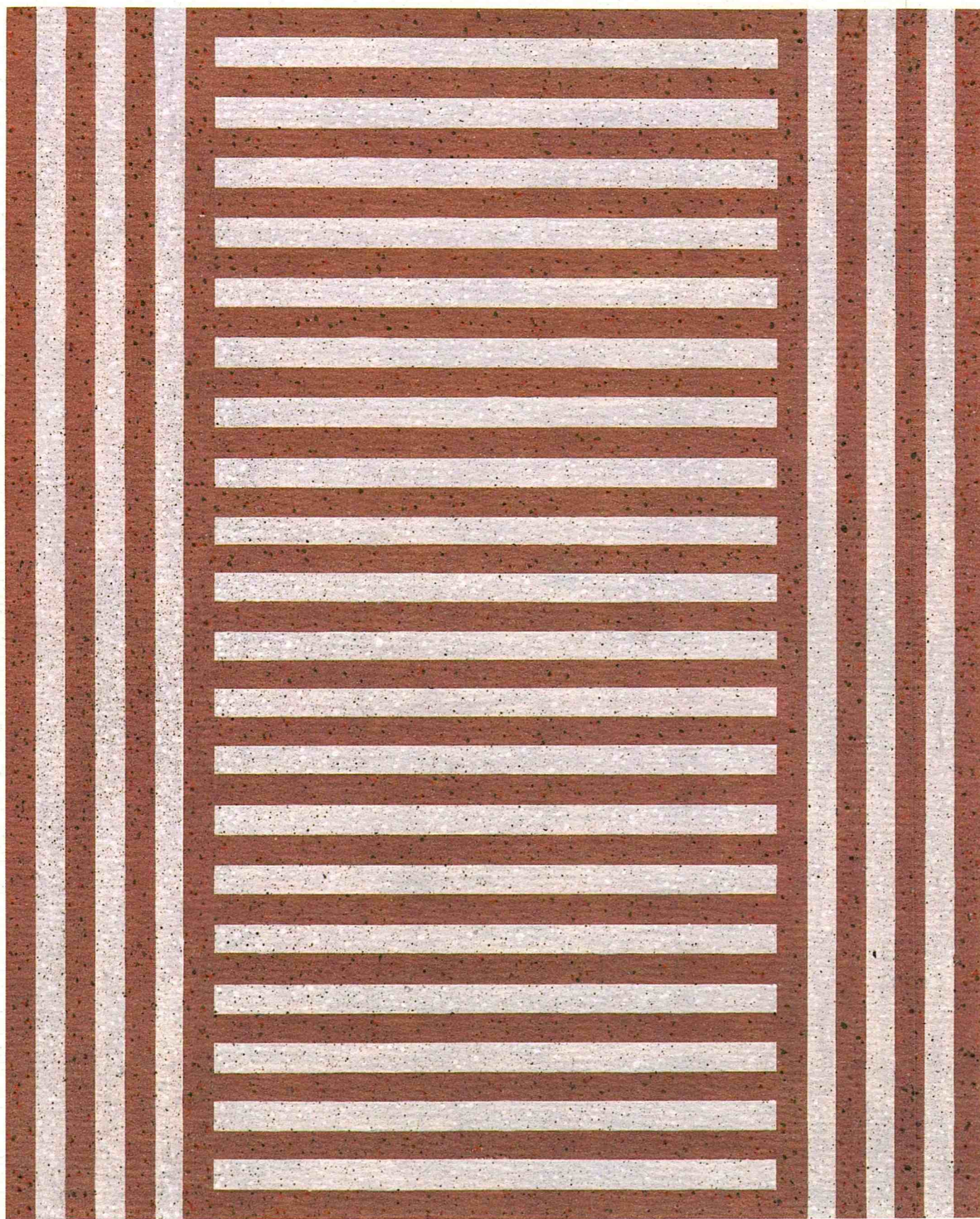


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Minneapolis Sculpture Garden





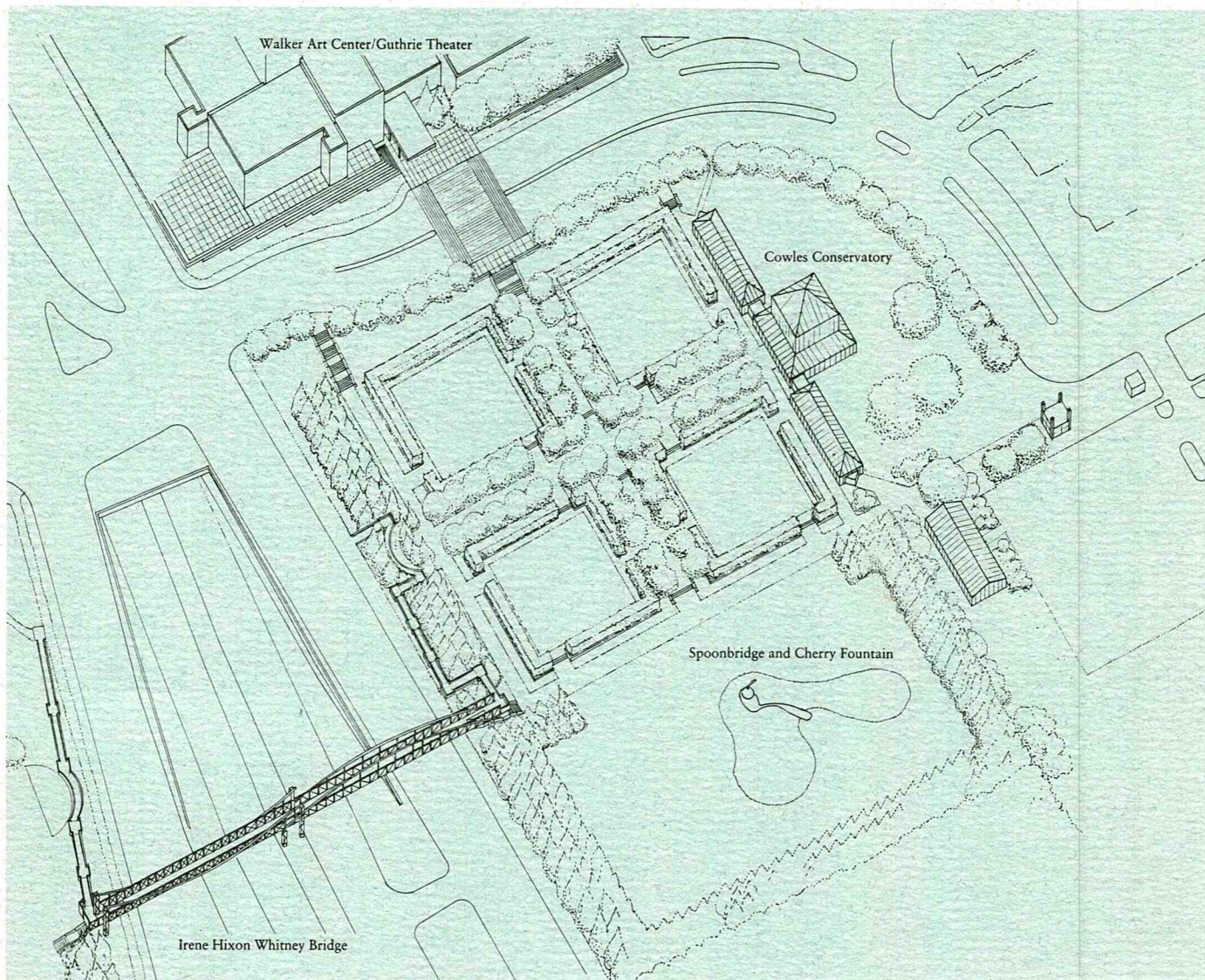
On the 10th of September 1988, the Minneapolis Sculpture Garden officially opened its tree-lined paths and squares to the general public. After many years of effort from many quarters, the Walker Art Center, the Minneapolis Park and Recreation Board, and the Minnesota Landscape Arboretum have joined together to create the most extensive urban public sculpture garden in the United States.

Although its land, which lies to the north of the Walker/Guthrie Theater block, had occasionally been preempted by the Walker for special exhibitions or celebrations, the Garden was an unrealized dream. Finally, the dream has substance. Its seven and one-half acre site, designed by the architect Edward Larrabee Barnes and landscape architect Peter Rothschild, now extends the cultural life of the city into its public life. Several major pieces have been commissioned for sites in the Garden, most prominently: Martin Puryear's powerful gray granite columns, one the reverse of the other, define the Garden's main entrance plaza; Claes Oldenburg and Coosje van Bruggen's *Spoonbridge and Cherry* fountain provides a joyous focal point for the central north-south allée, and a pond for toy boats in the shape of a linden tree seed; Siah Armajani's 375 foot long Irene Hixon Whitney Bridge connects the Garden with Loring Park—thus linking the pedestrian greenbelt that now runs unbroken from the Mississippi River through the city's remarkable system of parks and lakes, joining the central city to the arts activities on its periphery; and Sol LeWitt has created a linear pattern of gray and carnelian granite pavers, some 65 feet wide, to visually and physically unite the entry plazas of the Garden and the Walker. Some other commissions will have temporary stays in two of the Garden's four open squares, thus periodically making room for young

sculptors to create experimental works that will continually challenge and broaden the existing parameters of public sculpture. The Garden's two major allées are graced with a number of works from the Walker's collection, which have been moved from the galleries to new green surroundings.

Along the western boundary of the Garden, Alistair Bevington, of Edward Larrabee Barnes Associates, has designed a tripartite greenhouse. This haven from the Minnesota winter comprises the Regis Gardens, designed by Barbara Stauffacher Solomon and Michael R. Van Valkenburgh, and Frank Gehry's incredible *Standing Glass Fish*, which rises from a pool of water lilies in the 65 foot high central house of the Sage and John Cowles Conservatory.

