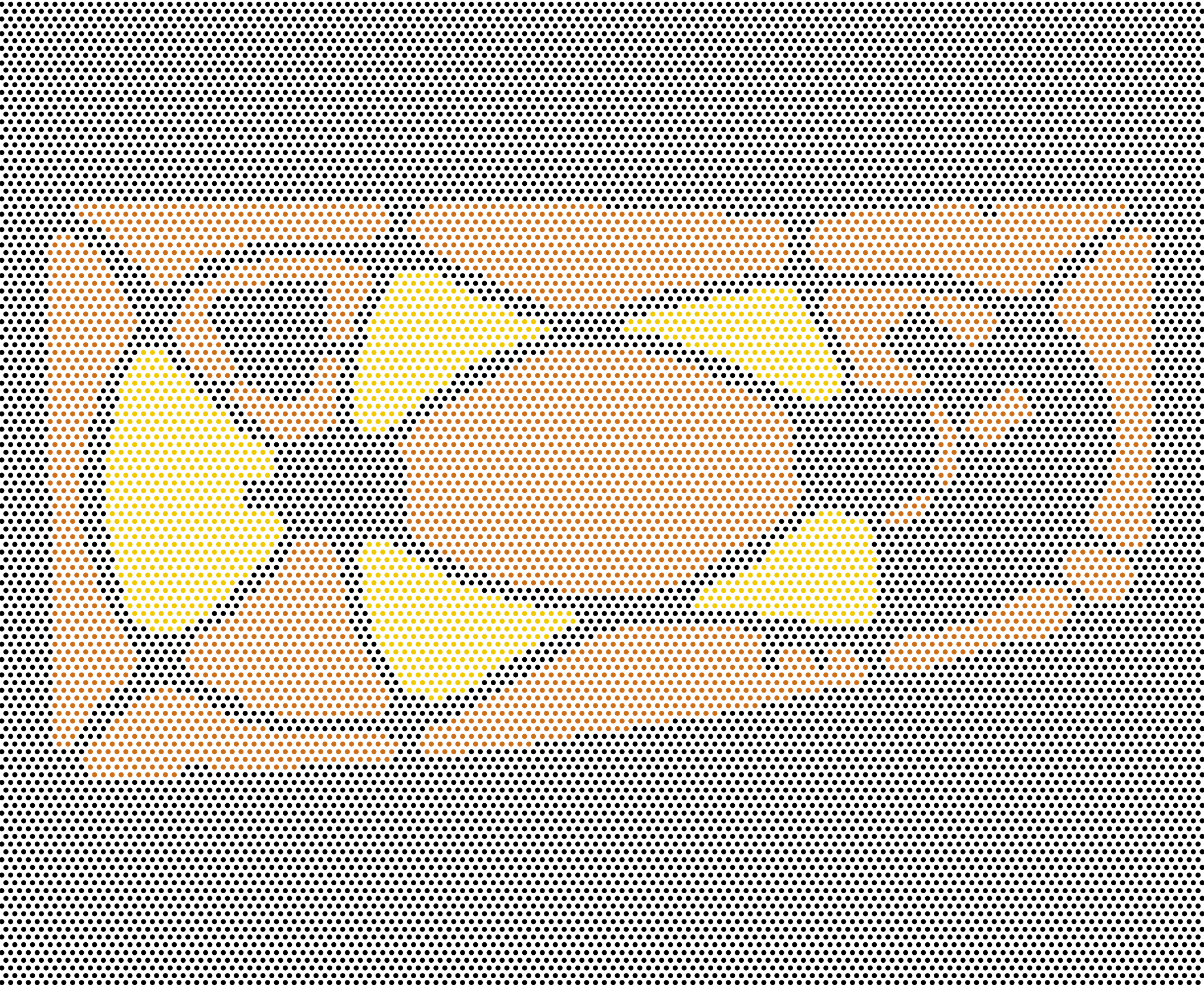




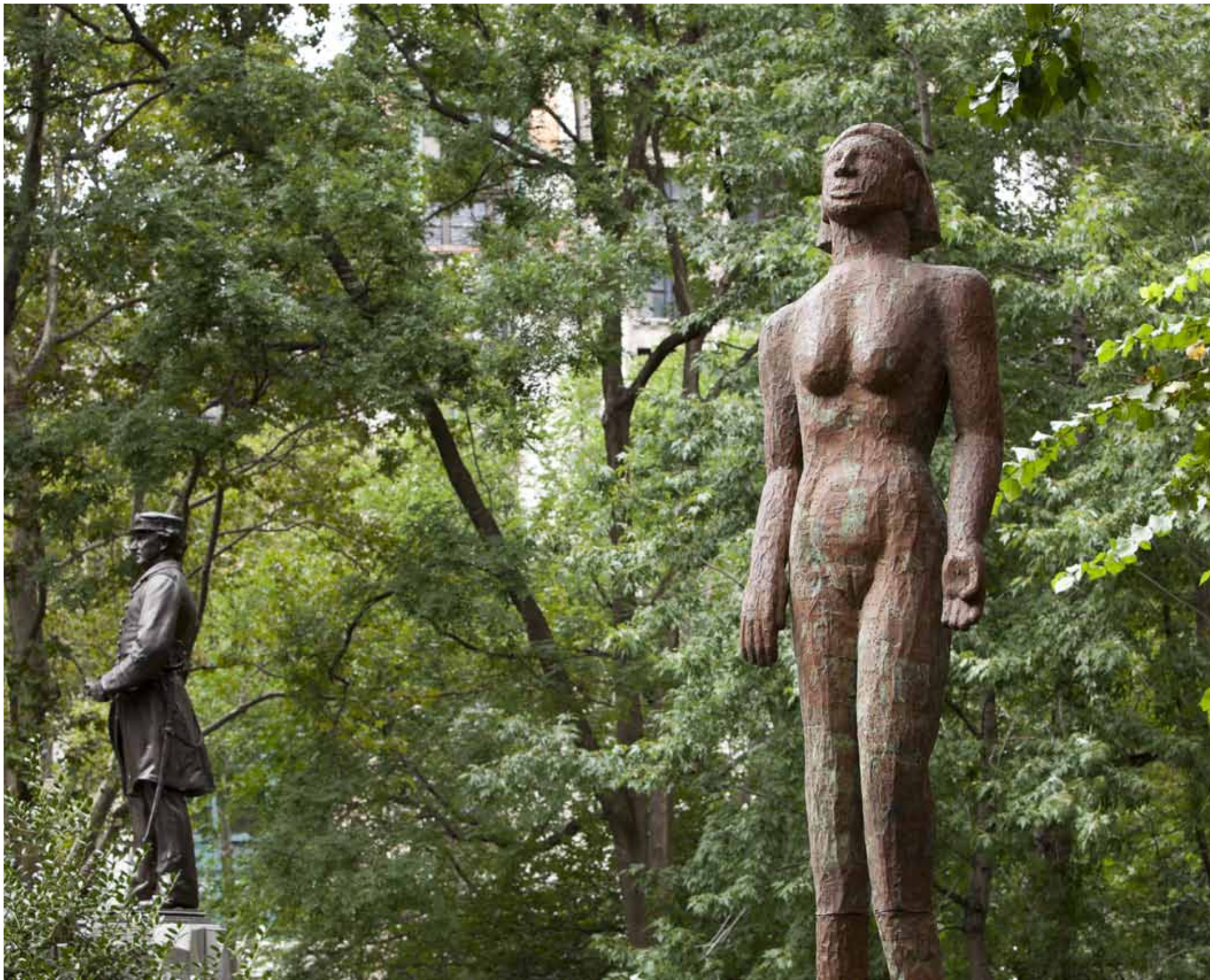
ALISON SAAR

FEALLAN AND FALLOW

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ART











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FOREWORD

FEALLAN AND FALLOW, ALISON SAAR'S six-piece sculptural installation for Madison Square Park, is as revealing as it is compelling. Her visual narration of the four seasons, as well as more human winds of change, calls on the mythological and the metaphorical, resulting in an artful marriage of the intangible and the figurative. And while Saar's sculpture has wide-ranging appeal, it nevertheless fosters a deeply personalized engagement with the viewer as one experiences her work throughout the Park. We are fortunate to witness part of Saar's own evolution, too, with *Feallan and Fallow*, as this exhibition is comprised of four newly commissioned works in addition to Saar's *Tree Souls* from 1994.

Alison Saar's representation of the four seasons takes shape in female form. *Spring* gives us an adolescent girl with cocoons and moths entangled in her hair, while *Summer* shows the gift of life and light through pregnancy and glowing fireflies. *Fall* is realized as a woman with ripe, bursting pomegranates in her hair and in her skirt, and *Winter*, completing the cycle, exposes a barren, stone-like figure. As a whole, these larger-than-life bronze works tell a story not only of our own development, but also of our symbiotic relationship to the world that exists around and directly impacts us. Saar's sculptures are well suited to the Park, complementing its place as an urban oasis bordered by some of Manhattan's most heavily trafficked streets. The Park stands in peaceful contrast to the bustling city that surrounds it, and Saar has given us a rare gift and the opportunity to pause, reflect, and rediscover the seasons—and ourselves—within, albeit detached from, the center of urban frenzy.

The sincerity, passion, and kindness embodied in Alison's personhood and her artistic practice extends to her husband and partner, Tom Leaser, and to the incredible staff at L.A. Louver Gallery and Decker Studios. It was truly a pleasure to work with them, and we are deeply thankful for the contributions of everyone who gave their time, talent, and considerable efforts to help this outstanding project come to fruition.

