



**NICOLE
EISENMAN**

FIXED CRANE

Nicole Eisenman

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Fixed Crane

Madison Square Park Conservancy 2024

Nicole Eisenman

Fixed Crane

October 24, 2024–March 9, 2025

Madison Square Park

New York

Commissioned by

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Madison Square Park Conservancy

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madisonsquarepark.org

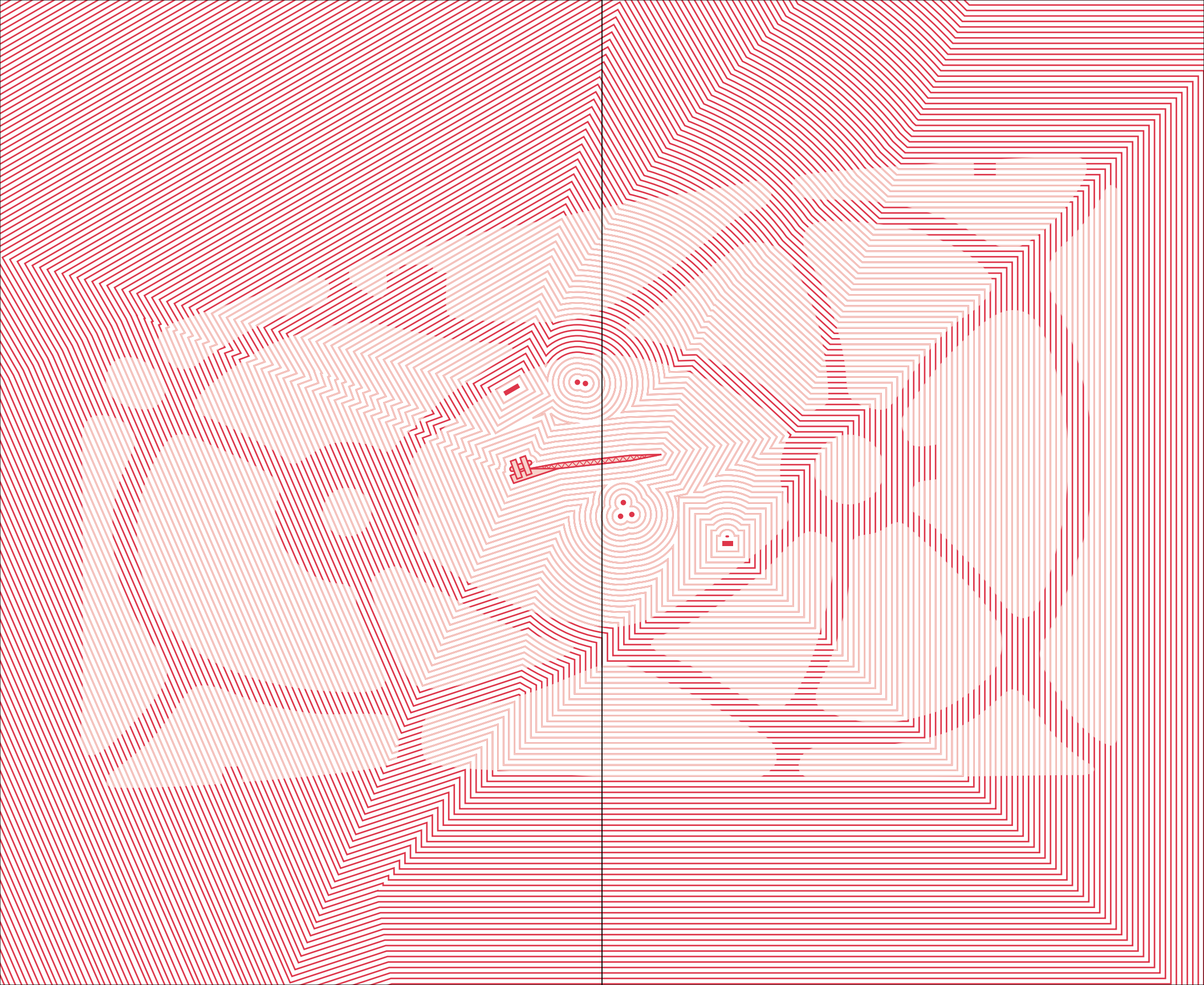




FIG. 1

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FIG. 2



FIG. 3

Introduction

Brooke Kamin Rapaport

When I first visited Nicole Eisenman's studio in December 2021 to discuss a future project in Madison Square Park, I surveyed a painting that was then in process: *The Abolitionists in the Park* (2020–2022; fig. 4). The picture—more than ten feet high by almost nine feet wide, and now in the collection of the Metropolitan Museum of Art—presents a crowded outdoor scene in downtown Manhattan, where, in summer 2020, entwined people sat, slept, smoked, and loved during the occupation of City Hall Park against police brutality and toward racial equity. The work resounded on the studio wall. It proclaimed the centrality of publicness in Eisenman's practice. This was a living history painting, initiated just weeks after George Floyd's



FIG. 4

murder at the hands of a white police officer in Minneapolis, an event that ignited Black Lives Matter protests across the country.

History painting typically includes portraits of prominent documented figures, often white men in ceremonial uniform or formal pose, or at an important event. Eisenman, a student of figuration in historical and modern painting, surveyed that genre and conspicuously included scholar Tobi Haslett and artist Hannah Black seated at the center of *The Abolitionists in the Park*. Both had joined with Ciarán Finlayson in signing a July 2019 statement to *Artforum* magazine condemning the presence on the Whitney Museum of American Art board of vice chair Warren Kanders, CEO of Safariland, a company that produced tear gas and other military supplies. In opposition to his presence on the board, Eisenman and other artists asked the Whitney to remove their work from the 2019 Biennial. (Kanders eventually resigned, and the artists rescinded their request.) Even once these details of the impetus for *The Abolitionists in the Park* fade, after the protagonists' striking words are memory, after the force of a public gathering in a public park is a hoary newspaper clipping, this spectacular painting will hang on the walls of the Met. It will be studied for the artist's acute rendering of a twenty-first-century urban uprising, when people gathered in civic space for a cause and unified power.

This imagery isn't lost on those who study Eisenman's work. Her most invigorated paintings and sculptures confront the promise of open space—in parks and streets, in cafés and bars, around buildings and in fields—as a dashed dream. And if a provocative visual language is the structural support in Eisenman's work, jaunty humor juxtaposed with tender and raw imagery is her springboard. This was the foundation for Eisenman's proposal to Madison Square Park. *Fixed Crane* has done the unimaginable: the artist tipped a massive industrial crane onto its side and embellished it with sculptural objects, rendering an extreme readymade, a charged relic, a funny mise-en-scène.

Fixed Crane destabilizes familiar heroic objects associated with human achievement. Walk around the deflated machine, a mighty symbol of construction prowess and urban growth that now rests impotently on Madison Square Park's Oval Lawn. Rather than reach valiantly into the sky, the once imperious 1969 Link-Belt crane has capsized, provocatively challenging our notions of betterment. Turned on its side, the operator's cab reaches nine feet high; the tracks extend up twelve feet, and the boom stretches ninety feet. The artist upends an Edenic refuge from the city by placing a rusted relic of presumed advancement center stage.

