, was held as part of the downtown “RiverFaces 1984” festival and parade. More than 250 young and old participants devoted two hours daily to projects of this workshop, from which came a 30-foot papier mâché puppet as the park’s entry in the parade.



Fiber artist Jane Sauer demonstrating her basketry techniques



“Sunday in the Park at Laumeier” party committee: Grace Brod, Caro Schneithorst and Jan Greenberg



Laumeier Sculpture Park held its first Arts & Crafts Fair in June. It became a yearly event in the years to follow, attracting thousands of crafts fair supporters. (Laumeier staff photograph)



Young craftsmen practicing puppet-making and decoration in the “RiverFaces” workshop



The VP Fair, St. Louis’s annual Independence Day celebration, sponsored by the Veiled Prophet organization, came to Laumeier in 1984. Fifteen

thousand people, the largest crowd in the park’s history, attended the one-day event.



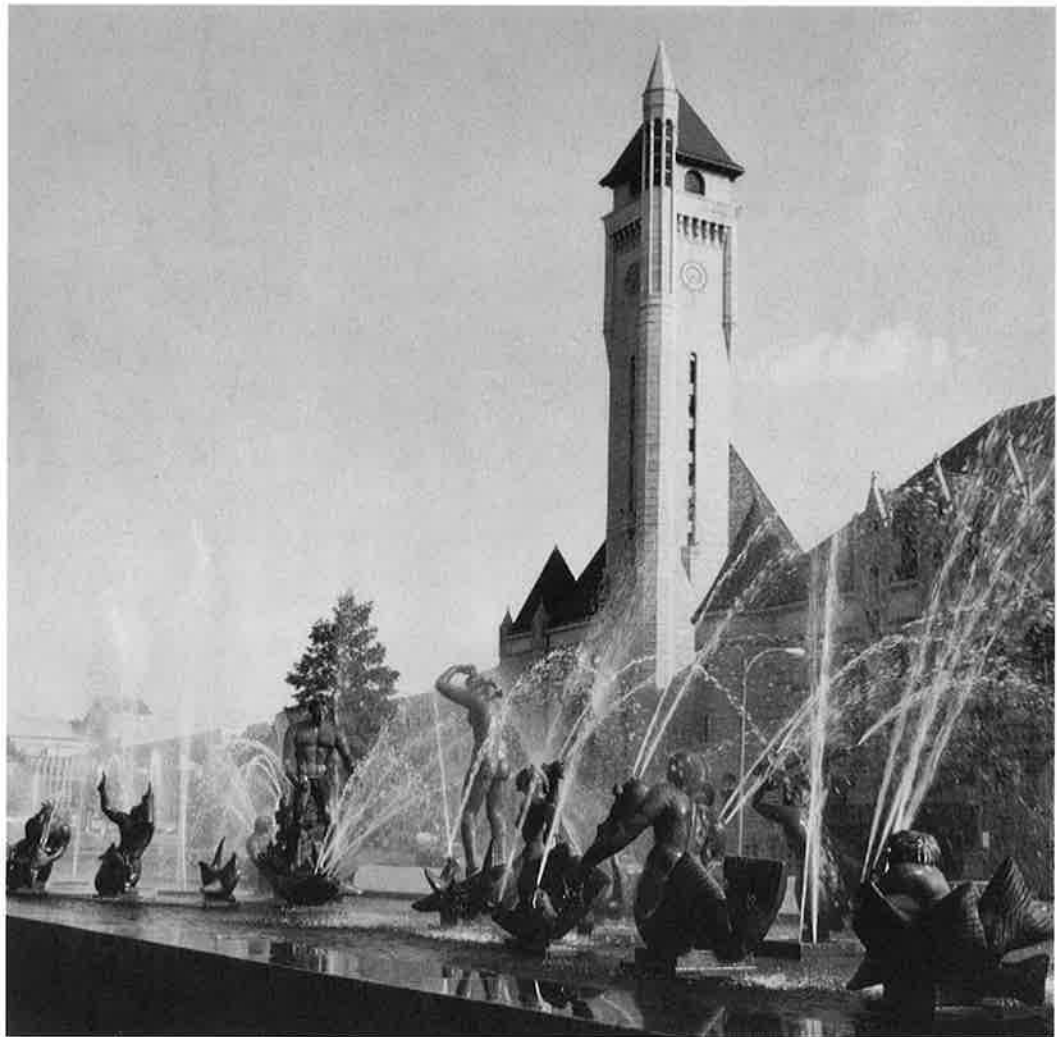
Summer concert

Carl Milles's *Meeting of the Waters* fountain in downtown St. Louis
(photograph by David Finn)

1985

Homage to a Great Fountain and Its Artist

The outstanding event of the year (described in "Gallery Exhibitions") was the show of civic art by Carl Milles, whose fountain in downtown St. Louis is one of the city's best-known works of public sculpture.



Support for Laumeier Park programs has come from the National Endowment for the Arts, the Institute of Museum Services, the Missouri Arts Council, the Arts and Education Council, the Regional Arts Commission, and St. Louis County. But with national funding for the arts substantially reduced the park turned increasingly to private and corporate support.

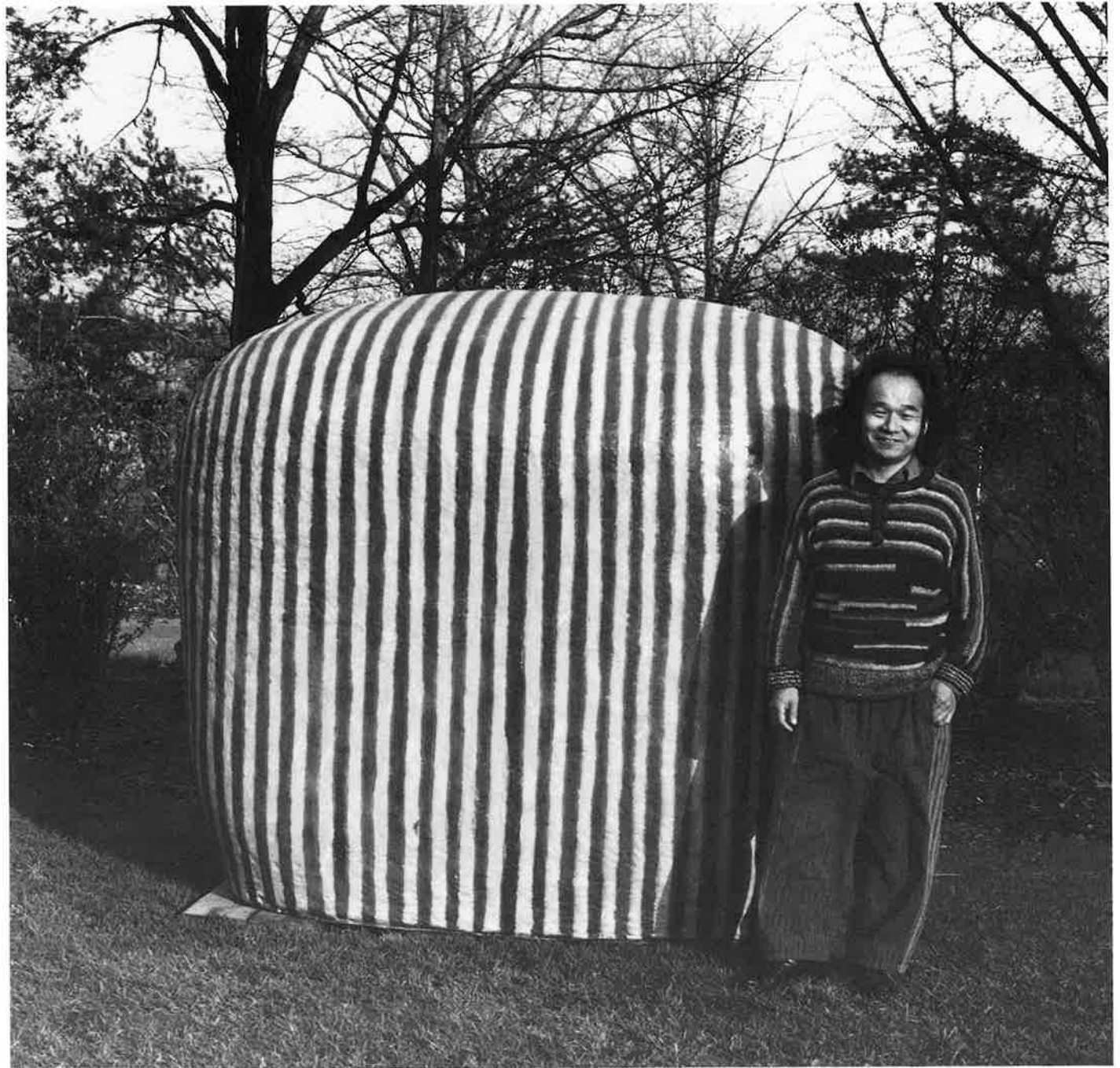
Large-scale sculptures that exemplified concerns of several modernist philosophies came to the park in succession, some on loan, others by acquisition. Dramatically positioned in prominent sites, they proclaim the late twentieth-century spirit, and exemplify its expression in a variety of innovative forms.

Jun Kaneko with *Dango*,
1983, ceramic, 5' x 6' x 7'
(photograph by Beej
Nierengarten-Smith)

Sculpture Program

Jun Kaneko

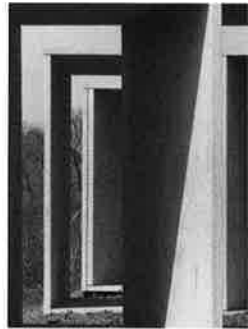
Within a few months of the show of ceramics as a medium for social comment came a loan of six colossal fired pieces made by Jun Kaneko, head of the department of ceramics at the Cranbrook Academy of Art. They were three *Dangos* and three *Slabs*, built and fired by Kaneko and his assistants at the Omaha (Nebraska) Brick Works, and, at up to seven tons each, an audacious venture at pushing the limits of clay, glazes, and kilns. Their installation on loan at Laumeier, arranged for and organized by Blane De St. Croix, coincided with the nineteenth annual conference of the National Council on Education for the Ceramic Arts. In a session of the conference at the park, Kaneko presented a slide lecture on his work.



Untitled, Donald Judd,
1984, concrete, 41' x 8'2" x 8'3"

Donald Judd

Three concrete box forms of architectural scale, *Untitled*, 1984, on loan from Max Protetch and Leo Castilli galleries, were placed on precisely leveled foundations on a high, open meadow site. The units of this minimalist sculpture make a configuration of boxes 8 feet high and 41 feet long altogether, their open sides in alignment but with the viewer's perceptions of the enclosed space affected by interior dividers.



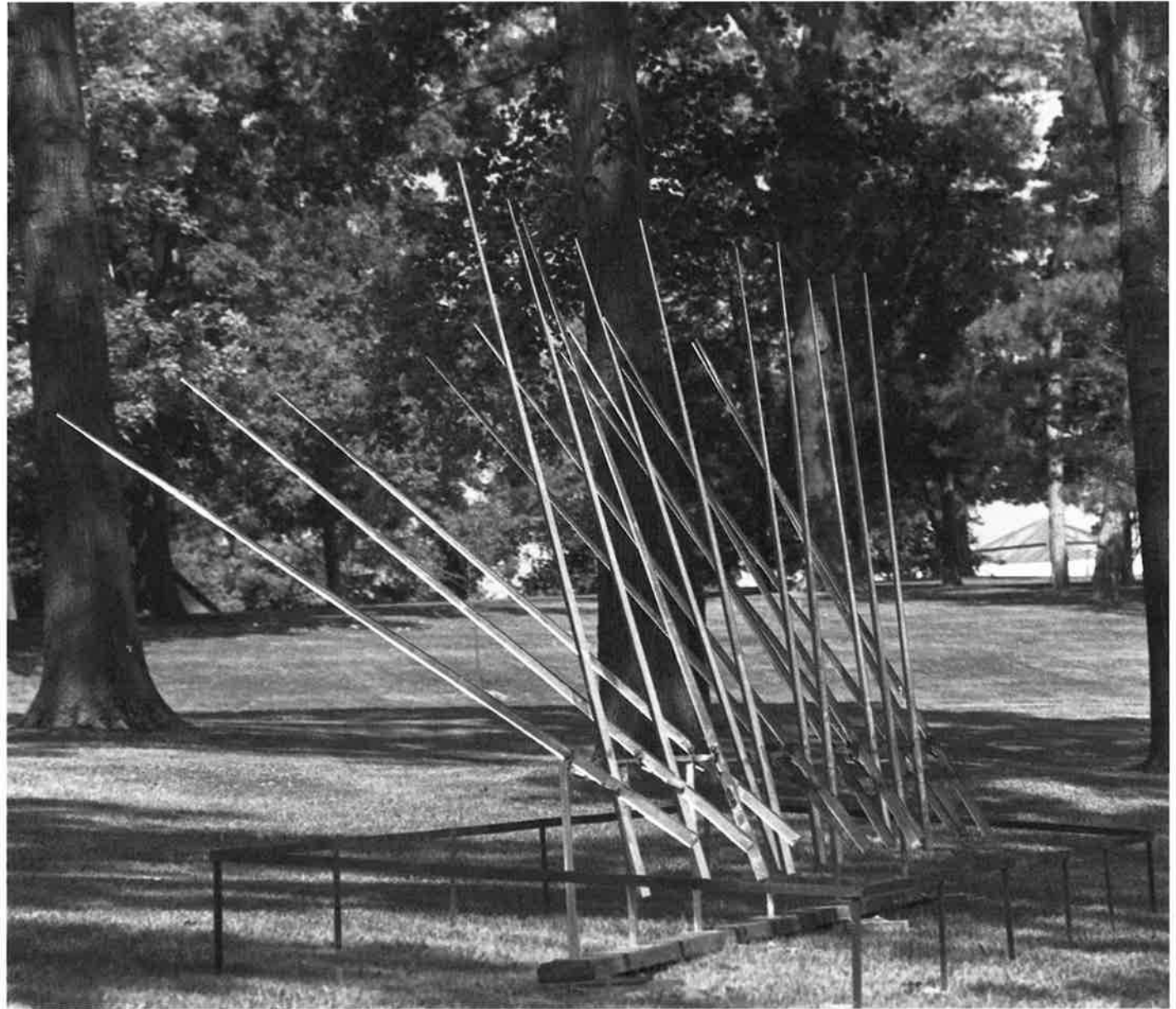
End view through cavities of
concrete forms
(photographs by Robert Pettu)

LAUMEIER SCULPTURE PARK
FIRST DECADE
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Peristyle II, Variation II, George Rickey,
1966, stainless steel,
26'4" x 14'3" x 10'11"
(photograph by Marc Corson)

George Rickey

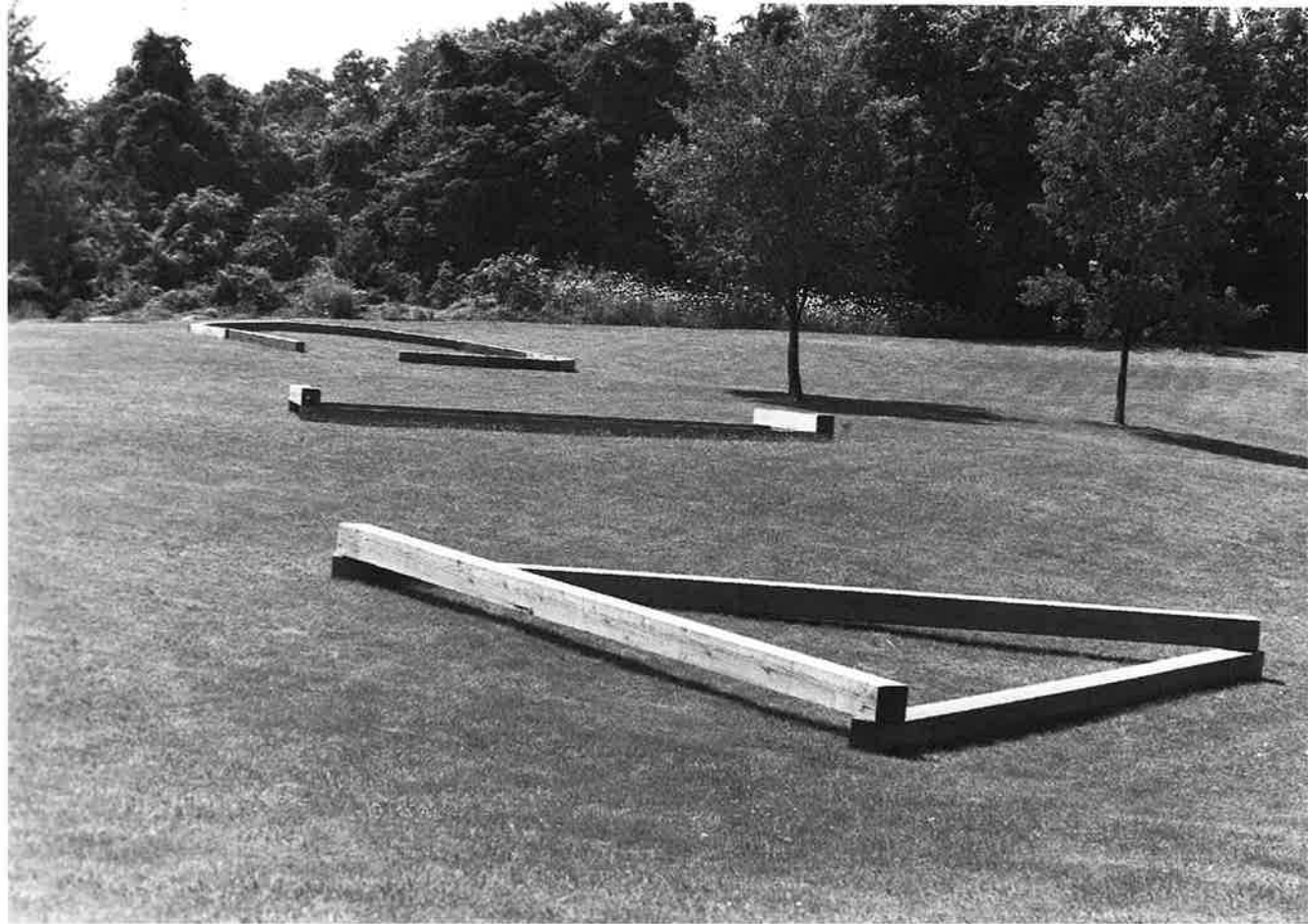
A kinetic sculpture by George Rickey, a principal American constructivist, came to the park on loan from the artist. It is *Peristyle II, Variation II*, formerly in the collection of the late Morton D. May, a Laumeier founder, board member and benefactor. Through the efforts of David Mesker, it was purchased by the park as a memorial. Its 11-foot stainless steel blades, tapering to points, are pivoted to a long rod and are gently swayed by air currents in ever-changing combinations.