As this issue of *Design Quarterly* is published to mark the inauguration of the Minneapolis Sculpture Garden, we asked Walker's director, Martin Friedman, to chronicle the evolution of the Garden from its Armory days to its present incarnation as a new partner in the Walker/Guthrie cultural complex, a story he has helped to write for over thirty years. This essay, with powerful and informative images of the Garden by Walker photographers Glenn Halvorson and Peter Latner, records a remarkable civic effort. In a second essay, architectural historian Marc Treib contributes a review of sculpture gardens in history, and thus provides background for an understanding of this new Garden's place in that history. He accomplishes this with great skill, illustrating his ideas with a number of photographs he has made in pursuit of the "sculpture for gardens/garden for sculpture" theme. Together, these words and images celebrate not only the opening of the Minneapolis Sculpture Garden, but a new and growing national awareness of the role of art in the public realm.



Axonometric of the plan of the Minneapolis Sculpture Garden.

(inside front and back covers)
 Drawing by Sol LeWitt for the geometric street pattern (1988) of carnelian and off-white granite pavers that create a pedestrian crossing connecting the Minneapolis Sculpture Garden and the Walker Art Center primary entrances.

Complete lists of works of art and founding donors for the Minneapolis Sculpture Garden appear on pages 59 and 60.

Design Quarterly

I 4 I

Minneapolis Sculpture Garden

Essays by
Martin Friedman
and
Marc Treib

A project of Walker Art Center and the
Minneapolis Park and Recreation Board in association with the
Minnesota Landscape Arboretum, University of Minnesota

The character of Minneapolis, unlike that of many urban centers, is open and expansive. A young city, dating from the mid-1850s, its downtown is only now beginning to take on the dense, high-rise geometry of a metropolitan complex. Its distinctive natural attributes are the Mississippi River, flowing to the east of the downtown business district, and a chain of lakes, part of the city's extensive park system. Within that network is the Minneapolis Sculpture Garden, occupying some seven and one-half acres. Until recently popularly known as the Armory Gardens, this site once boasted a massive brick structure of pseudo-Romanesque design, constructed as a training facility for U.S. Army Reserves. The grand edifice included a vast drill hall whose barrel-vaulted roof with glass skylights was supported by great steel arches; surrounding the hall were company rooms, a gymnasium, a rifle range, and a band rehearsal space. The third floor boasted a dance hall, a stage, and a commodious banquet area.

The ground under the Kenwood Armory was an unstable mélange of peat bogs and quicksand, and as early 1900s construction technology could not adequately cope with the resulting problems, the Armory's fate was virtually sealed with the laying of its cornerstone in 1905. After the city building inspector asserted that its piers were not equal to the task of supporting the weighty structure, heroic efforts were made by the hapless contractor to stabilize it, but little assurance could be given for the building's long-term prospects. Despite these forebodings, on 8 January 1907 the Kenwood Armory was dedicated in a lavish ceremony, complete with four companies of the National Guard leading a great parade. Its functions, however, were not limited to military exercises. Among other popular activities that took place in its cavernous spaces was the first Minneapolis Automobile Show. An event foreshadowing the

Growing the Garden

Martin Friedman



(clockwise, from top)
The Minneapolis Sculpture Garden is entered through 14 foot high gray granite columns by Martin Puryear (1988); a huge bronze leaping hare by Barry Flanagan (1983) faces Claes Oldenburg and Coosje van Bruggen's *Spoonbridge and Cherry* (1987–1988) fountain; Jacques Lipchitz's monumental *Prometheus Strangling the Vulture II* (1944, cast 1953) occupies an alcove at the terminus of the east-west allée.





current use of this site as a garden took place in August 1913, when the Society of American Florists and Ornamental Horticulturists held its annual convention in the Armory building, and also utilized the large open space surrounding it. According to Theodore Wirth, the city's visionary, long-tenured (1906–1935) superintendent of parks, this was no local affair. Published in a 1945 volume, *Minneapolis Park System 1883–1944*, were his positive reflections on that great event, to which growers from throughout the United States “were invited to send bulbs, seeds, and plants for exhibition purpose.” By creating such a garden, Wirth and other local boosters opined, Minneapolis surely dispelled the canard that its long winters were a deterrent to an annual display of glorious and abundant flora. In fact, “so favorable an impression had the garden made on our local public and so numerous were the requests received from individuals as well as suggestions from the press,” he wrote, that “it was decided to retain the garden and maintain it as a demonstration exhibition for home gardeners, which it has been ever since.”

Notwithstanding such undeniable successes, considerable apprehension persisted about the future of the Armory building. Though regarded as safe enough for such gala events as concerts by Amelita Galli-Curci, Jascha Heifetz, and John Philip Sousa, as well as prize fights and dances, its use by the military had to be sharply curtailed. The rhythmic vibrations of squadrons of marching militia, it was felt, would surely exacerbate the Armory's fragile condition, and though ad hoc emergency repairs continued to be made, other sites had to be found for many of its primary functions. The National Guard, heretofore its principal occupant, found itself drilling in the nearby Marigold Gardens dance hall and in several local garages. Finally, in 1929 a definitive survey by military agencies proclaimed the building in danger of “immediate collapse,” and the city inspector ordered it evacuated at once.

English sculptor David Nash carved *Standing Frame* (1988) from two fallen white oak trees found in a woods along the Minnesota-Wisconsin border.



Its usefulness to the military conclusively at an end, in December 1933 the Kenwood Armory was demolished by strategically planted charges of dynamite, and a sight of arresting interest was suddenly revealed to the archaeologically minded. The demolition crew found four concrete floors, one slab poured over the other—evidence of desperate if futile measures to compensate for the building's sinking some four feet into the quagmire below during its thirty year existence.

In 1935, ownership of the land once occupied by the Armory was transferred by the Minneapolis City Council to the Park Board, and a new chapter in its history began. Various names were suggested by a specially appointed Park Board Nomenclature Committee for the luxuriantly planted gardens that survived the demise of the building, including "Park Board Demonstration Gardens," "Parade of Flowers," "Cathedral Gardens," and "Kenwood Parkway Gardens," but none was officially adopted. For years this area continued to be called the "Armory Gardens," even though a new, structurally sound Armory had been built in 1935 between Fifth and Sixth Streets in downtown Minneapolis. For the next few decades, this carefully maintained acreage, with its precisely trimmed hedges and circles of ornamental flower beds, afforded local residents a tranquil oasis for Sunday afternoon family strolls. In 1967, however, it passed into history, like the Armory it once bordered. The construction of a major north-south segment of a new interstate highway required taking wide easements on both sides of the street, with the result that the Armory Gardens were erased, leaving the area barren except for a few venerable elms.

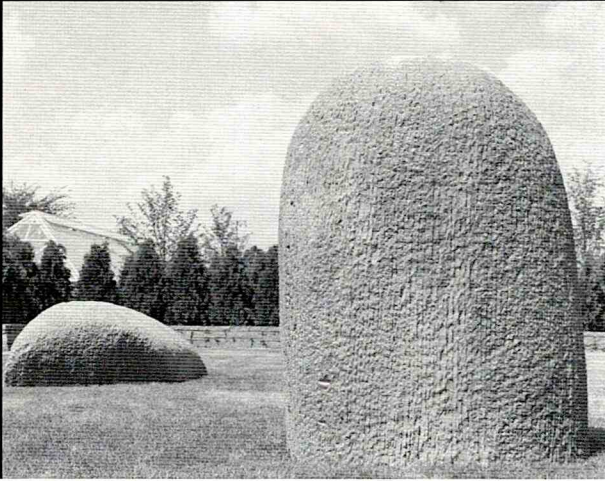
Throughout the metamorphoses of this parkland, its surroundings were also undergoing transformation. Directly to the south, the Walker Art Gallery opened to the public in 1927.

The Sage and John Cowles Conservatory seen from the west through Jackie Ferrara's *Belvedere* (1988), a work designed as a stage for readings, chamber concerts, and lectures.

Its fanciful Hispano-moresque exterior fronted Lyndale Avenue, which by then boasted a stately and diverse procession of four great houses of worship: a Catholic basilica, an Episcopalian cathedral, a Methodist church, and a Jewish synagogue. The neighborhood was also developing in less sectarian ways. North of the Armory Gardens, the Dunwoody Industrial Institute, a more elegant reprise of Romanesque architecture than the Armory, had come into existence in 1917 with construction of two red brick shop buildings; the school's administration building was completed, in a similar style, in 1925.