We are also extraordinarily grateful for the generous support of Toby Devan Lewis, the substantial support of L.A. Louver Gallery, Sorgente Group, Liane Ginsberg, Darren Walker, The Andy Warhol Foundation for the Visual Arts, NYC & Co., and Delta Air Lines, the official airline sponsor of Mad. Sq. Art.

As you experience all that Alison's seasons have to offer, and as we move from fall to winter here in New York, I hope you will engage with her work time and again over many visits to the Park. Thank you, Alison, for bringing these enlightening, inspiring, and beautiful sculptures to Madison Square Park, and for reminding us that we are as much a part of the seasons and the earth as they are of us.

Debbie Landau
President
Madison Square Park Conservancy









THELMA GOLDEN, IN CONVERSATION WITH ALISON SAAR

TG: I thought we could start where we are, which is this project, and to talk about how you got here. What I think is so amazing is that your work has taken a very interesting path through so many different issues and ideas, yet it has always remained so uniquely rooted in you and your vision and aesthetic. I think that has to do with the way in which your work has centered on the figure. I'd love to know more about when the figure centralized itself in your work and how it informed the direction of work.

AS: When I was doing my undergraduate work and even the beginning of my graduate work, my work was abstract. And the work was really struggling. I was very much inspired by Rothko and Albers in this idea of trying to evoke spirit through color and a very ethereal form, and at one point I just wanted to make something extremely accessible. I did my first figure, *Si J'étais Blanc*—which is a small seated figure with doors that open and an image of broken glass and Josephine Baker. I just felt that was very important for me in terms of a connection and to be very specific about our emotions and our experiences and the spirit within the shell of the body. I've always treated the body as a courier for ideas, and within this shell we can understand and feel an experience better than a cerebral understanding. After that first piece I've never gone back. I felt that it was really important to me to have my ideas understood, and to have the work accessible.

TG: Why was that important to you? Why is accessibility a quality that you seek in your art?

AS: I didn't really like the idea that you had to have a Ph.D in contemporary art to understand a lot of work and that you didn't have to have a really strong history of what preceded the work to appreciate it. I wanted it to be that

anyone who could walk off the street could have access to it and understand it. I think that partially comes from my unwillingness to buy into that, even in school. I don't know if it's unwillingness or disinterest but that was not the part of art that really intrigued me. I really felt that there were others out there who wanted to be able to connect with work and these ideas that are sometimes beyond their experience or more often than not within their experience. I think the work really deals with this universal experience—that's what interests me. So if it was about this universal experience of these basic things in our lives; what we feel, what we need, and what we desire, then it should be able to speak universally to different people in different languages.

TG: Do you think of yourself as a “figurative artist” and what does that mean to you?

AS: I fall into that category—most definitely. Sometimes I've had these ideas where I really need to put that aside and pursue other things but I always come back or there always end up being remnants; whether it ends up being a bunch of hair or it's still very bodily oriented. I guess it's just a real grounding for the way I experience the world. It's not necessarily that I felt I had to subscribe to a community of figurative artists, per se, but just that the figure is a really important vehicle for me to talk about the things I need to talk about.

TG: We are talking about your work as it relates to the body, but it seems that a profound defining narrative in your work is about spirit. The human spirit, but the human spirit defined through your engagement with different artistic traditions that look to conjure or capture the spirit.



Alison Saar, *Si J'etais Blanc*, 1981, courtesy Alison Saar

AS: I guess I don't know if some of that comes from my studies, I think it was there initially. When I was doing my undergraduate work and working with Dr. Samella Lewis, I was looking at the art of Africa and the diaspora, and how specifically in African Art there are these figurative things but they represent beyond the figure and that was really powerful to me. These kinds of things, and even obvious influences in terms of these things happening within Nkisi figures or other things like that are embedded or imbued and they are revealed and still accessible. So, I think part of it came out of that. And it was always just easier for me to talk about it by framing the idea of the spirit within the figure. I had said earlier a courier of these ideas—that there are frames in a weird sort of way. Also, by having an exterior you can understand the interior. A lot of the work relates in terms of these interiors and exteriors and the idea of things that open. The exteriors are often clad with these impermeable materials, to kind of really talk about all this spiritual goo that's going on inside. It's funny that it ends up being figurative because the work was always about these things that were non-tangible and relating to things that could not be seen and escape explanation. The figure was a really good vehicle to start approaching that and hopefully to get people to see beyond the physical.

TG: What drives your process? How does the work come to be for you?

AS: Usually it's something going on in my head. We started out talking about the work being deeply personal and it usually comes from either an experience within my family or historically that really sparks an idea and then the materials usually present themselves to me. Actually not always, sometimes I'm fascinated with a thing and it takes a while for me to understand why. My current obsession is scissors and I don't know—I keep buying and collecting them and I don't know what they mean. And I think it ties very much in with this body of work, too, as I feel like

I'm at a crossroads where there's a severing of one aspect of my work and my life. My last child is preparing to leave the house now, and so it really feels like it's time to cut away this thing and move on to the next thing. So they come out of these really personal experiences and I try to talk about them in a way through objects that are often everyday ordinary objects; things that we understand through use, but then through their use they become powerful—iron, scissors, you know, things. Sometimes things and objects are symbolic for their actions, but often they're symbolic through their use and presence in our everyday lives.

TG: While your work has always included male and female figures, I realize now that your work has so much to say over its narrative arc about issues and ideas of “femaleness”.

AS: Right, very much so. I definitely think there are points in my life when I had my kids, and my work became very female. But I also had a boy and that was a whole new window of looking, trying to understand the male experience. I used to say, I remember someone taking great offense to it, that the male figures dealt more with the sort of—not the intellect, but more about these very cerebral things. Because I guess all the other work is really so much touched by the gender, and all my other experiences have been touched by my gender. So someone said “oh, what, women don't think?” No, it's not that, I see really all the work as being autobiographical in a certain sense, that they're all my experiences, but that this particular idea did not somehow hinge upon my physical body, whether that was from pressures from outside or whatever. You can really sort of map in terms of when my being a woman was really crucial to what I was experiencing at that time.

TG: What materials inspire you now, and what resonance do materials have for you now?

AS: These pieces are bronze, and I've always felt that bronze was this cold material and that it had this singular sort of art history to it that was not completely interesting to me. But you know the trade-off is that it allows it to live outdoors, and I've since been able to do castings of objects or material. When I first moved back to LA I had ceiling tin and I just made casts of ceiling tin and wax so it still had that texture, and the imprint of that history. So there's that. I'm really attracted to things like brooms and scissors. They become more object than straight up material. And maybe something will turn itself up. And I think there have been challenges in terms of having pieces go up higher, and not having any sculpture training, I'm always kind of trying to invent how to do these things I would like to do, because I don't really use fabricators that much. So that's part of the intrigue of what presents itself and how to deal with it. So the materials have changed a lot in that respect, they're just pretty much wood and copper now.

TG: What art inspires you? What do you look at? What do you think about in terms of art and artistic traditions?

AS: My interests make these leaps and bounds. A lot of art that was introduced to me by both my mother and my father were on these polar ends of the art experience. My father was very classic so he was handing me books on Michelangelo and da Vinci, and as a conservator he was working on a lot of early Syrian figures at LACMA, so he was kind of feeding this into me, which really represents the physical aspects of the works. My mother meanwhile, was

interested in the occult, and interested in African American experience, and also looking at African art, and Indian art, and the influence of living in L.A with Mexican art and Central and South American art. So all those things were kind of coming at me left and right, and those are the things I'm really intrigued with, including German Expressionism. I really love the rawness of their work, and because they were also looking at African art and looking at these arts of different cultures. I'm very intrigued with art of the early 20th century because it was a time when people were kind of looking beyond their backyard and other things and kind of trying to understand and incorporate ideas of that work into their work, so I'm interested in artists who were working at that period of time.

And then I'm interested in figurative artists who are able to speak of things beyond the figure, that it's not just about the figure. So Kiki Smith would come into that category. I really adore the things that David Hammons is doing, really talking about a community and materials, and how these things represent these experiences. Taking access of what's being thrown away and reinvigorating it and having that speak of the community that participates in it. I also like just really whimsical, playful work too. Tim Hawkinson, Tom Friedman, guys who are really just in play. There are times when the work has been more playful for myself, maybe my interest in that work kind of recently is trying to get back to that a little bit too. I guess my work was always serious but it always had play in the titles, or certain aspects of the work. People have asked me about that, and I say, well you know you have to have some levity, and I think the history of African American music, you look at the blues and the humor in these really heavy hard ideas, or with literature, you look at

Haitian political theatre which is just goofy and crazy but some heavy hitting stuff. And also the idea of masking very serious ideas in sort of playful things—like minstrel, and even prior to that. That's all really intriguing to me.

TG: What do you feel will be your artistic legacy?

AS: That's kind of a hard one, because legacy seems like a heavy word to me. I guess in some ways I can't deny that there is going to be a certain, well, the physical legacy of some of my public works like the Harriett Tubman memorial in Harlem, because it's there forever. Or until someone decides to take a really big crane and take her out of there. So there's that, but I'm hoping that my work is remembered for trying to bridge boundaries that are put up around who we are and who we can communicate with; that my work can be a bridge to an understanding of each other. That's what's interesting to me.

TG: That the work can be a catalyst for dialogue . . .

