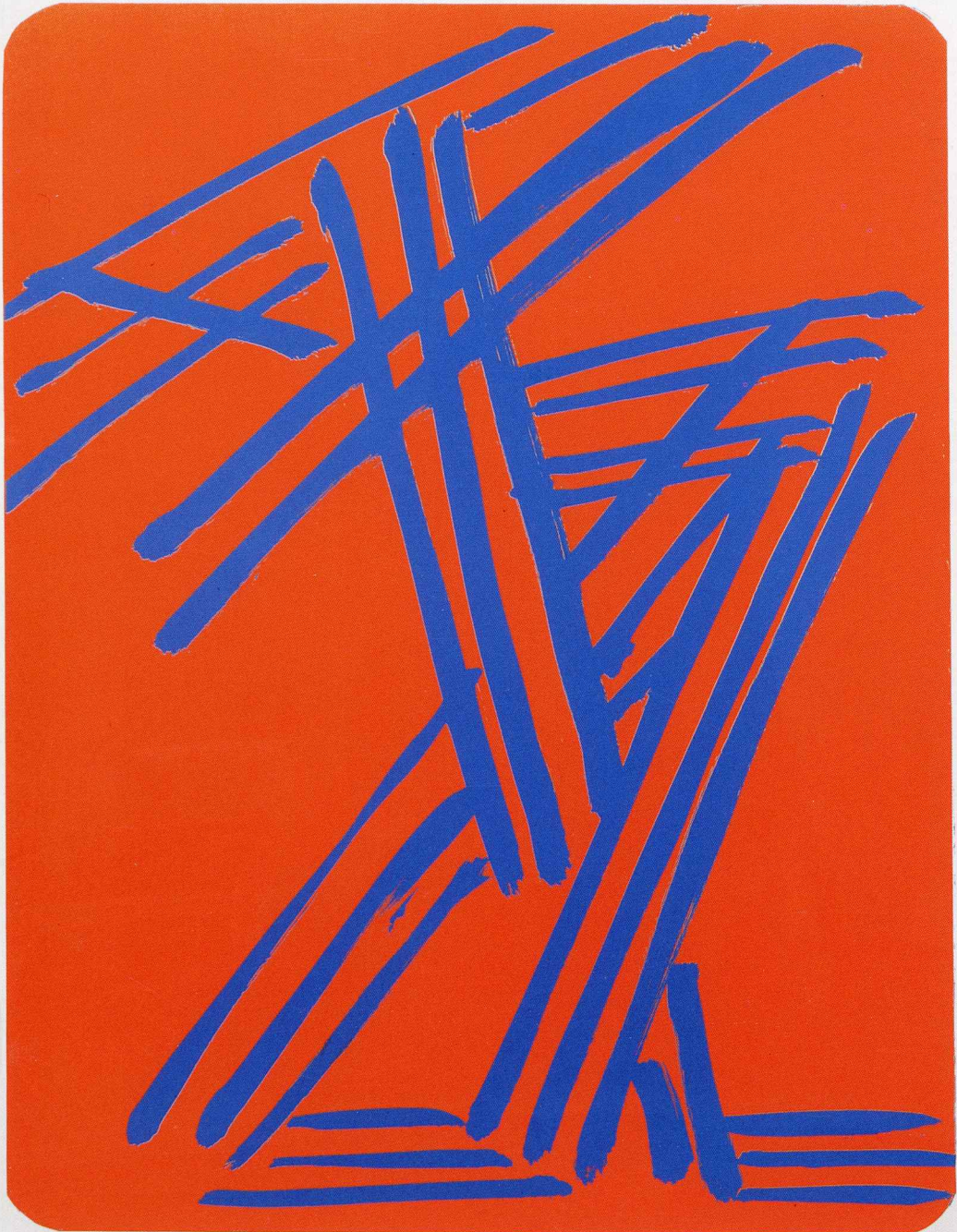


MARK DI SUVERO



Mark di Suvero 1/1



Koltanski | 1981 | steel | 25 1/2 x 23 x 22"