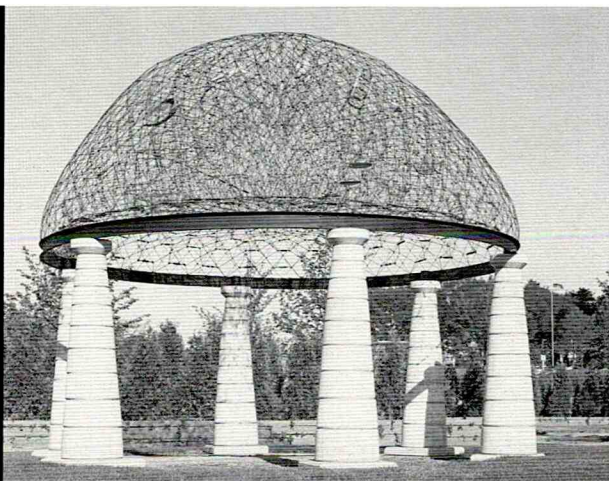
The Walker Art Gallery, whose walls were covered with the voluminous, eclectic collection of the Minneapolis lumberman and civic leader Thomas Barlow Walker, brought a significant new cultural dimension to this area of the city. This extensive aggregation of nineteenth-century painting, Chinese jade and ceramics, American Indian pottery, and European decorative art objects was open, free to the public. A founding trustee and former President of the Minneapolis Society of Fine Arts, Walker, like other tycoons of the era, was determined to create his own temple of art. After a disagreement with the Society, the governing body of the Minneapolis Institute of Arts, over the future status of his collection—he wanted it featured as a permanent display in the Institute—he severed his ties with that organization and forged ahead with plans to build his own museum. By placing it across the street from the Armory, he unwittingly helped determine the future use of that large parcel of city-owned land. With the opening in 1963 of the Guthrie Theater next door to the Walker Art Center, new audiences for the arts were developing, and during that decade, attendance at both the museum and the theater continued to grow. Even though the land across Vineland Place was an undeveloped field, it was also a bright green carpet in

Jene Highstein's tripartite Pennsylvania granite work was commissioned for the 1988 exhibition *Sculpture Inside Outside*. The third element is a vertical monolith, shown opposite.



the summer over which visitors to both institutions would stroll.

In the early 1960s the Minneapolis Park and Recreation Board, as part of its long-range planning effort, commissioned an analysis of its physical and programmatic assets to help determine future directions for its service to the public. While the study lauded the Park Board's offerings in sports and other recreational activities, several incisive proposals were made, one being greater involvement in the cultural life of the community. Although programs such as band concerts and children's classes were offered, more arts-related activities, the report suggested, could well be pursued—some, perhaps, in conjunction with city arts institutions.



The stainless steel rods of Brower Hatcher's dome for *Prophecy of the Ancients* (1988) create a luminous open grid. Cast bronze objects float within the grid recalling the astronomical figures of the night sky.

These recommendations were influential in broadening the Park Board's programs, some of which, such as films in the park and concerts for young people, were undertaken in nearby Loring Park, in cooperation with Walker Art Center.

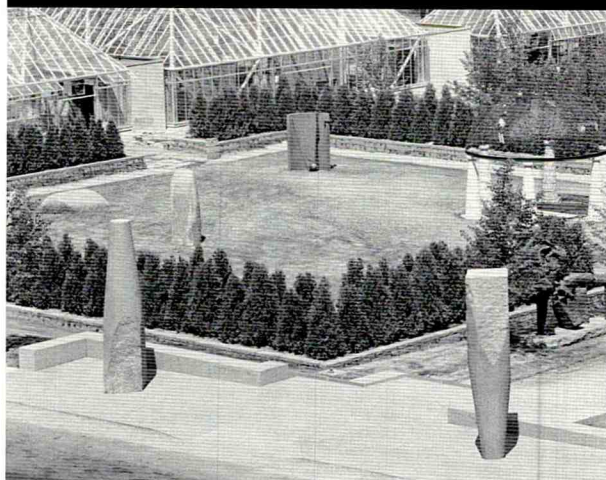
From the late 1960s on, the seven and one-half acres of parkland across from the museum were occasionally made available to the Walker for installation of large-scale sculptures. The first was in connection with the 1970 exhibition, *9 Artists/9 Spaces*, for which artists were invited to create pieces on sites throughout the Minneapolis-St. Paul area. Again there was a whiff of the future in what transpired on the vanished Armory's site. As his contribution to the exhibition, the young Minneapolis-based sculptor, Siah Armajani, laboriously carpentered an 85 foot long wooden bridge, smack in the middle of the field. Its trestlelike structure was vaguely evocative of rough-timbered bridges throughout the American countryside—but with a remarkable difference. At its center, Armajani's bridge suddenly rose to a gabled peak, to accommodate a lone pine tree planted beneath it—an arresting, provocative, and anti-functional image. As to its prophetic qualities, in 1985, Armajani would be invited by Walker Art Center to design a decidedly functional pedestrian bridge to connect the old Armory Gardens site to Loring Park.

Armajani's 1970 wooden bridge was constructed during the two and one-half year period when the Walker was in the midst of a substantial building program of its own. By the late 1960s it was evident that the 1927 building could no longer contain the museum's rapidly expanding collection nor the many exhibitions, educational programs, and other activities being generated. A more ominous concern was the realization that Thomas Barlow Walker's structure was not immune to the unstable soil conditions that had plagued and ultimately sealed the fate of the Armory. This was not a new problem, as over the years, chunks of terra cotta from

the Walker Art Gallery's 1927 elaborate churrigueresque facade would occasionally drop and shatter, to the dismay of the museum's governing body. In 1941, as part of an extensive remodeling program, the pastry-gun ornamentation overlaying the exterior of the building was eliminated in favor of a more austere, somewhat characterless "moderne" facade. (The name of the museum was changed at that time to Walker Art Center.) Those in charge of these improvements could not have foreseen the dramatic growth of the Walker's collection and programs that would occur throughout the 1960s; nor were they able to resolve the matter of the building's structural instability, owing to its fragile geological underpinnings. While its foundation was substantially more stable than that of the old Armory, these were disturbing symptoms; at the building's south end, the floor was twelve inches higher than at the north. With the construction of the Guthrie Theater to the west and the interstate highway to the east, additional structural problems were soon detectable. Decisive measures were called for.

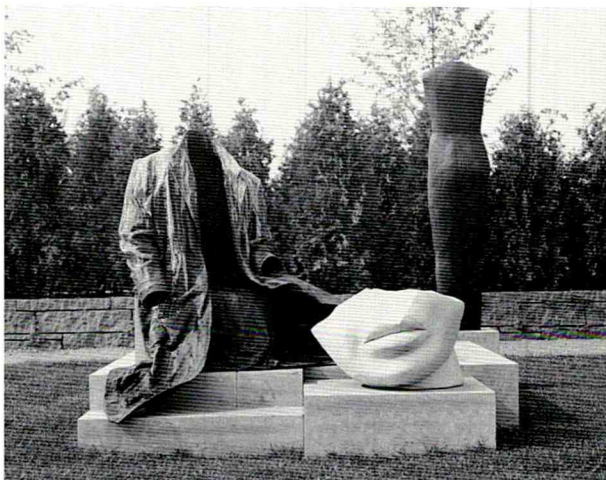
In 1962, the New York architect Edward Larrabee Barnes was engaged by the Walker to study the building, with the idea of correcting its foundation problems and adding substantial gallery and auditorium space. After Barnes had made extensive studies exploring these possibilities, it was clear that more than remodeling was needed. The Walker Board agreed with the architect's recommendation to demolish Mr. Walker's monument and begin all over again on the same site. In January 1969, the wrecking ball punched a gaping hole in its facade. For over two and one-half years the Walker Art Center, operating from temporary offices in downtown Minneapolis, presented exhibitions, concerts, and education programs in borrowed locales throughout the community. On 15 May 1971, a spacious new Walker Art Center building, designed by Barnes, opened to the public and to critical acclaim. A distinctive interior

The Garden's southwest square seen through the entry columns.



feature was a helical plan that allowed visitors to move easily from one level to another. Equally distinctive were the building's cubelike volumes, sheathed in dark violet brick, which culminated in three roof terraces for the display of sculpture.

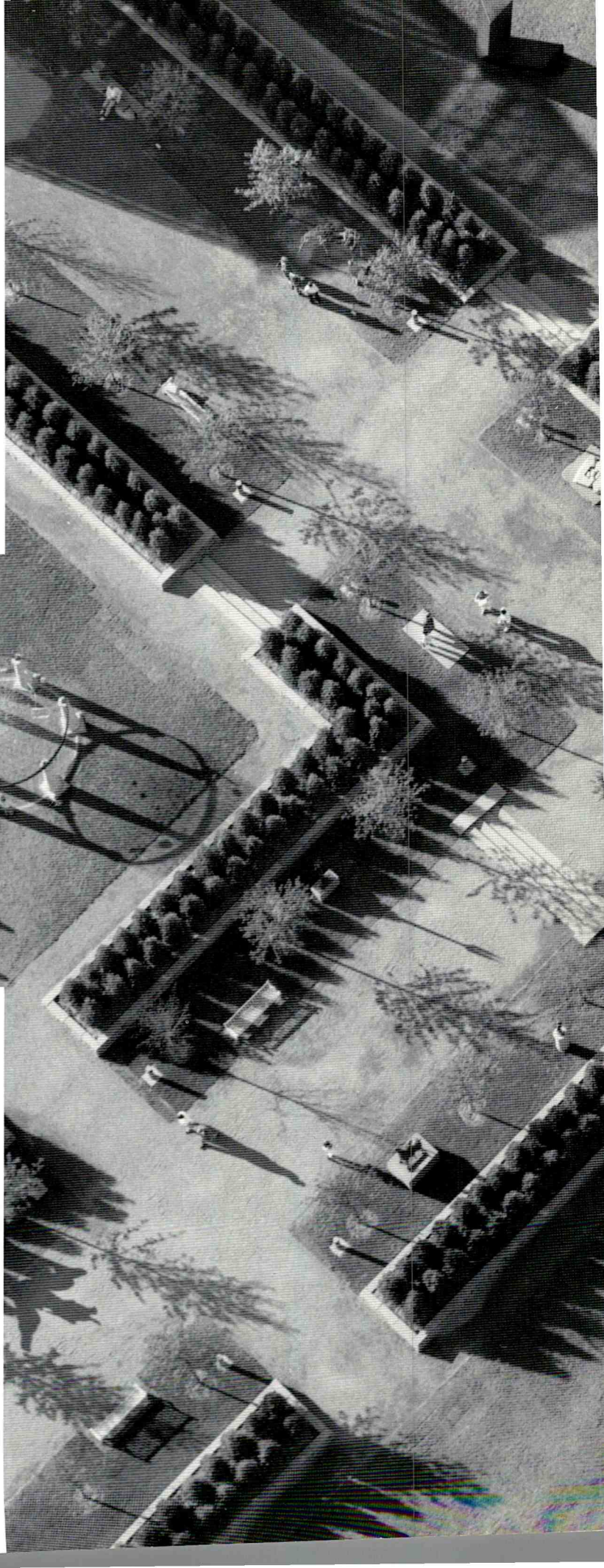
Effective as these terraces were for many installations, it was evident, even then, that there would be occasions when considerably more space would be required for large-scale works. Fortunately, the city-owned parkland north of the Walker continued to be available for such purposes on a project basis. An especially prophetic use of this land coincided with the 1971 opening of the museum's new building when, as part of the inaugural exhibition, a 40 foot high brightly



Two bronze figures and a segment of an ancient Egyptian head, replicated in cast marble, carry on a dialogue between contemporary life and antiquity in this 1988 work by Judith Shea.

painted steel beam sculpture *Are Years What?* (For Marianne Moore), by Mark di Suvero, dominated this site. (In 1987, *Arikidea*, another steel sculpture by di Suvero—this one acquired by the Walker—was permanently installed in one of the large plazas of the Minneapolis Sculpture Garden, then under construction.)

