

Mark di Suvero: 25 Years of Sculpture and Drawings

**STORM
KING**
ART CENTER



Mark di Suvero: 25 Years of Sculpture and Drawings May 22—October 31, 1985

On behalf of the Board of Trustees, I would like to express our appreciation to Mark di Suvero on the occasion of his special retrospective exhibition, *Mark di Suvero: 25 Years of Sculpture and Drawings*. We have enjoyed a long relationship with Mark di Suvero at the Storm King Art Center. His works have brought great pleasure to our visitors who come to see his large-scale sculptures on our grounds.

H. Peter Stern
President

We are pleased to present *Mark di Suvero: 25 Years of Sculpture and Drawings* as the Storm King Art Center's 25th Anniversary exhibition.

The exhibition was organized to cover 25 years of the artist's work to coincide with the 25th Anniversary of Storm King. Works were chosen from public and private collections, with the emphasis on sculpture and drawings that have not always been accessible for viewing. This retrospective represents the first museum exhibition the artist has had since 1975.

The artist has been represented in

our permanent collection since 1969. Since 1976 we have had several of his large-scale sculptures from the 1960's and 70's in the fields with the mountains forming a beautiful background. *Mon Père, Mon Père* and *Mother Peace* became part of the Art Center's permanent collection in 1981. *Are Years What? (For Marianne Moore)* and *One Oklock* remain on loan from the Oil and Steel Gallery.

I would like to express my appreciation to Mark di Suvero for his enthusiastic support in organizing this major exhibition of his work, and to Richard Bellamy of the Oil and Steel Gallery for his invaluable assistance and cooperation. We are grateful to all of the museums, galleries, and individuals who have generously lent their works to our exhibition. I would also like to express my sincere thanks to Mark di Suvero's assistants, Lowell McKegey and Enrico Martignoni, for overseeing the transportation of the sculptures from different locations around the United States, to Phyllis Tuchman for writing an informative essay, and Rhonda Harney for her assistance in organizing this exhibition. I acknowledge with special thanks the Storm King Art Center staff for making this exhibition a success.

David R. Collens
Director



MOTHER PEACE, 1970
steel painted orange 39'6" × 38'5"
× 32'8½"
Collection Storm King Art Center

Front cover
MOTHER PEACE, (detail)

This exhibition is supported with public funds from the New York State Council on the Arts.

Mark di Suvero's sculptures have expressed a buoyant, resilient spirit for twenty-five years. Whether you're looking at *Che Faro senza Eurydice* and *Hankchampion*, which were made by the artist from weather-beaten wood planks and beams early in his career, or *Mahatma* and *Arichidea*, more recent monumental, raw steel constructions, you're transported to a world of ebullience and charm. Other artists have created idyllic scenes about the joys of life, but he evokes a realm where art, poetry, music, and philosophy intersect with the language of abstraction.

Di Suvero lyrically transforms massive I-beams, ornately-shaped metal plates, and such huge industrial components as steam-rollers and tank cars into a network of non-representational lines and volumes which define space and void. Moreover, when you

sit, stand, or lie on the platforms, ledges, tires, and swings he often attaches to his large sculptures, your participation completes each piece by introducing waves of gleeful, almost child-like responses as well as the factor of time. Where other contemporary sculptors discuss the inventions of Cubism to explain their spatial explorations, di Suvero cites Einstein as an influence on his practices. Twenty years ago di Suvero said, "Space-time is the only way you can think since Einstein." Today he calls his Long Island City studio—he maintains another in Petaluma, California—"Spacetime Constructs."

Di Suvero's ability to endow his art with feelings of largesse and amplitude were apparent at once. During 1959–60 he executed a series of five constructions which included *Tom* (Detroit Institute of Arts) which mea-

sures 108" × 120" × 144" and *Hankchampion* (Whitney Museum of American Art) which is 77" × 149" × 105". Making his sculptures from wood he had scavenged along the waterfront near his Lower Manhattan studio on Front Street, the young artist—he was 26 at the time—offered a radical new sense of both size and scale. He dramatically used materials whose inherent dimensions could rival the magnitude and daring found depicted in Abstract Expressionist murals. He reassessed as well notions about the proportions of sculpture which could exist among the objects of the real world.