Eisenman questions cycles of progress in public space: how powerful cranes build skyscrapers—and, lately,

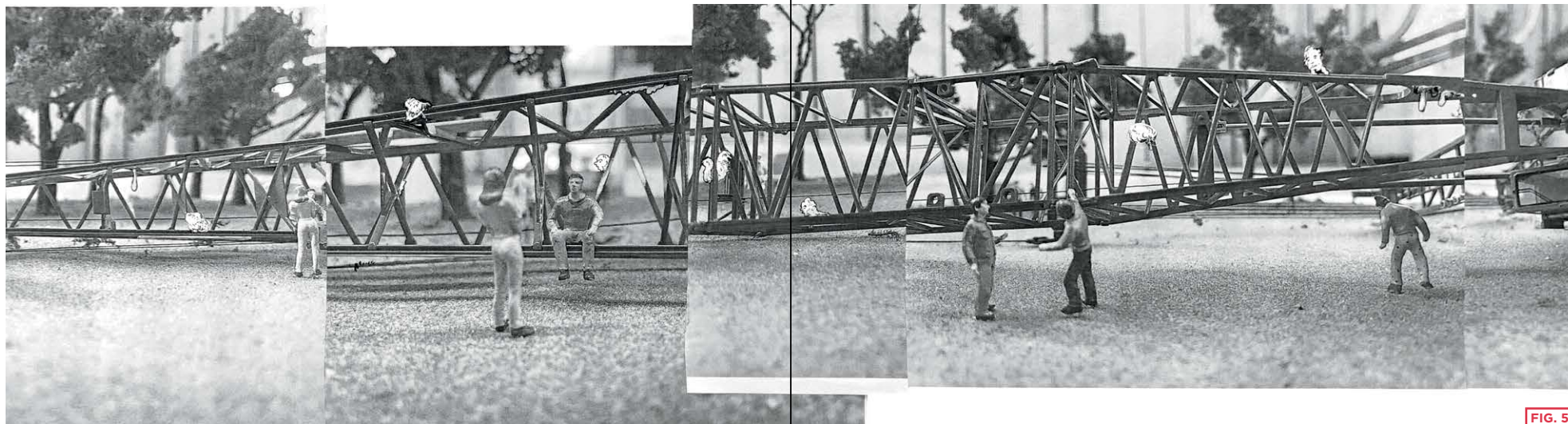


FIG. 5

“supertalls”—like those near Madison Square Park. In recent months, a towering wisp of an 860-foot-high structure has risen to eclipse views of the Empire State Building from in and around the park. Eisenman critiques New York City’s impulse for ever higher ascension, which advances some lives and compromises others, and alludes to how the human condition may be endangered by ongoing urban construction. “What if we stop building,” she asks, “or take a few years off? Construction machinery could do something else; a crane could be a readymade.” Eisenman confronts Western art history by exploding the notion of the ready-made, an object taken from its everyday role and elevated to the status of art. Dada and conceptual artist Marcel Duchamp first used the term in 1916.

Eisenman reflects on the fallout associated with societal progress, by appending both tragic and humorous sculptural elements cast as a play on the activities that service growth. At the apex of the cab is a diminutive explorer, here a symbol of surrender or of occupation. Gauze bandages placed on the crane’s boom are there to heal the fallen apparatus. A large foot wearing a Birkenstock sandal is adjacent to a scattered engine deftly placed on the north of the Oval Lawn; it is footloose no longer, an unexpected culprit as the absentee kicker who capsized the crane. The hoist’s 24,000-pound counterweight has a new role: rather than anchor the machine’s stability, it has become an idyll, a pleasant bench for seating parkgoers as the artist also daylights what was once hidden in the machine’s interior.

When Eisenman gutted the crane’s internal mechanisms, there were empty cavities, especially the hollowed-out cab, formerly the command station from where typically a male operator would maneuver. She has filled that void by inserting another presence. Visible only through the speakeasy-style narrow slit of a window is a plaster-and-wire solitary seated nude female figure, draped in a shawl and bathed in the soft light of a chandelier. She is gently illuminated by the flicker of a small cast-iron stove; a braided rug is placed at her feet, completing the transformation of the outsize industrial machine into a space of domesticity. She is now a vision (or a squatter), a glowing soul who recently found a haven for a wiener roast, skewering a sausage with a stick.

Viewers will feel compelled to walk around the work, to look at the fallen crane—once an impressive necessary force for building, but now in stasis. An artifact of a mighty creature, it summons prehistory, like the remains of a recumbent, extinct dinosaur. *Fixed Crane* invites us to gaze at the beauty and breathtaking scale of an industrial machine that in the past operated formidably, never resting. In this work, Eisenman has transferred the raw power of a male-operated crane to the beating heart of a female figure who presides within the sanctity of her territory.

Fixed Crane could not have been achieved without the ongoing, generous involvement of the Conservancy’s Board of Trustees, including Sheila Davidson, Board Chair, and David Berliner, Chair Emeritus. Gratitude to Ron Pizzuti, Board member and Art Committee Chair, for his exceptional commitment to artists and public art. Sarah Stein-Sapir, as a Board member and Art Council Chair, energizes a community around the art program. Executive Director Holly Leicht has been an enthusiastic proponent of Eisenman’s project. Huge thanks to the members of the Conservancy’s Art Committee, listed on page 54 of this volume, who offer their expertise to our art program, and especially to Nancy Princenthal for initial inspiring conversations. Please join me in thanking all of Madison Square Park Conservancy’s staff, listed on page 53, for their



FIG. 6

stewardship of and dedication to this beautiful 6.2-acre site. We are indebted to the great generosity of those in our communities who are mentioned on pages 50 and 51 and who have supported the milestone of the art program's twentieth anniversary in 2024.

At Madison Square Park Conservancy, Tom Reidy, Director of Art Operations, worked expertly and intensively with the artist and her studio, and with engineers and fabricators, on every detail to bring this monumental work to the park. Gratitude to Tiera Ndlovu, Curatorial Manager, for her outstanding efforts. We thank Sam Roeck in the Eisenman studio for his grace and attention to realizing the artist's vision for public space. Martha Moldovan and Anne Sharpe at Hauser & Wirth have been welcome partners throughout the planning and implementation of *Fixed Crane*. We are indebted to John Barry, Thornton Tomasetti, who as project engineer was an asset to the creation of this work, and to John Hunt, HuntLaw PC, whose wise counsel was central to this effort. We appreciate the partnership of Jonathan Kuhn, Jennifer Lantzas, and Elizabeth Masella at the New York City Department of Parks & Recreation. Heartfelt thanks to Miko McGinty and Rebecca Sylvers for their beautiful work on our publications. And sincere indebtedness to Anna Jardine for her assistance in editing this and all of our volumes.

Nicole Eisenman's *Fixed Crane* is the momentous finale of the twentieth anniversary of Madison Square Park Conservancy's public art program. Eisenman is a staggeringly influential artist with a soaring vision. Her ideas for this project transformed over the months since our early conversations. Throughout she has held to essential, complex questions of how a work of art can affect and inspire those who experience—by plan or by happenstance—a city park. It has been a glorious honor to work with her.



FIG. 7



FIG. 8



FIG. 9

Artist's Statement

Nicole Eisenman

A lot of work doesn't have an idea. It has thoughts and a sort of speculative drive about it.

—Phyllida Barlow

Remember to imagine an urban landscape that connects people and takes the mental and physical health of its citizens into consideration when making land use decisions in New York City. What if the next new tallest building had an open-air green market on its ground floor? The second and third floors could be a public swimming pool, and hell, throw in a day care center and a retirement community. What if half of the floors were truly affordable housing? What if we had development policies that privileged the needs of the most vulnerable? What if Hudson Yards were community greenhouses or simply a field of grass with a dog run? What about a cat run? New York City is continuously being built, even when this unceasing development seems unnecessary, considering that nearly a quarter of all office space in Manhattan still sits empty.

I found the crane in a crane graveyard in Tennessee. Now it is toppled over, reclining; gravity has won. In this inert position, some new features—let's call them barnacles—have attached themselves to the crane. What can a machine without purpose do? It is a shape. It has an interior space. It can be climbed on or sat on. It can become a sculpture to be walked around and looked at. It is peculiar, lying on its side on the grass in a park; it is idle now, it has opted out, it's dreaming of what could be.