The geometrical compositions in long timbers by Richard Nonas:
Brick, 1985, wood, 34'1" × 31'9" × 1'
Broke, 1985, wood, 31' × 30' × 2'
Brake, 1985, wood, 30'8" × 26'9" × 2'
(photograph by Marc Corson)

Richard Nonas

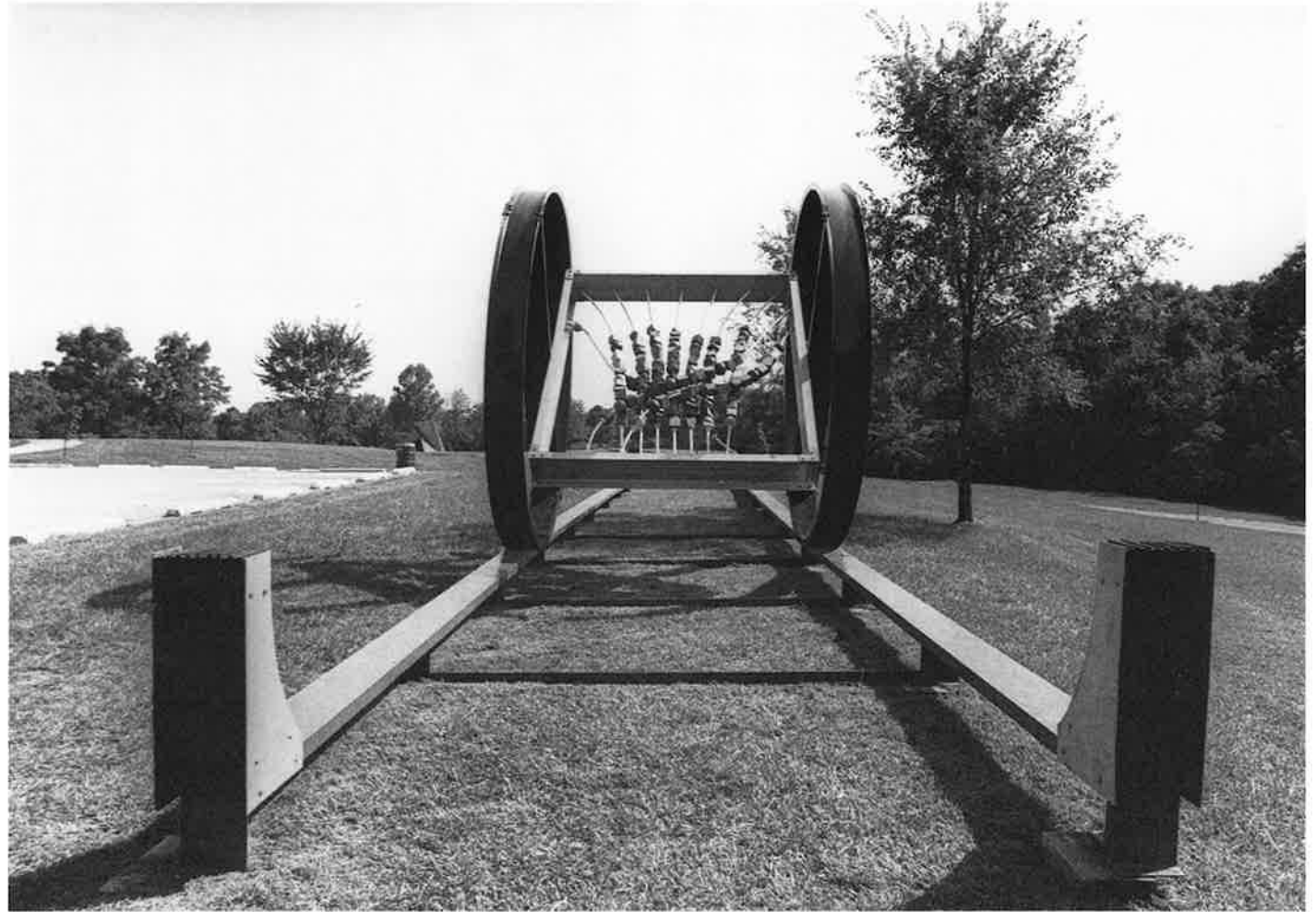
Three minimalist constructions, spread over a considerable area of meadowland, are *Brick*, *Broke*, and *Brake*, 1985, loaned by Richard Nonas. They consist of long rough-sawn 1-by-1-foot wood timbers laid on the ground and assembled by overlay and abutment into a square, a triangle, and a roughly defined open circle. To a degree the conception is related to forms of archeological remains remembered by the sculptor from a year of excavating Indian mounds in Alabama and Georgia, and from ancillary impressions there of long lines, space, and place. Nonas had previously exhibited these pieces in a show of his work at the Nassau County Museum of Fine Art, Roslyn Harbor, New York.



Rolling Explosion, Dennis Oppenheim,
1984, painted steel, aluminum, and
wood, 60'6" x 8'4" x 10'
(photograph by Red Elf, Inc.)

Dennis Oppenheim

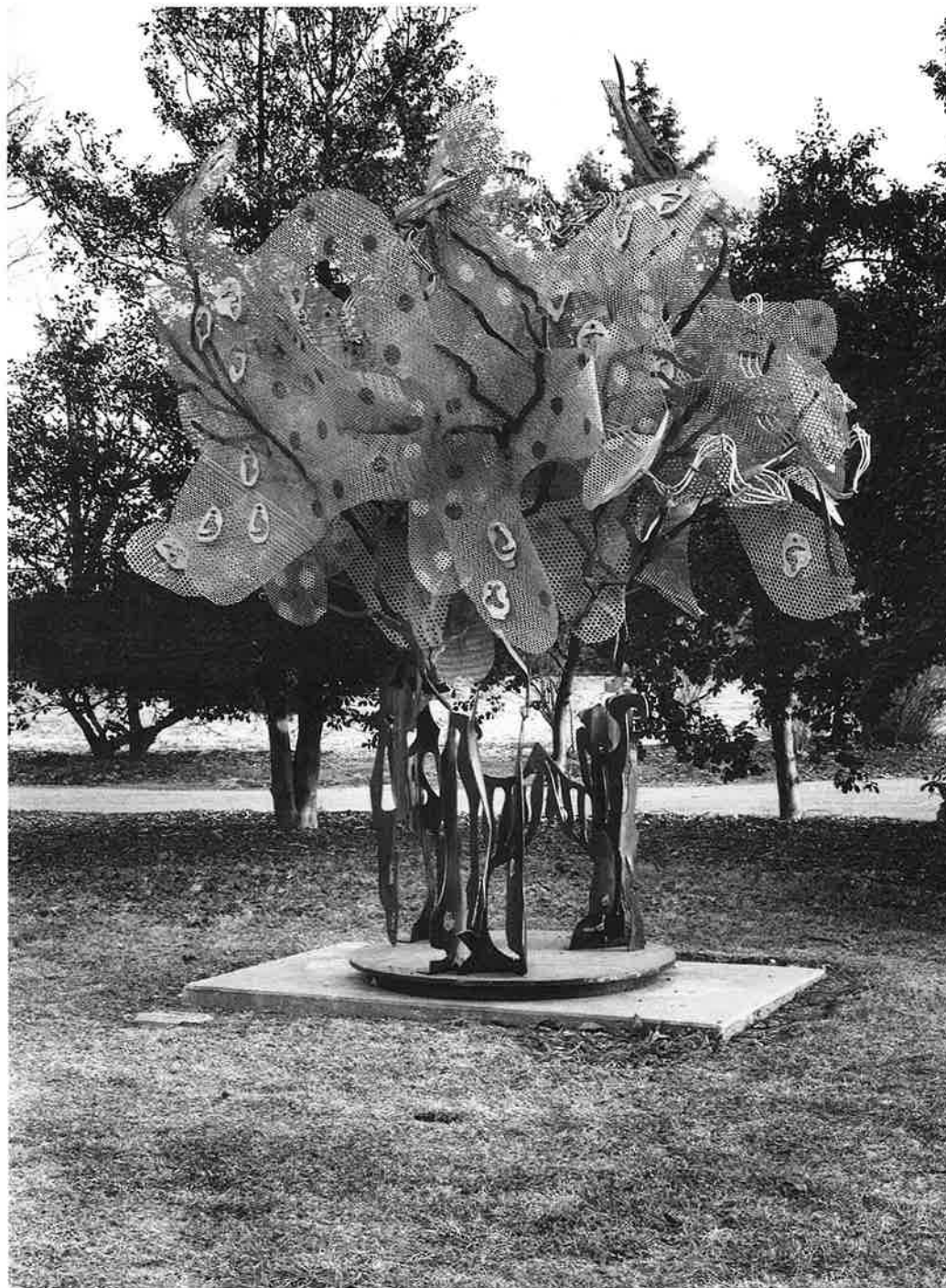
Dennis Oppenheim's *Rolling Explosion*, 1984, is a pair of flanged 10-foot steel wheels joined by a rectangular frame and standing at about the midpoint of 60-foot rails. Within the connecting frame stiff cables are curved between ends and sides, and are threaded with wood blocks, beads, and dumbbells that also seem to be in a mode of arrested movement. It all contributes to an effect of a juggernaut momentarily in check, but with the uneasy possibility of overrunning its surroundings. Commissioned by the Lower Manhattan Cultural Council and the New York City Transportation Department, this work was made an anonymous gift to the park in 1986. In a separate acquisition, seven drawings by Oppenheim were given by Ben and Jean Kerner in 1985 and exhibited in the gallery in 1986.



Kariatae, Nancy Graves, 1981, steel,
copper, bronze, brass, and aluminum,
9'10" × 9'2" × 10'3"
(photograph by Daniel T. Magidson)

Nancy Graves

A playful sense of the unexpected is evident in *Kariatae*, 1981, by Nancy Graves, who casts large numbers of organic forms, lays them at random on her studio floor, and then discovers formal and organic relationships that bring certain combinations of them together. In this piece, loaned by the sculptor, the unifying material is steel mesh, which gives the many elements attached to it the look of floating in a cloud-like atmosphere. It was exhibited in Chicago at the International Art Exposition of 1985.



Pavilions on site of the former bath house, where timbers of the open roof cross and cast strongly defined shadows (photograph by Robert LaRouche, courtesy of the *Post-Dispatch*)

Mary Miss

The Mary Miss project, which extended through and around its one-acre site, was completed. "I think the whole unnamed construction—architecture? sculpture? installation?—is about time, memory and kinds of space, what you see visually and experience bodily as you move through it, what you remember both physically and on many levels of consciousness," wrote critic Patricia Degener in the *Post-Dispatch*. After its dedication, the work received its title: *Pool Complex: Orchard Valley*.



Miss hammering the ceremonial nail into her sculpture (photograph by Daniel T. Magidson)

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Park employees survey the progress of soil placement on Beverly Pepper's *Cromech Glen* (photograph by Robert LaRouche, courtesy of the *Post-Dispatch*)

Beverly Pepper

The Beverly Pepper site construction, delayed by problems of materials and the scheduling of earth-moving machines, was advancing toward completion, and was titled *Cromech Glen*.



Chariot's Trophy, Arman
1984, welded steel shopping carts,
12'7" x 11' x 28'
(photograph by Robert Pettus)

Arman

In this year of so many sculptural conceptions so far removed from those of traditional park monuments, perhaps the greatest distance from Civil War generals was established by *Chariot's Trophy*. It is monumental in its 28 feet of height, and it consists of supermarket shopping carts stacked in a jumble of battered baskets and bent axles. It is a monument indeed to the humble convenience that has become indispensable to the marketing strategies of a civilization energized by impulse-buying. In its clearing in the silent woods of the annexed acreage, it takes on the solemnity of a wayside icon. Arman, the sculptor, commemorates twentieth-century artifacts by drawing our attention to stacks of them and intensifying our awareness of their uselessness after they have briefly served their purposes.



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Seated Woman With Oval Head and
Seated Man With Winged Head, Stephen
DeStaebler, both 1981, cast bronze with
patina, 1'11" x 1'11" x 5'8"
(photographs by Daniel T. Magidson)

Stephen DeStaebler

Two bronzes by Stephen DeStaebler, *Seated Woman With Oval Head* and *Seated Man With Winged Head*, both of 1981, were loaned by the artist and installed on the entrance terrace. The figures appear to represent a mythical early state of man, still emerging from the clay of first creation, and with intimations of promise and disaster to come.



Solid iron castings by Jene Highstein:
Untitled, 1980, 4'3" × 2'10" × 10"
Boulder, 1979, 2'7" × 2'1" × 1'6"
Mound, 1977, 2'9" × 2'8" × 2'1"
(photograph by Daniel T. Magidson)

Jene Highstein

Three loaned castings in solid iron by Jene Highstein, *Untitled*, *Boulder*, and *Mound*, were hand-made as abstract forms with associations in nature and as concretions of energy and substance. Their irregular shapes are related to each other and become related to the space in which they rest heavily on the earth.



Compression Line, Michael Heizer,
1968, Cor-Ten steel, 16'2" x 8' x 1'10"
(photograph by Red Elf, Inc.)

Michael Heizer

Like Richard Nonas, Michael Heizer's background in archeology and anthropology influenced his conceptions of sculpture, which took form in excavations and earth constructions. His *Compression Line*, an anonymous gift to Laumeier Park, is a long slit in the earth, wide at the ends and pinched almost together in the center. It is lined with Cor-Ten steel. This 1968 work was done in an early stage of Heizer's work in negative space, which led to huge projects on land that he purchased in the Nevada desert.



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A Walk Through Laumeier installation
as it appeared at Crestwood Plaza
(photograph by Marc Corson)

Gallery Exhibitions

A Walk Through Laumeier

A Walk Through Laumeier, the show organized for the Crestwood Plaza mall, was recreated for the gallery because of its popularity in the mall, and because it so well indicated the scope of the park's collections. In this version, the show included color photographs of sculptures in their permanent settings by New York photographer David Finn, other photographs of special events, story boards of artists' biographies and statements, and graphics that described park programs. Beverly Pepper and other sculptors were represented with maquettes of their projects.



Award-winning Milles exhibition announcement, a Charles P. Reay design, Hellmuth, Obata & Kassabaum, Inc.

Model for Europa and the Bull,
Carl Milles, bronze, 31½ inches high,
loaned by The Detroit Institute of Arts



Carl Milles, 1875-1955

Carl Milles

An event that had been many months in the making by Beej Nierengarten-Smith was the summer-long exhibition, *Artist in Bronze, Water and Space: Carl Milles and His Sculpture*. More than forty bronze, stone, and plaster figures done by Milles for fountains and other civic sculptures in this country and abroad were on view, as well as drawings and photographs. The exhibition commemorated the first comprehensive American show of Milles works, at the City Art Museum (now the St. Louis Art Museum) in 1931, and this long association with the artist was emphasized by the museum's loan of his *Folke Filbyter* equestrian bronze. Milles acknowledged that the museum's purchase of this work occurred when he needed funds to establish himself in the United States.

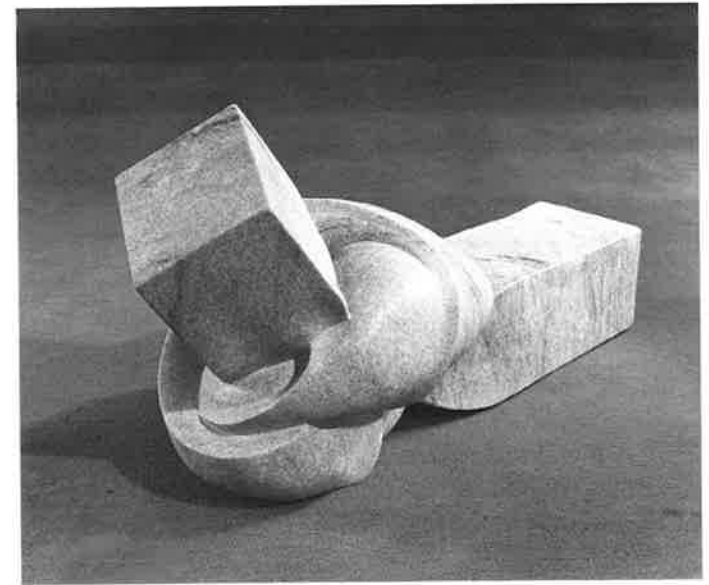
It was at the 1931 exhibition that Milles met Mrs. Louis Aloe, who was considering a gift of funds for a memorial to her husband. This became the splendid fountain in Aloe Plaza, *The Meeting of the Waters*. The renovation of this fountain, and the reopening of the Union Station in 1985, revived as a center of shops and festive activities, added to the gala spirit of the exhibition. A 24-page illustrated catalog documented the exhibition and the sculptor's career.



Wood sculpture by Ingrid Hartlieb, from
10 Artists From Stuttgart

10 Artists From Stuttgart

In *10 Artists From Stuttgart*, the gallery exhibited fifty works by ten sculptors, painters, and graphic artists from St. Louis's sister city in West Germany. The show had previously been seen in Stuttgart's other sister cities in France, Wales, and England. A catalog in German, English, and French that accompanied the exhibition introduced the artists and their work in various media. Four of the artists represented in the exhibition came to St. Louis for the opening.



Stone sculpture by Reinhold Georg
Müller, from *10 Artists From Stuttgart*

Yellow Figure With Saw and Guitar, oil paint on wood, guitar, and other objects, by Italo Scanga

Abstract With Braid, oil paint on wood and rope, by Italo Scanga

Italo Scanga

Italo Scanga is a native of Italy who came to the United States at age fifteen, served in the army, and became a teacher whose students include several who became notable in American art. Scanga's own career as an artist blossomed after he moved to California, where he has a studio in a former water tank on the University of California campus, San Diego. As Ellen Post wrote in the show catalog, "He has developed a style which allows him to speak to broad human concerns, to the tragic and comic of human existence."



Italo Scanga in his studio



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Instructors having completed the training workshop in puppet-making for teachers in the "RiverFaces" program, the group poses with a figure for the downtown parade.
(Laumeier staff photograph)

Special Events

The Carl Milles exhibition was opened with "An Afternoon on the Lawn," a garden party with music by the St. Louis Conservatory String Quartet. In honor of Milles's Swedish heritage, Swedish pickled herring was served. The party tents were put up around a fountain with a Milles fish spurting water. The festivity was organized by May Brown Reay.

Laumeier Park joined with Crestwood Plaza in sponsoring the annual **Easter Egg Scramble**, in which children raced about the park in search of more than six thousand candy-filled eggs.

In June, the Arts and Education Council of Greater St. Louis sponsored the "Children's Art Festival '85," rotated among Laumeier Park, Forest Park, Queeny Park and the North County Complex. Performers and artists of the St. Louis area engaged the children in projects involving paper, balloons, baskets, murals, kites, and other crafts.

In "Feria '85," seventeen Latin-American and Spanish groups joined in a festival to which they brought their own foods, dances, and music.

An art party fund-raiser, hosted by Ken and Nancy Kranzberg, was held to benefit Laumeier's exhibition program. Works by regional St. Louis artists were offered for sale, raising funds for future Laumeier exhibitions.



During the Milles opening Bob Rocca and son Tony admire *Folke Filbyter*, Carl Milles, 1927, bronze, 5'7" x 4'7" x 11' (photograph by Daniel T. Magidson)



Lucia May, widow of Morton D. May, a benefactor of Laumeier Sculpture Park, plants a Bradford pear tree in the park in his memory. With her is County Executive Gene McNary, who planted a pin oak, and David Mesker. With this event, St. Louis County inaugurated a program of memorial trees for this and other parks. (photograph by Robert C. Holt, Jr., courtesy of the *Post-Dispatch*)

Four of the *10 Artists From Stuttgart* made the trip to St. Louis for the opening: Heinz Hirscher, Reinhold Georg Müller, Nierengarten-Smith, Horst Kuhnert and Ingrid Hartleib.

German cheeses, wine and authentic German dancers completed the afternoon's theme.
(photographs by Daniel T. Magidson)



In September, the "Laumeierfest," staged in conjunction with the Stuttgart exhibition, introduced German wines and cheeses and the dancing group, Froehliche Schuhplattler, to visitors. Jill McGuire, director of the Regional Arts Commission, the organization instrumental in bringing *10 Artists From Stuttgart* to St. Louis, represented the city in this City-County event.

A study tour of European sculpture parks was planned by Laumeier board member Roxanne H. Frank. Highlights included visits to the Kröller-Müller Museum in Holland, the Louisiana Museum near Copenhagen, and the Foundation Maeght in St. Paul de Vence, and memorable meals at the Hostellerie du Chateau de la Chevre d'Or at Ez Village on the southern coast of France, and at the famous Restaurant Chantecler at Hotel Negresco, Nice. In the tour group were Dr. and Mrs. Alvin R. Frank, Mr. and Mrs. David W. Mesker, Dr. and Mrs. Harold Franklin, Mr. and Mrs. E. R. Thomas, Jr., Mr. and Mrs. Harold Lazaroff, Pauline Mesker, Mrs. Robert D. Van Roijen, Dr. Beej Nierengarten-Smith, Charles C. Houghton III, and Joan Loeb, who represented Going Places, Ltd.