These constructions were large, especially for their day, but they felt even larger. You have only to compare this remarkable group of works

SHE, 1977–78, steel 12' × 55'
Collection of Eugene V. Klein



with Gabriel Kohn's *Object of the Sea* of 1957 or his *Square Root* of 1958, then highly regarded sculptures made from planed and shaped wood which inspired di Suvero, to recognize the vigorous and expansive qualities of the gifted younger man. Curiously, di Suvero's connections with Kohn have never been mentioned before in the literature on his art. Writers have stressed instead associations between his later art and the canvases of Franz Kline, a painter di Suvero does indeed admire. Little has been said, too, about how early on di Suvero cantilevered planks and diagonally arrayed other boards around a central core comprised of pockets of deep space. Yet the definition of space is as important to di Suvero's achievement today as it was back then. He uses—and continues to use—space as if it were a palpable substance.

Few artists have launched their careers with the kind of laudatory criticism bestowed on di Suvero's first one-person show held during the autumn of 1960 at the Green Gallery, directed by Richard Bellamy who is still his agent. For example, Donald Judd, then a reviewer for *Arts* and five years di Suvero's senior, wrote, "The energy and open complexity are awesome." In an article in *Arts* two months later, Sidney Geist remarked, "Here was a body of work at once so ambitious and intelligent, so raw and clean, so noble and accessible, that it must permanently alter our standards of artistic effort." Geist also noted that "di Suvero makes an unparalleled impression in the moral zone."

Di Suvero's sculptures—then and now—often address ethical strictures by being uncompromisingly bold and provocative. Although his work is decidedly abstract, the artist has always

stressed humanistic themes. The experiential aspects of his sculptures are obviously related to such interests, as are the dreams and aspirations he constantly expresses in his non-objective pieces. At various junctures in his career you notice his desire to make the world a better place. In 1966 in Los Angeles, di Suvero designed and helped erect a 60'-high Tower for Peace, a structure upon which painters from both the West and East Coasts attached anti-war canvases. Three years later, when he fabricated *Mother Peace*, a

Installation at the Green Gallery, 1960.
Hankchampion, 1960, wood and chain, 77¼" × 149" × 105", Whitney Museum of American Art; gift of Mr. and Mrs. Robert C. Scull.
Background: *Barrel*, 1959, wood and steel cable, 96" (now destroyed).

ARE YEARS WHAT?
(FOR MARIANNE MOORE), 1967
steel painted orange 40' × 40' × 30'
Courtesy Oil and Steel Gallery





steel sculpture measuring 39'8" × 38'5" × 32'9" and painted red, the sculptor torch cut the ban-the-bomb symbol on one of the beams. Di Suvero graduated from the University of California in 1957 intending to become an artist but having earned a degree in philosophy. He consequently integrated his academic training into his later efforts.

Like other young artists, di Suvero's first show was an anthology of work of all sorts. He was exploring several directions simultaneously. Two years earlier, soon after he had moved to New York from Berkeley, he had made a number of open space, biomorphic sculptures. He quickly realized that his pieces could break easily and that they could never be sited outdoors. So, he turned to wood and the art of assemblage which was also freshly being practiced by Richard Stankiewicz and John Chamberlain. Of the three, di Suvero was the most abstract. Besides his wood constructions, di Suvero in 1960 exhibited a tall, carved wood column which is barely visible in the installation shot of his Green Gallery debut.

Di Suvero also showed a number of hands he had modelled from wax and then cast in bronze. When he was a young boy, his sister Lu had taken him to the Palace of the Legion of Honor in San Francisco where he had been impressed by Rodin's *The Mighty Hand* of 1884-86. Di Suvero's initial hand sculptures—and those he made a few years later—are about the power of gestures and make the viewer aware of the gestures which shaped them as well. They are moving statements, filled with anguish. Subsequently di Suvero would use the thrust of steel beams as if they were the abstract equivalents of the fervent emotional hands.

Early on it was also clear that di Suvero was not afraid to be senti-

mental. *Che Faro senza Eurydice*, one of his early wood constructions, is named for an aria sung in Gluck's *Orpheus and Eurydice* ("What would I do without Eurydice?"). Later titles refer to the poetry of William Blake, Rilke, and Marianne Moore and to classical composers like Bach and Handel as well as jazz compositions and the blues singer Billie Holiday. There are sculptures which honor Brancusi, Giacometti, Matisse, Stuart Davis, and Van Gogh. Still others cite the Old Testament and ancient civilizations. Today the artist sponsors the Athena Foundation, and is also working on plans with Isamu Noguchi for the Socrates Sculpture Park in the borough of Queens.

With his efforts having been praised and a number of directions waiting to be pursued further, di Suvero seemed assured of a receptive audience and a run of several years of successful, important sculptures. But he was in a rehabilitation center with a broken back and left leg recovering from a near fatal elevator accident when he read Geist's comment, "This [exhibition] looks like a life's work, and if [di Suvero] never did another thing no one could complain." Doctors never expected the artist to walk again nor to make another sculpture. Certainly, di Suvero, at that time, was incapable of continuing to hoist and manipulate heavy wood boards and timbers into a kind of dazzling, practically acrobatic art.

