

**ARLENE
SHECHET**

FULL STEAM AHEAD

Mad. Sq. Art 2018

Arlene Shechet

Full Steam Ahead

September 25, 2018–April 28, 2019

Madison Square Park

New York

Presented by

Madison Square Park Conservancy



Arlene Shechet
Full Steam Ahead

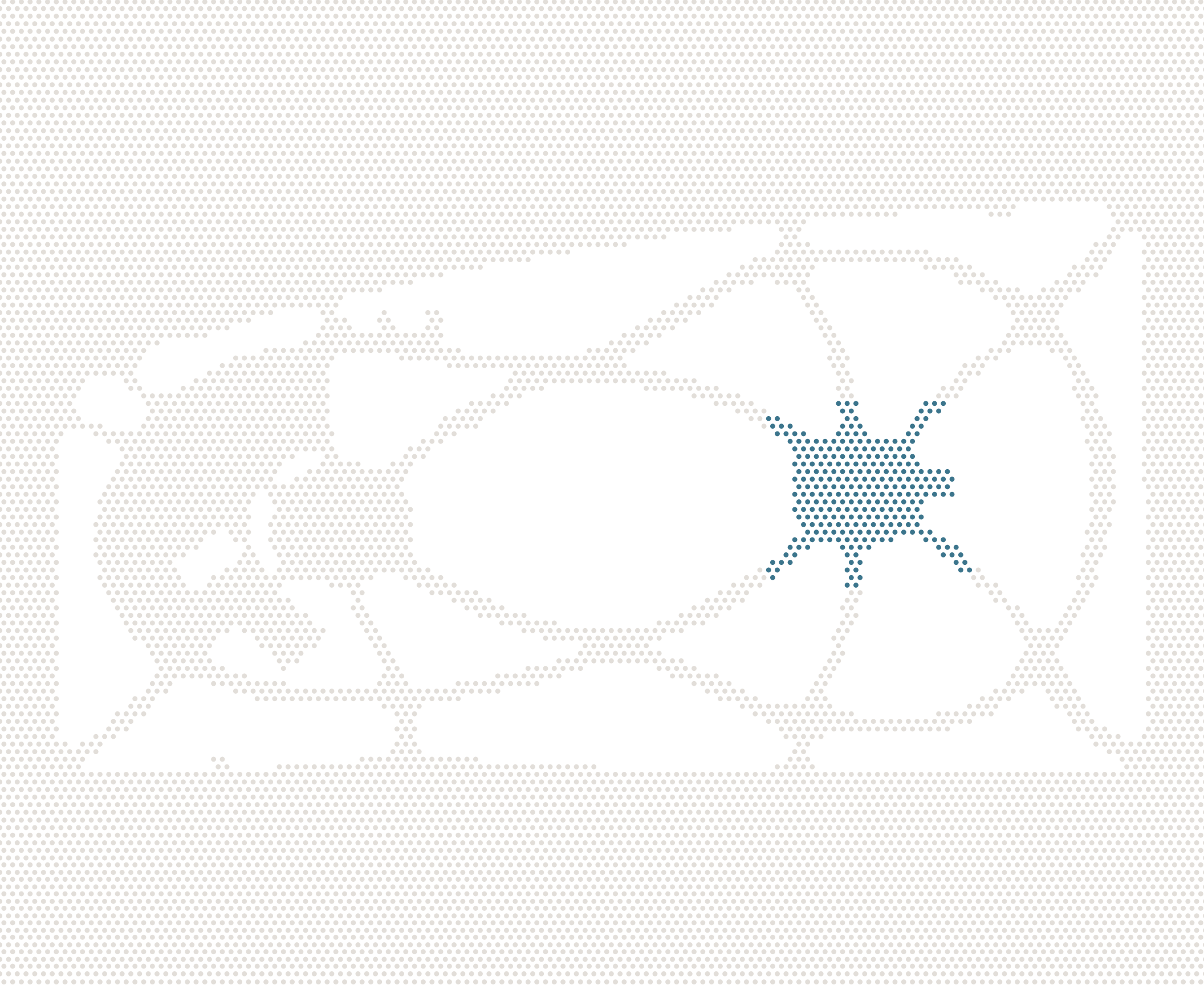




Fig. 1

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Fig. 2



Introduction

Arlene Shechet may be best known for realizing work in ceramic, a material associated with brittleness, fragility, and its application in vessel making. Since the 1980s, she has shattered that hoary association by producing transcendent sculpture with unanticipated form, surface texture, and dynamic color. Her work often alludes to the folds, limbs, and crevices of the human body, and she plays on and cues the viewer's willingness to imagine. In keeping with its relation to the body, she typically makes human-scale work. So with the prospect of her first major outdoor public art project, in Madison Square Park, Shechet had to solve some problems.

She exploded the scale of her sculpture not to the colossal, but to larger than life. Porcelain became her material of choice for the outdoors because of its durability. A 2017 residency at Kohler in Sheboygan, Wisconsin, enabled her to work with the same porcelain used for mass-produced toilets and sinks, yet she brought her distinct visual language to the material while enhancing the scale for outdoors. And a collaboration with Porcelanosa allowed her to introduce cast resin, in the form of a material called Krion, to the bench slats and seats on Park benches. Shechet also made new work for this project in steel, electroplated tiles, and wood.

Her initial gambit may have been inspired by witnessing puddles in the Park's drained reflecting pool. Shechet photographed those shimmering memories of a rainstorm and went on to install one hundred mirrorlike tiles on the ground plane of the pool, a constant reminder of the ephemerality of a vision, and of the dwindling of a natural resource. *Tall Feather* and *Low Hanging Cloud (Lion)*, both in white porcelain, also nod to environmental concerns: the feather hoisted onto a platform like a trophy of a bygone era, the lion head a flashback to the power of a mighty beast. Shechet's trees (which she calls sprues, a reference to the channel through which a liquid substance is

poured into a structural mold) have no leaves and look like splayed, defiant human arms. No factor in this man-made amphitheater has escaped Shechet's gaze, including the dominant presence of Admiral David Glasgow Farragut, the Civil War-era Union Navy hero who presides over and above the space where *Full Steam Ahead* is installed.



Fig. 3

The Admiral Farragut Monument, dedicated in 1881, was a collaboration between American Renaissance sculptor Augustus Saint-Gaudens and Gilded Age architect Stanford White. The Farragut sculpture was considered vanguard in its day for the figure's naturalism, conjuring the admiral's steady stance on the prow of a ship, his coat flapping open in the breeze. With recent and controversial attention paid to historic monuments across this country, Shechet knew that Farragut's prime position as a male commander must be addressed. Because the project is on view across the seasons, from fall through winter and into spring, she worked with a lighting designer to sensitively spotlight the darkened monument each evening. Her critique of Farragut's permanent bronze presence involved the installation of a temporary wooden seated female figure, titled *Forward* (fig. 3), more modernist form than nineteenth-century comportment. Seated on the monument steps, she plays against—or to—Farragut.

Shechet's *Forward* is of two worlds: the figure becomes part of history by her presence and her outsize stature, but dips a toe into the hardscape, firmly planted in the here and now. Farragut's call to his fleet during the 1864 Battle of Mobile Bay—memorialized as "Damn the torpedoes! Full speed ahead!"—is a reference point for *Full Steam Ahead*. It grounded the artist, who pushes her work to the edge of irony, materiality, and humor.

And it has hastened Parkgoers, whose charge toward constant motion has been stopped by this project, an outdoor place for sanctuary and for joy.

In a sort of pas de deux, Shechet conceived *Full Steam Ahead* as an outdoor room, while from a curatorial perspective the project might be characterized as an outdoor sculpture court. The two descriptions—one suggesting intimacy, privacy, personal interaction; the other focused on publicness, commonality, community—exemplify the complicated tension and culminating balance in the interpretation of public sculpture and of this work specifically. Both descriptions are right, for both privilege valid conceptions of what it means for sculpture to come out into the public realm.

