

CHAKAIA BOOKER



STORM KING ART CENTER

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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 outdoor museum unequaled anywhere in the world. 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 sculpture of such modern masters as Magdalena Abakanowicz, Alexander Calder, Mark di Suvero, Andy Goldsworthy, Alexander Liberman, Henry Moore, Louise Nevelson, Isamu Noguchi, George Rickey, Richard Serra, David Smith, Kenneth Snelson, and Ursula von Rydingsvard find surroundings equal to their heroic presence.

STORM KING ART CENTER

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CHAKAIA BOOKER

MAY 12–NOVEMBER 14, 2004

STORM KING ART CENTER
MOUNTAINVILLE, NEW YORK

INTRODUCTION AND ACKNOWLEDGEMENTS

It is with great pleasure that we present, this season, an exhibition of recent sculptures by Chakaia Booker.

The artist creates large-scale sculptures out of discarded truck, car, and bicycle tires. Formally inventive, rhythmic, and imbued with enormous presence; the works are at once lyrical and powerful. Both the scale and the light-absorbing quality of the rich black sculptures make them ideal for display in the outdoors.

Ten works are on exhibition in the museum building, three of which were created specifically for our exhibition. Seven others are sited in various locations throughout the Art Center landscape.

Chakaia Booker is a highly regarded artist and arts educator who was awarded a Pollock-Krasner grant in 2002, honoring her artistic achievement. Her work, included in the collection of The Metropolitan Museum of Art, The Newark Museum, The Studio Museum in Harlem, and the Bronx Museum of Art, among others, has been featured in museums, galleries, and sculpture gardens across the country, as well as in the Netherlands and Japan.

This exhibition was made possible through the generosity of Marlborough Gallery, New York, Mark di Suvero, and Joe Barron, who were kind enough to lend their sculptures. In addition to major funding from the Maxine and Stuart Frankel Foundation and Thomas & Hilary Stark, additional contributions were received from Joe Barron, Helena & Peter Bienstock, Augusta W. Brown, Herbert & Ann Burger, Anne S. Davidson, Stuart Eichner, Edmund G. Glass, Goldie Anna Charitable Trust, Simon A. Levit, M.D., The Lipman Family Foundation, Inc., The Howard Phipps Foundation, Joyce Pomeroy Schwartz, David & Jeannette Redden, Benjamin & Donna Rosen, Sotheby's, and an anonymous gift.

We would like to express our deep appreciation to Chakaia Booker and her team—Austin Van Putten, Sr., Austin Van Putten, Jr., and Nelson Tejada—for their extraordinary efforts in installing this exhibition; Jerry L. Thompson for his outstanding photography; and to the Art Center staff, who continuously show their expertise and professionalism in preparing for each exhibition.