Even though he was confined to a wheelchair di Suvero persevered. During the next two years he made a few small pieces like *Attic* (20" × 20" × 20") and *Moonrise* (11" × 40") with chunks of wood and strips of steel. (He covered his lap with an asbestos apron to protect himself from sparks which might stray from the path of his welding torch.) By the end of 1962 he had managed to make *For Giaco-*

metti, a construction 44" × 72" × 36" which rests directly on the floor. In some cases, works which are small for di Suvero are large for other sculptors.

Recently the artist said, "It's just as difficult to make a small piece as a large one." According to di Suvero, "You can't just reduce something. It's insensitive just as it's wrong to blow up a maquette for a plaza." During the early sixties he was particularly intrigued by the way Giacometti condensed space. For the American it was, and continues to be, crucial "to make space monumental in a small sculpture." It is not only the scale of the components which creates a sense of grandeur, but also the way parts are positioned which achieves such feelings. For example, the *gulf* which separates the two ends of *For Giacometti* is heightened further by the way the planks lean backwards.

Di Suvero did not stop making large pieces despite his handicap. Instead he confronted his limitations by working with fewer, more lightweight shapes and by making the connective elements more emphatic. His sculptures thus became more linear and even more open.

By the mid-sixties di Suvero was both masterfully blending the most salient aspects of his previous work and introducing new features as well. Henceforth, much of his art would be measured in feet rather than in inches. In *Nova Albion* of 1964-65 the artist used two long wood logs and an iron rod to create a tepee-like structure with a spacious interior. The logs inject a brash, gritty tone to the work but, at the same time, they surrender the rest of their identity to serve as abstract frames. Di Suvero's earliest constructions with found materials conveyed a sense of suspended animation. In *Nova Albion*, a segment with two logs suspended above and

to the side of the rest of the piece actually rotates. Later sculptures, which have spinning parts, either have tripod members like *Nova Albion* or else they have moving tops balanced on tall, inner columns the way *Praise for Elohim Adonai* of 1966 (St. Louis Art Museum) does. Indeed, *Praise for Elohim Adonai* is the first large work which feels as if it is composed of two sculptures, one above another. *Nova Albion* and *Praise for Elohim Adonai* also announce the careful way di Suvero will meld elements which are hardly uniform to achieve interesting compositions. Although his works became increasingly sleek and spare during the late sixties and early seventies, he consistently tried to avoid the bland sameness he identifies with Minimalist works, which merely have had identical modules increased in scale to attain larger sizes. Di Suvero's sculptures are so simple and straight-forward in appearance, they

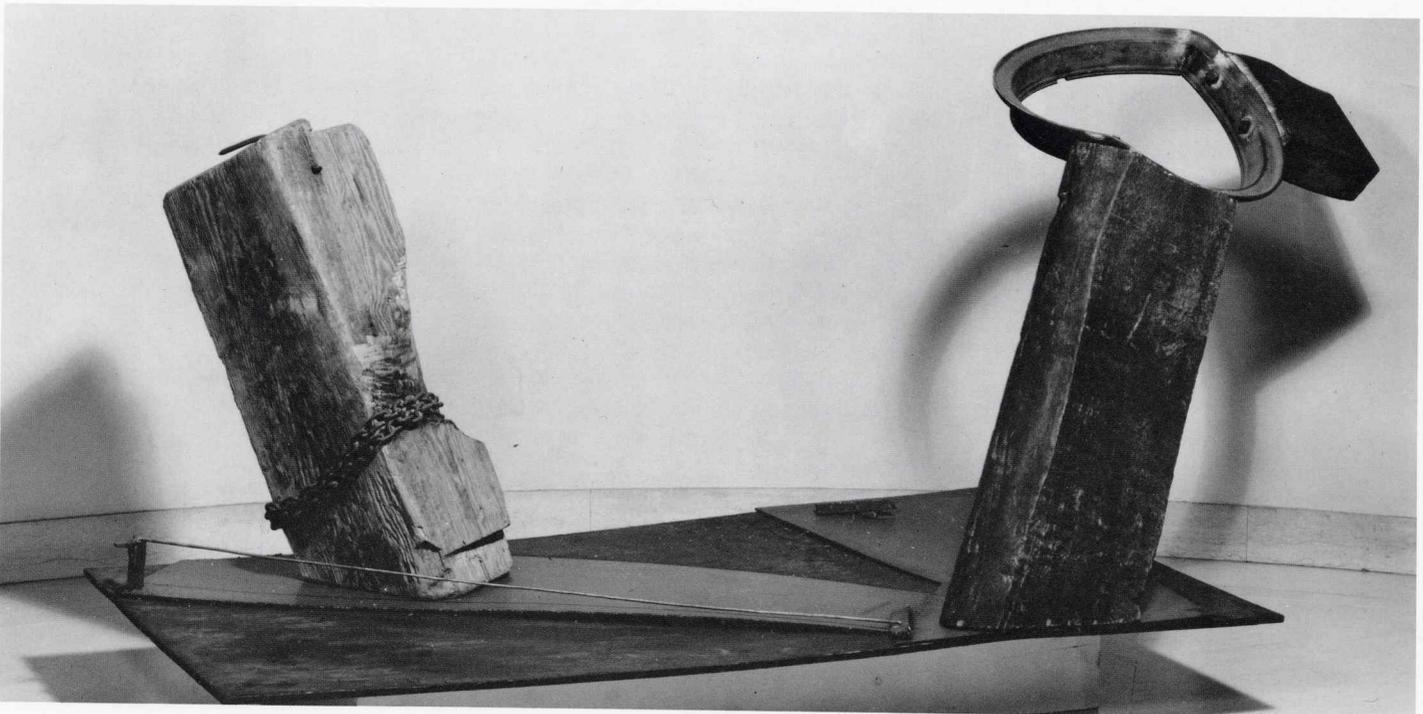
believe the complexity of the engineering principles which keep them joined together.