Dr. Alvin Frank, Dianne Lazaroff and Roxanne Frank with Henry Moore bronze at the Louisiana Museum, near Copenhagen, a stop on the Laumeier European tour

Black-lighted painting in the a tableau vivant spoke for L. Park in institution presentati St. Louis Arts Festival openi the St. Louis Art Museum. T scene, designed by Frank R reminiscence of the Georges *Grande Jatte*, made *The Way* focus. Standing before it are wenstein, executive director and Education Council; Bee Nierengarten-Smith, director meier Park; Nancy Singer, p member, and Robert R. Her chairman of the Arts Festival (photograph by Daniel T. Ma

1986

Invigorating Decade, Challenging Future

In 1976 the founders of Laumeier Sculpture Park spoke confidently of its potential but cautiously of what they expected to achieve within any given time. Although the guiding vision was splendidly clear, some exceedingly difficult early stages had to be traversed with whatever combinations of skills, intuitions, valiance, and luck could be brought to bear on every day's new problems.

These stages the development of the park and its projects were very specifically the creations of its board members, guest curators, pioneer docents, and volunteers for all sorts of duties. Personnel of the county parks department entered wholeheartedly, and with notable

sensitivity, into the spirit of the enterprise. All this provided a background of experience on which the director and her small staff could build, once they had taken their places.

The structure of volunteer workers and part-time employees is still fully utilized and in fact is indispensable. Many of these are the same individuals who have steadfastly aided the park's development from the beginning. Their acquired experience and expertise are reflected in the tenth-year evidences of maturity and professionalism.

Now, making constructive use of these precious resources and applying rigorous self-examination to occasional shortcomings, Laumeier Sculpture Park addresses the future with confidence and enthusiasm.

As an already visible sign of its fresh outlook, the park discarded its old logotype for a new graphic design in bright colors for all its printed materials from stationery to library bookplates. This was the work of Gretchen Schisla of the Robert Falk Group, who also designed a four-color poster with photographs by Robert Pettus to represent the park. The poster won an award of merit in the 1986 Museum Publications Competition at the American Association of Museums annual conference in New York. The winners were selected from thousands of entries, judged by artists prominent in the field of design. The most comprehensive of the park's publications is this tenth anniversary catalog of its collections and of the decade's activities, designed by Sarah Spurr. In an

increasing effort to produce informative and well-presented publications, a series of catalogs on Laumeier site sculptures has been commissioned for 1987.

Substantially aided by a grant from the Seven-Up Company, Laumeier Park sponsored a survey of public sculpture in the St. Louis metropolitan area in a book by George McCue. It is now in the hands of the publisher, the Hudson Hills Press, New York, and scheduled for 1987 publication. It will be lavishly illustrated with photographs by David Finn and Amy Binder of New York. The designer is Ulrich Ruchti.

The Sidney S. and Sadie Cohen library endowment, matched with contributions from the Laumeier board, generated dramatic activity in establishing reference resources. Several hundred running feet of shelves have been constructed, and a card catalog created by Barbara Nutt and Barbara Mykrantz, following the Library of Congress system. As the previously random assortments of books and periodicals became a library, the donations of materials increased. A parallel development is the establishing of slide files of sculptors, sculpture, and sculpture parks throughout the world.

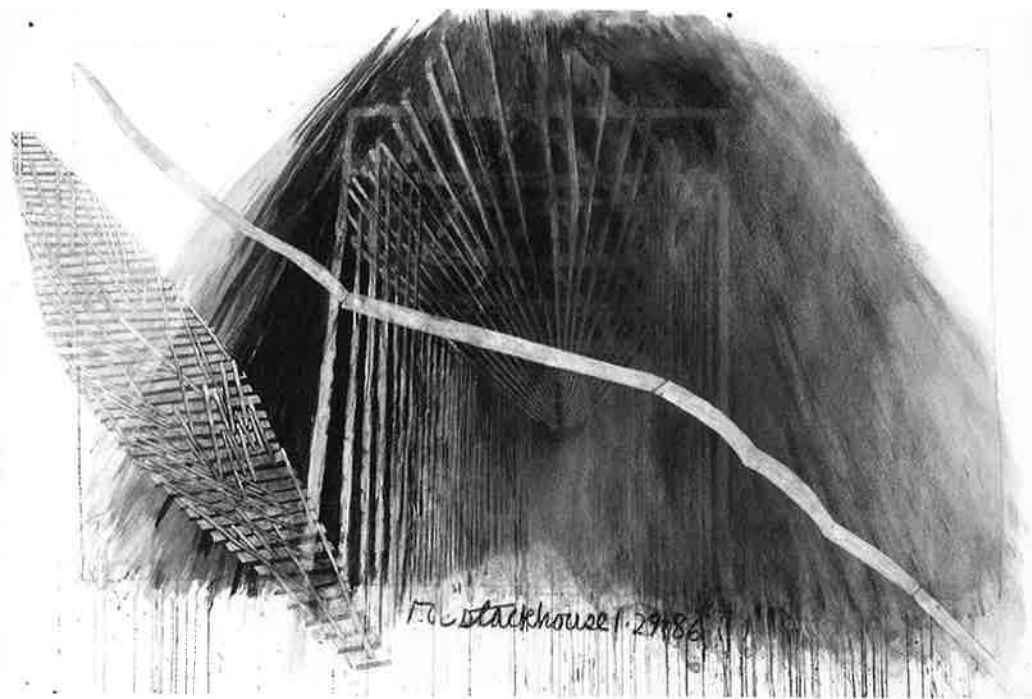
Like all other museums, Laumeier Park has found itself acutely in need of supplemental funds, especially in the last five years. Even fund-raising activities are kept consistent with its aim of drawing attention to modern sculpture and other contemporary art, and an example of this is its ongoing project, the Laumeier Gallery Shop. Two large first-floor rooms have been adapted for displays of

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work from regional artists, and a shopping spree there could involve choices of wearable art, handmade contemporary dolls, hand-carved wood, ceramics, jewelry, sculptural glass, books, and handmade paper items. Unusual gifts and children's art also are stocked. The shop was designed by Mary Butler and Harriet Balk, who manage it with volunteer assistants.

An important role of gallery exhibitions is to call attention to the two-dimensional art of sculptors, and to emphasize the value of studying it for better understanding of the sculpture itself. The show of work by Robert Stackhouse (described in the Exhibition section to follow) demonstrated a blending of both kinds of art in visionary themes. His drawing/watercolor, *Of Deep Swimmers*, was purchased for Laumeier by Sidney S. Cohen and became, with the Dennis Oppenheim drawings, the beginning of this aspect of the park's focus.

Programs in celebration of the park's tenth year ranged from publications to exhibitions, from film festival to puppet workshops, from birthday party to concerts, and from an Indian smoke ceremony in dedication of a new sculpture to a garden of night lights. The variety is endless, and the celebration goes on to the eleventh year and into the future.



Of Deep Swimmers, Robert Stackhouse, watercolor and charcoal, purchased with funds given by Sidney S. Cohen.



First units of the Laumeier Park library, as cataloging of books and periodicals was begun



Items of art quality in open displays and cases of the Laumeier Gallery Shop (photographs by Red Elf, Inc.)

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Cromech Glen, Beverly Pepper,
1985-86, earth, sod, trees,
130' x 90' x 25'
(photograph by Beverly Pepper)

Sculpture Program

Beverly Pepper

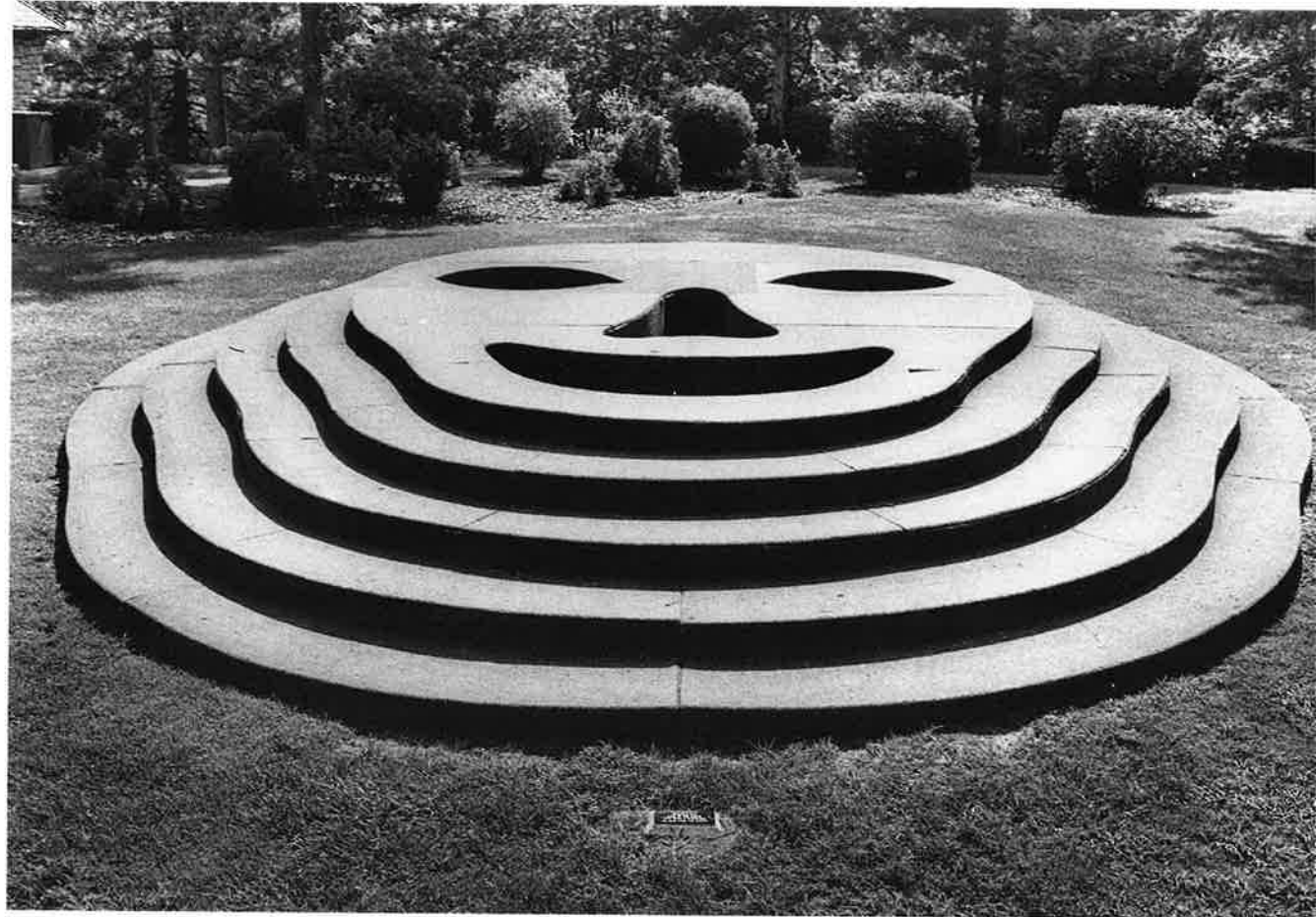
As grass and woodland plants regain their footings in the site area, work continues on Beverly Pepper's earth sculpture, *Cromech Glen*. Challenged by bad weather and such technical problems as sod erosion, the artist and crews from the Department of Parks and Recreation spent considerable time in constructing possible solutions. This effort to reconcile esthetics with technology taken to unaccustomed extremes, not uncommon in contemporary art, is a learning experience for both artist and workmen, each gaining from the presence and advice of the others.



Face of the Earth, Vito Acconci,
1984, wood and Astroturf,
32'7" × 28'6" × 2'10". Loaned by
Carpenter + Hochman Gallery, New York
(photograph by Red Elf, Inc.)

Vito Acconci

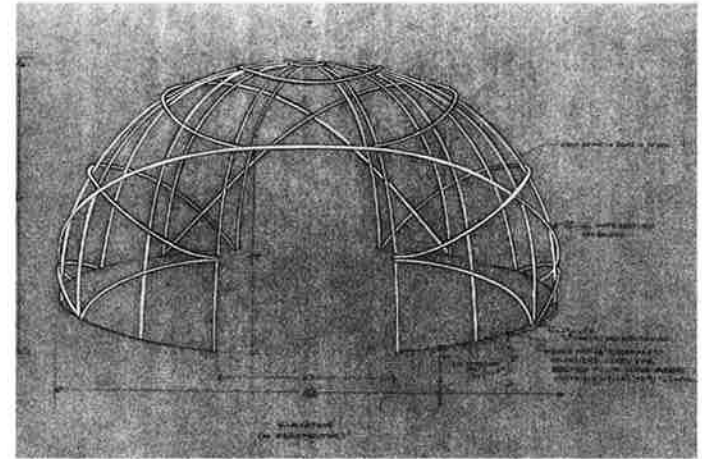
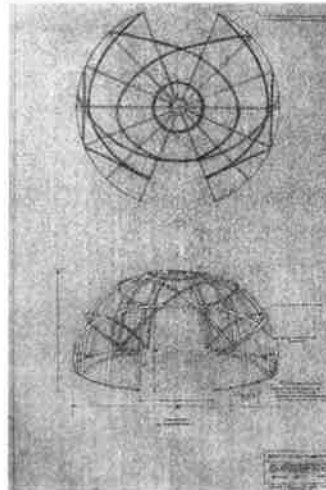
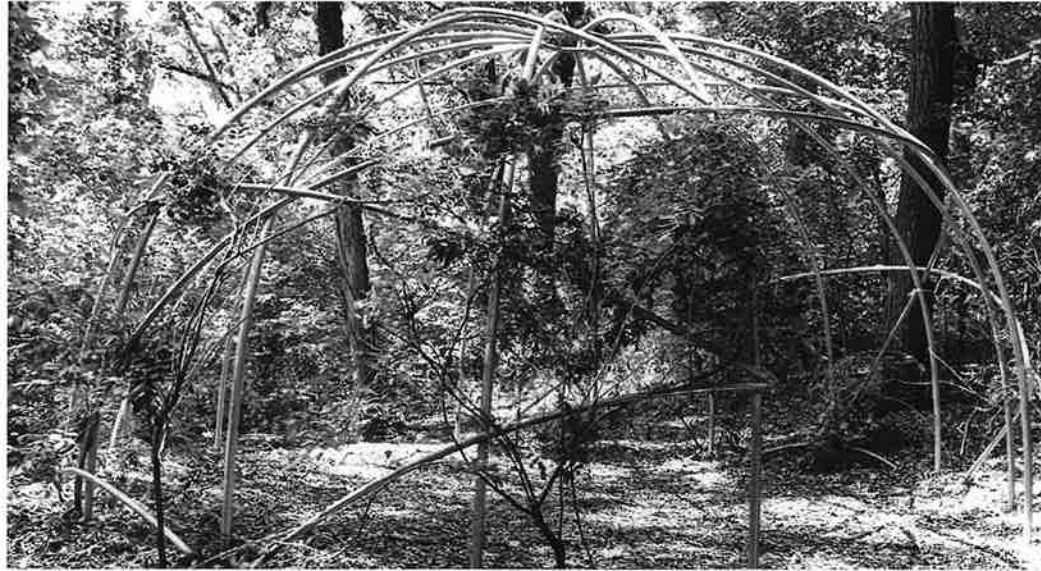
While some site sculptures at Laumeier Park create an environment that is experienced simultaneously with the art's "object" characteristics, other sculpture concerns itself primarily with environment. Such is Vito Acconci's *Face of the Earth*, a kind of miniature park that is self-enclosed and portable so that it can be assembled in almost any urban or park setting. It is a platform in the shape of a face—a face looking up from the ground. Steps lead to eyes, nose, and mouth hollowed out in the top surface so that spectators can stand or sit inside the cavities, as children in school groups discovered with delight. The entire structure is covered with green Astroturf to resemble a grassy mound. With its lush surface and embracing seats, *Face of the Earth* absorbs the participating spectator into an extension of the earth from which life springs.



Spirit House, Hera,
1985, galvanized steel pipe, wisteria,
18'4" diameter × 10'5" high

Hera

Hera's *Spirit House*, a gift to Laumeier Park from the artist, is a restatement of an environment for living—a dome-shaped structure of steel tubing evocative of beehive dwellings of the Woodland Indian culture. Wisteria vines planted around the base will grow over and envelop the building frame. Hera intends the viewer to experience her environmental arbor not only visually but also with the senses of touch and smell. She designed *Spirit House* originally for exhibition in Cadman Plaza, Brooklyn Heights, New York, in commemoration of the Marehawieck Indians of that region. Just as many Eastern Woodland Indians were moved westward, *Spirit House* has been moved to St. Louis. It was dedicated with a smoke ceremony and was blessed by Elaine Torch Bearer Ryder, director of the American Indian Society of St. Louis. The site, in Poet's Woods, invites meditation.



Details of *Spirit House*, blueprint
(with graphite)
(photographs by Red Elf, Inc.)

Rim, William Tucker,
1981, steel, 14' diameter. Loaned by
Art for Architecture, New York
(photograph by Robert Pettus)

William Tucker

The installation of William Tucker's *Rim* near tall pine trees a short distance inside Laumeier Park affords views against branches and sky of the upright circular form as it changes in character with minute differences of the spectator's position. On axis it is indeed a sharply defined rim, but a step or two to right or left brings into view its width and the horizontal ribs that give strength and a tactile, pictorial quality to the tall form. One becomes aware of the tension of its precarious balance, which makes it seem capable of rolling with the slightest nudge. The artist is well known for his book *Early Modern Sculpture*.



Red Curley Tail, Alexander Calder,
1970, orange, white, yellow, and black
painted plate steel, metal rods,
22'3" x 5'11" x 13'7"
(Laumeier staff photograph)

Alexander Calder

An Alexander Calder sculpture belongs in Laumeier Park, and visitors who remember his high-spirited *Red Curley Tail* from 1983 have welcomed its repeat visit. The excitement of bright colors and the novelty of motion find this mobile/stabile a never-ending stimulation.

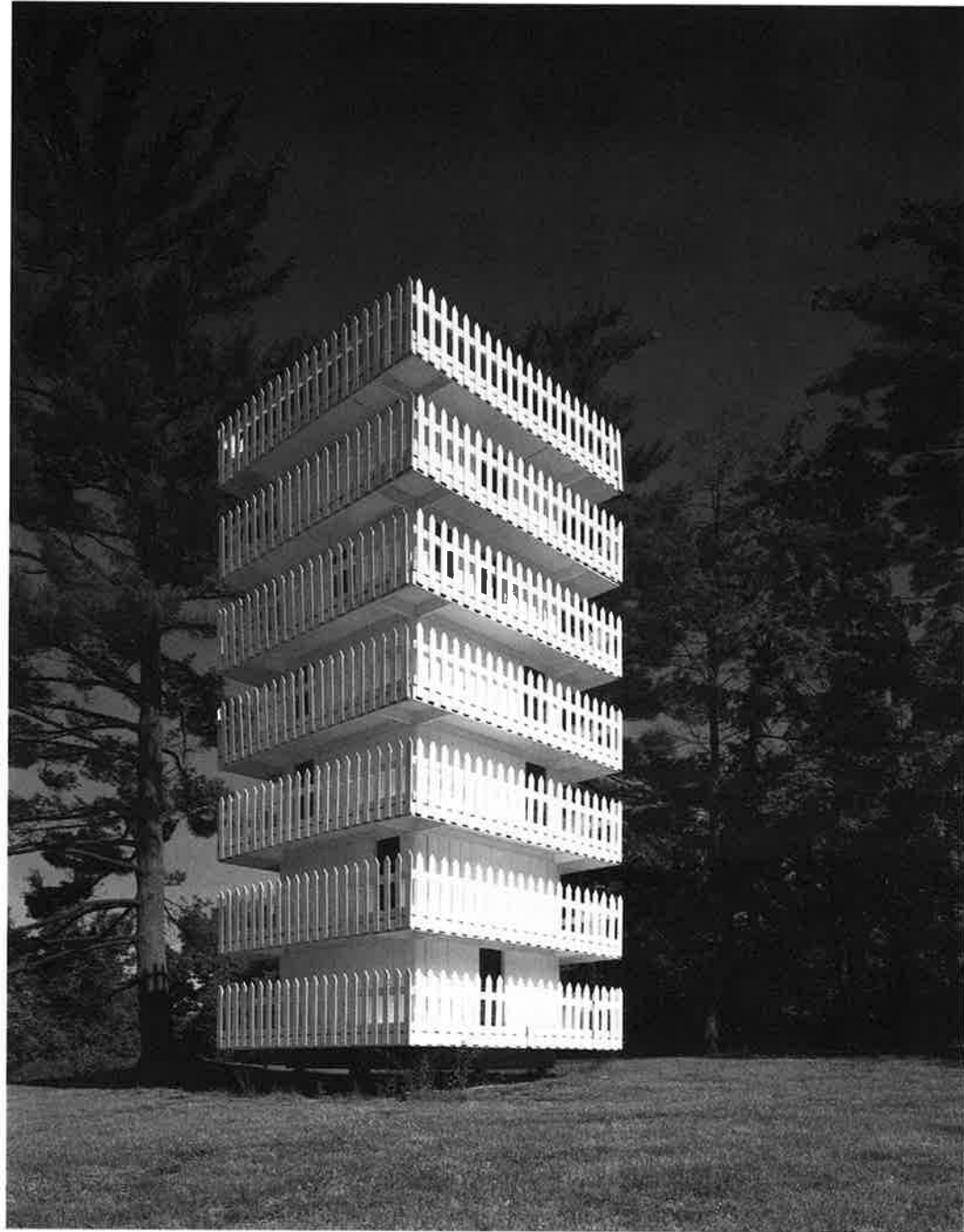


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The Hundred Small Rooms, Alice
Aycock, 1984, white painted wood,
12'4" x 12'4" x 28'. Gift of the artist.
(photograph by Robert Pettus)

Alice Aycock

The Hundred Small Rooms, a significant outdoor sculpture by Alice Aycock, was donated to Laumeier Park by the artist. The sculpture is a white, seven-story tower consisting of a labyrinth of sixty-four rooms. In this work Aycock has merged "building motifs" with her personal memories and dreams to produce a sculpture that is reminiscent of architectural fantasies. This structure, originally built for the Houston Arts Festival in Texas, was disassembled and reinstalled at Laumeier on Rott Road near the park's main entrance.