AS: Right, and it's interesting because people really take different things from the work than what my intentions were in making it and my understanding in making it, but I think that's what's so beautiful about art. People bring something to a piece of work and they understand it on their terms, and that's really wonderful and that's what I would hope for my work. When I was a kid, when I was in undergraduate work, I said I wanted my work to speak universally to these people and some said that's absurd, that's not possible. And I guess it's still something I really aspire to.









**ALISON SAAR'S *FEALLAN AND FALLOW*:
SEASONS, COLORS, RACE AND GENDER
BY LOWERY STOKES SIMS**

Feallan [old English] fealu [] 1. adj fallow, yellow, tawny, dun-colored, grey, dusky, dark; 2. n (-wes/-) fallow ground ¹

Fallow noun: usu. cultivated land that is allowed to lie idle during the growing season, obsolete: plowed land; adj.: of a light yellowish-brown color; verb: to plow, harrow, and break up (land) without seeding to destroy weeds and conserve soil moisture ²

The protagonists in Alison Saar's installation *Feallan and Fallow* are women, and there is a strong womanist narrative in this presentation of the four seasons "both through the myth of Persephone and four stages of woman's maturation."³ But as the title suggests, color (i.e. race) intervenes. That would come as no surprise that race and color have been undercurrents in Saar's work. She emerges from a rich ethnic pool (Scotch, Irish, Native American, and African) thanks to her mother and father. But she wears her identity issues lightly, probably more so than most of us.

At the same time it suggests the state of fertility in the land—so frequently associated with women—the title *Feallan and Fallow* alludes to the color of the land as it is prepared for cultivation. That aspect also contains nuances of meaning found in popular euphemisms for skin color that usually result from a mixture of races: dusky, tawny, yellow (or more precisely "high yelleh"⁴). This confluence of women, color and seasons also relates to concepts of seasons and color in the worlds of fashion and cosmetics where there is a system of matching skin tones according to seasonal associations. Different color hues are designated as "summer" or "winter" (which are "cool"—i.e. "blue" shades, or "spring" and "fall/ autumn" which are "warm"—i.e. "yellow").⁵

This only underlines the fact that the association of color hues with race is a prevalent, if biologically specious tendency. However, it is usually made on a much less systematic or scientific basis: we hu(e)mans⁶ have essentialized ourselves into four basic colors: black (African), white (European), yellow (Asian) and, (if you count the common designation of Native Americans), red races. (So ingrained is this idea, that these colors also represent the four directions on the compass in cultures as far-flung as the Lakota and the Kongo.)⁷ Far from being subject to capricious or trendy phenomena, however, the protocols of fashion and cosmetics are in some quarters firmly located in biology. The matching of colors and seasons is usually based on an individual's skin tone (as opposed to eye or hair color). The thought behind this is that skin color remains consistent while eye and hair color can be changed⁸ and hemoglobin, carotene and melanin are recognized as the factors that would determine the amount of reddish, yellowish or orange tonalities in one's skin.⁹

All this may be well and good where there are four seasons. But what about those areas where there are different climatic cycles? While the northern and southern "temperate" regions of the globe experience a cycle of four seasons, at the extreme poles and the zone around and extending from the equator those changes might be more bi-annual and manifest themselves as "dry" versus "wet"/"rainy." In that case, the notion of four seasons and how that natural occurrence has been translated into art, music, as well as fashion and cosmetics, indicates how this seasonal set-up assumes a more Eurocentric nuance. This sets up expectations for more familiar images of fulsome female figures (usually white or European) with long, flowing hair and garments outfitted in seasonal colors (white for

winter, pale green for spring, red and yellow for summer, and browns and beiges for fall). Saar firmly deconstructs such fantasies and expectations and returns representations of seasonal variation to our primal understanding of the cycles of the earth. They are more closely allied with the eternal alteration between barrenness and fertility, youth and maturity, life and death.

All the essential women are here in *Feallan and Fallow*: the uncertain adolescent at the cusp of maturity, the woman fired with fertility, the mature woman harvesting the fruit of her efforts, and the crone in decline ready for the next transition. *Spring* appears as an adolescent girl who is seen "perched high up in the 'crotch' of a tree."¹⁰ As Saar observes, she takes on "a Rapunzel or an 'unattainable' virgin" guise.¹¹ Her hair is

*a wild head of roots, which cascade towards the ground, conceal her face. Within the roots are many chrysalises in various stages of hatching. Some moths are partially emerged others are drying their wings on the roots. The girl's body is covered in moths.*¹²

By *Summer* the woman is fecund and displays "a jar-like cavity embedded in her pregnant belly." She then functions both as a Kongo "Nkisi and holds captive, small illuminated fireflies swarming inside"¹³ and an image of the fulsomeness of summer growth. With the fall her hair has returned to the branch/root-like structure that she had as *Spring*, but this time

these branches are all bare of leaves and feature a smattering of pomegranates, some whole others split or blown away. The woman holds up her skirt in a futile attempt to catch the falling derelict fruit.¹⁴

Then, metaphorically dead or hibernating, *Winter* lays bundled into a ball as a defense against the elements.

All of these figures continue an exploration of themes that have recurred in Saar's work over the course of her career. The adolescent *Spring* figure "relates to...the earlier work *Rise Sally Rise* (2003, collection Hedy Fisher and Randy Shull) a portrait of an adolescent in a child's chair," slumped down with her hair hanging down, and the moths in this work are similar to the moths in the piece *Hither*."¹⁵ *Summer's* embellished thoracic cavity is a particularly familiar motif in Saar's work and represents an extended meditation on the conventions of Nkisi figures created as power mediators according to various cultural practices in the Kongo. In that instance the carved figure is an empty, impotent shell onto which various power substances would be added to enliven and empower the figure to act on behalf of its creator.

But this depiction also has a more macabre inspiration in anatomical drawings of cadavers from the 17th and 18th centuries,¹⁶ so the cavity is not only a site of fulfillment but also one of revelation. This is seen in *Foison*, a figure which was created earlier in 2011 during Saar's residency at the Lux Art Institute in Encinitas, California. The thoracic cavity was filled with cotton balls and moths similar to those that cover *Spring* in *Feallan and Fallow*. This conceit of open chests or abdomens can also be glimpsed in



Alison Saar, *Rise Sally Rise*, 2003 Courtesy LA Louver Gallery

sculptures such as *Love Zombie: A Potent Hex That Robs 'em of all Sense*, (1989, collection Gail Gheradi and Rhonda Saboff). Here the left breast of the female figure in red opens like a cabinet and she holds her left hand up to it as if in offering. Art historian Mary Roberts Nooter dubbed this motif a “secret sanctuary,” noting that among the Luba people in the Kongo “the secrets of royal knowledge” are considered “to be held inside the breast... so a woman gestures to her breast.”¹⁷

As indicated above, the superannuated hair seen in *Fall* has appeared in Saar’s sculptures in many guises. Most often these refer to myths and traumas and misconceptions about prototypical “black” hair: its kinkiness, coarseness, and impenetrability. So, for example, in *Topsy* (1998, collection Ronald and JoAnn Busutti) the hair is branches mounted with bottles in imitation of “bottle trees” that are meant to entrap spirits.¹⁸ In other works such as the drawing *Nappy Head #1* (1998, collection The Metropolitan Museum of Art) the hair is composed of various objects and elements that play into the superstitions of black hair as magnets for detritus. Here the additional metaphorical nuance of hair in Saar’s work is at play signifying “the complexity of women’s lives”¹⁹ and the load of baggage we often carry—so brilliantly captured in *Coup* (2006) where a bundle of suitcases literally trained from the woman’s braid. The branches in *Fall* additionally evoke the Greek myth of Daphne who, being pursued by Apollo, petitioned the gods and was transformed into a laurel tree to escape his unwanted advances. In Saar’s hands the motif is replete with notions of fecundity and harvest. And finally *Winter* is sister to Saar’s 1993 *Stone Soul II* that according to the artist was

*a female figure that was part of a group of three that represented male and female spirits within the landscape, and they’re really about rocks that have these spirits attached to them.*²⁰

Kongo Nkisi. Cadaver drawings. Natural science. Greek myth. European symbolism. Alison Saar’s library of references is as varied and rich as her own heritage. Her special gift lies in her ability to translate the personal and the culturally specific in such a way that it embodies concerns that transcend not only race but also gender. As art historian Lisa Gail Collins writes, Saar “works to construct an environment where black female sexuality can begin to escape the sexual and economic marketplace and, for a moment, revel in itself.”²¹ And by “situating the black female figure at the nexus of multiple histories and traditions,” Collins continues, Saar “expands the scope of visual potential” of this highly politicized and evocative subject.²²

² See http://home.comcast.net/~modean52/oeme_dictionaries.htm.

³ See <http://www.merriam-webster.com/dictionary/fallow>.

⁴ Alison Saar, proposal for Feallan and Fallow, 2010. All the subsequent descriptions of the figures in this installation come from this document.

⁵ Geneva Simtherman, *Black Talk and Word Phrases From The Hood to the American Corner*, revised edition. (Boston and New York: Houghton Mifflin Company, 2000), 303.

⁶ See [http://en.wikipedia.org/wiki/Color_analysis_\(art\)](http://en.wikipedia.org/wiki/Color_analysis_(art)).

⁷ This spelling is a nod to the Hue Man book store founded in Denver more than two decades ago by Clara Villarosa who also opened a second store in Harlem in 2002.

⁸ I thank my long time friend and one-time spiritual advisor Kaylynn Two Trees for sharing this observation with me several years ago.