For Shechet, the goal for an outdoor room created through her work was to bring informal interplay to the Park's hardscape, terrain most frequently used for urban access from east side to west. She describes how the Park pathways channel people's movements and refers to how individuals are funneled through their daily commute, in a manner recalling the branches of her work. The Park's reflecting pool, and its annual seasonal draining in particular, lingered for the artist, who remembered the sunken living room in her grandparents' apartment on the Grand Concourse in the Bronx, which paralleled the below-grade reflecting pool and its circularity. Shechet's work surrounds this water feature, but it is empty, with only a reflection of the abundance that was once in the pool.

Alternatively, the rough-and-tumble civic sculpture court—open to all in a site teeming with people—shatters the preciousness of traditional indoor sculpture court settings, where quietude and contemplation guide behavior. The sculpture court is a reminder of Shechet's 2016–2017 exhibition *Porcelain, No Simple Matter: Arlene Shechet and the Arnhold Collection*, at the Frick Collection in New York. She was the first living artist invited to assess a historic body of porcelain, the promised gift to the Frick from collector and philanthropist Henry H. Arnhold. In that project, she selected eighteenth-century pieces from the Royal Meissen manufactory and juxtaposed them with relevant examples of her own work. Even the quietude and hush of the Frick's Portico Gallery, where the works were on view, echoed the traditional sculpture court,

which the artist upended by thrillingly showing her contemporary sculpture cheek by jowl with the Meissen porcelain.

In Madison Square Park, Shechet's objects become transformed stand-ins for the expected works in a museum sculpture court, conceptually and formally altered for the outdoor setting: ancient heroic nudes in marble and Renaissance busts of prominent citizens, often with a central flowing fountain, are nowhere in sight. Instead, *Full Steam Ahead* allows the quotidian to become sculptural: seating areas, natural forms, and suggested body fragments are refreshed, and these objects compel us to look again.

So why would Shechet—whose 2015 exhibition *All at Once* at the Institute of Contemporary Art in Boston, whose show at the Frick, and whose 2012–2013 residency at the Meissen porcelain manufactory in Germany all confirm her stature as a prominent sculptor of an unsung material, clay—want to make her work vulnerable outdoors? The opportunity to place her sculpture (and to add materials in addition to porcelain) directly within the walking paths and traverses of a site where people have direct physical contact is the guiding force. Shechet's work has always teetered between the dissolving distinctions of figuration and abstraction, representation and nonobjectivity. In museum exhibitions and in gallery shows, her work conjures restless, unpredictable allusion to nature and the body. Pushing her sculpture outdoors into a park where choreographed nature and throngs of people are hustled together clicks as a vision for public art.

It is a bold move. Shechet was the youngster in the list of twentieth-century American artists most closely associated with freeing ceramics from its long-standing connection with vessel making and with legitimizing it as a material for investigating critical issues in sculpture, such as surface texture, color, corporeal content, and the obfuscation of three-dimensionality. Ron Nagle (b. 1939), Ken Price (1935–2012), and Betty Woodman (1930–2018), for instance, each pursued questions beyond modernism in their work. Shechet stands between these artists who came of age confronting the former reigning movements of Abstract Expressionism and Minimalism and a new generation of artists who have taken on ceramics with an unexpected bravura of



independence, artists such as Julia Haft-Candell (b. 1982) and Sterling Ruby (b. 1972). Shechet, Phyllida Barlow (b. 1944), and Vincent Fecteau (b. 1969) are receiving increased attention for the physical beauty of the sculptural surface, the disregard for any preconceived limits in materials, and for tossing off the regimented and outmoded category of abstraction.

Perhaps Shechet's first venture in outdoor sculpture will be the opening gambit for others to propel their work into publicness. It's an unforeseen move for a ceramic artist, but not surprising for Shechet, whose role as a disrupter is central to her work. At its core, *Full Steam Ahead* has transformed the north of Madison Square Park into a populated zone where Parkgoers fulfill her goal to physically circumnavigate the site to study her work and to idle giddily, sitting on the edge of the emptied reflecting pool, on striped benches, or on resin *Skirt Seats*. On a recent fall day, adults rested on the ottomans, children played near a white porcelain memento of a bird's wing, and extreme yoga practitioners trained their poses to mirror her sculpture.

Shechet has augmented the delight of happenstance by conceiving public programs and activities: performances of Samuel Beckett featuring actor Dianne Wiest, a voter registration drive for the midterm elections, and poetry readings and conversations during the months her work is on view. This is complete fulfillment of the artist's plan to sanction urban moments when joy has unabashedly and unexpectedly crept into public art.

Like all of Madison Square Park's exhibitions, *Full Steam Ahead* could not have been realized without the extraordinary support and counsel of the Conservancy's Board of Trustees, including Board Chair Sheila Davidson. Our Art Committee, chaired by Ron Pizzuti, is a group of thoughtful advisors who share their guidance, generosity, and wisdom. We are grateful to Christopher Ward of Thornton Tomasetti, who worked with the Conservancy and the artist. Our neighbors at Porcelanosa—Manuel Prior, Carlos Monsonis, and Sindy Guerrero—have shown unstinting generosity to the project and to Shechet's vision. At Kohler, Shechet was guided by Amy Horst and Kristin Plucar. Our thanks to Marc Glimcher, Susan Dunne, and Adam Sheffer at Pace Gallery for their wonderful support. At Madison Square Park Conservancy, Tom Reidy, Senior Project Manager; Julia Friedman, Senior Curatorial Manager; and Tessa Ferreyros, Curatorial Manager, have been outstanding colleagues on all aspects of this project. In her studio, the artist was assisted by Eric Ehrnschwender, Jessica Gaddis, Chelsea Maruskin, Pareesa Pourian, Johnny Poux, and Julia Rooney. Linnaea Tillett at Tillett Lighting Design has added a subtle nightscape to *Full Steam Ahead*. Thanks to Carter Foster at the Blanton Museum of Art at the University of Texas at Austin and to Lilian Tone at the Museum of Modern Art in New York for their thoughtful and perceptive essays in this volume. Arlene Shechet has always proceeded full steam ahead. We congratulate her for bringing her significant work to Madison Square Park.

Brooke Kamin Rapaport
Deputy Director and Martin Friedman Senior Curator



Fig. 5

Artist's Statement

As a sculptor with a perfectly reasonable career showing in galleries and museums, I had to ask myself why I felt the urgency to place work outdoors, and in a public space. After many site visits, I envisioned a project where chance encounters, changing conditions of weather and light, and unpredicted activity would all become integral to the actual sculptures—using these elements as materials in their own right. Most previous installations at the Park have taken place at its center, on the central green. I decided to move off center and not simulate an exhibition environment where the works are kept at a distance, but rather create a body-to-body experience with the work: to capture people's imaginations and surprise them. Without seeking an art experience, passersby would suddenly find themselves in the middle of an installation. This seemed like the hardest thing to do. Why not do the hardest thing, on the hardest surface?

I followed the foot traffic. On the north side of the Park, stone pathways encircle a pool. I saw this circular form and its radiating paths as preexisting conditions that I could bring new awareness to (fig. 8). Mining the architecture of the circle—recurrent in my work—I saw it as a found mandala, a natural site for circumambulation, a radiating star, a sprue that feeds from the center outward to surrounding paths, streets, the city. This northern terrain also has a natural gradation to it: a series of “step-downs” from high to low. At the apex is the monument of Admiral Farragut, which leads downward to the reflecting pool. My first gesture was to endorse the seasonal draining of the water from this pool, making it an even deeper base. The sidewalk dropped to new ground, creating a vessel. Now empty, the circle became a bounded space for gathering people, and the rim became available for seating. This idea of a sunken living room or “conversation pit” was akin to memories of my grandparents' sunken living room in their Bronx art deco apartment, and the Dorothy Draper-designed restaurant at the Met, which I frequented as a child. Within this invented outdoor room, I resolved to make a family of sculptures, a group that would

question the notion of the “monumental.” The works would be human-scale, touchable, resonant, and yet not entirely knowable.