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St. Louis Night Garden, viewed from seventy feet above, awaiting the twilight
(photographs by Beej Nierengarten-Smith)

John David Mooney

For the park's tenth anniversary and for the gala preview party of the St. Louis Arts Festival, Chicago artist John David Mooney was commissioned to create *St. Louis Night Garden*, a garden of lights over six acres in the center of the park. In several visits, Mooney worked on a concept of candles on the ground in translucent white and brown paper bags with above-ground electrical elements covered with colored Plexiglas. All were arranged in designs over the hilltop, so that patterns of illumination would become stronger as the twilight deepened into darkness. Dozens of Girl Scouts, art students from local universities and many other volunteers were coordinated by Dianne Lazaroff and Ellen Post. The installation of the lights and candles was a monumental task achieved with their assistance. An estimated ten thousand people visited Laumeier Park during the two evening performances—the most ever to visit the park in connection with an art-related event. *St. Louis Night Garden* was memorable both as an artistic and an organizational achievement.

Electrical “haystacks” and other lights in place for the two evening performances

Placement of five thousand paper bags by work crew



Laumeier Gallery installation of *Robert Stackhouse: Deep Swimmers* exhibition
(Laumeier staff photograph)

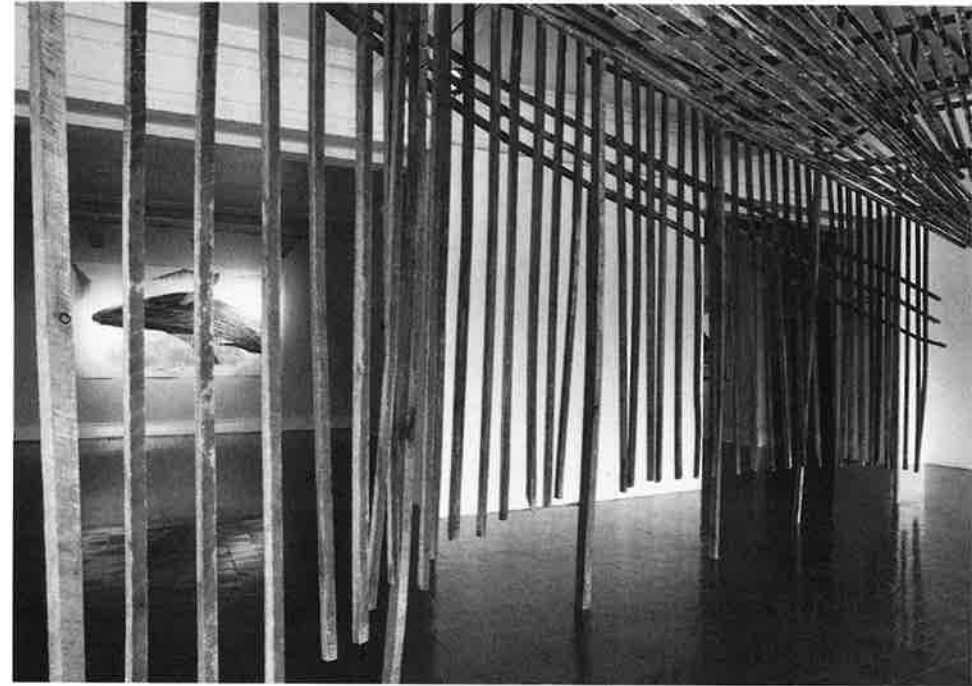
Exhibitions

Robert Stackhouse



Robert Stackhouse, within elements of one of his constructions in the Laumeier Gallery
(photograph by Esley Hamilton)

Some contemporary artists have a special feeling for constructions that occupy entire gallery spaces, and Robert Stackhouse is one of these. The viewer of his exhibition, *Deep Swimmers*, entered a skeletal construction of blue-painted wood strips that formed the hull of a mysterious ship, or perhaps the carcass of a great whale. With a blue light casting ghostly shadows over walls and floors, this installation was the introductory phase of the exhibition farther within the gallery of watercolors of site works, animals, whales, and other compositions. The intimate relationship between the Stackhouse sculpture and his drawings—documents of existing work and maps of ideas still under development—was clearly visible. In her articulate review, Patricia Degener wrote, “Stackhouse has found, using a contemporary vocabulary, the images and forms, both specific and abstractly idealized—in particular the ship form in all its functionary succinct and associative architecture—to express, even to induce, the inner spiritual voyage.”



"Four Untitled Artifacts of the Twentieth Century," Peter Haines, from *An Archaeology*. The longest is 6¾ inches.

Peter Haines

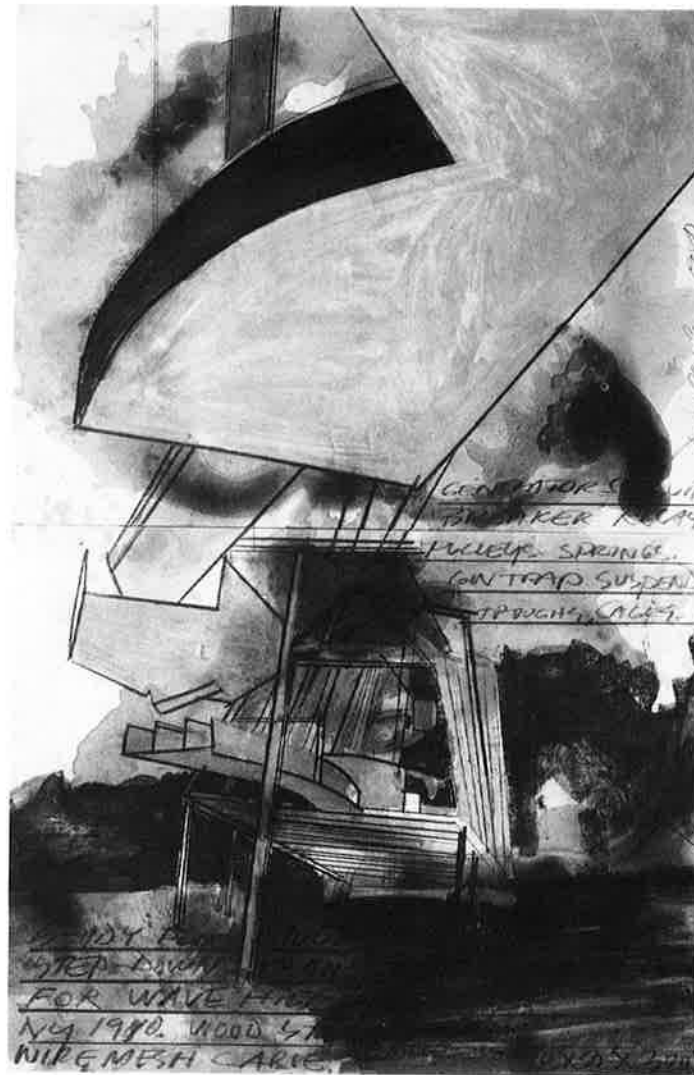
The Laumeier Gallery Shop sponsored a display of miniature bronzes by Peter Haines titled *An Archaeology*. Shapes of the seventy-five objects of less than ten inches in length were based on Bronze Age picks, needles, and axes, and on Chinese jade carvings, all formed to fit in the palm of the hand as a tactile experience. The weight and balance of the pieces, and their ancient associations, endowed them with some of the essences of talismans.



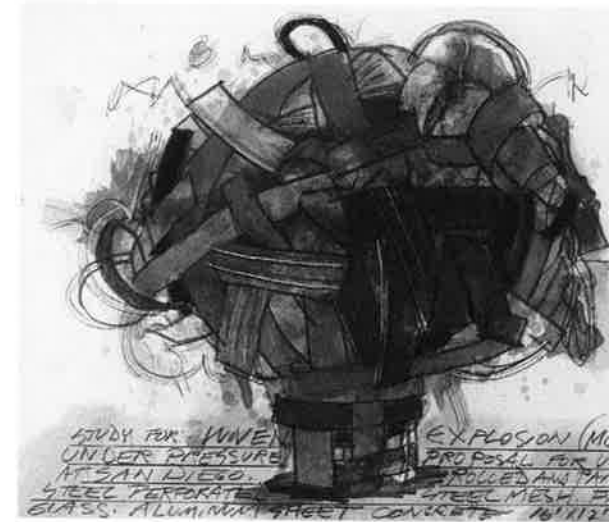
Generator-Circuit Breaker and Study for Journey Through a Transformer, Dennis Oppenheim, pencil, colored pencil, oil wash, oil pastel, metallic pigments and pastel on Lenox 100 paper (diptych). Gift of Ben and Jean Kerner.

Dennis Oppenheim

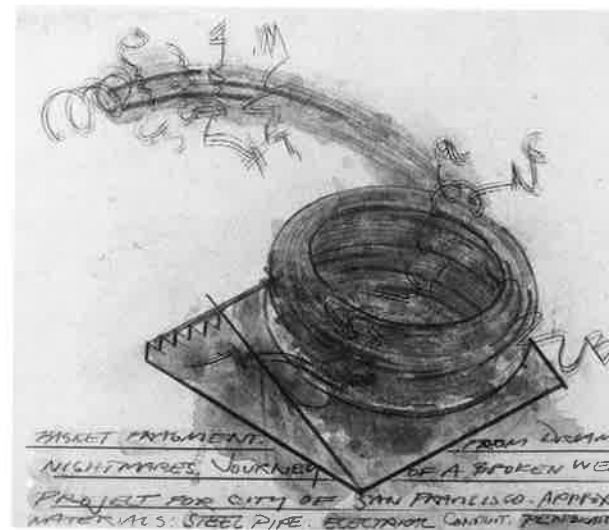
An exhibition of the seven Dennis Oppenheim drawings given to Laumeier by Ben and Jean Kerner in 1985 emphasized the park's intention to build on this auspicious beginning of a collection of sculptors' drawings and other two-dimensional work. The drawings were done from 1979 through 1984, six of them preliminary to sculptures that have been executed, the other remaining as a proposal. "The sculptural intent of Oppenheim is not easily placed on a two-dimensional surface," as the critic Jim Harris wrote in the portfolio that accompanied the exhibition. "Since his work is highly complex in form, material and time, any singular view of it is naturally limited by its particular place and time. . . . These drawings seek a position that is attitudinal rather than illustrational. Action cannot be captured, but a mark can reveal speed or direction. Exposing the creation of the drawings within time is a translation of that concern within the sculpture. The drawings of Dennis Oppenheim exist as project drawings in full recognition of their own spirit but also communicating concerns of a significant sculptor."



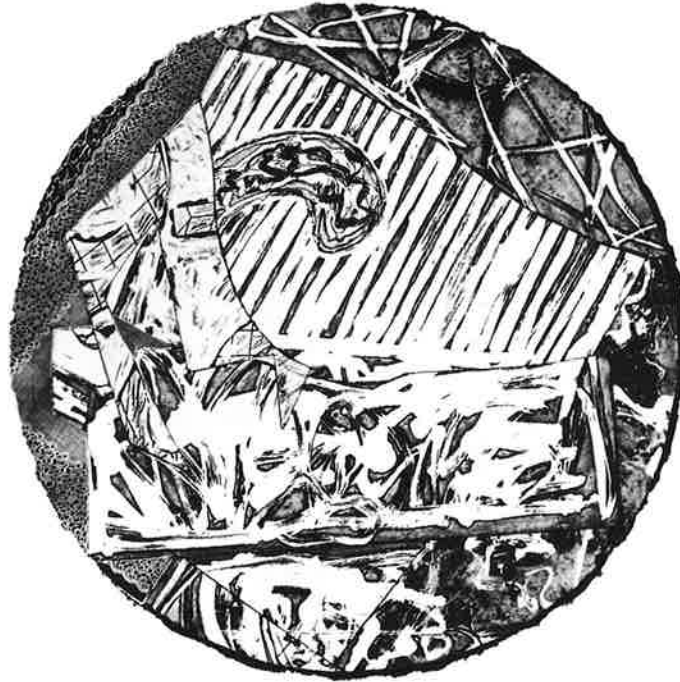
Basket Fragment From Dreams and Nightmares, Journey of a Broken Weave, Dennis Oppenheim, pencil, colored pencil, oil wash, oil pastel, metallic pigments and pastel on Lenox 100 paper. Gift of Ben and Jean Kerner



Woven Explosion (Mondrian Under Pressure), Dennis Oppenheim, pencil, colored pencil, oil wash, oil pastel, metallic pigments and pastel on Lenox 100 paper. Gift of Ben and Jean Kerner



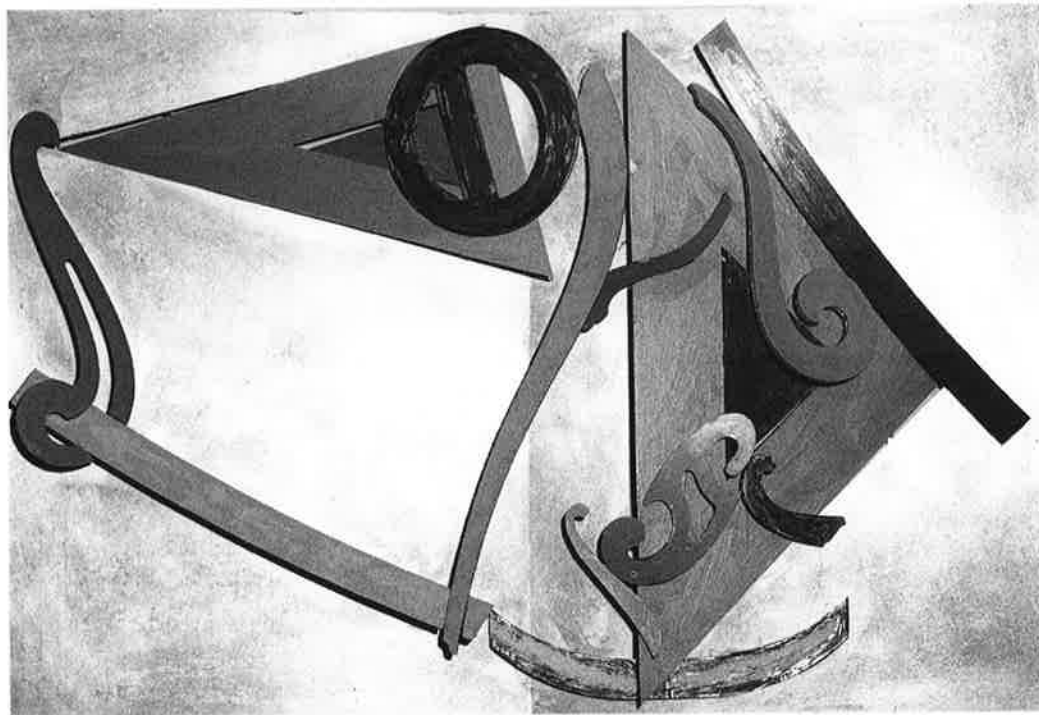
Swan Engraving Circle I, from *Swan Engraving* series, Frank Stella, etching, woodcut and relief print, from collection of Dr. William Merwin



Frank Stella

The exhibition *Frank Stella From St. Louis Collections*, consisting mainly of large prints, generally covered developments in Stella's techniques from 1964 through 1985, with their demonstrations of creative and technical brilliance. Besides his reputation as painter and sculptor, Stella is recognized among modern masters of printing. He has released more than two hundred prints in the last twenty years, and this area of his work is well represented in St. Louis collections. The big scale of the prints—the largest measuring 59 by 146 inches—and the bold drama of textures and colors made this an exceedingly handsome installation and a remarkable report on the present state of the art of printmaking. As a complement to the exhibition, the Laumeier Video Gallery presented a video of the important show of this artist's work, *Frank Stella at the Fogg*. Another gallery was devoted to information on Stella's printmaking techniques and to his methods of cataloging his prints. Nancy Singer was guest curator.

Untitled #22, from *Exotic Bird* series, Frank Stella, painted metal relief from collection of Mr. and Mrs. Richman Bry (photograph by Red Elf, Inc.)



Bronze from the Ernest Trova
Etc Troubadour series
(photograph by Red Elf, Inc.)

Ernest Trova

The artist whose gift of sculptures gave Laumeier Sculpture Park its powerful impetus toward the present broad collection showed examples of directions he has taken since 1976 in *Ernest Trova: New Works*. The twenty-nine small bronzes selected by Trova for this viewing represented work from current serial production that he calls "Etceteras," or simply "Etc." Concepts of series or additions are frequently found in Trova's work, and they proceed through numerous explorations of unspecified things of the same class that exist as "extras" and "add-ons." These have special interest in their own right as indications of the artist's absorption with a line of thought, which, as Udo Kultermann has written, speak of "... consistency of content over a long run; persistence of application; and addiction to the activity, which is the motivating spirit behind aesthetic endeavors." The exhibition gave eloquent testimony about the processes of search in artistic problem-solving.



Bébé Doll, Jumeau, France, bisque swivel head and fully jointed composition body; brown glass eyes, pierced ears, auburn wig; mouth is slightly open to show teeth; maroon silk dress with lace overlay on skirt, maroon bonnet, white stockings and black leather shoes, from the exhibition, *Victorian Dolls*.

Victorian Dolls: Treasures of Yesterday

The nineteenth-century doll represented a refined art form that flourished into the early part of the present century, and these creations, cherished by little girls then, now are highly appreciated by collectors. The collection of Ann and Henry Brunnier, donated to Iowa State University, includes a wide variety of types such as those made with heads of china, bisque, and parian, with other body parts of papier mâché, wood, wax, and paper. A large portion of this collection, with dolls from 1830 to 1910, organized by curator Debra L. Reinhardt, was assembled for the Christmas season.



Special Events

Laumeier Birthday Party

Each exhibition, new installation, and event of the year was, in its way, a stage in the anniversary celebration, but on a Sunday in May came the sincerely traditional observance—a party with cake and candles, and the singing of “Happy Birthday.” Enjoyment of Laumeier Park was enhanced for the handicapped with dedication on this day of the new ramp entrance to the galleries, in a ceremony presided over by St. Louis County Council Chairman Ellen Conant. There were tours to site sculptures, and the Compton Heights Concert Band provided music.

St. Louis County Is Blooming

St. Louis County Executive Gene McNary chose the park as the scene of a press conference to announce the project, “St. Louis County Is Blooming: Grow With Us.” The program was designed to combine efforts of county parks with garden clubs and other civic organizations in plantings for summer blossoms. The Laumeier Park landscape, with dogwoods, redbuds, and daffodils in full bloom on a perfect spring day, set a high standard.