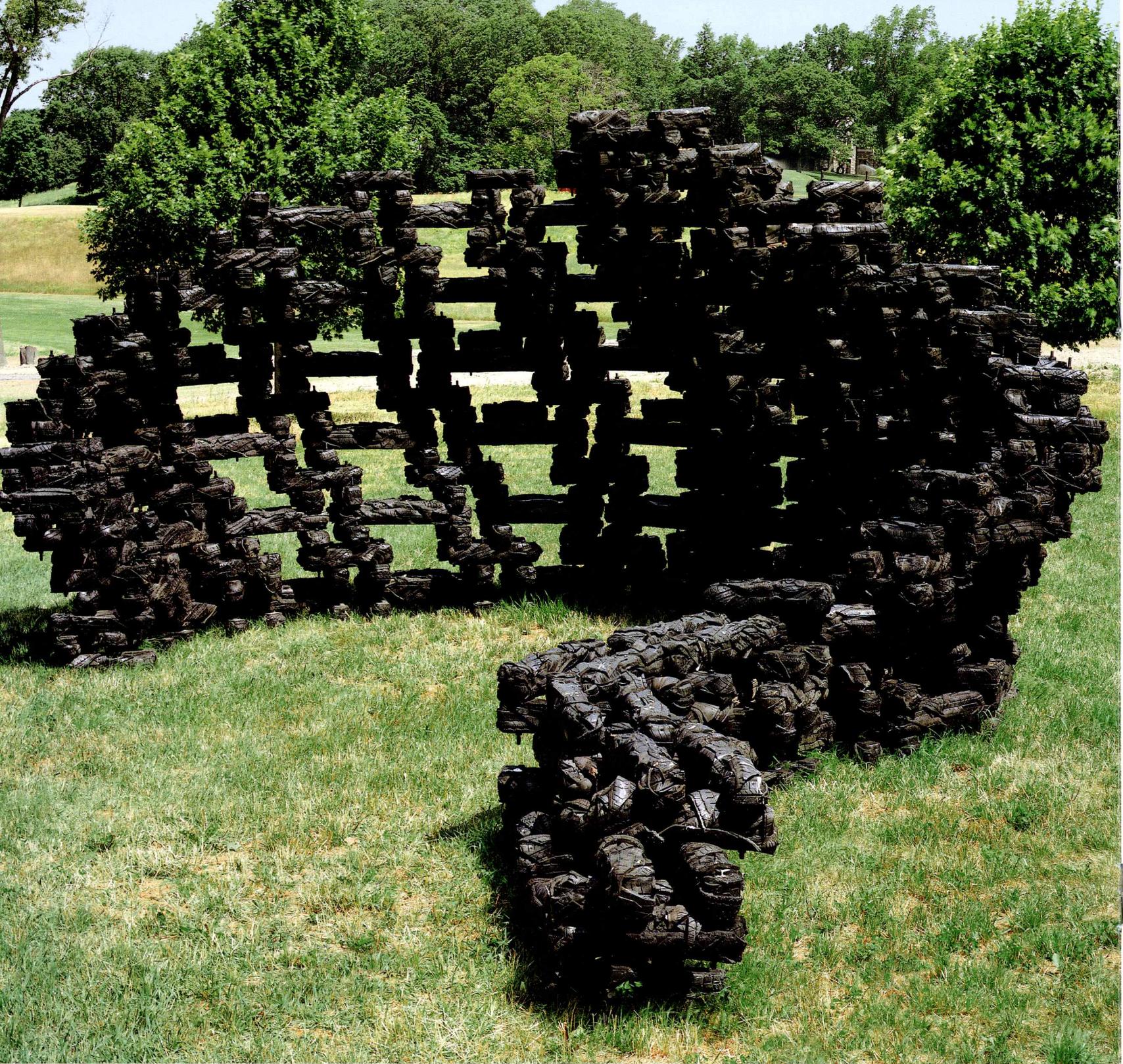
H. Peter Stern
Chairman & President

David R. Collens
Director & Curator

Chakaia Booker would like to thank Alston Van Putten, Jr., Nelson Tejada, Alston Van Putten, Sr., Norma Nager, Edward Robles, Anthony Archibald J., Al Loving, Mr. and Mrs. Slaten, Constructive Display, and her Family for their physical, spiritual support and mentoring in the process of her artistic development.

CROSS OVER EFFECTS, 2003, Rubber tires, steel, wood; 6' 8 1/2" x 3' 3 1/4" x 3' 2"





SERENDIPITY (detail), 1998, Rubber tires, steel, wood; 11' 10" x 2' x 96' 10"



above: CONSCIENCE DISORDER, 1998
Rubber; 4' 1" x 2' 11" x 2' 10"
Collection of Joe Barron, New York



right: LYRICAL MADNESS, 2001
Rubber tires, wood; 2' 5" x 2' 4" x 1' 5"
Courtesy of Mark di Suvero



MANIPULATING FRACTIONS, 2004, Rubber tires, stainless steel, wood; 11' 3 1/2" x 3' x 34' 2"



SQUARE PEG, 2003, Rubber tires, wood, 8' 1" x 3' 2" x 5"



left: THE NEST, 2003, Rubber tires, steel, wood; 3' 4 1/2" x 2' 6 1/2" x 1' 10"

right: WRENCH (WENCH) II, 2001, Rubber tires, steel painted black; 7' 6" x 3' 10" x 1' 9"

CHAKAIA BOOKER 2004 EXHIBITION

Indoor Sculpture

A MOMENT IN TIME, 2004

Rubber tires, stainless steel, wood; 10' x 9' 1" x 10' 2" overall

CONSCIENCE DISORDER, 1998

Rubber; 4' 1" x 2' 11" x 2' 10"

Collection of Joe Barron, New York

CROSSED VAGINA, 2001

Rubber tires, wood; 1' 9" x 2' 1/2" x 8"