FIG. 10

What If?

Linda Norden

In the charged weeks before the 2024 U.S. elections, when a veil of hope-infused anxiety hovered over both sides of a deeply divided nation, two openings—one private, one public—were held on back-to-back evenings to celebrate the culmination of the twentieth anniversary of Madison Square Park Conservancy’s art program and to introduce a public sculpture by Nicole Eisenman, commissioned for the occasion. An unseasonable balm lent to the uneasy moment an almost eerie sense of calm, made even more transporting by the exquisite countertenor strains of Anthony Roth Costanzo.¹ More confoundingly, a rusted red 1969 Link-Belt crawler crane loomed large in the early-evening darkness, tipped onto its side in the park’s grassy Oval Lawn, its attenuated boom stretching up the expanse, pointing out toward elegant prewar buildings and new-order pencil skyscrapers near the park. This was the first presentation of Eisenman’s *Fixed Crane*, a private opening, held behind closed gates, with the dark hulk of the crane visible from a distance and Costanzo’s singing pervading the park. Attendants encouraged the many onlookers outside the gates to “come tomorrow!” And on the second night’s opening, a larger crowd celebrated the event and pondered the inoperative felled crane, now accessible to all. Still strangely warm for late October, the evening felt right for its very different entertainment. Conceived, directed, and performed directly on the crane by a number of Eisenman’s close artist friends, “McNamara’s Moves on Eisenman’s *Fixed Crane*” unfolded in speech-song and dance, and ended with a strikingly poignant, counter-intuitive, almost inaudible rendition of Sabrina Carpenter’s “Espresso.”² On both nights there was much good cheer, and earnest thanks—given the scale and demands of the project—from the commissioning curator, Brooke Kamin Rapaport, and from the artist. (“She said yes to everything!” Eisenman observed of Rapaport.) But on each night, the high point—the point, really—preceded the performing, as Eisenman read a disarmingly candid text that positioned

this as a “public-facing” sculpture with “thoughts, and . . . a speculative drive about it.”

Phyllida Barlow said that, Eisenman clarified. “And I think it’s very true of this piece.” She shared a story about a crane she had in mind when “first thinking about a crane”:

The crane caught fire early in the morning. It burned, sending up thin plumes of smoke before its cables gave way . . . the sixteen-ton block of cement and enormous boom crashing down to the street, forty-five stories below.

“When I was thinking about the crane,” she elaborated, “I was working on my own building/unbuilding project in Brooklyn. My studio was a construction site, and there were three other massive . . . projects going on very close by. There used to be a supermarket around the corner . . . which served the entire neighborhood. Now it’s an empty lobby that a few people *have* to walk through every day.”



FIG. 11

And she told another story:

Watching the skyline from the BOE the other night, I noticed a strange addition, two cranes sitting on top of a building, the booms crossed like dueling swords—like two sci-fi figures—making an outsized and eerily symmetrical finial atop a supertall structure, which will be JPMorgan Chase’s new world headquarters.

And then she landed on a series of poetically voiced questions, an ode of sorts, to a clear-eyed imagining of a public space, not another high-rise monument to wealth:

What if the next new tallest building in New York had an open-air greenmarket on its ground floor? (The second and third floor could be a public swimming pool, and hell, throw in a day care center, throw in a retirement community!) What if . . . half the floors of the next new tallest building were dedicated to truly affordable public housing? What if . . . we had policies that privileged the needs of the most vulnerable? What if . . . Hudson Yards had been a community greenhouse? Or simply a field of grass? With a dog run? What about a cat run? Or what if they had built an art center that had actually been free, as promised?

Then, as if to enlist *Fixed Crane* in this proposition:

I found this Link-Belt crane in Tennessee. It was made in 1969. I can imagine it as a giant Tonka toy that’s been kicked over. The crane lying down in its urban pasture has opted out: it’s dreaming of what could be.

“All of this,” Eisenman had explained earlier, as her crane was readied for display, “is not what the sculpture is ‘about.’ It’s just what I’ve been thinking about. . . . Sometimes a sculpture has to tell you what it is. This doesn’t have that narrative. Sometimes it [just] gives you things to think about. It’s a site for thinking big questions. It’s also a playground.”

There is a leap here, of course, from the expectation of figures shaped and sharpened by Eisenman’s hands. The Link-Belt was bought, not made. But there was a leap, too, in her emphasizing the speculative. Despite the political pointedness, her questions posed in Madison Square Park had an earnest, deeply personal inflection that was

something of a surprise. This was not the collaborative ultimatum of a Ridykeulous panegyric addressed to fellow artists, calling out the injustices exacerbated by the pandemic; it was not the aggressively absurdist, angry-comic rant Eisenman channeled in two Trump-era performances of Bernadette Mayer's "To a Politician," a poem featuring the familiar Eisenman trope of a disembodied penis; here, the penis was infested and made homeless by its endless lies. Nor did her words bear the ribald, caustic caricature that her figurative send-ups often depend on.

Eisenman's Madison Square Park meditations on public space were just as precise and responsive to real-time circumstance—just as full of love and humor and deep-seated distress—as the subjects constructed in her paintings and sculpture, but they were "public-facing" and open, not based on representations of the implicated players. And her speculations were notable for being interrogative. Or rather, there was a move from the same acute observation on which her figurative painting crucially depends—the dueling cranes; the fiery fall of the block of concrete, dropped by the burning crane—to hard questions that set up but did not quite tell a story.

Eisenman's thinking might have taken a cue from a task her friend Tobi Haslett set out, seeking instances of connection across conflict, as he believed had occurred during the sit-in protest of Occupy City Hall, documented in Eisenman's *The Abolitionists in the Park* (2020–2022). "The task," Haslett commented in an article written while Eisenman was working on that tour de force painting, "was not to disavow the smashing clarity in the street but to build forms of collectivity that could outlast the days of rage."³ Eisenman's words did not exactly offer images of collectivity; they proposed a rethinking of public spaces and constructs within which such collectivity might spontaneously happen. But what of the "sculpture" she offered toward this end?

My point of entry into Eisenman's *Fallen Crane* came on a hot, cloudless August day. I'd been invited to UAP (Urban Art Projects) to witness, with Eisenman and her studio manager, Sam Roeck, the "flip," or "tip test," a complicated, carefully choreographed, labor-intensive rehearsal for the upcoming installation at Madison Square Park.⁴ Curator Rapaport was there, as were UAP artisans, technicians, and engineers who had worked with Eisenman

on her earlier large sculptures. Most conspicuously, two colossal cranes towered face-to-face over the Link-Belt, much like the "dueling cranes" that the artist would mention in her remarks at the park and that had made her once powerful crane obsolete. The pair had been rented by the hour, with their respective riggers, to facilitate the flip.

"This is my first readymade," Eisenman announced during a break in preparations. Our group sat at a table in the parking lot given over to the crane, amid the swirl of activity, and Eisenman was looking out, at no one in particular. "It's not an untouched readymade. It's a readymade you work on. There's a more specific name for it." She was looking at me now. "An 'assisted readymade'?" I suggested. "Yes! An assisted readymade." The idea of a found functional object, especially at this scale, left fundamentally "as is," did indeed seem new for an artist so wholly identified with the finely tuned (however irreverently) artisanal rendering of preternaturally expressive figures in the traditional mediums of drawing, painting, and sculpture. And yet, the once mighty 1969 crawler crane was looking almost sweet and sad in the hooks of the giants maneuvering it. Its anthropomorphic attributes, along with the Eisenmanish sculptural objects scattered around it, felt consistent with the work of a radical artist-maker of much, from muck.

