

Laumeier Sculpture Park

Second Decade

1987 - 1996

Laumeier

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Second Decade
1987-1996



Laumeier Sculpture Park and Museum
St. Louis, Missouri

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Title page: Judith Shea's *Public Goddess and American Heartland Garden*

Photo: Robert LaRouche

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Dedication

Laumeier Sculpture Park: Second Decade, 1987-1996
is dedicated to George McCue, scholar and friend.

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Laumeier Sculpture Park: A Life in Art

by Beej Nierengarten-
Smith, Ed.D.

At the time I wrote the catalogue essay for *Laumeier Sculpture Park: First Decade, 1976-1986*, I described Laumeier as the “meeting place for the ideas of tomorrow.” The subsequent ten years between 1986 and 1996 proved that the optimism of the first decade was an absolute requirement for survival in the second. The achievement of the second decade—a desire to reach an equilibrium of art and nature—also required the delicate balance of society and economics. In 1986, armed with the fundamental idea of art in nature and flush with the success of having given a tangible form to the sculpture park concept, little could we know the future was a minefield of new artistic issues and deferred maintenance and facility problems.

Laumeier as a sculpture park clearly defined the partnership of sculpture and nature, but it also subscribed to recognizing other art forms (the emphasis here is on the word “forms”) that became an inclusive idea used to describe the role of contemporary art in our reality. The basis of exhibiting, teaching, and learning in the institution was the changing kaleidoscope of art. While the unique role of sculpture

in our institution was always at the heart of our work, an enriched idea of continuous change prevented the institution from becoming a static preserve of objects.

The rapidly changing economic base of the late eighties, renewed skepticism among the public about the value and marketing of art, the idea of art and money as interchangeable commodities, and rapidly expanding general teaching museums using “corporate” techniques of fund raising and management led arts institutions through the Persian Gulf War and into the nineties with an aura of uncertainty about support for new initiatives such as Laumeier. As confident as we were at the conclusion of the first decade, the struggles yet to come have been daunting.

Art institutions by the end of the eighties had become a cultural industry confused with tourism, leisure time, and entertainment. Site artists from Laumeier’s early days became architectural collaborators; public art programs sought to put a cultural face on aging cities cursed with a myriad of social ills that the visual arts were never equipped to solve. Laumeier in the past decade was not a part of either the success or failure of such thinking. It sought to expand its program to include the changing nature of the arts. Its programs invested in diversified cultures, not because of the political correctness of such actions, but because we chose to recognize the sweeping influence of primitive and folk art on the thinking of contemporary artists. The spirit and lasting value of Laumeier’s program of the last decade was the exploration of its mission through understanding contemporary art.

Mission Statement

The mission of Laumeier Sculpture Park is to share a variety of contemporary art and art experiences, in a park environment, to enrich people’s lives.

The identity of Laumeier as a park of art remained constant while its complexion changed with the seasons and the artists occupying its field of vision. The sculpture park was and is the connection between the ecosystem of the land and the contemporary artist, as well as between the public and the future. Laumeier’s intense focus on artists of nature (Garnett Puett, bees; Robert Stackhouse, water; Vito Acconci, pollution; David Nash, Cildo Meireles, and Robert Lobe, forests; Meg Webster and Frances Whitehead, horticulture; Andy Goldsworthy, ephemeral nature of the seasons; Ian Hamilton Finlay, art in nature) was complementary to other artistic experiences that were part of the world around us: Emilio Ambasz, design and architecture; Alfredo Jaar, social injustice; Valeska Soares, sex; Judith Shea, feminism; Carlomagno Pedro Martinez, political satire; Joyce Scott, social issues; and Judy Onofrio, outsider art. The essence of art programming at Laumeier was a constant sifting of possibilities and a determination to balance art against life experiences. Art was a witness to life events (Terry Allen, Ursula von Rydingsvard, and Magdalena Abakanowicz), and Laumeier cultivated that edge.

The human condition played a vital role at Laumeier. While exhibition programming featured the role of the human figure in contemporary sculpture during the first decade (Stephen De Staebler, Manuel Neri), in the second decade the figure emerged in the outdoor program to play a dominant role. Joyce Scott (*From Whence We Came?*), Judith Shea (*Public Goddess*), and Manuel Neri (*Aurelia Roma*), coupled with Ernest Trova's *Falling Man* already in the Laumeier collection, captured that image with which we all identify; the human body. Laumeier's loan of a Neri *Aurelia* to the White House exhibition of 12 sculptures, *American Art from Midwest Collections*, in the First Lady's Garden in 1994, was a highlight of the second decade.

While the road map to the decade of 1987-96 is more or less defined now, there was no definitive predictor of the art chosen for exhibition. The idea was to search for material that captured the nature of Laumeier and gave tangible form, sometimes only for a short time, to the energy of the place. The nature of this inquiry was aggressive, and the results can be found in the magnificent imagination of events such as "Fire and Ice" (winter solstice), "Sand Castles" (summer field event), "Day of the Dead" (four exhibitions and festivals), and "Artesão Brasileiro" (two exhibitions and festivals).

The ecologically safe materials of ice and sand were transformed into monumental forms and images of heroic proportions that spoke to the phenomena of the mind and energy that created them. "Fire and Ice" came to symbolize not only the winter solstice but the indomitable spirit of those individuals who would not allow something like uncooperative weather to interfere with their plans. In the end the weather won, but art, having a life of its own, lives on in legend.

The most frequently asked question about the "Sand Castles" was: "why don't the sculptures fall down?" Built for children, the huge, towering images of favorite storybook characters were carved from humble sand, an unadulterated natural material that does not readily stand on its own. The secret was wetting and tamping the sand and then spraying carved sections with a dilute glue-and-water mixture to keep the edges sharp as work progressed.

At Laumeier, the imaginative use of materials and images was challenging and provocative. The nature of inquiry captured the imagination of the

public and spawned a theme of its own: the experience of the integrated arts. "Sand Castles," for example, had the now famous bottle xylophone stretching 60 feet and offering hundreds of recycled bottles filled with colored water as an unparalleled sound event in conjunction with the Sand Castle Beach Party. Rich O'Donnell recognized this need for environmental sound when he created music for "Fire and Ice." Gradually artists and artistic programs at Laumeier utilized those creative elements that naturally buttressed their work. A hundred acres of landscape offers endless creative possibilities. The marketing theme of the last half of the decade was "Laumeier—A Monumental Experience." Nothing could have been closer to the truth. Whether it was monumental sculpture or huge all-embracing ideas, the scale of the place was not for the faint-of-heart.

The realization that contemporary art has an intensely narrative side is fundamental to the theme of art and literacy in Laumeier's program.

The construction of language was essential for an entire body of work, both in exhibitions and the outdoor collection. With a nod to the relationship of language to art and nature, *Cromlech Glen*, an earthwork by Beverly Pepper, was a meditation place, and Ian



Lighting the torches at Fire and Ice,
December 12, 1992
(front row, left to right) Beej
Nierengarten-Smith, Bob Fisher,
George Greenamyre
(back row, left to right) Jim Smith,
Debra Lakin, Don Overmyer

Hamilton Finlay's circle of trees, *Four Shades*, was conceived by a poem of Virgil. Ten of Jenny Holzer's "Truisms" are scattered on the front of the museum in the form of bronze plaques. These artists are also represented in a growing collection of "flat art"—prints, drawings, and artists' books. While Laumeier has assembled extensive holdings of artists' proposals and letters as part of the commissioning process, the institution began acquiring works on paper by artists who were either in the collection or the exhibition program. Consequently, a dialogue was established between the actual sculpture of today and material that would remain in the collection for study by future generations. A small exhibition in 1992, *Sculptors: Works in Print*, discussed the rationale for this type of material, pointing out that much work by Laumeier's artists would continue to exist only in the memories captured on paper.

Ten Sites: Works, Artists, Years is a catalogue issued in 1992 that documents Laumeier's sited sculpture over a ten year period. Started in 1981, the site sculpture program offered a comprehensive view of the diverse treatment of sculpture as architecture or monolith, sometimes functional, as with Dan Graham's *Triangular Bridge Over Water*, and sometimes nonobjective, as in Jene Highstein's *Ada's Will*. The silent park landscape offered itself for transformation by traditional building materials into skeletal structures, shaped places, or mystical forms, sharing the land for a limited period of time. As with much of

the work built at Laumeier, the site sculpture will relinquish its presence to ideas that have yet to be created.

Conceptually aligned to sited sculpture yet radically different in form, a new group of work by artists who had plant materials as their palette overlapped with the site program and provided a fascinating counterpoint to the use of industrial materials in a nature park. *Perfect Unity: Sculptors and Living Forms 1990-1994* is a publication that captures the work of Meg Webster, Susan Crowder, Patrick Dougherty, Judith Shea, David Nash, Andy Goldsworthy, and Ian Hamilton Finlay. The aspirations of these artists differed widely, but their philosophies, grounded in a complex view of how to relate to the sculpture park, resulted in the use of horticultural elements, living and dead, to describe the nontraditional union of art and nature. Museum exhibitions and subsequent artists have continued the message to the present day. Meg Webster's 1991 exhibition, *The Art of Saving the Planet*, given in conjunction with



the Missouri Botanical Garden, a 1994 exhibition, *Creative Solutions to Ecological Issues*, and indoor exhibitions by the original seven "Perfect Unity" artists kept alive our concern for the well-being of the earth.

The 1992 Earth Summit in Rio de Janeiro was a rallying point for those concerned with climate, ecosystems, and, in general, environmental problems. Laumeier continued to be counted among them by mounting a temporary installation by Brazilian Cildo Meireles that discussed the wasting of our natural forests and commissioning a work by Robert Lobe, whose poignant installation, *The Palm at the End of the Parking Lot*, references the loss of our natural habitats. Frances Whitehead, exhibiting in 1996, continued the pattern of suggesting ways of making an investment in living plant materials, both for their historical value and as a means of understanding our relationship with them. The "international" idea of Laumeier grew larger by virtue of these issues. Laumeier had now become an "earth" project.

The exhibiting of folk art, crafts, and toys goes back to 1978 when Ernest Trova exhibited his personal collection of Mickey Mouse toys and American memorabilia in a holiday exhibit: *The Americana Show—An American Exhibition/Not for Children Only*. Acknowledging that imaginative programming could embrace a variety of possibilities, Laumeier held a folk art exhibition in 1983 entitled

Exhibition opening, Frances Whitehead: *trope*, August 23, 1996 (left to right) Ken and Nancy Kranzberg, Susan Brown

Kites at Laumeier, Japanese kites from the collection of sculptor Tal Streeter. A craft exhibition, also in 1983, featured sculptor/chairmaker Alan Siegel. Enter ceramics in 1984 with an exhibition called *Ceramics and Social Commentary*, which featured the ceramic sculpture/functional object work of Richard Notkin and others. In a short period of time from 1976 to 1986, Laumeier and the public became engaged in nine exhibitions that featured three-dimensional toys, crafts, and folk art. It was with ease, then, that the second decade refined these ideas. One of the opening exhibitions of 1987 featured folk art from The Mingei International Museum of World Folk Art.

While the second decade saw refinement within the toy, craft, and folk art categories, the depth of research for these projects increased, and exploration of their interdisciplinary possibilities led to the presentation of cultural festivals. Beginning with the first Mexican folk art exhibition in 1991, the cultural festival "Day of the Dead" emphasized Laumeier's global relationship to art and offered hands-on learning that translated exhibition objects into participatory activities for children. Scouring St. Louis for authentic food and music, the education department produced resource material for teachers and learning materials for students. While rooted in the visual arts, this cultural capsule provided an investigation into the making of art based on cultural values of another society. The living tradition of folk art is exemplified by cultural communities all over Latin America, and in



La Noche de los Muertos festival,
October 31, 1992
Mariachi band with Kitz Cleary, Beej
Nierengarten-Smith, and Jim Smith

1995 and 1996 the folk art of Brazil inspired new interdisciplinary festivals.

The Laumeier Brazilian folk art exhibitions emphasized not only the social and economic stratification of Brazilian culture but also detailed African-Brazilian contributions to the art form and brought Laumeier's audience closer to understanding the "Americas" and our relationship to people of our own hemisphere. This goal was passionately described by Chilean artist Alfredo Jaar during his exhibition at Laumeier in 1991, and at the end of our second decade we broadened our geographic art compass to look South.

The Fine Arts and Craft Fair at Laumeier in 1987 defined an understanding of the role crafts play not only in art, but the power they have in providing access to the arts for the public. The historic division of the arts into fine art and crafts and

folk art brought with it hierarchy and social stigma that places fine art (including sculpture) at the top and crafts and folk art at the bottom. Laumeier, however, comfortably exhibited George Rickey's kinetically engineered aluminum blades alongside Dean Lucker and Ann Wood's whirligig folk art. In the first decade we exhibited *A Woman Seated on a Woodpile* by ceramic artist and sculptor Daisy Youngblood in 1982, followed by an exhibition of Jun Kaneko's *Dangos* in 1985. The second decade saw the installation of the outdoor work of Arnold Zimmerman and John Mason, and the commitment to ceramic artists continues today.

The annual Laumeier Contemporary Art and Craft Fair brought thousands of people to the park both to purchase art and experience the sculpture and museum exhibitions. A natural outgrowth of this activity was to incorporate crafts formally into our exhibit program. Maximum exposure for crafts was achieved by developing an "Artisan" Gallery, the name designed for convenience rather than definition. The Artisan Gallery was dedicated to expanding public awareness of St. Louis as well as national artists who specialized in traditional techniques and sometimes functional qualities in making the art object. The idea of the Artisan Gallery was less about "what" and more about "who" should occupy the space. Since its inception in 1993, the gallery has had nine group and solo exhibitions featuring over 106 artists. Noteworthy names from St. Louis include: Tim Curtis (sculpture),

Sam Stang (glass), Gloria Fuchs and Jim Ibur (ceramics), Linda Solovic (paper), Kate and Ken Anderson (sculpture), and Denise Ward Brown (sculpture).

The Artisan Gallery also hosted ceramic artists who played a role at Penland School of Crafts, the artists' colony in North Carolina. Ceramic artists Deborah Groover, Jane Peiser, and Suze Lindsay brought new meaning to functional ceramics with their fantasy images and lyrical forms.

Thus the offering to the public was at times radical in its scope but always provided insight with regard to the idea of style, craftsmanship, and a continually changing view of contemporary art in the third dimension.

Closely aligned to sculpture, contemporary architecture played an important role at Laumeier. Architecture filled the gap between pure form and functionalism while emphasizing the key element of volume. The 1990 exhibition, *California Lifeguard Towers*, featured 12 renowned architects. Its creative premise—how would an architect design something as mundane as a lifeguard chair—clearly defined the nature of invention. A close-up of a truly innovative architectural career was found in the exhibition, *Emilio Ambasz: Architecture, Exhibition, Industrial, and Graphic Design*. Embracing a vast expanse of design opportunities, this exhibition marked an appreciation of contemporary architecture

we hope will someday translate into a new museum building for the park.

Laumeier was conceived as an international sculpture park, but its first contributor, Ernest Trova, was distinctly a St. Louisan. Missourian Robert Morris made a gift of sculpture to the collection in 1976, and, with the exception of a small 1980 exhibition of work by St. Louisan Michael Beresford, who did not live in St. Louis at the time, the majority of Laumeier's commissions and exhibition resources have gone to national and international artists. But Laumeier did recognize its own in two recent gifts to the collection. Three sculptures by St. Louis artist Howard Jones (*Area Relay*, *Air 44*, and *Linear Relay*, all three from 1970) were given in 1994, and *Sun Field* by Kansas City sculptor Dale Eldred was added in 1996. The collection is enriched by the presence of these two artists.

Starting in 1980, St. Louis artists were invited to Laumeier to speak to the public and demonstrate their work at "Field Days," educational events coordinated with exhibitions to provide interactive information concerning the creative process. Subsequently, Laumeier's Museum Shop and Contemporary Art and Craft Fair gave many St. Louis artists an opportunity to sell their work. The opening of the Artisan Gallery in 1993 gave St. Louis artists a further role in the exhibit program. In 1994, the Special Projects Gallery was inaugurated, dedicated to a unique expression or installation by an artist. This

program has had primarily an international focus, beginning with an exhibit of Ian Hamilton Finlay's publications, but several St. Louis artists have also participated. St. Louis sculptor Gary Passanise created a unique personal installation in the space in 1994, followed by former St. Louisan Garrison Roots in 1996. This stronger presence of St. Louis artists in the program is a reflection of their achievements as well as a recognition of the role Laumeier can play in the lives of local and regional artists.



Terry Allen concert and exhibition opening, September 1989 (front row, left to right) Beej Nierengarten-Smith, Terry Allen, Richard Bowden, Meredith Dean (back row, left to right) Blane De St. Croix, Skip Gaynard, David Jensen, Carol Sobieniak, Garrison Roots, Debra Lakin

Laumeier's rapidly expanding art program and the continuous exchange of ideas was an achievement that disguised the shifting political and social sands upon which the organization stood.

While Laumeier enjoyed a great reputation nationally, the emergence of the sculpture park and museum from obscurity placed great local stress on the staff, program, and physical plant. The lack of a clear understanding concerning issues of authority, governance, staff management, and funding between Laumeier's host organization, St. Louis County Government, and the nonprofit art board led to a reorganization period that began in 1994 and will continue into 1998. The two organizations are struggling to define their relationship to each other. At this writing the focus of the public-private partnership rests on the ability of the two entities to forge a bond that will accelerate and protect the arts program while improving the park for St. Louis County citizens.

The forces and personalities that have shaped Laumeier, however, are complex, and while this essay outlines the achievements of the institution's Mission, Laumeier became whole through the efforts of many persons other than artists.

The national and international presence of the art program was never by itself sufficient to shelter a complicated arts institution that operated as a county park

and a nonprofit organization. Behind the scenes, a mosaic of activity took place in order to fund, operate, and develop Laumeier as an internationally recognized arts organization. A surprisingly large number of people made a wide range of contributions, be they staff or board members, docents or volunteers, subscribing members or simply supporters. The arrangement of this catalogue, chronologically by year, makes a matter of record all levels of commitment by individuals who had contact with the institution and had the positive effect of incrementally moving the institution towards its goal. In a way, this catalogue documents local history, special sentiments and people that made Laumeier possible. This is as close as we can get to thanking those who have contributed to our achievement.

We are lucky that while gathering information for this document, there are still, after 20 years, founders, original staff members, and program participants who can recall and relive the history of the organization. There are too many to thank, and the various lists in the back are insufficient to express our gratitude. A few acknowledgments are, however, absolutely obligatory: *Porter Arneill, Adam and Judith Aronson, Nancy Bender, Bill Briggs, Susan Brown, Melinda Compton, Blane De St. Croix, Meredith Dean, Susan Gioia, Jo Ann Harmon, Hilary Kemper, Anne Kohs, Nancy and Ken Kranzberg, Debra Lakin, Pat Leigh, Carolyn Losos, George McCue, Jill McGuire, Henry Mohrman, Bob and Lois Orchard, Tamra Raven, Caro Schneithorst, Marilyn Schnuck, Nancy Singer, James B. Smith, M.D., Betsy Solomon, Jim Thompson, Monte*

Throdahl, Pat Wint, and Don Wolff.

It is now impossible to define Laumeier as one thing, idea, or promise. What we ask is that the viewer draw on human experience to become part of the artistic process. The challenge to Laumeier as we approach the millennium is not whether we have become the most popular program of its kind (as marketable as that might be), but whether or not our presence has made a difference to artists and our audience and if our absence would represent a loss of a kind of thinking that is fundamental to education in the arts.



Celebrating Laumeier's 20th anniversary, June 1, 1996
(left to right) Debra Lakin, Blane De St. Croix, Beej Nierengarten-Smith

The Public and Its Sculpture Park

by George McCue

Sculpture has been in the process of becoming new art throughout the 20th century, gradually increasing its distance from the pictorial statuary that much of the public had grown to expect sculpture to look like. In the magnificent epochs, great sculptors supported by great patrons created great art. Sculpturally speaking, the 19th century fell short of being a great epoch, especially in the United States.

The most visible projects of that time were commemorative monuments, and likely sponsors were self-appointed committees. Committees had a tendency to believe in literal resemblance—the more photographic the likeness, the better the art. In fairness to committees, their artists often were poorly trained, meager in conceptual vision, and glad for pictorial help in putting faces on their unabashed borrowings of forms and gestures from old masters.

After the Civil War, tribute bronzes of war heroes and lawgivers, cast in converted cannon foundries, sprang up in parks and on the grounds of public buildings in fast-growing cities and new county seats. Heroic images in civic spaces became perceived as a medium for edifying the common man by reinforcing patriotic ideals. The great turn-of-century regional and world fairs between Chicago, 1893, and

San Francisco, 1915, multiplied the imposing images and their authority.

At the St. Louis Louisiana Purchase Exposition, 1904, more than a trainload of big-scale sculptures, mass-produced in plaster, lined the malls and adorned the architecture. The fairs gave public sculpture currency as art that was both beautiful and useful. The civic landscape blossomed with accolade portrayals, memorial tableaux, didactic allegories, athlete cameos, and more. The art also took root on home premises with garden creatures, fountain nymphs, and sentimental parlor pieces.

The work of a small body of sculptors of exceptional stature maintained the legacy of originality and relevance of art to its time, and to all time. The best has kept its magnetism and nobility, and lesser specimens demonstrate what modern sculptors cite as expired significance insofar as sculpture has to do with contemporary life and art.

The Laumeier Direction

With full respect for past masters, Laumeier calls attention to the talents of their contemporary successors, whose art may be involved from various points of view with the order and disorder of the present time, and with consequential changes in the terms of human existence.

The park is building a collection of distinguished examples of new sculpture in a landscape of rolling meadows and woodland that induces wandering and noticing. Some pieces are specifically art-in-

nature or artists' gardens, while others would be equally at home in architectural settings, as may be seen in the discovery of Laumeier loans on the grounds of institutions in the St. Louis region. Some gift pieces in the park originally stood in corporate environments.

The museum's indoor galleries house special exhibitions. The park is open to the public the year around with free admission. Tours of the outdoor collection can be arranged with docent guidance of groups or in free rambles aided by self-guiding maps available at several locations in the park.

Founded in 1976, with Beej Nierengarten-Smith, Ed.D., as director since 1979, Laumeier established leadership among American parks committed to modern sculpture. Its 93 works include the nation's, if not the world's, largest collection of site-specific pieces and art-in-nature projects, commissioned by the park and designed to respond to the artist's sense of place in a chosen setting.

After a swift flight of years the calendar now registers the 20th season. Laumeier celebrated its 10th anniversary with a report to the public in *Laumeier Sculpture Park: First Decade, 1976-1986*. The present volume reports on the park's activities since then.

As related in the first-decade account, this St. Louis County park was established on what had been the country estate of Henry H. and Matilda Laumeier. (The first syllable of "Laumeier," a German name, rhymes with NOW.) To Mrs. Laumeier's bequest of 72 acres, the St. Louis County Department

of Parks and Recreation has added more land through gift and purchase, so that Laumeier Sculpture Park now comprises 100 acres.

The audacity of programming a St. Louis County park for contemporary sculpture in a region conditioned to hero statuary excited curiosity on the level of wonder. It came about in exploratory conversations, initiated shortly after the Laumeier bequest, by sculptor Ernest Trova with Adam Aronson, banker and avant-garde art collector, and Wayne C. Kennedy, then director of the St. Louis County Department of Parks and Recreation. The well-kept grounds, not large enough for active park use, seemed ordained for the exhibition of sculpture.

The park acquired outstanding works early in its existence. Ernest Trova made a nucleus gift of 40 large pieces in stainless steel and welded and painted cor-ten steel and of related maquettes and other materials. Other gifts, along with several loans that became gifts, were installed within the first season.

The Laumeiers had chosen their estate for remoteness from city bustle. The entrance was off a little country lane, Rott Road, which branched off a major artery, Lindbergh Boulevard, so the new park was off the beaten path in physical location as well as in its art orientation.

Nevertheless, tourists and professionals from museums, universities, galleries, studios, and influential publications found their way or were guided to it. With improved access, the location became very familiar indeed. In its brief lifetime, Laumeier has

made itself an often-honored art center and one of the country's premier art destinations.

In 1987, just eleven years after its founding, Laumeier Sculpture Park won accreditation by the American Association of Museums, a triumphant tribute to its management. Some requests for information, recognizing Laumeier's high standing in its new field, have concerned strategies for organizing a sculpture park. The park's impressive advancement and potential for the future soon made it qualified for grants from national and regional agencies for support of the arts.

The Public Reception

Only by gaining the good will of its own community could the park expect to win support for its activities and audiences for its art. At an early permit meeting, Laumeier organizers disarmingly joined in the laughter at a scoffing aldermanic allusion to the park as a "junkyard," explaining that the naturally rusting welded steel of some of the first and most visible works enjoys certified aesthetic recognition in architecture and sculpture.

Attendance and support picked up from the start. Voters backed a bond issue for purchase of more land, and generous donations of art and purchase funds enlarged the collection. Contributions of funds, materials, and services helped to expand programs and events. The library periodically has shed its skin and grown into larger space as gifts of funds and publications made it more comprehensive in reference books, serial publications, and files, all professionally cataloged.

The heart and brawn of Laumeier's day-in-and-day-out vitality are the devoted and donated services of the nonprofit institution's board of trustees, a large corps of docents, and volunteers for a huge miscellany of special tasks.

Children responded enthusiastically to activities designed for them, a hard test because children are tough critics with long memories. Building on that potential for the future, Laumeier added to its educational programs not only arts and crafts for youngsters but also workshops and studio classes for students from the fourth grade through adult levels, some with academic credit. Programs generated more programs in response to public interest, resulting in a summer Art Camp for children four to sixteen and the artist/educator in residence in collaboration with art classes in area high schools.

The upbeat mood of park visitors at exhibitions and special events amounts to ongoing applause. The amphitheater, with seating on a grassy slope, is used in summer and fall for concerts, films, dance performances, and demonstrations. Among those drawn again and again to the park's neighborly greens are many who first came for programs and family outings in what they saw as a pleasant setting with novel adornment, and who then began to look attentively at the art.

The park maintains archives for drawings, prints, maquettes, photographs, blueprints, letters, biographical materials, and other documents related to sculptures in the collection and elsewhere, for use by visiting researchers and in Laumeier publications.

The Revitalizing Shock of the New

The Laumeier collection and programs offer a broad range of experiences, or encounters as some might put it, with sculpture that is always challenging and at times confrontational. In the absence of generals and senators, the subject matter of modern sculpture may seem to be wandering in odd directions. And the materials—whatever happened to good old durable stone and bronze? Laumeier gives prominent display to several pieces in stone and bronze, and the figure, long nearly absent from the scene, is coming back—with contemporary interpretations.

The larger number of Laumeier pieces are indeed in materials new to art. Wood is involved in sculpturally conceived landscape projects and in visionary architectural constructions. Some sculptures of welded steel are bright with painted color. Things fabricated for mundane functions are salvaged and transformed into art, which has no use except to excite the imagination. Nature is selectively rearranged, re-emphasized, and illuminated. Twentieth-century sculptors, inventing art that goes beyond traditional techniques, materials, forms, and meanings, and devising their own iconographies, work with awareness of art history but out from under its domination. They impose demanding self-discipline, but it may apply only to their own conceptions.

Sculpture from past eras is rich in symbolism, and in mythological and literary allusions that used to be generally understood and shared but now

are faded from public memory. Symbols have become difficult to apply in art because disunited societies, such as now exist worldwide, have fewer values in common. The imagery of traditional sculpture is as distant from today's leading-edge art as the dip pen is from the word processor.

The apprehension of a sculpture as an object endowed by the artist with intended meanings still works, although "meaning" now is more allusive than declarative. Titles rarely offer any clues to meaning. The object continues to be defined and identified by the qualities with which the artist has made it unique among other objects. It is not necessarily committed to physical immortality, although its evolving ideas may rise again in other art. Modern sculpture is open to sensual or intellectual, but not conditioned, response.

At the edge of a new century, the voices of sculpture range through concerns encompassing the state of the planet and the state of the art. However, the use of art to deliver messages has become anachronistic. The seeker of symbolic communication is referred to the more spelled-out old allegories: figures for Truth, Courage, Justice, and so on, each with identifying attributes that can be looked up in a text about classic symbols.

The look of sculpture is the outcome of whatever drives or beckons the artist's sense of purpose. The potency of art for engaging our mind and spirit is in its capacity for intensifying human experience through its wit, irony, celebration, questioning. Our new high-tech toys and tools come packaged with

manuals, but art does not. There are no "this is it" directions. Art requires that we live with it, look at it inquiringly, and test it and our own sensibilities—simultaneously. That is the kind of experience that Laumeier Sculpture Park has set itself to offer.

Art Designed for Its Site

The outdoor collection can be characterized within two broad categories: existing art brought to Laumeier Sculpture Park, and art commissioned by Laumeier to be designed for a site within the park and made on that site. The latter involves a procedure in which the sculptor's sensibilities resound to the circumstances of a location on the grounds—a location that may be offered by Laumeier but is chosen by the artist. "Site-specific" sculpture is the response of a sculptor's vision to a propitious place.

Director Nierengarten-Smith in Laumeier's 1991 catalogue of its sited art-in nature:

"'Response' means modification, whether by interpreting the environmental conditions, enlarging on them, altering them harmoniously, or introducing a structure that may be alien in form and materials but becomes creatively interactive with its surroundings. . . . The program was initiated as a laboratory for the creative experience, as a continuum of art experimentation."

Traditional sculpture designed for a spe-

cific place was likely to be entranceway art to identify and solemnize the purpose of a building. Sculptures on the steps of the St. Louis Art Museum, the Soldiers' Memorial, and the United States Court and Custom House serve in that way, all closely linked in theme with their settings, all expressing their symbolic function in significances of noble allegorical figures.

The Carl Milles fountain, *The Meeting of the Waters*, created for the plaza opposite the Romanesque revival St. Louis Union Station, made a turn toward modern sited sculpture. Milles bypassed allegorical images in favor of sportive bronze river creatures, made sculptural use of water jets, and tolerated no interference with his conception (despite controversy over the nude figures).

Richard Serra's *Twain* is related to its full-block downtown site by means of vignette revelations, from within the sculpture, of surrounding buildings and places through slits between high wall panels of naturally rusting steel.

The preeminent example of site-specific sculpture in St. Louis is the stainless steel *Gateway Arch*, designed to exalt the historic riverfront but more explicitly the entire American West, and conceived by Eero Saarinen in accordance with the grandeur of the idea of St. Louis as gateway to the West. It presents a breathtaking relationship of art to its physical and cultural context.

All these were assigned to designated sites. Then it was up to the sculptors to rise to the artistic occasions thus presented and to transcend their limitations.

For site-specific and art-in-nature sculptures in Laumeier Sculpture Park, the artists are at liberty to determine in what ways and to what degree existing conditions are to influence their designs physically and conceptually. Each is challenged to give evocative substance to the vision of something in art that speaks for the spirit of that place, that fulfills certain expectations, and that seems somehow inevitable. The unique linkage of one sculpture with one place comes out of the converging of generative conditions.

Conservation

Laumeier's commitment to large-scale outdoor sculpture carries the responsibility of maintaining the physical and aesthetic integrity of the works of art. The outdoor environment is far from benign. The sculptures are exposed to sun, rain, snow, frost, insects, extremes of temperature and humidity, and sometimes to the unwanted inclinations of children to climb anything with a foothold.

These unconventional challenges to curatorship are met with a conservation program largely custom-created by Laumeier, which shares its emerging expertise with other institutions. Most of the artists represented at Laumeier are living and also available for consultation on appropriate treatment programs. Besides the traditional bronze and stone, Laumeier sculptures include work in materials of extraordinary variety and complexity, such as stainless, cor-ten, and painted steel; cast and wrought iron; marble; painted and unpainted pressure-treated wood; and ceramics, fiberglass, concrete, aggregate combina-

tions, synthetics, textiles, beeswax, plantings, and earth. These are variously held together with cement, welded joints, wire cables, chains, bolts, nails, natural and synthetic adhesives, and sod. All the materials are vulnerable in differing degrees to outdoor conditions; some, under the conditions of experimental art, are transitory.

Challenges For the Future

The public sees the results of this professional care of the art that the park holds in trust for the future, and in the months and years ahead it will notice highly visible improvements to the park itself, as called for in the Laumeier master plan.

Prominently needed is a new building to form a complex linking the existing Museum (the former Laumeier residence) and the Education Center, a classroom conversion of the former groundskeeper's residence. The new building would house expanded facilities for administration, galleries, library, storage, and other park programs that now operate in cramped space.

In its second decade, Laumeier Sculpture Park has advanced from gleam-in-the-eye ambition to a thoroughly professional museum. Conscientious professionalism provides the indispensable structure for the park's objectives. The structure is partly the built facilities and partly a set of attitudes that guide Laumeier in furthering its role as a public institution.

Accreditation Earned in Eleven Years

Of more than 8,500 museums nationwide, some in operation for many years, only some 800 have been accredited by the AAM. Its procedures for qualification include a probing survey of the museum's programs and fiscal operations by a visiting team of professionals. Laumeier is the only contemporary sculpture park in the nation to be so recognized.

Laumeier's objective, as formally expressed in its Statement of Purpose, is to "acquire avant-garde sculpture of the best quality possible, and conserve that sculpture for the future," while managing the collection for the enjoyment and education of the public. Other pre-

The highest recognition of professional management and service to the public that a museum can receive is accreditation by the American Association of Museums. Laumeier won that distinction within only 11 years after its opening, a testimonial to devoted, creative effort by trustees, director, staff, and volunteers.

cepts and ideals that establish the attitude of the park toward itself and the public that it serves are also spelled out. The Statement of Purpose has been growing along with the park, as the Laumeier administration has continued to enlarge its vision.

Sculpture Program

Garnett Puett

The artist, a fourth-generation beekeeper who turned to sculpture, made a life-size mold of the figure of his wife, Whendi, in beeswax, put it in a little white temporary shed on the park grounds near the museum, placed a caged queen bee on the figure's head, and released 100,000 bees above the tiny cage.

For the rest of the summer, the bees passed in and out of the shed through a little opening, depositing nectar and creating the sculpture, *Apiscaryatid*. A fascinated summer-long audience of 100,000 watched through a safe screen as the bees covered the head and parts of the torso with honey-laden, waxen drapery in baroque folds. Late in the summer, the bees swarmed away, removing all the honey. Puett cleaned the hexagonal cells with a dental water pick, froze the piece in dry ice to kill wax-moth eggs and larvae, and installed it in a plexiglass case.

Apiscaryatid was commissioned by Laumeier and acquired for the collection with support of funds donated by George Rosborough, Jr. Sue Hubbell, Missouri beekeeper and author, wrote about it and other art uses of insects and their products in *The New Yorker*, which departed from custom in using a photo illustration of the Laumeier piece.



above:
Garnett Puett installing *Apiscaryatid*

right:
Garnett Puett
Apiscaryatid, 1987
resin casting and bees wax
in plexiglass box,
77-1/2" x 17-3/4" x 25"
Laumeier Sculpture Park
Commission with partial support
from funds donated by George
Rosborough, Jr.
87.3.2



Beverly Pepper

In 1985, *Cromlech Glen*, a project by Beverly Pepper, was begun as Laumeier's third site sculpture commission. Pepper chose a location near a woodland hiking trail for a monumental earth form (130 feet long, 90 feet wide, 25 feet high), shaped by embankments built to her design. Stone steps at both ends of the steeper embankment lead to a slate walkway along the top rim. More than 140 trees were planted around the structure. The visitor enters through a narrow passage that suddenly opens into a sodded amphitheater. The artist intended it as a place for meditation, poetry readings, small dance performances, and music. After several years of construction, the piece was completed in 1987. The dedication audience heard a reading from Dylan Thomas's "Under Milk Wood" by Fontaine Syer and John Grassilli, in cooperation with the Theatre Project Company.



Beverly Pepper
Cromlech Glen, 1985-87
earth, sod, sandstone, spruce,
scotch pine, liriope,
25' x 90' x 130'
Laumeier Sculpture Park
Commission with the support of
anonymous donors
85.2.1
photo: Robert LaRouche

Robert Stackhouse

In 1986, the Robert Stackhouse exhibition, *Deep Swimmers*, filled a blue-lighted gallery with a blue-painted structure like the skeleton of a sunken ship, through which visitors moved like divers in an ancient wreck. Sidney S. Cohen donated funds for purchase of a Stackhouse watercolor and charcoal drawing, *Of Deep Swimmers*, its main image evoking the same shadowy passage while superimposing on it, across one side, a lozenge-shaped structure that was developed into the 1987 commissioned site piece, *St. Louie Bones*. A visitor crossing the park comes upon this sculpture rather suddenly past the top of a slope—a low-lying wood shape pointed at both ends, undulating with the hillside swale, and painted white. It is rich in evocations, such as that of the bent remains of a sunken steamboat revealed during low river stages.



Robert Stackhouse
St. Louie Bones, 1987
pine timbers, white stain, nails,
2'8" x 12'2" x 68'2"
Laumeier Sculpture Park
Commission
87.6
photo: Gretta Kraft

Jerald Jacquard

When Jacquard made *Cubed Squared* of welded cor-ten steel in 1969, he intended it for direct contact with the ground, and it was so placed at Indiana University, where he heads the sculpture department. Jacquard's study of how the art "worked" as a visual experience convinced him that it blended too much into its environment and needed to manifest a more distinct identity. He painted it a bright blue, and at Laumeier elevated it on bases two feet high. Thus, the composition of big interacting masses, which now rests on two steel wheels and the flat end of one of its elements, was invested with lightness, seeming almost to float. It invites the viewer to walk around and through it with awareness of its volumes opening and closing in space. Funds for purchase of the sculpture were donated to Laumeier in 1986 by Mr. and Mrs. John Grunwald of Bloomington, Indiana, collectors of modern and primitive art.

Jerald Jacquard
Cubed Squared, 1969
painted cor-ten steel,
7'2" x 8'9" x 8'1"
Purchased with funds donated by
Mr. and Mrs. John Grunwald
86.9



Museum Exhibitions

The Success of Failure

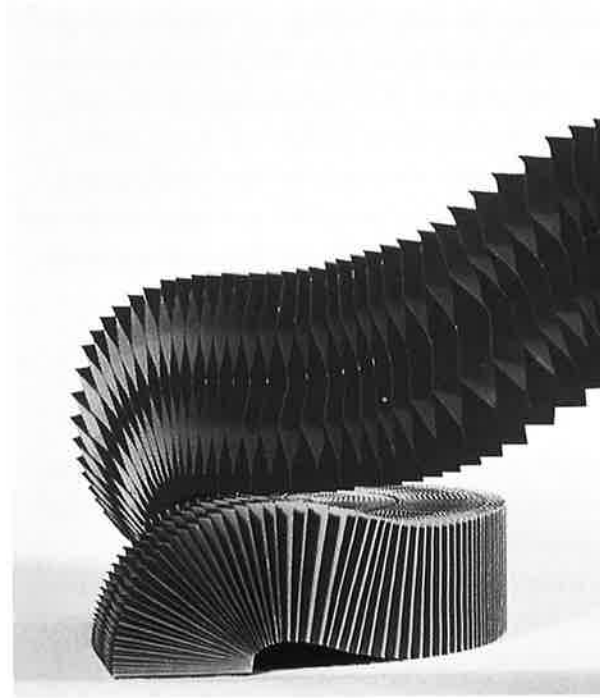
Thirty indisputably successful artists selected sculptures, paintings, photographs, and mixed-media projects from their own work that they regarded as failures for a variety of reasons—aesthetic, technical, conceptual, philosophical, or representing directions that they decided not to pursue. The works were important to the contributors' development as artists because of the decisions that they represented, but many were seen by viewers as successful in their own right. The challenging show was organized and circulated by Independent Curators, Inc., New York.