⁹ See [http://en.wikipedia.org/wiki/Color_analysis_\(art\)](http://en.wikipedia.org/wiki/Color_analysis_(art)).

¹⁰ *Ibid.*

¹¹ Alison Saar, email to Lowery Stokes Sims, August 31, 2011.

¹² *Ibid.*

¹³ Alison Saar, proposal for Feallan and Fallow, 2010.

¹⁴ See Amy Smith, “In Town for a Month, Artist Sculpts New Role,” *Voice of San Diego*, posted Thursday, February 2, 2011, 3:17 P.M., Updated: 5:20 P.M., Friday, April 15, 2011. www.voiceofsandiego.org/arts/article_faf5ab16-2fe9-11e0-b436-001cc4c002e0.html.

¹⁵ Mary Nooter Roberts and Alison Saar, *Body Politics: The Female Image in Luba Art and the Sculpture of Alison Saar*, 36.

¹⁶ Mary Nooter Roberts and Alison Saar, *Body Politics: The Female Image in Luba Art and the Sculpture of Alison Saar*, exh. cat. (Los Angeles: UCLA Fowler Museum of Cultural History, 2000), 26.

¹⁷ Lisa Gail Collins, *The Art of History: African American Women Artists Engage the Past*. (New Brunswick, NJ and London: Rutgers University Press, 2002), 59.



Alison Saar, *Coup*, 2006 Courtesy LA Louver Gallery







**SARAH LEWIS, IN CONVERSATION
WITH ALISON SAAR**

SL: Alison, you're not a stranger to public installations in New York. We're honored to have your Harriet Tubman monument here in New York City. It's a gift to the city to have another work by you as a public piece for a length of time in Madison Square Park. It seems that this public installation about seasons and the female maturation process expands on a beautiful constant that runs throughout your work—how spiritual knowledge comes through figurative narratives and myths.

AS: Very much so, I think. I see them as, almost, the spirit that represents these changes that we go through. They talk about the seasons, female maturation, going from adolescence to you know, over the hill, and they really start looking at the cycle of creativity as well. I started doing all this research on pomegranates and that's what led me to the Persephone and Demeter myth. Our neighbor has a pomegranate tree which when they're blown, they're just so exquisite. They just have this wasted fruit, this blown fruit that is like blown ovaries, because they're no longer productive. So that's what attracted me to them, and it led me to a couple of ideas. Some of this imagery is coming back to imagery I started exploring very early on. I had these figures that opened up, they had things inside of them, and all of these roots and branches. My first work before I moved to New York was all dealing with found twigs and branches, because I lived in Laurel Canyon, which was very rural. When I moved to New York, I was also really fascinated with this whole city that has been built up around these parks that have this immense pre-Civil War history—they had witnessed all these things and they absorb and represent this history of that land as well. But, it was a funny story. I had gone up to Prospect Park and had gathered all these sticks and got on the subway and everyone was like "Whoa! Crazy on board!" And so you know, I

said, “Oh, I’m not going to be doing too much of that, because it is freaking everybody out.” Maybe moving back to Los Angeles in ‘95 brought me back to these sort of more rural and natural elements that became much more prominent. So in a way I feel like coming back to these images is completing the cycle in my career too, in terms of what my works have been looking at. *The Woods Within* is where it all started. Martin [Friedman] suggested these pieces, and so I decided to make the figures the same scale, seven feet from their shins up, and all the female figures are eight feet, whether they’re coiled up or not, they’re the proportions of an eight-foot person. Even though some of these go up to 14 feet.

SL: Can you tell me more about your unique choice of title and its relationship to the seasons and your more recent work?

AS: Well, “feallan” is archaic English, for “fall” but also “falling,” so it’s kind of rich in “decline” imagery. Fallow comes from some of the drawings I made when I was thinking about this piece called *Foison and Fallow*, foison being, you know, full and fruitful.

SL: In terms of the found objects that became part of your practice in New York—well, I heard that you found in old Madison Square Garden wood from a phone booth and made work with it. It made me think about conversations in the city and where they take place now. They’re shifting so much away from that sort of stationary phone booth culture to this itinerant way that we live, and the park, parks in general, but Madison Square Park in particular, functions as a space where people have conversations. I was just curious what you thought about the conversations that would function around the work.



Alison Saar, *Fallow*, 2010 Courtesy LA Louver Gallery



Alison Saar, *Blonde Dreams*, 1997 courtesy of Alison Saar

AS: Oh, that is interesting. And even conversations on phones in the park. It's sort of become this great outdoor phone booth now. It was interesting going through the park yesterday, seeing what a rich community that's become. You know, those kind of hang-out-in-the-park folks, and people who come to visit it, and the children, so it was a really invigorating environment for me, to see it all activated. I also loved the way they were responding to the work, too. People were actively taking photos, and really engaging in the work, that shows what a great success Madison Square Park Conservancy has had.

SL: We spoke a little bit about the arc of the work, but can you tell me a little more about the process in terms of how you construct the works?

AS: Well, I guess the bronzes are a little bit different. My other works are very much out of the sort of materials that reflect the content of the piece, and have a specific history, such as found ceiling tin, copper that's oxidized or altered in some way. Often the pieces have found objects imbedded in them and things like that. These sculptures are a little different because you have to make them fairly permanent to be outdoors. I guess for a while it was always a challenge for me to work in bronze because it was so removed from the hand and, you know, the hand is in the making of textures. These pieces are carved out of foam and then covered with clay. I then treat the clay in different textures. These have a kind of hewn surface much like my carvings do, and the dresses, I made these huge burlap dresses and dipped them in wax. And so they are actually fabric, and by putting on coats and coats of wax it almost has this texture that I use a lot in my work where I'll kind of put layers and layers and layers of either tar, or dirt. I think it harkens back to my interest in libations and African art, the paying tribute to an object by coating it in cam

oil or alcohol, or whatever else you want to be giving it, and that laying on the hands of it. So I try to get a textures like that and then hope that it translates into the bronze. There is some sort of play with wax that heightens that surface. The moths are all sculpted in wax, and the branches are cast actual branches and the pomegranates are hand sculpted as well.

SL: Is tactility part of how you want the public to experience the work?

AS: I would love the public to experience the work on that level. Unfortunately most of the time folks can't do that, but for example, the stone soul, I like the idea that you can come and feel her, and even to sit on her would be kind of cool. But she's kind of sheltered, so I don't know how much interaction she'll get.

SL: But it would be nice to see. I think that is one of the many unique parts of Madison Square Park is that people do truly interact with the work.

AS: Engage in it, yeah.

SL: Yes, and all ages. I wanted to focus on some of the motifs that are coming up now from earlier works. One pattern I see is an engagement with heights, as with *Tippy Toes*, and *Blonde Dreams*, there are many pieces that have this kind of verticality.

AS: They do, as in the piece *Winter*, there are figures that lie on the ground so you have to get down to see them and really connect with them. And then *Spring* is probably going to be pretty much completely out of reach. She's

going to be up in this tree, it's that period of youth and adolescence and when they don't quite have their feet on the ground, that they kind of feel other worldly in this weird limbo. And then the other two figures, *Summer* and *Fall*, both of them have their feet planted firmly on the ground. And so they're more accessible. I am intrigued with having that be a tool for engagement—things lying on the ground or up in the trees. For The Black Male show, I had this piece called *Terra Firma* that was lying on the ground. You know, most people just walked by it. Before it was in The Black Male show we had it installed at the Hirshhorn, and we had put it basically right at the entrance so you had to physically walk around this thing, you had to make a choice to avoid it or skirt around it. But when children were present, they would lie down and look into the face. It's a very different response. I kind of like challenging the viewer, testing how much they're willing to sacrifice to engage in the piece. A lot of the work really deals with these intersections between the spirit world and the material world, that these are figures suspended between two worlds.

SL: One of your pieces, *Soul Service Station*...

AS: Oh! It's old!

SL: Yes. I love the work and I love the title. It made me think of the way in which you seem to always be nourishing the public sense of what connects the spiritual world and the material world, as if you're focused on the artist as being service in a sense.

AS: Yeah, and these sort of intersections. I like the idea that art can do that, bring the viewer to a point, to a quiet point where they can really start thinking about things that we don't normally consider.

SL: One aspect of your work deals so much with women and pain, and pain in the narratives that often times surround our lives that we find the fortitude to work through.

AS: Yeah, I always try to couple those things with some sort of hope. Some of the stuff can just be so heavy. And that's the one thing, and part of my fascination with women is that I've grown up in a family of very strong, enduring women. My mother is one example, and my mother's mother is another example, a woman who has raised a family and made art and has had a career. They've done all these things and not always in the best of times or the best of situations, but they just really persevere and that dedication to get all those things done. So I've done pieces that talk about women and women's work, and sometimes specifically the African American female experience and sometimes it's a little broader than that, hoping that everyone can connect with it whether they are black or not. I guess the other thing in terms of these dark painful images, is that I always try to have some sort of whimsy in the title because it harkens back and I guess I'm also very inspired by the blues and African American music traditions where you're singing about this really heavy stuff. But there are always these sort of puns, or sort of light-hearted twists on the songs, you know, "things are bad, but we're going to make it through". I just really love that aspect of that music tradition. And you look at theater in Haiti or theater and music in Africa as well. It has this element of play that helps you get past the pain.