Over the weeks since *Fixed Crane* opened to the public, the Oval Lawn has been fitted with signs: "Please Do Not Climb the Crane." Kids—mostly younger, with parents in tow—run long circles around the crane's cab and boom or seek out its innards strewn over the lawn. Older kids and couples sit on the counterweight, repurposed as a bench, with perfect sight lines to the full crane. Some younger kids squeal at the oddball accoutrements Eisenman has dispersed in, on, and around the machine: the shiny red nipple ring hanging like a swollen hula hoop halfway down the boom; the abject plaster bandage wrapping some of its struts; the colossal bronze chalice, appearing from nowhere, precariously angled on another strut, as if tossed by a visiting giant; the similarly humongous toes on the foot shoved into a decontextualized Birkenstock, beside the crane's huge disemboweled engine, set at a far corner of the lawn. Harder to find is a stray "heel," as if ripped off the sole of a shoe—but more likely, borrowed from Philip Guston—affixed onto the crane cab's rear. "As if kicking it over," said the artist.

"Eisenman loves a scale-shift," commented her studio manager, in a spot-on entry for the unusually personal catalogue published by Hauser & Wirth for Eisenman's first solo show with the gallery.⁵ The youngest kids seem best poised to relish Eisenman's cartoony enlargements, but from a critic's vantage, the Gulliver-grand distortions of her figurative add-ons only underscore the Lilliputian nature of the obsolete crane. Each of these signature elements—familiar iconography to those who know Eisenman's earlier work—anthropomorphizes and personalizes the machine, like so many tattoos and piercings. The fugitive plaster figure hanging sideways off a pole at the cab's highest corner, as if planted on some hard-won continent—a surrogate for the artist?—makes the personalization more emphatic, more poignant, more hilarious, and more desperate.



FIG. 12

But *Fixed Crane* is also more broadly and ambiguously anthropomorphic: its iconography, literally scattered, is at once semantic and functional, the full crane intended as a climbing structure, and the cab, more abstractly, as a head. If it is no longer the climbing structure as Eisenman had hoped, it still transposes the manicured park lawn into a dystopian playground mysteriously inviting joy, and something darker. The old goat of a machine continues its silent work, pointing obstinately at the sleek monster cranes busy atop the corporate-headquarters-in-progress a mile north of the park. And for those who make it to the cab's rear and follow the angled sight line up from the stray boot heel pasted there, the mystery deepens. A tiny viewing door reveals a resident "tender"—or squatter, as curator Rapaport has suggested—inserted into a miniature tableau: the ghost of this crane's operator, naked save for what passes for a wool shawl, sitting in a rocker, warming her white plaster body beside a similarly scaled stove replete with persuasive orange glow, accompanied by a tiny Eisenman original painting and a well-heeled doll's brass chandelier.

There are versions of this dream in Eisenman's "oeuvre unconscious." Hannah Black has written about one of them, *Witch Head*—a precursor, says Eisenman, for this tableau. *Witch Head*, Black notes, was born twice. "The first time was wrong. She was a smiling head on display at Frieze New York. . . . She wakes up from this dream to find herself by the stove, her cat in her arms, inside the big head. From the witch reanimating ruin pours forth—a world?"⁶

The peephole tableau animating the crane's engineless interior is a vestige of Eisenman's representation, maybe another stand-in for Eisenman herself. The heat once generated by the thousand-pound engine now lights up only a miniature stove; the grandmother-witch-artist avatar is warming herself, and a disembodied wiener or two, here impaled at the end of a divining branch. A thought, possibly, not an idea. But a recurrent thought. And the head that holds the witch and her fire? It's dreaming of what could be. . . .



FIG. 13

1. He sang the aria “Va tacito e nascosto” (“Silently and stealthily”), from Handel’s *Giulio Cesare*, followed by the Gershwin brothers’ rousing “I Got Rhythm,” both selected by Eisenman.
2. Conceived and directed by Ryan Ponder McNamara, the performance featured dancers Rebecca Patek and Tim Bendernagel, along with the performance of “Espresso” by Nikki Columbus.
3. I am taking my cue here from art historian Chloe Wyma’s exceptional “Demolition Derby: Nicole Eisenman and the Crisis of Institutions” in the catalogue for the 2023–2024 traveling retrospective *Nicole Eisenman: What Happened*, ed. Monika Bayer-Wermuth and Mark Godfrey (London: Whitechapel Gallery, 2023), 237–47. Both Ridykeulous, a political and performative relationship between Eisenman and comrade in arms A. L. Steiner, and Bernadette Mayer’s performance are among a careful inventory of actions invoked by Wyma in her effort to think through Eisenman’s mind-bogglingly acute formal appropriations, iconographic interpolations, and inventions, in the service of her similarly hyper-attuned sensitivity to the political circumstances around her, through her representational painting and sculpture. Wyma’s analysis of *The Abolitionists in the Park*, especially, as something of a summa of numerous other increasingly specific political paintings and sculpture made over the past three years—and the conceptual use it makes of Manet’s *Déjeuner*



FIG. 14

4. UAP, a massive foundry near Beacon, New York, describes itself as “dedicated to the careful fabrication of public art projects, and renowned for [its] mix of engineering, technological, and craft skills, and close work with artists.”
 5. *Nicole Eisenman: Maker’s Muck*, ed. Sarah Nicole Prickett (New York and Zurich: Hauser & Wirth, 2024).
 6. Hannah Black, “Witch Head,” in *Nicole Eisenman: Baden Baden Baden* (Baden-Baden, Germany: Staatliche Kunsthalle Baden-Baden, 2019), 61–62.
- sur l’herbe—has led me to read Eisenman’s painting as a direct precursor to *Fallen Crane*. Wyma’s desire to read the painting as a reflection of Haslett’s parallel thoughts about “forms of collectivity that could outlast the days of rage” inspired me to read Eisenman’s shift away from representation and performance to a sculpture designed to invite collective leisure and play. (Haslett sits at the center of *The Abolitionists*, along with Hannah Black, another artist/activist friend whose influence Eisenman often points to.) See also Tobi Haslett, “Magic Actions: Looking Back on the George Floyd Rebellion,” *n+1*, 40 (“Hindsight,” Summer 2021), <https://www.nplusonemag.com/issue-40/politics/magic-actions-2/>.



Groundbreaking

Tobi Haslett

Nicole Eisenman is a funny artist: in the sense of peculiar, but also *haha*. The massive red construction crane now lying smack-dab in the middle of Manhattan manages to look simultaneously like a slain animal, a beckoning lover, a reclining nude, a toppled tower (as in *Babel*)—or even an unbuilt tower, as in *Tatlin*, who was a *Constructivist*, *haha!* *Fixed Crane* operates on so many levels, straddles so many references, sucks in and spits out the features of its environment with such clever, jaunty economy that you almost don't know what to make of its most obvious visual effect: the thing is basically a flaccid dick. (Ah, *fixed*, I thought to myself—like you say about a neutered pet.)

Fixed Crane is titanic—but utterly impotent. Monumental—but lying flat. Art did this. Art robbed the crane of its throbbing grandeur and world-forging functionality. But more specifically, Nicole Eisenman did this. She took the sly logic of the “readymade” and stripped off a layer of the philosophical prestige that it's accumulated since Duchamp. Yes, she's aware of the metaphysical operation she's performed by raising the crane to the level of art, the grandeur of *installing* the object. She also sees that it's funny to do that, and then knock the object over.