Paper Innovations: Handmade Paper

From 10 countries around the world, more than 200 examples of paper folded, cut, bent, or molded into objects for use in daily life, such as fans, clothing, lanterns, kites, and toys, now esteemed as folk art, were exhibited in the spring. A special interest of this show was to examine relationships between folk and contemporary art. On opening day, regional artists Melanie K. Daniels, Carol Maxwell, and Debbie Drexler demonstrated paper making, paper cutting, and papier-maché, with audience participation. The objects were from the Mingei International Museum of World Folk Art, La Jolla, California, and circulated by The Art Museum Association of America.



above:
The Success of Failure
February 22-April 5, 1987
Jackie Winsor
Black Rope, 1968
rope, 77-1/2" x 12"



above right:
Paper Innovations:
Handmade Paper
April 12-August 2, 1987

Recent Acquisitions

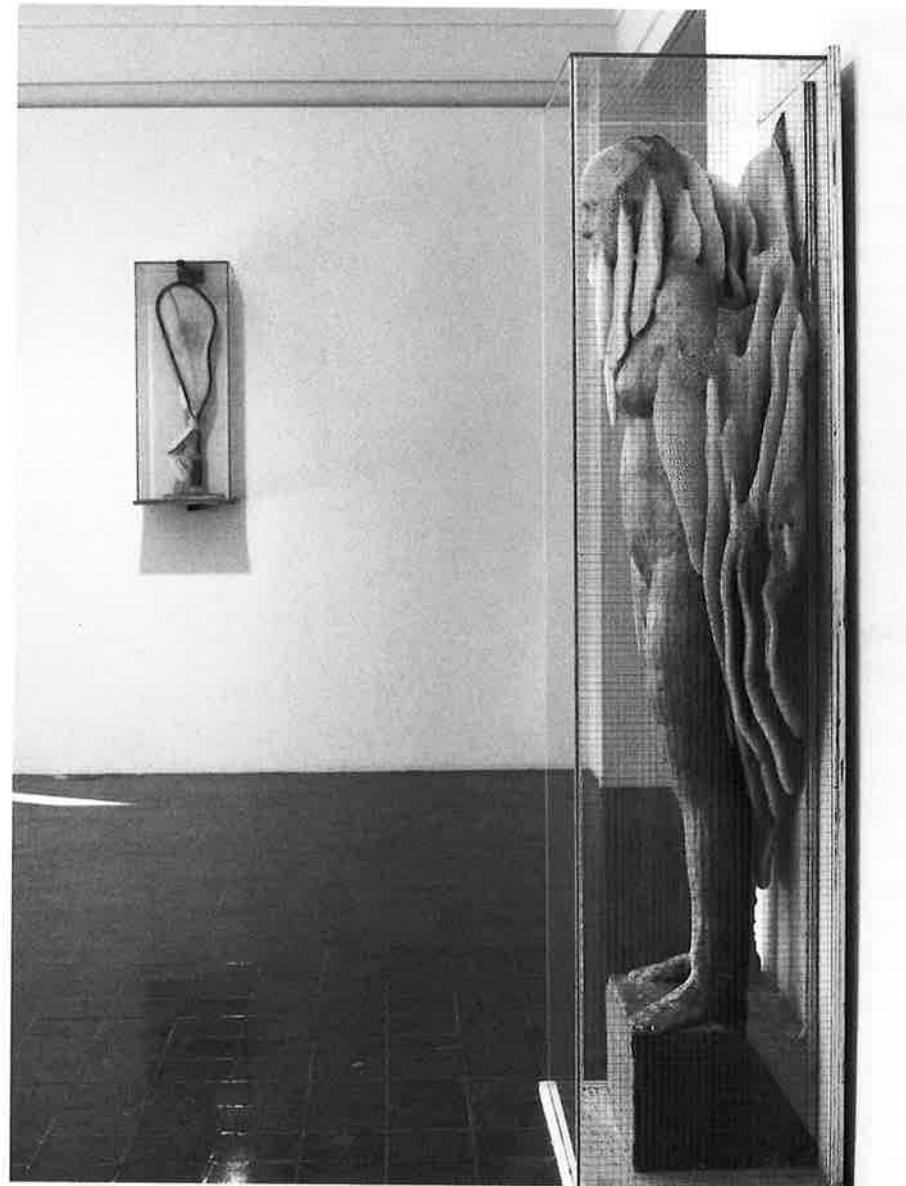
Drawings, models, prints, blueprints, and small sculptures from the park's holdings not ordinarily on view made an early autumn show. The pieces included proposal drawings for work commissioned by the park, such as for John David Mooney's *St. Louis Night Garden* of 1985; blueprints for Hera's *Spirit House*, which demonstrated the artist's working methods, and a three-color collage by Beverly Pepper as an example of this sculptor's work in another medium.

**Garnett Puett:
Recent Works**

Puett's *Apiscaryatid* was the central attraction in an exhibition of 10 examples of his "apisculpture"—honeycomb art in assemblages of wood, metal, and beeswax (abandoned bee hives) in which bees had constructed eerily beautiful forms on wax objects made by the sculptor. The late autumn exhibition celebrated the completion of bee artistry on the wax figure commissioned by the park, which visitors had seen as a work in progress on the grounds during the summer.

near right:
Garnett Puett: Recent Works,
September 27-November 22, 1987

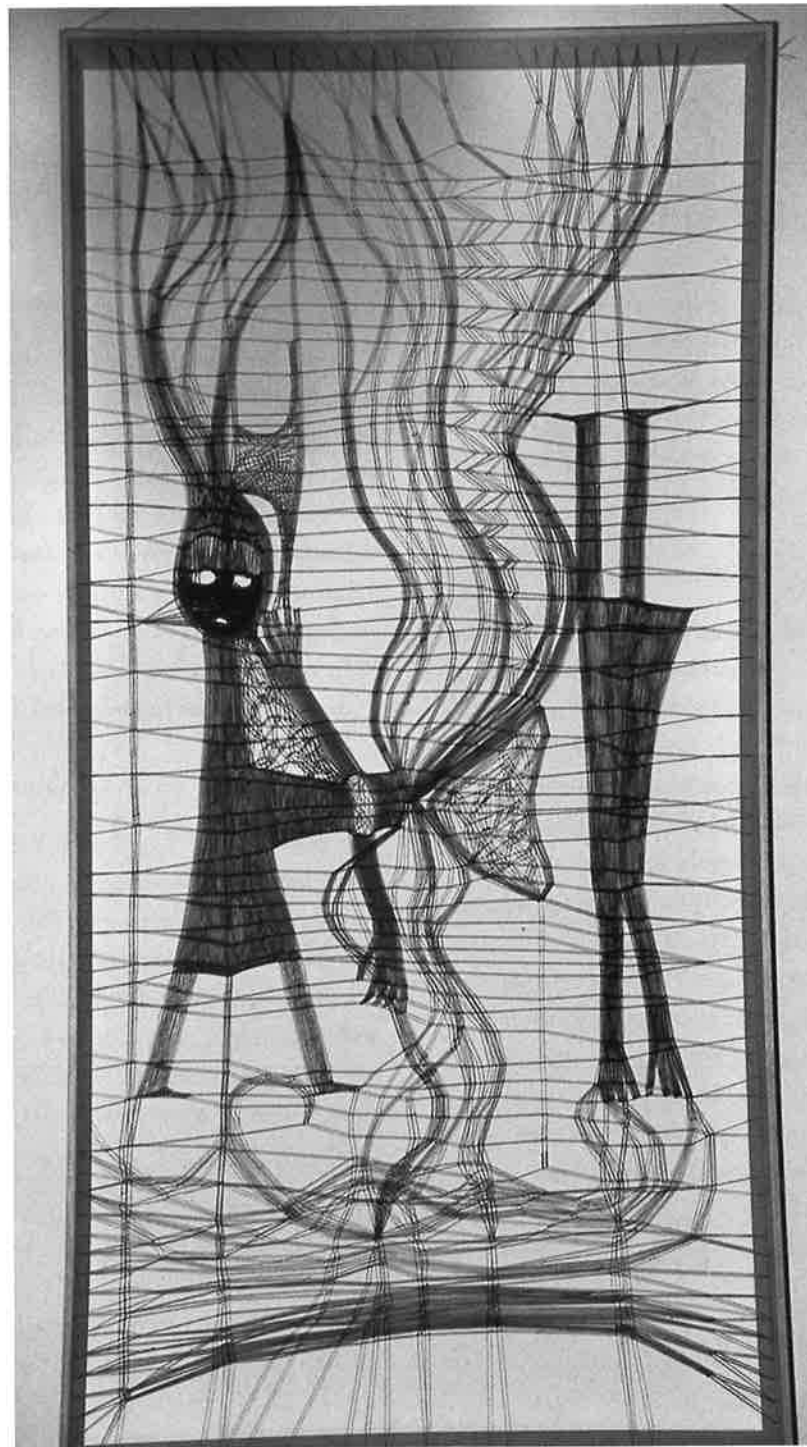
far right:
The artist in the gallery



**Interlacing Art: Antique
and Contemporary
Lace**

Examples from the eighteenth through twentieth centuries, including St. Louis production, were exhibited through the holiday season. Doris S. May, lace consultant to the Boston Museum of Fine Arts, provided lace from her own collection, made other selections from the collection of the Missouri Historical Society, and provided a history of this delicate decorative art for the exhibition brochure.

*Interlacing Art: Antique and
Contemporary Lace*
December 6, 1987-
February 28, 1988
Luba Krejci
Where Fall The Stars
needle technique,
23-1/2" x 47"



Educational Programs

The former groundskeeper's cottage of rustic stone was remodeled as the Education Center, with three studios for classes and workshops in art techniques. The Contemporary Art Library on the second floor of the museum building was organized to make its materials more readily accessible.

Classes and Tours

In association with Craft Alliance, Laumeier Sculpture Park offered children's classes in drawing, painting, and sculpture of various materials in the Education Center, coordinated by Patricia Kemeny Macias. Other children's courses in making and seeing were sponsored by the park in school outreach programs for city and county fourth graders. Laumeier docents visited classrooms, with return visits by the pupils for docent-guided tours of the park and its art projects.

For adults, Laumeier offered courses in forging, ceramics, drawing, painting, sculpture, and lace techniques. Some of these classes were at the park and others, in collaboration with Washington University, Webster University, and the St. Louis Community College system, at those campuses—some for academic credit.

River Faces Workshops

Three-day community, neighborhood, and school summer workshops for making masks, costumes, and musical instruments for the autumn River Faces Parade were coordinated by Laumeier Sculpture Park and the Craft Alliance at Laumeier and other sites. Gigantic puppets were constructed in Laumeier's Education Shelter by a production workshop of professional artists. One, 16 feet high and 80 feet long, represented the Great River. The year's theme: "Caretakers of the Environment."

Lecture

Laumeier and the Washington University School of Architecture co-sponsored a lecture by Christo Javacheff, known internationally simply as Christo, that packed the university's Graham Chapel. Christo is known for his transformations of familiar landscapes and buildings by wrapping them in fabric. Christo was included in Laumeier's gallery exhibition, *Environmental Environments*, in 1979.

Fine Arts Fair and a Master Plan

Exhibition programs were given more specific direction, those in the museum devoted to a single artist and examples of work over a period of time, to a group with interests in common, or to a theme of special interest. Each new outdoor installation is made the occasion for a festive welcome to the collection and to the numerous company of pieces on loan. The artist usually is present.

Three sculptures were added to the collection, one of them a completed site work. Two other site works were commissioned for completion in 1989, and the indoor collection substantially enlarged. School and studio programs were expanded.

Planning for physical development and expansion of Laumeier Sculpture Park was inaugurated in the Master Plan, prepared by representatives of St. Louis County, Laumeier Sculpture Park, and Thalden Corporation. It summarized the park's

space requirements, existing facilities, and present and projected needs. Some improvements to the park were then made as interim stages of the Master Plan's implementation.

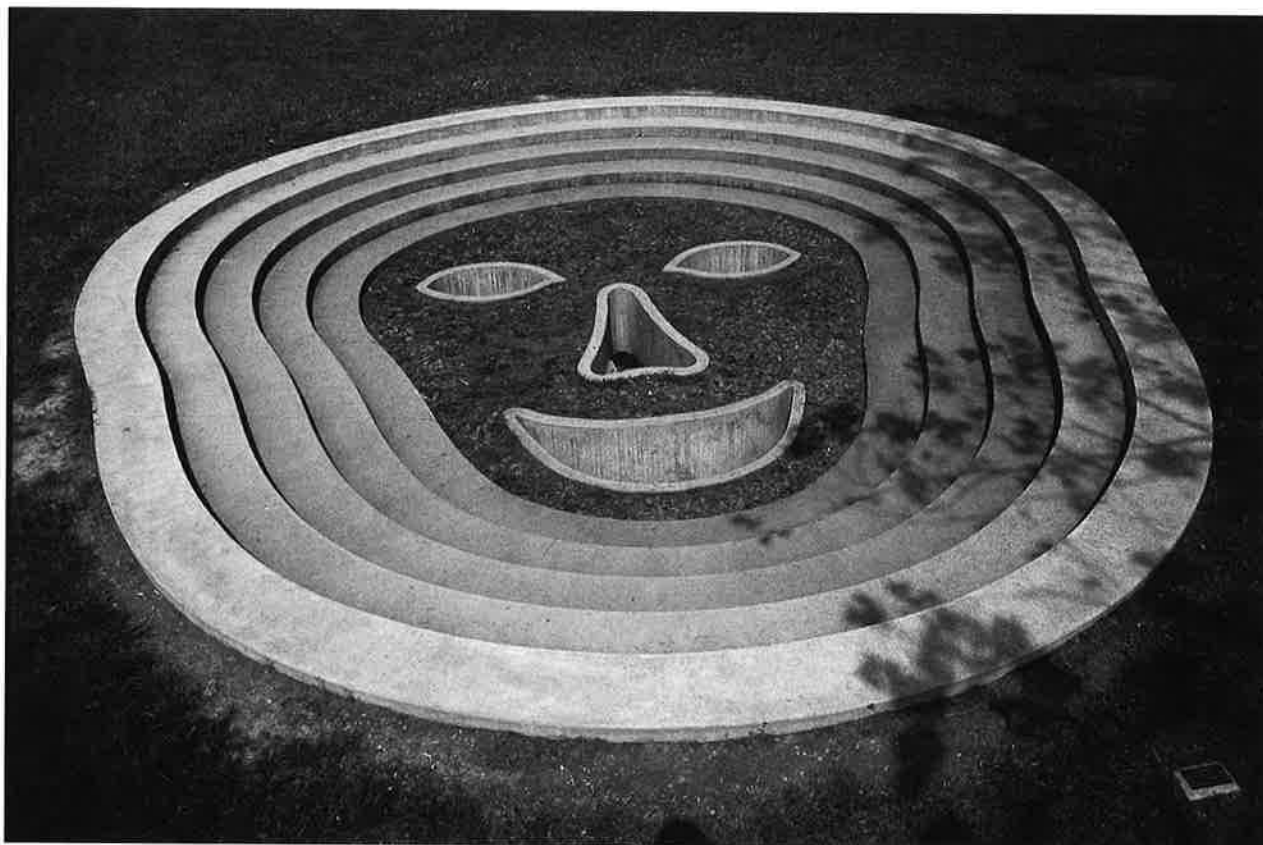
In its twelfth year, Laumeier Sculpture Park produced its first annual Fine Arts Fair on three fine days in May. This Fair, with multi-media offerings at good prices by 55 chosen professionals, attracted 5,000 visitors and laid the groundwork for the "second annual" next year. An associated event was the Arty Party on the Fair's first evening, a fund-raiser with ticket-holders encouraged to "dress creatively."

Sculpture Program

Vito Acconci

Face of the Earth #3 is the permanent third version of the plywood and Astroturf piece that stood north of the museum building and captivated young visitors for two years. That version, *Face of the Earth #1*, no longer exists. The second, unsmiling and revised in other respects, was exhibited at the Museum of Modern Art, New York, at the same time that the Laumeier work was being developed.

Face #1, previously seen at Laumeier, was cut into the Astroturf platform five steps above ground, whereas *Face #3* is formed in cast concrete five steps below ground. The audience steps down into its eyes, nose, and mouth, each cavity having ledges for sitting. The new *Face*, not visible until one is almost face-to-face with it, is described by Nancy Princenthal as “a three-dimensional smiley button . . . from the esperanto of airport signage” . . . a portrait “colonized by its audience, whose individual members become part of his [the artist’s] vision, and in turn part of the vision of the audience’s other members” (*Ursula von Rydingsvard and Vito Acconci: Sculpture at Laumeier* [1990]).

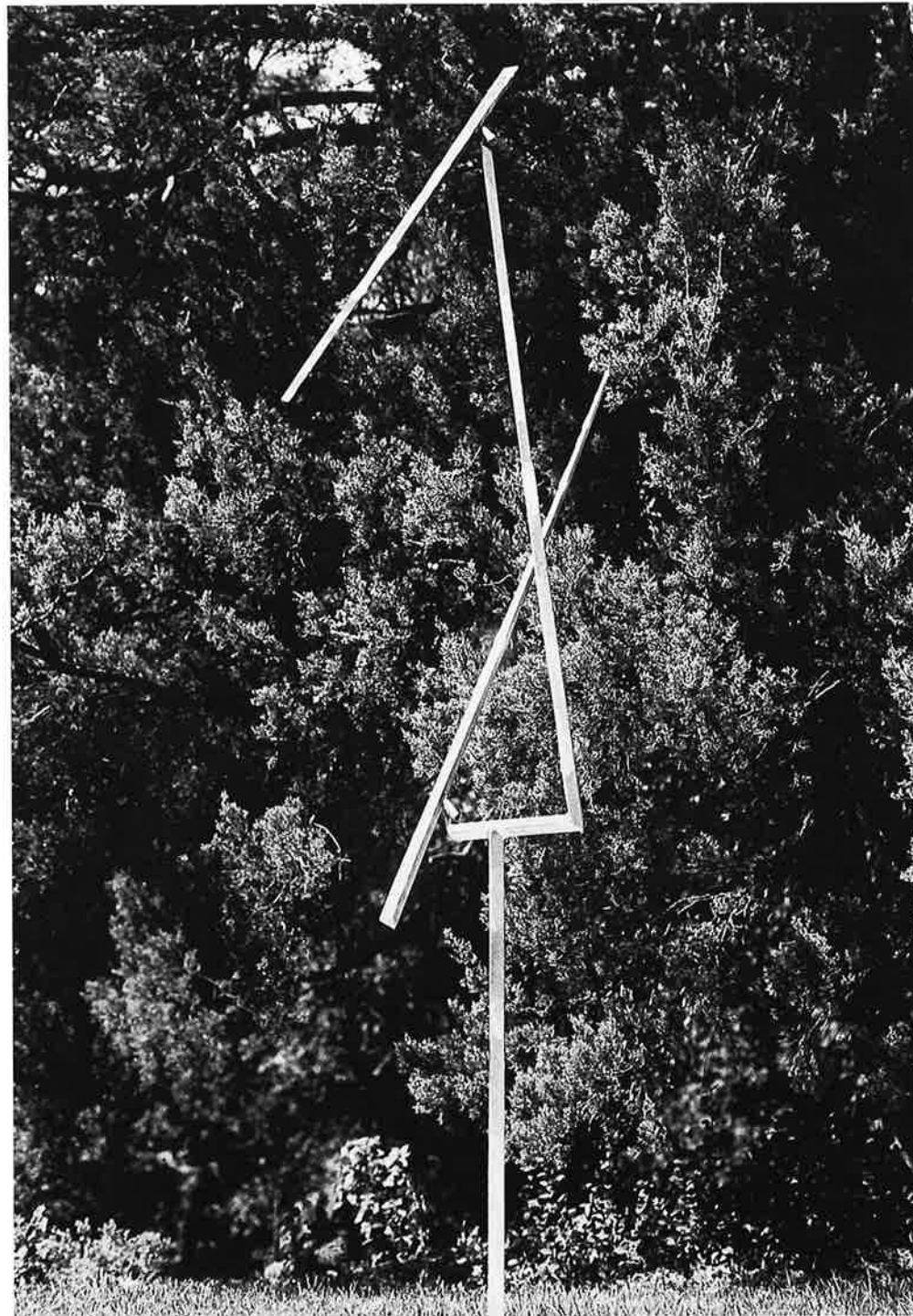


Vito Acconci
Face of the Earth #3, 1988
gravel, concrete, sod and earth,
32'10" x 28'6" x 4'10"
Laumeier Sculpture Park
Commission and gift of the artist
88.1.4

George Rickey

The two kinetic sculptures by George Rickey in the Laumeier collection are delicately linear, like drawings in space. In *One Up One Down Excentric With Acute Angle IV*, two stainless steel blades, pivoted to the extremities of the L-shaped main element, move in the gentlest breeze. This gift of Alvin and Ruth Siteman is in the refurbished pond near the Trova Woods, and the other Rickey, *Peristyle II, Var. II*, acquired in 1985 through donations to the Rickey Purchase Fund and an exchange with the artist, is located north of the Education Center.

George Rickey
*One Up One Down Excentric with
Acute Angle IV*, 1983
stainless steel,
7'13"
Gift of Ruth and Alvin Siteman
88.8



Donald Judd

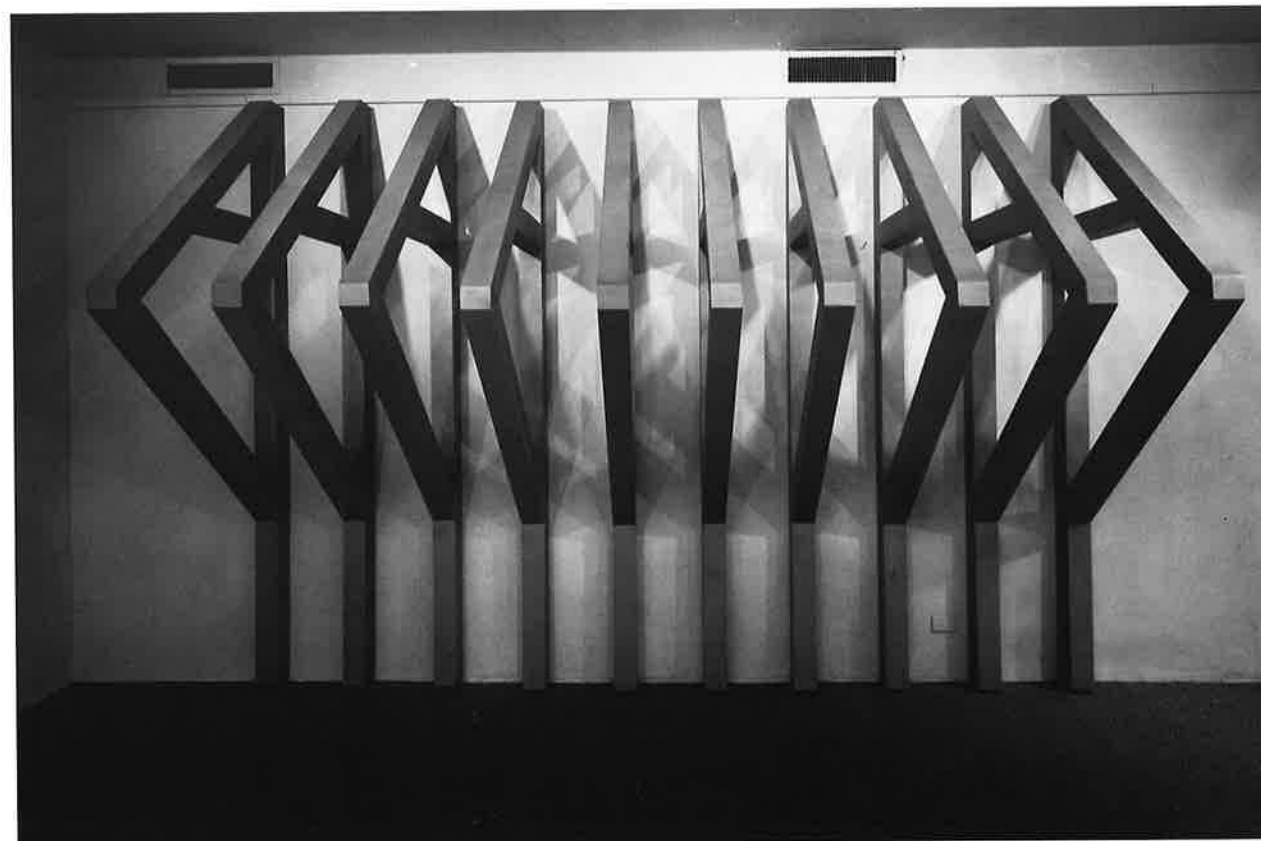
Untitled, the three minimalist concrete box forms on the ridge of the south meadow, on loan from the Max Protetch and Leo Castelli galleries since January 1985, was purchased by Laumeier Sculpture Park with funds from Adam and Judith Aronson, Julian and Hope Edison, Clayton Corporate Park Partnership, Dr. and Mrs. Alvin H. Frank, Linclay Corporation, Mark Twain Bancshares, and David Mesker.

Donald Judd
Untitled, 1984
concrete,
8'3" x 8'2" x 41'3/4"
Purchased with funds from Adam
Aronson, Julian and Hope Edison,
Clayton Corporate Park
Partnership, Dr. and Mrs. Alvin R.
Frank, Linclay Corporation, Mark
Twain Bancshares, David W.
Mesker
88.6.a-c



Michael Steiner

An untitled aluminum wall piece by Michael Steiner, donated by Virginia Dwan of New York, joined the Steiner given to the collection by Morris Moscovitz in the park's first year. Representative of Steiner's work in the 1960s, the large, untitled, angular sculpture is comprised of 10 separate, identical elements, triangular projections extending out from vertical, wall-mounted supports. Virginia Dwan placed three additional Steiner pieces on extended loan to Laumeier.



Michael Steiner
Untitled, 1966
aluminum,
103" x 5" x 3"
Gift of Virginia Dwan
88.9.a-j

Temporary Outdoor Exhibitions

Eduardo Chillida

The German bombing of the Basque town of Guernica, in the Spanish province of Viscaya, and the strafing of its people and farm animals have been memorialized by Pablo Picasso's mural-scale painting, *Guernica*. The renowned Basque sculptor, Eduardo Chillida, designed *Gure Aitaren Etxea* (Our Father's House), a monument in concrete, 30 feet high, that remembers the infamy while symbolizing, in the sculptor's words, "peace, life, and tolerance" for the future. It was dedicated at Guernica on April 26, 1988, the 51st anniversary of the bombing. A large cast steel model of the two-piece sculpture—the principal element and a stele—was exhibited by Laumeier on the St. Louis County Government Center Plaza, Clayton.

Whirligig Garden

Twelve wind-driven whimsical contraptions on tall poles within a rustic corral enchanted children on the grounds of Jefferson National Expansion Memorial during the VP Fair, then at Laumeier Park. The figures and garden arrangement were the work of Minneapolis artists Ann Wood and Dean Lucker and came to the St. Louis riverfront as part of an exhibit, "Parks Are for People," sponsored by the St. Louis County Department of Parks and Recreation. The "whirligig garden" then moved to a site near Laumeier's Education Center for a month's display before beginning a national tour.



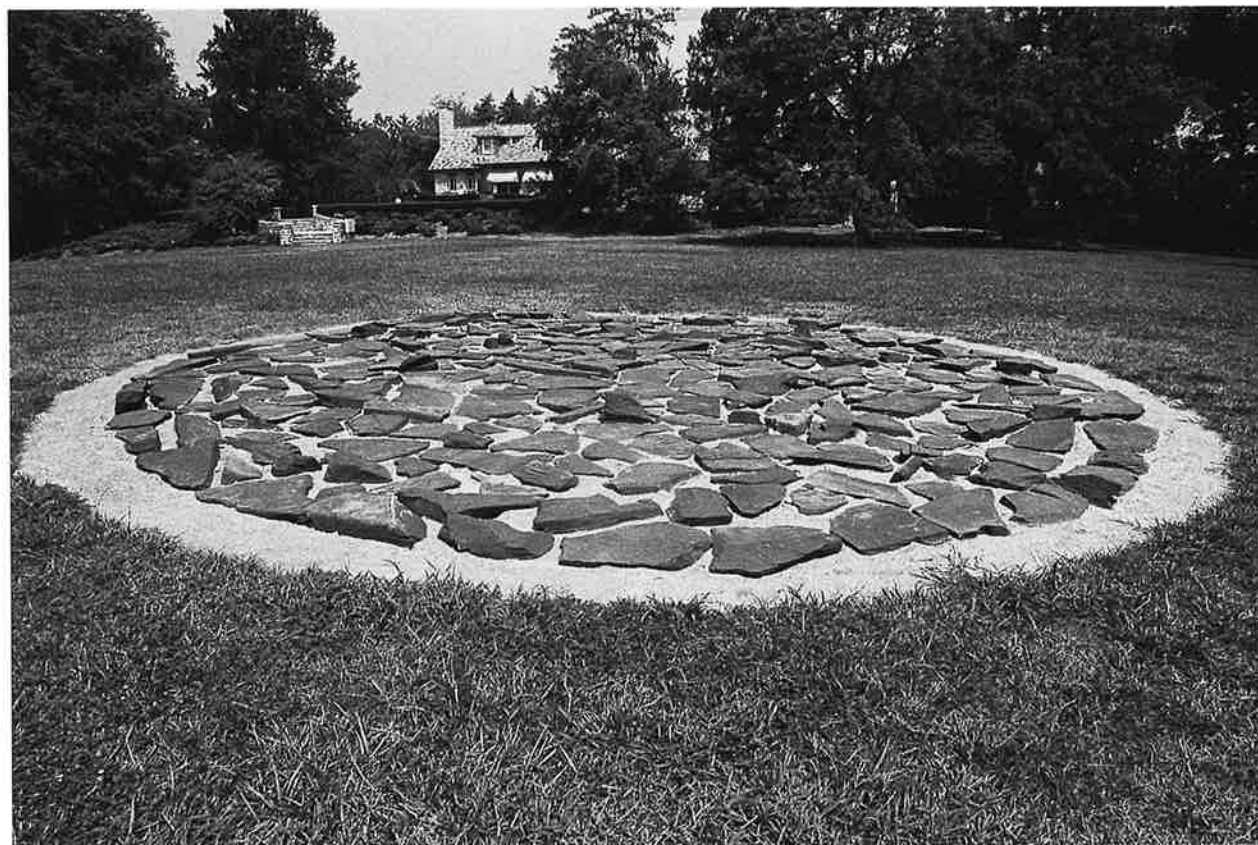
above:
Eduardo Chillida exhibition, St. Louis
County Government Plaza, Clayton

below:
Ann Wood and Dean Lucker
Whirligig Garden
twelve wooden whirligigs mounted
on tall metal poles
Lent by the artists

Extended Outdoor Loans

Richard Long

The artist's prescribed composition for *Red Slate Circle* was that it be capable of being moved and reassembled; the slabs of red slate, laid haphazardly within a perfect circle 21 feet in diameter, were to touch but not overlap. On loan from Sondra Gilman, this work was installed in the temporary display area in front of the Laumeier Museum. Long, British-born and a habitual walker, has left flat compositions in stones, up to the maximum size that he can lift, in remote parts of the world—a circle in the Andes Mountains, a straight line on a Himalayan glacier.



Richard Long
Red Slate Circle, 1980
red slate, 21' diameter
Lent by Sondra Gilman

Arnold Zimmerman

Zimmerman's loan of a stepped ceramic arch form and three tall stoneware vessels, evocative of architecture, the human form, and colossal pottery, was for the Fine Arts Fair; they remained until November 1989 in the garden space north of the museum building.

Seymour Lipton

Although degreed as a dentist, Seymour Lipton began working as a self-taught sculptor. He started with wood, plaster, and stone figures, but left the figure in 1942, taking up abstract imagery with allusions to natural forms. He turned to sheet lead and lead-soldered steel, and finally to thin sheet metal brazed with alloys in a technique that he invented to produce richly modulated surfaces. The sheets could be cut and manipulated, as seen in these four bronze pieces lent by his estate to Laumeier.



above:
Arnold Zimmerman
Untitled, 1986
ceramic
Lent by the artist

left:
Seymour Lipton
Dragonseed, 1981
bronze,
74" x 56" x 22"
Lent by the estate of the artist

Richard Stankiewicz

This artist's faculty for discovering figural allusions in junk materials, and his wit in adaptations of these to sardonic comment on the industrial age and on traditional sculpture, were demonstrated in *Pure White Nymphs and Shepherd*, an ensemble of auto parts and scrap metal. It was lent by the Eric Franck Gallery, Geneva, Switzerland.



Richard Stankiewicz
Pure White Nymphs and Shepherd,
1960
auto parts and scrap metal,
5'10" x 4'6" x 3'4"
Lent by Eric Franck Gallery

Anthony Caro

A lifelong resident of London, Anthony Caro studied engineering, then sculpture, and worked for two years as an assistant to Henry Moore. He began working in austere compositions of welded steel, devoid of nostalgic or romantic associations and of surface enrichments, and usually painted brown or black. Later, he turned to bright colors. His *Java* was lent to Laumeier by Marjorie Wyman and the Greenberg Gallery, St. Louis.



Anthony Caro
Java, 1976
cor-ten steel,
5'5" x 2'9" x 7'2"
Lent by Marjorie Wyman and
The Greenberg Gallery in 1988 and
gift of Marjorie Wyman in 1991

Isaac Witkin

Hawthorne Tree, a large bronze of interacting abstractions of naturalistic forms, was placed on extended loan to Laumeier from the artist and Hirschl and Adler Modern of New York.

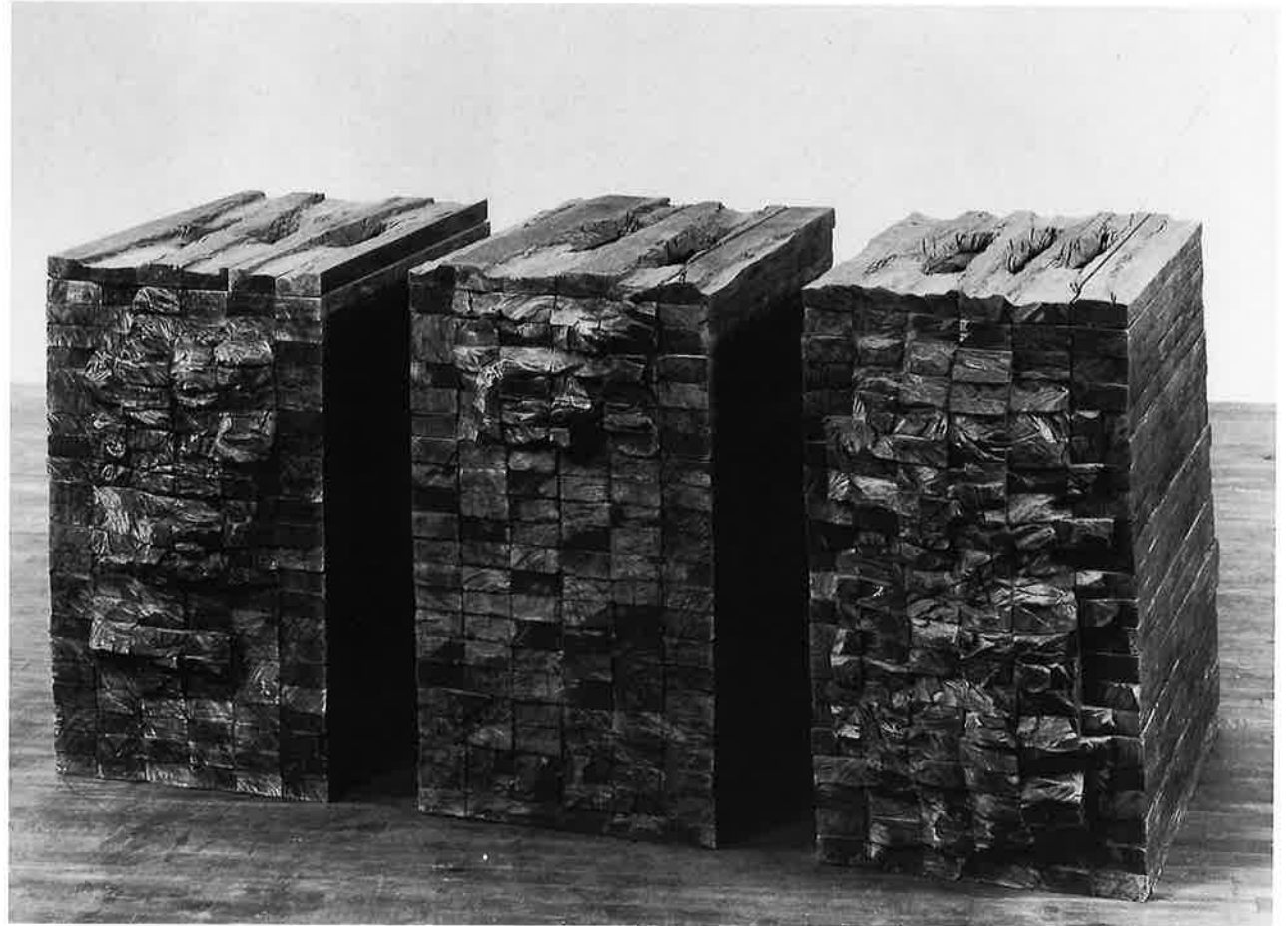


Isaac Witkin
Hawthorne Tree, 1987
cast bronze,
5'10" x 8'6" x 2'1"
Lent by Hirschl & Adler Modern in
1988 and gift of Adam and Judith
Aronson in 1993
93.7
photo: Ray Marklin

Museum Exhibitions

Ursula von Rydingsvard: Recent Works

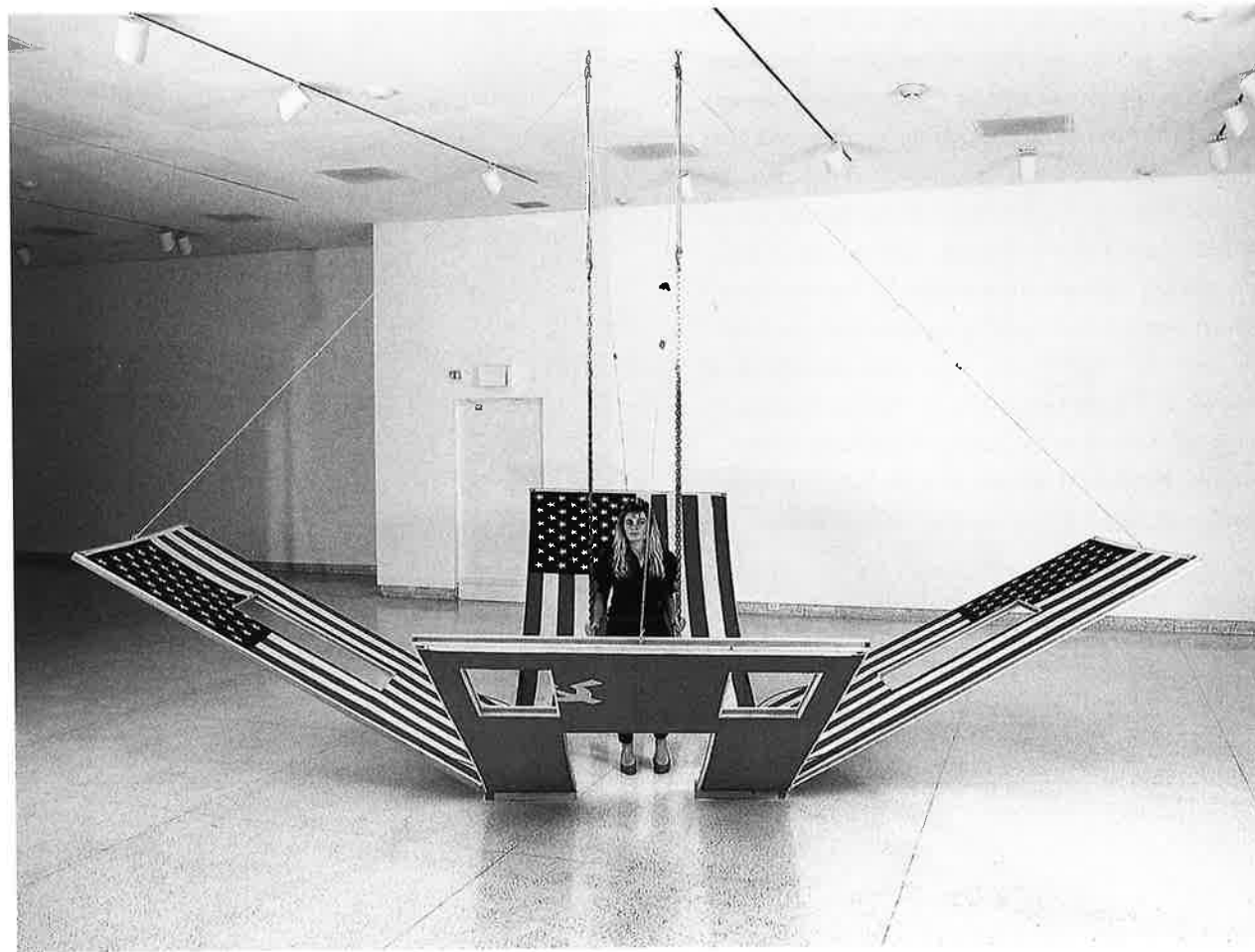
This artist, commissioned to create a site sculpture at Laumeier, was introduced to St. Louisans with an exhibition of nine of her sculptures and several drawings, which she discussed at an opening-day gallery talk. Her sculptures exploit the raw character of rough-sawed wood—usually standard lumber-yard cedar four-by-fours—assembled into stark, reiterative surfaces and enclosures that are collectively unitary yet subtly different from each other. Her principal tools for creating rugged texture effects of exposure to use and weather are chisels, a circular saw, and a power grinder. “The forms bear the comforting familiarity of old-but-simple implements or structures, but the actual objects are iconographic, unsettling, mysterious, and even scary,” wrote *Post-Dispatch* critic Patricia Degener.