MARK DI SUVERO

LITHOGRAPHS, DRAWINGS
and INDOOR SCULPTURES

MAY 14–NOVEMBER 15, 2008

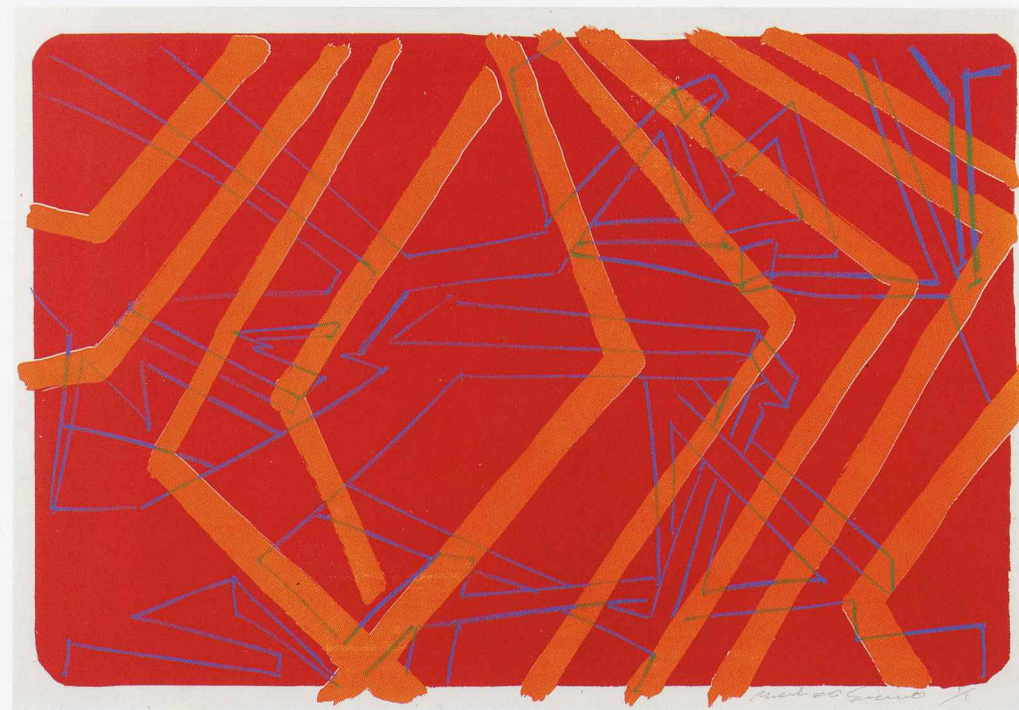
STORM KING ART CENTER
MOUNTAINVILLE, NEW YORK

Lithography is not a secondary activity for Mark di Suvero. It is not a means of reproducing existing works, but a field of research and innovation, a sort of point of convergence, of synthesis, where a certain number of aspects of his work are reorganized. Like his sculpture, the lithographic work evolves during the periods spent in Frank Bordas' Paris studio, among others. Drawing, painting and sculpture are associated with new experiments where all traditional techniques are challenged and overturned. Supports are reinvented. Drawings on stone are mixed with photographic negatives. Sculptural forms become objects of discovery where these forms are superimposed, associated, and played with, in order to discover new structures, displaced to find new environments. Images are mixed and remixed. Mark di Suvero becomes a pyrotechnician, a dynamiter. Whatever the size or scale of concentrated vibratory effect, he seems to super-activate the energy of graphics, construction and color.

The drawings of a great sculptor are of the utmost interest because the trace of ink or lead pencil on paper reveals the aptitude to think immediately in terms of space, and the structural force of the work. The drawings of Mark di Suvero consistently reveal a dual aspect: the expressing of pure energy, of an abstract and dynamic notion of space, which, in time, may inspire the form and the spirit of a piece, and an acute concern with finding technical solutions to the construction which detail every crucial step of the latent period: solutions to problems of construction, passage, anchoring, and articulation.