Nicole Eisenman is a funny artist. Which is to say that her work articulates—both constructs and reveals—a strangely powerful sensibility. I say “strangely” because sensibility is not usually how you get to Eisenman-level preeminence. The market-savvy artist tends to develop a style, a thick visual code. A saleable code works like a signature (or, in many cases, like a gimmick). But it's also Styrofoam packaging for that fragile object, a career: to transport it safely from moment to moment, from summer group show to solo debut—and ideally, from blue-chip gallery to immaculate plutocrat playpen. The style is what people buy; it lays gold leaf on the proper name. But what Eisenman's ludically protean pieces disclose isn't a canny, failsafe brand or solid ideological program, but a feel for how the million things that go into a picture or sculpture might be put together or jumbled up.

No manifestos, then. No fabulous declarations or standardized processes; you may notice that the brushwork and pen strokes look different in different eras, and even change from work to work. What remains is the sensibility: the paradoxically absorbing levity. This good humor issues, I think, from a (perhaps unconscious) fixation on *closure*—the closed line of figural representation and the sealed, bottled delight that comes from a punch line or a prank. Yet it would be wrong to call Eisenman a trickster. She's a bit too charismatic, the work smiling sheepishly at its own grandness, its own dreaming. Even some of the "bad girl" (forgive me) work she produced in the 1990s—like *Alice in Wonderland* (1996), in which a shrunken Alice plants her face in the vulva of a towering Wonder Woman, or *Untitled (Lesbian Recruitment Booth)* (1996), in which fourteen female figures (two bare-breasted) cluster under a sign that says TRY IT YOU'LL LIKE IT—insists on a utopianism that's both casual and unembarrassed. You laugh at the triumphant grin pasted across Wonder Woman's face; but the picture asks, genuinely—from within the precinct of its riot-girl, queer-lib moment—what it would take to fully live within that pleasure. One of my favorite works is more recent and features two huge figures touching faces as they rest their heads on a wooden table; it's called *Sloppy Bar Room Kiss* (2011).

Fixed Crane's obvious progenitor, to my mind, is the procession of figures Eisenman exhibited at the 2019 Whitney Biennial. This new work has the same allegorical splendor (albeit garnished with snickering details) and the same slapstick political commentary (though addressing something serious and going about it seriously). The great irony of this newer work consists in its balance of physical heaviness and light comic touch; the piece reflects on its own status as public sculpture installed in a public park by posing the question, frankly, of what's left of the public itself. What could the future possibly hold for a city ravaged by real estate speculation: a housing crisis that dumps the poor into the streets of a global financial capital? The public park in fact is where many displaced people do, like the crane, come to rest. In a moment blighted by for-profit construction, the toppled structure is a rebuke: a gust of carnivalesque laughter. And the more modest sculptural elements that festoon it—like the figure in the cab, the can



FIG. 16

of tuna welded to the cables, or the magenta ring that dangles from the shaft like a gargantuan Prince Albert piercing—come to look like weeds feeding on the surface of the readymade object. The parasitical process that is property gets a taste of its own medicine.

"Does man love Art? Man visits Art, but squirms. / Art hurts." The opening lines of Gwendolyn Brooks's poem, commissioned apropos the giant untitled Picasso sculpture unveiled in the Chicago Civic Center in 1967, stand at a skeptical angle to the prestige of the public artwork. For Brooks, the untitled Picasso—with its metallic, simian features rendered in brittle, playful, angular form—had been beamed into the Chicago Loop from some startling alternate dimension. *Fixed Crane* is precisely the opposite. It's so characteristic and revealing of this grisly period in New York history, the piece lies so immanent to the contradictions of its sociopolitical terrain, that none of us should be surprised that it's literally lying on the ground.



Nicole Eisenman

About the Artist

WORK IN THE EXHIBITION

2024

Fixed Crane, 2024

Crane, bronze, plaster, wire, and various additional materials

Approximately 12 feet x 12 feet x 102 feet

Courtesy the artist and Hauser & Wirth

Commissioned by Madison Square Park Conservancy, New York

DETAILS

1965

Born in Verdun, France

1987

BFA, Rhode Island School of Design, Providence

BIOGRAPHY

Nicole Eisenman has been awarded a Guggenheim Fellowship and the Carnegie Prize; her work has been included in three Biennials at the Whitney Museum of American Art in New York and was featured in the main exhibition at the 2019 Venice Biennale. In 2015 she was named a MacArthur Foundation Fellow and in 2018 was inducted into the American Academy of Arts and Letters. Eisenman has had recent solo exhibitions at the Astrup Fearnley Museet, Oslo; Fondation Vincent Van Gogh Arles, France; Kunsthalle Bielefeld, Germany; Kunstmuseum Den Haag, The Hague; and New Museum, New York. An important survey of her work opened in 2023 at the Museum Brandhorst, Munich, and traveled to the Whitechapel Gallery, London, and the Museum of Contemporary Art Chicago.

FIG. 17

SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2024–2025** Sadie Coles HQ, London
- 2024** *with, and, of, on Sculpture*, Hauser & Wirth, Paris
- 2023–2024** *Nicole Eisenman: What Happened*, Museum Brandhorst, Munich. Traveled to: Whitechapel Gallery, London; Museum of Contemporary Art Chicago
- 2023** *Nicole Eisenman: Prince*, Print Center New York
- 2021–2022** *Köpfe, Küsse, Kämpfe: Nicole Eisenman und die Modernen*, Kunsthalle Bielefeld, Germany. Traveled to: Aargauer Kunsthau, Aarau, Switzerland; Fondation Vincent Van Gogh Arles, France; Kunstmuseum Den Haag, The Hague
- 2021** *Nicole Eisenman: Prince*, University Museum of Contemporary Art, University of Massachusetts Amherst
Maquette and Paper Pulp Works, Anton Kern Gallery, New York
Giant Without a Body, Astrup Fearnley Museet, Oslo
- 2020** *Nicole Eisenman and Keith Boadwee*, The FLAG Art Foundation, New York
Where I Was, It Shall Be, Hauser & Wirth Somerset, Bruton, England
Nicole Eisenman: Sturm und Drang, The Contemporary Austin, Texas
Incelesbian, Anton Kern Gallery, New York
- 2019** *Nicole Eisenman: Nineteen Nineties*, Tilton Gallery, New York
Sketch for a Fountain, Nasher Sculpture Center, Dallas
- 2018** *Baden Baden Baden*, Staatliche Kunsthalle Baden-Baden, Germany
Dark Light, Susanne Vielmetter Los Angeles Projects, Culver City, California
A Valentine's Day Show, Anton Kern Gallery, New York
- 2017** Corbett vs. Dempsey, Chicago
Faces: Painted Reliefs, Anton Kern Gallery, New York
Dark Light, Secession, Vienna
Skulptur Projekte Münster, Münster, Germany
- 2016** Hydra Workshop, Hydra, Greece
Al-ugh-ories, New Museum, New York
Magnificent Delusion, Anton Kern Gallery, New York
- 2015** *Masterpieces & Curiosities: Nicole Eisenman's Seder*, The Jewish Museum, New York
The Kiss, Galerie Barbara Weiss, Berlin
- 2014** *Dear Nemesis: Nicole Eisenman 1993–2013*, Contemporary Art Museum St. Louis. Traveled to: Institute of Contemporary Art, Philadelphia; Museum of Contemporary Art San Diego
- 2013** *Nicole Eisenman / MATRIX 248*, University of California, Berkeley Art Museum and Pacific Film Archive
- 2012** *Woodcuts, Etchings, Lithographs and Monotypes*, Leo Koenig Inc., New York
"Tis but a scratch." "A scratch?! Your arm's off!" "No, it isn't," Studio Voltaire, London
- 2011** *New Paintings*, Susanne Vielmetter Los Angeles Projects, Culver City, California
- 2009** *Nicole Eisenman*, Frances Young Tang Teaching Museum and Art Gallery, Skidmore College, Saratoga Springs, New York
Nicole Eisenman, Leo Koenig Inc., New York
- 2008** *Coping*, Galerie Barbara Weiss, Berlin
- 2007** *A Show Born of Fear*, Susanne Vielmetter Los Angeles Projects, Culver City, California
Nicole Eisenman, Kunsthalle Zurich; Le Plateau, Frac Île-de-France, Paris
- 2006** *Progress: Real and Imagined*, Leo Koenig Inc., New York
- 2005** *A Show Called Nowhere*, Galerie Barbara Weiss, Berlin
Revisiones de la colección: Chunga en el callejón del Cuajo (with Jesusa Rodríguez), Museo de Arte Carrillo Gil, Mexico City
- 2004** *Nicole Eisenman: All for the Goo(d)*, Van Horn, Düsseldorf
Elizaville, Leo Koenig Inc., New York
- 2003** *Nicole Eisenman: Selected Works 1993–2003*, Herbert F. Johnson Museum of Art at Cornell University, Ithaca, New York