After executing *Praise for Elohim Adonai*, di Suvero took a now seemingly inevitable step. In 1967 he fabricated *Are Years What?* (*For Marianne Moore*) (Storm King Art Center) entirely from steel I-beams. He had recently begun to work outdoors, a practice which made it possible for the artist to use construction company equipment. Today di Suvero owns several cranes, a cherry picker, and various other kinds of heavy-duty apparatus not generally found in a sculptor's studio. Tools of industry allow him to balance and position tons of metal. Although he now made sculptures in epic sizes, di Suvero retained his ability to determine proportions as if he were treating work he could hold in his hand because he continued—as he still does—to operate his equipment by himself. Un-

toward accidents do not occur even though his art has attained formidable dimensions. The artist points out that "problems occur when you have non-normal structures made with regular materials." This is compounded further when pieces are shipped out to fabricators rather than kept in house.

Di Suvero was only 34 years old in 1967, the year he realized his mature signature style. Since then, his art has encompassed two distinct phases. In the present exhibition, *For Lady Day* of 1969 and *Sister Lu* of 1978-79 bracket one set of works; *Atman*, *She*, *Mahatma*, *Arichidea*, and *Sunflowers for Vincent*, all made between 1978 and 1983, belong to another group of sculptures. The earlier pieces are predominantly linear and have parts

FOR GIACOMETTI, 1962
steel, wood 44" × 72" × 36"
Collection, Wadsworth Atheneum, Hartford,
Anonymous gift



which move in the wind. The rotating elements in *For Lady Day* and *Sister Lu*, however, are massive volumes which add another chord to these otherwise austere medleys of metal. The latest suite of sculptures has a more lavish character. Besides incorporating swings, platforms, and ledges which welcome viewer participation, these works include steel plates which have been cut into fanciful, quasi-baroque designs.

For the past eighteen years, di Suvero has either painted his large sculptures red or else left them in a raw, rusted brown state. Because they are large as well as boldly colored, they assert their independence from their surroundings. They can be read from great distances whether they are set before skyscrapers or sited in park-like situations. For a number of seasons *Are Years What?* (For Marianne Moore), *One Oklock*, *Mother Peace*, and *Mon Père, Mon Père* have stood in fields at the Storm King Art Center which face the New York Thruway. Consequently, this work by di Suvero has introduced art, however briefly, into the lives of the general public moving along that road in their automobiles and vans. *Sho-shone*, perched on a plaza of the Bunker Hill branch of the Wells Fargo Bank in Los Angeles, has similarly become an integral part of the urban landscape.

The variety of viewpoints di Suvero establishes also differentiates his art from more conservative sculpture. Occasionally, it is not just a matter of walking around a piece in a circular fashion. *She* practically feels like three separate rooms which abut each other in a zig-zag manner. When you are in one area of *She*, you lose sight of what makes the other two sections unique because they are barely visible anymore. To be sure, there are other artists who work in three-dimensions who seek to make forms with no

backs. But with a di Suvero, it is not just a matter of glimpsing an ever-changing number of vistas. When you stand, sit, or lie on his swings, platforms, and ledges, you are not only altering your height in relation to the piece, you suddenly also discover yourself looking up at the sculpture from beneath its towering presence. And people who work in high buildings where there are di Suveros are able to look down on his pieces. It is no accident that the artist began to incorporate elaborately-edged metal plates near the tops of his gigantic sculptures soon after he began to think about placing them beside skyscrapers.