Alison Saar, *Inheritance*, 2003 Courtesy LA Louver Gallery



Alison Saar, *Swing Low, Harriet Tubman Memorial*, 2007. Courtesy LA Louver Gallery

SL: I'm curious about what your mother's "power gathering" as she calls it, collecting sentences, objects, has meant for your work, and what you've gained from working with both your mother and your father as artists?

AS: I think I was very fortunate to have two artist parents coming from very different backgrounds. And my mother, you know, her early work, before she kind of really hit on Aunt Jemima and all her revolutionary work, was very much dealing with a pull, always touching in about the spirit, and the power of things unknown, so we were always looking at that stuff, and gathering that stuff. Like alchemy, I'm very intrigued with that, and I think that comes into the work now and then as well, and the idea of magic and spirit all kind of coming together. I love that those worlds were never separated back then, science and spirit and that all those things were always bound together. I think they still are, but that we've just somehow lost the ability to recognize it. So, I think I took that away from her, but I also think, on a more practical level, observing her practice and observing how, you know, she had a job, she had three kids, and she was a single mom for half of that time but she was making her art. It was just really inspiring to see how she was able to do it all and is continuing to do it all. This image of resilience. Actually, one of my pieces called *Inheritance* is kind of dedicated to her. It was a result of going to Senegal and seeing these little kids who were carrying these large bundles on their heads, sort of a child Atlas. She was a really tough strong little girl and grew up to be a really tough strong little lady, little woman. A really powerful figure. That's been really inspiring for me.

SL: You grew up in a house surrounded by art, not simply because of your mother but because of your father too, Richard Saar. So I'm curious if you could speak to how he impacted your work.

AS: Yeah, I think if you look at the actual figure in my work, what I call the exterior, it is very much based on the information my father brought to me. While my mother would be showing us books on the art of India, the art of Mexico, the art of Africa, he in the meantime gave me a book on Michaelangelo. He was working with LACMA doing conservation on some Assyrian friezes, so all these early pre-Classical and Classical images were what I was getting from him. He went to Cleveland Art High School so he was very classically trained as a young boy. It was really fortunate to have these two different forces and I could find a space or an aesthetic between the two.

SL: I appreciate how you described your figures as exteriors. That's interesting. I love this idea of an interior that represents in a way, spirit, and the body is an exterior shell. It feels to me that there are some parts of this six-piece installation that have that element, too, you know, *Summer*, and the interior there.

AS: Definitely *Summer* has the interior. I guess what I was getting to is how the body is the vehicle. *Spring*, she's covered with moths, so some of those things have sort of crept out from inside but they're still kind of clinging on to them, or the notion that this woman is sprouting pomegranates, really kind of talks about the spirit element or an internal element of her experience has been externalized. So it's still this kind of inside outside thing. Even in

Tree Souls, the ceiling tin has this sort of armor to it, you can see all the little nails. These tin-sheathed or metal-sheathed figures are somehow trying to keep it together inside.

SL: You have a way of creating art inspired by a personal aspect of your life or a personal narrative whether it's your daughter, your mother, yourself, and yet you create figures that are somehow universal.

AS: That's what I would aspire to. The personal—that's usually the trigger. The personal helps me really understand that experience. Having had those feelings, those anxieties, those fears, those desires, helps me really understand in an internal way, but then to do it I don't want it to be specifically me, Maddy, and Betye. I really want them to be these icons rather than represent a specific person. And hopefully it becomes more universal and speaks to other men or women or children who have experienced similar things or will experience them at some point. A lot of the works, and especially the historical works, are about an experience that is not mine. Even the Tubman piece, *Swing Low*, even though it's about a historical figure, what I really wanted to talk about in that piece while still being accurate about who she was as a historical figure. I was really wanting to understand the spirit of this woman who went beyond all these boundaries and barriers to help other people, and that is such a rare thing. What I wanted was for people to come to this piece and really understand what was truly phenomenal about Tubman—that she was constantly sacrificing her own life to kind of help others.

SL: Harriet Tubman did this for our world. By focusing on the universal cycle of womanhood through this work in Madison Square Park, it deals with the sacrifice that we make for each other too. I see that as a connection between the two works. The way in which life begets life. That, in itself, is a sacrifice, for man or woman. It's one of the things I hope people take away from the work. There is a lot of joy that it will bring, regardless of what people see.

AS: I hope so.

SL: What was the impact of living with an organic public monument in the Watts Towers and how did it impact your view of public work?

AS: You know that first piece that I did, *Si J'Etais Blanc*, was kind of a tribute to Simon Rodia. I'd just studied at Scripps—(I studied with Dr. Samella Lewis and my thesis was on self-taught African American art), so I was really intrigued by self-taught artists. They're just out there making stuff regardless that there's no audience, no monetary reward looming out there, that they're making these things, they are driven to make these things, and they make them out of whatever they have. And that was really, really inspiring to me. So Rodia's towers were also inspiring, that he was making these things, these insane, crazy, amazing things, and he was doing it all out of trash. After the Bel-Air fire, Laurel Canyon was a great playground of melted treasures, all of these things became art materials for us as kids, and collections and stuff. We would find shards of broken pottery and save them, so by the time I saw all this work as an adult I had already invested a real interest in gleaning this refuse stuff and this stuff that had history. There are photos of us at the Watts Towers—I think I'm three, my sister must be five, maybe I'm a little older than

that. That's probably the first memory I have of seeing a work of art. So it had a huge impact on my work in terms of that drive to create things regardless of what the reward might be or might not be. My mother's grandmother lived in Watts, so my mother actually saw Rodia working on the towers which is like, whoa, that is so cool! By the time I was born he had already moved. I think he moved in '56 or '57, so I never got to see him in action. That attraction to self-taught artists really comes from that drive to create things and say something and to have a message that is so burning and important that you put everything else at risk to make it. These sacrifices to make things that maybe nobody will appreciate. I have a great respect for artists who have this driving passion to make the work.

SL: Are there other artists who have inspired your work?

AS: You know, an artist who I'm always looking to see what he's up to next is David Hammons. He also has that sort of lightning bolt idea, "make it" sort of feel, and the work is really powerful, just out of these really mundane, goofy materials. I also love the humor involved in his work and the passion involved in his work and his fearlessness in talking about things most folks don't want to talk about. So, I have a great respect for him, and I'm always looking out to see what he has up his sleeve. And then, I guess recently, maybe because the work has become a little bit more somber over the last five years for myself, I'm really interested in Hawkinson, Tom Friedman—artists who are still very much about play—Louise Bourgeois, that have this really great sense of play and humor in their work. That's really inspiring. My mother is always inspiring, so that's nice. When I come to town, I usually go to the Neue Galerie to see whatever German Expressionist stuff they have up, those works have

been very inspirational in my lifetime. LA has a huge collection of German Expressionist art, and I think what really got me thinking about sculpture was the German Expressionists wood carvings. That's kind of currently what I'm looking at.

SL: What are you looking to do next?

AS: I was talking about these being about cycles and now it feels like it's coming full circle with *Foison and Fallow* having these interiors and connecting with pieces like *Si J'Etais Blanc*, with the exterior and interior. I feel like I can go absolutely anywhere but I have no idea where that is. You know, it's kind of like you're on this precipice and you can't see what's out there or down there but you're ready to make the leap, and whether you're going to fly or fall, so it's kind of scary. I guess part of that, I've been collecting these massive scissors, and actually one piece called *Coup*, is me or a figure poised to cut loose all this baggage and all this hair, and I've been making these severed braids. I think it's all kind of preparing, and I've collected a mass, like 30-40 of these massive shears. I just have them. I don't know where they're going to go, but I'm ready to cut loose something! Whether I'm cutting loose my children, or having my career do a real big change, or just anticipating these changes but not knowing what they are or where they're going—it's exciting and frightening.

SL: We all can't wait to see the creative freedom that comes with cutting away past fantastic work to create a new chapter.