The small sculptures have a concentration of form and energy that often comes from precariousness of balance. Some have a rocking movement governing their structure and space. Others have a single point of contact at the tip of a vertical axis, whereas the large sculptures may have several opposable movements combined within the same piece.

—Hubert Besacier, excerpt from a catalogue accompanying an exhibition at the Passerelle Centre d'Art, Brest, France, October 23 through November 28, 1993

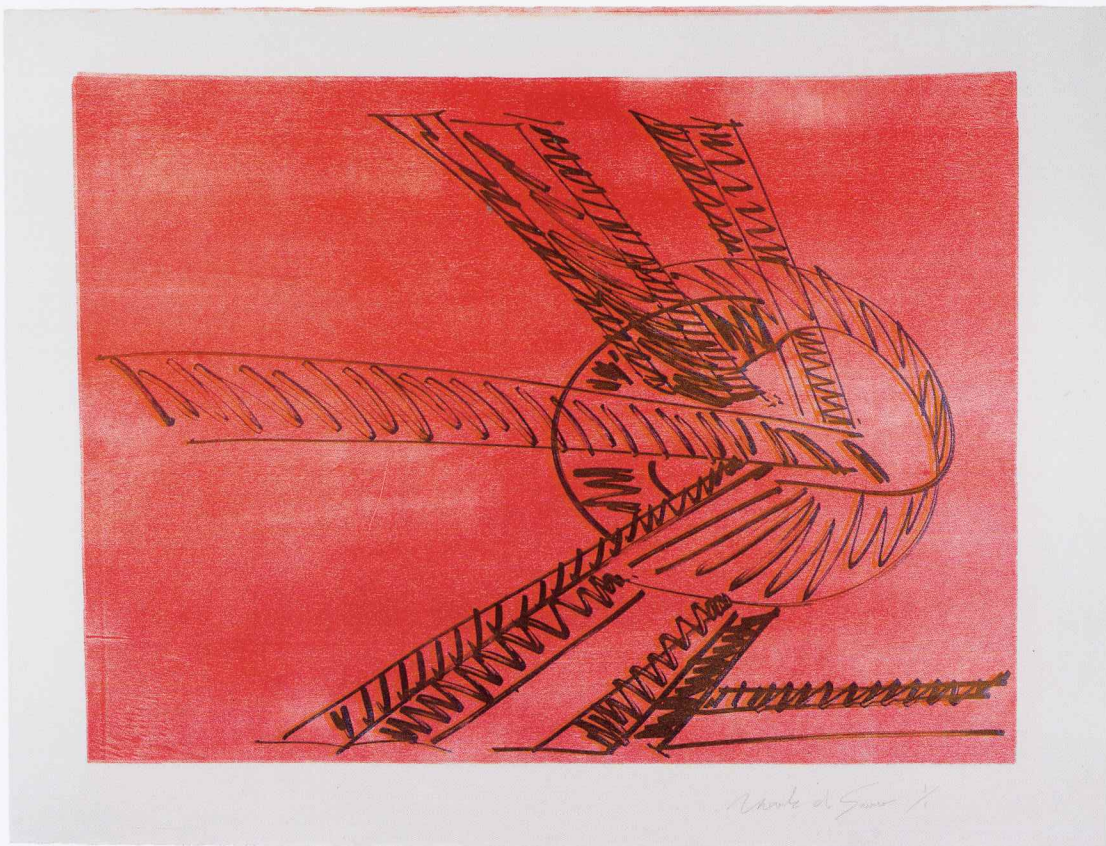




For Peace | 1971-72 | ink, watercolor and collage on paper | 50 1/2 x 46 1/2"



Roebling's Arch | 1983 | Lithograph | 2 sections; 31 x 25" each, 62 x 25" overall



Untitled (for Kepler) | 1990 | Lithograph | 48 x 63"



Tetra | 1976 | Lithograph on white Rives BFK, mould-made | 51 x 39 1/2"

All works are lent courtesy of the Artist and Spacetime C.C., unless otherwise indicated.