SELECTED GROUP EXHIBITIONS

- 2002** Shoshana Wayne Gallery, Santa Monica, California
- 2000** Jack Tilton Gallery, New York
Noga Gallery, Tel Aviv
- 1999** Entwistle Gallery, London
- 1998** *Behavior*, Rice University Art Gallery, Houston
Shoshana Wayne Gallery, Santa Monica, California
- 1996** Jack Tilton Gallery, New York
Galerie Cokkie Snoei, Rotterdam (with Jason Fox)
- 1995** Centraal Museum, Utrecht, Netherlands
Walter and McBean Galleries, San Francisco Art Institute
- 1994** *Nicole Eisenman*, Jack Tilton Gallery, New York
- 1993** Shoshana Wayne Gallery, Santa Monica, California
Trial Balloon, New York
- 1992** *Part Fantasy: The Sexual Imagination of Seven Lesbian Artists Explored Through the Medium of Drawing*, Trial Balloon, New York
Shoshana Wayne Gallery, Santa Monica, California

FIG. 18

- 2024** *The Anxious Eye: German Expressionism and Its Legacy*, National Gallery of Art, Washington, D.C.
- 2023** *Dix and the Present*, Deichtorhallen, Hamburg
Ridykes' Cavern of Fine Inverted Wines and Deviant Videos, Nottingham Contemporary, Nottingham, England
Groove: Artists and Intaglio Prints, 1500 to Now, Hammer Museum, Los Angeles
Dreaming of Home, Leslie-Lohman Museum of Art, New York
Ugly Painting, Nahmad Contemporary, New York
50 Paintings, Milwaukee Art Museum
Before Tomorrow, Astrup Fearnley Museet, Oslo
Full and Pure: Body, Materiality, Gender, Green Family Art Foundation, Dallas
Gruppenausstellung, Hauser & Wirth Somerset, Bruton, England
Exercises in Imagination, National Academy of Design, New York
Ridiculously Yours! Art, Awkwardness and Enthusiasm, Halle für Kunst Steiermark, Graz, Austria
Perpetual Portrait, Vielmetter Los Angeles
Together in Time: Selections from the Hammer Contemporary Collection, Hammer Museum, Los Angeles
- 2022** *Boil, Toil & Trouble*, West Palm Beach, Florida
A Maze Zanine, Amaze Zaning, A-Mezzaning, Meza-9, David Zwirner and Performance Space New York, New York
Women Painting Women, Modern Art Museum of Fort Worth
This Is Not America's Flag, The Broad, Los Angeles
Vero Collects: Hidden Treasures Revealed, Vero Beach Museum of Art, Florida
- 2021** *Toward Common Cause: Art, Social Change, and the MacArthur Fellows Program at 40*, Smart Museum, University of Chicago
Closer to Life: Drawings and Works on Paper in the Marielouise Hessel Collection, CCS Bard Galleries, Bard College, Annandale-on-Hudson, New York
20 Years, Vielmetter Los Angeles
- 2020** *Future Future*, Hair and Nails Gallery, Minneapolis
Radical Figures: Painting in the New Millennium, Whitechapel Gallery, London

2019–2020 *The Foundation of the Museum: MOCA's Collection*, Museum of Contemporary Art, Los Angeles
Mask: In Present-Day Art, Aargauer Kunsthau, Aarau, Switzerland

2019 *Show Me As I Want to Be Seen*, Contemporary Jewish Museum, San Francisco
Forever Young, Museum Brandhorst, Munich
A Woman Looking at Men Looking at Women, Zerne, Switzerland
7 Painters, Greene Naftali Gallery, New York
What Beauty Is, I Know Not, König Galerie, Berlin
May You Live in Interesting Times, 58th Venice Biennale
Wars, David Nolan Gallery, New York
Pulled in Brooklyn, International Print Center, New York
Whitney Biennial, Whitney Museum of American Art, New York
Fire, Company Gallery, New York
Palimpsest, Lismore Castle, Lismore, Ireland
Drawn Together Again, The FLAG Art Foundation, New York
Studio Voltaire Benefit Exhibition, London

2018–2019 *Noise! Frans Hals, Otherwise*, Frans Hals Museum, Haarlem, Netherlands

2018 *This Woman's Work*, Des Moines Art Center
Ten, Artist Curated Projects, Los Angeles
Sculpture Garden, Art Lot, Brooklyn, New York
tears then holes, Rachel Uffner Gallery, New York
Intimacy, Yossi Milo Gallery, New York
Go Figure, Pizzuti Collection, Columbus, Ohio
In Tribute to Jack Tilton: A Selection from 35 Years, Jack Tilton Gallery, New York
Scenes from the Collection, The Jewish Museum, New York
Cast of Characters, Bureau of General Services: Queer Division and Lesbian, Gay, Bisexual and Transgender Community Center, New York
2018 Ceremonial Exhibition: Work by New Members and Recipients of Awards, American Academy of Arts and Letters, New York

2017–2018 *The Trick Brain*, Aishti Foundation, Beirut

2017 *The Everywhere Studio*, Institute of Contemporary Art, Miami
The American Dream: American Realism 1945–2016, Kunsthalle Emden, Germany
Marching to the Beat, Jessica Silverman Gallery, San Francisco
Für Barbara, Hall Art Foundation, Schloss Derneburg, Derneburg, Germany
The White Heat, Marc Straus Gallery, New York
Women Painting, Kendall Art Gallery, Miami Dade College, Miami
Hope and Hazard: A Comedy of Eros, Hall Art Foundation, Reading, Vermont
Zeitgeist, Musée d'Art Moderne et Contemporain, Geneva
Uncanny Likeness, Simon Lee Gallery, New York
Piss and Vinegar: Two Generations of Provocateurs, New York Academy of Art
Idols and Impossible Structures: New Prints 2017/Winter, International Print Center, New York
Looking Back, 11th White Columns Annual, White Columns, New York
Engender, Kohn Gallery, Los Angeles
James H. D. Brown: Life and Work in Mexico, Fisher Museum of Art, University of Southern California, Los Angeles
Marching to the Beat, Jessica Silverman Gallery, San Francisco
I Plan to Stay a Believer, Andrew Kreps Gallery, New York
Talking Pictures: Camera-Phone Conversations Between Artists, The Metropolitan Museum of Art, New York
Soil Erosion, Altman Siegel, San Francisco

2016 *Selections from the Permanent Collection*, Museum of Contemporary Art, Los Angeles
Le grand balcon, La Biennale de Montréal
These Strangers, Stedelijk Museum voor Actuele Kunst, Ghent, Belgium
Intimisms, James Cohan, New York

2015 *Fetching Blemish*, Invisible-Exports, New York
A Painting Show, Sadie Coles Gallery, London
All Back in the Skull Together, Maccarone, New York
America Is Hard to See, Whitney Museum of American Art, New York