Ursula von Rydingsvard:
Recent Works
March 13-May 22, 1988
3 Boxes, 1986
cedar, graphite,
3' x 6-1/2' x 3'

Vito Acconci:
Domestic Trappings

The central unit in the exhibition was a viewer-participation piece, *Instant House*, each wall painted with an American flag and lying on the floor around a child's swing hung from the ceiling. A visitor's weight in the swing pulled the walls upright, boxing him/her in and revealing flags of the Soviet Union painted on the outside. Other pieces, drawings, and photographs showed Acconci's manipulation of common hardware store items, such as ladders and trash cans, into parodies of household furnishings and architecture. This show, organized by the La Jolla Museum of Contemporary Art with support by the National Endowment for the Arts, coincided with the dedication of Acconci's *Face of the Earth #3*. Acconci was a guest at the opening.



Vito Acconci: *Domestic Trappings*
June 12-September 4, 1988
Instant House, 1980
flags, wood, springs, ropes, pulleys,
96" x 60" x 60" closed/
96" x 252" x 252" open

Magdalena Abakanowicz

A native of Poland and professor at the Academy of Fine Arts, Poznan, Abakanowicz grew up with the hardships of war, poverty, repression, and scarcities. For art materials, she had only discards, and she still works with worn burlap, which she models with glue or resin stiffening into arrangements of dehumanized figures. A group of 18 headless seated figures was seen in open space with the sagging, waiting immobility of prisoners in concentration camps. "A human being turned into a crowd loses his human qualities," she has said. "A crowd . . . is a mysterious assemblage of variants of certain prototypes . . . each individual, while subservient to the mass, retains some distinguishing features." Laumeier director Beej Nierengarten-Smith and Nancy Singer curated the exhibition.



Magdalena Abakanowicz
September 18-November 13, 1988
Seated Figures, 1974-79
burlap and glue, steel stands,
41" x 20" x 26" each figure
Courtesy of The Sydney and
Frances Lewis Foundation
Collection

**Thomas Lanigan-
Schmidt: Halfway to
Paradise**

In room installations, collages, and free-standing pieces during the holiday season, the art of Lanigan-Schmidt burst upon the vision first like Christmas trimmings and then like a treasury of icons, altar decorations, and chalices in precious metals and extravagant jewels. In fact, it was all done with kitchen foil, cellophane, candy wrappers, pipe cleaners, glitter, glass, and poster paint. Lanigan-Schmidt's long service as an altar-boy in a Catholic church provided him with stored-up perceptions of symbolic images, sacramental objects, and Latin ritual that invest his art with the magic of transference and transformation, conjuring up memories and emotions. The artist was present for an opening-day gallery talk.



*Thomas Lanigan-Schmidt:
Halfway to Paradise*
November 20-February 12, 1989
*A Right of Passage; Gift of Light and
The Sacrament of Art (Mysterium
Tremendum)*
125 painted aluminum pans,
10" x 12" each
Lent by the Holly Solomon
Gallery, New York

Educational Programs

Classes and Workshops

Laumeier Sculpture Park, Parkway Central Senior High School, St. Louis Community College at Florissant Valley, and the Missouri Botanical Garden were hosts to the two-day Children's Art Festival, an October event produced by the Arts and Education Council of Greater St. Louis. Activities included hands-on craft work, entertainment, and workshops in storytelling, puppetry, theater, dance, and ventriloquism.

The park again participated in the River Faces program and the Summer Art Camp. The School Partnership program was extended into the Webster Groves and Jefferson County districts.

Special Events

Fine Arts Fair

Fifty-five artists from across the country responded to invitations to display and sell their work in a compound of tents and bright canopies in the park's open fields, and some 5,000 people responded to the opportunity to buy paintings, sculpture, prints, ceramics, fiber, glass, and metal work at moderate prices. The music of jazz, contemporary, and ethnic groups was in the air, and the Arnold Zimmerman's stoneware clay

sculptures, announcing the theme, were prominently visible near the park entrance. The artists competed for cash and purchase awards. Jurors were Bob Rocca, community programs director of the Regional Arts Commission and Harriet Traurig, executive director, First Street Forum. Debra Lakin-Reinhardt began her tenure as Art Fair Director.



Fine Arts Fair,
May 13-15, 1988

Blues In The Night

The sounds of the blues wafted through Laumeier Sculpture Park on summer evenings as the park presented a series of four concerts.



Blues in the Night,
June-July, 1988
The Bosman Twins
photo: Tim Boothby

Fire and Ice

On two December nights, George Greenamyer, professor of sculpture at the Massachusetts College of Art, Boston, created a year-end winter-solstice spectacle, which attracted some 12,000 viewers. Three hundred fifty 300-pound blocks of ice were stacked to create seven circular structures with castellated tops; firewood was stacked 10 feet high in each circle. Four other bonfires were laid outside the circles. Colored and white lights illuminated each circle for the first night's festivities, during which spectators could enter the "castles." On the second night the bonfires were lighted, illuminating the ice blocks with fiery oranges and reds and turning the structures into water and steam.



Fire and Ice,
December 16-17, 1988
George Greenamyer
photo: Beverly Burbank

Traditions in the Making

The Fine Arts Fair, inaugurated in 1988, changed its name in its second year to the Contemporary Art and Craft Fair to emphasize its varied offerings. Fire and Ice became a ritual audience-participation sound-and-light extravaganza of the winter solstice.

In this year, Laumeier and its across-the-road neighbor, the Linclay Corporation, became cordially bonded in the sharing of a two-part Richard Fleischner sculpture built on both sides of Rott Road, a part on each property.

Laumeier also negotiated a land trade, relinquishing property in the park's northeast corner for

In reaching out to its audience as a constituency deserving its best efforts, Laumeier Sculpture Park broadened the scope and inventiveness of its programs. Some events, becoming identified as annual occasions unique to Laumeier, took on aspects of germinating traditions.

construction of a fire station to gain land across Rott Road, adjacent to the sections of the Fleischner sculpture on Linclay property.

Sculpture Program

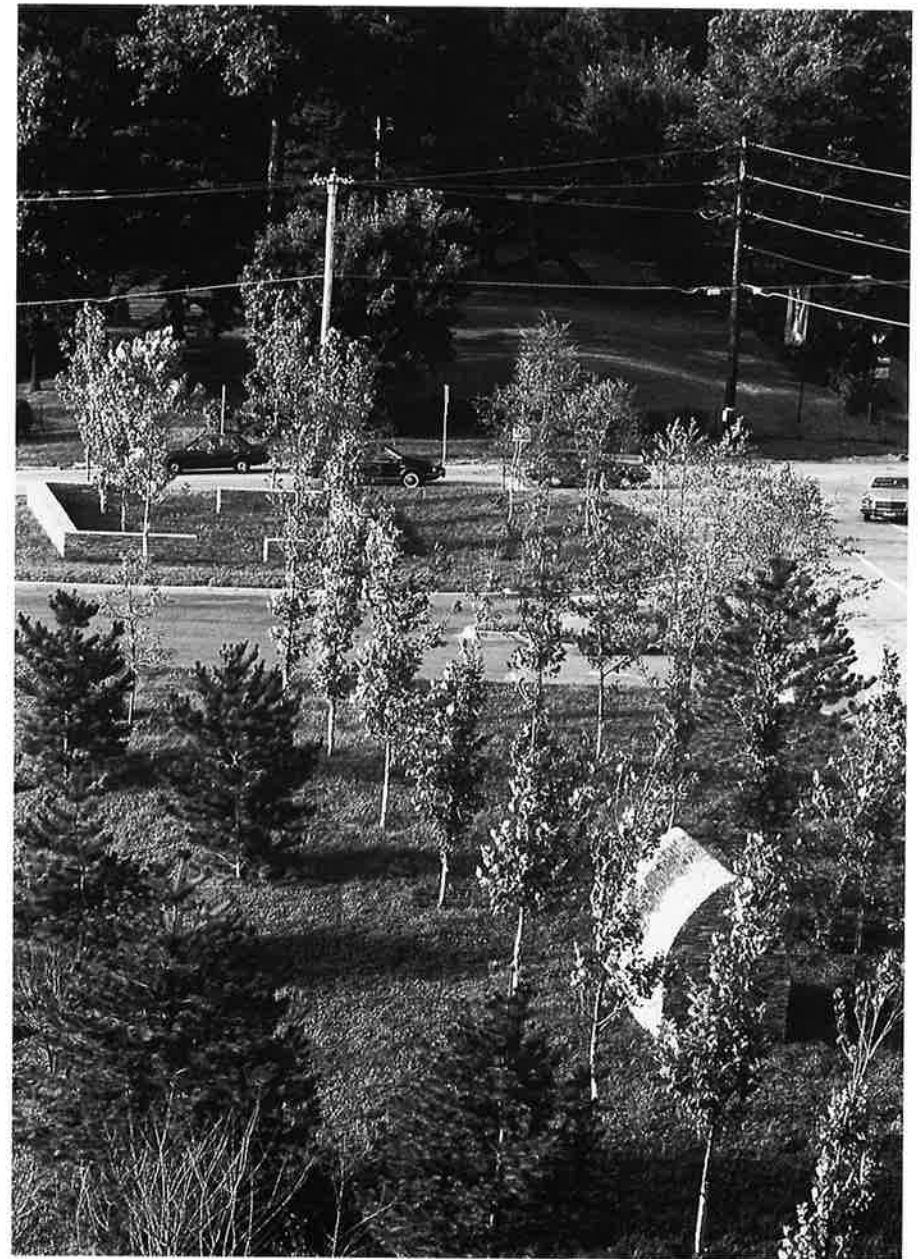
Richard Fleischner

When Laumeier Sculpture Park was opened in 1976, the tract to the north on the other side of Rott Road was mostly raw land. The Linclay Corporation began construction of an office park on the tract, putting parking space in the area nearest to Laumeier.

In 1988, Linclay invited Laumeier director Beej Nierengarten-Smith, Saint Louis Art Museum director James Burke, and others in the St. Louis arts community to advise the corporation on a sculpture for its complex. The outcome was Linclay's commissioning of Richard Fleischner to execute the *St. Louis Project*, a site sculpture with elements on each property, visually linked across Rott Road by the axial composition of the sculpture and an allée of trees.

Fleischner designed a 550-foot spaced-apart sequence of five architectural elements of dark gray limestone. The stone is mortared but appears dry-laid. First on the Laumeier Park property is a high-backed stone bench built in a segmental curve that focuses the vista northward. Next is a low set of steps. Across Rott road, on the Linclay property, the axis crosses a small square field through openings in a low wall that encloses it, crosses a driveway, ascends another set of steps, and is terminated with a windowless gabled structure based on the early Christian, 8th century stone Gallarus Oratory in western Ireland. A corridor of cedars and sycamores, with lower vegetation, will further define the axis as the plants mature.

Richard Fleischner
St. Louis Project, 1989
limestone, mortar, trees and meadow grass,
56' x 36' x 169'
Linclay Corporation Commission
and collaborative project with
Laumeier Sculpture Park
L89.1.a-e
photo: Robert LaRouche



Ursula von Rydingsvard

Under design and construction for three years, von Rydingsvard's *Untitled* sculpture is in a clearing on the eastern edge of Laumeier's woods, a site favored by the artist partly because of the overlook from the top of a steep slope. From that height, the hollow rectangular forms in a grid of five units by nine units, with walk space between and around them, evokes the anonymity of rows of wooden barracks for displaced persons in the German forced-labor and refugee camps where the artist lived with her Polish parents and six brothers and sisters from 1942 to 1950.

During construction the artist and the crew referred to the piece as the "forty-five tubs." The units, open at the top, consist of smoothed cedar pieces, approximately the standard four-by-four, laminated, with the inner walls of the cavities rough-hewn; each unit is four feet long, two feet high, and nearly two feet wide. The sculptor cut into both ends of each unit and filled those spaces with layers of rubber, intended to weather to a dark gray while the cedar turns a silvery gray.

Von Rydingsvard has told interviewers that she dislikes readings of pathos into her work. Instead, she wanted visitors "to feel within this regimented, rigid, rigorous grid a kind of energetic and aggressive excavation of the inside of these chambers, and that this excavation is an effort towards fighting this anonymity—that it builds toward a kind of identity." The artist lectured on her work in Steinberg Auditorium, Washington University. The project was funded by a National Endowment for the Arts grant. Pen and ink construction drawings were acquired for the Laumeier collection.



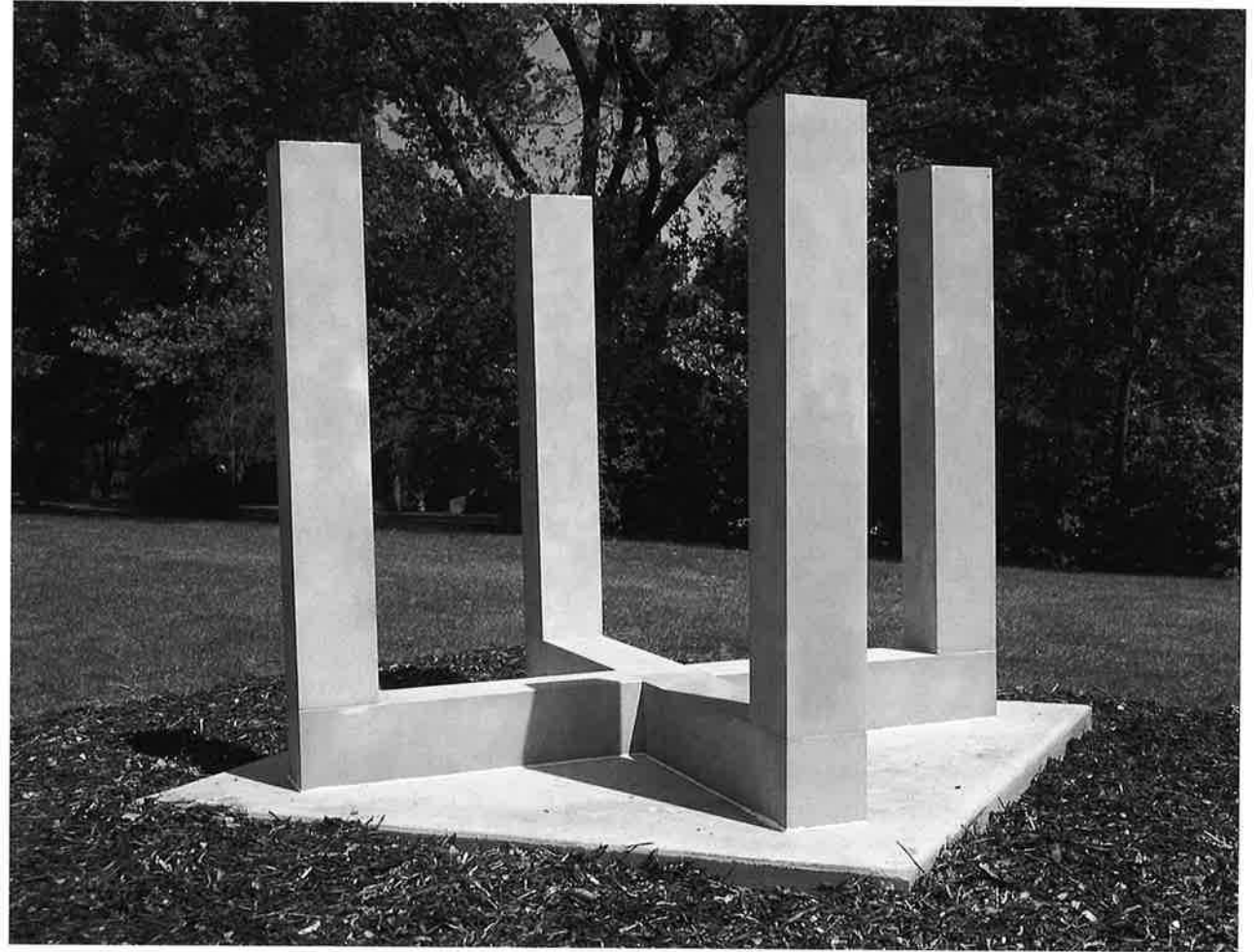
Ursula von Rydingsvard
Untitled, 1988-89
western red cedar, rubber, concrete,
approximately 60' wide x 30' deep
Laumeier Sculpture Park
Commission with the support
of a grant from the National
Endowment for the Arts
89.15
photo: Robert LaRouche

1989

LAUMEIER SCULPTURE PARK
SECOND DECADE
1987-1996

Michael Steiner

Virginia Dwan of New York donated to the collection the three untitled aluminum sculptures by Michael Steiner placed on extended loan in 1988.



Michael Steiner
Untitled, 1966
aluminum,
8' x 10' x 10'
Gift of Virginia Dwan
89.2

Extended Outdoor Loans

Malcolm Cochran

Malcolm Cochran's *Scrapyard Temple for Socrates* was a landmark for the Contemporary Art and Craft Fair and remained on loan through May 1990. The bright, engaging composition of stone blocks and wood columns covered with metal from coffee cans was created for Socrates Sculpture Park in New York. It was constructed entirely of salvaged materials—stone blocks from the Socrates site forming two boxy structures linked by an 80-foot pathway of stone slabs, the columns in a central grouping. References to previous use and to architectural types conferred a sense of historic character. "I envision the work to be at once formal and irreverent," Cochran said.

Malcolm Cochran
Scrapyard Temple for Socrates, 1987
metal from tin coffee cans over
wood, marble and granite,
10' x 10' x 90'
Lent by the artist



Museum Exhibitions

Rare Chinese Papercuts: St. Louis City and County Pacific Rim Project

As part of the St. Louis County/Beijing Friendship Alliance celebration, Laumeier Sculpture Park showed, for a week in January, a series of papercuttings of the Four Flowers of the Four Seasons and the Four Noble Plants of China by Zhang Yong Shou. They were from the collection of William Tai. The Education Department offered a Chinese papercutting workshop, taught by Xiaolian Liu. In February, Madame Jing-Hua Wang, member of a family prominent in China for calligraphy and brushpainting, conducted two workshops in brushpainting, assisted by Xiaolian Liu.



The Presence of Absence: New Installations

Instead of finished art, 13 artists sent instructions, diagrams, stencils, and slides. From these, installation teams of Washington University art students and Laumeier staff recreated each project. The art had been done before and would be done again in other galleries to the same specifications, but adapted each time to the gallery architecture and other circumstantial variations. The exhibition was “about artistic process as distinct from the art object and from the artist’s physical gesture,” said curator Nina Felshin. When the show was dismantled, the art ceased to exist until another team could recreate it for its next exhibition. The show was organized and circulated by Independent Curators Inc., New York. The artists included Daniel Buren, Jenny Holzer, Dan Graham, Sol LeWitt, and others.

far left:
Rare Chinese Papercuts:
St. Louis City and County
Pacific Rim Project
January 18-May 28, 1989

above:
The Presence of Absence:
New Installations
March 18-May 28, 1989
Daniel Buren
Serigraphed Wall, 1987
paint

**From the Collection of
Dorothy and Herbert
Vogel**

With the modest incomes of a librarian and a postal clerk and with remarkable intuitions and perceptions, the Vogels became art collectors. Their small New York apartment became a treasury of more than 1,500 works by American artists since the 1960s, a few already outstanding, some still on their way to recognition. Most of the artists became the Vogels' good friends, beginning with Sol LeWitt and Dan Graham. Those in the Laumeier show of about 50 paintings, sculptures, and conceptual installations included LeWitt and Graham, Carl Andre, Alice Aycock, Christo, Dan Flavin, Donald Judd, Richard Serra, and others—some represented in the Laumeier collection. The show was circulated by Exhibits USA, a national division of the Mid-America Arts Alliance.

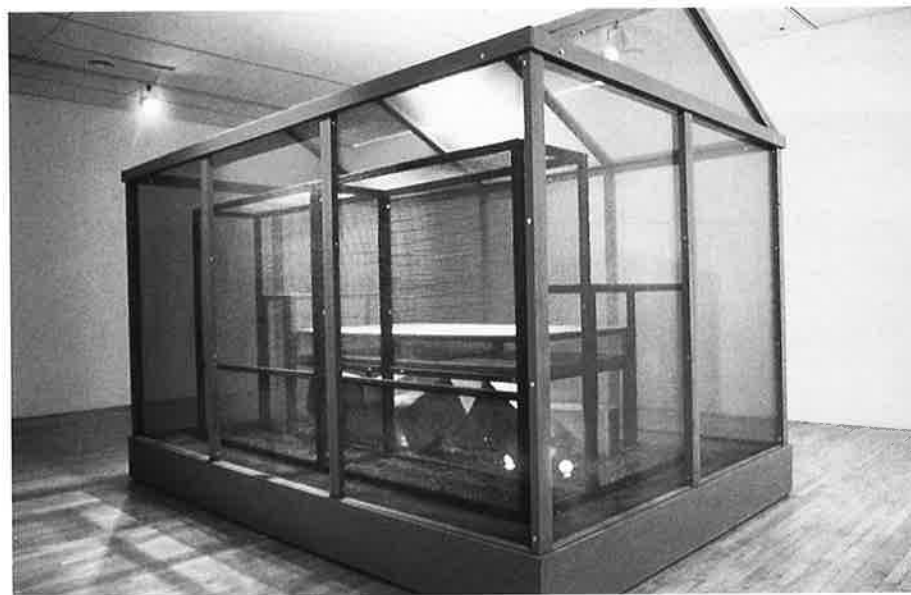


A Gingerbread Holiday

The Adam's Mark Hotel sponsored a design contest of houses made of gingerbread, cookies, icing, and candies by amateur and professional chefs and bakers as a benefit for Laumeier Sculpture Park and the Ronald McDonald House. Laumeier exhibited more than 20 examples of the edible architecture in unit and village arrangements for the holidays and drew a large attendance of happily exclaiming young and grown-up children.

**Terry Allen
Exhibition/Concert**

Terry Allen was characterized by *Post-Dispatch* art critic Patricia Degener as “a storyteller in song and in the visual arts,” and by critic-at-large Harper Barnes as “the red-neck Renaissance man.” Allen grew up in Lubbock, Texas, and became an artist as well as a composer and singer of witty country songs. His three gallery installations included *Ornithopera (The Devil's Condo)*, a pen with four live chickens and a crow and acerbic allusions to the Southern fundamentalist cultural landscape. The exhibit was funded by a grant from the National Endowment for the Arts. To open the exhibition, Laumeier presented Allen in a concert of his songs.



above left:
*From the Collection of Dorothy and
Herbert Vogel*
July 17-August 13, 1989
Christo
Package, 1974
tarpaulin, rope and wood,
21" x 19" x 14-1/2"

below left:
Terry Allen
September 9-November 5, 1989
Terry Allen
Big Witness (Living in Wishes), 1988
screen and lead,
9' x 12' x 8'

Educational Programs

Children's classes in drawing, painting, and sculpture used the Laumeier collection in the curriculum. Laumeier and St. Louis Community College at Meramec jointly offered a three-credit studio sculpture course at the park. St. Louis public school art teachers took part in a two-day partnership program workshop at Laumeier, and their projects were displayed in an exhibition, "Focus on Laumeier," in the windows of the Swope Building in downtown St. Louis in November.

The Education Center celebrated its second anniversary with an open house, at which Halloween masks and jewelry were made from pasta contributed in bulk by the Olive Garden Restaurants. About 300 guests saw demonstrations and an exhibition of students' work, which included 120 pasta masks made by students of the Henry School, Parkway District, in a joint project with Laumeier.



Education Center Open House

Art Camp

Patricia Wint, director of education, inaugurated a summer Art Camp to give children a multi-disciplinary experience incorporating both art and recreation in a variety of fun-filled, educational activities.



Art Camp

Special Events

Contemporary Art and Craft Fair

The Contemporary Art and Craft Fair presented 82 artists, chosen by jury review of slides of their work. A jury comprised of Jane Sauer, artist, Mary Sprague, professor of art at St. Louis Community College at Meramec, and Sarah Spurr, artist and assistant dean of Washington University School of Fine Arts conferred eight \$500 awards of excellence, and eight purchase awards were committed by business firms.



Contemporary Art and
Craft Fair
May 12-14, 1989

**Fire and Ice—
Light and Sound '89**

Sculptor George Greenamyre, who designed and supervised Laumeier's first two-day winter solstice event in 1988, had as collaborators for *Fire and Ice II* fellow Boston sculptors and teachers Joe Upham, Janna Longacre, and Michael Couch, all with expertise in electronic art media.

Greenamyre and the park crew erected a stepped open-grid ice structure approximately 70 feet long, 40 feet wide, and 25 feet tall, using 54 tons of ice blocks. The grid was packed with firewood, and the ice edifice surrounded with a stack 10 feet high, four smaller stacks for bonfires to warm the spectators, and sixty 7-foot torches.

For Night One, the electronics crew installed colored lights to glow from within the ice and programmed blue lasers to flicker and pulse over the outer surfaces to electronic music. The performance was done in near-zero temperatures, and an audience of some 6,000 stamped in the snow. On Night Two, the flames roared in eruptions of smoke and steam, and the melted ice refroze. *Post-Dispatch* critic Harper Barnes wrote, "Once again . . . there was the sense of participating in some haunting ancient ritual symbolizing a battle of the gods of the seasons."

Fire and Ice -
Light and Sound '89
December 15-16, 1989
George Greenamyre



Sculptural Architecture, Architectural Sculpture

Sculptures obligated to architecture appear often in Laumeier Sculpture Park, each indicating a sense of direction and purpose distinct from the others, such as the Mary Miss *Pool Complex: Orchard Valley*, Jackie Ferrara's *Laumeier Project*, Ursula von Rydingsvard's *Untitled*, Dan Graham's *Triangular Bridge Over Water*, Richard Fleischner's *St. Louis Project*, and Donald Judd's *Untitled*.

Sculpture enjoys the advantage of being almost entirely excused from being functional and profitable, while architecture is subject to both constraints. Sculpture's removal from payback expectations has aesthetic and practical benefits. In its

Sculptural configurations confer unique identity on some of the world's architectural landmarks, and aspects of architecture as structure, contained space, and evocative environment are being explored in modern sculpture. Laumeier Sculpture Park exhibitions of 1990 marked some of the boundary crossings and interplays of ideas.

involvement with construction, environmental space, and audience participation—all traditionally the concerns of architecture—sculpture can isolate certain possibilities and focus on the something extra that may come out of experimental combinations of materials and ideas.

Sculpture Program

Dan Graham

Triangular Bridge Over Water, commissioned by Laumeier for a site in its eastern woods, is, in fact, a working bridge. Its steel deck is a fine grid that looks solid until the walking viewer is almost upon it; it then affords views through it of the creek channel that it spans. The structure is an equilateral triangle in section, one side an open trellis of welded steel tubing for a cover of creepers and vines, and the other a wall of half-inch-thick tinted glass. From the inside the glass wall is a window, and from outside it is a reflecting surface that mirrors the sky and surrounding landscape in well-defined or dissolving images, according to light conditions at different times of day.

“‘Bridge’ in this case is both a spatial conduit (we can get from this side of the creek to the other) and visual conduit (we see views framed by its various apertures),” Ronald J. Onorato wrote in an essay about the project for Laumeier. “It is reflective, literally, of its environment as its objecthood (its mass and physicality) disappears through mirrored surfaces and open skeletal frame. [Graham] develops the full range of perceptual experiences as defined by our usual notion of crossing a covered bridge.” The project was funded by a grant from the National Endowment for the Arts.



Dan Graham
Triangular Bridge Over Water, 1990
reflective laminated glass, anodized
aluminum, concrete and painted
steel,
7' x 16' 10"
Laumeier Sculpture Park
Commission through a grant
from the National Endowment
for the Arts
90.4

Jene Highstein

Highstein designed *Ada's Will* for this spot in the park, testing with full-scale models its scale and effects of mass, and studying the form in a series of drawings in black graphite. Then he built a steel armature and supervised trowelled applications of concrete, painted black. The first-impression semblance of a machine-made object is contradicted by its subtle asymmetry and pitted texture, which contribute to effects of tension and mystery.

Jene Highstein
Ada's Will, 1990
steel, reinforced and painted
concrete,
9' x 5'7" x 4'6"
Laumeier Sculpture Park
Commission
90.10.5
photo: Robert LaRouche

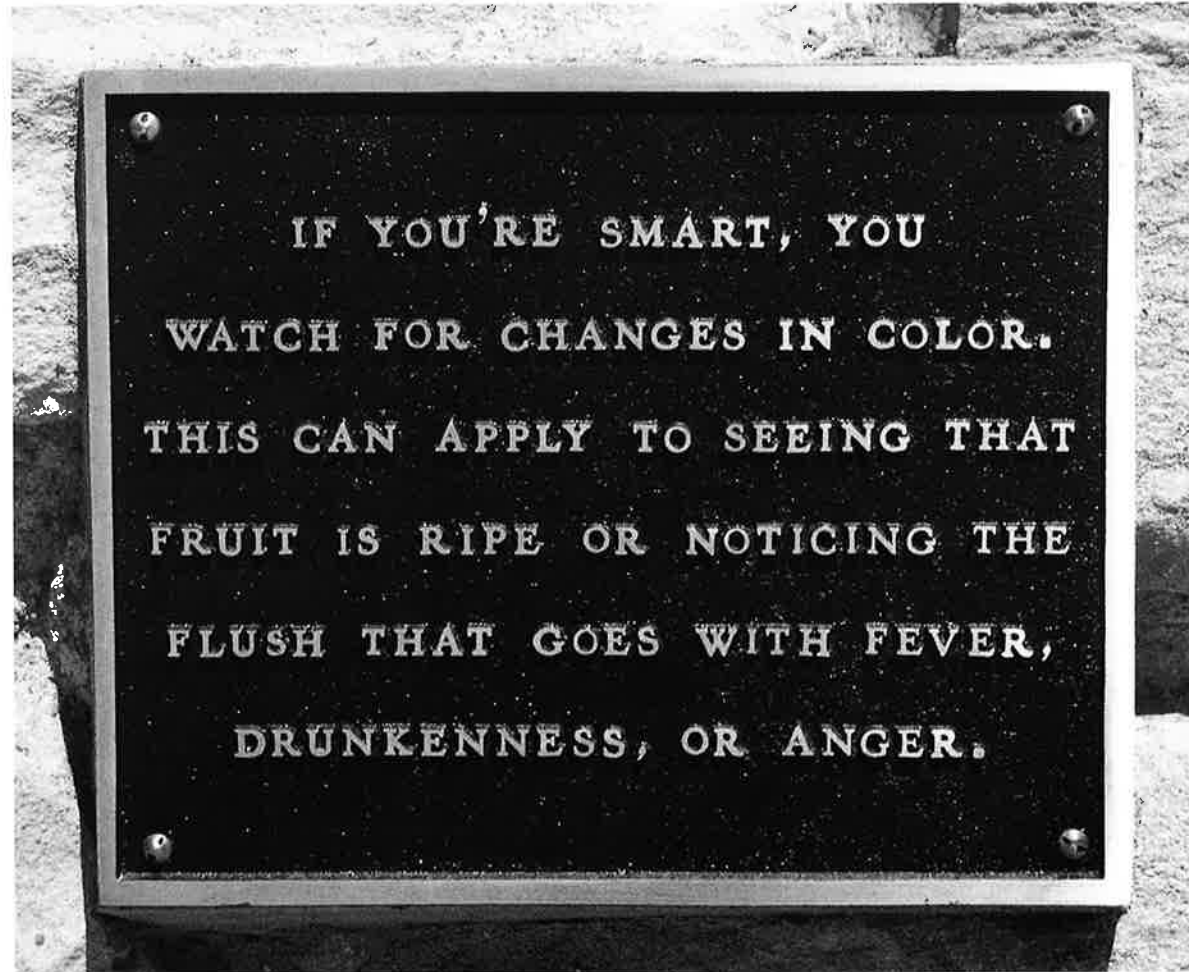


Jenny Holzer

In 1977, Jenny Holzer began to use words as her art. Working as a typesetter in New York, she made after-hours posters that she put up all over Manhattan. They were simple printed statements in the terse language of adages and aphorisms, some with edgy wit and many that made strange virtues of banalities, truisms, and cool clichés.

One of Holzer's best epigrams, "It's hard to write a good cliché," has been quoted frequently. Her lines have been published in two books, on the Spectacular Board in Times Square, on the scoreboard at Candlestick Park, in European and American art galleries, in lights on Caesar's Palace, on a billboard for Documenta 7 at Kassel, on stone benches, and on t-shirts.

At Laumeier, Jenny Holzer is represented with observations on 10 bronze plaques from her 1980-82 *Living Series*, acquired with funds from a National Endowment for the Arts purchase grant and a gift of the Mark Twain Endowment Fund.



Jenny Holzer
If You're Smart... (from the *Living Series*), 1980-82
cast bronze,
8-1/4" x 10-1/8"
Collection Laumeier Sculpture Park, purchased with funds from the Mark Twain Endowment Fund and the National Endowment for the Arts
90.14.4

Extended Outdoor Loan

Viola Frey

The signature piece of the annual Contemporary Art and Craft Fair was Viola Frey's commanding untitled 10-foot ceramic figure of a woman in a suit, stern of visage and elaborately crafted. The piece was installed in the circle north of the museum and remained on extended loan following the Fair, courtesy of the Rena Bransten Gallery, San Francisco, and the Greenberg Gallery, St. Louis.

Viola Frey
Untitled (Woman in Suit), 1987
glazed ceramic,
121" x 33" x 24"
Loan courtesy of Rena Bransten
Gallery, San Francisco and
Greenberg Gallery, St. Louis



Museum Exhibitions

California Lifeguard Towers

Drawings and models displayed whimsical responses by 12 renowned architects to the same problem—design lifeguard towers for Southern California beaches to specifications of 360° outlook, stipulated height, and a budget of \$17,000 each. The intention was unfettered stimulation of design talents rather than actual construction, and in some projects the mandates became points of departure for free-ranging fantasies.

Colossal Barbie and Ken dolls were drawn by Robert A. M. Stern as seated pharaonic images, with lifeguard perches on their heads but no indicated means of access. The other designers were Raimund Abraham, Arthur Erickson, Michael Graves, Ernst Lohse, Richard Meier, Charles Moore, Morphosis, Cesar Pelli, Antoine Predock, Aldo Rossi, and SITE. The exhibition was organized and circulated by the Kirsten Kiser Gallery, Los Angeles.

above right
California Lifeguard Towers,
March 4-May 28, 1990
Robert A.M. Stern
Ken and Barbie Statue
sand, glue, styrofoam, plaster,
plastic
Lent by the Gallery of
Architecture, Los Angeles



Contemporary Sculpture: Howard Ben Tre

Most of the 27 glass structures and columnar forms in this exhibition were cast in resin-bonded sand, cooled for six weeks, worked with a grinder, sandblasted, and then given finish applications. Ben Tre exploited fissures and cavities that occurred in the mold as texture or as inner space lined with lead or gilt. Overlays of copper, brass, gold leaf, pigments, and waxes created opaque lusters that contradicted the translucence and crystallinity of the material. The show included six works on paper—gouache or monotype with patinas of copper leaf and other finishes. Two of the large pieces remained on view on the museum terrace during the summer. The show was organized and circulated by The Phillips Collection, Washington, D.C., with Linda Johnson as curator. The artist came to St. Louis for the opening and delivered a gallery talk.

below left
Contemporary Sculpture:
Howard Ben Tre,
June 17-August 26, 1990
Howard Ben Tre
16th Figure, 1990
glass, lead and stainless base

**Emilio Ambasz:
Architecture,
Exhibition, Industrial,
and Graphic Design**

Ambasz, a native of Argentina now based in New York, was curator of design at the Museum of Modern Art, New York, from 1970 to 1976, and cofounder of the Institute for Architecture and Urban Studies, New York. This retrospective show, at Laumeier and the St. Louis Design Center, presented 60 examples of his architecture, exhibition and interior design, urban and industrial design, and graphics. Its settings were the work of the Japanese architect, Shigeru Ban, who staged each exhibit within a screen of honeycombed paper, and used only cardboard and paper for pedestals and other accessories.

In conjunction with the show, Ambasz delivered a slide lecture at the St. Louis Design Center. The exhibition was organized and circulated by the San Diego Museum of Contemporary Art.

above right:
*Emilio Ambasz: Architecture,
Exhibition, Industrial and Graphic
Design*
September 9-November 11, 1990

below right:
*Mother and Child: The Last Portfolio
of Henry Moore*
November 25, 1990-January 31, 1991
Henry Moore
Mother and Child XVI,
etching
Private Collection



**Mother and Child: The
Last Portfolio of Henry
Moore**

The artist who had no close rival in sculpture during most of his active life also left a rich legacy of drawings, a parallel art that he pursued throughout his career. "The Mother and Child is one of my two or three obsessions," he wrote. "The subject itself is eternal and unending, a small form in relation to a big form, the big form protecting the small one. . . ."

The 38 etchings on view, from drawings made over many years, were completed and signed by Moore shortly before his death in 1986. They were assembled like an album, the child seen in advancement from infancy to adolescence. The year-end exhibition was organized and circulated by the Council for Creative Projects, New York. It was supplemented with Moore sculptures loaned by several St. Louis collectors.



Educational Programs

Classes and Tours

A sculpture class sponsored jointly with St. Louis Community College at Meramec was filled to its 20-student capacity. Summer classes for high-school candidates for art careers were co-sponsored by Laumeier and Washington University School of Fine Arts. Two subjects, "Drawing at Laumeier" and "Introduction to Sculpture," were taught at the park. A teacher workshop, "Studio Sculpture," co-sponsored by Webster University, was conducted at the park.

More than 250 people attended the Education Center's October open house, with exhibitions of student art and explanations of programs and studio courses.

Art Camp

Art Camp enjoyed its second successful season with expanded enrollment and more programs. This multidisciplinary experience combined hands-on art classes with nature walks and recreational activities, giving campers new outlets for creative and physical energy.

Library

The Contemporary Art Library was expanded with adroit remodeling for more free-standing stacks and the extension of wall shelves into dormers. This year's gifts of books were accommodated, with modest capacity for future growth. Volumes of periodicals, many of them donated by Nancy Singer, were bound for preservation and easier use.

Special Events

Contemporary Art and Craft Fair

Leather wares and furniture were added to the selections of ceramics, fiber, glass, jewelry, metals, painting, photography, prints, and wearable art of past seasons, priced from \$10 to \$3,000 and on view during Mother's Day weekend. The 150 artists represented 29 states. Eight juried \$500 awards of excellence were conferred, and a new feature was a \$250 People's Choice Award, voted by visitors. A special Mother's Day Brunch provided fairgoers with an excuse to take a break and enjoy the sunshine and the rose garden adjacent to the museum building. Despite a rainy Saturday, attendance was 8,000.



Contemporary Art and Craft Fair
May 12-13, 1990

Sand Castle Festival

Laumeier's parking lot was transformed into story-book fantasy for an early summer week, to the delight of some 15,000 spectators. In five days, using 25 tons of sand, Todd Vander Pluym and two other artists from Sand Sculptors International, of Redondo Beach, California, created a castle eight feet high.

The carving and scooping of architectural details in complex structures built with sand is a physical and conceptual wonder. Vander Pluym used local sand, wetting it enough to make the sharp grains lock together under compaction, and keeping the surface moist with spray, then using glue spray for a protective crust. He has achieved daring unreinforced cantilevers, and his structures have withstood pummeling by rain and wind before their inevitable disintegration. The Laumeier castle stood for a week and a day, and then the beach again became a parking lot.