Sculptures

HALLWAY

Koltanski

1981
Steel
25 1/2 x 23 x 22"

GALLERY FIVE

Ambi

1999
Stainless steel, steel
18 1/4 x 23 x 14"

GALLERY NINE

Mory

2003
Stainless steel, steel, brass bell, rope
84 x 57 x 49"

Lithographs and Drawings

HALLWAY

Roebling's Arch

1983
Lithograph
2 sections; 31 x 25" each, 62 x 25" overall
Edition 10/20

GALLERY FIVE

Untitled

1975
Marker on paper
24 x 18"

Study for Baltimore

1976
Marker on paper
23 1/4 x 18 1/4"

Untitled

nd
Pencil and collage on paper
36 1/8 x 29"

For Peace

1971–72
Ink, watercolor and collage on paper
50 1/2 x 46 1/2"
Private Collection

Study for Mon Père Mon Père

1972
Marker and ink on paper
54 x 70"
Private Collection

SHORT HALLWAY

Untitled (Study for Aesop)

1995
Lithograph printed on Arches
at the Atelier Franck Bordas, Paris
47 x 63"
Edition 1/15

GALLERY 7

Dessin Noyé

1993
Lithograph printed on Rives BFK
at the Atelier Franck Boras, Paris
30 x 22"
Edition 22/33

Rilke Diptyque

1991
Lithograph printed on Rives BFK
at the Atelier Franck Bordas, Paris
48 x 31" each, 48 x 62" overall
Edition 5/50

Tetra

1976
Lithograph on white Rives BFK, mould-made
51 x 39 1/2"
Edition 2/20

GALLERY 8

Untitled, (Motu Viget) [yellow] and Untitled, (Motu Viget) [black]

1977
Lithograph
38 1/2 x 27 7/8"

GALLERY 9

Untitled (for Kepler) [yellow]

1990
Lithograph
48 x 63"
Unique print

Orange and Blue Diptych

1992
Lithograph printed on Rives BFK
at the Atelier Franck Bordas, Paris
19 x 44"
Unnumbered edition 1/33

Heuclets

1993
Lithograph
39 x 27"
Unique print

Centering [red]

1976
Lithograph on white Arches 88, mould-made
42 1/2 x 62 1/4"
Edition of 10, AP–0

Centering [yellow]

1976
Lithograph on white Arches 88, mould-made
42 1/2 x 62 1/4"
Edition of 10, AP–0

Untitled (for Kepler) [magenta]

1990
Lithograph
48 x 63"
Unique print

Untitled (Study for Rumi)