The notion of “delight and discovery” soon took hold as a driving idea. I understand this eighteenth-century concept associated with what we now call relational aesthetics—the idea that the audience experiencing the work becomes a part of it, is awakened by it, and actively participates in its meaning. In all of my installations, I have listened to the space and tried to draw attention to the elements that people may otherwise ignore. The installation prompts a discovery of the “less visible” as different populations encounter it by chance, in unpredicted ways, which are out of my control as the artist.

The imagery of the sculptures evolved from my time at the Meissen porcelain manufactory in Germany. There, I had made a series of miniature porcelain “sculpture gardens” using painted plates as landscapes. I saw a parallel between their circular form and the empty reflecting pool of the Park. Parts of these small sculptures became models for the installation, to be reimagined at human scale: a lion's paw as a boulder (*Kandler to Kohler*), a low-hanging cloud that could be seen as a giant lion's head, and “teacup handles” that reach the proportion of Admiral Farragut's bent arm. In a loop of meaning, these curled handle-like shapes return to the outdoors to regain their references to birds, flowers, and leaves. The most monumentlike of the sculptures is a large bird feather (*Tall Feather*) that stands upright on stepped plinths. In addition to



Fig. 6

the large sculptures, the installation contains quieter gestures that further encourage surprise and discovery: pigmented resin bench slats (*Threads*), electroplated reflective tiles (*Ghost of the Water*), and fanciful table-seats (*Skirt Seats*). Because these elements are multiples, existing in more than one place, they create a continued language of repeated noticing.

I had first used porcelain outdoors in my 2016 Frick installation. In the tradition of gardens at Meissen and Versailles, I placed large Meissen porcelain animals in the Frick's garden. At Madison Square Park, I took this gesture one step further. I enlisted the Kohler corporation as a collaborator, because the rarefied language of porcelain finds its way into daily life via the manufacture of bathtubs and sinks at Kohler in Wisconsin. Moving from Meissen in Germany to Wisconsin permitted me to transform a material that is marginalized as “fragile and female” into something that is “monumental,” durable and resilient. At this scale, the interior language of the decorative arts becomes reinvented for the outdoors.

Fig. 7



It is *Forward*, a full-bodied hand-carved wooden figure, that grounds the monument area. She sits on the steps below the bronze statue of Admiral Farragut. Constructed like a boat, she anchors him. Unlike *Courage and Loyalty* (nineteenth-century female allegories carved in the granite below him), *Forward* represents a real, non-nymph woman. So named for

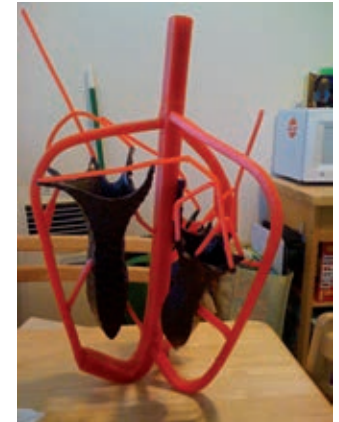
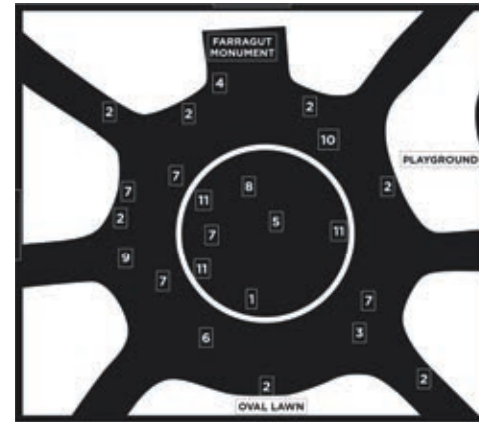


Fig. 8

Fig. 9

her determination and resolve, she sits with her body pivoted toward the allegories, but she gazes ahead. This non-white wooden figure is at one with visitors sitting on the existing steps. *Channel Liberty* (with *Fallen Arm*) is the installation's other female presence, broadcasting an association with the Statue of Liberty. The left arm of Lady Liberty holds a symbolic Declaration of Independence, but in my sculpture the arm is fallen in distress. All of the sculptures are intended to have many readings; in this case, I hope also that *Channel Liberty* recalls the fact that between 1876 and 1882 the torch and right hand of the Statue of Liberty were on view at Madison Square Park.

Passersby, adults eating lunch, children playing on the sculptures—these people activate the site every day. But I also wanted to curate a series of live performances to further utilize the pool as a classical amphitheater, a gathering place. The circular form of the pool creates a situation in which people view the performers and one another across the circle. This creates community and a sense of shared joy.

My collaboration with Dianne Wiest realized this idea. As she performed excerpts from Samuel Beckett's *Happy Days* during five consecutive lunch hours, visitors would hear these free-floating words as they walked by. The fractured language of Beckett aligned with the public's passing movement. Jonathan Kalb recalled John Cage, who “envisioned a continuously running event that people drop in on at will, that blurs the boundaries between art and life.” Notably, there was “no prefatory fanfare, no curtain, no stage, or framing gestures” which would have isolated the

performance from the fabric of daily life. With Beckett, each line is the whole story. This concept is an entry point into the installation: each sculpture individually contains the project's complete vision yet may also be experienced on its own terms. The other programs I've organized—talks with artists, spoken word and musical performances—will take a similar form, weaving through the space seamlessly.

My studio work has improvisation at its core. But in this case, the improvisation extends to external conditions such as weather, sunlight, the seasons, and wonderfully (mostly) unpredictable humanity. This is terrifying and thrilling. The project's evolution is out of my control and its meaning is indeterminate, contingent, and fluid. In its open-endedness it embraces the everyday and the facts of being alive. I join the ranks of observer with delight and wonder.

Arlene Shechet

Fig. 10



Fig. 11



Fig.12



Rococo Redux

Arlene Shechet's deep curiosity about the nature of materials drives much of what she does. Her sculptures in ceramic, porcelain, and clay—favorite mediums—may be hard and still, but they often appear soft and in the process of forming, morphing, or becoming. In recent years, her interest in porcelain's European history, specifically at the Meissen factory in eastern Germany (where she had a residency in 2012–2013), have led her to explore eighteenth-century traditions and the style of art known as rococo, which flourished in that period. Shechet has also recently engaged museum spaces and collections using her own work in several exhibitions—at the RISD Museum (2014), the Frick Collection (2016–2017), and the Phillips Collection (2016–2017). In the first two she installed historic Meissen objects alongside her own creations from that factory. The Madison Square Park project provided her quite a different platform of expression, not indoor museum galleries but a public, urban outdoor space in which spectators can move around and physically interact with a holistically conceived array of her work. And rather than having to respond to fragile, carefully protected historic art objects and the tropes of museum display, Shechet had the history of landscape architecture and large-scale public monuments with which to engage. Madison Square Park features an 1880 bronze and black granite monument to Admiral David Glasgow Farragut by sculptor Augustus Saint-Gaudens and architect Stanford White. These men, two of the most prominent artistic personalities of their time, collaborated on the monument, one of the first by Americans to manifest the art nouveau style (itself a descendant of rococo). It memorializes both a prominent figure and a prominent moment in American history. The admiral's command against Confederate ships at the Battle of Mobile Bay in 1864—famously paraphrased as “Damn the torpedoes! Full speed ahead!”—has indeed gone down in history, and it gave Shechet her title. Despite the physical scaling up of her own work in response to the site and its statuary, the artist did not move away from her rococo interests but found a new way to explore them.