Lindbergh School District

To extend Laumeier Park’s services to the many school children who have not visited the park nor taken part in its program, Dr. Nierengarten-Smith and Dr. Gary Wright, superintendent of the Lindbergh School District, struck a bargain: The school district and the park would combine resources in a program to introduce every fourth grade pupil in the district to contemporary sculpture. Laumeier provided a coordinator of volunteers and staff, teacher workshops, slide packets, in-school lectures, and park tours. Dr. Elma Armistead, Lindbergh’s director of curriculum, provided release time for fourth-grade teachers and their principals, and arranged for incorporating the program into the curriculum. Park docents visited classrooms to give talks with slides about modern sculpture and the park, and as a culminating activity students were taken to the park in buses for tours of the outdoor collection and the galleries. Teacher reactions included such testimonials as, “This is the most rewarding activity the students have had in art,” and the docents enthusiastically reported that the experience had given new meaning to their roles.

Affton and Baden Schools

A special program, “Moving Together,” brought fourth graders from the Affton and Baden schools, at the south and north extremities of the city school district, together at the park for a day of activities. The program was organized by the City of St. Louis School Partnership Program in conjunction with the Laumeier staff, as a climax to many joint projects of the two schools available through voluntary desegregation activities. A camera was issued to each pupil for use on a park tour. Workshop groups made puppets, totem sculptures, and masks, and learned dance movements.

Garden Party

The annual members’ party coincided with the opening of the Frank Stella exhibition in June. Chairpersons Judy Champ and Dianne Lazaroff provided a contemporary lawn setting with light refreshments and music by Lee Hyde. It was a superb St. Louis

summer afternoon, and a painterly scene of happy Laumeier porters in straw hats and lawn party dresses, strolling in enjoyment of the park that they help to sustain with their membership.

RiverFaces Teacher Production Workshops

In preparation for the fourth annual RiverFaces parade, Laumeier, in conjunction with RiverFaces, Inc. and Craft Alliance, co-sponsored training workshops for artists, art teachers, and other adults who would design and construct monumental puppets to lead an October parade. Artists Susan Bostwick, Debbie Driscoll, Shaw, Carol Eder, Ann Julian, and John Ruppert led the workshops, attended by fifty adults.

RiverFaces Children’s Workshop

The telephone range constantly at the Laumeier Gallery as it rushed to register more than 250 participants in the RiverFaces puppet and mask-making workshop for children. Started as a modest attempt to offer a summer art experience to city and county children, the workshops have grown in attendance with Laumeier Park as host. The Moss Shelter, in the southwest corner of the park, is a favorite place for these classes. Busy hands of children were joined with those of teachers, parents, and grandparents to make the work fun as the children created their favorite image, following the year’s theme, “Our River City.” The initial effort was richly rewarded when the workshop participants paraded their creations past Union Station as an Arts Festival parade in October.



cut the ribbon at the new gallery ramp, Ellen Conant, chair-
Louis County Council, begins
ascent with Ginny Nester, in
air.
aph by Herb Liu)



Carol Eder and Debra Drexler-Shaw,
workshop organizers for RiverFaces,
work on a large puppet, then study the
results.
(photograph by Joseph Gruber)



Fourth graders of the Lindbergh School
District getting in touch with *The Way* in
Outreach Program



Children learning to conquer the world
during *Moving Together* workshop



Fourth grade pupils of Affton and Baden
schools with gigantic puppet during
Moving Together workshop
(photographs by Red Elf, Inc.)

Art Classes At Laumeier

Educational institutions of the St. Louis metropolitan area have come to favor the Laumeier Park environment as a source of inspiration for their students. Washington University, the St. Louis Community College at Meramec, and numerous other schools avail themselves of the park setting for sketch and photography classes. Craft Alliance offered a particularly innovative program for children during the summer. Students come to the park equipped with pads of paper and Craypas, and can be seen in deep concentration sprawled before a sculpture, rendering it in the free style known to young artists.

Dance in the Park

The exploration of space and expressiveness of dance was made for the sculpture park. This summer at Laumeier, two dance companies presented a variety of performances. Playing to enthusiastic followers, Suzanne Grace and her Burning Feet dance troupe gave imaginative performances during the summer. Momentum Dance Theater also presented unique work in a fall performance. Laumeier stirs the imagination and gives space to not only inanimate works of art, but to the art of the human body.

Diamonds, Denim and Dancin'

Fun and fund-raising go hand-in-hand at Laumeier. The first fund-raiser, *Jewels, Jazz and Jeans*, in 1983, was such a smash hit that Caro Schneithorst proposed another extraordinary party to celebrate the park's tenth anniversary. *Diamonds, Denim and Dancin'* exceeded the high expectations. Assistance from a committee of more than forty helped produce what some pronounced the party of the year. With four hundred guests dancing to the music of The Ritz and Lee Hyde under a huge white tent with colored lights designed for the event, patrons at dinner admired regal four-foot centerpieces with spectacular silver containers of white orchids tied with a denim bow, designed by Ken Miesner. Sculptures at the park entrance and near the tent were illuminated for the evening. With flickering candles, and the glitter of "diamonds," the fancy dress party passed like a dream to become a luminous memory.

The Arts Festival

For its second annual presentation, the St. Louis Arts Festival chose Laumeier Sculpture Park as the cultural arts institution to open its festivities. Ernest Trova's *Falling Man* was made the dominant graphic image for the festival poster and catalog. Special events at the park included the gallery exhibition *Ernest Trova: New Works*, the outdoor performance sculpture, *St. Louis Night Garden*, by John David Mooney, a juried Fine Arts and Crafts Fair, a Children's Art Festival sponsored by the Arts and Education Council, and a preview party for festival participants. This roster of events, designed to give maximum exposure to Laumeier's cultural art programs, received tremendous support from the community and the St. Louis County Department of Parks and Recreation. Funding for the festival was raised by the Laumeier non-profit organization. It was a fitting culmination of ten years of growing in stature in the community.

And Now We Look Ahead...

The future of Laumeier Sculpture Park will be determined by the results of long-range planning that is constantly in progress. Recently the Laumeier board of trustees announced a feasibility study for an endowment drive headed by Adam Aronson. A major study is under way for use of the endowment fund bequeathed by Matilda Laumeier, which Wayne C. Kennedy is determined to apply to a master plan for park development. The study, to be prepared by the Thalden Corporation, is to address problems of sculpture sites, plantings, trails, roads, parking, visitor amenities, and a museum facility.

Crucial to the park's development is consideration of a new temporary art building where the gallery exhibits can be expanded, acquisitions properly displayed, and adequate space provided for the library, work rooms, meeting facilities, storage, and office. These two programs, the endowment and the master plan, complement each other in addressing needs of the fine arts program and in creating an environment for works of art entrusted to the organization.

These plans for the future are statements about the "institutionalizing" of Laumeier Park, about its concern for public trust and stable operations. The concern also is for a continued ability to procure the most recent contemporary sculpture that meets the highest standards, and to cultivate relationships with artists leading to understanding the new in art.



Laumeier Park visitor orientation room in the former Laumeier mansion with improvised installations of text and photographs about the park's history, and for a video projector (photograph by Red Elf, Inc.)



Party chairwoman Caro Schneithorst and her husband Jim dressed in their best denim and glittery outfits for the *Diamonds, Denim & Dancin'* fund-raiser (Laumeier staff photograph)



Arts & Education Council President Susan Musgrave with C. C. Johnson Spink, general chairman of the 1986 St. Louis Arts Festival, during festival preview party at Laumeier



Garden Party chairpersons Judy Champ and Dianne Lazaroff during the Frank Stella print exhibition opening (photograph by Red Elf, Inc.)

*originally raw cor-ten steel but painted
black at artist's request

The Art Collection and Exhibition Program, 1976-1986

Ernest Trova Collection

Gift of 40 sculptures by
Ernest Trova on June 15, 1976

Falling Man Series

1. *Study/Falling Man*, 1969
brown painted bronze
4'8" x 2'7" x 8'1"

Profile Canto Series

2. *Profile Canto, L-P*, 1973
black painted cor-ten steel*
4'3" x 1'6" x 7'6"
3. *Profile Canto, L-P*, 1974
black painted cor-ten steel*
15'2" x 4'7" x 26'
4. *Profile Canto III*, 1973
cor-ten steel*
7'2" x 6' x 7'6"



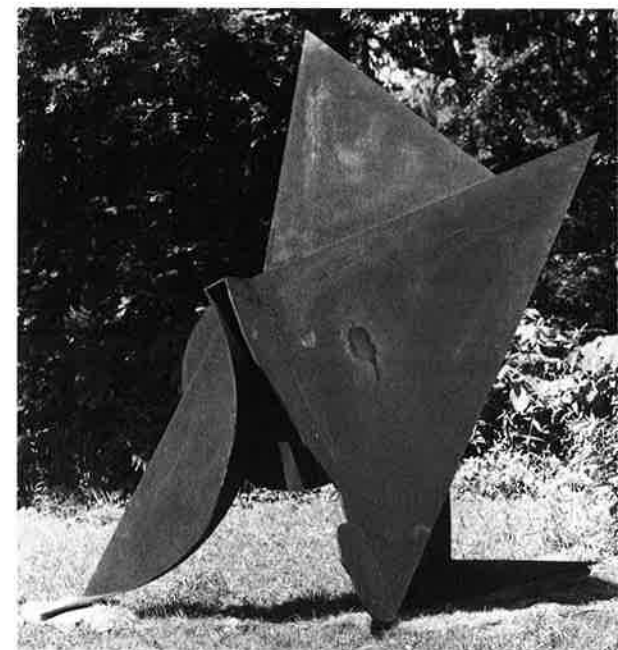
1.



2.



3.



4.

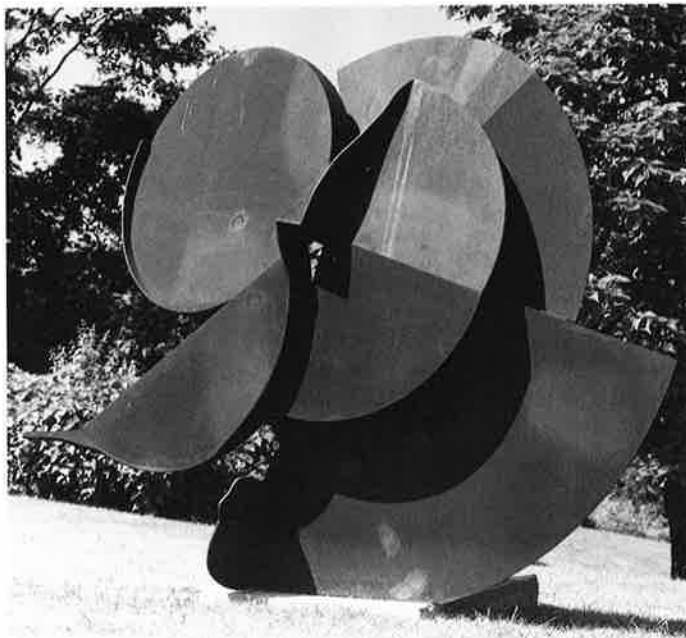
LAUMEIER SCULPTURE PARK
FIRST DECADE
1976 - 1986

file Canto IV, 1974
black painted cor-ten steel*
11' x 9'10" x 9'1"

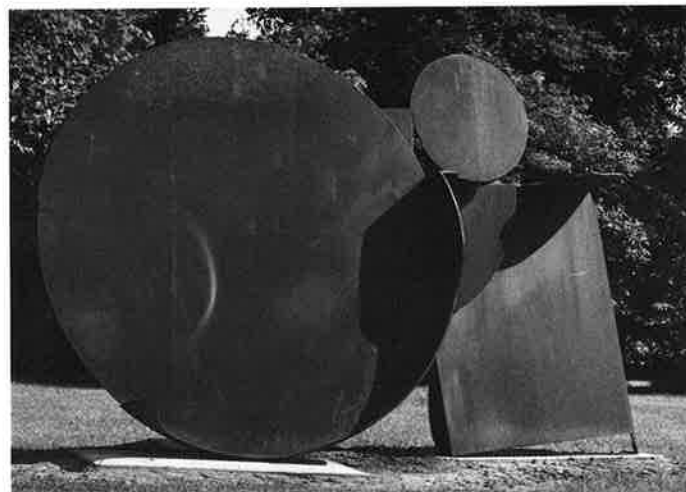
file Canto V, 1974
black painted cor-ten steel*
10' x 4'9" x 8'8"

file Canto VI, 1974
black painted cor-ten steel*
12' x 6'11" x 7'11"

file Canto VII, 1974
black painted cor-ten steel*
16' x 8'5" x 9'



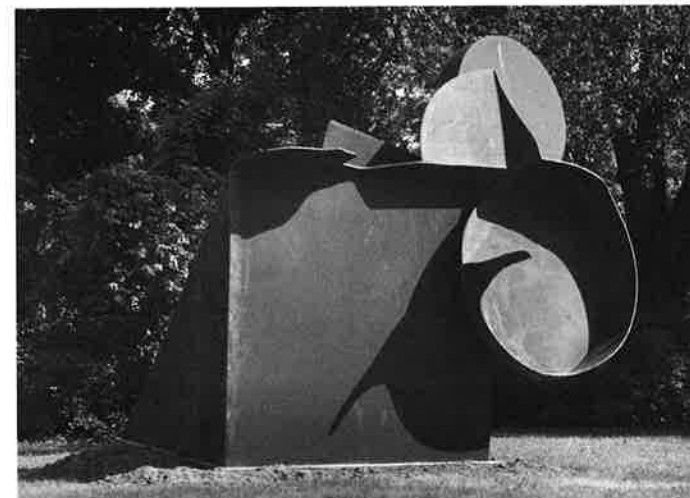
5.



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6.



8.



9.

Poet Series

9. *Poet Sitting by Tree in Chair*, 1975
black painted cor-ten steel
5'5" x 5'11" x 6'7"
10. *Poet Sitting in Chair with Table*, 1975
black painted cor-ten steel
4'7" x 2'7" x 4'6"
11. *Two Standing Poets*, 1975
black painted cor-ten steel
6'1½" x 5'11"
12. *Three Women Poets (Walking)*, 1975
black painted cor-ten steel
6'8" x 3'3" x 5'11"



10.



11.



12.



13.

Box Series

Box (A), 1973
cor-ten steel
11" x 1'10" x 6'7"

Box/Study, 1973
stainless steel
11" x 1'4" x 3'8"

Green Gox, L-P, 1973
green painted cor-ten steel
9" x 1'4" x 3'7"

Box #1, 1973
cor-ten steel
11" x 1'6" x 6' (approx.)

Box #2, 1973
black painted cor-ten steel
9" x 8" x 6'8"

Box #3, 1974
stainless steel
11" x 1'8" x 9'1"

Box #8, 1975
stainless steel
11" x 1'5" x 9'1"



19.



14.



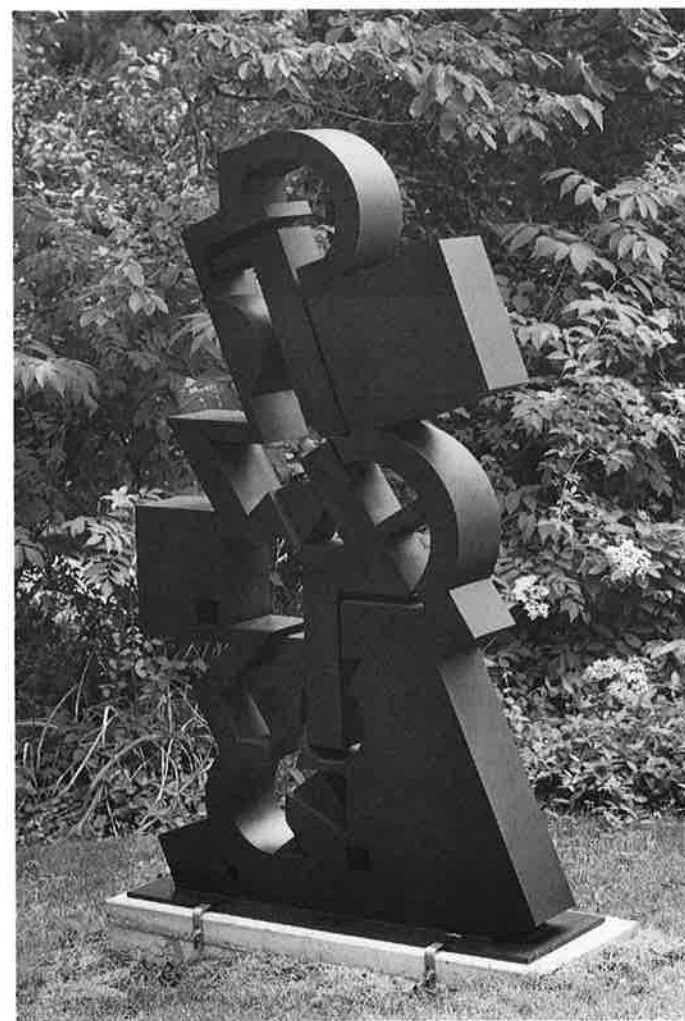
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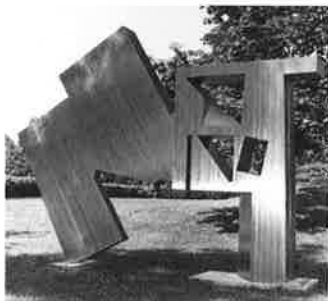
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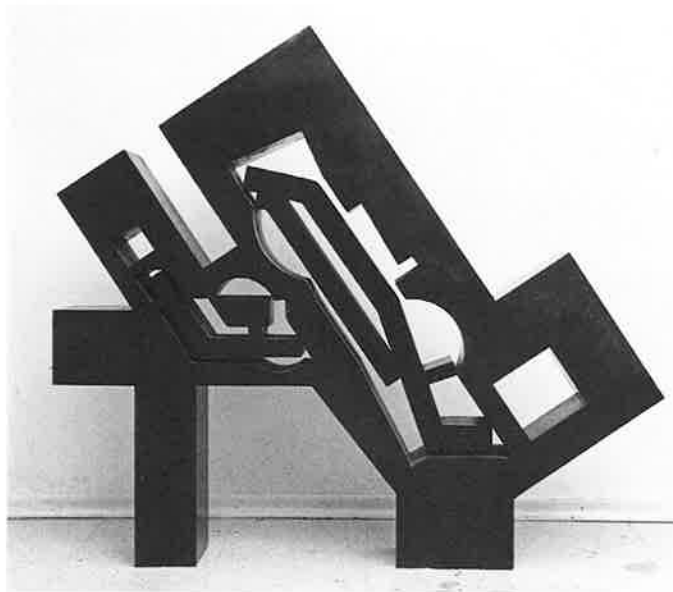
15.



17.



24.



22.



25.

20. *Gox #9*, 1975
 black painted cor-ten steel
 4'8" x 1'6" x 7'1"

21. *Gox #11*, 1975
 stainless steel
 6'9" x 1'6" x 8'2"

22. *Arch-Gox (M) L-P*, 1974
 black painted cor-ten steel
 4' x 8" x 3'6"

23. *Arch-Gox (M) L-P*, 1974
 black painted cor-ten steel
 4'10" x 10" x 3'6"

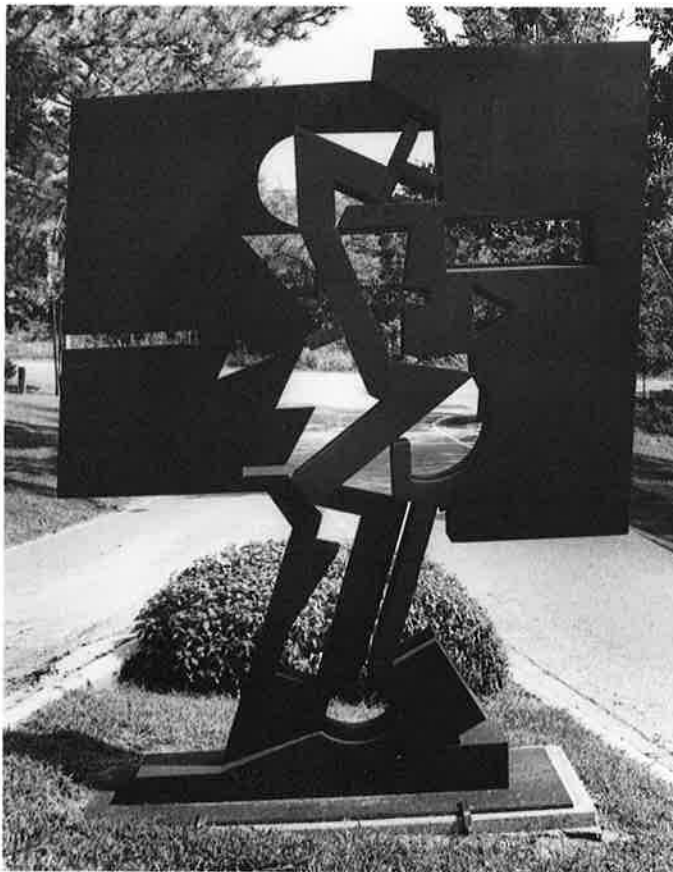
24. *Goxarch #10*, 1976
 stainless steel
 13'7" x 1'7" x 10'2"

25. *Goxbox L-P*, 1974
 black painted cor-ten steel
 5' x 1'4" x 3'10"

26. *T/Gox #7*, 1975
 black painted cor-ten steel
 7'1" x 2'3" x 9'7"



20.