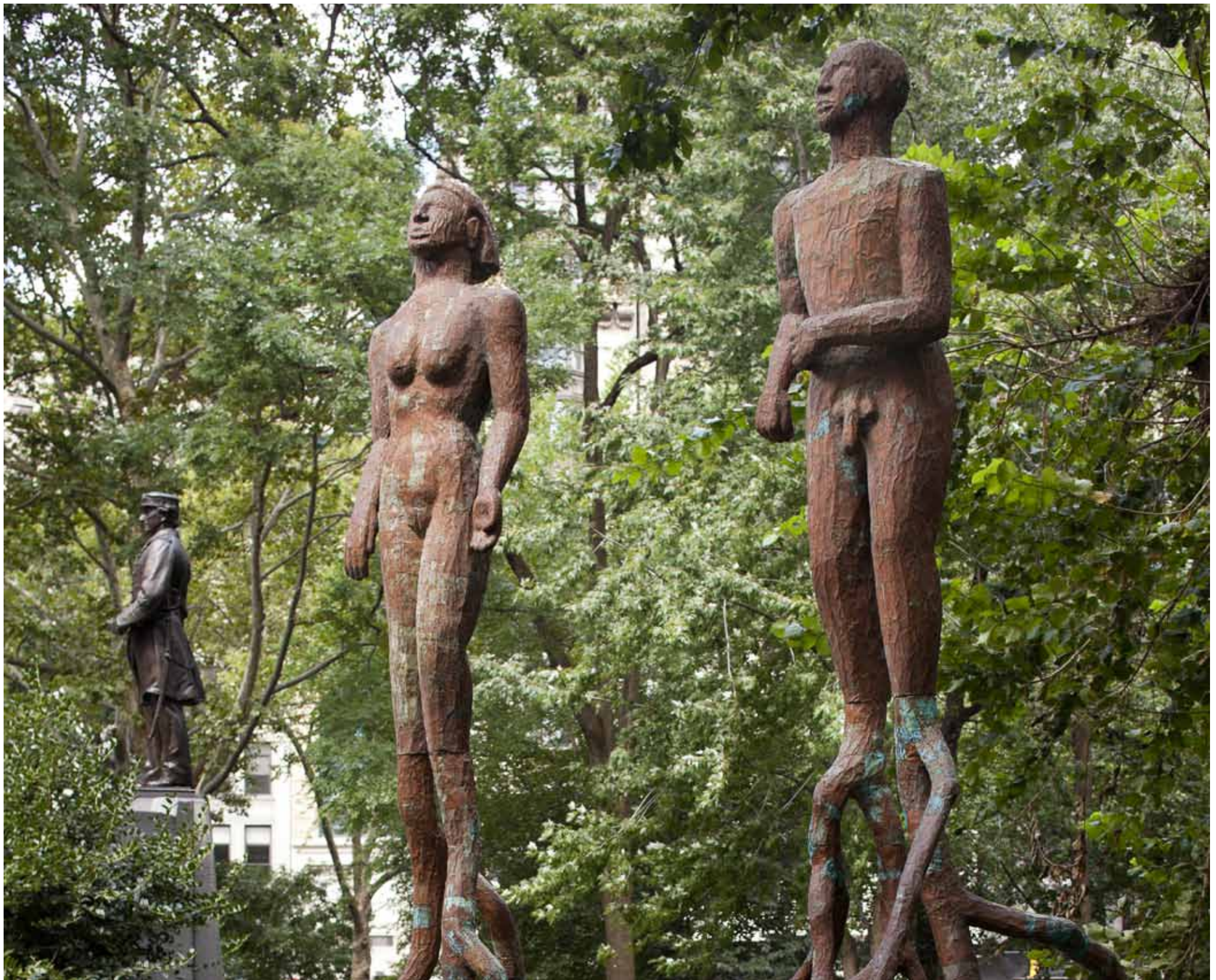
CONTRIBUTOR BIOGRAPHIES

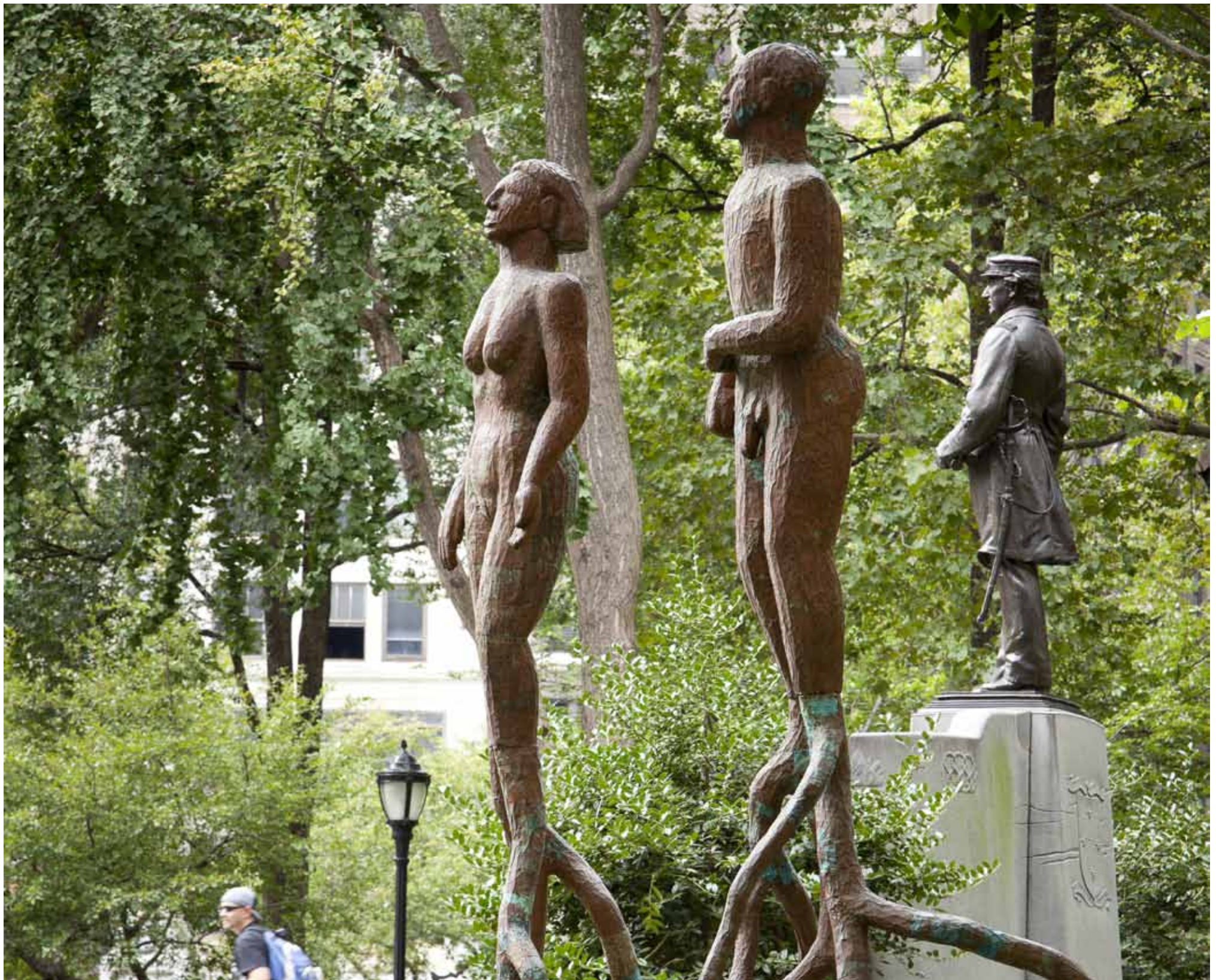
THELMA GOLDEN is Director and Chief Curator of The Studio Museum in Harlem. Golden began her career at the Studio Museum in 1987 before joining the Whitney Museum of American Art in 1988. In a decade at the Whitney, she organized numerous groundbreaking exhibitions including the 1993 Biennial and Black Male and served as Director of the Whitney Museum at Phillip Morris. She returned to the Studio Museum in 2000 as Deputy Director for Exhibitions and Programs, and was named Director and Chief Curator in 2005. While at the Studio Museum, Golden has organized many notable exhibitions including Chris Ofili: Afro Muses 1995-2005; Black Romantic; Freestyle; Frequency; Glenn Ligon: Stranger; Martin Puryear: The Cane Project; and Isaac Julien: Vagabondia. Golden holds a B.A. in Art History and African-American Studies from Smith College and honorary doctorates from the City College of New York (2009), San Francisco Art Institute (2008), Smith College (2004), Moore College of Art and Design (2003), and was awarded a Barnard Medal of Distinction from Barnard College in 2010. She is an active guest curator as well as lecturer and panelist speaking at institutions both nationally and internationally about contemporary art and culture.

LOWERY STOKES SIMS is the Charles Bronfman Curator at the Museum of Arts and Design in New York. From 2000 to 2007 she was Executive Director then President and Adjunct Curator at the Studio Museum in Harlem, and from 1972 to 1999 was on the educational and curatorial staff of the Contemporary and Modern Art department at The Metropolitan Museum of Art. Sims has curated more than forty exhibitions in her home institutions and as a guest curator at others. Many of these reflect her interest in African American and women artists. Sims has taught art history, curatorship, and art