- Painting 2.0: Expression in the Information Age*, Museum Brandhorst, Munich
- The Great Mother: Women, Maternity, and Power in Art and Visual Culture, 1900–2015*, Palazzo Reale, Milan
- No Joke*, Tanya Leighton Gallery, Berlin
- 2014** *The Forever Now: Contemporary Painting in an Atemporal World*, The Museum of Modern Art, New York
- Manifesta 10, State Hermitage Museum, St. Petersburg
- Hidden and Revealed*, Angles Gallery, Los Angeles
- New Dawn*, Silberkuppe, Berlin
- Every day in every way I'm freely opening my senses to the beauty in myself and opening up to all the beauty around me and in all the people I will encounter*, Martos Gallery, New York
- 2013** Carnegie International, Carnegie Museum of Art, Pittsburgh
- Outside the Lines*, Contemporary Arts Museum Houston
- NYC 1993: Experimental Jet Set, Trash and No Star*, New Museum, New York
- Body Language*, Saatchi Gallery, London
- Catch As Catch Can*, Locks Gallery, Philadelphia
- Nightfall*, MODEM Center for Modern and Contemporary Arts, Debrecen, Hungary
- 2012** Whitney Biennial, Whitney Museum of American Art, New York
- B-Out*, Andrew Edlin Gallery, New York
- 2011** *A Painting Show*, Harris Lieberman, New York
- Prospect II*, New Orleans
- The Air We Breathe*, San Francisco Museum of Modern Art
- Invitational Exhibition of Visual Arts, American Academy of Arts and Letters, New York
- Leidy Celeste Nicole*, Museum 52, New York
- Readykeulous: The Hurtful Healer: The Correspondance Issue*, Invisible-Exports, New York
- 2008** *Painting, Smoking, Eating*, Villa Merkel, Esslingen, Germany
- 2007** *Horizon*, EFA Gallery, New York

- 2006** *The Eighth Square: Gender, Life and Desire in Art Since 1960*, Museum Ludwig, Cologne
- Through the Looking Glass*, Galerie Bob van Orsouw, Zurich
- This Is Not a Love Song*, Susanne Vielmetter Los Angeles Projects, Los Angeles
- 2005** *Post Everything*, Rotunda Gallery, New York
- 360 Degrees Art*, Museum Kunstpallast, Düsseldorf
- Museum Ludwig, Cologne
- Jack Tilton Gallery, New York
- Self-Preservation Society*, Leo Koenig Inc., New York
- Roger Björkholmen Gallery, Stockholm
- A la pared / On the Wall*, Museo de Arte Carrillo Gil, Mexico City
- Silent Stories*, Galerie Martin Janda, Vienna
- Slices of Life*, Austrian Cultural Forum, New York
- 2004** K21 Kunstsammlung Nordrhein-Westfalen, Düsseldorf
- Central Station: The Harold Falckenberg Collection*, Maison Rouge, Fondation Antoine de Galbert, Paris
- The Dreamland Artist Club*, Creative Time, New York
- USA Today*, Galleri S.E., Bergen, Norway
- The Coney Island Project*, Creative Time, New York
- 100 Artists See God*, Contemporary Jewish Museum, San Francisco
- As Time Goes By*, Gordian Weber Kunsthandel, Cologne
- Roger Björkholmen Gallery, Stockholm
- 2003** *As Time Goes By*, Leo Koenig Inc., New York
- DC: Lily van der Stokker*, Ludwig Museum, Cologne
- On the Wall: Wallpaper and Tableau*, Sammlung Speck; K21 Kunstsammlung Nordrhein-Westfalen, Düsseldorf; Sammlung Speck, Kunstmuseum Graz, Austria
- Off the Wall*, The Fabric Workshop and Museum, Philadelphia
- The Feminine Persuasion*, Kinsey Institute, Bloomington, Indiana
- Comic Release!*, Carnegie Mellon University, Pittsburgh
- Turn On, Drop Out*, China Art Objects, Los Angeles
- The Lunatics Have Taken Over the Asylum*, Works on Paper, Inc., Los Angeles

- The Paper Sculpture Show*, Sculpture Center, Queens, New York
(in collaboration with Independent Curators International)
- There's Always Tomorrow*, Galleria Marabini, Bologna
- Retrospectacle: Twenty-five Years of Collecting Modern and Contemporary Art*, Denver Museum of Art
- 2002** *Family*, The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut
- El bello género: Convulsiones y permanencias actuales*, Comunidad de Madrid, Consejería de las Artes, Sala de Exposiciones, Madrid
- The Empire Strikes Back*, Avenue B Gallery, New York
- Super Natural Playground*, Marella Fine Arts, Milan
- 2001** *Fast Food for Thought: Cartoon in Art*, ArtScan Gallery and Rudolph Projects, Houston
- Threads of Vision: Toward a New Feminine Poetics*, Cleveland Center of Contemporary Art
- Waterworks*, Nordiska Akvarellmuseet, Skärhamn, Sweden
- Driving Women*, Castle Gallery, New Rochelle, New York
- Self-Made Men*, DC Moore Gallery, New York
- American Academy Invitational Exhibition of Painting and Sculpture, American Academy of Arts and Letters, New York
- Pop & Post-Pop (On Paper)*, Texas Gallery, Houston
- 2000** *Uncomfortable Beauty*, Jack Tilton / Anna Kustera Gallery, New York
- H2O*, Works on Paper, Inc., Los Angeles
- Blurring Lines in Contemporary Drawing*, John Michael Kohler Arts Center, Sheboygan, Wisconsin
- People*, Andrea Rosen Gallery Booth, Basel Art Fair
- Picturing the Modern Amazon*, New Museum of Contemporary Art, New York
- The Figure: Another Side of Modernism*, Newhouse Center for Contemporary Art, Snug Harbor, Staten Island, New York
- 1/2: Going Forward Looking Back*, Seattle Art Museum
- The Likeness of Being*, DC Moore Gallery, New York
- Prophecies*, Swiss Institute, New York
- Zona F*, Espai d'Art Contemporani de Castell, Castell, Spain
- Déjà Vu: Reworking the Past*, Katonah Museum of Art, New York
- Here Kitty, Kitty*, Nexus Contemporary Art Center, Atlanta

- 1999** *The American Century: Art & Culture 1900–2000. Part II, 1950–2000*, Whitney Museum of American Art, New York
- Warehouse*, Exit Art, New York
- I Am a Virgin*, Waiting Room, School of Art and Design, University of Wolverhampton, England
- 54 x 54 x 54*, Museum of Contemporary Art, London
- Two Doors—True Value*, Mai 36 Galerie, Zurich
- 1998** *Can't We All Just Get Along*, Deven Golden, New York
- Codex USA*, Entwistle Gallery, London
- Ideal and Reality*, Rupertinum, Salzburg, Austria
- From the Corner of the Eye*, Stedelijk Museum, Amsterdam
- some WOMEN/PRETTY girls*, University Galleries, Florida Atlantic University, Boca Raton
- Animal Tales: Contemporary Bestiary and Animal Painting*, Whitney Museum of American Art at Champion, Stamford, Connecticut
- The Wolfsonian Mural Project*, Miami (organized by The Drawing Center, New York)
- 1997** *Heart, Mind, Body, Soul: American Art in the 1990s, Selections from the Permanent Collection*, Whitney Museum of American Art, New York
- New Work: Drawings Today*, San Francisco Museum of Modern Art
- Drawn & Quartered*, Karen McCready Fine Art, New York
- Woven in Oaxaca*, A/D Gallery, New York
- Women's Work*, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina
- Just What Do You Think You're Doing Dave*, Williamsburg Art and Historical Center, Brooklyn, New York
- Form and Function of Drawing Today*, Frankfurter Kunstverein, Frankfurt
- Fracturing the Gaze*, Lawing Gallery, Houston
- The Gaze*, Momenta Art, New York
- Dissolution: Made in the U.S.A.*, Laurent Delaye Gallery, London
- Galerie Rüdiger Schütte, Munich
- The Road Show*, Bronwyn Keenan Gallery, New York
- Vraiment: Féminisme et l'art*, Le Magasin, Grenoble, France
- Sex/Industry*, Stefan Stux Gallery, New York