26.



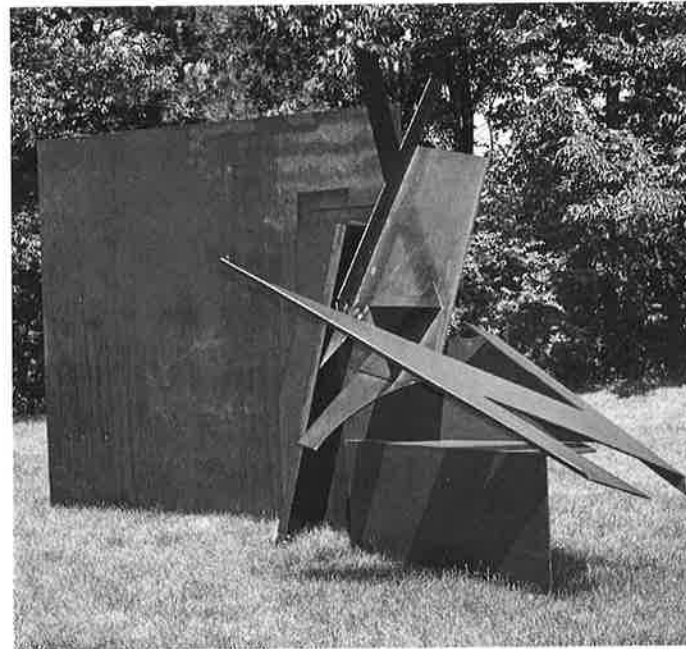
21.



23.



29.



32.



27.

Abstract Variation Series

Abstract Variation #1, 1976
 black painted cor-ten steel
 12'2" x 3' x 7'11"

Abstract Variation #1, 1974
 black painted cor-ten steel
 12'2" x 5'8" x 9'8"

Abstract Variation #2, 1976
 black painted cor-ten steel
 12'2" x 7'11" x 9'

Abstract Variation #2, 1976
 black painted cor-ten steel
 12'2" x 5'4" x 1'11"

Abstract Variation #3, 1976
 painted yellow-gold and
 black-orange cor-ten steel
 12'2" x 9'5" x 6'10"

Abstract Variation #4, 1976
 black painted cor-ten steel
 12'2" x 7'7" x 8'5"

Abstract Variation #5, 1976
 black painted cor-ten steel
 12'2" x 8'2" x 6'10"



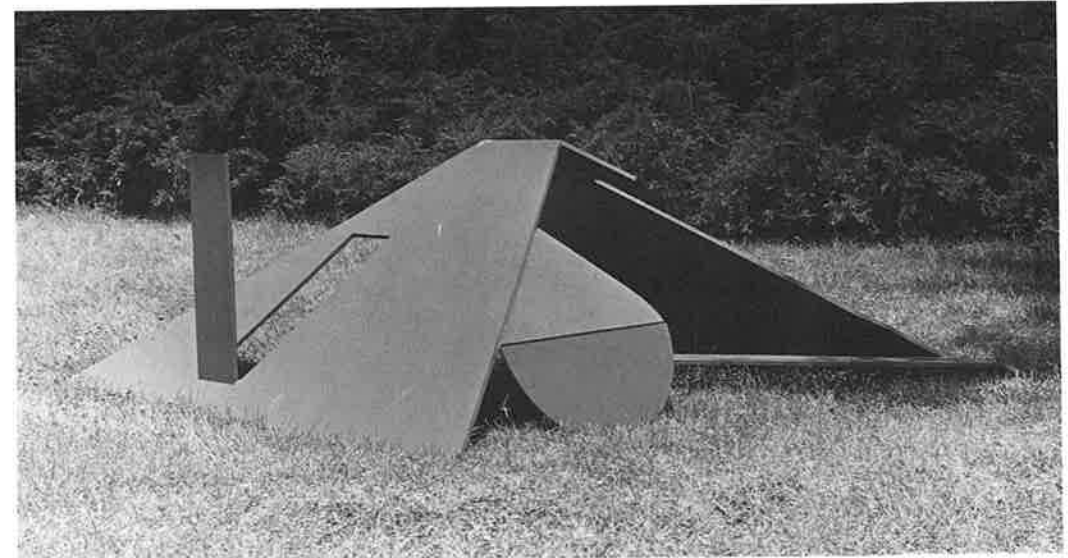
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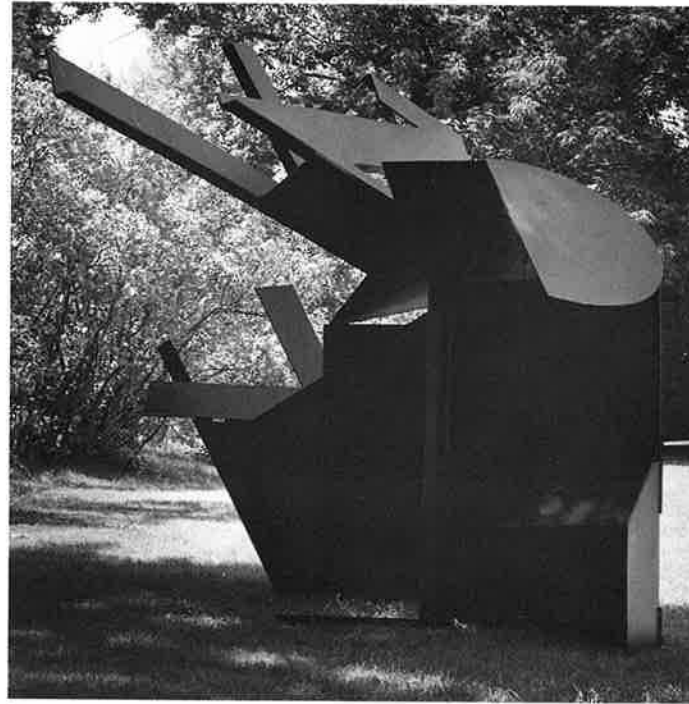
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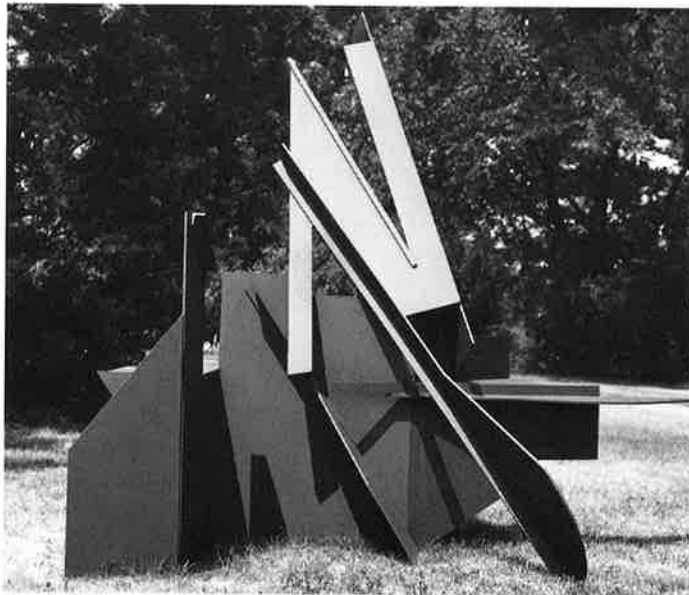
34.

34. *Abstract Variation #6*, 1976
black painted cor-ten steel
13'5" x 9'6" x 8'5"



35.

35. *Abstract Variation #7*, 1976
blue-black painted cor-ten steel
9'10" x 9'6" x 8'3"



36.

36. *Abstract Variation #8*, 1976
brown painted cor-ten steel
8'7" x 5'8" x 7'1"



37.

37. *Abstract Variation #9*, 1976
yellow painted cor-ten steel
8'10" x 6'2" x 8'5"

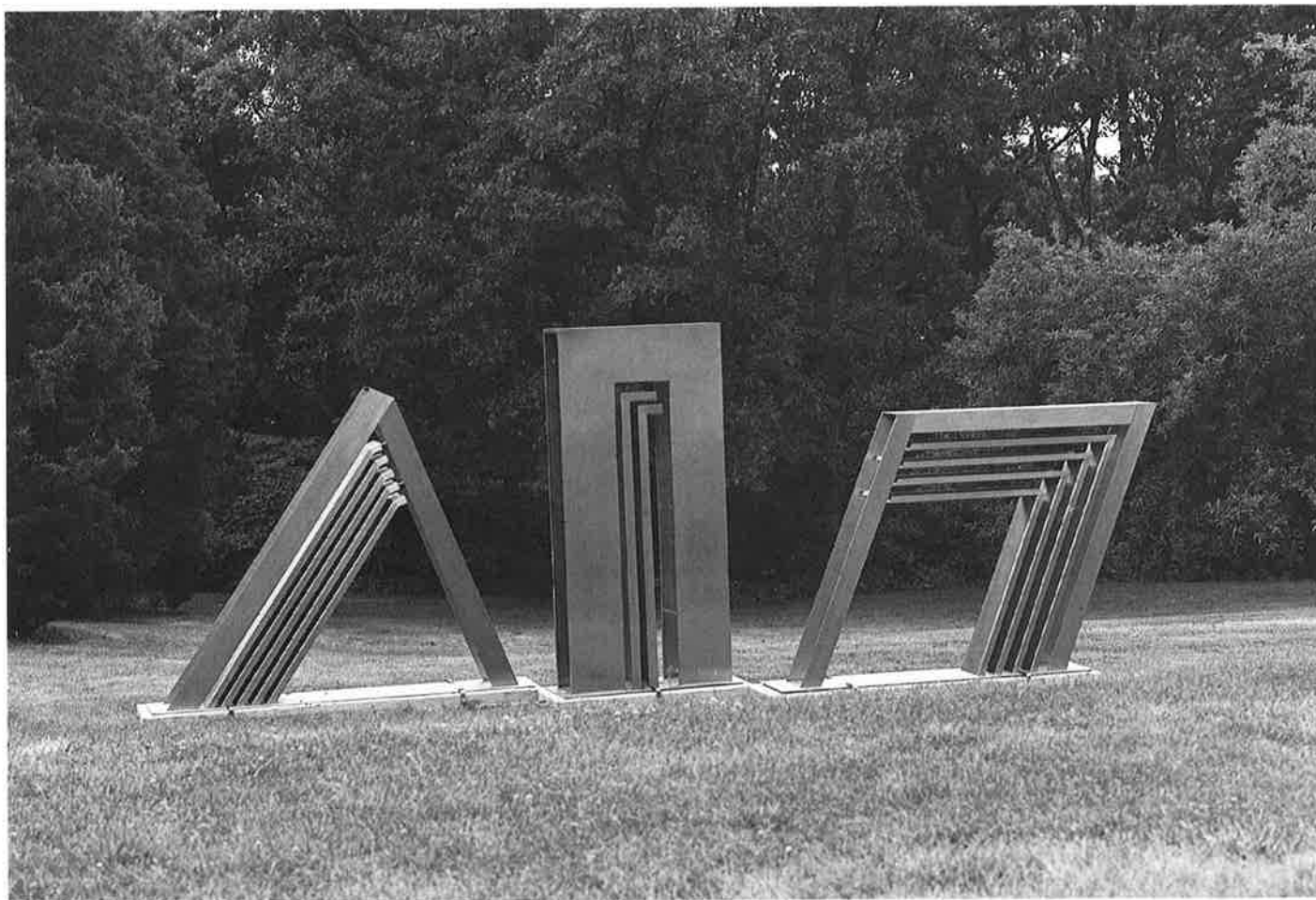
Geometric Abstracts

Geometric Abstract #1, 1976
stainless steel
1'2" x 1'3" x 4'10"

Geometric Abstract #2, 1976
stainless steel
1'2" x 5'7"

Geometric Abstract #3, 1976
stainless steel
5" x 1'4" x 6'6"

Attribution: Number 26 by Red Elf,
Number 28 by Patricia Leigh; all
photographs by Neil Sauer



39., 40., 38.

**Park Sculpture
on Exhibit and
Permanent Collection**

June 15, 1976 Gift of Ernest Trova collection

1976 *Untitled*, Robert Morris
1968-69, aluminum I-beams, 24' x 24' x 2'
Loaned by Greenberg Gallery, St. Louis. Gift
of Mr. & Mrs. Ronald K. Greenberg in 1986

**November 1976
– April 1977** *Five Rudders*, Alexander Calder
1964, painted sheet metal and rods, 12'10"
Loaned by Washington University Gallery of
Art, St. Louis

Spring 1977 *XV*, Mark di Suvero
1971, steel, 44'3" x 29'2" x 18'6"
Loaned by artist through Oil & Steel Gallery,
New York

1977 *Ming II*, Mark di Suvero
1973, orange painted steel,
12'9" x 8'8" x 9'4"
Loaned by artist through Oil & Steel Gallery,
New York

July 1977 *Untitled*, Michael Steiner
1969, painted steel (pink, blue, brown, light
brown, metallic brown, green, yellow, white),
6'10" x 2'8" x 2'8"
Gift of Morris Moscovitz in memory of
Marilyn Moscovitz

1977 *Untitled*, David von Schlegell
1966, stainless steel, 13' x 6'6" x 18'
Gift of Morris Moscovitz in memory of
Marilyn Moscovitz

**1977 – August
27, 1980** *Profile Canto A-S*, Ernest Trova
1976, cor-ten steel, 12'
Loaned by Alvin Siteman

**1977 – July 29,
1980** *Profile Canto A-S*, Ernest Trova
1976, cor-ten steel, 12'
Loaned by Dr. Eugene W. Spector

**1978 –
February 1985** *Night Wall IV*, Louise Nevelson
1976, black painted cor-ten steel,
9'8" x 5' x 10'8"
Loaned by Pace Gallery, New York

**1978 –
February 1985** *Night Wall Spectre*, Louise Nevelson
1976, black painted cor-ten steel,
12'4" x 2'8" x 10'
Loaned by Pace Gallery, New York

**March 1978 –
June 1982** *Box Flat*, Anthony Caro
1977, steel, 2'4" x 8' x 9'
Loaned by Acquavella Contemporary Art,
Inc., New York

**March 1978 –
June 1982** *Pleats Flat*, Anthony Caro
1977, steel, 9'6" x 3'6" x 6'4"
Loaned by Acquavella Contemporary Art,
Inc., New York

**March 1978 –
June 1982** *Trunk Flat*, Anthony Caro
1977, steel, 8' x 3'6" x 13'
Loaned by Acquavella Contemporary Art,
Inc., New York

July 1978 *To Encircle: Base Plate Hexagram; Right
Angles Inverted*, Richard Serra
1970, steel, 25' diameter
Originally loaned by Greenberg Gallery and
in 1985 co-loaned with The Saint Louis
Art Museum

**September
1978 –
September 1982** *White Sculpture III*, Ellsworth Kelly
1969, white painted steel, 7'6" x 7'6"
Loaned by Greenberg Gallery, St. Louis
Transportation courtesy of Champ-Sp

1978 – 1981 *Two Lines, Oblique, No. 7*, George Ricca
1967-69, stainless steel, 30' x 18" x 3'
Loaned by Brooks Memorial Art Gall
Memphis
Transportation courtesy of Edison Bro

**December 3,
1978 – January
6, 1979** *The Family*, Marisol Escobar
1969, wood, plastic, neon and glass,
4'8" x 5'5" x 7'4"
Loaned by Brooks Memorial Art Gall
Memphis

Early 1979 *Hobo*, Tony Rosenthal
1976, cor-ten steel, 5'3" x 2'8" x 8'4"
Purchased with funds from Mr. and M
Adam Aronson and National Endowm
the Arts

June 1979 *Tower Hybrid*, Richard Hunt
1979, cor-ten steel, 5'3" x 5'1" x 11'
Loaned by the artist and fabricated at
Valley studios of Washington Universit
his artist-in-residency

**August 1979 –
March 1981** *L'Alcatoire*, Jean Dubuffet
1969, red, white, blue & black painted
aggregate stone, 5' x 6" x 9'
Loaned by Gallerie Beyeler, Basel, Sw
courtesy of Greenberg Gallery, St. Lou

**October 1979 –
December 1979** *Three Monumental Sculptures*, Dale E
1979, mirrors, mylar, scaffolding
Temporary outdoor installation; show
conjunction with gallery exhibition
Environmental Environments

**1980 – June
1982** *Perdido*, Clement Meadmore
1978, cor-ten steel, 15' x 3' x 15'
Shown in conjunction with Meadmore
exhibition
Transportation courtesy of Fielding H

- 1980 –
1985 *A/V Lozenger #3*, Ernest Trova
1980, stainless steel, 7'2" × 9'6" × 9'2"
Gift of Mr. and Mrs. Adam Aronson
- 1980 –
1985 *Split Pyramid*, Beverly Pepper
1971, cor-ten steel, 9'1" × 22'6" × 14'6"
Loaned by Andre Emmerich Gallery,
New York
Transportation courtesy of Champ-Spring Co.
- 1980 *The Way*, Alexander Liberman
1972-80, red painted steel, 102' × 100' × 65'
Gift of Alvin Siteman and through funds from
National Endowment for the Arts; installation
assistance provided by The Seven-Up
Company, Kozeny-Wagner, Reinforcing Steel
Company, U.S. Paint Division of Grow Group,
Inc., McCarthy Brothers and Hercules
Construction Company
- 1980 *Alpha*, Beverly Pepper
1973-75, orange painted steel,
42'1" × 14'10" × 10'
Loaned by Andre Emmerich Gallery
Transportation courtesy of Champ-Spring Co.
- 1981 *Laumeier Project*, Jackie Ferrara
1981, cedar, 21'9" × 19' × 16'7"
Site sculpture commissioned with funds from
National Endowment for the Arts with
support from Dr. & Mrs. Benard Adler and an
anonymous donor
- 1982 *White Mountain*, Clark Murray
1977, white painted steel,
42'7" × 18'1" × 5'8"
Loaned by the artist
Transportation courtesy of Mark Twain
Bancshares, Inc.
- 1982 *Crete*, Charles Ginnever
1976-78, cor-ten steel, 53'1" × 16'4" × 11'7"
Loaned by the artist courtesy of Anne Kohs &
Associates, San Francisco
- November 1982 –
February 1983 *Diamonds in the Earth*, John Torreano
1982, mahogany, plywood & painted steel,
each 22" × 24" × 37"
Loaned by the artist and Hamilton Gallery,
New York
Transportation courtesy of Mark Twain
Bancshares, Inc.
- December 1982
– Summer 1983 *Woman Sitting on a Woodpile*,
Daisy Youngblood
1982, painted cement, 34" × 22" × 34"
Loaned by the artist and Willard Gallery, New
York
Transportation courtesy of Mark Twain
Bancshares, Inc.
- January 1983 *Solstice*, William King
(formerly known as *Everything*)
1982, aluminum, 21' × 4'6" × 26'
Purchased from funds donated by Sachs Fund
- February 1983
– August 1983 *Red Curley Tail*, Alexander Calder
1970, orange, white, yellow & black painted
plate steel, metal rods, 22'3" × 5'11" × 13'7"
Loaned by Greenberg Gallery, St. Louis
- March 1983 –
September 1985 *Pool Complex: Orchard Valley*, Mary Miss
1983-85, wolmanized pine, 1 acre of land
Site sculpture concept commissioned with
funds from National Endowment for the Arts
and the Monsanto Fund; installation
supported by anonymous donors
- July 1983 –
December 1984 *Upright Motive #9*, Henry Moore
1979, bronze, 11'4" high
Loaned by Tasende Gallery, LaJolla
Transportation courtesy of Charles G.
Houghton, III
- July 1983 –
December 1984 *Grande Cardinale in Piedi*, Giacomo Manzù
1979, bronze, 11'8" high
Loaned by Tasende Gallery, LaJolla
Transportation courtesy of Charles G.
Houghton, III
- January 1984 *Muro*, Walter Dusenbery
1975, red travertine, 4'2" × 1'5" × 5'7"
Anonymous gift
- May 1984 –
September 1985 *Column*, Bernard Pagès
1983, colored and chiseled stone and
concrete, 12' high
Loaned by Baudoin Lebon, Paris, France with
assistance from Greenberg Gallery, St. Louis
- May 1984 –
September 1985 *Column*, Bernard Pagès
1983, colored and chiseled stone, concrete,
bricks & wood, 9' high
Loaned by Baudoin Lebon, Paris, France with
assistance from Greenberg Gallery, St. Louis
- October 12, 1984 *Pilot*, Mark di Suvero
1970, wood, steel, aluminum and chain,
5'5" × 4' × 4'3"
Loaned by Mary King Swayzee
- December 1984
– November 3,
1986 *Grande Striptease*, Giacomo Manzù
1974, bronze, 3'7" × 1'4" × 9'
Loaned by George Segal and Tasende Gallery,
LaJolla
- December 1984 *Two Reclining Figures*, Lynn Chadwick
1972, bronze, 6'4" × 2'8" × 2'7"
Loaned by the artist and Tasende Gallery,
LaJolla
- January 1985 *Untitled*, Donald Judd
1984, concrete, 41' × 8'2" × 8'3"
Loaned by Max Protetch and Leo Castelli
galleries
Transportation courtesy of Mr. & Mrs. Adam
Aronson, Dr. & Mrs. Alvin R. Frank, Mr. &
Mrs. Kenneth Kranzberg and Mr. & Mrs.
George H. Schlapp