Di Suvero has created an art of transformations. While you are viewing a piece from different angles, its moving parts alter its configuration even further. Because the space and the material are changing constantly as you and the sculpture rotate, time becomes as much an artistic property as color and form are. Di Suvero believes in generating "maximum experience, maximum emotion, maximum spirit" and he achieves this with clarity and directness. He has managed to make art which is large without it being threatening. Rather, his works tend to be endowed like *Mahatma* with a pacific, idealistic character. Moreover, di Suvero is one of the few sculptors who make public art for the public. It is meant to be appreciated as art, but it is also meant to be used by the public not accustomed to visiting museums and galleries. Di Suvero's sculptures seem to beckon and say, "Enjoy!"

Phyllis Tuchman

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John Russell, "Mark di Suvero Is Back In Town," *The New York Times*, April 10, 1983.

MARK DI SUVERO

1933 Born September 18 in Shanghai, China. Father was an Italian Naval attaché.

1941 Family immigrated to San Francisco, fleeing Japanese invasion of China.

1956 Graduated from University of California, Berkeley with a Bachelor of Arts in Philosophy. Studied with Robert Thomas and Stephen Novak, who influenced him to become an artist.

Moved to New York.

1960 First one-person show at the Green Gallery.

1962 *For Giacometti* is included in museum exhibition at the Wadsworth Atheneum.

1963–65 Sculptures are included in museum exhibitions at the Art Institute of Chicago, The Jewish Museum (New York), and the Musée Rodin (Paris).

1966 Designed and helped erect the *Peace Tower* in Los Angeles as a protest against the war in Vietnam.

1971 America's involvement in the Vietnam War leads to self-imposed exile in Europe.

1972 First solo museum exhibition at the Stedelijk van-
a b e m u s e u m , i n

Eindhoven, The Netherlands.

One-person show at Wilhelm-Lehmbruck Museum in Duisburg, West Germany.

1973–74 Lived intermittently in Chalon-sur-Saone, France, where he was invited to create public sculptures for temporary exhibition around town using materials and supplies made available from the local factory.

1974 Received first commission from the General Services Administration to create a major work for Grand Rapids, Michigan.

1975 Accorded unprecedented honor by being the first American and contemporary artist to be invited to exhibit his sculptures in the gardens of the Tuileries in Paris.

Returns to the United States to work in New York and Petaluma, California.

Whitney Museum of American Art (New York) mounts retrospective of his work.

1965–84 Works are included in many museum and gallery exhibitions, such as Los Angeles County Museum of Art (1967); The Solomon R. Guggenheim Museum (New York, 1967); St. Louis Art Museum (1967); Albright-Knox Art Gallery (Buffalo, 1968);

The Metropolitan Museum of Art (New York, 1969–70); Walker Art Center (Minneapolis, 1971); Detroit Institute of Arts (1973); Hayward Gallery (London, 1975); San Francisco Museum of Art (1976); National Collection of Fine Arts (Washington, D.C., 1977); the inaugural exhibition of the Museum of Contemporary Art (Los Angeles, 1983–84).

Sculptures are included in Documenta IV in Kassel, West Germany (1968); 11th Biennial at Antwerp, Belgium (1971); the 37th Biennale d'Arte in Venice, Italy (1975); and the Biennale of Sydney, North Sydney, Australia (1976).

Commissions include: *Isis*, for the Institute of Scrap Iron and Steel to commemorate their 50th Anniversary, placed in the Hirshhorn Museum Plaza, Washington, D.C., 1977; *Keepers of the Fire*, Century Center, South Bend, Indiana, 1980; *Inner Search*, for Northwestern National Bank, Minneapolis, Minnesota, 1980, among others.

1985 Storm King Art Center (New York) mounts major retrospective of his work in celebration of Art Center's 25th anniversary.

Installation. Storm King Art Center. From left to right, *Are Years What? (For Marianne Moore)*, 1967. *Mon Père, Mon Père*, 1973–75. *Mother Peace*, 1970. *One Oklock*, 1968–69.



Exhibition Checklist

INDOOR

The exhibition includes a selection of drawings from 1960–1985.