For spectators, park personnel spread another 75 tons of sand over the adjacent asphalt for an instant beach; sprinklers became sea spray. One of the professional carvers offered classes in sand carving for kids, and all comers, regardless of age, were invited to build their own sand castles.



above right:
Sand Castle Festival
June 30-July 8, 1990
Sand Sculptors International

Fire and Ice

This year's icy wonderland created by sculptor George Greenamyre was a cluster of three towers—a central column 40 feet high flanked by lower chimney-like structures. On the first of its two nights, the scene was illuminated by designed-in lighting effects and fireworks, and on the second night the towers glowed with flames in clouds of smoke. On both nights, the drama was enhanced by electronically programmed music and sounds composed for this event by Rich O'Donnell, principal percussionist of the St. Louis Symphony Orchestra. In contrast with 1989 conditions, the weather was bland to the point of melting away some of the crisp contours of the ice structures, but the 10,000 spectators readily adjusted to being more comfortable.

below left:
Fire and Ice
December 14-15, 1990
George Greenamyre

Tenth Anniversary of Sited Sculpture

The program of site-specific sculpture was begun in 1980 when Laumeier received its first Art in Public Places grant from the National Endowment for the Arts. It was applied to the Jackie Ferrara *Laumeier Project*, completed in 1981 in the eastern wooded area of the park.

Laumeier site sculptures completed by 1991 were: *Laumeier Project*, Jackie Ferrara, 1981; *Pool Complex: Orchard Valley*, Mary Miss, 1983-85; *The Hundred Small Rooms*, Alice Aycock, 1984; *St. Louie Bones*, Robert Stackhouse, 1987; *Untitled*, Ursula von Rydingsvard, 1988-89; *Face of the Earth #3*, Vito Acconci, 1989; *St. Louis Project*, Richard Fleischner, 1989; *Triangular Bridge Over Water*, Dan Graham, 1990; *Cromlech Glen*, Beverly Pepper, 1985-90; and *Ada's Will*, Jene Highstein, 1990.

One of the year's museum exhibitions displayed selections from the materials that record the artists' conceptual development and progress of each project.

Laumeier celebrated its fifteenth year with a look back over a decade of sculpture commissioned by the park for specific sites on the grounds. By 1991, 10 sculptures had been installed under that demanding agenda, unique in the United States.

Laumeier retains these materials for its collection, and they comprise valuable references in the history of this innovative aspect of modern sculpture. Laumeier shares its research and experience in this realm of art with other institutions.

Sculpture Program

Anthony Caro

Java, the imposingly dignified composition in welded steel and slag metal, on loan since 1988 from Marjorie Wyman and the Greenberg Gallery, St. Louis, was made a gift to Laumeier by Marjorie Wyman.

Meg Webster

Meg Webster envisioned *Pass* as a 1-1/2-acre ecosystem site sculpture of Missouri plants and habitats, her art bringing them together in a microcosm of conditions that in reality are to be found in parts of the state quite distant from each other. The work offers gently didactic but quite personal incentives to a creative ecology. The plants themselves speak for earth, water, and air, and for their own amenability to growth conditions that are partly natural, partly predetermined.

Pass incorporates pre-existing large trees and high grasses with introduced fruit and nut trees, wildflowers, mosses, and wetland and other woodland species. A large circular depression holds flowering plants, and fragrant flora give the plot sensory dimen-

Meg Webster
Pass, 1991
grass, shrubs, water, soil, fruit
trees, flowers,
280.9' x 236.1'
Laumeier Sculpture Park
Commission with the support
of a grant from the National
Endowment for the Arts
91.38



sions. Work on the terrain and plantings of *Pass*, completed in 1992, prepared the microecology for fulfillment through seasons of growth and dormancy. A group of volunteers, who called themselves the “Pass-Time Gardeners,” lovingly cared for the garden throughout the growing season.

“*Pass* is a work of sculpture and landscape,” the artist stated. “It is a wild garden. It is a passage from one field into another, from one condition of landscape into a new terrain. It is symbolic, complex, dynamic in spatial changes, filled with exuberant diversity and intense biological and horticultural activity. It demonstrates and promotes nature’s abundance, ecological principles, the joining of man with nature, and combines the cultivated with the wild.”

Conservation

Two professional surveys guided the priorities for conservation on two levels of urgency—for immediate treatment and for study leading to future proposals to conserve the finish and stability of outdoor art. A grant from the Institute of Museum Services, a federal agency, helped underwrite treatment of three prime examples of minimalist and conceptual sculpture: Donald Judd’s *Untitled*, Robert Morris’s *Untitled*, and Dennis Oppenheim’s *Rolling Explosion*. *Chariot’s Trophy* by Arman was moved to storage and was being assessed for possible restoration.

Museum Exhibitions

Alfredo Jaar

A native of Chile who grew up under a regime that jailed and exiled dissidents, Jaar moved to New York and began creating installations of objects and photographs addressing conditions of repressed and exploited populations in Latin America, Africa, and Asia. The materials were mounted in light boxes, in which color transparencies of Third-World people in exhausting labor, in civil rights marches, or in confinement were seen straight-on or reflected in mirrors or pools of water.

The room-sized centerpiece installation required audience interaction, for its nearly life-size images of two smugglers, each carrying an illegal immigrant piggyback across the Rio Grande, were upside down; they could be viewed right-side-up by looking down into a reflecting basin of water on the gallery floor. The show was circulated by the San Diego Museum of Contemporary Art.

Meg Webster: The Art of Saving the Planet

Laumeier and the Missouri Botanical Garden co-sponsored an exhibit of two-dimensional work by environmental sculptor Meg Webster at the Botanical Garden at the time Webster was at Laumeier to begin work on her site sculpture, *Pass*. This exhibit featured photographs and documents related to several of the artist's earlier art-in-nature projects.

right:
Alfredo Jaar
March 2-May 19, 1991
Alfredo Jaar
Coyote!, 1988
light box with color
transparency, pool, water,
overall dimension:
72" x 60" x 72"
Courtesy of the artist
and Diane Brown Gallery,
New York
Photo credit: Mary Kristin



left:
Meg Webster: The Art of Saving the Planet
April 20-May 19, 1991
From left to right: Judith Aronson,
Meg Webster, Adam Aronson, and
Blane De St. Croix



**Ten Sites:
Works, Artists, Years**

This museum exhibition was the first presentation of more than 50 drawings, photographs, maquettes, and other studies and records made by the artists in developing concepts, designs, progress notes, and other documentation of the sited projects executed for Laumeier since 1980. The exhibition provided an exceptional opportunity to view the formative stages of each artist's ideas, plans for construction and display, and relationships between drawings, models, and final product—the sculpture. The installation was designed by graphic designer Gretchen Schisla.



left:
Ten Sites: Works, Artists, Years
June 1-September 29, 1991

below:
La Noche de los Muertos
October 26, 1991-January 19, 1992

La Noche de los Muertos

Considerable Mexican folk art has come from pre-Hispanic traditions and from the festival of All Souls' Day, November 2, also known as the Day of the Dead. For this, families decorate altars with memorabilia of deceased members and with art objects and ritual offerings. The festival of El Día de los Muertos (Day of the Dead) celebrates death as passage to another level of being. It is a joyful time, with powerful visual aspects.

This exhibition of contemporary Mexican folk art sculpture celebrating the Day of the Dead featured a collection of 15 papier-mâché skeletons enacting scenes from everyday life. Created by Pedro, Leonardo, and Filipe Linares, all objects in the show were selected by director Beej Nierengarten-Smith during research in Mexican cities and villages. St. Louis artist René Michel-Trápaga, a native of Mexico, and others of the Hispanic community assisted Laumeier staff in planning and executing an ofrenda, an altar of remembrance holding candles and mementos of loved ones.



Educational Programs

Video and Blind Maquette Program

The video introduction to Laumeier offered to visitors in the museum's orientation room was updated to include additions to the outdoor collection, as were the visitors' brochure and maps and the audio cassette for self-guided tours.

In furtherance of its educational mission, and with funding by grants from Citicorp and the National Endowment for the Arts, Laumeier commissioned prominent labels of cast aluminum with both written and Braille texts for the outdoor site sculptures, accompanied by maquettes for tactile exploration by visitors with impaired vision.

Art Camp

This innovative summer camp combining art, nature, and recreational activities celebrated its third successful year.

Library

The addition of 579 publications to the Contemporary Art Library in 1991 was more than double the growth of the previous year because of major gifts by Nancy Singer and Adam Aronson. Total holdings in books are 2,260 volumes; considerable other material is in vertical files. The library was increasingly used by students, especially those of St. Louis Community College at Meramec. Four volunteers staffed the library one day a week to assist public use of research sources. Several years of periodicals were bound for easier access and conservation.



Art Camp

Special Events

Contemporary Art and Craft Fair

Tents for artists' exhibition booths extended the full length of the central area of the park near the stage; the Fair was a gala two-day scene animated by crowd movement through displays of sculpture, paintings, and crafted objects at attractive prices, music and food. The 150 artists from many states competed for cash awards juried by Mark Lyman, director and co-founder of the Chicago International New Art Forms Exposition.

A feature of the Art Fair for the second year was a Sunday Mother's Day outdoor brunch. Held on the terrace adjacent to Laumeier's museum building, this champagne brunch drew a record number of diners to enjoy the food and the sunshine.

Second Annual Sand Castle Festival—Laumeier's 15th Birthday Celebration

The artists of Sand Sculptors International carved a 16-foot sand castle and surrounding village as the centerpiece of a parking-lot beach. Designed by Todd Vander Pluym, the project was enlarged over that of the previous year, requiring more than 200 tons of sand. Visitors were invited to watch the carving in progress and to take part in "beach party" activities on the weekend. The sculptors also carved an elaborate birthday cake in sand for Laumeier's fifteenth dedication anniversary.

Children were provided with space for making their own edifices of sand, followed by their own Laumeier birthday party.



Second Annual
Sand Castle Festival,
Laumeier's 15th Birthday
Celebration,
June 29-July 8, 1991

La Noche de los Muertos and Sizzling Salsa Party

The Day of the Dead folk festival, based on the Mexican All Souls' Days celebration, is rooted in ancient traditions of honoring deceased relatives and celebrating cycles of life and death. Laumeier recreated this tradition in a "Night" of the Dead, a family evening with an outdoor market, craft demonstrations, Latin music and dance, and ethnic food under a festive tent.

A late evening of sizzling salsa dancing followed the Noche de los Muertos festival, with music by Fantasia and Goza and piquant refreshments. Both the festival and party were held in conjunction with the museum exhibition of Mexican folk art objects created by the Linares family.



Fire and Ice '91

The fourth spectacular ice sculpture by George Greenamyre, a formation of peaked structures circled with firewood, featured fireworks and light displays on both nights. Three dancers in silvery costumes torched the combustible materials in the Saturday grand finale. Laumeier curator Blane De St. Croix created the performance aspects of this year's event. Rich O'Donnell, principal percussionist of the St. Louis Symphony, collaborated with music and electronic sound. Sue Greenberg designed lighting effects. In keeping with the tradition of weather extremes that this event seemed to invoke, haz- ardously balmy days coincided with delivery of a 100 tons of ice, melting it down to 40 tons during construction. Mud became an unwelcome element of the solstice ritual, but the audience of 15,000 took it in squishy stride.



above left:
La Noche de los Muertos
November 1, 1991

below left:
Fire and Ice '91
December 13-14, 1991
photo: Robert LaRouche

Art and Nature in “Perfect Unity”

1992

Where Laumeier’s program of site-specific sculpture demonstrates a many faceted range of projects responsive to site conditions but autonomous as art, the works in the “Perfect Unity” program *become* site conditions. The artist’s intervention is profound but reticent. These sculptures, in semi-wild areas of the park, are so intimately unified with their surroundings and cycles of the seasons that the visitor may have to look attentively to find them. A “Perfect Unity” project by David Nash was scheduled for 1993 and ones by Andy Goldsworthy and Ian Hamilton Finlay for 1994. The Unity project is dedicated to George S. Rosborough, Jr., president of the Laumeier

Meg Webster’s Pass initiated a challenging program, “Perfect Unity: Sculptors and Living Forms,” in which the art is not only conceptually bonded with its natural environment but physically integrated with it. To move this sculpture would destroy it and disrupt the site.

Sculpture Park board from 1986 to 1988, when this plan was conceived.

Sculpture Program

Judith Shea

Judith Shea modeled her armless full-figured *Public Goddess* in the semblance of a classical fragment and mounted it on a pedestal of approximately equal height. The bronze figure is covered with gold leaf, the bronze pedestal left in foundry finish. The ensemble of paths, plantings, and sculpture at first appears to be nostalgic reminiscence of an old-fashioned parterre, but that romantic conception is distracted by pickets of wrought iron, nearly as high as the figure, encircling the pedestal. The confinement induces social-comment allusions to the historical state of Woman—the close-fitting fence keeps the world out and the goddess in.

The sculpture's setting formerly was an under-utilized space within a driveway circle between the museum and the Education Center. Now it is a heart-shaped garden of red roses, the *American Heartland Garden*, also designed by Judith Shea. In winter, the sculpture overlooks brown clusters of mulched plants pruned back and at rest; in summer, the roses bloom like jewels strewn before the lustrous goddess figure. Both sculpture and garden were funded through the support of the Schneithorst Endowment Fund and various donors.

Judith Shea
Public Goddess, 1992
cast bronze, burnished gold foil,
wrought iron,
112" x 32" x 32"
Laumeier Sculpture Park
Commission through the
support of the Schneithorst
Endowment Fund and various
donors
92.1.3
photo: Robert LaRouche



Temporary Outdoor Exhibitions

Susan Crowder
Patrick Dougherty

With materials from nature—Crowder’s straw and Dougherty’s maple saplings and switches—these artists made separate but related temporary constructions that were part of the “Perfect Unity” program. During three weeks in residence the artists also prepared for museum exhibitions of drawings and photographs of their natural art.

Susan Crowder’s *Formal Garden*, with the masses and crisp contours of a well-tended hedge, was built on the museum’s lower terrace. A lumber structure supported an envelope of hardware cloth, into which straw was stuffed and patted into even surfaces to define an outdoor room 48 feet long by 28 feet wide, with massive walls 7 feet high. One opening was flanked by broad-based conical forms, as in a St. Louis private garden that Crowder studied; the other opening was shaped in allusion to the Gateway Arch.



Susan Crowder
Formal Garden, 1992
straw, wire and wood,
7'8" x 49' 31"
Laumeier Sculpture Park
Commission
E92.1
photo: Robert LaRouche

Patrick Dougherty's *Whim Whams* employed saplings, fresh cut from overgrowth in another county park, that were spun into six structures that seemed to roll from the museum's stone terrace through the building's doorway. It was "intertwined with the railing and roofline like some wayward vine," as Dougherty put it. The public walked through the connected sequence of huts into the museum.

Both projects, expressly transitory, were installed for just over three months and then recycled for mulch. "You can compare it to a good song," Dougherty said of his *Whim Whams*. "You sing it, and it's gone, but you have no regrets."



above:
Patrick Dougherty
Whim Whams, 1992
seven separate structures constructed
from maple tree saplings and twine,
heights ranging from 12-16' and
diameters ranging from 1'6" x 13'
Laumeier Sculpture Park Commission
E92.2
photo: Robert LaRouche

left:
Patrick Dougherty carrying saplings

Extended Outdoor Loans

Anthony Caro

Durham Steel Flat, a large composition in rusted cor-ten steel, on loan from Sondra Gilman, joined Marjorie Wyman's 1991 gift of *Java* by this British artist, eminent for four decades. His abstract pieces present changed configurations on all sides. In Caro's words: "Although there is no intrinsic difference of quality between abstract and representational sculpture, added breadth has been given the subject in that we are at least able to enjoy and be moved by sculpture that doesn't look like anything but itself" (*Art in America*, October 1984).

Anthony Caro
Durham Steel Flat, 1973-74
rusted and varnished cor-ten steel,
9'3" x 7'11" x 5'5"
Lent by Sondra Gilman



Museum Exhibitions

Sculptors: Works in Print

From the Laumeier collection, books and other objects by seven artists: Claes Oldenburg, Jenny Holzer, Christo, Andy Goldsworthy, Siah Armajani, Ian Hamilton Finlay, and Judith Shea.

The Nature of Sculpture: Works by Susan Crowder and Patrick Dougherty

Works on paper, photographs, and maquettes by both artists were on display in the museum during the early weeks of the outdoor exhibitions of Crowder's *Formal Garden* and Dougherty's *Whim Whams*. The show included studies for those projects and materials relating to other ones.

Team Spirit

Two or more coequal artists were responsible for each of the stylistically diverse paintings, sculptures, drawings, photographs, and installations of this early summer exhibition. Each of the 26 teams from North America, Europe, and states of the former Soviet Union had collaborated for a long time—none of the members having had substantial careers as individual artists. Their talents and concepts were merged through procedures suited to each team, within established thematic visions. The exhibition was circulated by Independent Curators Inc., New York.



above, middle:
The Nature of Sculpture:
Works by Susan Crowder and
Patrick Dougherty
March 15-May 25, 1992

below:
Team Spirit
June 6-July 19, 1992

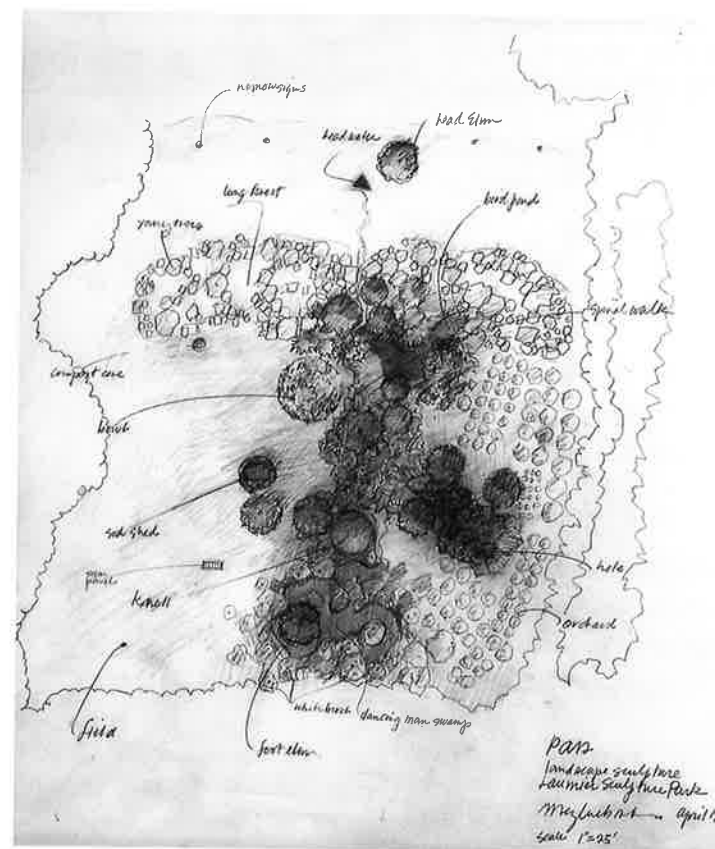
Meg Webster and Jenny Holzer

Drawings, models, and photographs of Webster's *Pass* were on view, with demonstrations of how environmental practices are displayed in her Laumeier installation. Photographs of her projects in other cities were included.

Bronze plaques from the *Living Series* and two large light-emitting diode signboards, on loan from the Broad Family Foundation, Venice, California, were in the Holzer exhibition.

On a Pedestal: Judith Shea

Sculptures and works on paper by Shea were exhibited in connection with the installation of *Public Goddess* in the artist-designed *American Heartland Garden*. Beej Nierengarten-Smith organized the show, and Gretchen Schisla designed the installation. Judith Shea attended the opening gala.



above right:
Meg Webster and Jenny Holzer
August 1-September 7, 1992
Meg Webster
Proposal drawing for *Pass*, 1991
graphite and colored pencil on
tracing paper,
23" x 20-1/2"
Laumeier Sculpture Park Commission
through a grant from the National
Endowment for the Arts
91.3.1

right:
On a Pedestal: Judith Shea
September 13-October 18, 1992
photo: Robert LaRouche

Animales Encantados

The year-end exhibition of Mexican contemporary folk arts featured a grouping of *alebrijes*, intricately painted papier-mache figures of flying dragons, winged lizards, and mythical creatures, commissioned by Laumeier from members of the Linares family and fantastical creatures carved from the incense wood of the copal tree and vividly painted by Manuel Jimenez. Beej Nierengarten-Smith was curator of the exhibition.

Nacimiento (Nativity Scene)

For the holiday season, colorful figures by Manuel Jimenez created a nativity scene complete with wise men, angels, and watchful animals.



above right:
Animales Encantados
October 31, 1992-
January 17, 1993

below right:
Nacimiento
November 21, 1992-
January 17, 1993



Educational Programs

Classes and Workshops

Activities in the Education Department increased by 120 percent this year. Forty-six schools and 1,800 students participated in the School Partnership Program, pairing St. Louis City and County schools to explore visual arts projects.

Workshops were planned to attract participants of various ages to hands-on activities usually related to understanding of forms and form-making techniques. A week-long program offered instruction for adults in mixed-media art, processes and materials of sculpture, and studio techniques. Sand Castle Family Workshops offered three one-day sessions of watching construction and working with sand sculpture in the beach area, storytelling and participation in the Sand Castle parade.

The Family Poetry Picnic Playtime combined an exercise in poetry writing with poet Constance Levy with a picnic supper.

Art Camp

Laumeier's multi-disciplinary Art Camp for ages 4 through 12 served 210 students in three 3-week sessions as this popular art and recreational program marked its fourth summer.

Docents

Training of new docents included tours of St. Louis studios and galleries, talks on Laumeier artists by staff or outside speakers—and sometimes the artists themselves—and discussions of current issues in contemporary sculpture and techniques. Members of tour groups and other visitors of various ages, interests, and expertise often ask questions that make pop-quiz demands on docent backgrounds.

Library

Duplicate art books and periodicals were sold at the June Book Fair. Proceeds benefited the library purchase fund.

An inventory showed that 376 volumes were added in 1992, bringing the library total to 2,526 volumes. Eleven years of periodicals were bound in 20 hardbound volumes. The library is staffed by two volunteers one day each week, with two other volunteers in periodic service.

Special Events

Contemporary Art and Craft Fair

Some 150 artists from across the country qualified in a juried competition to exhibit and sell ceramics, jewelry, metalwork, fiber, leather, wood, glass, photographs, prints and drawings, paintings and sculpture in this largest-yet, fifth annual art fair. Music, dance, theatrical performances, and a wide variety of taste-tempting foods rounded out this popular Mother's Day weekend event, sponsored this year by KMOX Radio and Suburban Newspapers. Artists John Donoghue and Phyllis Plattner juried the cash awards to participating artists.

Third Annual Sand Castle Festival

Beauty and the Beast, the storybook theme for the third annual sand sculpture, required a large and elaborately detailed composition, 19 feet high with a base 20 by 24 feet. Wet sand was compacted within a tower of plywood forms in tiers, removed one at a time as the carving by six sculptors of Sand Sculptors International progressed downward over the course of a week. Todd Vander Pluym supervised the project, conceptualized and designed as carvers worked. As in previous years, the sand was kept moist and sprayed with a diluted glue and water mixture to harden the edges as the carving progressed. Winter Brothers Material Company donated 350 tons of Meramec River sand for the castle and children's beach.

The late June festival again included art and sand activities for children. Funding and other assistance were provided by Southwest Bank.



above:
Contemporary Art
and Craft Fair
May 9-10, 1992



right:
Third Annual Sand
Castle Festival
June 27-July 12, 1992

La Noche de los Muertos and Sizzling Salsa Party

This second folk festival, based on the Mexican All Souls' Day celebration, was a family evening with an outdoor market featuring crafts, demonstrations, and ethnic food. All this to music of Troubadors de Mexico, El Union Tropical, Mexican Folklore Group, and drum and flute sounds of Karumanta. Ballet Folklórico groups performed Mexican dances. Late evening salsa dancing followed the festival, with music by El Caribe Tropical. Both the festival and party were held in conjunction with *Animales Encantados*, the museum exhibition of Mexican contemporary folk arts.

Fire and Ice '92

Boston sculptor George Greenamyre designed his fifth and final winter solstice construction of walls and towers of ice, to be dissolved by spectacular bonfires. Sue Greenberg, St. Louis theatrical designer, again provided the high-tech lighting and fireworks, and Rich O'Donnell, principal percussionist with the St. Louis Symphony Orchestra, composed the music.

above right:
La Noche de los Muertos
October 31, 1992

below right:
Fire and Ice '92,
December 11-12, 1992
photo: Robert LaRouche



Parks Department Reorganizes

The “Perfect Unity” program of sculpture intimately related with the natural environment was extended with David Nash’s *Black through*

The first steps in a reorganization of Laumeier Sculpture Park were initiated in 1993 as part of a larger reorganization of the St. Louis County Department of Parks and Recreation. Laumeier was made a separate unit, with operation of the park and management of the art program substantially combined, and the museum office made increasingly responsible for both.

Green. Nash designed a sculptural path defined by logs, charred black, on a hillside in the park’s southern woods.

Sculpture Program

David Nash

Trees past their prime or hewn for other reasons are Nash's main sculptural material. His tools are chain saws and hand axes, and he uses as much as possible of each tree's roots, trunk, and branches.

In *Black through Green*, Nash placed 40 logs from dying oak trees, brought to Laumeier from Forest Park and other local parks, across a hillside path in 26 informally defined steps. Each log, 14 feet long, was charred in a slow fire for texture and black color before installation. "Charring the step retainers," Nash said, "brings emphasis to their line and angle, and articulates the contours of the slope . . . exaggerating their length spreads the sense of 'path' into the winding woodland." A highly committed environmentalist, Nash intends this sculpture to decay over time, the timbers eventually turning to earth.

The British Broadcasting Company filmed a documentary of Nash at work, spending several days at Laumeier when *Black through Green* was being constructed.

David Nash
Black through Green, 1993
charred oak, steel re-bar stakes,
length 86 ft. width at widest
point 26 ft.
Laumeier Sculpture Park
Commission
93.1.2



Isaac Witkin

Hawthorne Tree, on loan to Laumeier since 1988, was given to the park by Adam and Judith Aronson. In a 1989 letter to the donors, Witkin wrote that he had recently completed four related pieces and it was a dream of his to create a garden of Hawthorne Trees. "The origin of the theme derives from the myth of Merlin the magician," said the artist. "It centers around Merlin's retirement from his world of fame. He meets a wood nymph named Ninianne to whom he teaches his full range of magic every morning under the shade of the Hawthorne Tree thus surrendering his powers back to Nature. She in turn casts a spell on him so deep that it cannot be broken and from this time onwards she goes out occasionally into the world

to represent him while always returning to be with him to honor her pledge to never forsake him in his loneliness. The theme and six variations that I made represent different aspects of magical transformations."

Extended Outdoor Loan

Fernando Botero

Roman Soldier is immediately recognizable as the work of Fernando Botero by its monumental size, voluptuously rotund body, and exaggerated anatomy. The figure is nude except for a plumed helmet, and he holds a staff and small shield. Located on the terrace adjacent to the museum building, *Roman Soldier* is on loan from Philip Samuels Fine Arts, St. Louis.



Fernando Botero
Roman Soldier, 1986
bronze,
147" x 111" x 80-5/8"
Lent by Philip Samuels Fine
Arts, St. Louis

Museum Exhibitions

Indoor exhibitions were not held from August through November of this year due to gallery renovation and expansion of the administrative areas on the second floor of the museum building.

David Nash: Black through Green

Drawings and small sculptures related to Nash's *Black through Green* site specific work for Laumeier were featured in conjunction with the construction of the outdoor piece, along with drawings and photographs of the artist's other nature-based projects in Japan, Australia, Finland, France, and North America.

Laumeier Sculptors: From the 2nd to 3rd Dimension

This exhibition featured new prints and drawings, never before exhibited, by artists in Laumeier's outdoor sculpture collection.



above right:
David Nash: Black through Green
March 13-May 16, 1993
photo: Ray Marklin

below right:
Laumeier Sculptor: From the 2nd to 3rd Dimension
June 8-August 29, 1993
Dennis Oppenheim
Study for Woven Explosion (Mondrian Under Pressure), 1984
colored pencil, oil wash, oil pastel and metallic pigments on paper,
38" x 50"
Gift of Ben and Jean Kerner
86.10.1



**Muerte Con Sorpresa
(Death as a Surprise):
Sculpture by
Carlomagno Pedro
Martinez**

The ceramic sculpture of Carlomagno Pedro Martinez has moved beyond the folk art tradition of artists in Laumeier's two previous *El Dia de los Muertos* (Day of the Dead) exhibitions. More than 50 skeletons of men, women, children, animals, and angels, all created of burnished black clay, exhibited human traits and expressions as they carried out scenes of everyday life. Director Beej Nierengarten-Smith characterized Carlomagno's figures as representing "the evolution of the Oaxacan ceramic style into a major contemporary expression. . . [he] has emerged as an artist of mystical power."

**Nacimientos
(Nativity Scenes)**

Laumeier's celebration of contemporary Mexican folk art was concluded with a holiday exhibit of Nacimientos (nativity scenes) in six different artistic styles by Josefina and Irena Aquilar, Manuel Jimenez, Antonia Villafania, and ceramists from the Mexican towns of Ocumicho and Patzcuaro.



*Muerte Con Sorpresa (Death as a Surprise):
Sculpture by Carlomagno Pedro Martinez
Los Tres Señores (Three Great Ones), 1993
(from left) Pancho Villa, Benito Juarez, Emiliano Zapata
black clay
October 23, 1993-January 16, 1994
photo: Ray Marklin*

1993

LAUMEIER SCULPTURE PARK
SECOND DECADE
1987-1996

Artisan Gallery

Cornucopia of Contemporary Crafts

An inaugural exhibition of jewelry, glass, ceramics, and mixed media works by nationally known artists opened the newly renovated and expanded Artisan Gallery. This space will feature changing exhibits by some of the country's finest crafts artists and make their works available for sale.



Cornucopia of Contemporary Crafts
November 21, 1993-January 16, 1994
photo: Ray Marklin

Educational Programs

Classes

In addition to its usual classes for children and adults, Laumeier collaborated with Washington University's School of Art to offer an intensive, one-week drawing class for 10 high school students. Park rangers developed monthly free nature walks and study programs for the general public. Activities included an autumn colors walk, stargazing, and winter ecology.

Art Camp

This popular, multi-disciplinary summer camp for ages 4 through 12, in its fifth year, integrated activities in studio arts, theater, storytelling, dance, and music with recreational programs, games, and nature walks. Art Camp served a capacity enrollment of 225 students in three 3-week sessions.

Library

The Library listed 2,736 volumes in its latest inventory, with 13 volumes of periodicals in hard bindings. Having outgrown its often-enlarged second floor space, the Library was moved, with its office, to larger and more accessible space on the first floor.

Special Events

Contemporary Art and Craft Fair

Some 150 artists from many parts of the country reported big sales at the increasingly popular fair during two sunny May days. All exhibitors in this sixth annual art fair were qualified through the jurying procedure, and 15 artists received \$5,000 in donated cash awards. Sherry Leedy-Voulkos, director of Leedy-Voulkos Gallery, Kansas City, and Bonnie Speed, director of visual arts, John R. and Eleanor R. Mitchell Museum, Mt. Vernon, Illinois, served as jurors for these awards.

Fourth Annual Sand Castle Festival

The idea of 900 tons of Meramec River sand is just an abstraction to most people. But with a little help from Gerry Kirk and his crew of six from Sand Sculptors International of San Diego and from Laumeier operations staff and volunteers, the sand was tamped and carved into Aladdin's Castle, a fantasy 23 feet high. This fourth annual sand castle was taller and more elaborate than those of previous years. The Winter Brothers Material Company again donated the sand, which after the festival was passed on to make sandbags to help contain the worst flooding in the St. Louis area in this century.

Two large tents accommodated 24 hands-on activities for children, all related to the Aladdin theme. A section for magic bubbles and a 60-foot water-bottle xylophone were especially popular.



Fourth Annual Sand
Castle Festival
June 23-June 30, 1993

Festa d'Italia

The two-day August festival featured Italian cuisine, wine, and music, and the St. Louis Bocce Club demonstrated the meditative Italian sport of precision bowling. This celebration of Italian culture was co-sponsored by Laumeier and the Civic Italian American Organization (CIAO).

El Dia de los Muertos

This popular family event celebrating the Mexican Day of the Dead became a daytime event this year and featured the popular market of Mexican crafts, demonstrations, food, and music.



above right:
Festa d'Italia
August 28-29, 1993

below right:
El Dia de los Muertos
November 6, 1993
photo: Ray Marklin

Laumeier Represented in White House Show

In this year, the park expanded its themes of respectful coexistence with nature in environments threatened by human uses. Naturally occurring forms and introduced forms that interact with nature are special interests of Laumeier's "Perfect Unity" program. New sculptures in the woods embody those ideas as aspects of art, and museum exhibitions, workshops, nature walks, and related activities gave them broader, but closely associated meanings.

"I have always loved sculpture. My husband and I spent our first date in an art gallery's garden filled with American sculpture. The President and I hope this exhibition of 20th century American sculpture will delight, challenge and inspire the thousands of visitors who pass through the White House every day." Hillary Rodham Clinton, introduction to the catalogue for the exhibition, *Twentieth Century American Sculpture at The White House*.

Reduced government funding of the arts and of parks in general made it necessary for Laumeier to increase its efforts to attract support from the private sector. Generous bequests by Aurelia and George H. Schlapp set stirring examples.

Laumeier's representation in the White House exhibition of 12 sculptures, *Twentieth Century American Sculpture at The White House*, in the First Lady's Garden was a highlight of the year.

Sculpture Program

Ian Hamilton Finlay

The Scottish poet and environmental artist was commissioned to create *Four Shades*, a permanent living sculpture in the southern section of the park. Based on a verse from Virgil's *Georgics*, Finlay's installation consists of a circular grove of eight trees, chosen because their leaf shapes and masses cast four shades of contrasting openness and density. The trees specified in Virgil were elm, pine, plane, and lime, but sycamore and basswood, more suited to the Missouri climate, were substituted for the two latter varieties. The "four shades" of the title will become increasingly apparent as the trees mature.

Ian Hamilton Finlay
Four Shades, 1994
white pine, linden, elm, London
plane, Kentucky bluegrass sod and
top soil,
width at widest point 58,'
height approx. 20'
Laumeier Sculpture Park
Commission and Gift of George
and Aurelia Schlapp
94.20



Andy Goldsworthy

Andy Goldsworthy first came to Laumeier in 1991. Rambling through a secluded, thick woods in the southern area, he came upon a long rock jutting from the bank of an old creek bed. He christened that rock the *Laumeier Stone* and photographed it in many guises: with an enclosure of smaller stones over the anchored end of the *Laumeier Stone*, shingled with wet leaves, and plastered with clay from the park. The thick coating of mud was patted into every crevice and smoothed. It was left to dry and to harden, to develop patterns of cleavage, and finally to break loose in pieces that dropped into the creek bed, leaving the stone as he had found it.

The pear-shaped *Laumeier Cairn*, about six feet high, is a marker for *Stone*. Commissioned by Laumeier, the *Cairn* was constructed of limestone slabs laid in five days in spring of 1994 while the *Stone*'s clay coating was drying and falling away. The slabs were fitted together in shallow layers without mortar, one diameter at a time, the contours kept even. In other small projects, nestled into hollows in the adjacent creek bed, Goldsworthy shaped oak leaves into cornucopias held together with clay and pine needles.

Andy Goldsworthy
Laumeier Cairn, 1994
stones from Laumeier creek bed,
6'1" x 5'
Laumeier Sculpture Park
Commission with the support
of a grant from the National
Endowment for the Arts
E94.1
photo: Ray Marklin



Manuel Neri

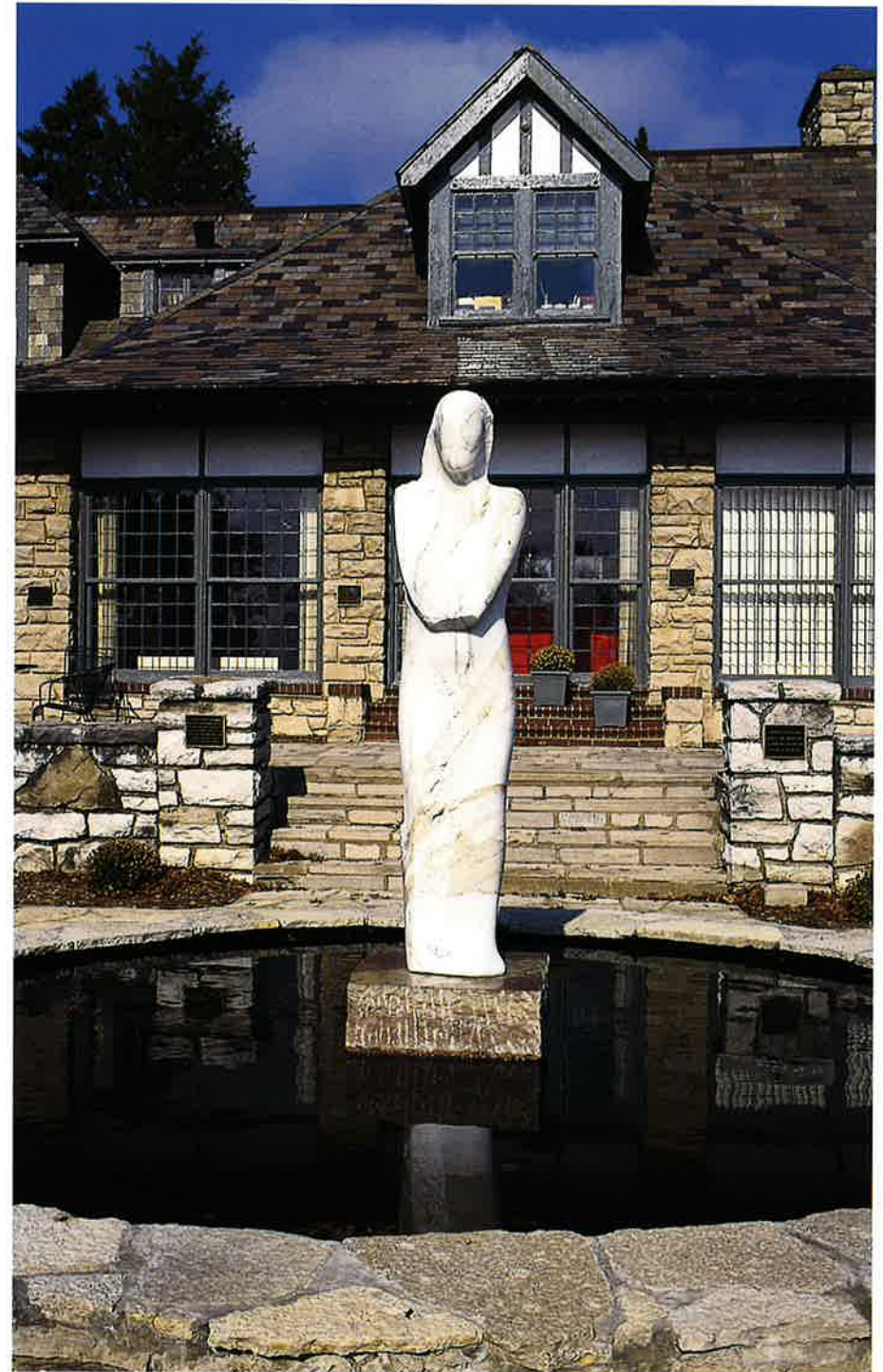
A sequence of closely linked events brought the marble figure *Aurelia Roma* to Laumeier as the centerpiece of the redesigned basin on the lower terrace south of the museum building.

Aurelia and George Schlapp had been active collectors and good friends of Laumeier Sculpture Park for many years. Aurelia Schlapp died in 1993, having made the park a major beneficiary of her estate. In her memory Laumeier commissioned a marble female figure by Manuel Neri. George Schlapp enthusiastically endorsed this project but died in 1994, two weeks before Neri presented his conceptual maquette at the park.

Coincidentally, Neri had been working on a series of female figures titled *Aurelia* from the name of a Roman road near his studio at Carrara, Italy and near the famous quarry, source of the marble for many Renaissance sculptures. Pending completion of the commissioned figure, he sent an earlier piece from that series, *Aurelia I*, closely related in form, concept, and material to Laumeier for temporary installation.

Meantime, First Lady Hillary Clinton had asked George Neubert, director of the Sheldon Memorial Art Gallery and Sculpture Garden in Lincoln, Nebraska, to organize an exhibition of 12 sculptures, *Twentieth Century American Sculpture at The White House*, for the First Lady's Garden at the White House. Neubert asked for Laumeier's *Aurelia*, but that sculpture was still en route from Italy. The park, therefore, with the artist's approval, lent *Aurelia I* to the White House exhibition.