LYRICAL MADNESS, 2001

Rubber tires, wood; 2' 5" x 2' 4" x 1' 5"

Courtesy of Mark di Suvero

MANIPULATING FRACTIONS, 2004

Rubber tires, stainless steel, wood; 11' 3 1/2" x 3' x 34' 2"

THE NEST, 2003

Rubber tires, steel, wood; 3' 4 1/2" x 2' 6 1/2" x 1' 10"

RECESS, 2003

Rubber tires, wood, steel; 4' 9 1/2" x 9' 7 1/2" x 13' 7" overall

SECONDS LATER, 2004

Rubber tires; 2' 1" x 5' 3 1/2" x 3'

SQUARE PEG, 2003

Rubber tires, wood; 8' 1" x 3' 2" x 5'

WRENCH (WENCH) II, 2001

Rubber tires, steel painted black; 7' 6" x 3' 10" x 1' 9"

Outdoor Sculpture

THE CONVERSATIONALIST, 1997

Rubber tires, steel, wood; 12 x 20 x 21'

CROSS OVER EFFECTS, 2003

Rubber tires, wood, steel; 6' 8 1/2" x 3' 3 1/4" x 3' 2"

HYBRID, 2003

Rubber tires, wood, steel; 7' 8 7/8" x 3' 6 3/8" x 2' 9"

NO MORE MILK AND COOKIES, 2003

Rubber tires, steel, wood; 14' 6" x 28' x 24'

SERENDIPITY, 1998

Rubber tires, steel, wood; 11' 10" x 2' x 96' 10"

SIMON SAYS, 2003

Rubber tires, steel; 10' 3" x 5' x 3' 11"

TWO SIDES TO DAY LIGHT, 2003

Rubber tires, steel; 7' 9" x 5' x 5' 9"

*Unless otherwise noted all works are courtesy of Marlborough Gallery, New York.

EDUCATION

M.F.A., The City College of New York
B.A. Sociology, Rutgers University, New Brunswick, NJ

COMMISSIONS

2004 Frederik Meijer Gardens, Grand Rapids, MI
Brooklyn College, Laguardia Hall, Brooklyn, NY
1998 Public Art Fund, Metro Tech Commons, Brooklyn, NY
National Aeronautics and Space Administration Art Program, Washington, DC
1997 Abington Art Center Sculpture Garden, Jenkintown, PA
Socrates Sculpture Park International 97, Long Island City, NY
Neuberger Museum of Art, Purchase College, State University of New York
1996 Queens Museum of Art at the Bulova Corporate Center, Queens, NY

AWARDS, FELLOWSHIPS, GRANTS & SCHOLARSHIPS

2002 The Pollock-Krasner Foundation, Inc.
2001 American Academy of Arts and Letters
2000 Anonymous Was A Woman Grant
1999 The Johnnie L. Cochran, Jr. Art Fund, Inc.
1997 New York Foundation for the Arts *Gregory Millard Fellow (Recipient in Sculpture)
1995-1996 Joan Mitchell Foundation
Studio Museum in Harlem Artists in Residence
1990-1992 Connor Award
1988 Artist Space

ONE PERSON EXHIBITS

2004 *Chakaia Booker: Jersey Ride*, Jersey City Museum, Jersey City, NJ
Chakaia Booker at the Storm King Art Center, Mountainville, NY
2003 *No More Milk and Cookies*, Marlborough Chelsea Gallery, New York, NY
2001 Galerie Simonne Stern, New Orleans, LA
New Sculptures, Marlborough Chelsea Gallery, New York, NY
2000 *Akron Art Museum*, Akron, OH
1999 *Industrial Subliminal-I-zation*, Laumeier Museum, St. Louis, MO
1998 *Not That Daughter*, June Kelly Gallery, New York, NY
1997 *Revelations*, Neuberger Museum of Art, Purchase College, State University of New York
1996 *Sculpture*, Max Protetch Gallery, New York, NY
Changing Distribution Installation, Queens Museum of Art at the Bulova Corporate Center, Queens, NY
1995 *The Observance* Installation, York College, Jamaica, NY
1994 *Milk Carton Installation*, Jamaica Art Center, Jamaica, NY
Silent Complicity, Independent Arts Gallery, A project of the Queens Independent Living Center, Jamaica, NY
1991 *Fitting of Apt Parts*, Casa Adela Gallery, New York, NY