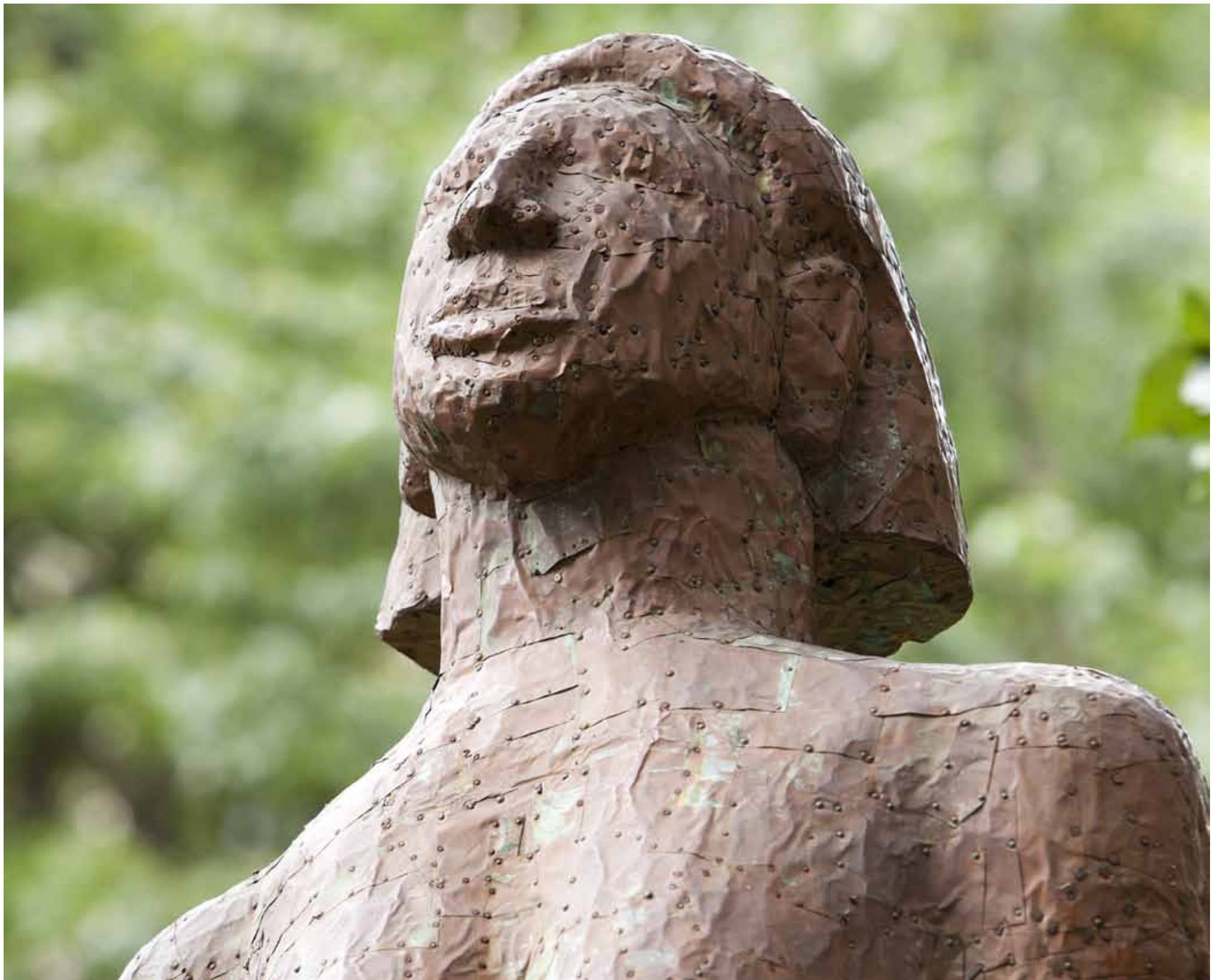
criticism at Bard College, Queens College, Hunter College and the University of Minnesota, Twin Cities. She has written extensively on African, Latino/a, Native and Asian-American artists and is one of the primary scholars on the work of the Afro-Chinese Cuban artist Wilfredo Lam. In addition to authoring numerous significant catalog essays for the Metropolitan, she has contributed to such periodicals as *Artforum*, *Arts Magazine*, *High Performance*, *Fiberarts* and *Master Drawings*.

Scholar, writer, and curator **SARAH LEWIS** is currently finishing her book, *RISE*, under contract with Simon & Schuster (U.S., 2013 release), HarperCollins (U.K.) and in more than 6 countries to date. Drawing on her work in the arts and expanding into sports, business, psychology, sociology, and science, *RISE* explores the advantage of resilience and so-called failure in successful creative human endeavors. Selected for Oprah's 2010 "Power List," and included as a member of President Obama's Arts Policy Committee, her writing has been published widely. She has taught at Yale University, School of Art in the MFA program and has been an active curator, holding positions at both the Tate Modern and the Museum of Modern Art. She was also selected to be the Co-Curator of the 2010 SITE Santa Fe Biennial. She sits on the boards of the Harvard University Alumni Association, The CUNY Graduate Center, The Andy Warhol Foundation for the Visual Arts, The Brearley School, and is on the Art Advisory committee of Madison Square Park. She received her B.A. from Harvard University, an M.Phil from Oxford University, and will receive her PhD from Yale University in 2012. Her dissertation is under contract with Harvard University Press (2014 release). She lives in New York City.











BIOGRAPHY

ALISON SAAR was born in 1956 and raised in Laurel Canyon, CA. The daughter of art conservator Richard Saar and the well-known artist Betye Saar, Alison developed a fascination with art objects and artifacts from around the world at an early age. Inspired by Outsider Art (such as Simon Rodia's Watts Towers in Los Angeles), pre-Columbian and African art, as well as her mother's oeuvre, Saar's sculptural work examines our collective relationship to nature and the mythologies that bind disparate cultures together. Saar received her BA from Scripps College in 1978 where she studied with noted art historian Dr. Samella Lewis, and went on to earn her MFA from Otis-Parsons Institute (now Otis College of Art and Design). Saar has been artist-in-residence at the Studio Museum in Harlem, New York City (1983); Roswell Museum of Art, New Mexico (1985); Washington Project for the Arts, Washington, D.C. (1986); and Hopkins Center, Dartmouth College, Hanover, New Hampshire (2003). She has received two fellowships from the National Endowment for the Arts (1984 and 1988), and was awarded the John Simon Guggenheim Memorial Foundation Fellowship in 1989, and Flintridge Foundation Award for Visual Artists in 2000.

Saar's work is included in many public collections, including the High Museum, Atlanta; Walker Institute, Minneapolis; the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; the Metropolitan Museum of Art, Museum of Modern Art, and Whitney Museum of American Art (where it was included in the 1993 Biennial), New York, among others. In 2008 Saar completed *Swing Low*, a monument to famed abolitionist Harriet Tubman on 123rd Street in Manhattan. *Swing Low* is a permanent installation presented in cooperation with New York City Parks & Recreation and New York City Department of Cultural Affairs.

Alison Saar is represented by LA Louver Gallery, Los Angeles.

ALISON SAAR

SELECTED SOLO EXHIBITIONS

2011	FEALLAN AND FALLOW, Madison Square Park, New York, NY, September 22 - December 31
	ALISON SAAR, LUX Art Institute, Encinitas, CA, January 13 - March 16, 2011
2010	FOISON AND FALLOW LA, Louver, Venice, CA September 15 - November 6
	BOUND FOR GLORY, Hoffman Gallery, Lewis & Clark College, Portland, OR September 7 - December 12, 2010
2009	ALISON SAAR, Atkinson Gallery, Santa Barbara City College, Santa Barbara, CA, November 13 - December 11
2008	ALISON SAAR, Rochester Art Center, Rochester, NY, May 2 - June 1
	HITHER, LA Louver, Venice, CA, March 1 - April 5
2007	ALISON SAAR: WHITHER, Phyllis Kind Gallery, New York, NY, November 15 - December 29
2006	ALISON SAAR: COUP, LA Louver, Venice, CA, February 23 - March 25
2005	ALISON SAAR, Pasadena City College, CA, March
2003	LOST/FOUND, Phyllis Kind Gallery, New York, NY
	ALISON SAAR: TETE A TETE, Springfield Art Museum, Springfield, MO
	ALISON SAAR: ARTIST IN RESIDENCE, Jaffe-Friede & Strauss Galleries, Hopkins Center, Dartmouth College, Hanover, NH
	TOPSY TURVY, Sculpture by Alison Saar, ASU Art Museum, Tempe, AZ
	BITTERSWEET, Jan Baum Gallery, Los Angeles, CA
2002	ALISON SAAR, Muse Boribana, DakArt Biennial, Dakar, Senegal
2001	(POST)TERIORS, Phyllis Kind Gallery, New York, NY
	DIGGIN, Jan Baum Gallery, Los Angeles, CA
2000	BODY POLITICS: THE FEMALE IMAGE IN LUBA ART AND THE SCULPTURE OF ALISON SAAR, The UCLA Fowler Museum of Cultural History, Los Angeles, CA
1999	ALISON SAAR: TERRA INCOGNITA, Phyllis Kind Gallery, New York, NY
	ALISON SAAR: RECENT WORK, Herron Gallery, Indiana University, Indianapolis, IN
	ALISON SAAR: NEW WORKS Santa Monica Museum of Art, Santa Monica, CA
1998	SCULPTURE BY ALISON SAAR, The Trustees of The Saint-Gaudens Memorial, Cornish, NH
	HALF IN SHADOW AND HALF IN LIGHT, Jan Baum Gallery, Los Angeles, CA
1997	ALISON SAAR, List Gallery, Swarthmore College, Swarthmore, PA
	ALISON SAAR: HAIRESES, Phyllis Kind Gallery, New York, NY
	ALISON SAAR, Jan Baum Gallery, Los Angeles, CA
	ALISON SAAR, Laumier Sculpture Park and Museum, St. Louis, MO
1995-1996	ALISON SAAR: THE WOODS WITHIN, The Brooklyn Museum, The Grand Lobby, Brooklyn, NY
	ALISON SAAR: STRANGE FRUIT, Phyllis Kind Gallery, New York, NY
1993-1994	FERTILE GROUND: ART AT THE EDGE, High Museum, Atlanta, GA, Virginia Museum of Fine Arts, Richmond, VA; traveled to Diggs Gallery, Winston-Salem State University, Winston-Salem, NC
	CATFISH DREAMIN' The Contemporary, Baltimore, MD traveled to The Hudson River Museum of Westchester, Yonkers, NY; Delaware Center for Contemporary Art, Wilmington, DE; Academy of the Arts, Easton, MD; Howard County Arts Center, Ellicott City, MD; Carroll County Arts Council, Westminster, MD
	DIRECTIONS Hirshhorn Museum, Washington, D.C.
	MYTH, MAGIC, AND RITUAL: FIGURATIVE WORK BY ALISON SAAR, Freedman Gallery, Albright College, Reading, PA
	ALISON SAAR: SCULPTURAL PORTRAITS, WALL WORKS AND ARTIST'S BOOKS, Addison Gallery of American Art, Phillips Academy, Andover, MA