1993
Lithograph
19 x 28"
Unique print

SELECTED SOLO EXHIBITIONS

- 1960 The Green Gallery, New York
 1964 Park Place Gallery, New York
 1965 Dwan Gallery, Los Angeles
 1966 Park Place Gallery, New York
 1967 Park Place Gallery, New York
 1968 Lo Giudice Gallery, Chicago
 1971 Stedelijk vanabbemuseum, Eindhoven,
 The Netherlands: city-wide
 1972 Wilhelm-Lehmbrück Museum, Duisburg, Germany
 1974 Chalon-sur-Saône, France: city-wide
 1975 Jardin des Tuileries, Paris
 Whitney Museum of American Art, New York (city-wide)
 1978 Janie C. Lee Gallery, Houston
 (with paintings by Leonard Contino)
 1979 ConStruct Gallery, Chicago
 1980 Ace Gallery, Venice, California
 1983 Oil & Steel Gallery, New York & Halletts Cove,
 Long Island City, New York
 John Berggruen Gallery, San Francisco (& Esprit Park)
 1985 Oil & Steel Gallery, New York
 Storm King Art Center, Mountainville, New York
 1986 Hill Gallery, Birmingham, Michigan
 1987 Akira Ikeda Gallery, Tokyo
 1988 Württembergischer Kunstverein, Stuttgart, Germany
 1990 Valence, France: city-wide
 1991 Musée d'Art Moderne et d'Art Contemporain de
 Nice, Nice, France: city-wide
 Akira Ikeda Gallery, Tokyo
 1992 Chalon sur Saône, France: city-wide
 Galerie Heike Curtze, Vienna, Austria
 1993 Musée de Beaux-Arts and Passerelle, Brest, France
 Gagosian Gallery, New York
 Rettig y Martinez Gallery, Santa Fe, New Mexico
 Esprit Park, San Francisco
 1994 John Berggruen Gallery, San Francisco (& Esprit Park)
 IVAM Centre Julio Gonzalez, Valencia, Spain
 1995 Storm King Art Center, Mountainville,
 New York (1995-97)
 Gagosian Gallery, New York
 Venice Biennale XLVI: city-wide
 1996 Sheldon Art Museum, Lincoln, Nebraska
 Hill Gallery, Birmingham, Michigan
 Weigand Gallery, Belmont, California
 Galerie Jeanne-Bucher, Paris
 1997 Gagosian Gallery, New York
 Paris: city-wide, sponsored by Jean Tiberi, Maire de Paris
 1998 Orange County Museum of Art, Newport
 Beach, California
 Mark Moore Gallery, Santa Monica, California
 The Hiroshima Museum of Contemporary Art,
 Hiroshima, Japan
 1999 John Berggruen Gallery, San Francisco
 2001 Gagosian Gallery, New York
 LA Louver, Venice, California
 2002 Paula Cooper Gallery, New York
 2003 John Berggruen Gallery, San Francisco
 Laumeier Sculpture Park, St. Louis, Missouri
 Paula Cooper Gallery, New York
 Akira Ikeda Gallery/Berlin, Berlin
 2004 Albion Gallery, London
 Frederik Meijer Gardens & Sculpture Park,
 Grand Rapids, Michigan
 Madison Square Park, New York
 2005 Storm King Art Center, Mountainville,
 New York (2005-2007)
 Knoedler & Company, New York in collaboration
 with Paula Cooper Gallery
 Hill Gallery, Birmingham, Michigan
 2006 Paula Cooper Gallery, New York
 2007 Millennium Park, Chicago
 Akira Ikeda Gallery/Berlin, Berlin
 Paula Cooper Gallery, New York
 Galerie l'Aquarium, Valenciennes, France
 2008 LA Louver, Venice, California
 Paula Cooper Gallery, New York

SELECTED PUBLIC COLLECTIONS

- Akron Museum of Art, Ohio
 The City of Baltimore
 Baltimore Museum of Art
 The Bradley Family Foundation Sculpture Garden, Milwaukee
 California Palace of the Legion of Honor, San Francisco
 The City of Chalon-sur-Saône, France
 Cincinnati Art Museum, Ohio
 Currier Museum of Art, Manchester, New Hampshire
 Daimler Art Collection, Potsdamer Platz, Berlin
 Dallas Museum of Art
 Denver Art Museum
 Des Moines Art Center
 Detroit Institute of Arts
 Fairmount Park Association, Philadelphia
 Fort Wayne Museum of Art, Indiana
 Frederik Meijer Gardens and Sculpture Park,
 Grand Rapids, Michigan
 Hirshhorn Museum and Sculpture Garden, Smithsonian
 Institution, Washington, DC
 Hood Museum of Art, Dartmouth College, Hanover,
 New Hampshire
 Indianapolis Art Museum
 Iris & B. Gerald Cantor Arts Center for Visual Arts at
 Stanford University, California
 Kröller-Müller Museum, Otterlo, The Netherlands
 Los Angeles County Museum of Art
 Martin Z. Margulies Sculpture Park at Florida
 International University, Miami
 Menil Collection, Houston
 Miami University Art Museum, Oxford, Ohio
 Milwaukee Art Museum
 Moderna Museet, Stockholm
 Muhlenberg College, Allentown, Pennsylvania
 Museum of Contemporary Art, Chicago
 The Museum of Contemporary Art, Los Angeles
 The Museum of Modern Art, New York
 Nasher Sculpture Center, Dallas
 Nathan Manilow Sculpture Park at Governors State
 University, University Park, Illinois
 National Gallery of Australia, Canberra
 National Gallery of Art, Washington, D.C.
 The Nelson-Atkins Museum of Art, Kansas City, Missouri
 Oakland Museum of California
 Palm Springs Desert Museum, California
 Saint Louis Art Museum, Missouri
 The City and County of San Francisco, San Francisco
 Arts Commission
 San Francisco Museum of Modern Art
 Seattle Art Museum, Olympic Sculpture Park
 Skulpturenpark Köln, Cologne
 Storm King Art Center, Mountainville, New York
 Technopôle Brest-Iroise, Brest, France
 Toledo Museum of Art, Ohio
 University of Iowa Museum of Art, Iowa City
 University of Nebraska—Lincoln, Sheldon Memorial
 Art Gallery, Lincoln
 The City of Valence, France
 Walker Art Center, Minneapolis
 Weatherspoon Art Museum at the University of
 North Carolina at Greensboro
 Western Washington University, Bellingham
 Whitney Museum of American Art, New York