Manuel Neri
Aurelia Roma, 1994
white Italian marble, 6'10" x 2'3"
Laumeier Sculpture Park
Commission from the bequest of
George and Aurelia Schlapp
95.7
photo: Ray Marklin



Temporary Outdoor Exhibitions

Joyce Scott

On commission by Laumeier, Joyce Scott, nationally known sculptor and performance artist, created *From Whence We Came?* as a beaded and mixed media assemblage within a stone archway of the north entrance porte-cochère. The 12-by-12-foot archway supported a structure of beaded ropes and woodland vines in web-like semblance of the lead comes in stained glass; its central figure was a woman, created in multicolored beads. Subordinate totem figures were carved in coal by art students of Kirkwood High School. The work is “about the possible origin of humanity,” said Scott. “If it is true, we all came from a woman in Africa, then we are linked genetically.” Students from St. Louis Community College at Meramec, St. Louis University, and Webster Groves High School assisted with the installation.

Joyce Scott
From Whence We Came?, 1994
wood, glass beads, ferrous metal,
chenille yarns, coal
Laumeier Sculpture Park
Commission
93.16
photo: Ray Marklin



Extended Outdoor Loans

Donald Lipski

Donald Lipski buys and stores industrial and smaller salvage in his studio/warehouse in San Francisco, where he reassembles it into art of arresting design and scale that transcends the uses for which it was made. The 55 weathered steel spheres of *Ball? Ball! Wall? Wall!*, undulating over the gently rolling lawn west of the museum, were once marine buoys, each five feet in diameter and weighing 650 pounds. The line is 300 feet long. The buoys previously were stacked in a pyramid at the Walker Art Center, Minneapolis, with the title *Balzac #55*. The composition at Laumeier, said Lipski, “is big, serious sculpture. It’s real matter of fact, there’s no mystery. It is what it is—big balls hooked together.”



Donald Lipski
Ball? Ball! Wall? Wall!, 1994
55 steel marine buoys,
5-1/2" x 5-1/2" x 300'
Loan Courtesy of Terry Hyland

Carol Hepper

Spinal Tap, a sculpture created from bundles of coiled copper tubing joined by huge plumbing elbows, was placed on extended loan by artist Carol Hepper. “*Spinal Tap* comes from work I have been doing for over 13 years dealing with the body, its functions, and psychological metaphors. This piece made of copper tubing suggests the flow of liquids,” wrote Hepper in an artist’s statement. The artist was particularly interested in observing how the surface of the copper weathers in St. Louis’s climate, in contrast to other environments where the work has been exhibited.



Carol Hepper
Spinal Tap, 1992
copper tubing, steel elbow joints,
79" x 86" x 84"
Lent by the artist

Kenneth Snelson

Snelson's constructions of stainless steel tubes under compression and cables under tension express a high-energy equilibrium, "tensegrity." His work attracted the admiration and respect of Buckminster Fuller and reflects interest in the structures of atoms and movements of electrons, but without a sense of motion. His untitled work at Laumeier is on extended loan from The Art Institute of Chicago.

Kenneth Snelson
Untitled, 1968
stainless steel tubes and cable,
96" x 128" x 48"
Lent by The Art Institute of
Chicago



John Mason

Between 1957 and 1966, John Mason was a pioneer in changing the ways in which artists work with clay. The sculptural possibilities that Mason has realized in clay can be appreciated from the ways in which he has exploited its mass, density, and plasticity in the modeling of formidable, confrontational objects. Mason disavows religious connotations for the stubby cruciform shape of *Cross Form*, on loan from The Art Institute of Chicago, but his massive crosses exert the powerful imagery of monumental icons, even when rotated in some instances to become Xs.



John Mason
Cross Form, 1962-63
stoneware,
63-1/2" x 52" x 36"
Lent by The Art Institute of
Chicago

Conservation

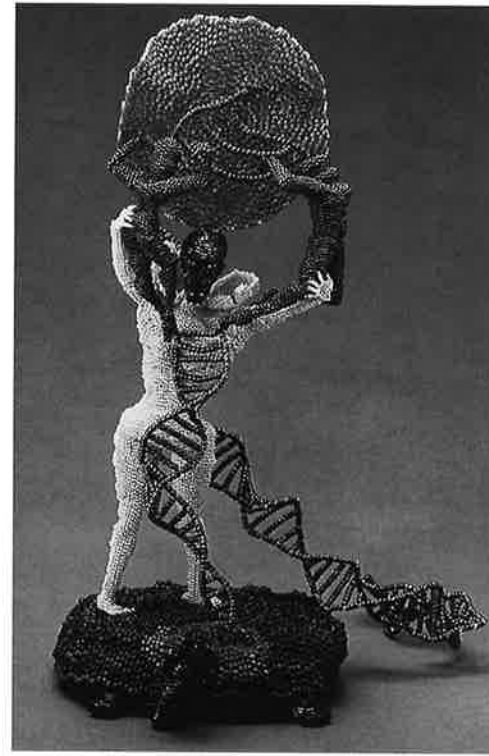
Regular care and the maintenance and repair of Laumeier's sculptures are never-ending responsibilities. A large part of this is the cleaning, washing, waxing, sealing, replacing wood and hardware, and repainting that goes on throughout the year.

Comprehensive conservation, such as this year's treatment of Jerald Jacquard's *Cubed Squared*, occurs within a longer time frame. Jacquard's monumental piece of painted steel required sandblasting and repainting to regain its brilliant blue, the paint formulated to withstand exposure to weather and vandals. To help support the cost of maintaining the outdoor collection, Laumeier invited its friends and members to "Adopt-a-Sculpture" by contributing funds earmarked for the treatment of designated sculptures.

For Laumeier's indoor art collection, a survey and report by Gregory Brunkhorst, architectural conservator, and Thomas Edmondson, collections conservator, presented a plan for renovating storage areas and upgrading heating and air-conditioning systems. The survey was funded by a grant from the Institute of Museum Services.

above right:
Hard Choices:
Sculpture by Joyce Scott
March 19-May 15, 1994
Joyce Scott
Evolution

below right:
Laumeier Stone
June 4-August 7, 1994
Andy Goldsworthy
photo: Ray Marklin



Museum Exhibitions

Hard Choices: Sculpture by Joyce Scott

Sixteen assemblage sculptures and neckpieces, with glass beads as their primary material, were exhibited along with related prints. Scott's necklaces provide a sequential narrative structure and transcend their functional purpose by serving as metaphors for contemporary life. The irony of Scott's art is that it is both beautiful and subversive—her medium is decorative, but her themes are often politically or socially motivated, undermining the viewer's expectations.

Andy Goldsworthy: Laumeier Stone

Andy Goldsworthy brought natural materials into this exhibition, covering a tree and rocks with mud which dried and shattered off onto the gallery floor. On the walls were photographs of his outdoor sculpture, *Laumeier Cairn*, in stages of construction and large photo murals of the *Laumeier Stone* and of the nearby cornucopia he created for recesses along the stream. These photographs of the *Laumeier Stone* with its successive coverings of smaller stones, leaves, and mud were featured in Goldsworthy's book *Stone*, while the ones of the oak-leaf cornucopias appeared in his book, *Wood*.

Creative Solutions to Ecological Issues

Before-and-after photographs documented actual municipal environmental rescue projects, and drawings and prints presented artists' solutions to water pollution, deforestation, and waste management problems. The eight artists featured were: Herbert Bayer, Joseph Beuys, Agnes Denes, Nancy Holt, Patricia Johanson, Helen Mayer, Newton Harrison, and Alan Sonfist. The show was organized and circulated by the Council for Creative Projects of New York.



¡Muertos de Gusto! Day of the Dead: Memory and Ritual

This colorful exhibition, translated “Thrilled to Death,” presented sculpture, drawings, folk art, and paintings by 10 contemporary Mexican and Hispanic artists, including the Castillo and Linares families, evoking the religious and festive aspects of the “Day of the Dead” celebration. Mexico City artist Maris Bustamante created a Day of the Dead room installation especially for Laumeier. The exhibition was organized and circulated by The Mexican Fine Arts Center Museum, Chicago.



above:
Creative Solutions to Ecological Issues
August 23-October 2, 1994
Agnes Denes
Wheatfield: A Contradiction

right:
¡Muertos de Gusto! Day of the Dead:
Memory and Ritual
October 22, 1994-January 15, 1995
Castillo Family

Artisan Gallery

Spirit of Bead Ornamentation

Jewelry, sculpture, body adornments, tapestries, decorative objects, and wearable art were exhibited in the Artisan Gallery concurrently with the Joyce Scott show in the main gallery. The 23 artists provided examples of historical and contemporary uses of beads by different cultures, with emphasis on beads as innovative art.

Bird Mania

Bird houses, feeders, and baths by 24 nationally and regionally prominent sculptors and multimedia artists reflected free conceptions of what birds like, or might learn to like, in domestic accommodations. Wood, ceramics, gourds, Astroturf, and found objects were among materials for the birds, and taped songs and calls contributed to the environmental awareness theme pervading this year's Laumeier projects.



Spirit of Bead Ornamentation
March 19-May 15, 1994
Pier Voulkos
Short Fancy Necklace, 1993
polymer clay

Bird Mania
May 24-August 7, 1994
photo: Ray Marklin

Recycle/Reuse

Discards, junk, and found objects were put to unexpected new uses by 26 artists from the United States and Canada. Double-take items included a clock mounted in a Buick wheel cover, a miscellany of flea-market items adroitly combined for a lamp, photographic film woven into handbags, and baskets woven from shredded two-dollar bills.

Purepecha Indian Ceramics

Mischievous figures, masks, and objects evocative of everyday life, made of low-fired clay and painted, were shown in conjunction with the *¡Muertos de Gusto!* year-end exhibition. The pieces, made by Purepecha Indian women in Ocumicho, Mexico, were collected by Ann and Bill Dugan of West Plains, Missouri, who travel every year to Ocumicho. Photographs of the folk artists taken by the Dugans also were on display, with a video of their last visit.



*Ceramic Sculpture by the Purepecha
Indians of Ocumicho, Mexico
October 18, 1994-January 15, 1995
Cipriono Hernandez and Felipa
Gonzalez Families
photo: W. O. Dugan*

Special Projects Gallery

Ian Hamilton Finlay: Icons and Proposals

Icons and Proposals featured two proposal drawings of Finlay's *Four Shades* installation for Laumeier along with 15 of his iconographic sets of hinged wood blocks, carved with excerpts from his poetry, photographs and limited edition books from his Hawthorne Press. Finlay's *Four Shades* book, published for the Laumeier project, was exhibited for the first time.

Educational Programs

Artist/Educator-in- Residence

In a pilot program developed by Laumeier's curator of education Porter Arneill, the education department collaborated with Lindbergh High School's art faculty to give 45 Lindbergh art students a month of multi-disciplinary work under John Balistreri, Denver sculptor and teacher. The class built and painted structural elements of particle board, then assembled them into large sculptures exhibited both at Laumeier and the high school. The program was designed both for training in the creative process and for insights into the life of a working artist.

above right:
Icons and Proposals
Ian Hamilton Finlay
June 4-August 7, 1994
photo: Ray Marklin

below right:
Artist/Educator-in-Residence
John Balistreri with Lindbergh
High School students



Scouting at Laumeier

Seven environment restoration projects were placed in the hands of Eagle Scouts, under the direction of park staff. Scouts restored parts of the Trova Woods, creek beds, and designated trails. Tamra Raven acted as an environmental consultant on these and other Laumeier restorations.

Art Camp

This summer's Art Camp drew capacity enrollments of 150 for ages 6 to 12, and 75 for ages 4 to 6, from communities throughout the suburban area and beyond. They kept busy with workshops in theater, puppetry, music, Native American and African dance, storytelling, and nature studies. A new recreational fountain encouraged the invention of water games. A pilot A.R.T. (Arts and Recreation Trainee) program gave leadership experience to nine 13 to 16 year olds who were Art Camp "alumni" willing to assume responsibilities for working with younger campers.



top:
Maze Project

bottom:
Art Camp

Maze Project

A maze lined with drawings, paintings, and poetry, installed by a group called KIDS and done by children from the St. Louis school districts, was set up at Laumeier for a week in May. The art extended through 130,000 square feet of maze, which its participants confidently declared was the world's largest.

Art-in-Nature Tours

A new school program combining nature studies and contemporary sculpture took Judith Shea's *Public Goddess* and Meg Webster's *Pass* as points of departure for studies of forest ecosystems, pond life, and effects of pollution on nature.

Library

Substantial book donations were received from Pat Leigh, St. Louis Art Museum, Dr. Beej Nierengarten-Smith, B. Dalton at West County, Kirkwood Library, and George McCue. Total volumes in the library reached 2,839.

Special Events

Contemporary Art and Craft Fair

Juried fine art and crafts by 150 artists in 31 states were again exhibited and offered for sale in this seventh annual Mother's Day weekend event, which included entertainment, food, art demonstrations, and educational activities for children. Artist Judy Onofrio and Nancy Rice, artist and professor of art at Maryville University, were jurors for the cash awards to participating crafts artists. Laumeier's art fair was recognized as among the country's best by two top rating organizations: *Sunshine Artist* magazine, premier reviewer of shows and festivals for professionals, and the "Harris List," also a professional reference. This was an impressive accomplishment considering there are over 4,000 art and craft shows taking place in the United States every year.

Sand Castle Festival

The fifth and final Sand Castle Festival began with the carving of compacted Meramec River sand into the towering castles of the Emerald City. Approaching via a sandy yellow brick road were Dorothy, Toto, and other Land-of-Oz characters, the most figures ever put into a Laumeier sand sculpture. For this largest castle project in the Laumeier series, Winter Brothers Material Company donated 1,000 tons of sand, and once again the vision was created by Sand Sculptors International, the team of San Diego artists led by Gerry Kirk. The composition was to have remained on view for a month, but on the night of July 4 the fantasy was ended by vandals who destroyed the castle and figures.



Fifth Annual Sand Castle Festival
June 13-July 5, 1994
photo: Ray Marklin

Festa d'Italia

Italian food, music, cooking demonstrations, wine tasting, and entertainment made for a noisy, merry September weekend. CIAO (the Civic Italian American Organization) co-sponsored the festival with Laumeier, with participation by other Italian organizations.

El Dia de los Muertos

To open the *¡Muertos de Gusto!* exhibition, Laumeier again organized a fun-filled family day of craft demonstrations, Mexican food, music, and dance, and special educational activities for children. The Castillo Family, whose works were highlights of the exhibit, came from Puebla, Mexico, to demonstrate their celebrated painted ceramic technique, and many lucky festival-goers were able to purchase the Castillos' colorful figures related to Mexico's "Day of the Dead."

Arts Programs with a Life of Their Own

“As Laumeier’s park transforms itself from season to season, the shifting patterns of the arts programs have a life of their own,” director Beej Nierengarten-Smith has observed.

The park has the same rolling vistas as in its early conversion from a rural estate. Initially, sculpture sites were chosen mainly as settings in which freestanding art could be exhibited to its best advantage. During more than a decade, however, many artists have chosen their own sites and created sculpture in specific reference to them,

Remembering the Laumeier Sculpture Park of 1976, the genesis season, while touring it today reveals a familiar landscape but a profoundly different outdoor museum.

responding to the landscape as an environment with art an integral and interpretive element.

Sculpture Program

Judy Onofrio

Judy Onofrio, an artist from Rochester, Minnesota, was trained in ceramics, moved on to lath-and-plaster constructions, and found her way to the visionary environments that she calls “Judyland.” To create the exuberant profusion of *I Just Play For Fun*, Onofrio, assisted by volunteers, attached more than two tons of bright found objects to cement columns at the head of curving stone steps between the museum terrace and the south lawn. The encrusted columns are springs for a heart-shaped steel arch looping above the gateway with flashes of mirror fragments, ordinary glass, china, flea-market knick-knacks, tiles, marbles, colored stones, even bowling balls—stuck on with epoxy. The sculpture takes its title from the saying inscribed above the image of a dog playing cards on a china plate inset into one of the columns.

This heart-shaped archway has become a popular site for wedding photographs, and park visitors take delight in recognizing once-disparate objects contributing in many odd ways to the work’s unified fantasy.

Judy Onofrio
I Just Play For Fun, 1995
mixed media, found objects
15'9" x 13'9"
Laumeier Sculpture Park
Commission
95.2



Robert Lobe

For nearly two decades, Robert Lobe has overlaid surfaces of rocks and dying or dead trees with sheets of industrial aluminum and used a pneumatic hammer to beat the metal into the shape of the underlying object with all its striations, pits, and other surface features. Then he removed the aluminum sections and joined them in hollow metal replications of the natural forms and textures. For *The Palm at the End of the Parking Lot*, his Laumeier site piece, however, Lobe used a dying black walnut tree as the instrument of its own transfiguration. First he hammered aluminum around the tree to a height of 20 feet, then he left the metal sheath as a jacket that remains as the tree deteriorates within. As work progressed, the tree's limbs were trimmed selectively into a metaphor of a human hand with fingers outstretched toward the sky. The title of the piece alludes to a phrase, "The palm at the end of the mind," in the poem, "Of Mere Being," by Wallace Stevens.

Robert Lobe
*The Palm at the End of the
Parking Lot*, 1995
annealed, hammered aluminum,
trunk of a dead walnut tree
height 17' x width at widest
point 8'
Laumeier Sculpture Park
Commission
95.6.2



Temporary Outdoor Exhibitions

Cildo Meireles

Cildo Meireles, a Brazilian artist, designed and executed two temporary site-specific sculptures with the joint title *Two Trees* for outdoor/indoor exhibitions at Laumeier. *Tree II*, the outdoor tree, long dead, was taken from Creve Coeur Park and placed upright in concrete on the lower terrace so that its 40-foot starkly bare trunk and stubby branches stood out from a distance. Around its base, Meireles scattered green leaves made of cast recycled paper. This tree, like its counterpart in the gallery and other recent works, alluded to Meireles's concern for the environment and the destruction of his country's rain forests and native cultures and his hope for the resolution of the competing interests of culture and technology.



Cildo Meireles
Two Trees, 1995

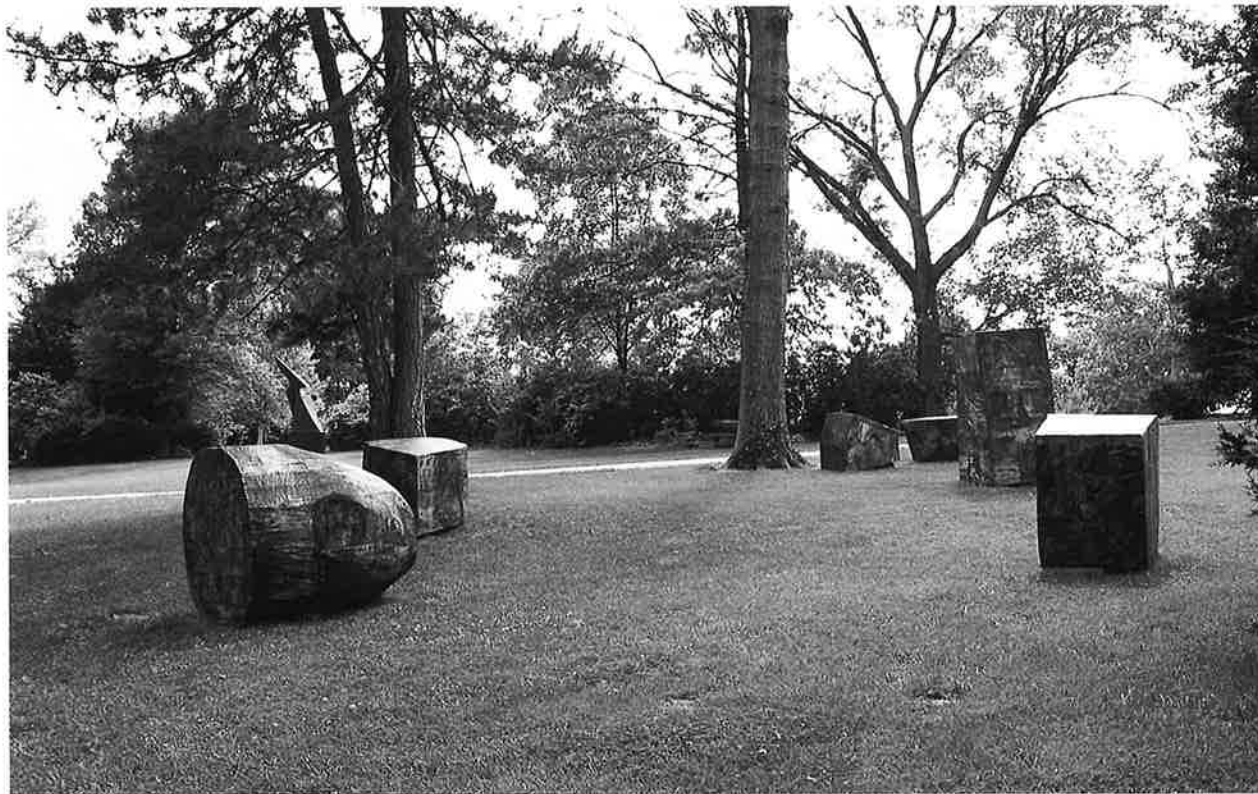
top:
Tree I (exterior view)
sycamore and matchsticks
Laumeier Sculpture Park
Commission
photo: Ray Marklin

below:
Tree II (overall view and detail
of leaves)
mummified tree surrounded by
leaves cast from cotton fiber
Laumeier Sculpture Park
Commission
photo: Ray Marklin



Ingrid Hartlieb

Scattered Fragments of Reality was a group of six blocks of laminated wood, varied in size, monumental in mass, but human in scale. Hartlieb's preferred medium has always been wood, and she uses a chain-saw to create the basic shapes of her sculptures. She then "weathers" them by gouging, scoring, sanding, polishing, rounding off corners and edges, making sides irregular, and drawing on them with charcoal. Retaining the human scale is important to Hartlieb, who uses her own body as a point of reference. "I've never made sculptures very, very large," the artist says. "It's important for me to keep a human scale." Initially Hartlieb's shapes also related to human forms; in recent years, however, they have more often resembled abstracted objects of human protection and escape—tools, weapons, or toys. As Carol Ferring Shepley wrote in the *Post-Dispatch*, ". . . they seem to be the remnants of an ancient culture."



Ingrid Hartlieb
Scattered Fragments of Reality,
1988-90
six laminated wood sculptures
Lent by the Oskar Friedl Gallery,
Chicago and the artist
photo: Ray Marklin

1995

LAUMEIER SCULPTURE PARK
SECOND DECADE
1987-1996

Gary Passanise

The St. Louis-based sculptor joined bronze castings of eight curved tree limbs into a ring 13 feet high, each five-foot section reproducing textural details of bark and insect invasion. Both concept and title for *Wisdom of the Limb* grew out of Passanise's conversation with an engineer who told of the "intelligence of the tree" in growing within limits of its capacity to support its own dimensions and weight.

Gary Passanise
Wisdom of the Limb, 1995
cast bronze, 16' x 13'
Lent by the artist
photo: Ray Marklin



Extended Outdoor Loans

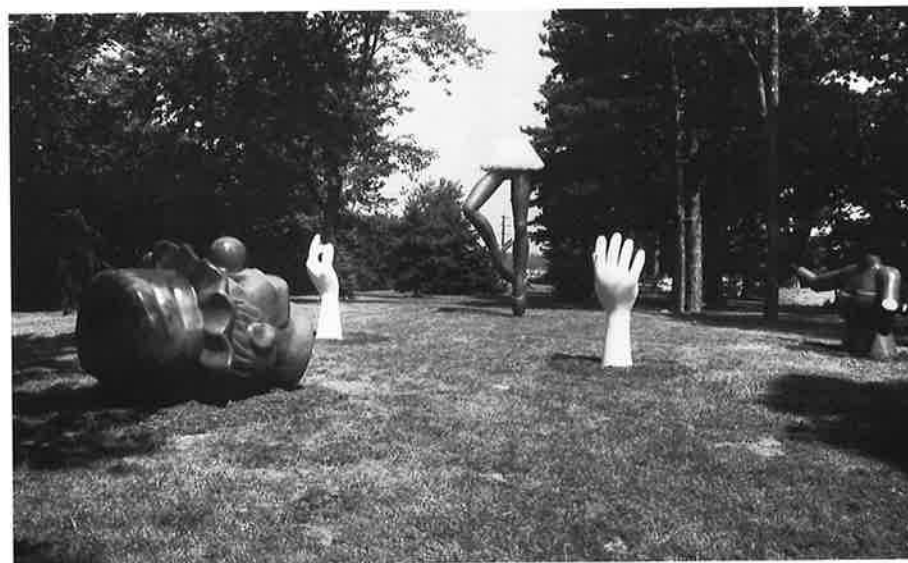
Jonathan Borofsky

In 1995 Jonathan Borofsky and the Paula Cooper Gallery, New York, placed two provocative sculptures on extended loan, *Man With Briefcase At #2968443* and *Parts of a Ballerina Clown*. The disturbing anonymity of the faceless fiberglass cutout silhouette of *Man With Briefcase* is emphasized by his height, 25 feet, and by the number across his chest with its evocations of prison camps, military dog tags, and digital identity in a technological society. In 1969, Borofsky began applying progressive numbers every day to blank pieces of paper, with the idea of continuing them into infinity. Thus, each number represents a day in a limitless time frame.

In *Parts of a Ballerina Clown*, perception of a dismembered sculpture of a ballerina is contradicted by body parts unrelated in scale, gender, and materials. Fiberglass legs en point terminating in an aluminum mesh tutu are the tallest element, while the headless and handless female torso, upright nearby, is of much smaller scale. The white-gloved hands and a man's head with clown face, lying on the grass, are giant scale. Despite its bright blue color and carnival feeling, there is little sense of joy in this automaton that lies scattered in pieces on the ground, and the artist offers no interpretation of his sometimes bizarre juxtapositions.



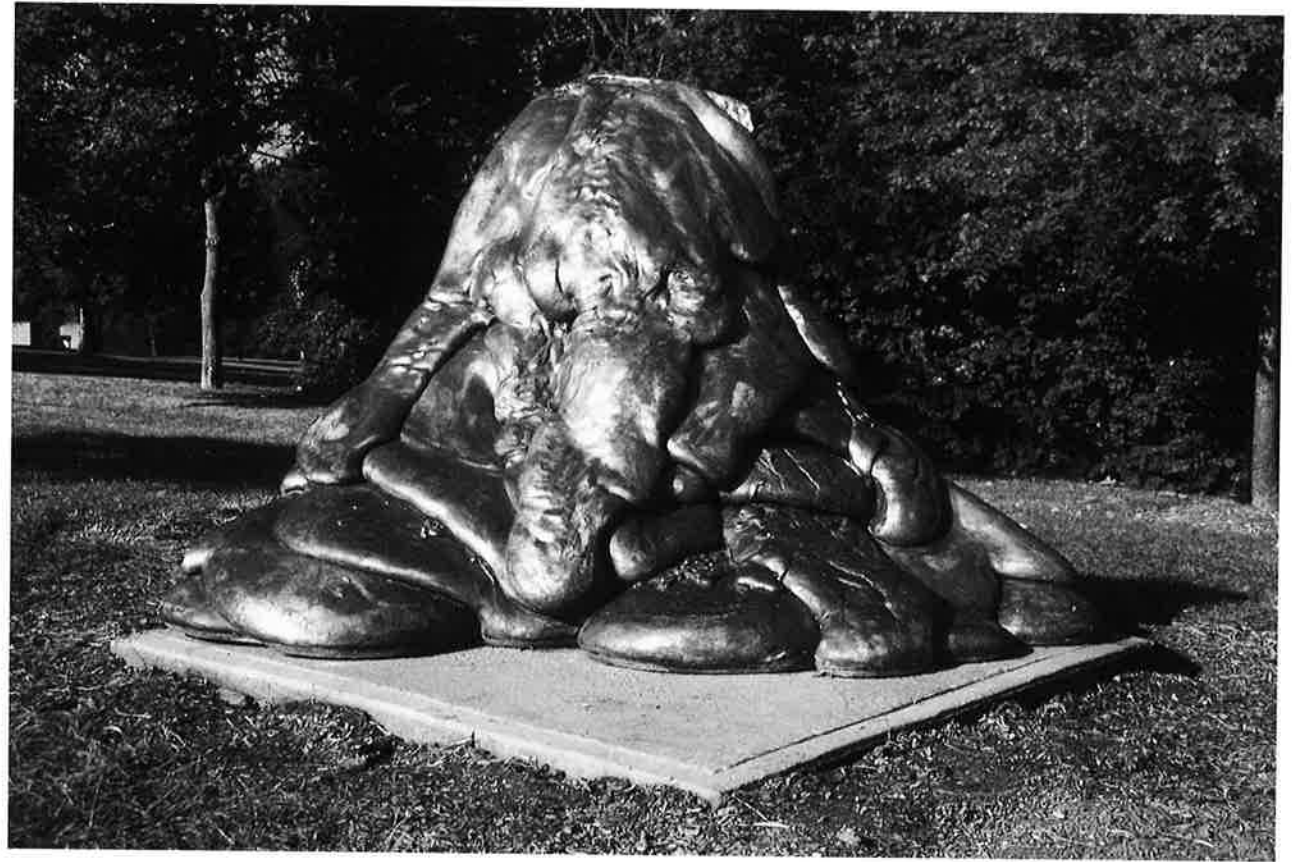
above right:
Jonathan Borofsky
Man With Briefcase at #2968443,
1986
epoxy enamel on fiberglass,
24' x 4' x 3"
Lent by Paula Cooper Gallery,
New York and the artist
photo: Ray Marklin



below right:
Jonathan Borofsky
Parts of a Ballerina Clown, 1989
fiberglass, steel, foam, aluminum
mesh and paint
Lent by Paula Cooper Gallery,
New York and the artist
photo: Ray Marklin

Lynda Benglis

Lynda Benglis is fascinated by shiny, reflective surfaces and industrial materials, responding to their smell, feel, and surface. In two decades of working with unconventional hard and soft materials, she has developed special interest in transformations from molten to solid. In *Quartered Meteor*, lead cooling as it was poured slowly upon itself formed layers of sensuous folds and wrinkles, enigmatic but open to a variety of responses. This work is on extended loan to Laumeier from the artist.



Lynda Benglis
Quartered Meteor, 1969-75
cast lead
57-1/2" x 65-1/2" x 62-1/4"
Lent by the artist
photo: Ray Marklin

Museum Exhibitions

Judyland: Sculpture by Judy Onofrio

Judy Onofrio's interior sculptures made a glittery array of objects standing on the floor, sitting on pedestals, hanging from the walls. This colorful profusion of pieces of glass and china, flea-market knickknacks, shells, marbles, glass beads, buttons, even bottle caps became a fantasy of obsessive narratives and iconic images, demonstrating Onofrio's longtime fascination with outsider and visionary art. Some identifiable forms referred obliquely to myth and religion, some were ambiguous. "It's a rich dish of classicism and kitsch with a healthy side order of Eros," wrote critic Robert W. Duffy in the *Post-Dispatch*.

Cildo Meireles: Two Trees

The second of the *Two Trees* site installation created by Cildo Meireles for Laumeier was installed partly inside and partly outside the museum. *Tree I*, a dying sycamore from Creve Coeur Park, was placed horizontally, with the trunk inside the gallery and the branches, dead leaves still attached, extending through the wall to the outside terrace. The hollowed-out base bristled with thousands of red-tipped matchsticks, drilled in, the tree thereby incorporating the means of its own destruction. Although Meireles admits that *Two Trees* could be interpreted with sadness, he would rather that the final perception be "closer to an idea of transformation and harmony between nature and culture."



above right:
Judyland: Sculpture by Judy Onofrio
March 18-May 15, 1995
photo: Ray Marklin

below right:
Cildo Meireles: Two Trees
June 3-July 30, 1995
Tree I (interior view)
sycamore and matchsticks
photo: Ray Marklin

**Robert Lobe:
The Palm at the End
of the Parking Lot**

Highlighting this exhibition were the numerous drawings Lobe made in preparation for his Laumeier site sculpture, *The Palm at the End of the Parking Lot*, which was completed in time for the opening of this exhibit. In the gallery, Lobe also showed prints and several of his hollow aluminum sculptures replicating the shapes and textures of the trees around which they had been formed.

**Artesão Brasileiro:
Folk Art of
Northeastern Brazil**

The exhibition title means “Brazilian artisans,” and this presentation of contemporary folk arts from the northeastern Brazilian state of Pernambuco broke new ground in Laumeier’s continuing exploration of Latino art. The sixty-five ceramic figural works, small sculptures, prints, and paintings reflected the lingering influences of Portuguese, Spanish, Dutch, African, and Amerindian cultures, coexisting separately or mutually interdependent. Colorful images of dancers, saints, bandits, monsters, animals, and people at work captured the rich diversity of folklore and fantasy, music and dance, religion, and the activities of everyday life of the fun-loving, creative inhabitants of this region.



above right:
*Robert Lobe: The Palm at the End
of the Parking Lot*
August 19-October 1, 1995
photo: Ray Marklin



below right:
*Artesão Brasileiro: Folk Art of
Northeastern Brazil*
October 21, 1995-
January 20, 1996
photo: Ray Marklin

Artisan Gallery

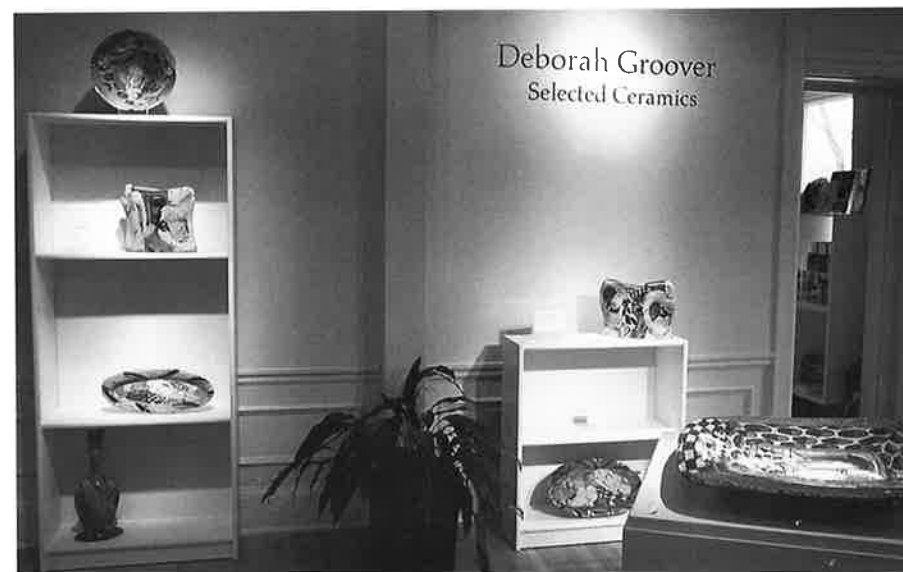
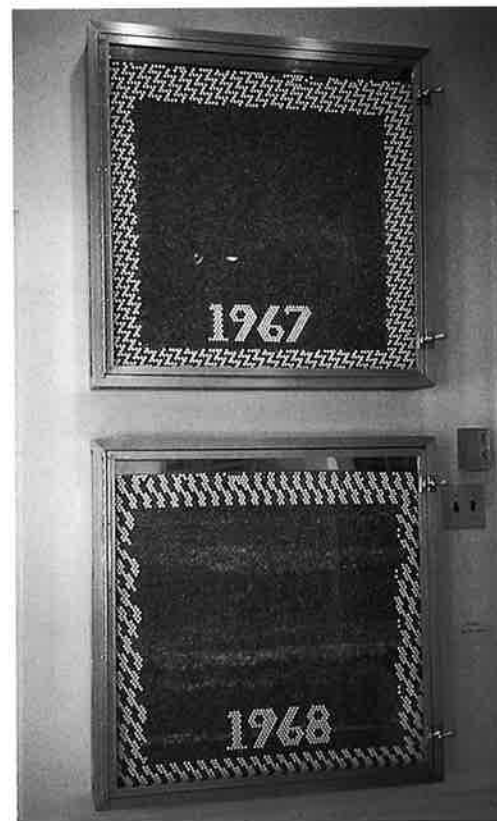
Donald Lipski: The Humidors

The facts and lore of tobacco—and his own experiences as a smoker—inspired Donald Lipski to create *The Humidors*. A humidor traditionally is a box for storing cigars in a humidified atmosphere. Lipski expanded this notion in his intricate ordering and layering of hundreds of filtered and unfiltered cigarettes in a series of 23 large, square, aluminum and plexiglass cases. Each box denoted a year, outlined either by cigarettes or white paint, between 1961 and 1990. Together the boxes represented an “oral history” of the cigarettes Lipski smoked during those years.

Lipski recognized the provocative nature of his use of cigarettes in creating *The Humidors*, but they were not intended to convey a specific meaning. “I am neither pro, con, or neutral,” says Lipski. “I leave it up to the viewer. I expect a complexity of emotional responses.”

Deborah Groover: Selected Ceramics

The whimsical scenes and resonant colors on the teapots, goblets, plates, vases, bowls, and platters of nationally known ceramist Deborah Groover create elegant objects designed for everyday use. This was the first in a series of exhibitions exploring the influences and collaborations fostered by the community of artists associated with Penland School of Crafts in Asheville, North Carolina.



above right:
Donald Lipski: The Humidors
January 24-March 5, 1995

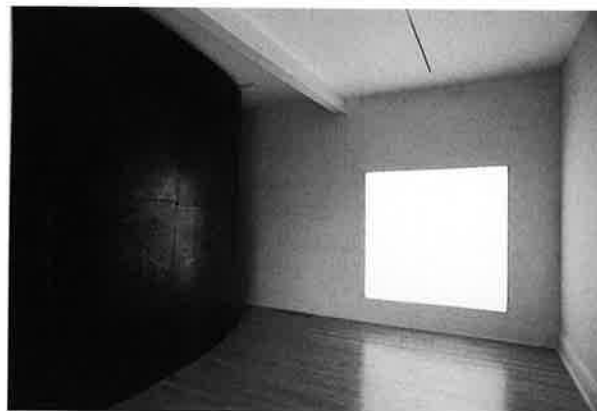
below right:
Deborah Groover: Selected Ceramics
October 14, 1995-
January 21, 1996
photo: Ray Marklin

Special Projects Gallery

Ingrid Hartlieb: Drawings and Sculptures

Hartlieb's charcoal drawings and her outdoor sculpture are interconnected, sharing a gestural quality and quiet intensity. The drawings, however, are more than preparatory sketches for three-dimensional work, having a haunting beauty in their own right. This exhibition of wall-sized charcoal drawings, interior sculptures, and a group of small drawings created daily as a journal of a 3-month stay in Paris complemented her outdoor installation, *Scattered Fragments of Reality*.

Hartlieb's work was first seen at Laumeier in 1985 as part of the exhibit, *Ten Artists from Stuttgart*, a look at contemporary developments in German art.



Gary Passanise: Resonant Light

Passanise's two sculpture installations, related by aspects of natural light but physically quite different, dominated the gallery. One was a translucent 6-by-6-foot panel of cast wax inset into an opening in the west wall. Light passing through the membrane reflected the sun's passage and captured even the slightest changes in weather conditions. In his proposal for this installation, the artist wrote, "Each subtle inflection of light caused by the passing of time is a quiet indicator of the power of the moment. The fleeting moments that go unnoticed in the course of our existence."