In addition to occasional use of the nearby parkland for such artistic projects, another event, well beyond the purview of the Walker Art Center, helped determine its future. An offer in 1972 by a civic-minded resident of Minneapolis to underwrite construction of a large dandelion-shaped fountain led to considerable soul searching about the appropriate use of this important

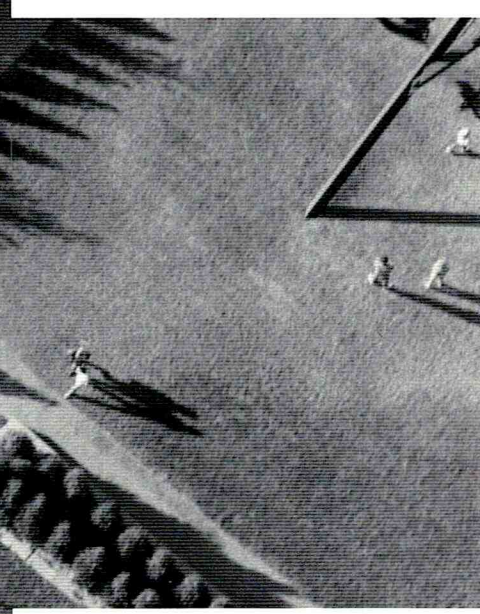


Along the Garden's north-south allée, in spaces defined by rows of linden trees, a number of the Walker's twentieth-century "bronze-age" pieces have been permanently installed.

site. After extensive, frequently emotional public discussions, the Berger fountain was installed in Loring Park, across the interstate highway, and the old Armory Gardens area, metaphorically speaking, remained fallow. After a brief hiatus, a constructive new relationship developed between the staffs and governing bodies of Walker Art Center and the Minneapolis Park and Recreation Board with the result that the institutions joined forces for a common objective, the creation of a large-scale public sculpture garden that would make optimum use of this land and be an unprecedented civic and cultural amenity. A detailed program for the garden, developed by the staffs of both organizations, was



endorsed by their respective governing bodies. Spacious areas for works of art, a reflecting pool, a conservatory for permanent and temporary horticultural displays, and a pedestrian bridge that would link the garden to Loring Park were elements of the program presented to Edward Larrabee Barnes. The architect thought of the garden as part of a mega-block, two of whose major components, the Walker and the Guthrie Theater, were already in place; consequently, his plan echoed the rectangular geometry of both structures. The first version of the plan showed six sculpture plazas deployed symmetrically on each side of a broad allée that ran north and south; the northernmost part of the



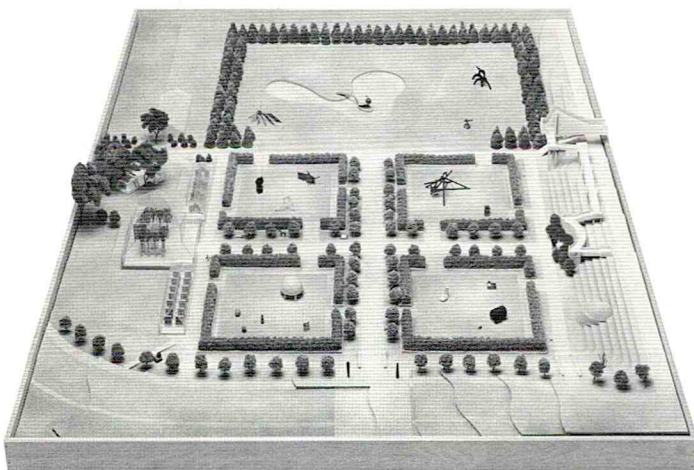
garden containing a large circular pool. Later, because more space was required for large sculptures, the six plazas became four larger ones, each 100 feet square.

Barnes's formalistic approach was inspired by lingering impressions of Renaissance and eighteenth-century Italian gardens, with their broad allées and intimate enclosures, formed of carefully clipped walls of greenery. Collaborating with him on the layout of the garden for Minneapolis was the landscape architect Peter Rothschild, of the New York firm Quennell and Rothschild. To those of us who would have the task of installing works of art in these outdoor spaces, Barnes's concise design afforded spaciousness and a welcome

sense of order. The tree-lined, roofless rooms were ideal settings for sculptures of various sizes, from human-scale bronzes to towering constructions in steel. The final plan included a second allée running east and west. These walkways would be lined with linden trees planted twenty feet on center, thus providing intimate spaces for small-scale works of art.

The Barnes plan represents quite a departure from the romantic Olmsted-style naturalism associated with most of Minneapolis's parks. It is also in sharp contrast to that of other sculpture gardens here and abroad. By its strong geometry, the Minneapolis Sculpture Garden is stylistically and philosophically at an extreme from

Models of the Garden played an essential role in planning the location of both temporary and permanent works of art.



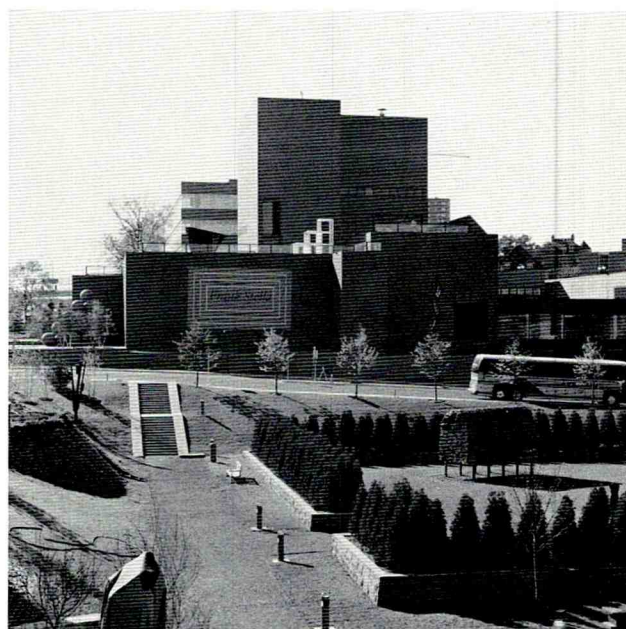
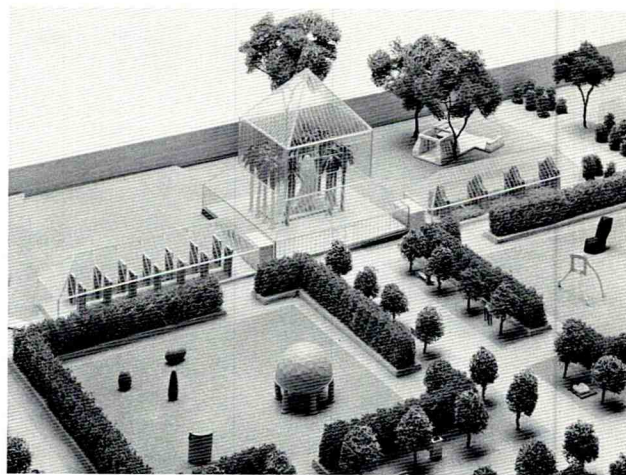
such celebrated sculpture sites as the rolling hills of the Storm King Art Center on New York's Hudson River, and the sylvan expanses of the Kröller-Müller Museum's grounds, an hour's drive east of Amsterdam.

At an early stage in the design process, several artists identified with large-scale outdoor projects were invited in as collaborators. One of the first was Siah Armajani, who by the mid-1980s had become a major figure in public art. His works include the design of a reading room at the Louis Kahn Institute in Philadelphia, and a vast collaborative project with the architect Cesar Pelli, the sculptor Scott Burton, and the landscape architect Paul Friedberg for Battery Park City in lower Manhattan.

A paramount objective, from the outset, was to construct a pedestrian bridge from the new Sculpture Garden to Loring Park, on the other side of the interstate highway. Such a bridge would help correct what many regarded as a serious wrong: the abrupt separation of the old Armory Gardens area from Loring

Park and downtown Minneapolis, caused by the drastic interposition of I-94, with its sixteen lanes of non-stop traffic. A footbridge spanning the turbulent traffic below, it was reasoned, would be perceived as a symbolic as well as physical effort to reconnect two long separated green areas of the city.