Acknowledgements

We are indebted to Mark di Suvero for his generosity in lending us selections from his collection of lithographs, drawings and sculptures and his time in organizing this exhibition. Mark's special team from Spacetime C.C.: Nathan Diana, Kent Johnson, Matteo Martignoni, Lowell McKegney, and Chris Yockey were invaluable. We are extremely grateful for the assistance of Ivana Mestrovic, who did an outstanding job of coordinating the selection of lithographs, drawings and sculptures and to Millar Kelley and Natalie Pelham in providing the appropriate works and helping with the installation.

Our thanks also to Jerry L. Thompson whose photographs capture the essence of di Suvero's work. Deep appreciation is extended to Tomo Makiura and Paul Pollard of P2+M, Inc. for the elegant design of the catalogue, and Meridian Printing for their excellent work.

Special thanks to our Storm King staff, who always work diligently and with great professionalism to bring a project to completion.

Storm King Art Center

H. Peter Stern, Chairman
John P. Stern, President
David R. Collens, Director and Curator

Just one hour north of the George Washington Bridge, set in a beautiful valley of the Hudson Highlands, are 500 acres of open fields, intimate woodlands, and rolling hills that form an internationally recognized outdoor museum. The Storm King Art Center in Mountainville, New York, is a unique setting for modern sculpture. The natural beauty of the landscape—continually enhanced, sculpted, and nurtured—is home to an ever-evolving collection of important works of modern art. Here the sculptures of such modern masters as Magdalena Abakanowicz, Alexander Calder, Mark di Suvero, Andy Goldsworthy, Alexander Liberman, Maya Lin, Henry Moore, Louise Nevelson, Isamu Noguchi, George Rickey, Richard Serra, David Smith, Kenneth Snelson, and Ursula von Rydingsvard, among others, find surroundings equal to their heroic presence.

STORM KING ART CENTER

P.O. Box 280
Old Pleasant Hill Road
Mountainville, NY 10953-0280
Tel. 845-534-3115
Fax 845-534-4457
www.stormking.org

Publication © 2008 Storm King Art Center, Mountainville, New York.
Works of art by Mark di Suvero © Mark di Suvero; courtesy of the artist and Spacetime C.C.
All Photography by © Jerry L. Thompson, courtesy of the Storm King Art Center.

All rights reserved. No part of this publication may be reprinted, reproduced or transmitted in any form or by any means, electronic or mechanical, now known or hereafter invented, without written permission of the publisher.

Every reasonable effort has been made to identify owners of copyright.
Errors or omissions will be corrected in subsequent editions.

Cover: **Heuclets**, 1993, lithograph, 39 x 27"

Photography: Jerry L. Thompson (cover, inside cover, and pages 5–8); J. Price (page 9)

Design and production: Tomo Makiura and Paul Pollard

ISBN: 978-0-9814531-1-8

Printed and bound in the U.S.A.

ISBN 978-0-9814531-1-8



9 780981 453118

STORM KING ART CENTER