- March 1985 – December 1985** *Dango* (three), Jun Kaneko
 1983, ceramic, 5' × 6' × 7'
Slab (three), Jun Kaneko
 1983, ceramic, 7' × 5' × 10"
 Loaned by the artist and Ree Schonlau
 Gallery, Omaha
 Partial transportation courtesy of an
 anonymous donor
- April 1985** *Folke Filbyter*, Carl Milles
 1927, bronze, 5'7" × 4'7" × 11'
 Loaned by The Saint Louis Art Museum
- April 1985** *Peristyle II, Var. II*, George Rickey
 1966, stainless steel, 26'4" × 14'3" × 10'11"
 Loaned by the artist; acquired in 1986
 through Rickey Purchase Fund (see page 155)
- May 1985** *Brick*, Richard Nonas
 1985, wood, 34'1" × 31'9" × 1'
Broke, Richard Nonas
 1985, wood, 31' × 30' × 2'
Brake, Richard Nonas
 1985, wood, 30'8" × 26'9" × 2'
 Loaned by the artist
- June 1985** *Rolling Explosion*, Dennis Oppenheim
 1984, painted steel, aluminum & wood,
 60'6" × 8'4" × 10'
 Gift of anonymous donor in 1986
- Summer 1985** *Compression Line*, Michael Heizer
 1968, cor-ten steel, 16'2" × 8' × 1'10"
 Anonymous gift
- September 1985** *Untitled*, Jene Highstein
 1980, solid iron casting, 4'3" × 2'10" × 10"
Boulder, Jene Highstein
 1979, solid iron casting
 2'7" × 2'1" × 1'6"
Mound, Jene Highstein
 1977, solid iron casting, 2'9" × 2'8" × 2'1"
 Loaned by Rhona Hoffman Gallery, Chicago
- September 1985** *Kariatae*, Nancy Graves
 1981, steel, copper, bronze, brass &
 aluminum, 9'10" × 9'2" × 10'3"
 Loaned by the artist and M. Knoedler & Co.,
 Inc.
- October 1985** *The Hundred Small Rooms*, Alice Aycock
 1984, white painted wood,
 12'4" × 12'4" × 28'
 Gift of the artist
- November 1985** *Chariot's Trophy*, Arman
 1984, welded steel shopping carts,
 12'7" × 11' × 28'
 Gift of Marisa del Re Gallery, New York and
 the Scaler Foundation
- November 1985** *Seated Woman with Oval Head*, Stephen
 DeStaebler
 1981, cast bronze with patina,
 1'11" × 1'11" × 5'8"
 Loaned by the artist
- November 1985** *Seated Man with Winged Head*, Stephen
 DeStaebler
 1981, cast bronze with patina,
 1'11" × 1'11" × 5'8"
 Loaned by the artist
- 1985 – 1986** *Cromech Glen*, Beverly Pepper
 1985-86, earth, sod, trees, 130' × 90' × 25'
 Site sculpture commissioned by anonymous
 donors
- February 1986** *Face of the Earth*, Vito Acconci
 1984, wood & Astroturf,
 32'7" × 28'6" × 2'10"
 Loaned by Carpenter + Hochman Ga
 New York
- May 1986** *Red Curley Tail*, Alexander Calder
 1970, orange, white, black & yellow p
 plate steel, 22'3" × 5'11" × 13'7"
 Loaned by Greenberg Gallery, St. Lou
- July 1986** *Spirit House*, Hera
 1985, galvanized steel pipe, wisteria, 1
 diameter and 10'5" high
 Gift of the artist
- August 1986** *Rim*, William Tucker
 1981, steel, 14' diameter
 Loaned by Art for Architecture, New Y
- November 1986** *Cubed Square*, Jerald Jacquard
 1969, blue painted cor-ten steel
 8'1" × 8'9" × 7'2"
 Purchased with funds donated by Mr.
 John Grunwald

Gallery Exhibitions

1976 Sculpture park officially opened; Ernest Trova exhibition presented in gallery

November 1 – December 23, *Connections: The Work of Charles and Ray Eames*
Organized by Frederick S. Wight Art Gallery of the University of California, Los Angeles
Invitation and poster designed by Washington University, catalog provided by University of California
Part of show was exhibited at Washington University Gallery of Art; Mr. & Mrs. Charles Eames attended opening

December 26, January 3 *New Mexico Santeros*
Folk artists

1 – April 78 *Louise Nevelson, Prints and Other Multiples*
Organized by Pace Gallery, New York

– July 4, *Jasper Johns Prints from St. Louis Collections*
Curated by Nancy Singer

August *Ernest Trova*
Artist attended opening

September 23 – December 10, 1978 *Inside/Outside*
Anthony Caro
Mark di Suvero
Ellsworth Kelly
Robert Morris
Louise Nevelson
Richard Serra
Michael Steiner
David von Schlegell
Curated by Nancy Singer
Invitation/poster designed by Michael Whitney
Five works exhibited outdoors; di Suvero sculpture and drawings exhibited in gallery

December 17, 1978 – February 3, 1979 *The Americana Show—An American Exhibition/Not for Children Only*
Memorabilia from the 1920s to 1940s

February 10 – April 1, 1979 *Richard Hunt: Three Places at One Time*
Invitation and poster designed by Michael Whitney
Hunt was then visiting professor at Washington University and attended opening

June 3 – August 12, 1979 *Beginnings*
Charles Ginnever
Richard Hunt
Jerald Jacquard
Alexander Liberman
Clement Meadmore
Joe Moss
Claes Oldenburg
Beverly Pepper
Tony Smith
Athena Tacha
Curated by Nancy Singer

August 25 – September 21, 1979 *Artists Photographed by Alexander Liberman*

October 7 – December 31, 1979 *Environmental Environments*
Christo
Dale Eldred
Michael Heizer
Curated by Nancy Singer
Invitation/poster designed by Michael Whitney
Dale Eldred attended opening

Feb. – March 1980 *Boat Forms*
Michael Beresford
Curated by Terry Moore

April 13 – May 31, 1980 *Alexander Calder-Herb Weitman*
Alexander Calder
Curated by Terry Moore
Photographer Herb Weitman attended the opening

May 31 – July 31, 1980 *New Concepts in Sculpture*
Alexander Liberman
Curated by Beej Nierengarten-Smith
Invitation to *The Way* dedication by The Seven-Up Company
Alexander Liberman attended opening

August 14 – September 30, 1980 *The Sculpture of Richard Stankiewicz*
Organized by Nancy Liddle, director of University Art Gallery, State University of New York at Albany, in conjunction with Virginia Zabriskie Gallery, New York
Poster and catalog provided by University Art Gallery

October 10 – November 16, 1980

Clement Meadmore: Small Bronzes 1977-1978
Invitation/poster designed in conjunction with "Field Day" by Frank Roth; exhibition postcard designed by Garrison Roots

November 23, 1980 – January 4, 1981

American Toys from the Barenholtz Collection
Organized by Beej Nierengarten-Smith from the collection of Bernard Barenholtz
Invitation and poster designed by Charles P. Reay, Hellmuth, Obata and Kassabaum, Inc.

February 25 – April 5, 1981

Fantastic Architecture: The Sculpture of Niki de Saint Phalle
Organized by Gimpel Weitzenhoffer Ltd.
Invitation designed by Garrison Roots

April 29 – June 7, 1981

Jackie Ferrara at Laumeier
Curated by Beej Nierengarten-Smith
Invitation, brochure and poster designed by Garrison Roots
Video on artist and site sculpture *Laumeier Project* produced by staff

April – June 1981

Heavy Metal
John Chamberlain
Mark di Suvero
Bryan Hunt
Isamu Noguchi
Beverly Pepper
David Rabinovitch
Christopher Wilmarth
Organized by Nancy Singer and Ronald Greenberg

June 21 – August 9, 1981

Across the Nation: Fine Art for Federal Buildings from 1971-1979
Robert Arneson
Harold Balars
Leonard Baskin
Bruce Beasley
Louise Bourgeois
James Wallace Buchman
Alexander Calder

Rosemarie Castoro
John A. Chamberlain
William Christenberry
Gerald Conaway
Guy Dill
Mark di Suvero
Thomas J. Doyle
Lin Emery
Rafael Ferrer
Richard Fleischner
Charles Ginnever
William Goodman
Dimitri Hadzi
Lloyd Hamrol
Duayne Hatchett
Rudolph Hientze
Robert A. Howard
Robert Hudson
Richard Hunt
William King
Lyman Kipp
Joseph Konzal
Rochne Krebs
Sol LeWitt
Alexander Liberman
Robert Maki
Robert Mangold
Robert Morris
Geoffrey Naylor
Barbara Neijna
Louise Nevelson
Claes Oldenburg
Beverly Pepper
George Rickey
John Rietta
Charles Ross
William Scott
George Segal
Tony Smith
Edward T. Smyth
Kenneth Snelson
Frank Stella
Sylvia Stone
George Sugarman
James Surls
Athena Tacha

David von Schlegell
Organized by National Museum of Art, Washington, D.C.

Invitation designed by Garrison Roots provided with exhibition
Lecture by Holliday T. Day, Curator of American Art, Joslyn Art Museum

September 8 – November 1, 1981

The British Are Coming
John Aiken
Paul Cooper
Robert Harding
Brian Thompson
David Vaughan
Circulated by the British Council of the Arts and organized at Laumeier by Nancy Croix
Invitation and portfolio designed by Blane De St. Croix
Paul Cooper attended the opening and gave docent lecture

November 22, 1981 – January 24, 1982

Once Upon A Wheel... Sculpture by George Greenamyer
Curated by Beej Nierengarten-Smith
Invitation and catalog designed by Blane De St. Croix
George Greenamyer attended opening and gave docent lecture; sculpture placed at Plaza Frontenac on exhibition

March 7 – April 18, 1982

Artists' Gardens and Parks
Hyong Nam Ahn
Siah Armajani
Christo
Stan Dolega
Jean Dubuffet
Richard Fleischner
Nancy Holt
Robert Irwin
Patricia Johanson
Andrew Leicester
Sol LeWitt
Mary Miss

Robert Morris
 Max Neuhaus
 Isamu Noguchi
 Martin Puryear
 Gary Rieveschl
 Martha Schwarz
 Alan Sonfist
 Jan Sullivan
 Athena Tacha
 George Trakas
 Elyn Zimmerman
 Organized by Massachusetts Institute of
 Technology and circulated by the Ohio
 Foundation on the Arts
 Postcard designed by Blane De St. Croix

1982

Love of Horses
 Deborah Butterfield
 Exhibition in conjunction with Currents 15
 at The Saint Louis Art Museum
 Postcard designed by Blane De St. Croix in
 conjunction with *Artists' Gardens and Parks*
 exhibition
 Deborah Butterfield attended opening

1982

*Beverly Pepper at Laumeier: Sites, Columns,
 Concepts 1970-1982*
 Curated by Beej Nierengarten-Smith
 Invitation and poster designed by Charles P.
 Reay and Deborah Boehlke, Hellmuth, Obata
 and Kassabaum, Inc.
 Beverly Pepper attended the opening and gave
 docent lecture

3 -
 nber 12,

Cast in Carbondale
 Willard Carmel
 Aldo Casanova
 Steve Daly
 David Deming
 Edward Gillum
 Red Grooms
 Jerald Jacquard
 Peter Markman

**September 21 –
 November 7,
 1982**

**November 14,
 1982 – January
 23, 1983**

**February 18 –
 April 17, 1983**

Reuben Nakian
 Isamu Noguchi
 Rudy Pozzatti
 Paul Suttman
 Harold Tomish
 Ernest Trova
 Thomas Walsh
 Jack Zajac
 Curated by Beej Nierengarten-Smith and
 Thomas Walsh
 Invitation and catalog designed by Create 10
 Studio
 Steve Daly, David Deming, Jerald Jacquard,
 Ernest Trova and Thomas Walsh attended the
 opening; Walsh gave docent lecture

Mary Miss: Interior Works 1966-1980
 Organized by University of Rhode Island and
 Brown University
 Invitation designed by Sherry Williamson;
 catalog provided with exhibition
 Mary Miss attended the opening and
 presented lecture at Washington University

Through a Glass Lightly
 DeWain Valentine
 Curated by Nancy Singer
 Invitation and poster designed by Charles P.
 Reay, Hellmuth, Obata and Kassabaum, Inc.
 DeWain Valentine attended the opening and
 gave docent lecture
 Two sculptures concurrently shown at
 Missouri Botanical Garden

Great Sculptors at Laumeier
 Kenneth Armitage
 Hans (Jean) Arp
 Leonard Baskin
 Reg (Reginald Cotterell) Butler
 Pietro Consagra
 Jacob Epstein
 Julio Gonzalez
 Dimitri Hadri

Barbara Hepworth
 Richard Hunt
 Robert Irwin
 Jacques Lipchitz
 Seymour Lipton
 Aristide Maillol
 Giacomo Manzù
 Marino Marini
 Umberto Mastroianni
 Henry Moore
 Isamu Noguchi
 Eduardo Paolozzi
 Germaine Richier
 Auguste Rodin
 Julius Schmidt
 Fritz Wotruba

Curated by Jane Hallett from the collection of
 The David and Alfred Smart Gallery at the
 University of Chicago
 Invitation and catalog designed by Create 10
 Studio
 Jane Hallett presented docent lecture

**May 1 –
 June 19, 1983**

Kites at Laumeier
 Japanese kites from the collection of sculptor
 Tal Streeter
 Organized by May Brown Reay
 Invitation, postcard and kite designed by
 Charles P. Reay and Deborah Boehlke,
 Hellmuth, Obata and Kassabaum, Inc.
 Tal Streeter presented a lecture at Washington
 University and attended the opening

**June 26 –
 August 28, 1983**

Manuel Neri: Drawings and Bronzes
 Circulated by the Art Museum Association
 Invitation designed by Blane De St. Croix

**September 25 –
 November 6,
 1983**

Walter Dusenbery
 Curated by Nancy Singer
 Invitation/poster designed by Frank Roth
 Walter Dusenbery attended the opening and
 gave docent lecture

**November 20 –
December 4,
1983** *Kilims from Tunisia*
Curated by Nancy Singer
Invitation designed by Frank Roth
Special fundraiser exhibition courtesy of Herb
and Adelaide Balaban

**December 11,
1983 –
February 12,
1984** *Alan Siegel*
Curated by Nancy Singer
Invitation and poster designed by Frank Roth
Alan Siegel attended the opening and gave
docent lecture

**March 18 –
April 29, 1984** *Neon Four Ways*
Contemporary neon sculpture by Janna
Longacre and Joe Upham; *The Magic of Neon*
photography exhibition circulated by SITES;
and antique neon signs from local neon
collectors; poem written by Donald Finkel and
set in neon by Upham
Curated by Blane De St. Croix
Invitation/poster designed by Frank Roth
Janna Longacre and Joe Upham attended
the opening; Upham presented lecture at
Washington University

**May 16 –
July 1, 1984** *Henry Moore: A New Dimension*
Organized by International Exhibitions
Foundation
Invitation designed by Sarah Spurr; catalog
provided with exhibition

**July 15 –
August 12, 1984** *Masters of Modernism from St. Louis
Collections*
Alexander Archipenko
Hans (Jean) Arp
Ernest Barlach
Pierre Bonnard
George Braque
Emile A. Bourdelle
Alexander Calder
Mary Callery
Honore Daumier
Edgar Degas

Jean Dubuffet
Jacob Epstein
Alberto Giacometti
Diego Giacometti
Barbara Hepworth
Georg Kolbe
Gaston Lachaise
Henri Laurens
Wilhelm Lehmbruck
Jacques Lipchitz
Evelyn Beatrice Longman
Aristide Maillol
Gerhard Marcks
Henri Matisse
Joan Miro
Henry Moore
Pablo Picasso
Alfredo Pina
Pierre Auguste Renoir
Auguste Rodin
Renee Sintenis
Fritz Wotruba
Curated by Nancy Singer
Invitation and catalog designed by Frank Roth

**August 19 –
September
1984**

Olga Hirshhorn Collection: A Collector's Eye
Josef Albers
David Aronson
Hans (Jean) Arp
George C. Ault
Milton Avery
Saul Baizerman
Leonard Baskin
Fernando Botero
Morris Broderson
Alexander Calder
John Chamberlain
Pietro Consagra
Joseph Cornell
Jose Louis Curvas
John Cunningham, Jr.
Willem de Kooning
Niki de Saint Phalle
Jean Dubuffet
Sorel Etrog
Sam Francis

Alberto Giacometti
Arshile Gorky
Chaim Gross
Dimitri Hadzi
Marsden Hartley
Robert Henri
Edward Hopper
Paul Jenkins
Menashe Kadishman
Alex Katz
Robert Kulicke
Fernand Leger
David Levine
Benjamin Levy
George Luks
Man Ray
Reginald Marsh
Henry Moore
Donn Moulten
Elie Nadelman
Reuben Nakian
Louise Nevelson
Constantino Nivola
Kenneth Noland
Georgia O'Keeffe
Olen Orr
Jon Palmer
Jules Pascin
Alicia Penalba
Waldo Peirce
Pablo Picasso
Gio Pomodoro
George Rickey
Jean-Paul Riopelle
Larry Rivers
Berthold Schmutzhart
Yehiel Shemi
David Smith
Raphael Soyer
Frank Stella
Ernest Trova
Abraham Walkowitz
Max Weber
Tom Wesselmann
William Zorach
Circulated by SITES