Soon after the bridge's location was agreed upon by the Minnesota Department of Transportation and the Minneapolis Park Board, Siah Armajani visited the 1888 Hennepin Avenue Bridge spanning the Mississippi River near downtown Minneapolis and now destined for demolition to make way for its replacement. The hope of some Park Board and Walker staff was that one of the steel arches of the massive old bridge might be salvaged by incorporating it into Armajani's design. Given his profound interest in American history and the identification of certain structures with specific locales, Armajani was especially open to this idea. He has long been intrigued by the qualities of order and function expressed so directly by eighteenth- and nineteenth-century anonymous architecture and engineering, from cast-iron



Walker Art Center seen from the Sculpture Garden, looking south.



a dramatic entranceway to the Minneapolis Sculpture Garden from the east, major access from the south is off
ite stairways descend into its space; the widest, the center one, is aligned with the entrance plaza of the Walker-Guthrie
e is an imposing pair of 14 foot high columns by the sculptor Martin Puryear, monumental granite sentinels quarried

bridges,
to town squares.

These he regards as precursors of utilitarian public art, to the production of which he has devoted himself so wholeheartedly. He is also an admirer of such writers as Whitman, Thoreau, and Melville, whose imagery, he feels, conveys a distinct sense of time and place. On occasion he will include lines of text from one of these authors as integral elements of his structures.

Although
Armajani made
several studies in which he
sought to incorporate an arch from
the Hennepin Avenue Bridge, he
soon found that this vestige of
Minnesota history could not be
preserved within his design, as its
scale was far too monumental. Still,
this exploratory process had its
effect, as evidenced in the elegant
solution he subsequently proposed in
the form of a detailed wooden model.
His design clearly evoked the grand
period of late nineteenth-century
American industrial structures, but

at the same time projected a
distinctly romantic character.

Armajani's design for what
would be designated the Irene Hixon
Whitney Bridge envisaged a 375
foot steel truss construction, twelve
feet wide. On each side of this
elongated walkway and overlapping
at its center would be two great steel
catenary arches, one rising to a
height of eighteen feet above the
walkway floor, the other, similarly
proportioned, swooping downward—
one arch the exact reverse of the
other in a metaphoric handshake
across the highway. His bridge



While the Irene Hixon Whitney Bridge provides
Vineland Place, opposite the Walker. Three gra
complex. Dramatically defining this main entra
and shaped in Cold Spring, Minnesota.



The Irene Hixon Whitney Bridge (1985–1988), designed by Siah Armajani, spans sixteen lanes of highway traffic, providing a safe and beautiful pedestrian crossing from the city's Olmstedian Loring Park to the Sculpture Garden.

ol LeWitt that leads, as it were, to the
 ember 1988 dedication. The idea originated
 m.

would be supported by four piers—two in the middle of the highway, one at each end. To stress the singularity of each half, the floor of the section closest to Loring Park was to be made of wood, and that adjacent to the Sculpture Garden of steel. (For safety code reasons, however, this idea had to be abandoned in favor of an all-wooden floor.) The bridge's color, Armajani felt, should be recessive, even atmospheric, with the Loring Park side light blue and the Sculpture Garden half pale yellow. A third color, dark gray-green,

would define the bridge's four vertical supports and its ramps. Pedestrian access would be via stairs on each side, or the long ramps for persons with disabilities, which would also serve as viewing platforms overlooking Loring Park and the Garden. From the outset, following his penchant for incorporating lines of text in his sculpture, Armajani decided to use some lines by John Ashbery in the bridge, a poet whose response to the American ethos coincides with his own. Ashbery's words, written specifically

for this project, will be cast in bronze and embedded in the bridge floor, to be easily read by those crossing the bridge.

With the enthusiastic response of the Walker, the Park Board, and the State highway officials, the elegant linear construction by Siah Armajani became a reality. Its final form is close to what Armajani had envisaged, a symbol of serenity as well as transition.



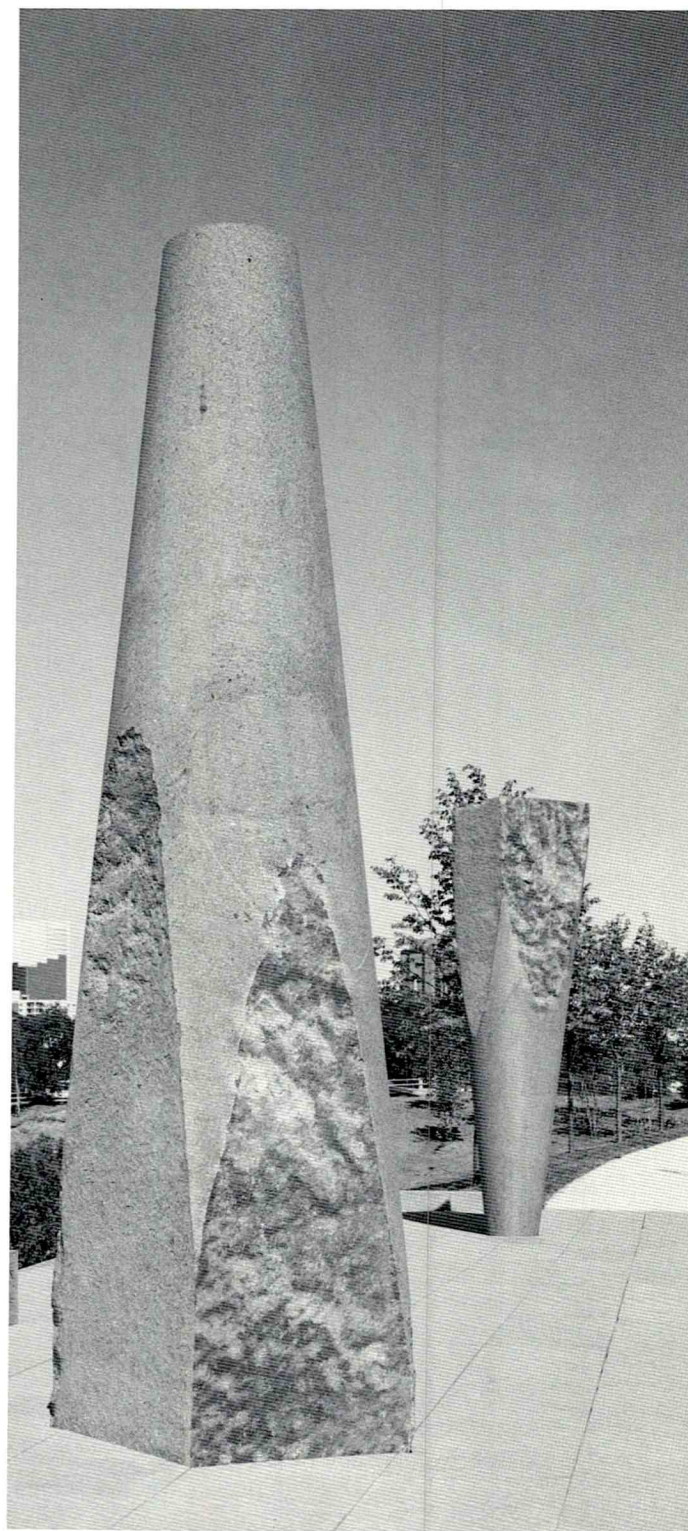
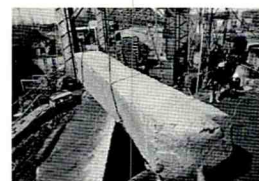
Relating the Walker and Guthrie buildings closely to the Garden is the broad striped granite block crosswalk designed by Puryear columns, a project, in contrast to the other site-specific works, that began only five months before the Garden's Se; during the artist's visit to Minneapolis in connection with a retrospective exhibition of his prints organized by the mus

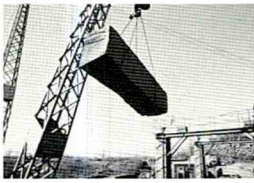
LeWitt, though widely known for his application of minimalist geometric imagery in his sculptures and wall painting, had not designed a floor before, let alone a crosswalk for a city street. He was intrigued, however, by this opportunity and responded with a series of proposals in the form of drawings for the Vineland Place site. The Walker staff, having selected a few possibilities, submitted these for review to the City of Minneapolis Traffic Engineering Division. Happily, the scheme approved by the engineers was also high on the Walker's list. It is a bold design consisting of wide horizontal and vertical bands formed of roughly cut blocks of violet-hued carnelian and sierra white granite inlaid, mosaic fashion, in the street.

When Puryear was asked to propose a sculpture for the main Garden entrance, an early but soon discarded idea was a high arch, whose outline roughly resembled a giant, somewhat flattened, croquet hoop. This arch would have been made of granite cylinders strung together like beads on a length of steel rod held under powerful tension to form a hoop, with each end of the rod anchored in a huge rounded boulder.

Puryear's idea for a stone arch first appeared in a 1985 proposal he made for the campus of Tufts University. Though this design was not accepted by the university administration, it was a factor in the Walker's invitation to the artist. Puryear, however, had doubts about the appropriateness of such an arched form, feeling it would inhibit visitors' overall perception of the Garden by interfering with its sightlines. Instead he took an entirely different approach in defining the entrance: two massive granite columns, each tapered at one end to a conical form. These would be the same basic shape, but with a major difference—one would be the upside-down version of the other.