GROUP EXHIBITS

2004 *Los Monocromos*, Museo Nacional Centro de Arte Reina Sofia, curator Barbara Rose, Madrid, Spain
Unveiling The Image, New Jersey Center for Visual Arts, Summit, NJ
Red Velvet Cake, Art In The Atrium, Morristown, NJ

- 2003 *New Loan Exhibition*, Storm King Art Center, Mountainville, NY
- 2001 *Invitational Exhibition of Painting and Sculpture*, American Academy of Arts & Letters, New York, NY
Red, Black and Green, Studio Museum in Harlem, New York, NY
Driving Women, Castle Gallery, College of New Rochelle, NY
FAIR, UFA Gallery, New York, NY
Navy Pier, N'Namdi Art Gallery, Chicago, IL
Compelled, Hunterdon Museum of Art, New Jersey, NJ
- 2000 *Whitney Biennial 2000*, Whitney Museum of Art, New York, NY
The Likeness of Being: Contemporary Self Portraits by 60 Women, D.C. Moore Gallery, New York, NY
Greater New York, P.S. 1 Contemporary Art Center, New York, NY
The End, Exit Art/The First World, New York, NY
N'Namdi Art Gallery, Chicago, IL
- 1999 *Passages: Contemporary Art in Transition*, The Studio Museum in Harlem, NY and The Chicago Cultural Center, Chicago, IL
Reuse/Renew, Susquehanna Art Museum, Harrisburg, PA
The Time of Our Lives, curator, Marcia Tucker, New Museum of Contemporary Art, NY
Artistry of Space, The NASA Art Program, Curator Susan Lawson-Bell, Arttrain USA, Ann Arbor, MI
Material Perception, Curator, Joyce Pomeroy Schwartz, NationsBank Plaza Gallery, Charlotte, NC
- 1998 *Entitled: Black Women Artists*, Skylight Gallery, Bedford-Stuyvesant Restoration Center for Art and Culture, Brooklyn, NY
Beauty and the Beast, Marlborough Chelsea Gallery, NY
Beyond the Monument, Public Art Fund, MetroTech Commons, Brooklyn, NY
Art After Dark, Cedarhurst Sculpture Park, Mount Vernon, IL
Rubber, curator, Anna O'Sullivan, Robert Miller Gallery, NY
National Aeronautics and Space Art Program, at The National Museum of Women in the Arts, Washington, DC
Postcards From Black America Contemporary African American Art, De Beyerd, Municipal Centre For Contemporary Art, Breda, Nederland and the Frans Hals Museum, Haarlem, Nederland
Urban Expressions, Skylight Gallery, Bedford-Stuyvesant Restoration Center for Art and Culture, Brooklyn, NY
Alternative Measures, Castle Gallery, College of New Rochelle, NY
Constructions in Multiple Hues, Sculpture by Women of Color, Painted Bride Gallery, Philadelphia, PA
- 1997 Abington Art Center Sculpture Garden, Jenkintown, PA
Opposite Disciplines, Curator, Anthony Archibald J., Gallery X, Harlem, NY
Socrates Sculpture Park International 97, Long Island City, NY
Salon Renaissance, Paintings and Wall Reliefs, At The Gallery, NY
Sooi (Difference/Originalty), Xa104 Roadside Museum, Hiroshima, Japan
New York Exhibition, Gallery Guute, Hiroshima, Japan
Art Spot Gallery, Marya, Osaka, Japan
"...Unresolved...: Drawings and Paintings According(ly) to Chakaia Booker, Keith Duncan, Luke Grey", Archibald Arts, NY
Neuberger Museum of Art 1997 Biennial Exhibition of Public Art, Neuberger Museum of Art, Purchase College, SUNY
- 1996 *Twentieth Century American Sculpture at the White House: a Northeast Region Exhibition*, Washington, D.C.
Heat Up, The Fukuyama Museum, Hiroshima, Japan
Hanging Sculpture Garden, Newport Center Mall, Jersey City, NJ
Artist In Residence Exhibition From the Studio, "...To Carry Me Home", The Studio Museum in Harlem, NY
Acts of Obsession, Carla Stellweg Gallery, NY
- 1995 *Outdoor Sculpture Party '95 !*, DeCordova Museum and Sculpture Park, Lincoln, MA
Notation on Africanism, Archibald Arts, NY
The Listening Sky: An Inaugural Exhibition of the Studio Museum Sculpture Garden, The Studio Museum in Harlem, NY
Natural and Human Work, Korean Gallery, New York, NY
Recycling with Imagination: ART FORM DETRITUS II, Kansas City, MO