Fig. 13

Parks and gardens underwent a transformation at the end of the seventeenth century and the beginning of the eighteenth, shifting from the grand, formal, rigid geometries epitomized by French landscape architect André Le Nôtre's gardens of Versailles to more intimate, human-scale spaces. Antoine Watteau's paintings illustrate this change, celebrating small pockets of nature in which human beings, statuary, architecture, and plants offer areas of fantasy and reverie (fig. 13). The rococo aesthetic is typified in part by the merging of nature and ornament, in some cases producing completely artificial garden spaces, often expressed most fully in the graphic arts and in the decorative form known as the arabesque.¹ In an etching by Gabriel Huquier after Watteau, *The Temple of Neptune*, for example (fig. 14), a slice of earth with a shallow, stagelike perspective provides a base for fountains, statues, and mythological creatures. As is typical of this particular strain of the arabesque form, the relatively realistic space, architecture, and statuary in the center of the composition intertwine and dissolve into abstract ornament, stylized vegetation, and flattened space as one moves toward the perimeter.

¹ The term has multiple meanings and connotations, but I refer here to the form as it manifested itself specifically in France in the first half of the eighteenth century.

Another rococo print helps us understand how ornamentation, architecture, statuary, and people could coalesce in both the real gardens of the eighteenth century and the artificiality of an arabesque. It is a fascinating image to compare with Shechet's rococo preoccupations in the twenty-first century. Charles-Nicolas Cochin's depiction of an actual event, the fireworks presented in 1735 for members of the royal

Fig. 14



court in the gardens of Meudon, a château outside Paris, is a kind of arabesque come to life in the real world (fig. 15). This “illumination and fireworks” given to honor the Dauphin of France on his birthday is frozen and stylized in Cochin’s print, but nonetheless the depiction is likely fairly accurate in recording how the event looked, the temporary decorations and architecture designed for it, and the fashion and comportment of the attendees. Here is a real—if removed, aristocratic, and coddled—world of leisure populated by known people in a specific place, depicted in a graphic language that merges the artificiality of the ornamental arabesque with garden theater as it really happened.

Fig. 15



Visitors to Shechet’s Madison Square Park interventions

may or may not be finely dressed aristocrats, but they similarly interact with human-scale garden sculpture, activating works in a specifically conceived and defined setting. Gardens have long been sites of fantasy and theater, producing an atmosphere of play and leisure by combining architectural, ornamental, and allegorical languages (especially true, historically, when they were sites for temporary festival structures). With a mix of plantings, statues, fountains, and architecture, eighteenth-century landscape designers often composed outdoor rooms, also known as *bosquets* or *cabinets de verdure*. When Shechet was thinking about how to approach the Park site, she focused on the circular fountain area in front of the Farragut monument, the fountain itself the center of a larger circle where six of the Park’s walkways converge. In traditional *bosquets*, fountains with statuary are often the focal point of the space, a kind of centerpiece around which people can stroll or sit. Shechet endorsed the seasonal draining of the pool, because even dry, it could still function as a focal point, giving her a

concentrated and defined area in which to place her work. Furthermore, it allowed her to respond and effectively appropriate the existing monument into her own installation. This parallels the history of temporary festival design in European gardens, in which permanent statuary might be incorporated into the iconographic program or decorative compositions of festival design.

Shechet’s chief rococo inspiration here is of another sort, however, than the delicate language of the arabesque and the *rocaille* (rock and shell) motifs that typify its most common ornamental language. The rococo was also a golden age of the small-scale porcelain figurine and of astonishingly hued and elaborate ceramic table settings; the Meissen factory in Germany and the Sèvres factory in France were the two most famous manufacturers of such objects. The artist’s work at Meissen, at the RISD Museum and the Frick, and later at the Kohler manufacturing company in Wisconsin (perhaps best known for its porcelain plumbing products) primed her to deploy her mastery of the material but to scale it up hugely. Her *bosquet* concept is clear in an early working collage (fig. 17) in which she began figuring out the placement of her objects and establishing their relationship to the Farragut monument, to one another, and to the circular space and the paths leading to it. While at Meissen, Shechet had also begun a series of miniature sculpture gardens that riffed on the platter form as well as the object known as a *deser*—a whimsical and elaborate table centerpiece that took a variety of forms, sometimes architectural, and often with porcelain figurines (fig. 16).

Looking at one of these is like looking into a mini imaginary *bosquet* from above, and they perfectly encapsulate the idea of an outdoor garden room as a site of

decorative fantasy. *Full Steam Ahead* became a logical—if much-enlarged extension—of the artist’s neo-rococo plates, and functions in some ways like a life-size *deser* in which the figures are the real people who circulate in and around its objects.



Fig. 16



As with her work at Meissen, the formal language Shechet chose to explore for Madison Square Park took its cues from sculptural processes. The objects she had made in Germany employed the forms of the many historic molds still in use at Meissen. Back in New York City and Kingston, New York, where she rented a large studio to work on *Full Steam Ahead*, the shape of the sprue began to interest her. A sprue is the channel through which liquid medium is poured into a sculpture mold, and Shechet relied on its sinuous form for several of the large pieces in the Park. The curves and countercurves she fashioned with them are, broadly, also fundamental to the curling scrolls of rococo's basic decorative language, and hark back as well to arabesque lines typical in classic French garden parterres through patterned plantings. Deploying porcelain as she does here completely turns tradition on its head, using a material associated with delicate, precious, small objects for big, bold things people can, and are in fact encouraged to, touch. The sensuousness of the material's smooth, hard surfaces generously invites the viewer to haptically test the forms, without breaking any rules or putting the pieces in jeopardy.

The visitor who fully explores the space Shechet has defined here may eventually come to settle naturally in the center of the dry fountain, adjacent to the set of reflective tiles set into its bottom called *Ghost of the Water*. This seems the ideal vantage point for taking in all of the sculptures together—one can rotate in place and see almost every element—and understand how they frame and co-opt the Farragut monument. For, in addition to the fantasy and garden play of the rococo, Shechet probes the idea of the public monument, toying with its traditional, patriarchal seriousness. In Cochin's fireworks print, allegorical gravitas in the form of Hercules slaying a dragon is in the center of the airy, filigreed lightness of a rococo decorative ensemble. In *Full Steam Ahead*, Farragut and his allegorical female attendants below, Courage and Loyalty, no longer dominate their circle but seem to be set free to play with their temporary mates. Shechet's wooden seated female figure *Forward* becomes like a third allegory to the admiral and also seems to refer to statues like the *Little Mermaid* in Copenhagen (and its progeny around the world), allowing us to imaginatively reinterpret Farragut's relationship to the sea. Nodding to the role monuments and statues play in establishing and embellishing historic and nationalistic narratives, Shechet gives us prompts, tools for creating our own stories. Her lion's head is, for instance, very much part of the lingua franca of monuments in Western art. In New York, it resonates with Patience and Fortitude, the feline allegories who famously guard the New York Public Library on Fifth Avenue. But it could also be many other things. The other recognizable elements in Shechet's garden—a bird's wing, the lion's disembodied paws, a monumental feather, a piece of rope—may suggest to us other aspects of the American story, or of those told throughout the world in the language of sculpture and allegory. However, their meaning is left unfixed, just as the meaning of any monument will change over time as new histories and contexts emerge. Here, contemplating Shechet's array during the run of *Full Steam Ahead*, our minds are joyously free to play for a bit, as one should in a park.

Carter E. Foster

Fig. 18



Arlene Shechet: From Platescapes to Parkscape

For centuries, parks and gardens have expressed the intersection between nature and culture. The gardens and grottoes of seventeenth-century Versailles, for example, embody the idea of the designed natural world as a form of cultural enlightenment, wherein various art forms—such as dance and music—were mediated through nature, and nature was thereby remade as culture. The swamp that would become Madison Square Park was designated as public land in 1686, and subsequently used for a variety of purposes. In 1847 it officially became a park; it was redesigned later in the century, with various monuments and statues added over time, and was further upgraded in 1997. In 2018, alert to this history, Arlene Shechet explores the Park as a platform for aesthetic *jouissance*.