The other sculpture, in dramatic contrast to the fragile wax membrane, was a gallery partition 10 feet high of four rectangles of sheet lead joined to leave an opening two inches square where they almost met in the center. That peephole, aligned with a window in the exit door, framed a vista of the outside sky and greenscape, bringing the natural world into the gallery.

above:
Gary Passanise: Resonant Light
August 19-October 1, 1995
photo: Ray Marklin

below:
Ingrid Hartlieb: Drawings and Sculptures
June 3-July 30, 1995
photo: Ray Marklin

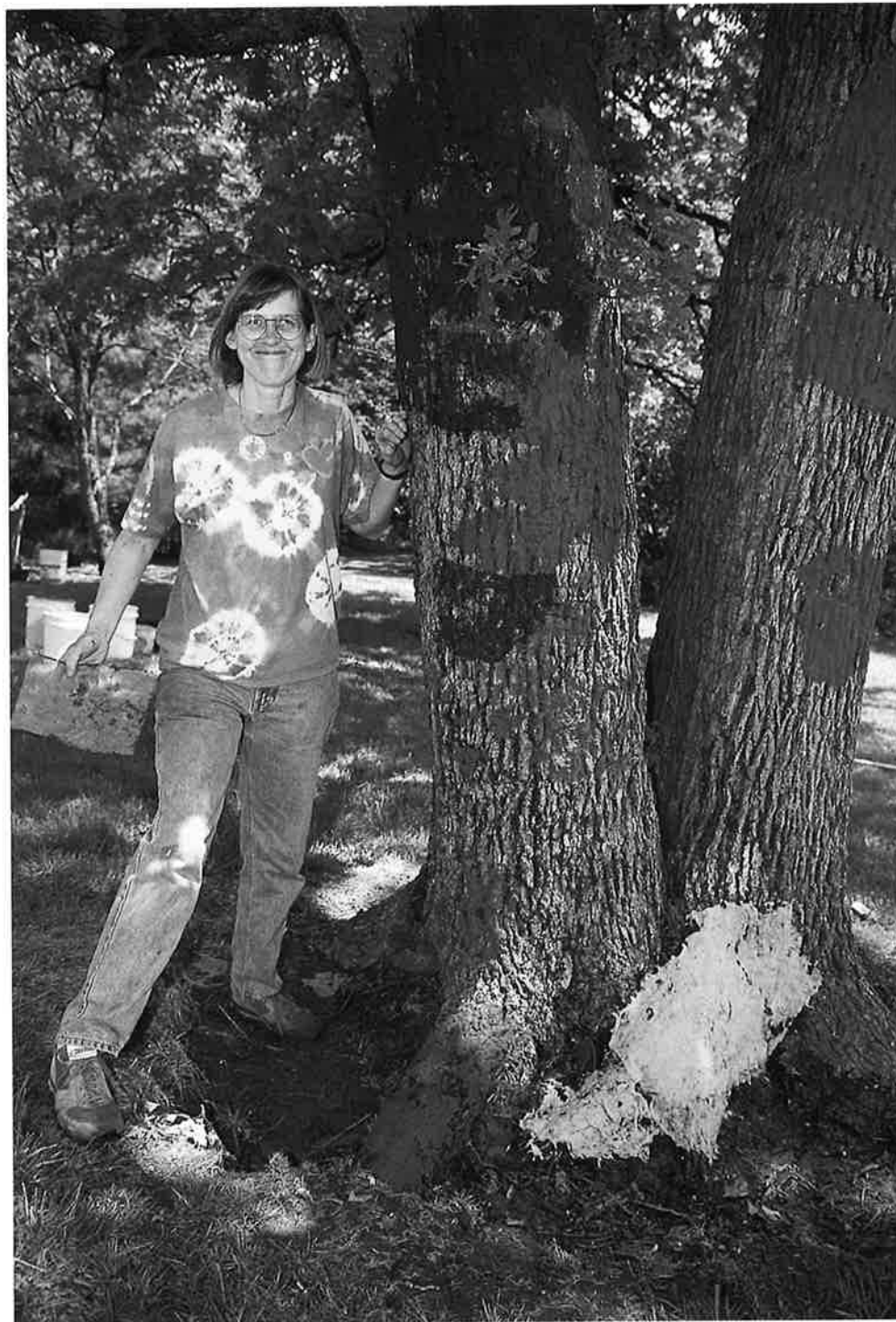
Educational Programs

Artist/Educator-in-Residence

Jean Van Harlingen, a fiber artist from Kansas City, Missouri, was selected for Laumeier's second Artist/Educator-in-Residence program. Van Harlingen and art students at Central Visual and Performing Arts High School, a St. Louis City magnet school, collaborated on a project designed to support arts education, community involvement, and environmental awareness. Teacher and students applied brightly colored, biodegradable cotton paper pulp to the limbs and trunks of trees on the CVPaHS campus, expanding the concept of an outdoor "landscape painting." The work attracted a lot of attention from people in the neighborhood. CVPaHS art teachers collaborated on creating a sign that described the project, which was installed in front of the work.

At the end of the residency, Van Harlingen and the students critiqued the work and discussed the visual impact of the colored trees on the surrounding environment. Social issues also were addressed and discussed, and students gained pride in seeing their work as an expressive, thought-provoking image in the community.

Trees of a Different Color
Jean Van Harlingen



Art Camp

Art Camp, in its seventh season, had a capacity enrollment of 301 children ages 4 to 16 during 4 two-week sessions. As a special feature this year, campers learned about Brazilian music in preparation for Laumeier's fall exhibition and festival of the art and culture of Northeastern Brazil. In 1995, Laumeier inaugurated a full-scale A.R.T. (Arts and Recreation Trainee) program for thirty-five 13 to 16 year olds to help teens develop arts, recreational, and leadership skills and give them hands-on responsibilities working with counselors and younger campers

Outreach

A series of programs, "Laumeier Sculpture Park: A Monumental Experience," was announced by Allan Cohen, KMOV-TV, Channel 4 vice president and general manager. The format of each half-hour program was a tour of the current major exhibition, conducted by Laumeier director Beej Nierengarten-Smith. An in-depth look at *Artesão Brasileiro* was the debut event. This project was underwritten by Emerson Electric Company.

Library

In the park's twentieth year, with more than 3,000 books and periodicals, vertical files, and ready access for historians, critics, teachers, students, artists, staff, and the general public by appointment, the library proudly became the Laumeier Library of Contemporary Art.

Special Events**Contemporary Art and Craft Fair**

The Laumeier Contemporary Art and Craft Fair has proved itself as a regional art event of national significance. In its eight years, the fair has enjoyed remarkable luck with its choices of two days in May when the sun shines on what looks like a village of tents and canopies on the high meadow. The 1988 fair drew 55 artists, the 1995 event more than 150 artists from 37 states. Standards were kept high, and Laumeier's rank among hundreds of fairs with similar programs has advanced consistently.

This year's fair included the usual fine mixture of art, food, and music, and the new "Creation Location" for hands-on art activities for kids was mobbed by budding young artists and their parents. Jurors for the cash awards to artists participating in the fair were Barbara Jordan, gallery director of Craft Alliance, and R. Duane Reed, owner of R. Duane Reed Gallery.



Contemporary Art Fair
May 13-14, 1995

Festival Brasileiro

Laumeier's first Brazilian festival opened the exhibition, *Artesão Brasileiro: Folk Art of Northeastern Brazil*, which introduced the contemporary folk art and Afro-Brazilian and Indian cultures of the Brazilian state of Pernambuco. The fun- and activity-filled family festival featured Brazilian food, music, a carnival parade with large-scale puppets made in Brazilian art workshops held on two weekends prior to the festival, and performances by Brazilian dancers and singers. A free education tent offered hands-on instruction for children in making parade masks, Brazilian musical instruments, woodblock prints, and more.



Festival Brasileiro
October 21, 1995

Temporary Outdoor Exhibitions

Valeska Soares

Scent, whether in the form of actual flowers or the perfume oils extracted from them, frequently infuses Soares's work. Her use of scent is never simply a sensory experience; it is, rather, a way to challenge the viewer and explore the darker associations of elements that, at first glance, are quite straightforward. *Strangelove Perfume Fountain*, a pristine white fountain that spurted "Strangelove," a specially blended, tea-colored perfume, operated like a trap. The sweet scent of the perfume and the narcissism of the reflecting pool attracted the viewer toward the sculpture, but, over time, its heady fragrance became cloying and the tea-colored liquid in the basin appeared unsavory. The viewer was ultimately repelled by the same elements that had initially seemed so attractive.

above
Valeska Soares
Strangelove Perfume Fountain,
1996
cast aluminum with enamel coating
and perfume oils
Laumeier Sculpture Park
Commission
96.2



Frances Whitehead

Laumeier commissioned Chicago artist Frances Whitehead to plant a temporary garden installation. *HORTUS OBSCURUS* (*the dark garden*) was an encyclopedic collection of the darkest varieties of many well-known plants. Blooming rotation began in the spring with black tulips, iris, daylilies, and other flowering plants, followed during the summer by black roses, dark morning glories, purple peppers, dark cauliflower, basil, tomatoes, grasses and herbs, all canopied by smoke trees. Two benches for viewing the garden were inscribed with the words *Hortus* and *Obscurus*.

Intended to be simply an atypical view of nature, the layout of the dark garden was essentially baroque, using the interrelation of concentric and eccentric curves to create two serpentine borders. The name *Hortus Obscurus* was chosen from several Latin words meaning dark, implying "from obscurity" or "obscured" as well as literally "dark" or "in shadow." The Latin title not only echoed the Latin names of the plants but also hinted at the hidden cultural meanings laced and woven into language itself.

below:
Frances Whitehead
Hortus Obscurus: The Dark Garden, 1996
62 varieties of plants, 2 limestone
benches, iron border
Laumeier Sculpture Park Commission
E96.1
photo: Ray Marklin

Extended Outdoor Loans

William King

Doubles, one of two William King sculptures at Laumeier, arrived on loan as a promised gift of Adam and Judith Aronson in honor of board chairman Donald L. Wolff. Located near the south edge of the park by Meg Webster's *Pass*, *Doubles* shows four towering tennis players, serving and volleying across an invisible net. King's expressive, witty, stick-like silhouettes add a new dimension to Laumeier's continuing exploration of the human figure in contemporary art.



William King
Doubles, 1993
aluminum
heights of figures: 168," 180," 192,"
258"
Promised gift of Adam and Judith
Aronson in honor of Laumeier
Chairman Donald L. Wolff

Markus Lüpertz

Markus Lüpertz's *Standbein-Spielbein* is a monumental, half-length figure of a nude male, installed on the terrace on the south side of Laumeier's museum building. Lüpertz often bases his sculptures on heroes from Greek mythology, and this expressive bronze figure with massive, boldly modeled legs suggests the truncated remains of a Titan in a relaxed stance. This work was placed on extended loan by the Michael Werner Gallery of New York and Cologne, Germany.



Markus Lüpertz
Standbein-Spielbein, 1982
bronze
126" x 39-1/2" x 39-1/2"
Loan courtesy of Michael Werner
Gallery, New York

Conservation

After more than 15 years of exposure to St. Louis weather, the lustrous red paint on Laumeier's imposing signature piece, *The Way*, by Alexander Liberman, began to fade and became mottled with rust. For Laumeier to enter its third decade with *The Way* restored to pristine condition became a top-priority commitment. During the summer of 1996 *The Way* was sandblasted, stabilized, repaired, and repainted. The \$40,000 cost of treatment was underwritten by contributions from friends of Laumeier who "adopted" *The Way* and a generous \$10,000 grant from Philip Morris Companies, Inc.



Conservation of *The Way*
by Alexander Liberman
photo: Ray Marklin

Museum Exhibitions

Valeska Soares: Strangelove

Soares, a contemporary Brazilian artist, created two sculpture installations for Laumeier that challenged the viewer's senses through scents and imagery. Soares presented an exhibition of glass vessels adorned with lead flowers filled with a nectar of red wine and poison. Inspired by hummingbird feeders, these vessels appear inviting but are deadly, an analogy for tainted love. In another installation she incorporated figures with scent in a series of drawings dipped in beeswax mixed with the Strangelove perfume she had created just for Laumeier's exhibition.

Manuel Neri: A Sculptor's Drawings

This exhibition curated by Jack Cowart and circulated by The Corcoran Gallery of Art, Washington, D.C., featured 39 of Manuel Neri's drawings, spanning his career from 1957 to 1993. Primarily figure studies, these drawings were expressive, richly textured works of art in their own right and revealed the artist's continuing fascination with the female form. They also provided insights into the creative process and traced the private artistic thoughts of an artist whose major works, by their very nature, are public. To commemorate its 20th anniversary Laumeier commissioned a limited edition maquette of Neri's marble sculpture, *Aurelia Roma*. The cast bronze figure with its white patina was first exhibited together with Neri's drawings, a haunting three-dimensional counterpoint to the vivid, often colorful works on paper.

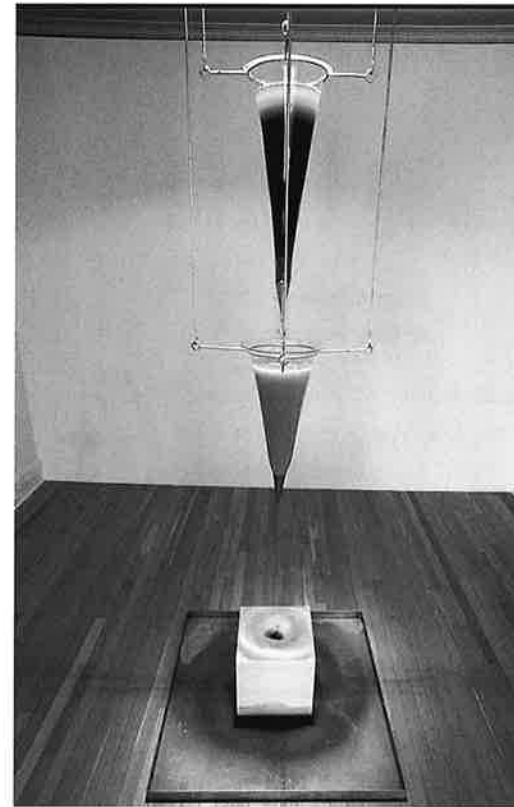


above right:
Valeska Soares: Strangelove
March 8-May 19, 1996
photo: Ray Marklin

below right:
Manuel Neri: A Sculptor's Drawings
June 1-August 11, 1996
photo: Ray Marklin

**Frances Whitehead:
trope**

Frances Whitehead's fascination with metaphors in art, language, and the natural world was echoed in her gallery installations, creating layered images and an atmosphere of dark sensuality and decay. In one gallery amber veils of pine rosin impressed with words such as DREAM dissolved over the course of the exhibit from the steady dripping of oil of laurel. Topiaries of laurel and belladonna grew nearby. In another gallery Whitehead used the imagery of green absinthe oil dripped from an elegant antique glass fixture onto a one-foot-square cube of sugar to explore the themes of desire and excess, as well as our complex relationship to nature.



**Artesão Brasileiro: The
Power of Imagination
in Brazilian Folk Art**

Laumeier's second exhibition of Brazilian folk art focused on the cultural diversity and contemporary creativity of the men and women who live in three distinct areas of the southeastern Brazilian state of Minas Gerais: Prados, Cachoeira do Brumado, and the Valley of Jequitinhonha. The Afro-Brazilian and Indian heritage of the artists of this remote mining, manufacturing and farming region has inspired contemporary wooden carvings and modeled ceramics of startling beauty and poignant realism. This cultural richness is set amid economic hardship, and these artists struggle to maintain their families and even their whole community through the creation and production of folk art.

above right
Frances Whitehead: trope
August 24-October 6, 1996
photo: Ray Marklin

below right
*Artesão Brasileiro: The Power of
Imagination in Brazilian Folk Art*
October 19, 1996-
January 31, 1997
Miramar Borges
Arca de Noé (Noah's Ark), 1996
cedar
25-3/4" x 25" x 19-1/4"
photo: Ray Marklin



Artisan Gallery

Jane Goslin Peiser: A Retrospective

Jane Peiser has long been associated with Penland School of Crafts, living near the school in the Blue Ridge Mountains of North Carolina. She creates classic functional ceramics from layers of clay in a colorful millefiori technique that is distinctly her own. This retrospective exhibition traced the development of her ceramic forms and her well-known figural imagery in fantasy landscapes.

Figuratively Speaking

An exhibit of diverse interpretations by 18 contemporary artists as they portray the figure through sculpture, functional and wearable art in glass, wood, metal, and ceramics.



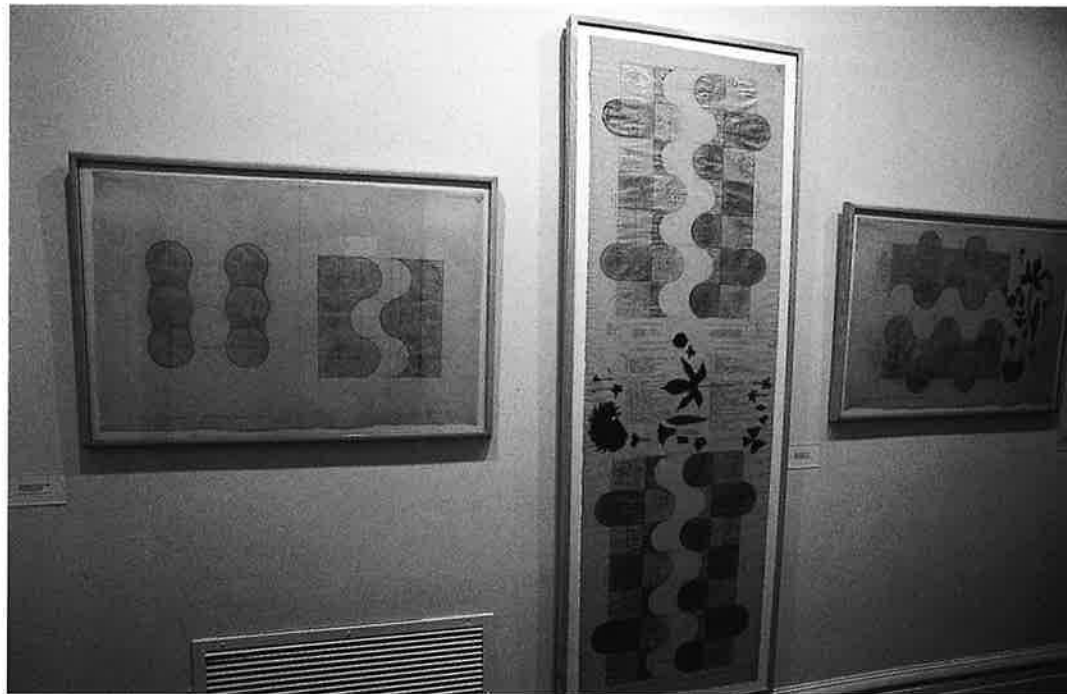
Jane Goslin Peiser: A Retrospective
March 8-May 19, 1996
photo: Ray Marklin

**Frances Whitehead:
Prints and Drawings**

Frances Whitehead's unique combinations of drawn images, printed words, pressed flower specimens, and metallic leaf applied to lacquered paper complemented her sculptural explorations of the natural world on view in the main galleries.

**Suze Lindsay:
Recent Ceramics**

Lindsay was the third ceramic artist featured in the Artisan Gallery with ties to the arts colony surrounding Penland School of Crafts in North Carolina. Her bold, functional, salt-fired ceramics decorated with abstract patterns have gained her a wide following and a national reputation.



above right:
Frances Whitehead:
Prints and Drawings
August 24-October 6, 1996
photo: Ray Marklin



below right:
Suze Lindsay: Recent Ceramics
October 12, 1996-January 31, 1997
photo: Ray Marklin

Special Projects Gallery

Garrison Roots: So You Think You Can Trust Anybody

A sculptor and professor at the University of Colorado in Boulder, Roots also was Laumeier's first curator. All of his work is autobiographical and incorporates things about him and things he thinks about. Roots created an installation dealing with "taking responsibility in an irresponsible world." The installation included a darkly painted room where the viewer was invited to peek through small holes in the walls to see images of world leaders juxtaposed with images of human disasters. Fresh gardenias that withered with time and bleached animal bones were scattered on the slanting floor of the installation, evoking death and the passage of time.



So You Think You Can Trust Anybody
March 8-April 28, 1996
Garrison Roots
photo: John Gruchala

Container/Containment, National Society of Arts and Letters Ceramics Competition Exhibition

The National Society of Arts and Letters is a nonprofit volunteer organization, dedicated to creating opportunities for talented young visual and performing artists at the beginning of their professional careers. To encourage gifted young people and assist them financially, the Society sponsors an annual competition in a specific category. In 1996 the focus of the competition was ceramics, and the theme was "Container/Containment."

Twenty-one local chapters held competitions within their communities. U.S. citizens ages 20 through 29 were eligible to enter. The exhibition at Laumeier, held during the NSAL annual meeting in St. Louis, presented the first place winners from each local chapter. Noted ceramists Cynthia Bringle, Ruth Duckworth, David Shaner, and Robert Turner juried this exhibit to select a national winner.

Educational Programs

“Color By Design” School Partnership Program

“Color By Design” was a unique collaboration between Laumeier and its two neighbors, Powder Valley Nature Center and The Magic House. This School Partnership Program exposed over 200 students from two city and two county elementary schools to scientific, natural, and artistic curricular programs over a three-day period. At each location the children focused on a different area of “Color By Design.” At Powder Valley, students learned how animals in nature use color as camouflage and as a warning to predators. At Laumeier a scavenger hunt taught them how colors are used to paint sculptures and create paintings. At The Magic House students performed experiments in photography and chemistry to explore the scientific aspects of color. This successful program ended with a picnic at Laumeier for all students.

above right:
Gateways
Artist-in-Residence Program
with Carol Fleming



Artist/Educator-in- Residence Program

The “Gateways” project, part of Laumeier’s continuing Artist/Educator-in-Residence program, paired St. Louis ceramic artist Carol Fleming with 100 fifth-graders and their teachers from Gotsch Intermediate School, Central Institute for the Deaf, and McGrath Elementary School. Fleming, who is deaf, worked with students at each school for one week to create the sculptures. Special field trips were conducted to Fleming’s studio so that students could observe the firing process and see how a professional artist works.

The collaboration produced three unique “kid-sized” ceramic arches, titled “Gateways,” to underscore the idea of opening up nonverbal lines of communication through the visual arts. The three arches were installed at Laumeier for six months, and then each arch was given to its respective school for permanent installation.

A & E Weekend

Workshops in clay modeling and snow globe-making highlighted Laumeier’s participation in this weekend of arts activities, sponsored by the Arts & Education Council of Greater St. Louis to promote arts organizations in the metropolitan area.

Art Camp

In Art Camp’s eighth season this popular program recorded the largest attendance in its history, over 400 campers ages 4 to 17 in four 2-week sessions. Professionals in music, dance, theater, storytelling, and natural science again supplemented the talents of Art Camp staff, working for several days each session with all age groups. This year Laumeier launched a C.I.T. (Counselor-in-Training) program for 15 to 17 year olds. C.I.T.s worked directly with counselors, art teachers, and Laumeier staff and gained experience by supervising and teaching younger campers. As a result of this training a number of C.I.T.s were counselor candidates for next year’s camp.

Special Events

Contemporary Art Fair

The ninth annual Art Fair featured 160 artists from 37 states, the largest number of exhibitors in the Fair's history. Once again there was live music, entertainment, artist demonstrations, and a wide range of food selections for those taking a break from the Fair. Art activities for children in the "Creation Location" were bigger and better than ever, and a special performance stage with entertainment geared to the younger set was a new feature of this year's fair. Artists Gina Bobrowski and Tim Curtis served as jurors for the cash awards to participating artists.

Festival Brasileiro

A fun-filled family event featuring Brazilian food and performances by Brazilian dancers and singers opened the museum exhibition, *Artesão Brasileiro: The Power of Imagination in Brazilian Folk Art*. Hands-on activities for children allowed them to make Brazilian-inspired musical instruments and folk art of their own.



DIVA at Laumeier— Dancing in the Dark

DIVA, an all-woman group of 15 talented musicians, played progressive, mainstream, and big band jazz on a fall evening of music and dancing under the stars. Leading off the event were two St. Louis groups, Quartet Très Bien and the Dixieland Fliers. Listeners came early to enjoy a picnic in the park before the music began.



above left:
Contemporary Art Fair
May 11-12, 1996
photo: Ray Marklin

below left:
Festival Brasileiro
Katherine Dunham Dancers
October 19, 1996
photo: Ray Marklin

above:
DIVA at Laumeier--Dancing in the Dark
September 20, 1996

Site and Exterior Sculpture Permanent Collection 1987-1996

The following is a list of works from Laumeier Sculpture Park's permanent collection installed between 1987 and 1996. It incorporates works acquired during the first decade that remained on exhibition and works added to the collection in the second decade. In dimensions, height precedes width precedes depth.

Vito Acconci

Face of the Earth #3, 1988

gravel, concrete, reinforced rods, sod and earth,
32'10" x 28'6" x 4'10"

Laumeier Sculpture Park Commission and gift of the artist
88.1.4

Installed: January 1988 - present

Arman

Chariot's Trophy, 1984

welded steel shopping carts, 28' x 12'7" x 11'

Gift of Marisa del Re Gallery, New York and The Scaler
Foundation
E85.4

Installed: November 1985-Summer 1988

Anthony Caro

Java, 1976

cor-ten steel, 5'5" x 2'9" x 7'2"

Lent by Marjorie Wyman and the Greenberg Gallery, 1988;

Gift of Marjorie Wyman in 1991

91.18

Installed: February 1988 - present

Walter Dusenbery

Muro, 1975

red travertine, 67-1/2" x 50" x 17"

Anonymous gift

84.3

Installed: January 1984 - present

Dale Eldred

Sun Field, 1991

stainless steel with a sandblasted surface, clear-anodized
aluminum, glass and plexiglass

h. of stands: front 5', middle 5-1/2', back 6';

each panel 16" x 16"

Gift of Julia K. Muller and Earl K. Shreckengast

96.6.1

Installed: November 1996 - present

Jackie Ferrara

Laumeier Project, 1981

red cedar, zinc coated carriage bolts, 15'7" x 19' x 21'9"

Commissioned with funds from the National Endowment for
the Arts with support from Dr. Benard Adler and an anonymous
donor

81.56.5

Installed: May 1981 - present

Ian Hamilton Finlay

Four Shades, 1994

white pine, linden, elm, London plane, Kentucky bluegrass sod
and top soil

h. approx. 20'; w. at widest point: 58'

Laumeier Sculpture Park Commission and Gift of George and
Aurelia Schlapp

94.20

Installed: May 1994 - present

Richard Fleischner

St. Louis Project, 1989

limestone, mortar, trees and meadow grass, 56' x 36' x 169'

Linclay Corporation Commission and collaborative project with
Laumeier Sculpture Park

Installed: 1989 - present

Dan Graham

Triangular Bridge Over Water, 1990

reflective laminated glass, anodized aluminum, concrete and
painted steel, 7' x 16' x 10'

Laumeier Sculpture Park Commission through a grant from the
National Endowment for the Arts

90.4

Installed: March 1990 - present

Michael Heizer

Compression Line, 1968

earth, cor-ten steel

h. 16'1/2"; w. at widest point: 8"

Anonymous gift

84.4

Installed: Summer 1985 - present

Hera

Spirit House, 1985

galvanized steel pipe, concrete footing, wisteria

h. 11'; dia. 18-1/2'

Gift of the artist

85.1

Installed: July 1986 - May 1998

Jene Highstein

Ada's Will, 1990

steel, reinforced and painted concrete, 9' x 5'7" x 4'6"

Laumeier Sculpture Park Commission

90.10.5

Installed: August 1990 - present

Jenny Holzer

Plaques from the *Living Series*, 1980-82

Just When the Bug..., 8-1/8" x 10-1/4"

Having Two or Three..., 7-1/2" x 10"

If Someone is Wild..., 8-1/4" x 10-1/8"

If You're Smart..., 8-1/4" x 10-1/8"

It's an Extraordinary Feeling..., 7-5/8" x 10"

It's Nice When You..., 7-1/2" x 10-1/2"

It's No Fun Watching..., 8" x 10"

In a Paradisiac Climate Everything is Clear..., 5" x 10"

When Someone is Breathing..., 7-1/2" x 10-1/2"

You Realize That You're..., 5-1/8" x 10-1/8"

cast bronze

Collection Laumeier Sculpture Park, purchased with funds from the Mark Twain Endowment Fund and the National Endowment for the Arts

90.14.1-10

Installed: June 1993 - present

Jerald Jacquard

Cubed Squared, 1969

painted cor-ten steel, 7'2" x 8'9" x 8'1"

Purchased with funds donated by Mr. and Mrs. John Grunwald

86.9

Installed: November 1986 - present

Donald Judd

Untitled, 1984

3 concrete units with steel reinforcements

overall dimensions: 8'3" x 8'2" x 41' 3/4"

Purchased with funds from Adam Aronson, Julian and Hope Edison, Clayton Corporate Park Partnership, Dr. and Mrs. Alvin R. Frank, Linclay Corporation, Mark Twain Bancshares,

David W. Mesker

88.6.a-c

Installed: January 1985 - present

William King

Solstice, 1982

aluminum, stainless steel base, 21' x 8' x 26'

Anonymous gift

83.1

Installed: January 1983 - present

Alexander Liberman

The Way, 1972-80

steel, 65' x 102' x 100'

Collection Laumeier Sculpture Park with the support of a gift from Alvin J. Siteman and through funds from the National Endowment for the Arts

80.44

Installed: May 1980 - present

Robert Lobe

The Palm at the End of the Parking Lot, 1995

annealed, hammered aluminum, stainless steel hardware, trunk of a dead walnut tree

h. 17'; w. at widest point: 8'

Laumeier Sculpture Park Commission

95.6.2

Installed: August 1995 - present

Mary Miss

Pool Complex: Orchard Valley, 1983-1985

walmanized pine, 1 acre of land, concrete, stone

Laumeier Sculpture Park Commission with the support of a grant from the National Endowment for the Arts and anonymous donors

84.2

Installed: March 1983 - present

Robert Morris

Untitled, 1968-69

aluminum I-beams, 2' x 24' x 24'

Originally lent by Greenberg Gallery, St. Louis; Gift of Mr. and Mrs. Ronald K. Greenberg, 1986

86.4

Installed: 1976 - present

David Nash

Black through Green, 1993

charred oak, steel re-bar stakes

l. 86'; w. at widest point: 26'

Laumeier Sculpture Park Commission

93.1.2

Installed: March 1993 - present

Manuel Neri

Aurelia Roma, 1994

white Italian marble, 6'10" x 2'3"

Laumeier Sculpture Park Commission from the bequest of George and Aurelia Schlapp

95.7

Installed: September 1995 - present

Judy Onofrio

I Just Play for Fun, 1995

mixed media, found objects, 15'9" x 13'9"

Laumeier Sculpture Park Commission

95.2

Installed: July 1995 - present

Dennis Oppenheim

Rolling Explosion, 1984

wood, steel, aluminum, galvanized pipe, 10' x 60'6" x 8'4"

Anonymous gift

86.5

Installed: May 1986 - present

Beverly Pepper

Cromlech Glen, 1985-90

earth, sod, sandstone, spruce, scotch pine, liriopse, h. 21'

Laumeier Sculpture Park Commission with the support of anonymous donors

85.2.1

Installed: 1985 - present

George Rickey

One Up One Down Excentric with Acute Angle IV, 1983

stainless steel, 7' x 13"

Gift of Ruth and Alvin Siteman

88.8

Installed: August 1988 - present

George Rickey

Peristyle II, Var. II, 1966

stainless steel, 10'11" x 14'2-1/2" x 26'4"

Lent by the artist, 1985; acquired through donations from the Rickey Purchase Fund and an exchange with the artist, 1986

86.3

Installed: 1985 - present

Tony Rosenthal

Hobo, 1976,

cor-ten steel

8'3-1/2" x 2'8" x 4'10"

Purchased with funds from Mr. and Mrs. Adam Aronson and the National Endowment for the Arts

76.43

Installed: 1979 - present

Joyce Scott

From Whence We Came?, 1994
wood, glass beads, ferrous metal, chenille yarns, coal
Laumeier Sculpture Park Commission
93.16
Installed: March 1994 - July 1995

Judith Shea

American Heartland Garden, 1992
various roses, lime mound spirea, Miss Kim lilac, nigra yew,
green liriopse, black liriopse, pink dogwoods, skyline honey locust,
grey owl juniper, redbud
circumference: 30'1"; heart from top to bottom: 10'7"
Laumeier Sculpture Park Commission through the support of
the Schneithorst Endowment Fund, Mr. and Mrs. Richman Bry,
Caleb C. and Julia W. Dula Educational and Charitable
Foundation, Mr. Barney A. Ebsworth, Mr. Samuel R. Goldstein,
Mark Twain Endowment Fund, Mercantile Bank of St. Louis, Mrs.
Francis A. Mesker, Neiman Marcus, Mr. and Mrs. William L.
Nussbaum, Mr. and Mrs. George H. Schlapp, Mr. and Mrs. Richard
Shaikewitz, Mrs. John M. Shoenberg, Mr. and Mrs. William M. Van
Cleve, Mr. John D. Weil, Mr. and Mrs. Charles B. Wilkinson, and an
anonymous donor
92.1.4
Installed: September 1992 - present

Judith Shea

Public Goddess, 1992
cast bronze, burnished gold foil, wrought iron
112" x 32" x 32"
Laumeier Sculpture Park Commission through the support of
the Schneithorst Endowment Fund, Mr. and Mrs. Richman Bry,
Caleb C. and Julia W. Dula Educational and Charitable
Foundation, Mr. Barney A. Ebsworth, Mr. Samuel R. Goldstein,
Mark Twain Endowment Fund, Mercantile Bank of St. Louis, Mrs.
Francis A. Mesker, Neiman Marcus, Mr. and Mrs. William L.
Nussbaum, Mr. and Mrs. George H. Schlapp, Mr. and Mrs. Richard
Shaikewitz, Mrs. John M. Shoenberg, Mr. and Mrs. William M. Van
Cleve, Mr. John D. Weil, Mr. and Mrs. Charles B. Wilkinson, and an
anonymous donor
92.1.3
Installed: September 1992 - present

Valeska Soares

Strangelove Perfume Fountain, 1996
cast aluminum with enamel coating and perfume oils,
h. 42"; w. of bowl 20"
Laumeier Sculpture Park Commission
96.2
Installed: March 1996 - present

Robert Stackhouse

St. Louie Bones, 1987
pine timbers, white stain, nails, 2'8" x 12'2" x 68'2"
Laumeier Sculpture Park Commission
87.6
Installed: December 1987 - present

Michael Steiner

Untitled, 1966
aluminum, each of 10 elements: 103" high x 31" deep
Gift of Virginia Dwan
Currently on loan to the Mitchell Museum, Mt. Vernon, IL
88.9.a-j
Installed in Illinois: May 1989 - present

Michael Steiner

Untitled, 1966
aluminum, 24" x 144" x 16"
Gift of Virginia Dwan
Currently on loan to the Mitchell Museum, Mt. Vernon, IL
89.3.a-f
Installed in Illinois: May 1989 - present

Michael Steiner

Untitled, 1966
aluminum, 103" x 5" x 3"
Gift of Virginia Dwan
Currently on loan to the Mitchell Museum, Mt. Vernon, IL
89.4.a-t
Installed in Illinois: December 1988 - present

Michael Steiner

Untitled, 1969
steel, 38" x 52" x 11"
Gift of Morris Moscovitz in memory of Marilyn Moscovitz
76.41
Installed: July 1977 - present

Ernest Trova

Collection of 40 sculptures
Gift of the artist
Installed: June 1976 - present

Ursula von Rydingsvard

Untitled, 1988-89
45 chambers of western red cedar, rubber, concrete
each chamber 23-1/4" x 53" x 21";
overall dimensions: w. approx. 60'; depth 30'
Laumeier Sculpture Park Commission with the support of a
grant from the National Endowment for the Arts
89.15
Installed: 1989 - present

David von Schlegel

Untitled, 1966
stainless steel, aluminum, 15'5" x 5' x 10'11"
Gift of Morris Moscovitz in memory of Marilyn Moscovitz
76.42
Installed: 1977 - present

Isaac Witkin

Hawthorne Tree, 1987
cast bronze, 5'10" x 8'6" x 2'1"
Lent by Hirschl & Adler Modern, 1988; Gift of Adam and Judith
Aronson, 1993
93.7
Installed: December 1993 - present

Interior Sculpture Collection 1987-1996

Dimensions are in inches; height precedes width precedes depth.

William Bernoudy

Caribbean Sunset, 1979
glass and mirrors in silver frame, 81-1/2" x 68" x 2-1/2"
Gift of Gertrude Bernoudy in honor of Bill Bernoudy and in gratitude of his friendship with Gene Spector
91.6.a-c

Katharina Fritsch

Madonna, 1982
day-glo paint on cast plaster, 12" x 2-3/4" x 2-3/4"
Collection Laumeier Sculpture Park
94.10

Ingrid Hartlieb

Rettungsring (Life Belt), 1981
wood, lead, dia: 12"; w: 3-1/2"
Gift of the artist
95.5

Howard Jones

Air 44, 1970
royal tile, wood, 17 electronic speakers, 22" x 288" x 7-1/2"
Gift of the Forbes Magazine Collection
94.21.2

Howard Jones

Area Relay, 1970
royal tile, wood, 9 electronic speakers, 96" x 96" x 4"
Gift of the Forbes Magazine Collection
94.21.1

Howard Jones

Linear Relay, 1970
aluminum, 20 electronic speakers, 10" x 480" x 4"
Gift of the Forbes Magazine Collection
94.21.3

Thomas Lanigan-Schmidt

Gold Foil Rat, 1992
gold foil with rhinestones, 3-1/2" x 8-1/2" x 2-1/2"
Collection Laumeier Sculpture Park
93.18

Boyd Mefferd

Light Multiples, 1967
plexiglass columns with interior electrical lighting
each of two columns: 24-1/2" x 6" x 6"
Gift of Mr. David Hanks
88.7.a-b

David Nash

Crack and Warp Column, 1993
charred oak, height: 54-1/2"
Laumeier Sculpture Park Commission
93.6

David Nash

Vessel, 1993
charred oak, 15" x 94" x 11-1/2"
Laumeier Sculpture Park Commission
93.19

Claes Oldenburg

The Soap at Baton Rouge, 1990
cast resin, vinyl, acetate, 1-3/4" x 14-1/4" x 15-1/4"
Collection Laumeier Sculpture Park
91.20

Joel Perlman

Stilt, 1977
welded and painted steel, 42" x 9" x 19"
Gift of Earl Millard, Jr.
87.1

Joel Perlman

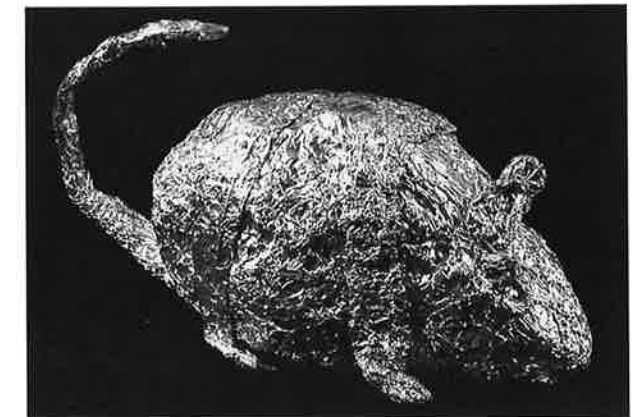
Untitled, 1976
steel, 15-1/4" x 4-3/4" x 8-3/4"
Gift of Earl Millard, Jr.
87.2

Garnett Puett

Apiscaryatid, 1987
resin casting and bees wax and plexiglass box,
77-1/2" x 17-3/4" x 25"
Laumeier Sculpture Park Commission with partial support from funds donated by George S. Rosborough, Jr.
87.3.2

Valeska Soares

Strangelove Series, 1996
glass, lead, wine, and poison, 10-1/2" x 6-3/4" x 4-1/4"
Laumeier Sculpture Park Commission
96.3



Thomas Lanigan-Schmidt
Gold Foil Rat, 1992
gold foil with rhinestones,
3-1/2" x 8-1/2" x 2-1/2"
Collection Laumeier Sculpture Park
93.18
Photo: Adam Reich

Maquette Collection 1987-1996

Dimensions are in inches; height precedes width precedes depth.

Susan Crowder

Formal Garden, 1990
foam core, straw, wood
Laumeier Sculpture Park Commission
92.8.1.a-f

Susan Crowder

Formal Garden, 1992
foam core, straw, wood, 5" x 1'
Laumeier Sculpture Park Commission
92.8.7

Dan Graham

Untitled, 1989
two-way mirror, balsa wood, plastic, 3" x 2-1/2" x 4"
Laumeier Sculpture Park Commission with the support of a grant from the National Endowment for the Arts
89.14.1

Dan Graham

Untitled, 1989
two-way mirror, balsa wood, plastic,
14-1/8" x 7-1/2" x 6-1/2"
Laumeier Sculpture Park Commission with the support of a grant from the National Endowment for the Arts
89.14.2

Manuel Neri

Maquette for *Aurelia Roma*, 1994
Edition: 4/4
bronze, patina, 25-3/4" x 7-1/2"
Laumeier Sculpture Park Commission from the bequest of George and Aurelia Schlapp
96.5

Joyce Scott

From Whence We Came?, 1993
wood and glass beads on photographic print,
14-1/2" x 10-1/2" x 1/4"
Laumeier Sculpture Park Commission
93.16

Meg Webster

Pass, 1991
mixed media, spray paint
Laumeier Sculpture Park Commission with the support of a grant from the National Endowment for the Arts
91.3.7

Prints and Drawings Collection 1987-1996

All dimensions are in inches; height precedes width precedes depth.