- AFRICAN SCRIPT*, 1982
steel 67" × 28" × 28"
Collection Kempf Hogan Trust
- APACHE*, 1976
steel 53" × 62" × 53"
Collection of Mr. and Mrs.
Carl S. Gewirz
- ATTIC*, 1961
steel, wood 20" × 20" × 20"
Lent by the artist
- BACHPIECE*, 1962
wood and steel 52" × 26" × 22½"
Robert C. Scull
- BELLINGHAM II*, 1975
steel 31" × 26" × 20"
Collection of Mary Heath Keesling
- COBU*, 1976
steel 48" × 36" × 41½"
Mrs. Charles Gilman, Jr.
- DEPARTURE 2001*, 1964
steel, wood 3' × 4'1" × 3'7"
Collection of the Albert A. List Family
- FOR GIACOMETTI*, 1962
steel, wood 44" × 72" × 36"
Collection, Wadsworth Atheneum,
Hartford, Anonymous gift
- HAND*, 1959
bronze 7½" × 13¼"
Robert C. Scull
- HAND*, 1959
bronze 9½" × 8½"
Robert C. Scull
- HAND PIERCED*, 1959
bronze 60½"
Robert C. Scull
- KISS*, 1962
stainless steel, brass, mild steel
21" × 25" × 11"
Courtesy Oil and Steel Gallery
- MERCATOR PROJECTOR*, 1963
wood, iron, stainless steel 61½" × 59"
Collection Philadelphia Museum of Art
- MINDSEYE*, 1978
steel 53" × 54" × 34"
Collection of Mr. and Mrs.
Bagley Wright
- MONET ARCH*, 1968
steel 22" × 28½" × 33½"
Private collection

- MOONRISE*, 1961–62
steel, stainless steel 11" × 40"
Collection of Mr. and Mrs.
S.I. Newhouse, Jr.
- RING BOLT*, 1963
bronze, 17" × 11½" × 17"
Private collection, Kings Point,
New York
- SON OF SMITH*, 1977
steel 26" × 28" × 29"
Collection of Roselyne and
Richard Swig
- SUNRISE*, 1962–63
steel 24" × 48" × 24"
Courtesy of the Margo Leavin Gallery
- 2 HOOKS*, 1981–82
steel, wood 38" × 40" × 22"
Collection, The Edward R. Broida Trust,
Los Angeles
- VAN GOGH'S EAR*, 1971
steel 16" × 14"
Collection of the Albert A. List Family

OUTDOOR

- ARE YEARS WHAT? (FOR MARIANNE MOORE)*, 1967
steel painted orange 40' × 40' × 30'
Courtesy Oil and Steel Gallery
- ARICHIDEA*, 1981–82
steel 26'4½" × 43'6" × 37'6"
Courtesy Oil and Steel Gallery
- ATMAN*, 1978–79
steel 32' × 54'
Courtesy Oil and Steel Gallery
- BOJANGLES*, 1966–67
steel 6' × 8'8" × 5'6"
Collection of Martin Z. Margulies,
Miami, Florida
- BOOBER*, 1965
steel, wood 5' × 3'10" × 3'5"
Collection, The Edward R. Broida Trust,
Los Angeles
- EXCLAMATION*, 1980–81
steel 13'6" × 4'6½" × 2'11"
Courtesy Oil and Steel Gallery
- FOR LADY DAY*, 1969
painted steel 54' × 40' × 35'
Collection Nathan Manilow Sculpture
Park, Governors State
University Foundation
- GATEWAY*, 1985
steel 32' × 16'
Courtesy Oil and Steel Gallery
- HURU*, 1984–85
steel 55' tall
Courtesy Oil and Steel Gallery
- LA TARTOUILLE*, 1973
steel 5'11" × 8'11" × 6'1"
Collection of Rachel Stella and
Michael Stella
- MAHATMA*, 1978–79
steel 21' × 28' × 13'
Courtesy Oil and Steel Gallery
- MON PÈRE, MON PÈRE*, 1973–75
steel 35' × 40' × 40'4"
Collection Storm King Art Center
- MOTHER PEACE*, 1970
steel painted orange 39'6" × 38'5" ×
32'8½"
Collection Storm King Art Center
- ONE OKLOCK*, 1968–69
steel 28' × 46'6" × 39'
Courtesy Oil and Steel Gallery
- POOS*, 1978
steel 5' × 5'3" × 5'11"
Collection Werner and
Elaine Dannheisser
- SHE*, 1977–78
steel 12' × 55'
Collection of Eugene V. Klein
- SISTER LU*, 1978–79
steel 15'6" × 28' × 17'
Collection of The Robert and Ryda Levi
Foundation, Inc.
- SUNFLOWERS FOR VINCENT*,
1978–83
steel, stainless steel 17' × 33' × 21'
Courtesy Oil and Steel Gallery

Back cover

MON PÈRE, MON PÈRE, 1973-75
steel 35' × 40' × 40'4"