- The Art of Justice, Part I*, Crasdale Gallery, White Plains, NY
Way Cool, Exit Art/The First World, New York, NY
 ME, Dru Arstark Gallery, New York, NY
Three African American Women, A.F.T.U./Bill Hodges Gallery, New York, NY
 1994 *International '94*, Socrates Park, Long Island City, NY
Newcomers Exhibition, Countee Cullen Library, New York, NY
Altering the Figure, Middlesex County College, Edison, NJ
 1993 *There It Is There It Is There It Is*, 450 Gallery, New York, NY
 1988 *360 Degrees Centered; Paintings and Textiles*, by Howardena Pindell, Faith Ringgold, and Chakaia Booker, Thomkins Square Gallery, NY
 1984 *Hoard Not Your Soulful Creations*, Tompkins Square Gallery, New York, NY

UPCOMING EXHIBITION

- 2007 National Museum of Women in the Arts, Washington, DC

REVIEWS & ARTICLES

- 2004 Nichols, Matthew Guy, Chakaia Booker: Material Matters, *Art in America*, June/July 2004, No 6, pg 164-169
 Suh, Sangsuk, Chakaia Booker, Wolgan Misool, Seoul, Korea, February 2004, No 2, pg 103-107
 2003 Jorge Arango, Elevating The Everyday: Sculptor Chakaia Booker, *Essence*, November 2003, The Mix Art Sec, pg 146
 Jan Garden Castro, "The Language of Life, A Conversation with Chakaia Booker", *Sculpture*, Jan/Feb 2003, vol. 22 No 1, Cover page, and pg. 29-33
 2002 Wei, Lilly, "Chakaia Booker: Queen of Rubber Soul", *ArtNews*, Studio Section, Jan. 2002, pg. 88, 90
 2001 Canning, Susan, "Chakaia Booker", *Sculpture*, Sept. 2001, vol. 20, no. 7, pg. 71-72
 Mahoney, Robert, "Chakaia Booker at Marlborough Chelsea", *Art In America*, Sept. 2001, pg. 147-148
 1999 Mark di Suvero "Chakaia Booker", *Connaissance Des Arts*, Nov. 1999, no. 566, pg. 102-103
 Ginty, Molly M., "Dressing for the Tax Man, deductions women wear to work", *Equity About Women and Money*, April 1999, vol. 2, no. 1, pg. 7
 1998 Holland, Cotter, "Art In Review" *New York Times*, July 10 1998, sec. E, p. 37
 Glueck, Grace, "The Antithesis of Minimalism's Cool Geometry: Fleshy Rubber." *New York Times* February 13, 1998. sec. Art Review pg. E 40

COLLECTIONS

Metropolitan Museum of Art
 New Orleans Museum of Art
 Flint Institute of Arts
 Birmingham Museum of Art
 Laumeier Sculpture Park and Museum
 Snite Museum of Art
 Neuberger Museum of Art
 Queens Museum of Art
 The Studio Museum in Harlem
 The New School of Social Research
 National Aeronautics and Space Administration
 Bronx Museum of Art
 Oberlin College

Vera G. List
 John & Missy Butcher
 B. H. & Abby Friedman
 Richard Bellamy of Oil and Steel Gallery
 Anthony Archibald J.
 Nancy Lane
 Jim Powers
 David Banner
 Bunny Dell
 Stewart & Lisa Gensberg
 Beverly Pepper
 Arman
 Donna Perrett
 Marcia G. King
 Tom Otterness

H. PETER STERN has been chairman and president of the Storm King Art Center since its inception in 1960. He has served as vice chairman of the World Monuments Fund since 1971.

DAVID R. COLLENS joined the Storm King Art Center in 1974 as curator and assumed the position of Director in 1979. Since his arrival at Storm King, he has had the responsibility of curating all aspects of each exhibition.

JERRY L. THOMPSON is a photographer whose images are in the collections of many museums. As an author, his publications include *The Last Years of Walker Evans*.

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