Puryear's proposal for two columns was predicated on being able to find granite blocks of sufficient size. During an exploratory trip to the Cold Spring Quarry in 1987,

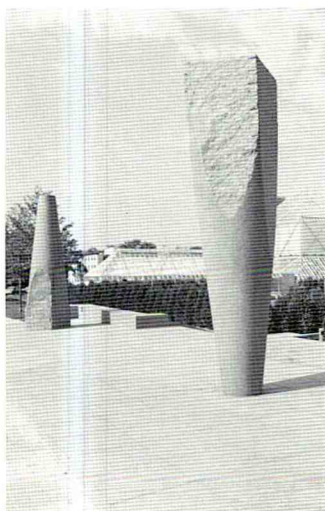


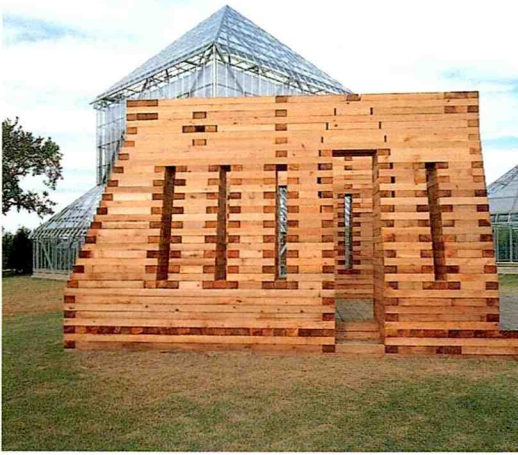


Granite stones for the 14 foot high sentinels by Martin Puryear, titled *Ampersand* (1988), were quarried at Cold Spring, Minnesota in 1987. The complicated lathing and finishing processes were achieved by the artist working directly with the sawyers at Cold Spring.

two large pieces of gray granite, each approximately 16 feet long, were located, one still in a quarry, the other recently hauled out of another quarry a mile away. Puryear was elated, not only with the size of the stones, but with their rough “found” texture, much of which he intended to incorporate in the final pieces. But, as he would learn, finding granite blocks of such grand scale is one thing and shaping them to a desired form can be another. The most outwardly perfect stone can harbor fissures not evident on its surface, and there was the risk of serious damage to the blocks during the lathing process. The Cold Spring sawyers were more than up to the challenge, and Puryear worked closely with them throughout the delicate process, spending long nights in the shop watching the massive stones turning on the huge lathe — a nerve-wracking experience, at best, the sculptor recalls. It was a trial and error effort to arrive at a pair of columns that met his specifications, and later in the process two more large blocks had to be brought in from the quarry. Finally, the successfully shaped stones were transported to Minneapolis, where giant cranes gently lowered them to their permanent location.

Like the overlapping arches of Armajani’s bridge, Puryear’s columns, titled *Ampersand*, are inversions of similar forms. There is a dynamic inter-relationship between these stately pillars, well beyond what would have been achieved had they been more conventionally deployed. Though they echo the symmetry of the Garden, standing as they do at either side of the entrance plaza, they subtly subvert its formalism, says Puryear contentedly, “by standing symmetry on its head.” They have extraordinary presence: on one level they are redolent with allusions to antiquity, to Egypt and the classical world; on another, the contrast between their rough and finished surfaces invites us to see them as symbols of metamorphosis. Their shapes, which fuse smooth geometric and rough organic elements, derive, says Puryear, from two of his earlier sculptures. The first was *Box and Pole*, a two-part piece made for a 1977 exhibition at Artpark in Lewiston, New York. It was, as its title suggests, a tapered 100 foot high wooden pole installed next to a low wooden boxlike form. The pole, fabricated of lengths of wood carefully fitted together, resembled a monumental toothpick whose upper section was shaped to a point. The contours of the other influential work, *For Beckwourth*, a 1980 earth-caked wood construction, 40 inches high, suggest those of a primal hut. Such architectural analogy is not too far afield, because, as Puryear readily admits, the elemental shapes of tribal and nomadic structures have long influenced his imagery. At the same time, his iconography invariably calls to mind forms in nature, such as rocks, seed pods, tree roots, and mountains.





In commissioning sculptures for the Garden, one objective was to have a number of works of utilitarian as well as aesthetic character. As a walk-through sculpture, Armajani's bridge meets that criterion.

Equally "useful" is Jackie Ferrara's *Belvedere*, a stately wooden construction formed of innumerable lengths of cedar, which serves as reception, stage, and seating area for those entering the Garden from the southwest.

When Ferrara moved to her loft in New York's Soho district in 1971, she gave herself the job of transforming its raw space into a habitable studio. During a lengthy do-it-yourself process she found herself learning to construct walls, cabinets, and shelving, lay tile, and in general master the use of building materials. Before she took on this daunting task, Ferrara's sculptures were essentially figural, and she credits her carpentry experience with leading her in new artistic directions. She began making wooden sculpture resembling stairways, gateways, pyramids, and other architectural shapes, whose surface quality contrasted considerably with their elemental, geometric forms. By her manner of fitting lengths of wood together, she was able to use their projecting butt ends and voids to create rich, complex textures that, under varied light conditions, invested her sculptures with a unique dynamism.

Since the 1970s, Ferrara has produced table-top sculptures that, to some observers, look like site models for ritualistic events, their forms suggestive of altars, portals, and ceremonial seating. Although these sculptures suggest architectural models, they are not, says Ferrara, studies for specific sites, but are her meditations on architectural forms. While some of these configurations allude to antiquity, mainly Mayan and Egyptian architecture, many of her forms are inspired by somewhat otherworldly, indeed futuristic concerns. She is interested in the ideas of science fiction in which individuals have the capacity to transcend their immediate environments and exist in a fluid, historical continuum, with ability to travel back into the past or advance into the future.

Her

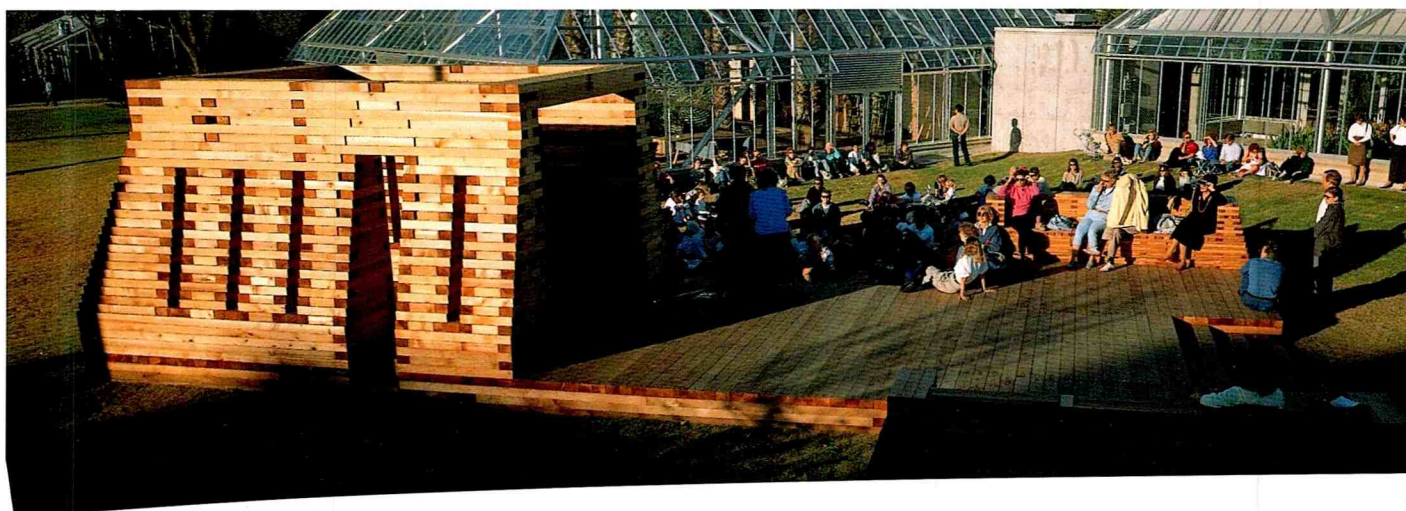
sculptures, she

says, are timeless "places"

rather than objects. Her recent large-scale sculptures she considers to be architectural backgrounds for various events. Not only do they serve as reception areas, they can also be sites for performances and ceremonies.

For the Minneapolis Sculpture Garden, Ferrara has created a decklike structure whose floor plan is in the shape of a giant "T." At its widest end, two benches face one another, and at its narrow end, a pair of 10 foot high Egyptoid pylons form a ceilingless passageway whose stepped outer walls are wider at the base than at the top. Windowlike perforations in these walls provide a play of light and shadow within the roofless space that, on occasion, will be the setting for small-scale musical or theatrical events.

Belvedere (1988), by Jackie Ferrara, made of hundreds of perfectly cut pieces of cedar, provides a T-shaped platform with seating at one end, which, in addition to its use as a performing space, is a comfortable meeting place for visitors.