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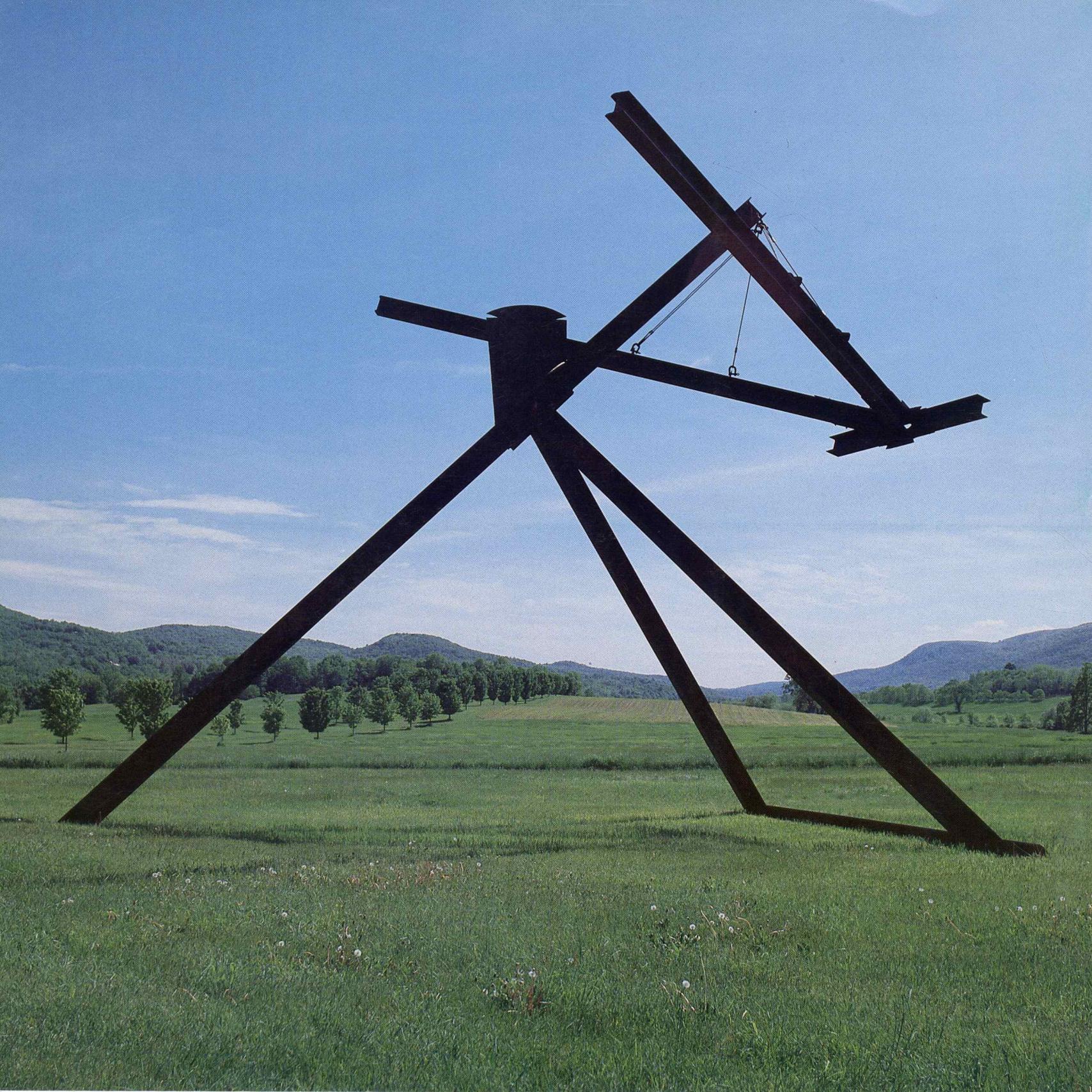
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Photographs by David Finn



ADDENDUM

Mark di Suvero: 25 Years of Sculpture and Drawings

May 18 - October 31, 1985

SCULPTURE

INDOOR

PABLO'S LEGACY, 1980

steel

95 1/8" x 54" x 48"

Courtesy Oil and Steel Gallery

OUTDOOR

BYGONES, 1976

steel

24' x 31' 6" x 12'

Collection Menil Foundation,
Houston

UNTITLED, 1982

stainless steel

8'8" x 1'6" x 3'2"

Courtesy Oil and Steel Gallery

UNTITLED, 1982-83

steel, stainless steel

24'8" x 26'8" x 10'8"

Courtesy Oil and Steel Gallery

DRAWINGS

UNTITLED, 1960-62

collage, oil paint on paper

22 7/16" x 19"