SELECTED AWARDS AND HONORS

- 2022 National Academy of Design (inducted)
- 2018 American Academy of Arts and Letters (inducted)
Suzanne Deal Booth / FLAG Art Foundation Prize
- 2015 John D. and Catherine T. MacArthur Fellowship
- 2013 Carnegie Prize
- 1996 Guggenheim Fellowship



FIG. 19



FIG. 20

20 x 152, Anna Kustera Gallery, New York

The Name of the Place, Casey Kaplan, New York

1996

Identity Crisis: Selections from the Whitney Museum of American Art, Alexandros Soutzos Museum, Athens. Traveled to: Museu d'Art Contemporani, Barcelona; Kunstmuseum Bonn

a/drift, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York

Be Specific, Rosamund Felsen Gallery, Santa Monica, California

Gender, Fucked, Center for Contemporary Art, Seattle

The Comic Depiction of Sex in American Art: Nicole Eisenman, Erika Rothenberg, Jimmy Shaw, Benjamin Weissman, Sue Williams, Galerie im Haus 19, Munich

Sexual Politics: Judy Chicago's Dinner Party in Feminist Art History, Armand Hammer Museum of Art and Cultural Center, University of California, Los Angeles

Defining the Nineties: Consensus-Making in New York, Miami and Los Angeles, Museum of Contemporary Art, Miami

Real Fake, Neuberger Museum of Art, State University of New York at Purchase

Screen, Friedrich Petzel Gallery, New York

Playtime, Whitney Museum of American Art at Champion, Stamford, Connecticut

1995

A Glimpse of the Norton Collection As Revealed by Kim Dingle, Santa Monica Museum of Art, California

Art on Paper, Weatherspoon Art Museum, University of North Carolina, Greensboro

Pervert, Fine Arts Gallery, University of California, Irvine

Picassoid, Whitney Museum of American Art, New York

Inside Out: Psychological Self-Portraits, The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut

Way Cool, Exit Art, New York

Obschon Malerei, Galerie Mittelstrasse 18, Potsdam, Germany

Komix, Brooke Alexander Editions, New York

Whitney Biennial, Whitney Museum of American Art, New York



FIG. 21

Support

Projects and initiatives for the twentieth anniversary of Madison Square Park Conservancy's art program in 2024 are funded by the following generous supporters.

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Acknowledgments

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Madison Square Park Conservancy is the nonprofit entrusted by the City of New York to operate Madison Square Park, a 6.2-acre public space in the heart of Manhattan. Our mission is to conserve, maintain, and program this ever-evolving historic green space, including raising 100 percent of the park's operating budget. Our dedicated team takes great pride in caring for and shaping an urban oasis for all to enjoy.

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Madison Square Park is located on Lenapehoking, the ancestral homeland of the Lenape (Delaware) people. We recognize that this land was forcibly taken, resulting in the displacement and genocide of the Lenape (Delaware) Nations. Madison Square Park Conservancy respectfully acknowledges the Lenape (Delaware) people—past, present, and future—who continue to live, work, and connect to this land.

The Conservancy honors the Lenape (Delaware) people, the original stewards of this land, through our commitment to a series of sustainability and restoration initiatives. In the coming years, we aim to reduce our carbon imprint, promote sustainable land management, and reintroduce to the park species of fauna and flora indigenous to Lenapehoking.

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

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Madison Square Park Conservancy Exhibitions

- 2024** María Magdalena Campos-Pons *Procession of Angels for Radical Love and Unity*
Rose B. Simpson *Seed*
Ana María Hernando *To Let the Sky Know / Dejar que el cielo sepa*
- 2023** Sheila Pepe *My Neighbor's Garden*
Shahzia Sikander *Havah . . . to breathe, air, life*
- 2022** Cristina Iglesias *Landscape and Memory*
Hugh Hayden *Brier Patch*
- 2021** Maya Lin *Ghost Forest*
- 2020** Krzysztof Wodiczko *Monument*
Abigail DeVille *Light of Freedom*
- 2019** Leonardo Drew *City in the Grass*
- 2018** Arlene Shechet *Full Steam Ahead*
Diana Al-Hadid *Delirious Matter*
- 2017** Erwin Redl *Whiteout*
Josiah McElheny *Prismatic Park*
- 2016** Martin Puryear *Big Bling*
- 2015** Teresita Fernández *Fata Morgana*
Paula Hayes *Gazing Globes*
- 2014** Tony Cragg *Walks of Life*
Rachel Feinstein *Folly*
Iván Navarro *This Land Is Your Land*
- 2013** Giuseppe Penone *Ideas of Stone (Idee di pietra)*
Orly Genger *Red, Yellow and Blue*
Sandra Gibson and Luis Recoder *Topsy-Turvy: A Camera Obscura Installation*
- 2012** Leo Villareal *BUCKYBALL*
Charles Long *Pet Sounds*
- 2011** Jacco Olivier *Stumble, Hide, Rabbit Hole, Bird, Deer, Home*
Alison Saar *Feallan and Fallow*

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



FIG. 22

Photography and Figure Credits

Unless otherwise noted, all works by

Nicole Eisenman (American, b. France 1965)

Fixed Crane, 2024

Crane, bronze, plaster, wire, and various additional materials

Approximately 12 feet x 12 feet x 102 feet

Courtesy the artist and Hauser & Wirth

Commissioned by Madison Square Park Conservancy, New York



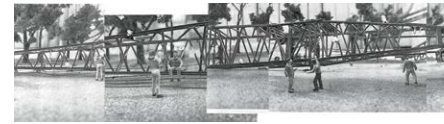
FRONT COVER

Photo: Thomas Barratt



BACK COVER

Photo: Thomas Barratt



FIGS. 5, 6

Proposal for *Fixed Crane*, 2024

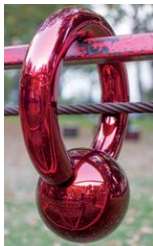


FIG. 1

Photo: Rashmi Gill



FIG. 2

Photo: Thomas Barratt



FIG. 7

Photo: Chris Roque



FIG. 8

Photo: Nicole Eisenman



FIG. 3

Photo: Thomas Barratt



FIG. 4

Nicole Eisenman (American, b. France, 1965), *The Abolitionists in the Park*, 2020–22. Oil on canvas, 10 ft. 8¼ in. x 8 ft. 9¼ in. x 2 in. (325.8 x 267 x 5.1 cm). Green Family Art Foundation Gift, 2022.259. © Nicole Eisenman. Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY



FIG. 9

Photo: Thomas Barratt



FIG. 10

Photo: Thomas Barratt



FIG. 11
Photo: Nicole Eisenman



FIG. 12
Photo: Nicole Eisenman



FIG. 17
Photo: Nicole Eisenman



FIG. 18
Photo: Thomas Barratt



FIG. 13
Photo: Thomas Barratt



FIG. 14
Photo: Thomas Barratt



FIG. 19
Photo: Thomas Barratt



FIG. 20
Photo: Nicole Eisenman



FIG. 15
Photo: Chris Roque



FIG. 16
Photo: Chris Roque



FIG. 21
Photo: Argenis Apolinario



FIG. 22
Photo: Elisabeth Bernstein



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