In the works constituting *Full Steam Ahead*, the artist has reimagined a section of the Park as a stage upon which to assemble a constellation of distinct yet interrelated sculptures. It might even be suggested that Shechet approached the Park as a readymade available for adjustment, or to be assisted (in a post-Duchampian sense). Her works perform a kind of meta-theater of interconnections, inviting visitors to rethink how they interact with the Park, with one another, and with art. The locus of her intervention is the pool on the north side of the Park. With the water removed from the pool, she reveals the Park's design infrastructure, repurposing it as a stage of sorts, and creating a theater of art-in-the-round. In addition to the pool, Shechet's project involves subtle material inflections and supplements to other elements of the Park's intrinsic design. In *Threads*, selected wooden slats from the benches surrounding the pool have been replaced by elements made of Krion, a state-of-the-art pigmented synthetic resin that simulates the look and feel of stone, or even porcelain. This material was also used for the twelve *Skirt Seats* that have been arranged as an alternative seating system, which indicates Shechet's interest in staging new forms of social interaction. These playful and somewhat enigmatic utilitarian objects, resembling inverted buckets with patterning, amusingly allude to clothed humans.

Not only are Shechet's works hybrid on formal, material, and conceptual terms, but they are also about hybridization, often referring to the conditions and processes of their own production. Composed of various materials—porcelain, wood, steel, resin, glazed kiln bricks, tiles, among others—her sculptures reveal that distinct forms, made using a range of methods, possessing distinct kinds of tactility, and carrying diverse referential meanings, can inhabit the same object. And that seemingly contradictory genres can be brought into relation with one another within the same work. We are reminded that the cliché notion of separating visual art and craft as uncontaminated aesthetic categories requires continuous debunking.

Full Steam Ahead finds precedent in Shechet's intimate, whimsical, imaginary landscapes, wherein fragments of utilitarian and decorative objects are arranged on porcelain plates. Like an after-the-fact three-dimensional sketch, these plate works, created some five years before the Madison Square Park project, introduce not only central aspects of its iconography, but also presage how Shechet would determine the size of the sculptures in relation to the site. For those precursor plate works, the artist chose elements from Meissen's centuries-old design grammar, which she studied



Fig. 19



Fig. 20

during her residency at the historic porcelain factory near Dresden, Germany, where she pushed the company's highly controlled syntax of specialized, household-focused porcelain production in experimental and idiosyncratic directions. One such work, *Pool Garden* (2012; fig. 19), presents a morphed prefiguration of *Double Arm Channel in Proud Bird Pool* (fig. 20), both containing a round pool with a sculpture. A mise-en-abyme that is also a mise-en-place that is also a mise-en-scène.

In the aforementioned two works, and in others, such as *Pink Boat* (2012; fig. 21) and *Channel Liberty (with Fallen Arm)* and *Tilted Channel* (fig. 22), the artist repurposed sprues—the hollow channels that are used to pour liquid porcelain into molds to

form teacup handles and that are discarded after the casting process—by redeploying this leftover part, but upside down, so that it resembles a convergence of outstretched human limbs and a tree. In this gesture, she ingeniously transforms an essential yet unseen component of what makes a porcelain cup a porcelain cup into something that moves beyond the ontology of the cup into realms of abstraction and figuration.

Fig. 21



Fig. 22



Channel Liberty (with Fallen Arm) takes the viewer back to a particular moment in the Park's history. From 1876 to 1882 an important modular element of the Statue of Liberty—the hand and the torch it is holding—was displayed in the Park, before the statue was fully assembled on its island in Upper New York Bay. Shechet often works modularly, with fragments, and reassembles her works. In *Channel Liberty (with Fallen Arm)*, materials such as sand-cast iron, steel, and powder-coated cast aluminum are used in unexpected ways. Here, the inverted sprue form invokes Lady Liberty's outstretched arm, but it holds not a torch, but rather a curvilinear Meissen-derived ornament that one might find adorning a teacup. As with many of her multipart sculptures, Shechet delights in playing with unusual combinations of materials and modes of production, and with traditional distinctions between base/pedestal and object.

In the plates that Shechet transformed into miniature sculpture gardens with the material and human resources available at Meissen, one observes an enchanting transfiguration of fragments of the factory's repertoire—such as a lion's head and paws, and bird wings and feathers—into suggestive forms and evocative objects (figs. 25, 26). Although the scale of these pieces is limited, they feel like immersive environments. They might be called "platescapes," each invoking a distinct world. They at once celebrate and challenge certain established ideas about what porcelain can be: namely, a material and vocabulary of contemporary art making that also entails the deep

Fig. 23



Fig. 24



Fig. 25

Fig. 26



history and present significance of craft and design aesthetics. These platescapes can be imagined as the precursors for how Shechet approached the Madison Square parkspace as an existing outdoor social-environmental ecosystem that could be temporarily altered, transformed into another kind of world. Shechet sited the human-scale works within the parkspace in a way that echoes how she distributed the small fragments of objects in her hand-built gardens-on-a-plate.

Tall Feather (fig. 27), located just outside the periphery of the pool, is composed of a squarish structure of interlocking pieces of wood sitting on a cast-concrete pedestal, on top of which rises a majestic white glazed porcelain sculpture of a bird feather. While the feather element can be traced directly to one of the found porcelain fragments in *Crazy Yolk Garden* (2012), Shechet is also at once referring to and challenging the traditional relationships between base/pedestal and figure found within the historical monuments in the Park. Adding yet another layer, *Tall Feather* sits on a blown-up image of another platework that Shechet made during her residency at Meissen (fig. 28). The image has been laminated onto the stonework that surrounds the pool, and it extends into the surface of the pool, so that the outer rim of the circular pool overlaps with the outer part of the circular plate image, suggesting a contextual feedback loop of forms. With this gesture, the artist returns the sculpture to its original locus within a microcosmic system of craters, lakes, and valleys of fired glaze, thereby visualizing the interrelationship between her platescapes and her parkscapes. The glazed white porcelain component of this work—as well as *Low Hanging Cloud* (*Lion*) and *Kandler to Kohler*—exposes the seams and joints, denoting the intricate casting process and the method of assembly. These works were produced

Fig. 27



in collaboration with another factory, Kohler, the long-standing American manufacturer of porcelain toilets and sinks, where Shechet also had an artist's residency. Might there be a furtive allusion to Duchamp's *Fountain* here?

In *Ghost of the Water*, the absent pool water regains a surrogate presence: the artist replaced one hundred stones that make up part of the bottom of the pool with electroplated sand-cast iron elements, each of which carries on its surface an almost imperceptible image of the sky and clouds as if reflected in the water of the pool. Shechet's accomplishment in *Full Steam Ahead*

is to have created a synergetic network of sculptures that constitute their own world, while gently coaxing us to navigate the site in new ways. With her complex, sophisticated, humorous, and convivial artworks, Shechet has invented subtle new geographies and spatial dynamics for this place. Full speed ahead, but slow down in the Park.

Lilian Tone



Fig. 28

Fig. 29



Fig. 31



Fig. 30



Fig. 32

Fig. 33



Arlene Shechet

BIOGRAPHY

1951

Born in New York, NY

Lives and works in New York City and the Hudson Valley

EDUCATION

1970

New York University, B.A.

1978

Rhode Island School of Design, Providence, RI, MFA

ACKNOWLEDGMENTS

It takes a village...