Vito Acconci

Face of the Earth #3, 1988
graphite and green pencil on graph paper, 20" x 21"
Gift of the artist
88.1.1

Vito Acconci

Face of the Earth #3, 1988-89
graphite and pastel on blue-lined tracing paper, 36-1/4" x 47-3/4"
Sidney S. Cohen Purchase Fund
89.1

Vito Acconci

Face of the Earth #3, Construction Drawing, 1988
colored pencil on graph paper, 17" x 10"
Gift of the artist
88.1.2

Vito Acconci

Wavering Flag I Pledge Allegiance To The Flag....., 1989
lithograph, 18" x 24"
Sidney S. Cohen Purchase Fund
90.3.a-f

Terry Allen

Them Ol' Love Songs, 1976
lithograph, 15" x 21"
Sidney S. Cohen Purchase Fund
90.2

Siah Armajani

Irene Hixon Whitney Bridge, 1991
woodblock print, 9-15/16" x 25-9/16"
Sidney S. Cohen Purchase Fund
92.5

Alice Aycock

I Have Tried To Imagine The Kind Of City You And I Could Live In As King And Queen, 1987
ink on paper, 55" x 73"
Collection Laumeier Sculpture Park with the partial support of a gift from Sidney S. Cohen
87.5

Christian Boltanski

White Shadows
14 printed images on folded paper, 7" x 5"
Collection Laumeier Sculpture Park
92.23

Andrea Cascella

Untitled, 1963
charcoal and acrylic wash and paper, 16" x 27-1/2"
Gift of Nancy Singer
92.9.1

Andrea Cascella

Untitled, 1963
charcoal and acrylic wash on paper, 16" x 27-1/2"
Gift of Nancy Singer
92.9.2

Andrea Cascella

Untitled, 1963
graphite, oil pastel and acrylic on paper, 16-1/2" x 27-3/4"
Gift of Nancy Singer
92.9.3.a-b

Andrea Cascella

Untitled, 1963
graphite, oil pastel and acrylic on paper, 27-1/2" x 39-1/4"
Gift of Nancy Singer
92.9.4

Susan Crowder

Construction drawings for Formal Garden, 1991
pencil on cardboard, 7-1/8" x 10-1/4"
Laumeier Sculpture Park Commission
92.8.6.a-c

Susan Crowder

Formal Garden, study for arch, 1992
charcoal on paper, 30" x 42"
Laumeier Sculpture Park Commission
92.8.5

Susan Crowder

Formal Garden, study for hedges, 1992
charcoal on paper, 7-1/2" x 10"
Laumeier Sculpture Park Commission
92.8.4

Susan Crowder

Missouri Gardens #4, study for arch, 1992
charcoal on paper, 7-1/8" x 10-1/4"
Laumeier Sculpture Park Commission
92.8.3



Vito Acconci
Wavering Flag I Pledge Allegiance to the Flag....., 1989
lithograph, 18" x 24"
Sidney S. Cohen Purchase Fund
90.3.a-f

Susan Crowder

Missouri Gardens #5, study for Formal Garden, 1992
charcoal on paper, 10-1/4" x 7-1/8"
Laumeier Sculpture Park Commission
92.8.2

Patrick Dougherty

Untitled, 1991
two ink and crayon drawings on black and white xerox copies,
both 8-1/2" x 11"
Laumeier Sculpture Park Commission
92.3.1 and 92.3.3

Sue Eisler

Untitled, 1978
color lithograph, 22-1/4" x 30"
Collection Laumeier Sculpture Park
92.15

Dale Eldred

Construction drawing for Sun Field, 1991
drawing on transparent mylar paper, 9-5/16" x 13-3/4"
Gift of Julia K. Muller and Earl K. Shreckengast
96.6.4

Dale Eldred

Construction drawing for Sun Field, 1991
drawing on transparent mylar paper, 10-3/4" x 14-1/2"
Gift of Julia K. Muller and Earl K. Shreckengast
96.6.5

Dale Eldred

Construction drawing for Sun Field, 1991
drawing on transparent mylar paper, 9-3/8" x 13-1/4"
Gift of Julia K. Muller and Earl K. Shreckengast
96.6.6

Dale Eldred

Construction drawing for Sun Field, 1991
drawing and collage on transparent mylar paper, 10-7/16" x 14-3/16"
Gift of Julia K. Muller and Earl K. Shreckengast
96.6.7

Dale Eldred

Construction drawing for Sun Field, 1991
drawing and collage on transparent mylar paper, 10-1/2" x 14-3/16"
Gift of Julia K. Muller and Earl K. Shreckengast
96.6.8

Dale Eldred

Construction drawing for Sun Field, 1991
drawing on transparent mylar paper, 8-7/16" x 14"
Gift of Julia K. Muller and Earl K. Shreckengast
96.6.9

Dale Eldred

Proposal drawing for Sun Field, 1991
print on transparent mylar paper, 10-3/4" x 14-3/8"
Gift of Julia K. Muller and Earl K. Shreckengast
96.6.2

Dale Eldred

Proposal drawing for Sun Field, 1991
print on transparent mylar paper, 12-1/4" x 10-3/8"
Gift of Julia K. Muller and Earl K. Shreckengast
96.6.3

Jackie Ferrara

Construction Drawing for Laumeier Project, 1981
ink on blue-lined graph paper, 8" x 10-1/2"
Gift of Beej Nierengarten-Smith and Dr. James Smith
92.12

Raphael Ferrer

Ed La Historia De Un, 1988
two color etching on paper, 14-1/4" x 17"
Collection Laumeier Sculpture Park
88.5

Raphael Ferrer

Oye, 1988
color lithograph, 22-1/2" x 30"
Collection Laumeier Sculpture Park
88.3

Ian Hamilton Finlay

Blue Waters Bark, 1993
serigraph, 35-1/4" x 7-5/8"
Collection Laumeier Sculpture Park
93.7

Ian Hamilton Finlay

Diamond Studded Fish Net, 1993
serigraph, 10-1/4" x 35"
Collection Laumeier Sculpture Park
93.9

Ian Hamilton Finlay

Evening Will Come They Will Sew The Blue Sail, 1991
serigraph, 33" x 11-3/4"
Collection Laumeier Sculpture Park
92.6.2

Ian Hamilton Finlay

Pastor of Oaks, Shepherd of Stones, 1993
serigraph, 12" x 35"
Collection Laumeier Sculpture Park
93.8

Ian Hamilton Finlay

Proposal drawing for Four Shades, 1991
drawing on computer graphic
Laumeier Sculpture Park Commission and gift of George and Aurelia Schlapp
93.10.2

Ian Hamilton Finlay

Proposal for Laumeier Sculpture Park 1992/1993, 1991
pen and ink on paper, 8-3/4" x 13-1/2"
Laumeier Sculpture Park Commission and gift of George and Aurelia Schlapp
93.10.3

Richard Fleischner

Untitled, 1982
graphite on paper, 17-1/2" x 22-1/2"
Collection Laumeier Sculpture Park
90.1.1

Richard Fleischner

Untitled, 1981
graphite on paper, 21-1/2" x 21-1/2"
Collection Laumeier Sculpture Park
90.1.2

Richard Fleischner

Untitled, 1981
graphite on paper, 19-3/4" x 26-3/4"
Collection Laumeier Sculpture Park
90.1.3

Charles Ginnever

7 of 1, 1993
graphite on paper, 24" x 36"
Gift of Mr. and Mrs. Gerald D. Kohs
96.1.3

Charles Ginnever

Untitled (based on the Rashomom Series: Ichi), 1993
colored etching on paper, 3-7/8" x 5-3/4"
Gift of Mr. and Mrs. Gerald D. Kohs
96.1.1

Charles Ginnever

Untitled (based on the Rashomom Series: Ichi), 1993
colored etching on paper, 3-7/8" x 5-7/8"
Gift of Mr. and Mrs. Gerald D. Kohs
96.1.2

Andy Goldsworthy

Frightened Mountains, Laumeier Proposal, 1992
graphite on paper, 22-1/4" x 30"
Collection Laumeier Sculpture Park
92.25.1

Andy Goldsworthy

Frightened Mountains, Laumeier Proposal, 1992
graphite on paper, 22-1/4" x 30-3/16"
Collection Laumeier Sculpture Park
92.25.2

Andy Goldsworthy

Photographs of *Laumeier Stone*, 1991-92
Laumeier Stone (Remove Stones of Previous Work...),
31-7/16" x 65-3/8"
Laumeier Stone, 31-1/2" x 65-1/4"
Laumeier Stone, 31-3/8" x 64-3/8"
Laumeier Stone, 31-3/16" x 60-7/8"
Laumeier Stone, 31-1/2" x 64-3/4"
Laumeier Stone, 31-7/16" x 64-15/16"
Laumeier Stone (Returned to Rock in Summer...),
19-11/16" x 16-11/16"
Laumeier Stone (River Rock...), 19-5/8" x 16-11/16"
Laumeier Stone (Same Place As Yesterday...),
19-3/4" x 16-11/16"
cibachrome prints with artist's text in pencil

Laumeier Sculpture Park Commission with the support of a grant from the National Endowment for the Arts
94.16.1.a-c—94.16.6.a-c and 94.16.7—94.16.9

Andy Goldsworthy

Proposal Drawing for Laumeier Cairn, 1991
charcoal and pastel on paper, 26" x 49"
Laumeier Sculpture Park Commission with the support of a grant from the National Endowment for the Arts
91.19.1

Andy Goldsworthy

Proposal Drawing for Laumeier Cairn, 1991
charcoal and pastel on paper, 15-1/2" x 26"
Laumeier Sculpture Park Commission with the support of a grant from the National Endowment for the Arts
91.19.2

Andy Goldsworthy

Proposal Drawing for Laumeier Cairn, 1991
drawing, conte crayon, pencil and ink marker on three attached photographs, 4-1/2" x 7-1/2" (each of three photographs), 4-1/2" x 20-1/2" (total measurement)
Laumeier Sculpture Park Commission with the support of a grant from the National Endowment for the Arts
91.19.3.a-c

Andy Goldsworthy

Proposal Drawing for Laumeier Cairn, 1991
magic marker on photograph, 5" x 7-5/8"
Laumeier Sculpture Park Commission with the support of a grant from the National Endowment for the Arts
91.19.4

Carol Hepper

Portland Plumbing, 1995
suite of 3 lithographs, each 22-1/2" x 15"
Sidney S. Cohen Purchase Fund
95.3.a-c

Jene Highstein

Construction Drawing for Ada's Will, 1990
ink on blue-lined paper, 11" x 8-1/2"
Laumeier Sculpture Park Commission
90.10.1

Jene Highstein

Construction Drawing for Ada's Will, 1990
ink on paper, 14" x 8-1/2"
Laumeier Sculpture Park Commission
90.10.2

Jene Highstein

Construction Drawing for Ada's Will, 1990
ink on paper, 14" x 8-1/2"
Laumeier Sculpture Park Commission
90.10.3

Jene Highstein

This Side of Ada's Will, 1990
pencil on paper, 8-1/2" x 11"
Laumeier Sculpture Park Commission
90.10.4.a-f

Donald Judd

Untitled (Cadmium Yellow Deep), 1989-90
woodcut print, diptych, each 23-1/2" x 31-1/2"
Sidney S. Cohen Purchase Fund
93.5.a-b

Robert Lobe

Six proposal drawings and six photographs for *The Palm at the End of the Parking Lot*, 1995, ink on paper, color photographs, 20-3/16" x 21-1/8" (drawings), 13-7/8" x 11-7/8" (photographs)
Laumeier Sculpture Park Commission
95.6.1.a-b and 95.6.3.a-b—95.6.7.a-b

Robert Lobe

Trees Talk, 1992
color lithograph, 33-1/4" x 33-1/4"
Purchased with fund donated by Sidney S. Cohen
94.23

Robert Lobe

Woods Walk, 1992
color lithograph, 33-1/4" x 33-1/4"
Sidney S. Cohen Purchase Fund
94.11

Cildo Meireles

Avore I, Interior, 1994
ink on tracing paper, 11" x 8-1/2"
Laumeier Sculpture Park Commission
94.25.1

Cildo Meireles

Avore II, Exterior, 1994
ink on tracing paper, 11" x 8-1/2"
Laumeier Sculpture Park Commission
94.25.2

Cildo Meireles

Proposal Drawings for Two Trees, 1995
colored pencil on paper, 23-1/4" x 29-15/16" and 30" x 23-3/8"
Laumeier Sculpture Park Commission
95.12.1 and 95.12.2

Mary Miss

Pool Complex: Orchard Valley, Laumeier Project 1983, 1985
pencil on paper, 8-3/8" x 10-15/16"
Sidney S. Cohen Purchase Fund
96.9

David Nash

Proposal drawing for Black through Green, 1992
graphite and pastel on paper, 22" x 29-3/4"
Laumeier Sculpture Park Commission
92.11.1

David Nash

Three Black Columns, 1985
lithograph, 29-1/2" x 22"
Collection Laumeier Sculpture Park
88.3

David Nash

Untitled, 1987
charcoal, grease stick and pencil on paper, 9-1/2" x 7-6/16"
Collection Laumeier Sculpture Park
91.2.1

David Nash

Wood Quarry: Black Through Green, 1993
charcoal and pastel on paper, 48" x 96"
Laumeier Sculpture Park Commission
93.1.1

Manuel Neri

Jo IV, 1995
dry pigment, water and charcoal on paper, 40-3/4" x 26"
Gift of the artist in honor of Dr. Beej Nierengarten-Smith
96.4

Gary Passanise

Untitled, 1995
monoprint on Kitakata paper, 18" x 24"
Collection Laumeier Sculpture Park
95.8

Garnett Puett

Live Bee Project for Laumeier Sculpture Park, 1987
computer graphic, 7" x 10"
Laumeier Sculpture Park Commission
87.3.1.a-b

Italo Scanga

2 Trees, 1992
wood-relief print on paper, 20-3/4" x 14-1/2"
Collection Laumeier Sculpture Park
92.19

Judith Shea

Study for Public Goddess, 1991
pastel, white wash, gold sizing, graphite stick, charcoal on paper,
40" x 26"
Laumeier Sculpture Park Commission through the support of
the Schneithorst Endowment Fund, Mr. and Mrs. Richman Bry,
Caleb C. and Julia W. Dula Educational and Charitable
Foundation, Mr. Barney A. Ebsworth, Mr. Samuel R. Goldstein,
Mark Twain Endowment Fund, Mercantile Bank of St. Louis, Mrs.
Francis A. Mesker, Neiman Marcus, Mr. and Mrs. William L.
Nussbaum, Mr. and Mrs. George H. Schlapp, Mr. and Mrs. Richard
Shaikewitz, Mrs. John M. Shoenberg, Mr. and Mrs. William M. Van
Cleve, Mr. John D. Weil, Mr. and Mrs. Charles B. Wilkinson, and an
anonymous donor
92.1.1

Judith Shea

Study for Public Goddess, 1991
black and white pastel and white wash on paper,
20-7/8" x 13-3/4"
Laumeier Sculpture Park Commission through the support of
the Schneithorst Endowment Fund, Mr. and Mrs. Richman Bry,
Caleb C. and Julia W. Dula Educational and Charitable
Foundation, Mr. Barney A. Ebsworth, Mr. Samuel R. Goldstein,
Mark Twain Endowment Fund, Mercantile Bank of St. Louis, Mrs.
Francis A. Mesker, Neiman Marcus, Mr. and Mrs. William L.
Nussbaum, Mr. and Mrs. George H. Schlapp, Mr. and Mrs. Richard
Shaikewitz, Mrs. John M. Shoenberg, Mr. and Mrs. William M. Van
Cleve, Mr. John D. Weil, Mr. and Mrs. Charles B. Wilkinson, and an
anonymous donor
92.1.2

Judith Shea

Venus, 1990
softground etching on Somerset paper, 36-1/4" x 27-3/4"
Sidney S. Cohen Purchase Fund
93.2

Judith Shea

Apollo, 1991
softground etching and aquatint on Somerset paper,
36-1/4" x 27-3/4"
Sidney S. Cohen Purchase Fund
93.3

Valeska Soares

Untitled, 1996
scented beeswax on paper, 14-15/16" x 27-1/2"
Sidney S. Cohen Purchase Fund
96.8

Robert Stackhouse

Overdeck, 1993
etching and aquatint, 28" x 20"
Sidney S. Cohen Purchase Fund
93.12

Ursula von Rydingsvard

Layered Rubber Ends at Top of Tub, 1988

ink on paper, 8-1/2" x 11"

Laumeier Sculpture Park Commission with the support of a grant from the National Endowment for the Arts
88.10.5

Ursula von Rydingsvard

Top View of 45 Chambers, 1988

ink on paper, 8-1/2" x 11"

Laumeier Sculpture Park Commission with the support of a grant from the National Endowment for the Arts
88.10.1

Ursula von Rydingsvard

Untitled, 1988

ink on paper, 8-1/2" x 11"

Laumeier Sculpture Park Commission with the support of a grant from the National Endowment for the Arts
88.10.2

Ursula von Rydingsvard

Untitled, 1988

ink on paper, 7-3/4" x 11"

Laumeier Sculpture Park Commission with the support of a grant from the National Endowment for the Arts
88.10.3

Ursula von Rydingsvard

Untitled, 1988

ink on paper, 8-1/2" x 11"

Laumeier Sculpture Park Commission with the support of a grant from the National Endowment for the Arts
88.10.4

Ursula von Rydingsvard

Untitled, 1988

ink on paper, 8-1/2" x 11"

Laumeier Sculpture Park Commission with the support of a grant from the National Endowment for the Arts
88.10.6

Meg Webster

Pass, Drawing For Pond, 1991

graphite on tracing paper, 8-1/2" x 11"

Laumeier Sculpture Park Commission with the support of a grant from the National Endowment for the Arts
91.3.5

Meg Webster

Pass, Preliminary Drawing, 1991

graphite on tracing paper, 26-7/8" x 25-3/4"

Laumeier Sculpture Park Commission with the support of a grant from the National Endowment for the Arts
91.3.6

Meg Webster

Preliminary Drawing for Pass, 1991

graphite on tracing paper, 23" x 20-1/2"

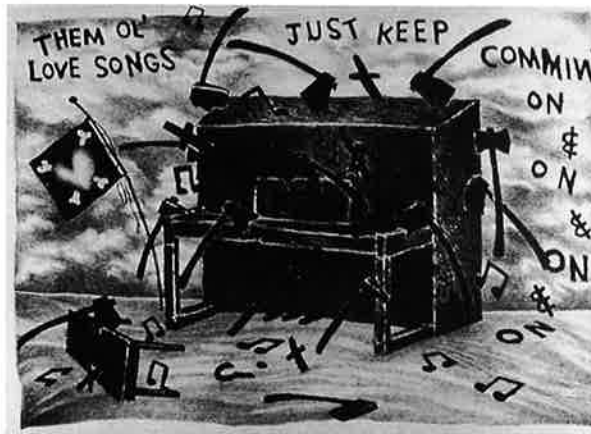
Laumeier Sculpture Park Commission with the support of a grant from the National Endowment for the Arts
91.3.2

Meg Webster

Preliminary Drawing for Pass, 1991

graphite on tracing paper, 18-15/16" x 11-15/16"

Laumeier Sculpture Park Commission with the support of a grant from the National Endowment for the Arts
91.3.3



Meg Webster

Preliminary Drawing for Pass, 1991

colored pencil on tracing paper, 8-5/16" x 11-15/16"

Laumeier Sculpture Park Commission with the support of a grant from the National Endowment for the Arts
91.3.4

Meg Webster

Proposal Drawing for Pass, 1991

graphite and colored pencil on tracing paper, 23" x 20-1/2"

Laumeier Sculpture Park Commission with the support of a grant from the National Endowment for the Arts
91.3.1

Frances Whitehead

Layout Study for Laumeier Project (Hortus Obscurus—dark garden), 1995

pencil, shellac, aluminum leaf on Kayasuki paper, 25-1/2" x 37"

Gift of the artist
96.7

Frances Whitehead

Proposal drawing for Hortus Obscurus: The Dark Garden, 1995

ink, silver leaf, pressed leaves and flowers on lacquered rice paper, 77" x 24-3/4"

Laumeier Sculpture Park Commission
95.9

William Wiley

Spooky on the Line, 1978-79

lithograph, 30" x 22"

Sidney S. Cohen Purchase Fund
94.24

Terry Allen

Them Ol' Love Songs, 1976

lithograph, 15" x 21"

Sidney S. Cohen Purchase Fund
90.2

Book Art Collection 1987-1996

Siah Armajani

Bridge Book
woodblock print, 9-1/2" x 13"
Collection Laumeier Sculpture Park
92.4

Richard Artschwager

Hair Box (from Parkett editions), 1990
painted rubberized hair with wood backing, 10" x 15" x 5"
Collection Laumeier Sculpture Park
90.11

Christian Boltanski

El Caso (from Parkett editions)
photograph, 2" x 3-1/8"
Collection Laumeier Sculpture Park
90.6

Louise Bourgeois

Reparation (from Parkett editions), 1991
printed, hand-colored paper stitched to back page,
10" x 8-1/4"
Collection Laumeier Sculpture Park
91.4

John Chamberlain

Conversations with Myself, 1993
letterpress book with loose drypoint etching,
6-1/4" x 6-1/4" x 1-5/8"
Collection Laumeier Sculpture Park
93.11

Francesco Clemente

Reconciliation (from Parkett editions)
drypoint print, 10-1/4" x 16"
Collection Laumeier Sculpture Park
89.11

Ian Hamilton Finlay

Evening Will Come They Will Sew The Blue Sail, 1991
lithographic book, 12" x 4-1/2"
Gift of Graeme Murray
92.6.1

Ian Hamilton Finlay

Four Shades, 1993
printed on paper and cloth, 4-1/4" x 3-1/8"
Laumeier Sculpture Park Commission and gift of George and
Aurelia Schlapp
93.10.1

Eric Fischl

Scenes and Sequences (from Parkett editions), 1989
bound monotypes with text by E.L. Doctorow, 14" x 19-1/2"
Collection Laumeier Sculpture Park
90.9

Peter Fischli and David Weiss

Record (from Parkett editions), 1988
vinyl record, 12" diameter
Collection Laumeier Sculpture Park
89.9

Katharina Fritsch

Mill/Ambulance/Toads (Unken/Krankenwagen/Muhle), (from Parkett
editions), 1990
vinyl 45 RPM phonograph recording, 7" x 7" x 1/8"
Collection Laumeier Sculpture Park
93.15.a-c

Gilbert & George

Gilbert & George (from Parkett editions), 1987
photograph mounted on cardboard, 10" x 16-1/2"
Collection Laumeier Sculpture Park
89.12

Robert Gober

Untitled, 1991
photolithograph and hand-applied coffee on newsprint
Collection Laumeier Sculpture Park
91.5

Andy Goldsworthy

Evidence, 1985
handbound book with embossed images,
16" x 12-1/2" x 1/2"
Collection Laumeier Sculpture Park
95.4

Andy Goldsworthy

Touching North, 1989
pen on paper, bound in book, 7-8/10" x 16"
Collection Laumeier Sculpture Park
90.5

David Hammons

Money Tree - Geldbaum (from Parkett editions), 1992
sepia-print photograph, 16-1/2" x 11"
Collection Laumeier Sculpture Park
92.20

Jenny Holzer

Ex Libris - Bookplate Humanism is Obsolete, 1992
offset lithograph, 5" x 3"
Collection Laumeier Sculpture Park
92.16

Rebecca Horn

The Double - Der Doppelgänger (from Parkett editions), 1987
stainless steel hammer, 10-1/4" x 3-1/2" x 1/2"
Collection Laumeier Sculpture Park
88.2

Alfredo Jaar

Two or Three Things I Imagine About Them
3 folded posters and one passport book, 6-1/4" x 4-1/4"
Collection Laumeier Sculpture Park
93.13.a-d

Alex Katz

Black Pond (from Parkett editions), 1990
woodcut on Goyu paper, 9" x 30"
Collection Laumeier Sculpture Park
90.8

Martin Kippenberger

Tischgeschirr - Hot What (from Parkett editions), 1989
paper booklet, 6" x 3-3/4"
Collection Laumeier Sculpture Park
90.13

Jeff Koons

Signature Plate (from Parkett editions), 1989
porcelain with decal, 10-1/4"
Collection Laumeier Sculpture Park
90.12

Jannis Kounellis

Untitled - Ohne Titel (from Parkett editions)
etching and aquatint, 9-7/8" x 8"
Collection Laumeier Sculpture Park
89.10

Sherrie Levine

2 Shoes - 2 Schuhe (from Parkett editions), 1992
leather, 6-1/4" x 2-1/4" x 2-1/2"
Collection Laumeier Sculpture Park
92.21.a-b

Richard Long

Mountains and Waters, 1992
hardbound book with original drawing in River Avon mud on
handmade Japanese paper
Collection Laumeier Sculpture Park
95.10

Mario Merz

Untitled (from Parkett editions)
etching, sugar lift, drypoint and aquatint on paper, 8" x 10"
Collection Laumeier Sculpture Park
89.6

David Nash

Wood Primer: The Sculpture of David Nash, 1987
printed book, 10-3/4" x 9-1/4"
Collection Laumeier Sculpture Park
91.2.2

Bruce Nauman

Violent Incident - Man/Woman Segment (from Parkett editions),
1986
VHS video tape
Collection Laumeier Sculpture Park
89.13

Claes Oldenburg

*Claes Oldenburg: An Anthology with Original Lithograph, Shuttlecock
on a High Wire (In the Rotunda of the Guggenheim Museum)*, 1995
lithograph, 11-1/4" x 8-1/4"
Collection Laumeier Sculpture Park
95.11

Claes Oldenburg

Ex Libris - Bookplate, 1991
lithograph on blue-lined notebook paper
Collection Laumeier Sculpture Park
92.17

Claes Oldenburg

Multiples in Retrospect 1964-1990, 1990
printed bound book, 28" x 40"
Collection Laumeier Sculpture Park
91.21

Charles Ray

The Most Beautiful Woman in the World (from Parkett editions),
1993
color photographs, 6" x 4" each of eleven photographs
Collection Laumeier Sculpture Park
94.12.a-k

Edward Ruscha

Hell 1/2 Way Heaven - Holle 1/2 Weg Himmel (from Parkett edi-
tions), 1988
three color lithographs on aluminum plate, 10" x 24"
Collection Laumeier Sculpture Park
89.8.a-c

Cindy Sherman

Untitled (from Parkett editions), 1991
printed silk, padded with gilded wood frame,
5-7/8" x 4-1/2"
Collection Laumeier Sculpture Park
92.14

Michael Singer

The Ritual Series 1975-1988, 1992
silkscreen and text, 16" x 20"
Collection Laumeier Sculpture Park
93.4

James Turrell

Juke 1967/1990, (from Parkett editions), 1993
aquatint etching on zerkall, 10" x 8-1/4"
Collection Laumeier Sculpture Park
93.14

Jeff Wall

Boy on TV (from Parkett editions), 1989
photograph, 14-1/2" x 14-1/2"
Collection Laumeier Sculpture Park
90.7

Jeff Wall

Boy on TV, still from *Eviction Struggle* video (from Parkett
editions), 1989
photograph, 13-3/4" x 15-3/4"
Collection Laumeier Sculpture Park
92.13

Robert Wilson

A Letter for Queen Victoria (from Parkett editions), 1989
lithograph on rives, 10" x 24"
Collection Laumeier Sculpture Park
89.7

Outdoor Sculpture on Loan 1987-1996

The following works were on extended loan to Laumeier Sculpture Park between 1987 and 1996. The list includes certain works placed on loan during the first decade that were still on exhibition. In dimensions, height precedes width precedes depth.

Vito Acconci

Face of the Earth #1, 1984
wood and Astroturf, 32'7" x 28'6" x 2'10"
Lent by Carpenter + Hochman Gallery, New York
Installed: February 1986 - April 1988

Lynda Benglis

Quartered Meteor, 1969-75
cast lead, 57-1/2" x 65-1/2" x 62-1/4"
Lent by the artist
Installed: May 1995 - present

Jonathan Borofsky

Man with Briefcase at #2968443, 1986
enamel on fiberglass, 24' x 4' x 3"
Lent by Paula Cooper Gallery, New York, and the artist
Installed: June 1995 - present

Jonathan Borofsky

Parts of a Ballerina Clown, 1989
fiberglass, steel, foam and aluminum mesh, heights of sculptural elements range from 5'9" to 15'1"
Lent by the Paula Cooper Gallery, New York, and the artist
Installed: June 1995 - present

Fernando Botero

Roman Soldier, 1986
bronze, 147" x 111" x 80-5/8"
Lent by Philip Samuels Fine Arts, St. Louis
Installed: March 1993 - present

Anthony Caro

Durham Steel Flat, 1973-74
rusted and varnished cor-ten steel, 9'3" x 7'11" x 5'5"
Lent by Sondra Gilman
Installed: January 1992 - present

Lynn Chadwick

Two Reclining Figures, 1972
bronze, 2' 7" x 6' 4" x 2' 8"
Lent by the artist and Tasende Gallery, LaJolla, California
Installed: December 1984 - May 1989

Malcolm Cochran

Scrapyard Temple for Socrates, 1987
metal from tin coffee cans over wood, marble and granite,
10' x 10' x 90'
Lent by the artist
Installed: May 12, 1989 - May 1990

Mark di Suvero

Pilot, 1970
wood, steel, aluminum and chain, 4'3" x 5'5" x 4'
Lent by Mary King Swayzee
Installed: October 1984 - March 1990

Mark di Suvero

XV, 1971
steel, 44'3" x 23'2" x 18'6"
Lent by the artist
Installed: Spring 1977 - present

Viola Frey

Untitled (Woman in Suit), 1987
glazed ceramic, 121" x 33" x 24"
Loan courtesy of Rena Bransten Gallery, San Francisco and Greenberg Gallery, St. Louis
Installed: May 12, 1990 - November 30, 1991

Charles Ginnever

Crete, 1976-78
cor-ten steel, 16'4" x 11'7"
Lent by the artist
Installed: July 1982 - present

Nancy Graves

Kariatae, 1981
steel, copper, bronze, brass and aluminum,
10' 3" x 9' 10" x 9' 2"
Lent by the artist and M. Knoedler & Co., Inc.
Installed: September 1985 - March 1987

Carol Hepper

Spinal Tap, 1992
copper tubing, steel elbow joints, 79" x 86" x 84"
Lent by the artist
Installed: May 1994 - present

Jene Highstein

Boulder, 1979
solid iron casting, 1'6" x 2' 7" x 2' 1"
Lent by Rhona Hoffman Gallery, Chicago
Installed: September 1985 - June 1992

Jene Highstein

Mound, 1977
solid iron casting, 2' 1" x 2' 9" x 2' 8"
Lent by Rhona Hoffman Gallery, Chicago
Installed: September 1985 - June 1992

Jene Highstein

Untitled, 1980
solid iron casting, 10" x 4' 3" x 2' 10"
Lent by Rhona Hoffman Gallery, Chicago
Installed: September 1985 - June 1992

Richard Hunt

Tower Hybrid, 1979
cor-ten steel, 11' x 5' x 5'
Lent by the artist
Installed: June 1979 - present

William King

Doubles, 1993
aluminum, heights of figures: 168"; 180"; 192"; 258"
Promised Gift of Adam and Judith Aronson in honor of Laumeier Chairman Donald L. Wolff
Installed: December 1996 - present

Donald Lipski

Ball? Ball! Wall? Wall!, 1994
55 steel marine buoys, 5-1/2' x 5-1/2' x 300'
Loan courtesy of Terry Hyland
Installed: December 1993 - present

Seymour Lipton

Dragonseed, 1981
bronze, 74" x 56" x 22"
Lent by the artist
Installed: January 1988 - February 1991

Seymour Lipton

Embrace, 1979
bronze, 75" x 36" x 14"
Lent by the artist
Installed: January 1988 - February 1991

Seymour Lipton

Fortress #5, 1974
bronze, 68" x 30" x 35"
Lent by the artist
Installed: January 1988 - February 1991

Seymour Lipton

Loom #7, 1965
bronze, 70" x 47"
Lent by the artist
Installed: January 1988 - February 1991

Richard Long

Red Slate Circle, 1980
red slate, 21' diameter
Lent by Sondra Gilman
Installed: August 1988 - August 1993

Markus Lüpertz

Standbein-Spielbein, 1982
bronze, 126" x 39-1/2" x 39-1/2"
Loan courtesy of Michael Werner Gallery, New York and Cologne
Installed: August 1996 - present

John Mason

Cross Form, 1962-63
stoneware, 63-1/2" x 52" x 36"
Lent by The Art Institute of Chicago
Installed: September 1994 - present

Clement Meadmore

Extent, 1981
aluminum, 11' x 19' 3" x 13'
Lent by the artist
Installed: August 1988 - July 1990

Carl Milles

Folke Filbyter, 1927
cast bronze, 5'6-3/4" x 4'7-1/8" x 11'
Lent by the Saint Louis Art Museum
Installed: July 1984 - August 1996

Richard Nonas

Brake, 1985
wood, 2' 7" x 30' 8" x 26' 9"
Lent by the artist
Installed: May 1985 - November 1990

Richard Nonas

Brick, 1985
wood, 1' x 34' 1" x 31' 9"
Lent by the artist
Installed: May 1985 - November 1990

Richard Nonas

Broke, 1985
wood, 2' x 31' x 30'
Lent by the artist
Installed: May 1985 - November 1990

Gary Passanise

Wisdom of the Limb, 1995
cast bronze, 16' x 13'
Lent by the artist
Installed: August 1995 - November 1996

Beverly Pepper

Alpha, 1974
steel, 10'6" x 44' x 9'4"
Lent by the artist courtesy of André Emmerich Gallery, Inc.
Installed: 1978 - present

Richard Serra

To Encircle Base Plate Hexagram; Right Angles Inverted, 1970
steel, 26' diameter
Originally lent by Greenberg Gallery and in 1985 co-loaned with the Saint Louis Art Museum
Installed: July 1978 - present

Kenneth Snelson

Untitled, 1968
stainless steel tubes and cable, 96" x 128" x 48"
Lent by The Art Institute of Chicago
Installed: September 1994 - present

Richard Stankiewicz

Pure White Nymphs and Shepherd, 1960
auto parts and scrap metal, 5'10" x 4'6" x 3'4"
Lent by Eric Franck Gallery
Installed: June 1988 - June 1996

William Tucker

The Rim, 1979
welded steel, 14' diameter x 7' width at widest point
Loan courtesy of David McKee Gallery
Installed: August 1986 - present

Arnold Zimmerman

Untitled, 1986
ceramic, 10'2" x 4'6" x 3'9"
Lent by the artist
Installed: April 25, 1988 - December 31, 1989

Arnold Zimmerman

Untitled, 1986
ceramic, 10' x 4'3" x 3'10"
Lent by the artist
Installed: April 25, 1988 - November, 1989

Arnold Zimmerman

Untitled, 1986
ceramic, 8'9" x 4'8" x 3'8"
Lent by the artist
Installed: April 25, 1988 - November, 1989

Arnold Zimmerman

Untitled, 1986
ceramic, 9'5" x 10' x 3'7"
Lent by the artist
Installed: April 25, 1988 - December 31, 1989

Temporary Outdoor Installations 1987 - 1996

In dimensions, height precedes width precedes depth.