UNTITLED, 1960-62

collage, oil paint on paper

43 3/4" x 36"

UNTITLED, 1960-62

collage, oil paint on paper

23" x 35 7/8"

UNTITLED, 1960-62

oil paint on paper

44 5/8" x 36 1/4"

UNTITLED, 1960-62
oil paint on paper
22¼" x 22½"

UNTITLED, 1984
ink, metallic paint on paper
30" x 22½"

FOR LADY DAY, 1968
marker on paper
10¾" x 8¼"

FOR LADY DAY, 1968
marker on paper
10 7/8" x 8 5/16"

FOR LADY DAY, 1968
ink, marker on paper
10 5/8" x 8 3/16"

FOR LADY DAY, 1968
marker on paper
10¾" x 8 3/8"

FOR LADY DAY, 1968
ink, marker on paper
8 1/8" x 10 9/16"

FOR LADY DAY, 1968
marker on paper
8 5/16" x 10 7/8"

WILLIE WIGGLE, 1968
ink, marker on paper
53 3/8" x 57 3/8"

UNTITLED, 1984
india ink, marker on paper
30 1/8" x 21 7/8"

INNER SEARCH, 1980
marker on paper
13 9/16" x 11"

FLOWER POWER
ink, marker on paper
27 13/16" x 22"

HAND, 1962-63
ink on paper
16 5/8" x 13¾"

HAND, 1962-63
ink on paper
14" x 11"

HAND, 1962-63
ink on paper
11" x 8½"

HAND, 1962-63
ink on paper
14" x 11"

HAND, 1959
pencil on paper
11 3/4" x 9"

HAND, 1959
pencil on paper
11 5/8" x 9"

HAND, 1959
pencil on paper
9" x 11 3/4"

HAND, 1959
pencil on paper
13 3/4" x 10 1/2"

IK OOK, 1971
marker on paper
16 1/2" x 21 3/4"

STUDY FOR PIAZZA SAN MARCO
(AUSTRALIA), 1982
ink on paper
8 1/2" x 4 13/16"

CROWD SCENES (AUSTRALIA), 1982
ink on paper
8 1/2" x 4 7/8"

VIA CRUCIS (AUSTRALIA), 1982
ink on paper
10 7/8" x 8 5/16"

UNTITLED, (AMSTERDAM), 1971
collage, marker on paper
10 3/4" x 8 1/16"

UNTITLED, (AMSTERDAM), 1971
collage, marker on paper
10 11/16" x 8 1/16"

UNTITLED, (AUSTRALIA), 1982
watercolor, metallic paint on paper
16 7/8" x 14"

UNTITLED, (AUSTRALIA), 1982
metallic paint on paper
10 7/8" x 8 3/8"

PROJECT FOR POSTER
(GRAND RAPIDS), 1978
marker on paper
11' x 8"

STUDY FOR BALTIMORE
SCULPTURE, 1976
ink, marker on paper
23 7/8" x 18 7/8"

STUDY FOR BALTIMORE
SCULPTURE, 1976
ink on paper
23 7/8" x 18 7/8"

STUDY FOR BALTIMORE
SCULPTURE, 1976
ink, marker, pencil on paper
22 7/8" x 18 7/8"

FOR MINDA

ink, marker on paper
29" x 22 15/16"

GATEWAY, 1985

marker, metallic paint, pencil
on paper
14" x 17"

DRAWING FOR HANDEL

BELLINGHAM, 1975

pencil, marker on graph paper
11" x 17"

DRAWING FOR HANDEL

BELLINGHAM, 1975

pencil on graph paper
11" x 17"

CHINESE UCCELLO

ink, pencil on paper
18" x 24"

*STUDY FOR BASE OF OLD
ONE TOOTH*

ink, marker on paper
17" x 14"

*STUDY FOR BALTIMORE
PROJECT, 1976*

marker on paper
16 15/16" x 14"

HURU, 1985

marker, metallic paint on paper
17" x 14"

MAHATMA, 1985

marker, pencil on paper
24" x 18"

ETOILE POLAIRE, 1973

pencil on paper
13 5/8" x 10 11/16"

BUFFALO BAYOU PROJECT, 1976

pencil on paper
13 3/4" x 10 6/8"

*STUDY FOR BALTIMORE
PROJECT, 1976*

pencil on paper
17" x 14"

FOR HANDEL, 1975

pencil, marker on paper
11" x 14"

UNTITLED, 1984

india ink, metallic paint on paper
24 7/16" x 19 1/2"

UNTITLED, 1984

india ink on paper
23 15/16" x 18"