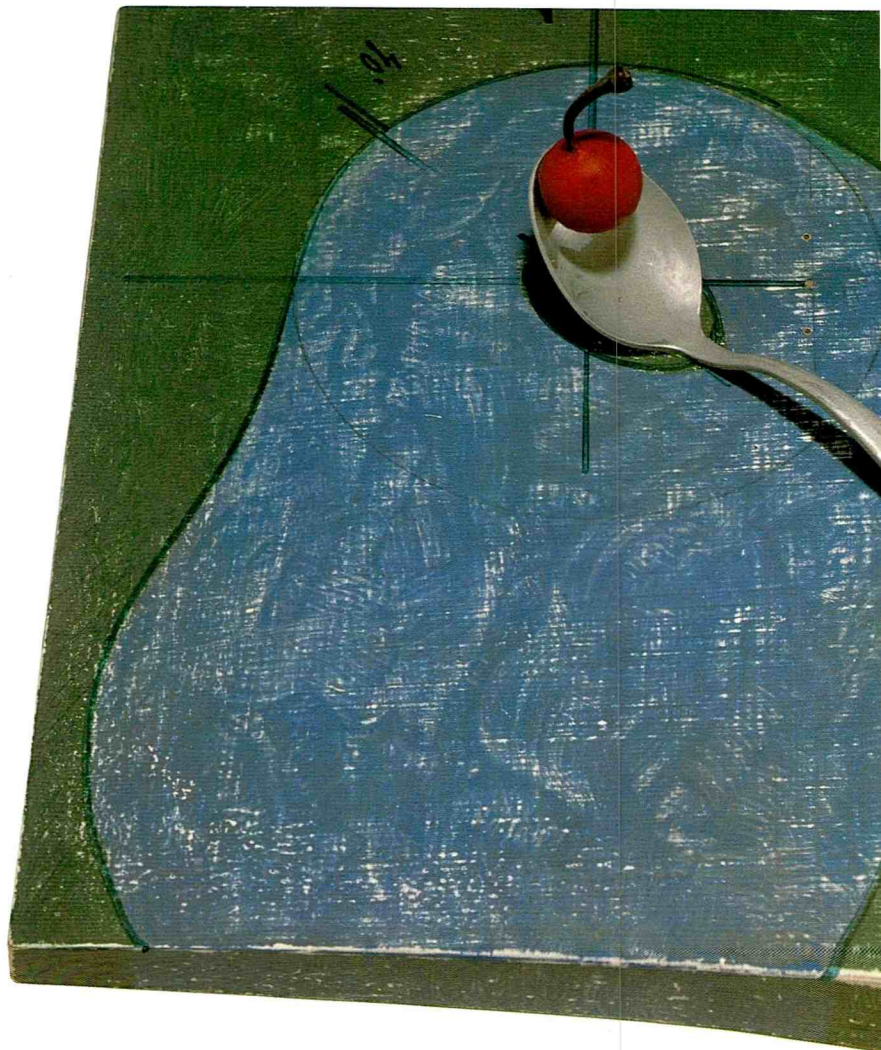


A spectacular focal point in the Garden is the 29 foot high *Spoonbridge and Cherry* fountain designed by Claes Oldenburg and Coosje van Bruggen. Located in the Garden's northern sector and rising from a free-form pool is a gigantic pale gray spoon to whose tip is improbably affixed a deep Bing-red cherry—a Brobdignagian vision. Both elements, the spoon and cherry, were fabricated of aluminum over steel superstructures and coated with successive, sanded-down layers of epoxy fairing compound. The spoon bowl rests on an earth mound within the 150 foot long pond, whose sinuous contours echo those of a linden tree seed. (Lindens line the major allées of the Garden.) At the base of the cherry's stem is a circle of valves from which water flows to make the surface of the cherry gleam; from the top of the curved stem a fine spray is emitted which Oldenburg has described as “not a sprinkle of water, but a haze. It's meant to catch the sunlight and to create an occasional rainbow.” In the winter, the spoon and cherry will almost certainly be topped with piles of snow—the vision of a super sundae.

This mesmerizing sculpture has a convoluted history. During the early stages of defining the areas of the Garden, Barnes indicated a large, essentially circular reflecting pool on the drawings. It was evident to all concerned, including the architect, that something other than a round pond was required as a counterpoint to the Garden's latter-day classicism.

Because no conventional pool or fountain would do, it was inevitable that Claes Oldenburg and Coosje van Bruggen, his wife and collaborator, should take on the job. By now, they already had

The earliest model for Claes Oldenburg and Coosje van Bruggen's fountain was created in 1987. Its tablespoon was borrowed for the occasion from the Oldenburg's kitchen.



to their credit more than twenty large-scale pieces throughout the United States and Europe; among notable examples of their work in this country are the *Crusoe Umbrella* in Des Moines, the *Flashlight* in Las Vegas, and the *Batcolumn* in Chicago. Their European projects include two in Germany, the *Pickaxe* in Kassel, and the *Garden Hose* in Freiburg. When Oldenburg and van Bruggen were invited by the Walker to make a fountain for Minneapolis, the issue of themes, especially those related to this region, inevitably came up. Oldenburg, who was born in Stockholm, and whose father served as Swedish Consul in Chicago, already had some perspective in this area, which he had visited as a child. The massive Carl Milles stone sculpture of an Indian in St. Paul's City Hall remains an indelible memory. In 1975, the Walker organized an extensive exhibition, *Oldenburg: Six Themes*, and during its preparation he was in Minneapolis frequently; since their marriage in 1977, he and Coosje van Bruggen have returned to Minneapolis on several occasions.

Speculation about a possible theme for the fountain touched on many sources of imagery, including Minnesota's arctic winters and its verdant, lake-dotted summer landscapes. Conversations with Oldenburg and van Bruggen about such matters took place sporadically for well over a year before a design was produced, but those of us on the outside had no idea of what they had in mind for the theme of the fountain. Barnes had encouraged Oldenburg and van Bruggen to design the outline of the pool, as well as the sculpture that would occupy it, and it

was agreed that it should occupy the north end of the Garden and be immediately visible along its north-south axis.



To celebrate the Garden's opening, Claes Oldenburg made this pastel drawing of the spoon and cherry which became the image for the inaugural poster.

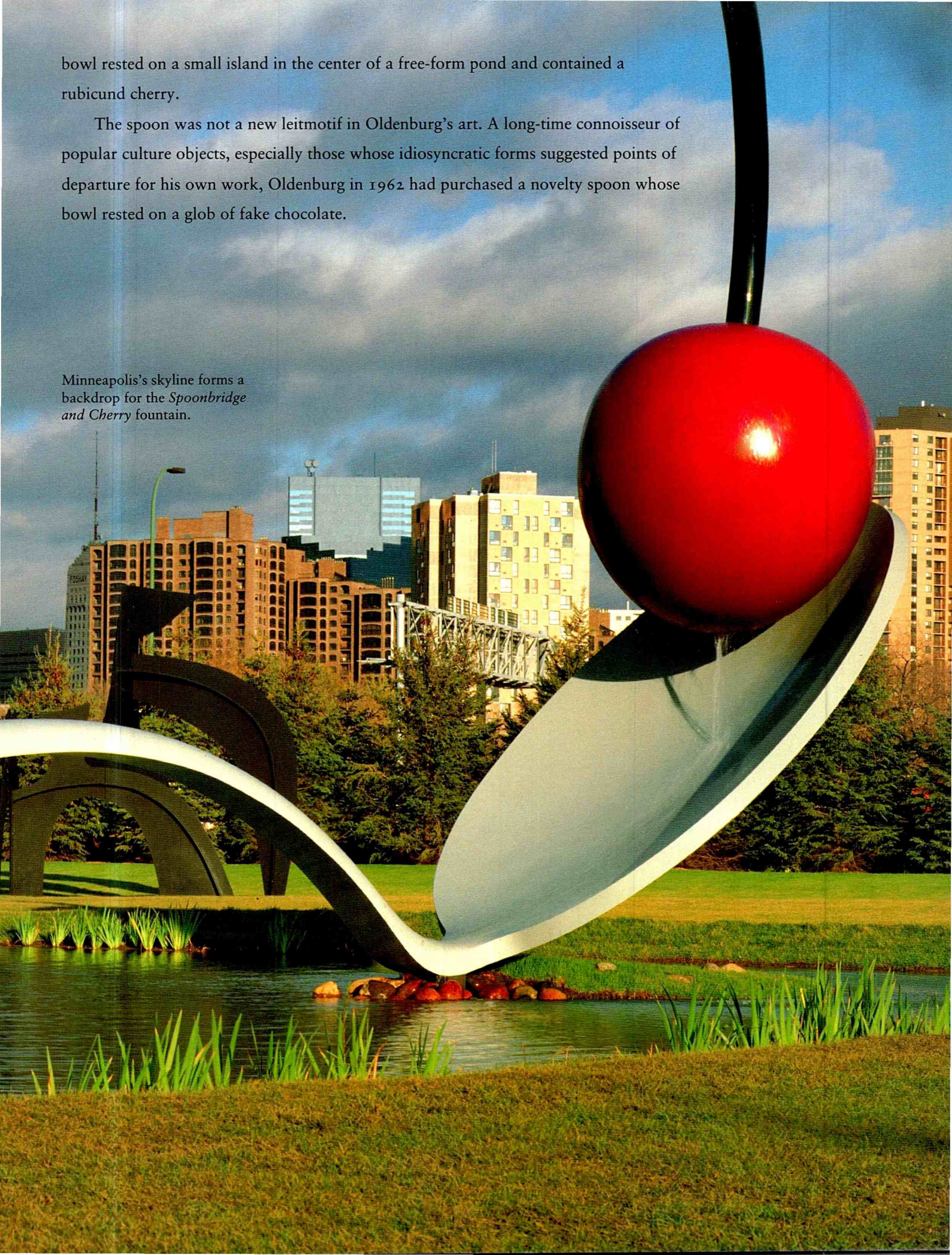
On a snowy day in 1987, Oldenburg arrived at the Barnes office, carrying a small model of the fountain. Those in attendance, Barnes, Peter Rothschild, Mildred Friedman, and I, had no notion of what it would look like. With an apprehensive glance around the room, Oldenburg slowly removed the layers of Kleenex, in which it had been swathed to protect it from the weather, to reveal a captivating object that was greeted with broad grins and applause. There it was—a spoon, whose



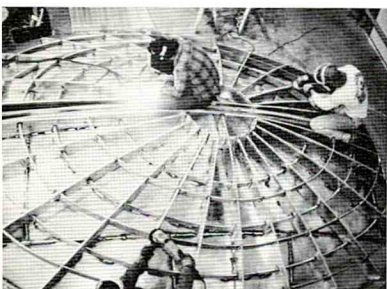
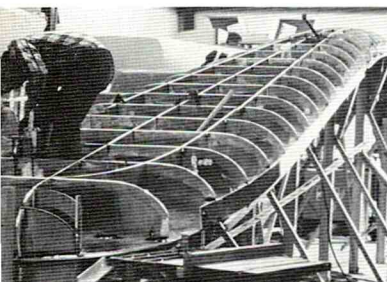
bowl rested on a small island in the center of a free-form pond and contained a rubicund cherry.