- September 23 – October 4,
1985
Invitation by Sarah Spurr; brochure provided with exhibition
Stephen DeStaebler
Circulated by The Art Museum Association of America
Invitation designed by Sarah Spurr; catalog provided with exhibition
Stephen DeStaebler attended the opening and presented lecture at Washington University
- September 18, – January 5,
1985
Ceramics and Social Commentary
Richard T. Notkin
Joe Mariscal
Jeff Schlanger
Tip Toland
Curated by Barbara Okun
Invitation, poster and catalog designed by Frank Roth
Richard T. Notkin attended the opening and presented lecture at Washington University
- November 10 – December 21, 1985
A Walk Through Laumeier
Exhibition of Laumeier activities since its inception
Organized by Beej Nierengarten-Smith, Blane De St. Croix and Debra L. Reinhardt
Invitation and exhibit designed by Sarah Spurr and Gretchen Schisla
Organized for exhibition at Crestwood Plaza's Ultra Mall during fall 1984
- December 2 – January 8,
1986
Artist in Bronze, Water and Space: Carl Milles and His Sculpture
Organized and curated by Beej Nierengarten-Smith
Invitation, postcard, catalog and poster designed by Charles P. Reay and Brad Thomas, Hellmuth, Obata and Kassabaum, Inc.
- September 29 – November 10, 1985
10 Artists from Stuttgart
Peter Grau
Ingrid Hartlieb
Manfred Henninger
Heinz E. Hirscher
Horst Kuhnert
Reinhold Georg Müller
Fritz Nuss
Hans Schreiner
K.R.H. Sonderborg
Anton Stankowski
Organized by the City of Stuttgart, West Germany, Reinhold Müller and Beej Nierengarten-Smith
Invitation designed by Gretchen Schisla; catalog and poster provided with exhibition
Artists attending opening were Ingrid Hartlieb, Heinz E. Hirscher, Horst Kuhnert and Reinhold Georg Müller; Müller presented public lecture
- November 24, 1985 – January 19, 1986
Italo Scanga
Curated by Nancy Singer
Invitation and catalog designed by Gretchen Schisla
Italo Scanga attended the opening and presented lecture at Washington University
- February 26 – June 8, 1986
An Archeology
Seventy-five small bronzes by Peter Haines
Organized by Nancy Singer
Announcement designed by Jean Lopez
- March 23 – May 11, 1986
Robert Stackhouse: Deep Swimmers
Organized by Ewing Gallery of Art and Architecture, University of Tennessee, Knoxville
Invitation and postcard designed by Gretchen Schisla; catalog and poster provided with exhibition
Robert Stackhouse attended the opening and presented public lecture
- May 16 – June 8, 1986
Dennis Oppenheim: Drawings
Exhibition of recent acquisitions
Invitation and drawing portfolio designed by Frank Roth
- June 15 – August 31, 1986
Frank Stella from St. Louis Collections
Curated by Nancy Singer
Invitation and catalog designed by Charles P. Reay and Brad Thomas, Hellmuth, Obata and Kassabaum, Inc.
- September 28 – November 9, 1986
Ernest Trova: New Works
Works selected by Ernest Trova and exhibition organized by Beej Nierengarten-Smith, Blane De St. Croix, Sissy Thomas and Ellen Post
Announcement and catalog designed by Gretchen Schisla
- November 23, 1986 – January 11, 1987
Victorian Dolls: Treasurers of Yesterday
Organized by the Brunner Gallery and Museum, Iowa State University, Ames; curated at Laumeier by Debra L. Reinhardt
Invitation designed by Ed Mantels-Seeker; poster and catalog provided with exhibition

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Grant Agencies

The following support groups have given generously to Laumeier Sculpture Park over the last ten years:

Education Council of er St. Louis, ELOT/Special cts Fund	1979	Art program
	1980	Conservation
	1981	Video project Conservation
	1982	Exhibitions
	1983	Exhibitions
	1984	Exhibitions
	1985	Art program
	1986	Art program
Foundation	1982	Art program
	1983	Art program
	1985	Art program
of Museum Services	1980	General operating
	1984	General operating
	1985	General operating
erica Arts Alliance	1984	Development
	1985	Graphics
	1986	Education

Missouri Arts Council	1979	Exhibitions
	1980	Exhibitions
	1981	Exhibitions
	1982	Exhibitions
	1983	Exhibitions
	1984	Exhibitions
	1985	Exhibitions
	1986	Art program

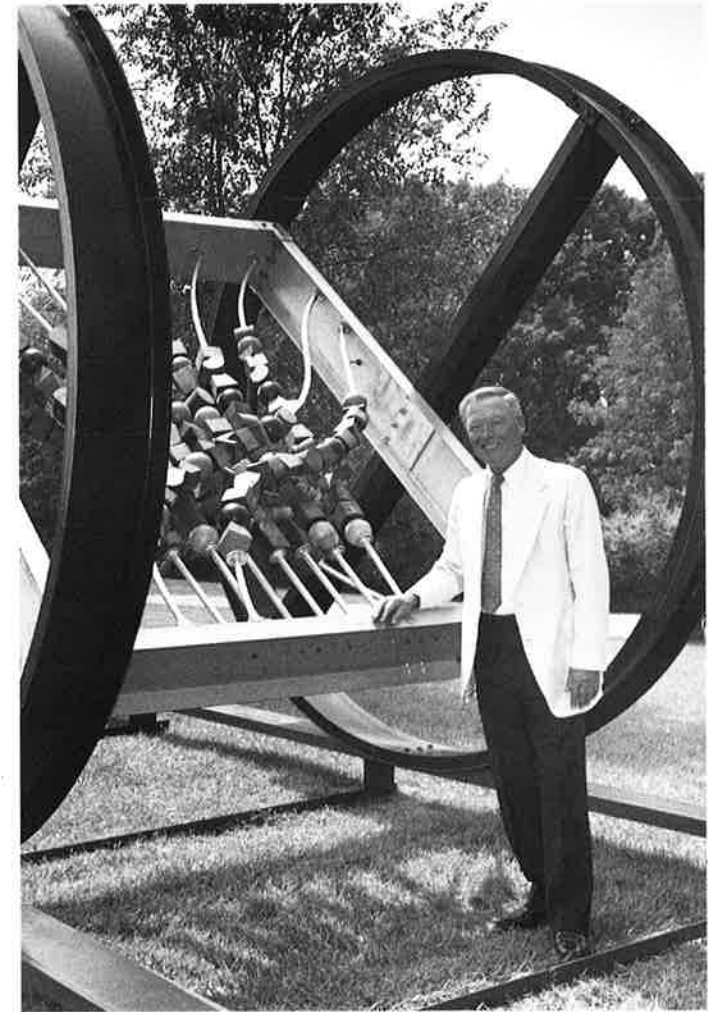
Missouri Committee for the Humanities, Inc.	1981	Exhibition
	1982	Exhibition

Monsanto Fund	1980	Exhibition
	1981	Exhibition
	1982	Commission
	1985	Publication

National Endowment for the Arts	1980	Commission
	1981	Commission
	1982	Commission
	1983	Exhibition
	1984	Exhibition
	1986	Exhibition

Regional Arts Commission (formerly Arts & Humanities Commission and Regional Cultural and Performing Arts Development Commission)	1981	Exhibition
	1982	Exhibition
	1983	Exhibition
	1984	Exhibition
	1985	Exhibition
		Education
	1985	Art program
	1986	Art program

St. Louis Community Foundation	1982	Education/Exhibitions
	1983	Education/Exhibitions
	1985	Education
	1986	Education



Wayne C. Kennedy, director of County parks with Dennis Oppenheim's *Rolling Explosion* (photograph by Robert LaRouche, courtesy of the *Post-Dispatch*)

St. Louis Community Foundation
 St. Louis County Department of Parks and Recreation
 Aurelia Schlapp
 The Seven-Up Company,
 Edward W. Frantel
 Leslie C. Zuke
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Special Projects Support

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 1983 Conservation

Sidney S. Cohen
 Sidney S. & Sadie Cohen
 Library Purchase Fund 1983 Library Endowment

Sidney S. Cohen
 Art Purchase Fund 1985 Acquisitions Endowment
 1986 Acquisition

Laumeier Library Purchase Matching Fund—1983

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Gifts of Books and Periodicals to Laumeier Library

Anonymous Gift—
 In Memory of Dr. & Mrs. Max A. Goldstein, 1986
 Adam Aronson, 1980, 1983, 1984
 Mr. & Mrs. Richard Butler, 1986
 Sigrid Koebel, 1984
 Dr. & Mrs. Edward Massie, 1986
 George McCue, 1981, 1983
 Ellen E. Post, 1986
 Nancy Singer, 1983, 1984
 Drs. James & Beej Smith, 1984, 1986
 Mary King Swayzee, 1984

Rickey Sculpture Purchase Fund—1986

This fund was established for the purchase of George Rickey's
Peristyle II, Var. II.

Adam Aronson, Mark Twain Bancshares, Inc.
 Julian I. Edison, Edison Foundation, Inc.
 Dr. & Mrs. Alvin R. Frank
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 Julie McClennan
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Sachs Fund

1984 Acquisition

The Seven-Up Company

1980 Installation
 1982 Film
 1983 Art program
 1985 Education & Pul
 1986 Videotape
 Audiotape

VIPs
(The Very Indispensable People)

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1976-1986

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owart, Ph.D.	1977-1983
eth Danforth	1980-1981
m H. Danforth, Ph.D.	1977-1980
I. DesRosiers	1977-
m Eisendrath	1977-1980
y A. Ebsworth	1977-
I. Edison	1984-
eth A. Fagan	1984-

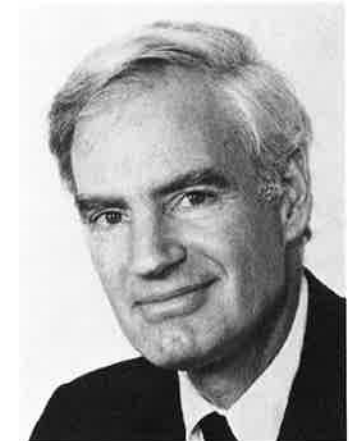


Adam Aronson
Chairman of the Board

David Frank	1977-1980
Roxanne H. Frank*	1982-
Vice President, 1983-	
Edward W. Frantel	1980-1986
Leigh Gerdine, Ph.D.	1977-1983
Margaret Ann Goffstein	1980-1983
Alice Goodman	1977-1981
Stanley J. Goodman	1977-
Ronald K. Greenberg	1977-
Jan Greenberg	1977-1980
Arnold R. Grobman, Ph.D.	1977-1984
Betty Grossman, Ph.D.	1977-1985
Charles G. Houghton, III	1977-
President, 1978-1980	
Wayne C. Kennedy	1977-
William M. Klein	1977-1978
Andrew Kochman	1977-1979
Nancy Kranzberg	1983-
Kerry Kuehner	1982-
Udo Kultermann	1977-1984
Lanny Lamont	1980-
Marie L. Larkin, Ph.D.	1977-1985
Tobias Lewin	1983-
John Peters MacCarthy	1977-1984
Eugene J. Mackey, III*	1977-
Vice President, 1983-	
Stanley Madeja, Ph.D.	1977-1982
Phyllis Maritz	1981-
Morton D. May	1977-1983
Vice President, 1978-1983	
Julie McClennan*	1983-
Secretary, 1983-	
George McCue	1977-
David W. Mesker*	1977-
Treasurer, 1978-1982	
President, 1982-1986	
Terry D. Moore	1978-
Andrew E. Newman	1977-1983
Beej Nierengarten-Smith, Ed.D.	1983-
Barbara Okun	1977-
Robert H. Orchard	1977-1985
William R. Orthwein, Jr.	1977-1983
Peter Pastreich	1977-
W. Julius Polk, Jr.	1977-1984
Ellen E. Post	1985-
Frances T. Poteet	1977-1981



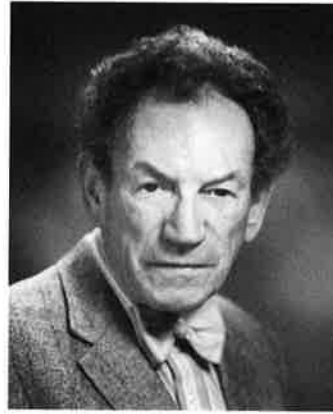
Charles G. Houghton III
President, 1978-1980



David W. Mesker
President, 1983-1986

LAUMEIER SCULPTURE PARK
 FIRST DECADE
 1976 - 1986

Norfleet H. Rand, Sr.	1977-1983
Peter H. Raven, Ph.D.	1977-
Charles P. Reay	1983-
Paul C. Reinert, S.J.	1977-
Wade M. Robinson, Ed.D.	1977-1982
Tennie Rollinson	1977-
George S. Rosborough, Jr.	1977-
Homer E. Sayad	1977-
Treasurer, 1983	
Vice President, 1978-1983	
Aurelia Schlapp	1977-
Caro Schneithorst	1985-
Helen Schwartz	1977
Martin Schweig, Jr.	1977-1985
Paul Shanley	1985-
Michael Shapiro, Ph.D.	1984-
Warren Shapleigh	1977-
Eleanor S. Shoenberg	1977-
Nancy Singer	1977-
Alvin J. Siteman*	1977-
Vice President, 1978-	
Guy L. Smith, IV	1980-
Gene W. Spector, M.D.	1977-
Virginia Stith	1977
Donald M. Suggs, D.D.S.	1977-
Marie Taylor	1977
Eleanor Thomas	1977-
Mark C. Throdahl	1978-1981
Richard Tombaugh, D.Th.	1977-1981
Carla Rand Trova	1977-1984
Ernest Trova	1977-
Lee H. Wagman	1985-
Franklin F. Wallis	1984-
Carl A. Wattenberg, Jr.*	1983-
Treasurer, 1984-	
Phoebe Dent Weil	1977-1978
Ben H. Wells	1977-
President, 1981-1982	
Harry B. Wilson	1979-1982
Tom Wolff	1977-1985
James Wood	1977-1979
Leslie C. Zuke	1984-



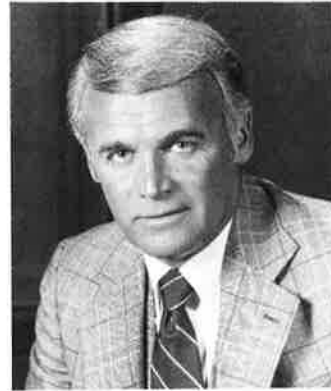
Ben H. Wells
 President, 1981-1982



Adam Aronson and Beej Nierengarten-Smith (photograph by Robert LaRouche, courtesy of the *Post-Dispatch*)

**St. Louis County
Government—1986**

Gene McNary, County Executive



Gene McNary

**St. Louis County
Council—1986**

Donald Bond
Carl W. Breihan
Ellen R. Conant
George M. Corcoran
H. C. Milford
Maurice L. Stewart
Harry E. Von Romer



Wayne C. Kennedy



Albert Phillips



Robert J. Hall

**St. Louis County
Department of Parks
and Recreation—1986**

Wayne C. Kennedy, Director
Albert Phillips, Deputy Director
Robert J. Hall, Superintendent of Recreation and
Cultural Services
Lawrence Hensler, Superintendent of Parks
Benjamin Knox, Chief of Parks Research and
Field Services
Stanley Motley, Administrative Officer



Lawrence Hensler



Benjamin Knox



Stanley Motley

**Laumeier Sculpture
 Park—1986**

Staff:

Beej Nierengarten-Smith, Ed.D., Director
 Blane De St. Croix, Curator
 Debra L. Reinhardt, Curator

Part-time Staff:

Judith I. Wolff, Bookkeeper
 Patricia A. Leigh, Volunteer Services Coordinator

Gallery Shop Managers:

Mary A. Butler
 Harriet Balk

Research Personnel:

Michelle Baleé
 Esley Hamilton
 Ellen E. Post

Former Employees:

Garrison Roots, Museum Education Assistant	1979-1981
Kathleen C. Salomon, Museum Education Assistant	1980-1981
Mary Elizabeth Walker, Development Officer	1984-1985



Debra L. Reinhardt
 Beej Nierengarten-Smith
 Blane De St. Croix



Mary Butler
 Harriet Balk



Judy Wolff
 Michelle Baleé

**Park Operations
 Staff—1986**

Paul Norman, Park Supervisor
 Terry Chamberlain, Assistant Park Supervisor
 (through October)
 Margaret Kuepfert, Assistant Park Supervisor
 (beginning October)
 Richard Juergens, Maintenance Worker



Terry Chamberlain
 Paul Norman
 Tom Lammert
 Richard Juergens

Docents

es Chairperson

t Balk 1983-
 auer 1982-
 en Boyle (*1986) 1982-
 Brod (*1981) 1980-
 Butler (*1984) 1980-
 Croughan 1984-
 Deutsch 1984
 Ann Faron 1984-1985
 Froesel 1981
 Gast 1981
 Glaser 1979-1981
 e Hana (*1983) 1980-1983
 Ann Hogan 1981
 e Jaffe (*1984) 1982-
 Kaplan 1985-
 any Kniep 1984-
 Kraetsch (*1982) 1980-1982
 Krain (*1985) 1981-
 Kranzberg (*1981) 1980-
 Leeuwenburg 1980
 Leibowitz 1984-
 a Leigh 1986-



Docents Marilyn Reznik and Marge Croughan



Patricia Leigh, volunteer services coordinator, with docents Susan Wolf, Nancy Kranzberg, Grace Brod, JoAnn Sanditz, Mary Butler

Julie McClennan (*1980) 1978-
 Marge McDorman 1980
 Lynn Plotkin 1980
 Jane Reid 1980-1982
 Marilyn Reznik (*1985) 1982-
 Marilyn Sachs 1985
 JoAnn Sanditz (*1986) 1982-
 Fran Sciortino 1982
 Helen Seeherman 1981-
 Joan Smith 1979-1983
 Susan Smith 1984-1985
 Joan Stenseth 1980-1981
 Joanne Thulin 1980
 Judy van der Maten 1984
 Carol Williamson (*1980) 1978-1980
 Susan Wolf (*1982) 1978-



Research volunteers Barbara Mykrantz,
Ellen Post and Barbara Nutt



Docents Ann Bauer, Julie McClellan,
Harriet Balk, Marilyn Sachs, Maureen
Boyle, Margie Jaffe, Stephany Kniep

Volunteers

*Denotes Chairperson

Syd Babb	1981, 1983
Michelle Balec	1985
Maria Becker	1986-
Nancy Bender (*1986)	1985-
Hilda Bergmann	1981
Mary Burger	1982
Ginnie Conlee	1985-
Jim Corbett	1986-
Miriam Cornwell	1986-
Phyllis DeYong	1986-
Doris Diana	1986-
Sandy Dowd	1984
Vinci Flanagan	1981-1983
Kathy Fritz	1984
Miriam Gebhardt	1982-1985
Kate Gregg	1981-
Carol Hoff	1981
Jean Hohn	1984
Nancy Kaplan	1986
Carol Kohl	1982-1983
Andrea Lapins	1984
Rita Marian	1985-
Becky McDermott	1984
Harriette Morgan	1986-
Barbara Mykrantz	1986-
Lil Nackenhorst	1985-
Barbara Nutt	1986-
Delores Peterson	1986-
Edna Reagan	1981-1985
Megan Reese	1986

Barbara Regna	1985
Dorothy Sanschagrin	1982-1984
Connie Schumacher	1986-
Connie Scotti	1986
Margaret Shepley	1982-1983
Fern Schwering	1981
Katie Silberman	1986
Rosemarie Teng (*1986)	1985-
Sylvia Teng	1986
Liz Vitt	1984-1985
Ann Wagner	1986-
Cherrilea Watson	1981-1985
Nancy Werner	1984
Kimblerlee Wolff	1985-
Adele Yawitz	1984-1985
Beth Young	1984

Student Interns

Tony Albrecht	1986
Rick Battram	1986
Susan King	1983-1985
Kathy Levinson	1981-1982
Lisa Sparks	1985-1986
Jane Yaeger	1981



top, left to right: Volunteers Mary Butler,
Maria Becker, Phyllis DeYong, Rita Mar-
ian, Rosemarie Teng, middle: Lisa
Sparks, Nancy Bender, Lil Nackenhorst,
Connie Scotti, front: Sylvia Teng, Doris
Diana, Jim Corbett, Patricia Leigh

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XV, Mark di Suvero
(photograph by Red Elf, Inc.)

LAUMEIER SCULPTURE PARK
FIRST DECADE
1976 - 1986

First Decade Publication Team:
Debra L. Reinhardt, George McCue,
Sarah Spurr, Catherine Cleary, Beej
Nierengarten-Smith, Esley Hamilton



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