With gratitude,

Arlene Shechet



Fig. 34

SELECTED SOLO EXHIBITIONS

2018	<i>Full Steam Ahead</i> Madison Square Park Conservancy, New York
	<i>More Than I Know</i> Joslyn Art Museum, Omaha
	<i>Arlene Shechet: Some Truths</i> Almine Rech Gallery, Paris
2017	<i>In the Meantime</i> Corbett vs. Dempsey, Chicago
2016	<i>From Here On Now</i> Phillips Collection, Washington, D.C.
	<i>Turn Up the Bass</i> Sikkema Jenkins & Co., New York
	<i>Still Standing</i> The Box, Pippy Houldsworth Gallery, London
	<i>Porcelain, No Simple Matter: Arlene Shechet and the Arnhold Collection</i> The Frick Collection, New York
2015	<i>Urgent Matter</i> Contemporary Art Museum St. Louis
	<i>All at Once</i> Institute of Contemporary Art, Boston
	<i>Blockbuster</i> Lora Reynolds Gallery, Austin
2014	<i>Meissen Recast</i> RISD Museum, Providence
2013	<i>Slip</i> Sikkema Jenkins & Co., New York
2012	<i>Arlene Shechet: That Time</i> Weatherspoon Art Museum, Greensboro, NC
	<i>Breaking the Mold</i> Nature Morte, Berlin
	<i>Arlene Shechet: That Time</i> Virginia Commonwealth University School of the Arts, Richmond, VA

2011	<i>SUM</i> Nerman Museum of Contemporary Art, Overland Park, KS
	<i>Parallel Play</i> Dieu Donné, New York
	<i>The Thick of It</i> James Kelly Gallery, Santa Fe
2010	<i>The Sound of It</i> Jack Shainman Gallery, New York
2009	<i>Here and There</i> Museum of Contemporary Art, Denver
	<i>Blow by Blow</i> Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, NY
	<i>Now & Away</i> Shoshana Wayne Gallery, Santa Monica, CA
2007	<i>New Work</i> Elizabeth Harris Gallery, New York
2006	<i>Thin Air</i> Sun Valley Center for the Arts, Sun Valley, ID
	<i>Round and Round</i> Hemphill Fine Arts, Washington, D.C.
	<i>Deep Blooze Series</i> Hemphill Fine Arts, Washington, D.C.
2003	<i>Turning the Wheel</i> Newhouse Center for Contemporary Art, Snug Harbor Cultural Center, Staten Island, NY
	<i>Building</i> Henry Art Gallery, Seattle
	<i>Flowers Found</i> Elizabeth Harris Gallery, New York
2002	<i>Flowers Found</i> Elizabeth Harris Gallery, New York
2001	<i>Puja</i> A/D Gallery, New York
	<i>Arlene Shechet</i> Galerie René Blouin, Montreal
	<i>Arlene Shechet</i> Galerie René Blouin, Montreal



SELECTED GROUP EXHIBITIONS

2018

Class Reunion: Works from the Gaby and Wilhelm Schurmann Collection

Museum Moderner Kunst Stiftung Ludwig Wien, Vienna

The Domestic Plane: New Perspectives on Tabletop Art Objects

The Aldrich Contemporary Art Museum, Ridgefield, CT

Paper/Print: American Hand Papermaking, 1960s to Today

International Print Center, New York

Scenes from the Collection

The Jewish Museum, New York

Taurus and the Awakener

David Kordansky Gallery, Los Angeles

Out of Control

Venus Over Manhattan, New York

By Fire, Ceramic Works

Almine Rech Gallery, New York

2017

Sculpture Park at Madhavendra Palace

Nahargarh Fort, Jaipur, India

Something Living

Art Gallery of New South Wales, Sydney

Mutual Admiration Society

Susanne Vielmetter Los Angeles Projects, Los Angeles

A Dazzling Decade

Nerman Museum of Contemporary Art, Overland Park, KS

Gray Matters

Wexner Center for the Arts, Columbus

99 Cents or Less

Museum of Contemporary Art, Detroit

The Tyranny of Common Sense Has Reached Its Final Stage

The LeRoy Neiman Gallery,

Columbia University School of the Arts, New York

The State of New York Painting

Kingsborough Community College (CUNY) Art Gallery,
Brooklyn

Vitreous Bodies: Assembled Visions in Glass

Bakalar & Paine Galleries,

Massachusetts College of Art and Design, Boston

2016	<i>Infinite Blue</i> Brooklyn Museum, Brooklyn	2011	<i>Economy of Means: Towards Humility in Contemporary Sculpture</i> Scottsdale Museum of Contemporary Art, Scottsdale, AZ
	<i>Pioneer Lust</i> Lora Reynolds Gallery, Austin		<i>Textility</i> Visual Arts Center of New Jersey, Summit, NJ
	<i>A Whisper of Where It Came From</i> Kemper Museum of Contemporary Art, Kansas City, MO		<i>Free from Order: A Delight of Inconsistencies (Amy Gartrell, Cordy Ryman, and Arlene Shechet)</i> University of Connecticut School of Fine Arts, Contemporary Art Galleries, Storrs, CT
	<i>Pure Pulp: Contemporary Artists Working in Paper at Dieu Donné 2000–Present</i> Ruth and Elmer Wellin Museum of Art, Hamilton College, Clinton, NY		<i>Invitational Exhibition of Visual Artists</i> American Academy of Arts and Letters, New York
2015	<i>CERAMIX: Art and Ceramics from Rodin to Schütte</i> Bonnenfantenmuseum, Maastricht	2010	<i>XXI International Ceramic Biennial (BICC)</i> Vallauris, France
	<i>Bottoms Up: A Sculpture Survey</i> University of Kentucky Art Museum, Lexington		
	<i>Other Planes of There</i> Corbett vs. Dempsey, Chicago	2009	<i>Dirt on Delight</i> Institute of Contemporary Art, Philadelphia
	<i>Tender Buttons: Objects, Food, Rooms</i> Tanya Bonakdar Gallery, New York		<i>New Works / Old Story</i> Contemporary Jewish Museum, San Francisco
2014	<i>Le Souffleur: Schürmann Meets Ludwig</i> Ludwig Forum Aachen, Germany	2008	<i>Seriously Funny</i> Scottsdale Museum of Contemporary Art, Scottsdale, AZ
			<i>New Now</i> Nerman Museum of Contemporary Art, Overland Park, KS
	<i>The Botanica</i> Invisible-Exports, New York		<i>True Grit</i> McColl Center for Visual Art, Charlotte, NC
	<i>Now-ism: Abstraction Today</i> Pizzuti Collection, Columbus		<i>Present Tense</i> Spanierman Modern, New York
2013	<i>Jew York</i> Zach Feuer Gallery, New York	2007	<i>Shattering Glass</i> Katonah Museum of Art, Katonah, NY
	<i>Ceramics</i> Rhona Hoffman Gallery, Chicago		<i>Written on the Wind: The Flag Project</i> Rubin Museum of Art, New York
2012	<i>East</i> Kunstsaale Berlin	2006	<i>The Missing Peace: Artists Consider the Dalai Lama</i> Fowler Museum, University of California, Los Angeles
2012	<i>Le Beau Danger</i> Sassa Trülsch Galerie, Berlin		
	<i>Peekskill Project V: The New Hudson River School</i> Hudson Valley Center for Contemporary Art (HVCCA), Peekskill, NY		

Acknowledgments

For their continued commitment to the art program, Madison Square Park Conservancy thanks Aine Brazil, John Barry, Manhattan Borough Parks Commissioner William Castro, John Hunt, Anna Jardine, Jonathan Kuhn, Jennifer Lantzas, Elizabeth Masella, Illana Simon Rubin, Paula Scher, Juliet Sorce, Christopher Ward, Jill Weisman, and Joyce Wu.

Full Steam Ahead could not have been realized without Pentagram, New York; and Thornton Tomasetti, New York.

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



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Fig. 36



Support

Major support is provided by Eleven Madison Park, Kohler Co., Pentagram, Ronald A. Pizzuti, Porcelanosa, Thornton Tomasetti, Tiffany & Co., Tillett Lighting Design Associates, Inc., Toby Devan Lewis, Pace Gallery, and Anonymous.