SELECTED GROUP EXHIBITIONS

2012	AFRICAN AMERICAN ART SINCE 1950: PERSPECTIVES FROM THE DAVID C. DRISKELL CENTER, DAVID C. DRISKELL CENTER, University of Maryland, College Park, MD, Fall
2010	DISPARATE SPIRITS: WOOD SCULPTURE AND INSTALLATION, Schneider Museum of Art, Southern Oregon University, March 4 - April 24
2009	BLACK WOMANHOOD: IMAGES, ICONS, AND IDEOLOGIES OF THE AFRICAN BODY, San Diego Museum of Art, San Diego, California, January 31- April 26
2008-2009	PROVOCATIVE VISIONS: RACE AND IDENTITY - SELECTIONS FROM THE PERMANENT COLLECTION, The Metropolitan Museum of Art, New York, NY, August 19, 2008 - March 8, 2009
2005-2007	FAMILY LEGACIES: THE ART OF BETYE, LEZLEY AND ALISON SAAR, Ackland Art Museum, University of North Carolina, Chapel Hill, NC, December 18, 2005 - March 26, 2006; traveled to Pasadena Museum of California Art, Pasadena, CA, April 30 - September 24, 2006; San

	Jose Museum of Art, San Jose, CA, October 21, 2006 - January 7, 2007; Palmer Museum of Art at Pennsylvania State University, State College, PA, January 30 - April 22, 2007
	OTIS: NINE DECADES OF LOS ANGELES ART EXHIBITION HIGHLIGHTS LASTING IMPACT OF LA ARTISTS & MOVEMENTS, Otis College of Art and Design, Los Angeles Municipal Art Gallery in Barnsdall Art Park, Los Angeles, CA, January - April
	NINE CONTEMPORARY SCULPTORS: FELLOWS OF THE SAINT-GAUDENS MEMORIAL, UBS Art Gallery, NYC, NY, September
2005	ALONG THE WAY: MTA ARTS FOR TRANSIT, UBS Art Gallery, NYC, NY
	COLA, 2005 ARTIST FELLOWSHIPS, Los Angeles Municipal Art Gallery in Barnsdall Art Park, Los Angeles, CA
	CALIFORNIA NOW, Los Angeles County Museum of Art, Los Angeles, CA
2000	STRENGTH AND DIVERSITY: A CELEBRATION OF AFRICAN-AMERICAN ARTISTS, Carpenter Center, Harvard University, Cambridge, MA, April 6 through May 5
	PICTURING THE AMAZON, New Museum of Contemporary Art, New York, March 30 - June 25
	DEPARTURES: 11 ARTISTS AT THE GETTY, The Getty Center, Los Angeles, CA, February 29-May 7
	LOOKING FORWARD, LOOKING BLACK, Aidekman Arts Center, Tufts University, Boston, MA, October - December 2000; traveled to Museum of Elaine L. Jacob Gallery, Wayne State University, Detroit, MI, February - March 1999; Houghton House Gallery at Hobart and William Smith College, Geneva, NY, April - May 1999; Weatherspoon Art Gallery, University of North Carolina at Greensboro, Greensboro, NC, August - October 1999; Scottsdale Museum of Contemporary Art, Scottsdale, AZ, December 1999 - February 2000; The Yager Museum, Oneonta, NY, March - June 2000; Georgia State University School of Art and Design Gallery, Atlanta, GA, July - September 2000
	THE TIP OF THE ICEBERG: A RESPONSE TO NEW YORK MUSEUMS, including Emma Amos, Clarina Bezzola, Janet Fish, Lauren Letitia, Martha Rosler, Alison Saar, and Carolee Schneemann, Dorfman Projects, New York, NY, February 27 - March 21
	SCULPTURE-FIGURE-WOMAN, Oberosterreichisches Landesmuseum, Lins, Austria
	AMERICAN STORIES, Akita Perfectural Integrated Life Cultural Hall, Akita, Japan, August 7 - September 6, 1998; traveled to Setagaya Art Museum, Setagaya, Japan, August 30 - October 19, 1997; Chiba City Museum of Art, Chiba, Japan, November - December, 1997; Fukui Fine Arts Museum, Fukui, Japan, April 29 - May 24, 1998; Kurashiki City Art Museum, Kurashiki, Japan, June 13 - July 26, 1998
1997-1998	BEARING WITNESS: CONTEMPORARY WORKS BY AFRICAN-AMERICAN WOMEN ARTISTS, Spellman College Museum of Fine Art, Atlanta, GA, July 5 - December 31, 1996; Fort Wayne Museum of Art, Fort Wayne, IN, February 1 - March 30, 1997; Polk Museum of Art, Lakeland, FL, November 4, 1997 - January 7, 1998; The Columbus Museum, Columbus, GA, January 28 - March 16, 1998; African-American Museum, Dallas, TX, April 6 - May 19, 1998; Minnesota Museum of American Art, St. Paul, MN, June 9 - August 11, 1998; Gibbes Museum of Art, Charleston, SC, November 4, 1998 - January 7, 1999; Ulrich Museum of Art, Wichita, KS, January 28 - March 16, 1999; Portland Museum of Art, Portland, Maine, April 6 - May 30, 1999; Museum of Fine Arts, Houston, TX, June 19 - August 15, 1999; African-American History and Culture Museum, Fresno, CA, September 4 - October 18, 1999
	TWENTIETH CENTURY AMERICAN SCULPTURE AT THE WHITE HOUSE, The White House, Washington D.C.
1995	BLACK MALE: REPRESENTATION OF MASCULINITY IN CONTEMPORARY ART, Whitney Museum of American Art, New York, NY, November 10, 1994 - March 5, 1995; traveled to Armand Hammer Museum of Art, Los Angeles, CA, April 25, 1995 - June 18, 1995
1994-1995	THE LANDSCAPE AS METAPHOR, Denver Museum of Art, Denver, CO; traveled to Columbus Museum of Art, Columbus, OH
	BIENNIAL EXHIBITION, Whitney Museum of American Art, New York, NY
1993	SECRETS, DIALOGUES, REVELATIONS: THE ART OF BETYE AND ALISON SAAR, Wight Art Gallery, University of California, Los Angeles, CA
	CELEBRATIONS: SIGHTS AND SOUNDS OF BEING, Fisher Gallery, University of Southern California, Los Angeles, CA
1990	THE DECADE SHOW: FRAMEWORKS OF IDENTITY IN 1980S, New Museum, New York, NY; traveled to Studio Museum of Harlem, New York, NY; Museum of Contemporary Hispanic Art, New York, NY
	SCULPTURAL REVOLUTION, Socrates Park, Long Island City, NY Whitney Biennial, Whitney Museum of American Art, New York, NY

PREVIOUS MAD. SQ. ART EXHIBITIONS

2011	Jaume Plensa <i>Echo</i>
2010	Kota Ezawa <i>City of Nature</i> Jim Campbell <i>Scattered Light</i> Antony Gormley <i>Event Horizon</i> Ernie Gehr <i>Surveillance</i>
2009	Shannon Plumb <i>The Park</i> Jessica Stockholder <i>Flooded Chambers Maid</i> Mel Kendrick <i>Markers</i> Bill Beirne <i>Madison Square Trapezoids, with Performances by the Vigilant Groundsman</i>
2008	Olia Lialina & Dragan Espenschied <i>Online Newspapers: New York Edition</i> Richard Deacon <i>Assembly</i> Tadashi Kawamata <i>Tree Huts</i> Rafael Lozano-Hemmer <i>Pulse Park</i>
2007	Bill Fontana <i>Panoramic Echoes</i> Roxy Paine <i>Conjoined, Defunct, Erratic</i> William Wegman <i>Around the Park</i>
2006	Ursula von Rydingsvard <i>Bowl with Fins, Czara z Babelkami, Damski Czepek, Ted's Desert Reigns</i>
2005	Jene Highstein <i>Eleven Works</i> Sol LeWitt <i>Circle with Towers, Curved Wall with Towers</i>
2004	Mark di Suvero <i>Aesope's Fables, Double Tetrahedron, Beyond</i>
2003	Wim Delvoye <i>Gothic</i>
2002	Dan Graham <i>Bisected Triangle, Interior Curve</i> Mark Dion <i>Urban Wildlife Observation Unit</i> Dalziel + Scullion <i>Voyager</i>
2001	Nawa Rawanchaikul / ♥ <i>Taxi</i> Teresita Fernandez <i>Bamboo Cinema</i> Tobias Rehberger <i>Tsutsumu</i>
2000	Tony Oursler <i>The Influence Machine</i>

From 2000-2003, exhibitions were presented by the Public Art Fund on behalf of the Campaign for the New Madison Square Park.

ACKNOWLEDGMENTS

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We gratefully acknowledge the enthusiastic support of New York City Department of Parks & Recreation



Adrian Benepe, Commissioner
Kate Levin, Commissioner, Cultural Affairs
Michael R. Bloomberg, Mayor

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Madison Square Park Conservancy

The Madison Square Park Conservancy is the public/private partnership with New York City Parks & Recreation, dedicated to keeping Madison Square Park a bright, beautiful and active park. The Conservancy raises the funds that support lush and brilliant horticulture, park maintenance and security. The Conservancy also offers a variety of cultural programs for park visitors of all ages, including Mad. Sq. Art.



Madison Square Park Conservancy
Eleven Madison Avenue
New York, New York 10010
madisonsquarepark.org

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Project Management: Madison Square Park Conservancy
Director of Park Operations and External Affairs: Tom Reidy