Alice Aycock

The Hundred Small Rooms, 1984
white painted wood, 28' x 12'4" x 12'4"
Gift of the artist
E85.3
Installed: October 1985 - June 1992

Howard Ben Tre

16th Figure, 1990
from *Contemporary Sculpture: Howard Ben Tre*
cast glass with lead, stainless steel base
Exhibition organized by The Phillips Collection, Washington D.C.
Installed: June 17 - August 26, 1990

Howard Ben Tre

17th Figure, 1990
from *Contemporary Sculpture: Howard Ben Tre*
cast glass with lead, stainless steel base
Exhibition organized by The Phillips Collection, Washington D.C.
Installed: June 17 - August 26, 1990

Susan Crowder

Formal Garden, 1992
straw, wire and wood, 7'8" x 49' x 31'
Laumeier Sculpture Park Commission
E92.1
Installed: March 15 - May 25, 1992

Patrick Dougherty

Whim Whams, 1992
seven separate structures constructed from maple tree saplings
and twine, heights ranging from 12'-16' and diameters ranging
from 1'6" x 13'
Laumeier Sculpture Park Commission
E92.2
Installed: March 15, 1992 - February, 1993

Andy Goldsworthy

Laumeier Cairn, 1994
stones from Laumeier creek bed, 6'1" x 5'
Laumeier Sculpture Park Commission with the support of a
grant from the National Endowment for the Arts
E94.1
Installed: May 1994 - February 1996

Andy Goldsworthy

Laumeier Stone, 1994
stone, wet leaves and clay from Laumeier's property
Laumeier Sculpture Park Commission with the support of a
grant from the National Endowment for the Arts
Installed: May - June 1994

Andy Goldsworthy

Cornucopia, 1994
leaf construction arranged in a rocky hole in Laumeier's
creek bed
Laumeier Sculpture Park Commission with the support of a
grant from the National Endowment for the Arts
Installed: May - June 1994

Ingrid Hartlieb

Scattered Fragments of Reality, 1988-90
six laminated wood sculptures
Lent by the Oskar Friedl Gallery, Chicago and the artist
Installed: June 3 - July 30, 1995

Cildo Meireles

Cildo Meireles: Two Trees, 1995
Tree 1: sycamore and matchsticks
Tree 2: mummified tree surrounded by leaves cast from
cotton fiber
Laumeier Sculpture Park Commission
Installed: June 3 - July 30, 1995

Garnett Puett

Apiscaryatid, 1987
resin casting and bees wax in plexiglass box,
77-1/2" x 17-3/4" x 25"
Laumeier Sculpture Park Commission with partial support from
funds donated by George S. Rosborough, Jr.
87.3.2
Installed: April - November 22, 1987

Michael Steiner

Untitled, 1966
aluminum, 8' x 10' x 10'
Gift of Virginia Dwan
89.2
Installed: May 1989 - Fall 1996

Frances Whitehead

Hortus Obscurus: The Dark Garden, 1996
62 varieties of plants, 2 limestone benches, iron border
Laumeier Sculpture Park Commission
E96.1
Installed: March - November 1996

Meg Webster

Pass, 1991
grass, shrubs, water, soil, fruit trees, flowers, 281' x 236'
Laumeier Sculpture Park Commission with the support of a
grant from the National Endowment for the Arts
91.3.8
Installed: 1991 - December 1997

Ann Wood and Dean Lucker

Whirligig Garden
twelve wooden whirligigs mounted on tall metal poles
Lent by the artists
Installed: July 10 - August 10, 1988

Museum Exhibitions 1987-1996

1987

Recent Acquisitions

John David Mooney
Hera
Beverly Pepper

September 27 - November 22, 1987

Garnett Puett: Recent Works

February 22 - April 5, 1987

The Success of Failure

Vito Acconci	Joseph Kosuth
Laurie Anderson	Meret Oppenheim
Alice Aycock	Philip Pearlstein
Robert Bermelin	Lucio Pozzi
James Casebere	Wade Sanders
Abraham David Christian	Alan Sonfist
Maureen Connor	Keith Sonnier
Eric Fischl	Pat Steir
Charles Ginnever	Donald Sultan
Robert Grosvenor	Paul Thek
Michael Goldberg	Lynn Umlauf
Marcia Hafif	William Wegman
Geoffrey Hendricks	Lawrence Weiner
Jene Highstein	Jackie Winsor

April 12 - August 2, 1987

Paper Innovations: Handmade Paper

December 6, 1987 - February 28, 1988

Interlacing Art: Antique and Contemporary Lace

March 13 - May 22, 1988

Ursula von Rydingsvard: Recent Works

June 12 - September 4, 1988

Vito Acconci: Domestic Trappings

September 18 - November 13, 1988

Magdalena Abakanowicz

November 20, 1988 - February 12, 1989

Thomas Lanigan-Schmidt: Halfway to Paradise

January 18 - May 28, 1989

Rare Chinese Papercuts: St. Louis City and County Pacific Rim Project

Zheng Xie	Daughter of Zhang Yung
Zheng Bangjiao	Unknown Artists
Zhang Yungshu	

March 18 - May 28, 1989

The Presence of Absence: New Installations

Judith Barry	Sol Lewitt
Daniel Buren	Lorie Novak
Daniel Collins	Leni Schwendinger
Dan Graham	Buky Schwartz
Jenny Holzer	Lawrence Weiner
Patrick Ireland	Krzysztof Wodiczko
Justen Ladda	

July 17 - August 13, 1989

From the Collection of Dorothy and Herbert Vogel

Carl Andre	Mark Kostabi
Richard Artschwager	Joseph Kosuth
Alice Aycock	Cheryl Laemmle
Will Barnet	Sol Lewitt
Robert Barry	Richard Long
Lynda Benglis	Michael Lucero
Loren Calaway	Robert Mangold
Christo	Sylvia Plimack Mangold
Chuck Close	Brice Marden
Charles Clough	Robert Morris
Jan Dibbets	Richard Nonas
Mark di Suvero	Dennis Oppenheim
Dan Flavin	Lucio Pozzi
Richard Francisco	Edda Renouf
Michael Goldberg	Robert Ryman
Nancy Graves	Richard Serra
Don Hazlitt	Robert Smithson
Martin Johnson	Daryl Trivieri
Donald Judd	Richard Tuttle
Steve Karr	Thornton Willis
Steve Keister	Lawrence Weiner
Alain Kirili	

September 9 - November 5, 1989

Terry Allen

December 15, 1989 - January 21, 1990

A Gingerbread Holiday

March 4 - May 28, 1990

California Lifeguard Towers

Dan Graham	Arthur Erickson
Michael Graves	Ernst Lohse
Robert Stern	Richard Meier
Aldo Rossi	Morphosis (a New York firm)
Charles Moore	Cesar Pelli (a New York firm)
Raimund Abraham	

June 17 - August 26, 1990

Contemporary Sculpture: Howard Ben Tre

September 9 - November 11, 1990

Emilio Ambasz: Architecture, Exhibition, Industrial, and Graphic Design

November 25, 1990 - January 31, 1991

Mother and Child: The Last Portfolio of Henry Moore

March 2 - May 19, 1991

Alfredo Jaar

April 20 - May 19, 1991

Meg Webster: The Art of Saving the Planet

June 1 - September 29, 1991

Ten Sites: Works, Artists, Years

Vito Acconci	Jene Highstein
Alice Aycock	Mary Miss
Jackie Ferrara	Beverly Pepper
Richard Fleischner	Robert Stackhouse
Dan Graham	Ursula von Rydingsvard

October 26, 1991 - January 19, 1992

La Noche de los Muertos

Linares Family

January 29 - February 23, 1992

Sculptors: Works in Print

Siah Armajani
Christo
Ian Hamilton Finlay
Andy Goldsworthy
Jenny Holzer
Claes Oldenburg

March 15 - May 25, 1992

The Nature of Sculpture: Works by Susan Crowder and Patrick Dougherty

June 6 - July 19, 1992

Team Spirit

Art and Language
Bernd and Hilla Becher
Boyle Family
Clegg and Guttmann
Kate Ericson and Mel Ziegler
Equipo Cronica
FASTWURMS
Fischli and Weiss
Martha Fleming and
Lyne Lapointe
General Idea
Rimma Gerlovin and
Valeriy Gerlovin
Gilbert & George
Helen Mayer Harrison
and Newton Harrison
IFP
Kristin Jones and
Andrew Ginzel
IRWIN
Komar and Melamid
Kukryniksy
Seymour Likely
McDermott and McGough
Anne and Patrick Poirier
Pruitt and Early
Doug and Mike Starn
Tim Rollins + K.O.S.
(Kids of Survival)
TODT
Wallace and Donohue

June 8 - August 29, 1992

We Explain It All To You

Donald Judd
Dennis Oppenheim
Judith Shea
Jenny Holzer

August 1 - September 7, 1992

Meg Webster and Jenny Holzer

September 13 - October 18, 1992

On a Pedestal: Judith Shea

October 31, 1992 - January 17, 1993

Animales Encantados

Manuel Jimenez
Linares Family

November 21, 1992 - January 17, 1993

Nacimiento

Manuel Jimenez

March 13 - May 16, 1993

David Nash: Black through Green

June 8 - August 29, 1993

Laumeier Sculptors: From the 2nd to 3rd Dimension

New prints and drawings by artists in Laumeier's outdoor sculpture collection

October 23, 1993 - January 16, 1994

Muerto con Sorpresa (Death as a Surprise): Sculpture by Carlomagno Pedro Martinez

November 20, 1993 - January 16, 1994

Nacimiento

Josefina Aguilar
Irena Aguilar
Manuel Jimenez
Antonio Villafania
Ocumicho ceramist
Patzcuaro ceramist

March 19 - May 15, 1994

Hard Choices: Sculpture by Joyce Scott

June 4 - August 7, 1994

Icons and Proposals

Ian Hamilton Finlay

June 4 - August 7, 1994

Laumeier Stone

Andy Goldsworthy

August 23 - October 2, 1994

Creative Solutions to Ecological Issues

Gyorgy Kepes
Herbert Bayer
Agnes Denes
Nancy Holt
Patricia Johanson
Joseph Beuys
Helen Mayer
and Newton Harrison
Alan Sonfist

October 22, 1994 - January 15, 1995

¡Muertos de Gusto! Day of the Dead: Memory and Ritual

March 18 - May 15, 1995

Judyland: Sculpture by Judy Onofrio

June 3 - July 30, 1995

Cildo Meireles: Two Trees

June 3 - July 30, 1995

Ingrid Hartlieb: Scattered Fragments of Reality

August 19 - October 1, 1995

Robert Lobe: The Palm at the End of the Parking Lot

August 19 - October 1, 1995

Gary Passanise: Resonant Light

October 21, 1995 - January 20, 1996

Artesão Brasileiro: Folk Art of Northeastern Brazil

March 8 - April 28, 1996

So You Think You Can Trust Anybody

Garrison Roots

March 8 - May 19, 1996

Valeska Soares: Strangelove

May 11 - May 19, 1996

Container/Containment National Society of Arts and Letters Ceramics Competition Exhibition

Jurors:

Cynthia Bringle
Ruth Duckworth
David Shaner
Robert Turner

June 1 - August 11, 1996

Manuel Neri: A Sculptor's Drawings

August 24 - October 6, 1996

Frances Whitehead: trope

October 19, 1996 - January 31, 1997

Artesão Brasileiro: The Power of Imagination in Brazilian Folk Art

Artisan Gallery Exhibits 1993-1996

November 21, 1993 - January 16, 1994

Cornucopia of Contemporary Crafts

Michael Baumeister	Michael Joplin
Lisa and Scott Cylinder	Alec Karros
Kathleen Doyle	Betsy King
and Thomas Reardon	Clara Lanyi
Joanne Fox	Michele Mercaldo
Cliff Goodman	Hilary Packard
Gavin Heath	Tracy Peabody
Linda Hesh	and Chuck Sorrels
Peggy Johnson	Mary Kay Simoni

March 19 - May 15, 1994

The Spirit of Bead Ornamentation

Elizabeth Bertuccio	Sherry Leedy
Virginia Blakelock	Sherry Markovitz
Luisa Morca Bush	Kathlyn Moss
Jerilynn Changar	Sandra Gayle Nickeson
Carol Frumhoff	Lindsay Obermeyer
Sarah Cordeal	Judy Onofrio
Kathleen Greenwell	Joyce Scott
and Carla Dawson	Sam Stang
Sherry Hart	Ken Tisa
Mary Hetz	Camilla Trodsen
Meira Hord	Pier Voulkos
Joanne Laessig	Blair York

May 24 - August 7, 1994

Bird Mania

Daniel Amin
Elijah Briggs
Tim Curtis
Gloria Fuch and Jim Ibur
Gary Lawton Hargis
Lucy Harvey
Curt Hendricks
Sandy Hopper
Gaye Ann Hutton
Cara Jaye
Katie Kaulbach

Clara Lanyi
Sarah Mott
Bruce Schneider
Liz Schreiber
Allison Shock
Linda Solovic
Karen Stone
Rob Snyder
Paul Teeples
Gail Wagner
Tim Weaver

August 16 - October 2, 1994

Recycle/Reuse

Alliance For Homeless
and Disabled Artists
in Louisiana
Harry Anderson
Kate and Ken Anderson
Steven Bickley
Matt Bivens
Recyle Works
and Banana Brigade
Denise Ward Brown
Dion Dion
Bob Justin
D.J. Kennedy
Roger Laib
Tammy Lew
Cassandra Lozano
Zoe Morrow
Betsy Nimock
and Susan Schwach

Jennifer Odem
Drienne Jenkins Patel
Kristen Peterson
Katrin Butler Powell
Residents from
Dual Diagnosed
Residence C Program
at Girard Medical Center
in Philadelphia
Tracie Max Sachs
Judith Selby
Nancy Sokolove
Karen Stone
Marc Trautrimas
Gary Webb
Stephen Whittlesey

October 18, 1994 - January 15, 1995

Ceramic Sculpture by the Purepecha Indians of Ocumicho, Mexico

Cipriono Hernandez and Felipa Gonzalez Families

January 24 - March 5, 1995

Donald Lipski: The Humidors

October 14, 1995 - January 21, 1996

Deborah Groover: Selected Ceramics

March 8 - May 19, 1996

Jane Goslin Peiser: A Retrospective

June 1 - August 11, 1996

Figuratively Speaking

Hollie Ambrose
and Wil Stubenberg
Deborah Groover
David Haun
and S. Travis Lindenbaum
Leslie Hawk
Richard Jolley
Todd Jost
C.G. Woody Jones

Timothy Langholz
Huixia Li
Jude Odell
Lee and Dan Ross
Barry Sautner
John Tygart
Kate Venus
Mark Wallis

August 24 - October 6, 1996

Frances Whitehead: Prints and Drawings

October 12, 1996 - January 31, 1997

Suze Lindsay: Recent Ceramics

Special Events and Festivals 1987 - 1996

April 12, 1987
La Fête du Papier

May 13 -15, 1988
Laumeier Fine Arts Fair

June - July, 1988
Blues In The Night

December 16 - 17, 1988
**Fire and Ice
Winter Solstice Celebration**
George Greenamyre

May 12 - 14, 1989
Laumeier Contemporary Art and Craft Fair

December 15 - 16, 1989
**Fire and Ice - Light and Sound '89
Winter Solstice Celebration**
George Greenamyre

May 12 - 13, 1990
Laumeier Contemporary Art and Craft Fair

June 30 - July 8, 1990
Sand Castle Festival
Sand Sculptors International - Redondo Beach

December 14 - 15, 1990
**Fire and Ice
Winter Solstice Celebration**
George Greenamyre

May 11 - 12, 1991
Laumeier Contemporary Art and Craft Fair

Interactive 60-foot water xylophone
Sand Castle Festival, 1993

June 29 - July 8, 1991
**Second Annual Sand Castle Festival
Laumeier's 15th Birthday Celebration**
Sand Sculptors International - Redondo Beach

November 1, 1991
La Noche de los Muertos

December 13 - 14, 1991
**Fire and Ice '91
Winter Solstice Celebration**
George Greenamyre

May 9 - May 10, 1992
Laumeier Contemporary Art and Craft Fair

June 27 - July 12, 1992
Third Annual Sand Castle Festival
Sand Sculptors International - Redondo Beach

October 31, 1992
La Noche de los Muertos



December 11 - 12, 1992
**Fire and Ice '92
Winter Solstice Celebration**
George Greenamyre

May 8 - 9, 1993
Laumeier Contemporary Art and Craft Fair

June 23 - 30, 1993
Fourth Annual Sand Castle Festival
Sand Sculptors International - San Diego

August 28 - 29, 1993
Festa d'Italia

November 6, 1993
El Dia de los Muertos

May 7 - 8, 1994
Laumeier Contemporary Art and Craft Fair

June 13 - July 5, 1994
Fifth Annual Sand Castle Festival
Sand Sculptors International - San Diego

September 10 - 11, 1994
Festa d'Italia

October 22, 1994
El Dia de los Muertos

May 13 - 14, 1995
Laumeier Contemporary Art and Craft Fair

October 21, 1995
Festival Brasileiro

May 11 - 12, 1996
Laumeier Contemporary Art Fair

September 20, 1996
DIYA at Laumeier — Dancing in the Dark

October 19, 1996
Festival Brasileiro

Publications 1987-1996

1987

Laumeier Sculpture Park: First Decade, 1976-1986

Catalogue of Laumeier's art acquisitions, exhibitions, and activities during its first ten years.

Jackie Ferrara and Mary Miss: Site Sculpture at Laumeier

In-depth look at Laumeier's first two site-specific sculptures, essay by Nancy Princenthal.

Bees: Garnett Puett at Laumeier

Essay by Susan Waller on the development of Puett's apisculpture project.

Explorer's Guide

Introduction to Laumeier Sculpture Park for children, with ten sculptures illustrated, a map of their locations, and a glossary by art educator Janie Birdsall Lander; illustrations by Blane De St. Croix.

1988

Sculpture City: Public Sculpture in St. Louis

Text by George McCue with photographs by David Finn and Amy Binder, published by Hudson Hills Press, New York. Made possible by grants from Seven-Up, Philip Morris, Mark Twain Bancshares, Inc., and the Siteman Organization.

Alice Aycock and Robert Stackhouse: Sculpture at Laumeier

Documents site-specific sculptures at Laumeier; essays by Nancy Princenthal and Susan Waller, published in the series on the park's site sculptures.

Outdoor Sculptures, Fall 1988

Illustrations of eleven sculptures exhibited in the park during the year and installation drawing of a site piece in progress.

1990

Ursula von Rydingsvard and Vito Acconci:

Sculpture at Laumeier

Third catalogue on Laumeier's site sculptures with essays by Nancy Princenthal and Ronald J. Onorato.

Laumeier Sculpture Park Guidebook

Text by George McCue.

1992

Ten Sites: Works, Artists, Years

Catalogue documenting ten site-specific sculptures in Laumeier's park, created during the 1980s. The authors: Nancy Princenthal, Jonathan Fineberg, Susan Waller, Ronald J. Onorato, and Patricia Degener; introductions by Beej Nierengarten-Smith, Ed.D. and Robert Jensen, Ph.D.

Perfect Unity: Sculptors and Living Forms, Works in Progress 1990-1994

Catalogue highlighting seven art-in-nature site projects at Laumeier, including artists' statements and presentation drawings. Introduction by Beej Nierengarten-Smith, Ed.D.

The Nature of Sculpture Video

Beej Nierengarten-Smith, Executive Producer, Debra Lakin, Producer, Susan Greenberg, Project Director.

Audio Park Tour for the Visually Impaired

Susan Greenberg, writer

Both audio/visual projects supported in part by the National Endowment for the Arts.

1995

Artesão Brasileiro: Folk Art of Northeastern Brazil

Exhibition catalogue of contemporary folk art from Pernambuco in Brazil's Northeast. Essays by Beej Nierengarten-Smith, Ed.D. and Jacques Van de Beuque.

Fire and Ice: The Music

Compact disk of the music composed and performed by Rich O'Donnell, principal percussionist of the St. Louis Symphony Orchestra, for the Laumeier winter solstice spectaculars in 1990, 1991, and 1992.

1996

Artesão Brasileiro: The Power of Imagination in Contemporary Folk Art of Minas Gerais

Exhibition catalogue of contemporary folk art from Brazil's state of Minas Gerais. Essays by Beej Nierengarten-Smith, Ed.D. and Lélia Coelho Frota.

Perfect Unity: Sculptors and Living Forms 1990-1994

Catalogue documenting the seven art-in-nature sculptures created at Laumeier from 1990 to 1994. Essays by Nancy Princenthal, Lynn Herbert, Linda Johnson, Brenda Brown, George W. Neubert. Introduction by Beej Nierengarten-Smith, Ed.D. and foreword by Sue Hubbell.

Grants Received 1987-1996

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

Arts & Education Council of Greater St. Louis	1987 1988 1989 1991 1991 1992 1993 1994 1995 1996	Art program Art program Art program Art program Art program Art program Art program Art program Art program Art program
Sidney S. and Sadie Cohen Foundation	1989 1990 1992 1993	Library Library Library Library
Harry Edison Foundation	1991 1994	Arts program Arts program
Emerson Electric Foundation	1995 1996	Education Education
Fox Family Foundation	1993 1994	Education Education
Graham Foundation for Advanced Studies in the Fine Arts	1991 1995	Publications Publications

Irving Harris Foundation	1995	General operating
Institute of Museum Services	1990 1990 1992 1994 1995-96	General operating Conservation General operating Conservation (CAP) General Operating
Jordan Charitable Foundation	1994 1995 1996	Education Education Education
The Morton J. May Foundation	1987 1988 1989 1995	General operating General operating General operating General operating
The Morton J. and Morton D. May Fund of the St. Louis Community Foundation	1991	General operating
Mid-America Arts Alliance	1987 1988 1989	Consulting—librarian Consulting—registrar Consulting—exhibition
Missouri Arts Council	1987 1988 1989 1989 1990 1991 1992 1993 1994 1995 1996 1996	Art program Art program Art program Music grant Art program Art program Art program Art program Art program Art program Art program Art program Jazz festival

National Endowment for the Arts	1988 1988 1989 1989 1990 1990 1990 1991 1991 1993 1994 1994 1995	Exhibition—Vito Acconci Publications—Acconci/ von Rydingsvard Exhibition—Terry Allen Commission—Dan Graham Exhibition—Emilio Ambasz Art purchase—Jenny Holzer Art purchase—Meg Webster Education—Video/blind tour Commission/Exhibition— Crowder/Dougherty Exhibition— Andy Goldsworthy Exhibition—Creative Solutions Publications—Perfect Unity Conservation— Conservation survey
Regional Arts Commission	1987 1987 1987 1988 1989 1989 1989 1990 1991 1992 1993 1994 1995 1996	Art program Consulting-library Equipment grant Art program Art program Consulting—planning Consulting—planning Art program Art program Art program Art program Art program Art program Art program
Shoenberg Foundation	1987 1990 1993 1994 1995 1996	General operating General operating General operating General operating General operating General operating
Arthur W. Trulaske Foundation	1996	Education

Honors 1987-1996

1987

Adam Aronson, a founder of Laumeier Sculpture Park, was one of two persons in the nation to receive the Meritorious Citizen Service Award from the American Parks and Recreation Society for his outstanding service to the park. Aronson was chairman of the Board of Trustees from 1978 until 1986 and headed the Acquisitions Committee.

1988

Director Beej Nierengarten-Smith received the YWCA 1987 Arts Management Award, one of nine women honored for contributions to their field—in her case as chair of the Regional Arts Commission Public Art Committee, member of the public art panel and juries for the National Endowment for the Arts, and for her efforts that brought international recognition to Laumeier Sculpture Park.

1989

Adam Aronson, Laumeier founder, received one of the Missouri Arts Council's 1989 Missouri Arts Awards, made to those who have made a profound impact on the state's cultural climate. It was presented by Governor John Ashcroft at a ceremony in the Rotunda of the State Capitol at Jefferson City.

Debra Lakin, the park's administrative assistant and coordinator of public relations, who had been nominated by County Executive Gene McNary as one of three representatives to the St. Louis Jaycees, received its St. Louis Distinguished Service Award.

1992

The poster by Jan Boleto for the year-end exhibition, *La Noche de los Muertos*, won an Award of Distinction in the 1992 competition sponsored by the American Association of Museums for designs of museum catalogues, posters, books, newsletters, and other printed materials. Laumeier was among 39 first-place winners among 1,558 entries. Silk-screen printing of the poster was underwritten by Famous-Barr.

1995

Laumeier Sculpture Park received one of the three Excellence in the Arts awards from the Arts and Education Council of Greater St. Louis in recognition of talent, dedication, and commitment to the arts in St. Louis.

Director Beej Nierengarten-Smith was awarded an honorary Doctor of Humanities degree by Maryville University in recognition of her many contributions to the arts and enhancement of the cultural life of the St. Louis area, with specific reference to her innovative program of site-specific sculptures.

Galas and Benefits 1987-1996

1987

Coach tour of sculpture collections and studios in New York State, led by Dr. Beej Nierengarten-Smith and board member Roxanne Frank



Coach Tour
Mark di Suvero
Storm King, 1987
Mountainville, New York

Williams Sonoma Gourmet Party, a benefit for Laumeier at the opening of the kitchenware store at Plaza Frontenac

1988

Arty Party, a preview benefit for the first annual Fine Arts Fair

Tribute Party in Honor of Nancy Singer, St. Louis collector, jewelry designer, art dealer, guest curator, indefatigable committee worker, and Laumeier board member since 1977

1989

A Fair Affair, a preview benefit for the second annual Contemporary Art and Craft Fair

Rocks, Rags and Riches, a September benefit to which partygoers were urged to wear "rich rags, glittering rocks, and creative black ties." Nancy McMillan Peggs, Franklin Wallis, and Nancy Singer co-chaired the 50-member planning committee.

Mexican Fiesta, a lunch party for tenants of Laumeier Office Park buildings given by Linclay Corporation. Proceeds of tickets sold for prize drawings were given to Laumeier for the purchase of two teak English benches for the park terrace.

1990

Charity Shopping Day. Famous-Barr West County set apart a Wednesday in November for purchasers of a \$5 ticket, which entitled them to discount certificates and a chance for a trip for two to London. Laumeier received the amount of each ticket sold at the park and competed for cash prizes to the organization selling the most tickets and having the highest percentage of ticket-holders in attendance.



Tribute Party in Honor of Nancy Singer 1988: (from left) Selma Seldin, Beej Nierengarten-Smith, and Nancy Singer



Rocks, Rags and Riches 1989:
(from left) Nancy Singer, Party
Co-chair, Hal Spener and Nancy
McMillan Peggs, Party Co-chair

1991

Pret-a-Party, a spring fashion show presented by *Elle* magazine at Famous-Barr West County. The store sponsored it as a Laumeier benefit. The event was co-chaired by Rena Abrams and Kathy Fulstone.



above top:
Senator Tom Eagleton
and Karen Foss (right) at
Fete XV

above bottom:
Fete XV - Feathers,
Finery and Fakes 1991,
Adam and Judith Aronson

Fete XV—Feathers, Finery and Fakes, “Anything fancy goes” was the dress code for this party in honor of Laumeier founder Adam Aronson that celebrated the park’s Fifteenth Anniversary. Dinner, music, entertainment, and dancing highlighted the event chaired by Judy Champ, Thomas Danis, and Kay Wren.

1992

Gold and Bold, a party to benefit Laumeier art and education programs, the dress cue was metallic fabrics and sequins or gold ties and cummerbunds. Dinner and dancing followed a pre-view of the museum’s Judith Shea exhibition. Caro Schneithorst and John J. Deutschmann co-chaired the 50-member committee.



1993

Beach Party ‘93, a summer celebration as part of this year’s sand castle festival. Staged at the site of the fantasy in sand, party-goers had their photos taken on the beach boardwalk, had their fortunes read, and danced to the oldies music of SH-Boom. The Anheuser-Busch volleyball team put on a demonstration match. Chairs of the event were Jane Carlos, Andy Dielmann, Gary Grant, Beth Ingham, Shelley Lister, and Linda Pflueger.

near left:
Gold and Bold 1992: (from left)
Caro Schneithorst, Judith Shea,
George Schlapp, Beej
Nierengarten-Smith, and John
Deutschmann

above:
Beach Party ‘93: (from left) Andy
Dielmann, Jane Carlos, Shelley
Lister, party chair, Gary Grant,
party co-chair, Linda Pflueger,
Beth Ingham (in front)

1994

Ravishing Red Rhythm, a gala dinner dance honoring Alvin Siteman and Nancy Kranzberg, long-time Laumeier supporters and patrons. The title of the event celebrated Alvin Siteman's 1980 gift of Alexander Liberman's towering red sculpture, *The Way*, Laumeier's first monumental acquisition. The scene took on a rosy glow as guests, responding to the theme, turned up in red fabrics, sequins, cummerbunds, shirts, and ties. The benefit drew a sell-out crowd of more than 550 and raised \$50,000 for the Laumeier arts education program.

1996

Twentieth Anniversary Founders' Dinner and Plate Breaking Party. A formal dinner recognized the important figures in Laumeier's history and was followed by an evening of dancing, burial of a time capsule, and "plate breaking" for prizes in honor of Laumeier's 20th (china) anniversary.



above right:
Twentieth Anniversary Founders'
Dinner and Plate Breaking Party
1996: (from left) Manuel Neri
and Terry Moore

right:
Twentieth Anniversary Founders'
Dinner and Plate Breaking Party
1996: (left left) Jim Smith, Beej
Nierengarten-Smith, Sondra
Gilman, Celso Gonzales-Falla, and
Don Wolff



In Memoriam

1989

Sidney S. Cohen, benefactor of many St. Louis institutions, took early interest in Laumeier Sculpture Park. Mr. Cohen established the park's endowment for the Sidney S. and Sadie Cohen Library and the fund for acquiring prints and drawings. A memorial oak tree was planted in his memory.

Harriet Balk, one of the founders of the Museum Shop, gave countless hours and personal creativity to make the shop hospitably representative of the park's emphasis on quality. In her memory, three saucer magnolia trees were planted in the Friends' Grove. The garden benches surrounding Manuel Neri's *Aurelia Roma* were donated by the Balk family in Harriet's memory.

1991

George S. Rosborough, Jr., past president of Laumeier Sculpture Park and founder of the Annual Rosborough Challenge Fund. Mr. Rosborough died on the eve of the *Fire and Ice* celebration, and this year's presentation was dedicated to him. Mr. Rosborough had also served as president of the St. Louis Art Museum Board of Commissioners and as head of the Mercantile Library Association.



George S. Rosborough, Jr.

1992

Marjory Elizabeth Gempp who, with her sister Christine Gempp Love, was instrumental in the donation of the estate of Henry H. and Matilda Laumeier to St. Louis County for what became Laumeier Sculpture Park. Nieces of the Laumeiers, they served as initial liaison between County Parks Director Wayne C. Kennedy and Matilda Laumeier after her husband's death regarding the donation.

1993

Aurelia Schlapp, a founding board member of Laumeier Sculpture Park and a benefactor of the park in many times of need. Aurelia and her husband, George Schlapp, discriminating collectors, joined with others in underwriting Judith Shea's *American Heartland Garden* and her sculpture, *Public Goddess*, and made possible the gifts of sculpture by Ian Hamilton Finlay and Manuel Neri, and in other ways demonstrated their enthusiasm for Laumeier programs and its art.

1994

George H. Schlapp, a faithful and enthusiastic friend of Laumeier Sculpture Park, left a bequest that enlarged the Laumeier fund already established by his deceased wife, Aurelia Schlapp, in both names.

1995

Mary-Edgar Patton, registrar in Laumeier's early years, organized records of the collections and exhibitions. To that contribution as a volunteer, she brought experience as registrar of the St. Louis Art Museum for 15 years and as acting director of the museum for several months. Mrs. Patton established the park's collections records and information system.

Ben H. Wells, Laumeier board president from 1981 to 1982, was a man of great intellect and humor and an irreplaceable champion of the arts. In the early 1980s, when the National Endowment for the Arts was threatened with budget cuts, Wells marshaled a group of arts administrators from St. Louis to testify in Washington before the budget appropriation committee, speaking passionately about the importance of federal funding for the arts. He kept the arts alive against tremendous opposition.

1996

Eleanor (Ellie) Shoenberg, a founding Laumeier board member, was vital in shaping the direction of the then-new institution and continued to be supportive of Laumeier.

Board of Trustees 1987-1996

Todd Abrams	1989-93
Edward Albee	
<i>Honorary Board</i>	1996-
G. Thomas Andes	1992-
Adam Aronson	
<i>Founding Chairman, Executive Committee Founders Committee</i>	1977-88 1989- 1977-81, 96-
Judith S. Aronson	1977-81, 96-
Howard F. Baer	1977-92
<i>Advisory Board</i>	1992-95
Sarah Bakewell	1996-
Bourne Bean	1992-93
Byrd Bean	1977-91
Richard Bellamy	1978-88
<i>Honorary Board</i>	1996-98
Joseph Bergfeld	1996-97
William Bernoudy	1977-88
Marion Black	1993-95
Richard A. Black	1992-93
<i>Advisory Board</i>	1993-95
Mary A. Butler	1985-88
Karen Carroll	1996-
Judy Champ	1989-91
<i>Advisory Board</i>	1992-95
Norman B. Champ, Jr.	1977-88
Richard H. Chomeau	
<i>Treasurer, Executive Committee</i>	1987-88 1993-96
Lawrence A. Collett	1993-96
Paula Cooper	
<i>Honorary Board</i>	1996-
Jack Cowart	
<i>Honorary Board</i>	1977-83, 96-
Charles Cowles	
<i>Honorary Board</i>	1996-

James P. Crane, M.D.	1996-97
Grant W. Denison, Jr.	1991-92
<i>Vice President</i>	1991
John J. Deutschmann	1991-95
John P. Dubinsky	1996-
Barney A. Ebsworth	1977-88, 91-92
<i>Advisory Board</i>	1989-91
Julian I. Edison	1984-90
Barbara L. Finch	1996-97
David Finn	
<i>Honorary Board</i>	1996-
Bernard N. Frank	1992-95
Roxanne H. Frank	1982-91
<i>Vice President, Executive Committee</i>	1982-90 1992-95
<i>Advisory Board</i>	1996-
Georgia Frontiere	1996-
Clifton W. Gates	1996-
Peter J. Genovese	1989-95
Donald B. Gerber II	1992-95
Sondra Gilman	
<i>Honorary Board</i>	1996-
Susan M. Gioia	1993-
Harold S. Goodman	1996-
Stanley J. Goodman	1977-88
Ronald K. Greenberg	1977-88
Jan Greenberg	1977-80, 92-93
Joanne Griffin	1989-90

Nancy J. Guilfoil	1996-
James A. Hageman	1992-94
Robert J. Hall	1989-91, 95-
Jo Ann Harmon	1996-
<i>Vice Chairman</i>	1996-
Lawrence J. Hensler	1993-95
Mike Herrington	1995
Stephen B. Higgins	1988-95
<i>Vice President</i>	1989-90
Charles G. Houghton, III	1977-88
<i>Honorary Board</i>	1989-
Paul B. Hunker, Jr.	1991-95
Ruth K. Jacobson	1991-92
Richard Carl Jensen	1989-95
<i>Treasurer</i>	1991-93
<i>President</i>	1994-95
Michael Kaufman	1991-92
Hilary N. Kemper	1996-
Wayne C. Kennedy	
<i>Executive Committee</i>	1977-88
<i>Founders Committee</i>	1989-
Alfred H. Kerth III	1996-
Donald Kornblet	1993-95
Nancy Kranzberg	1983-91
<i>Advisory Board</i>	1992-95
Carole F. Kroeger	1996-97
Tobias Lewin	1983-88
<i>Advisory Board</i>	1989-92

Steve Lewis	1995
Marilyn Lipton	1992-95
Jack MacDonough	1992
Eugene J. Mackey, III	1977-83
<i>Vice President, Advisory Board</i>	1983-88 1989-95
Jan Mackey	1989-90
Annette Kolis Mandel	1996-
Martin Margulies	
<i>Honorary Board</i>	1996-
Philip Maritz	1996-
David W. Mason	1996-
Thomas M. Mayer	1988-93
<i>Treasurer</i>	1989
<i>President</i>	1990
<i>Chairman</i>	1991-93
Julie McClennan	1983-91
<i>Secretary, Advisory Board</i>	1983-88 1992-95
George McCue	1977-88
<i>Honorary Board</i>	1989-95
David W. Mesker	1977-89
<i>Treasurer</i>	1978-82
<i>President</i>	1982-86
<i>Chairman</i>	1987-89
<i>Honorary Board</i>	1989-95
Judith C. Metzger	1996-
Richard G. Millman	1993-95
Terry D. Moore	1978-88
James L. Morice	1992-95
John Moten, Jr.	1996-
Marvin I. Moskowitz	1996-97
Beej Nierengarten-Smith,	
<i>Ed.D., Executive Director</i>	1979-
<i>Executive Committee</i>	1987-
Barbara Okun	1977-88
Steven H. Oliver	
<i>Honorary Board</i>	1996-
Robert H. Orchard	1977-85
<i>Advisory Committee</i>	1996-
Peter Pastreich	1977-90
Ellen E. Post	1985-88



Laumeier Sculpture Park board (from left) Beej Nierengarten-Smith, Donald L. Wolff and Jo Ann Harmon

LAUMEIER SCULPTURE PARK
SECOND DECADE
1987-1996

Arch H. Rambeau 1991
Peter H. Raven, Ph.D. 1977-86
Charles P. Reay 1983-91
Advisory Board 1992-95
Jacob W. Reby 1988-95
President 1989-90
Chairman 1991-92
James S. Reid, Jr. 1996-
Ronald Rich 1988-90
Tennie Rollinson 1977-88
George S. Rosborough, Jr. 1977-90
President 1987-88
Chairman 1989
Peter Sachs 1989-90
Homer E. Sayad 1977-83
Aurelia Schlapp 1977-88
Caro S. Schneithorst 1985-92, 1996-
Vice President 1987
Advisory Board 1993
Marilyn Schnuck 1995-
Jerry L. Schober 1992-94
Norman L. Schwesig 1994-95
Mac Scott 1992-95
George Segal
Honorary Board 1996-
Paul Shanley 1985-90
Michael E. Shapiro, Ph.D. 1984-86
Warren Shapleigh
Advisory Board 1991
David S. Sherman III 1996-
Eleanor S. Shoenberg 1977-88
Robert Shogren 1989-90
Patterson Sims 1988-90
Nancy Singer 1977-88
Honorary Board 1989-95
Alvin J. Siteman 1977-90
Vice President 1978
Advisory Board 1991-95
Les Small 1993-95
Treasurer 1994-95
Emmet C. Smith 1991
Guy L. Smith, IV 1980-90
Advisory Board 1991

Tim Smith 1992
Wayman F. Smith III 1996-
Gene W. Spector, M.D. 1977-88
Gwendolyn Stephenson 1991
Advisory Board 1992-93
Paul Steinman, Ph.D. 1992-97
Sheldon K. Stock 1996-
Donald M. Suggs, D.D.S. 1992-94
Allen J. Tamaren, Ph.D. 1996-
Jose Tasende
Honorary Board 1996-
Sissy Thomas 1977-90
Advisory Board 1991-95
James C. Thompson 1993-
Sec./Treasurer 1997-
Edward S. Tichacek 1988-91
Vice President 1989-90
Ellie Townsley 1992-93
Ernest Trova
Founders Committee 1977-
Frank R. Trulaske 1993-97
J. Kim Tucci 1996-97
James Usdan 1993-95
John C.L. Van Doren 1996-
Barbara Wagman 1989-91
Advisory Board 1992-95
Lee H. Wagman 1985-88
Franklin F. Wallis 1984-91
Secretary 1989-90
Carl A. Wattenberg, Jr. 1983-88
Treasurer 1984
Ben H. Wells 1977-88
President 1981-82
Honorary Board 1989-93
Joan Vestin Wendt 1996-
Patricia D. Whitaker 1992-95
Milton Wilkins 1992
Donna Wilkinson 1991-92
Robert M. Williams, Jr. 1988-91
Douglas H. Wilton 1992
Donald L. Wolff 1996-
Chairman 1996-
Gary Wolff 1992-95
Kay Wren 1989-92

Docents 1987-1996

Jody Bailey 1993-
Harriet Balk 1983-88
Ann Bauer
(chair 1987, 1988) 1982-
Betsy Bolen 1993
Maureen Boyle 1982-88
Grace Brod 1981-
Mary Ellen Burns 1987-88
Mary Butler 1980-88
Jean Caine 1993-
Ana Carillo 1995-96
Carol Drennan 1987-
Tracy Dryke 1987-89
Melanie Fathman 1989-
Barbara Finch
(chair 1996) 1993-
Ron Flier 1991-98
Vicki Flier
(chair 1994) 1991-96
Sari Frieden 1987-
Barbara Gervais 1991-
Lee Glaser 1987-
Caroline Greene 1987-90
Bonnie Hana 1979-92
Sheila Hoffmeister
(chair 1995) 1991-
Kathy Houghton 1993-96
Sunny Ingersol 1987
Margie Jaffe 1982-
Shirley Kaplan 1985-88
Katy Kaufman 1991-92
Jane Kendrick
(chair 1993) 1989-95
Stephany Kniep
(chair 1989) 1984-
Barbara Kniestedt 1993-96
Joyce Krain 1981-

Leslie Krauss 1987-91
Nancy Kranzberg 1980-
Anne Lauder
(chair 1990) 1989-92
Patricia Leigh
(chair 1987, 1988, 1991) 1986-
Shirley Lewis 1989-92
Barbara Maier 1991-94
Julie McClennan 1978-96
Mary McElwain
(chair 1997, 1998) 1989-
Alice Muckerman 1995-
Pam Murphy 1993-
Joyce Niewoehner 1995-96
Barbara Ottolini 1993-
Becky Paget 1993-
Farnell Parsons 1993-
Tim Reichman
(chair 1997) 1995-
Marilyn Reznik 1982-96
Diane Rothbarth 1987-91
Joann Sanditz 1982-90
Helen Seeherman 1981-96
June Shaw 1993-
Beverlea Slaton 1991
Beverly Wagner
(chair 1990, 1991, 1992) 1989-
Judy Wasserman 1987-90
Katie Wesselschmidt 1991-
Susie Wolf 1978-
Lana Yunker
(chair 1989) 1987-92
Jeanne Zerbe 1989-91

Volunteers 1987-1996

Melissa Alberts
Mary Andrew
Sarah Anderson
Kathy Armantrout
Maria Ballesteros
Nancy Bender
Tim Bingaman
Renee Boehm
Alison & Andy Bourey
Paula Burgess
Rose Clausen
Virginia Coleman
Virginia Conlee
Diane DuBois
Mary Duemler
Mike Fitzgerald
Peggy Flanagan-MacKenzie
Vicki Flier
Ron Flier
Cecile Galluzzo
Pat Geiser
Kimberly Hany
Kathie Harnacker
Anne Hayden
Suzanne Hearnes
Carol Hoff
Katrina Horstman
Kathy Hughes
Sarah Johnson
Danielle Juarez
Lois Karr
Julie Katsaras
Pat Kaveler
Carol Kotsis
Lorraine Kratky
Marcelle Kountzman
Thelma Lasky

Marilyn Leutwiler
Barbara Maier
Norma Massey
Susan McGraw
Ted Melsheimer
Darcie Mankell
Norma Massey
Sylvia Moody
Halette Morgan
Elizabeth Murphy
Trish Muyco
Barbara Mykrantz
Mary Jo Napper
Barbara Nutt
Lisa Ofstedal
Anita Olan
Valerie Ott
Christine Pannuto
Madeleine Prewitt
Stacie Pruitt
Jeanne Pudlowski
Cindi Refsland
Tim Reichman
Mary Romy
Norma Schmid
Barbara Schoedel
Jeanine Schoemaker
June & Charlie Shaw
Toby Shear
Jennifer Sottoriva
Ethel Stone
Beverly Stroup
Rosemarie Teng
Sheila Walker
Gwyn Wahlmann
Gina Ward
Colleen Webb
Jamie Will
Maria Willson
Bernice Winslow
Art Wissman
Jessica Withington
Wanda Wolf
Paddy Wrob

Pass-time Gardeners

(for Meg Webster's Pass), 1992-1996

Nancy Bender
Virginia Conlee
Carol Drennan
Melanie Fathman
Abby Filipello
Vicki Flier
Sari Frieden
Jen Gwirtz
Carol Hoff
Stephany Kniep
Leslie Krause
Patricia Leigh
Ted Melsheimer
Maria Patterson
Tim Reichman
June Shaw



Pass-time Gardeners (from left) Vicki Flier, Ginnie Conlee, Carol Drennan, Pat Leigh and Nancy Bender

Staff 1996-1997



above:
Librarians 1986-1996
Barbara Mykrantz (left), Barbara
Nutt (right)



above left:
1996 staff (left to right,
back row) Aleta Passanise,
Debbie Stiefeman, Kay
Hartzke, Marie Oberkirsch,
Debbie Lakin, Beej
Nierengarten-Smith,
Frances Whitehead (artist),
Nancy Bender, Susan
Brown, Sherry Dopplick,
Dawn Lutz, Betsy Solomon,
Anthony Allmeroth, Tyler
Morgan, Matt Bivens, Porter
Arneill, Tim Reichman
missing: Teresa Aldrich, Bill
Briggs, Marilyn Burba



below left:
1997 staff (left to right,
back row) Jack Turner, Dave
Goldfarb (guest), Kathy
Duda, Susan Brown, Tim
Reichman, Porter Arneill,
Betsy Solomon, Steve
Grote, Melinda Compton,
Marilyn Burba, (front row)
Beej Nierengarten-Smith,
Teresa Aldrich, Monica
Thomeczek, Kay Hartzke
missing: Nancy Bender,
Sherry Dopplick, Dennis
Fortna, Kimberly Grace,
Rachel Helman, Paul
Horlacher, Bryan Knicely,
Debbie Lakin, David
Solovic, Bill Briggs, Nina
Denninger, Bill Harroff, Bill
Kannel, Anthony Allmeroth,
Debbie Stiefeman

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