Substantial support is provided by George W. Ahl III, Charina Endowment Fund, Helen Frankenthaler Foundation, The Jacques and Natasha Gelman Foundation, The New York EDITION, Mad. Sq. Art Council, Danny and Audrey Meyer, The Rudin Family, The Sol LeWitt Fund for Artist Work, Sorgente Group of America, and public funds from the New York City Department of Cultural Affairs, in partnership with the City Council.

Additional support is provided by 400 Park Avenue South, Ace Hotel New York, Irving Harris Foundation, Lenore G. Tawney Foundation, Fern and Lenard Tessler, and the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature. Madison Square Park Conservancy is a public/private partnership with the New York City Department of Parks & Recreation.



Fig. 37

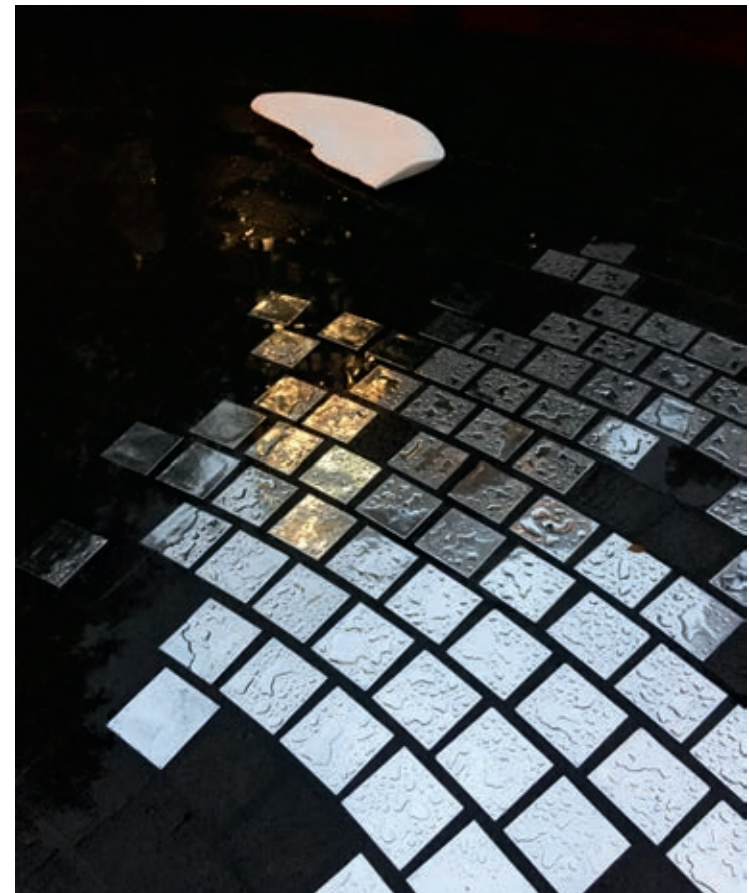


Fig. 38



Fig. 39



Fig. 40



Madison Square Park Conservancy

Madison Square Park Conservancy is the not-for-profit organization whose mission is to protect, nurture, and enhance Madison Square Park, a dynamic seven-acre public green space, creating an environment that fosters moments of inspiration. The Conservancy is committed to engaging the community through its beautiful gardens, inviting amenities, and world-class programming. Madison Square Park Conservancy is licensed by the New York City Department of Parks & Recreation to manage Madison Square Park and is responsible for raising 100% of the funds necessary to operate the Park, including the brilliant horticulture, park maintenance, sanitation, security, and free cultural programs for Park visitors of all ages.

For more information on Madison Square Park Conservancy and its programs, please visit madisonsquarepark.org.



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Fig. 41



Fig. 42



Fig. 43

Works in the Exhibition

Channel Liberty (with Fallen Arm), 2018

Sand cast iron, steel, and powder-coated cast aluminum
72 x 57 x 108 inches

Double Arm Channel in Proud Bird Pool, 2018

Enamel-coated cast iron, solid sand-cast brass, powder-coated cast aluminum, and concrete
Pool: 130 1/2 x 68 1/2 inches; sprue: 76 1/2 x 102 x 18 1/2 inches; base: 44 x 28 inches

Forward, 2018

Cherrywood
72 x 120 x 24 inches

Ghost of the Water, 2018

One hundred electroplated sand-cast iron tiles
Each 6 x 6 inches

Kandler to Kohler, 2018

Glazed porcelain and steel, three parts
6 1/4 x 12 x 42 inches; 14 x 31 1/2 x 16 3/4 inches; 16 1/4 x 55 x 22 inches

Low Hanging Cloud (Lion), 2018

Glazed porcelain, painted plywood, and steel
58 1/2 x 62 x 66 3/4 inches

Skirt Seats, 2018

Pigmented resin (Krion), twelve seats
Four seats, 16 inches high; four seats, 20 inches high; four seats, 24 inches high

Tall Feather, 2018

Glazed porcelain, white oak, cast concrete, and steel
72 x 120 x 72 inches

Threads, 2018

Pigmented resin (Krion), sixty slats
Forty slats, 6 feet long; twenty slats, 8 feet long

Tilted Channel, 2018

Powder-coated sand-cast iron, powder-coated cast aluminum, cast iron, glazed firebrick, and steel
65 x 96 x 32 inches

Photography and Figure Credits

All works are collection of the artist, courtesy Pace Gallery
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Fig. 1
Forward, 2018
Channel Liberty (with Fallen Arm), 2018

Photo
Kris Graves



Fig. 2
Installation view of
Full Steam Ahead, 2018

Photo
Rashmi Gill

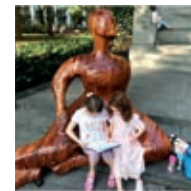


Fig. 3
Forward, 2018

Photo
Arlene Shechet



Fig. 4
Installation view of
Full Steam Ahead, 2018

Photo
Rashmi Gill



Fig. 5
Skirt Seats, 2018
Low Hanging Cloud (Lion), 2018
Kandler to Kohler, 2018

Photo
Kris Graves



Fig. 6
Low Hanging Cloud (Lion), 2018

Photo
Arlene Shechet



Fig. 7
Threads, 2018
Forward, 2018

Photo
Hunter Canning

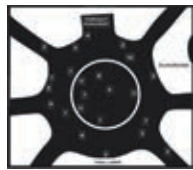


Fig. 8
Exhibition signage for
Full Steam Ahead, 2018

Photo
MSPC



Fig. 9
Wax sprues used during the
sculpture fabrication
process

Photo
Arlene Shechet



Fig. 10
Dianne Wiest
performance of Samuel
Beckett's *Happy Days*
October 22–October 26,
2018, in Madison Square
Park

Photo
Rich Lee

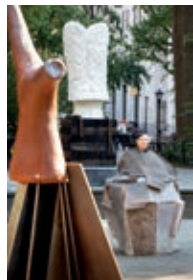


Fig. 11
Dianne Wiest
performance of Samuel
Beckett's *Happy Days*
October 22–October 26,
2018, in Madison Square
Park

Photo
Hunter Canning



Fig. 12
Fabrication of *Full Steam
Ahead*, 2018

Photo
Yasunori Matsui



Fig. 13
Jean Antoine Watteau
(French, 1684–1721)
The French Comedy,
c. 1716
Oil on canvas
14 1/2 x 19 inches (37 x
48 cm.)
Gemaeldegalerie,
Staatliche Museen, Berlin,
Germany

Photo: bpk Bildagentur/
Gemaeldegalerie,
Staatliche Museen, Berlin,
Germany/Jörg P. Anders/
Art Resource, NY



Fig. 14
Gabriel Huquier
(French, 1695–1772)
The Temple of Neptune,
no date
Etching
13 9/16 x 14 3/4 inches
(34 1/2 x 37 1/2 cm)
Harvard Art Museums/
Fogg Museum, Gift of
Philip Hofer

Photo: © President
and Fellows of Harvard
College



Fig. 15
Charles-Nicolas Cochin II
(French, 1715–1790)
*Fireworks Display
Presented to the Dauphin
on his Sixth Birthday on
September 3, 1735, in the
Gardens at Meudon*, 1736
Etching and engraving
16 3/4 x 20 1/4 inches
(42 1/2 x 51 2/5 cm)
Minneapolis Institute of
Art, Gift of funds from
the Print and Drawing
Council

Photo: Minneapolis
Institute of Art



Fig. 16
Garden Lion, 2012
Glazed Meissen porcelain
3 1/2 x 10 3/5 x 10 3/5
inches

Photo
Jason Wyche



Fig. 17
Artist rendering for
Full Steam Ahead, 2017

Photo
Arlene Shechet



Fig. 18
*Double Arm Channel in
Proud Bird Pool*, 2018

Photo
Kris Graves



Fig. 19
Pool Garden, 2018
Glazed Meissen porcelain
2 1/3 x 10 1/4 x 10 1/4
inches

Photo
Jason Wyche



Fig. 20
*Double Arm Channel in
Proud Bird Pool*, 2018

Photo
Hadassa Goldvicht



Fig. 21
Pink Boat, 2012
Glazed Meissen porcelain
3 1/4 x 10 3/5 x 10 3/5
inches

Photo
Jason Wyche



Fig. 22
Tilted Channel, 2018

Photo
Jonathan Nesteruk

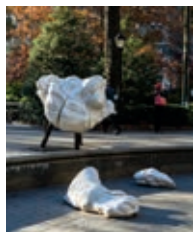


Fig. 23
Low Hanging Cloud
(Lion), 2018
Kandler to Kohler, 2018

Photo
Rashmi Gill



Fig. 24
Newly cast porcelain paw
at Kohler Factory, 2017

Photo
Arlene Shechet



Fig. 25
Lion Sculpture Garden,
2012
Glazed Meissen porcelain
2 1/8 x 11 x 11 inches

Photo
Jason Wyche



Fig. 26
Detail, *Lion Sculpture*
Garden, 2012
Glazed Meissen porcelain
2 1/8 x 11 x 11 inches

Photo
Jason Wyche



Fig. 27
Tall Feather, 2018

Photo
Kris Graves



Fig. 28
Detail, *Raspberry Twist*,
2012
Glazed Meissen porcelain
5 1/8 x 16 1/2 x 11 inches

Photo
Jason Wyche



Fig. 29
Iron pour at Kohler
Foundry, 2017

Photo
Arlene Shechet



Fig. 30
In-process casting
porcelain; deconstructed
plaster mold, 2017

Photo
Arlene Shechet



Fig. 31
Shechet's Kingston
studio showing porcelain
elements before
assembly, 2018

Photo
Yasunori Matsui



Fig. 32
Shechet's Kingston
studio showing *Forward*
before carving but after
cherry wood was glued,
2018

Photo
Yasunori Matsui



Fig. 33
Arlene Shechet during
fabrication of *Full Steam*
Ahead, 2018

Photo
Jeremy Liebman

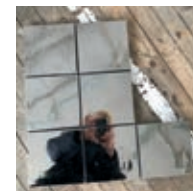


Fig. 34
Studio self-portrait
reflected in electroplated
cast iron tiles, 2018

Photo
Arlene Shechet

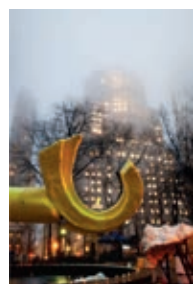


Fig. 35
Tilted Channel, 2018

Photo
Rich Lee



Fig. 36
Skirt Seats, 2018

Photo
Arlene Shechet



Fig. 37
Madison Square Park
reflecting pool after the
rain, 2017

Photo
Arlene Shechet



Fig. 38
Ghost of the Water, 2018

Photo
Jessica Gaddis



Fig. 39
Low Hanging Cloud (Lion), 2018

Photo
Kris Graves

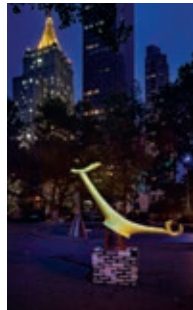


Fig. 40
Tilted Channel, 2018

Photo
Elizabeth Felicella



Fig. 41
Ice sculpture from Okamoto Studio in collaboration with Arlene Shechet. February 1, 2019, in Madison Square Park

Photo
Rich Lee



Fig. 42
Dianne Wiest performance of Samuel Beckett's *Happy Days* October 22–October 26, 2018, in Madison Square Park

Photo
Rich Lee



Fig. 43
Winter Solstice Procession: Will Epstein in Collaboration with Kenny Wollesen December 21, 2018, in Madison Square Park

Photo
Rich Lee



Fig. 44
Ghost of the Water, 2018

Photo
Arlene Shechet



Fig. 45
Installation view of *Full Steam Ahead*, 2018

Photo
Elizabeth Felicella



Fig. 44

Previous Mad. Sq. Art Exhibitions

2018	Diana Al-Hadid <i>Delirious Matter</i>		Bill Beirne <i>Madison Square Trapezoids, with Performances by the Vigilant Groundsman</i>
2017	Erwin Redl <i>Whiteout</i>		
	Josiah McElheny <i>Prismatic Park</i>	2008	Olia Lialina & Dragan Espenschied <i>Online Newspapers: New York Edition</i>
2016	Martin Puryear <i>Big Bling</i>		Richard Deacon <i>Assembly</i>
2015	Teresita Fernández <i>Fata Morgana</i>		Tadashi Kawamata <i>Tree Huts</i>
	Paula Hayes <i>Gazing Globes</i>		Rafael Lozano-Hemmer <i>Pulse Park</i>
2014	Tony Cragg <i>Walks of Life</i>	2007	Bill Fontana <i>Panoramic Echoes</i>
	Rachel Feinstein <i>Folly</i>		Roxy Paine <i>Conjoined, Defunct, Erratic</i>
	Iván Navarro <i>This Land Is Your Land</i>		William Wegman <i>Around the Park</i>
2013	Giuseppe Penone <i>Ideas of Stone (Idee di pietra)</i>	2006	Ursula von Rydingsvard <i>Bowl with Fins, Czara z Babelkami, Damski Czepek, Ted's Desert Reigns</i>
	Orly Genger <i>Red, Yellow and Blue</i>	2005	Jene Highstein <i>Eleven Works</i>
	Sandra Gibson and Luis Recoder <i>Topsy-Turvy: A Camera Obscura Installation</i>		Sol LeWitt <i>Circle with Towers, Curved Wall with Towers</i>
2012	Leo Villareal <i>BUCKYBALL</i>	2004	Mark di Suvero <i>Aesop's Fables, Double Tetrahedron, Beyond</i>
	Charles Long <i>Pet Sounds</i>	2003	Wim Delvoye <i>Gothic</i>
2011	Jacco Olivier <i>Stumble, Hide, Rabbit Hole, Bird, Deer, Home</i>	2002	Dan Graham <i>Bisected Triangle, Interior Curve</i>
	Alison Saar <i>Feallan and Fallow</i>		Mark Dion <i>Urban Wildlife Observation Unit</i>
	Jaume Plensa <i>Echo</i>		Dalziel + Scullion <i>Voyager</i>
	Kota Ezawa <i>City of Nature</i>	2001	Navin Rawanchaikul / ♥ <i>Taxi</i>
2010	Jim Campbell <i>Scattered Light</i>		Teresita Fernández <i>Bamboo Cinema</i>
	Antony Gormley <i>Event Horizon</i>		Tobias Rehberger <i>Tsutsumu N.Y.</i>
	Ernie Gehr <i>Surveillance</i>	2000	Tony Oursler <i>The Influence Machine</i>
2009	Shannon Plumb <i>The Park</i>		
	Jessica Stockholder <i>Flooded Chambers Maid</i>		
	Mel Kendrick <i>Markers</i>		

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

Fig. 45