The spoon was not a new leitmotif in Oldenburg's art. A long-time connoisseur of popular culture objects, especially those whose idiosyncratic forms suggested points of departure for his own work, Oldenburg in 1962 had purchased a novelty spoon whose bowl rested on a glob of fake chocolate.

Minneapolis's skyline forms a backdrop for the *Spoonbridge and Cherry* fountain.



The fountain was fabricated in two New England boatyards and the Lippincott metal fabrication workshop in North Haven, Connecticut, where the finishing and painting were completed.



This image stayed with him and no doubt helped inspire the ennobled version of this ubiquitous dining utensil. In a 1967 drawing, he compared Chicago's Navy Pier to a giant dessert spoon extending well into Lake Michigan. The spoon materialized again in a 1967 lithograph, this time as a monumental bridge. Under its high-arched handle a fleet of sailboats skims across a tranquil blue sea. His first designs for the 100 foot *Batcolumn* sculpture, installed in 1977 at the entrance to Chicago's Social Security Administration building, envisaged a gigantic spoon whose bowl was embedded in the ground, but whose handle rose some forty feet above it. Eventually, however, the baseball analogy took over.

The cherry, on the other hand, is a recent addition to Oldenburg's iconography and was contributed by Coosje van Bruggen. She describes its origins, in part, as a slightly subversive reaction to the geometry Barnes used in designing the Garden. Its symmetrically ordered spaces, she says, reminded her of Versailles and its etiquette, especially the table manners Louis XIV imposed on his court. The giant spoon, thus, is a visualization of a comedy of manners. On an abstract level, the cherry's oblate form works superbly against the elegant linearity of the spoon in an arresting manifestation of equipoise.

Those who have been associated with Oldenburg on large-scale projects have quickly learned that for him the model stage is only the beginning of the lengthy process of creating the final piece. While some artists are content to allow professional fabricators to take over the job of turning their maquettes into large outdoor projects, he is always attentive to every detail. Such involvement is basic to his aesthetic, and problem solving is part of his art-making process. He delights in devising ways to translate his ideas from drawings and models to large-scale durable materials. Because of the variety of forms he uses, special fabrication techniques often have to be developed. This has always been true of Oldenburg's sculptures, from his "soft" fabric pieces of the early 1950s to the precisely constructed, painted steel sculptures of recent years.

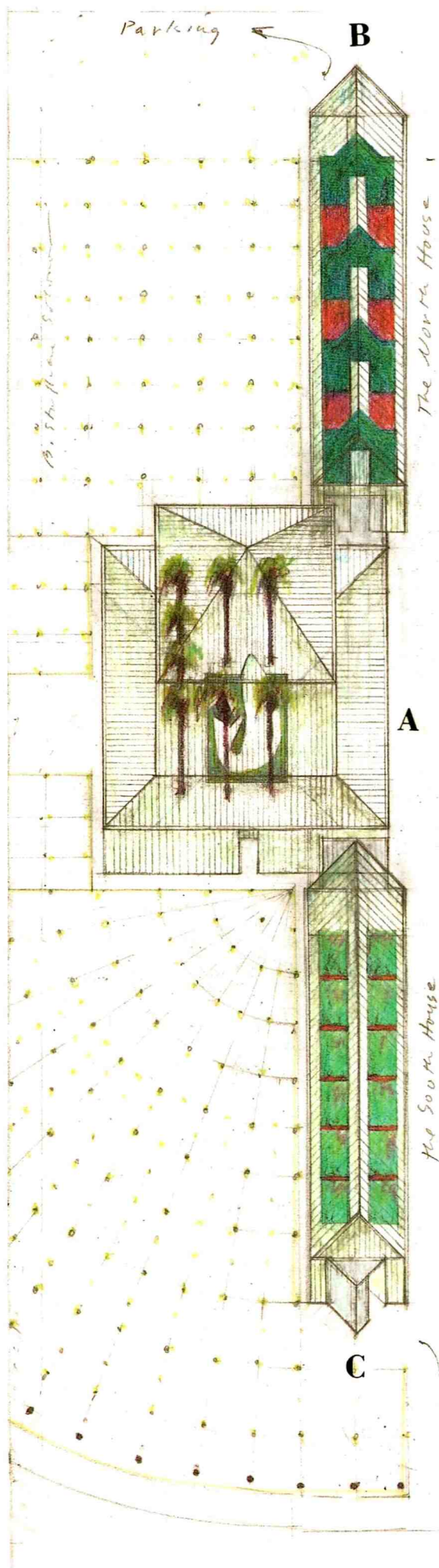
Since 1969, he has worked closely with Don Lippincott, in whose metal fabrication workshop in North Haven, Connecticut, many of his major sculptures, including his collaborative projects with van Bruggen, have been constructed. During their long association, Oldenburg and Lippincott have developed a number of special

fabrication techniques to arrive at a desired form or surface quality. For example, in 1975 for the Walker exhibition, *Oldenburg: Six Themes*, the artist decided to make a large outdoor version of the crushed cigarette butt, by then one of his most frequently employed motifs. Though he had fashioned these twisted tubular forms in polyurethane, he wanted to see how they would look in large-scale metal versions. To simulate the effect of a crushed butt, he and Lippincott decided to construct the cigarette of cylinders of steel and lead fused together. The lead section of the cigarette could be bent and twisted under heavy mechanical pressure to simulate the appearance of a ground-out butt. Another early example of Oldenburg's obsessiveness with verisimilitude was the 12 foot high 1973 *Standing Mitt with Ball*. The idea was to approximate the appearance of a glove that has just caught a fastball. To achieve this, he and Lippincott dropped a heavy spherical weight on a large sheet of lead, which then was cut in the shape of a first baseman's glove; the back of the glove was formed of curved steel sheeting. For the finished piece, a large ball formed of layers of wood was fitted into the resulting depression.

Constructing the *Spoonbridge and Cherry* involved several entirely new challenges; each was ingeniously met by Lippincott. Though his shop is equipped to handle most contingencies, especially complex projects are sometimes farmed out to other fabricators. Thanks to the demands of the *Spoonbridge and Cherry* project, the languishing New England boat building industry experienced a brief flurry of activity. The contract to build the super cherry went to Paul Luke's East Boothbay boatyard in Portland, Maine. This was a first for the fifty-year-old shipyard.

While the mammoth cherry was beguiling residents of Portland, the 52 foot spoon was causing quite a stir in Bristol, Rhode Island, where it was under construction at Merrifield-Roberts's shipbuilding firm. Although New England has been distinguished for its flatware as far back as Colonial times, a spoon of such proportions was unprecedented. There was a certain appropriateness in choosing two boatyards to construct both elements of *Spoonbridge and Cherry*, especially as Oldenburg had thought about such themes as Viking ships and Indian canoes during the early stages of designing the fountain. Photographs of the spoon's fabrication show men swarming over its arched and elongated structure, fitting and welding compartmentalized units similar to those in seagoing vessels. Once their structures were completed, the spoon and cherry were shipped to New Haven for finishing.





In developing the specifications for the Garden, the Walker and Park Board officials agreed that a glass conservatory would be an important, highly useful component. Coincidentally, one of the many schemes produced by Edward Barnes in the late 1960s for a new Walker Art Center building showed the museum relocated in the center of the parkland that now constitutes the Minneapolis Sculpture Garden. His plan also envisaged another building, a glass-walled conservatory at the north end of the site.

This rather drastic solution to the Walker's space needs was predicated on turning the museum's 1927 building over to the Guthrie Theater for use as an acting academy (an idea inspired, perhaps, by the museum's grand staircase, which no doubt would have lent itself admirably to dueling). However, this imaginative resolution did not get far, as the Guthrie's plans for an acting academy were soon shelved, and the Park Board did not exhibit particular enthusiasm for having the Walker building on its grounds. Nevertheless, there was some beneficial fallout, because the concept of a conservatory had taken root.

The arguments for including a conservatory in the Minneapolis Sculpture Garden were several: it would allow visitors to enjoy works of art in verdant natural surroundings throughout the year; it would provide a welcome passageway, especially in winter, from the parking lot at the Garden's north-west edge to the Walker-Guthrie complex; and it would be a place where the public could enjoy new approaches to horticultural displays, especially in relation to sculpture. As plans for the Garden developed, the conservatory, positioned at the west end of the east-west axis, became its dominant architectural feature.

The Sage and John Cowles Conservatory is a tripartite structure, consisting of a 65 foot square center house whose prismlike apex rises an equal number of feet, and two side houses. The north and south houses are each 82 feet long, 20 feet wide, and 20 feet high.

The Cowles Conservatory is a linear building; the Regis Gardens inside the Conservatory are linear gardens. The building forms the west boundary of the Minneapolis Sculpture Garden linking the parking lot to the Walker Art Center and the Guthrie Theater; the Conservatory gardens reinforce the ceremony of walking from one place to another.

In the summer the visitor to the outdoor Sculpture Garden, attracted by Frank Gehry's giant glass fish in its transparent greenhouse, might stroll into the central palm court (A), and then proceed north under green arches through rows of pinks or Russian sage, or south between vine walls of sweet peas or nasturtiums spilling onto flower beds.

During the frozen Minnesota winter the glass-enclosed garden becomes a direct, heated passage from the visitor's car to his destination. The image of this green walk through the white winter was a compelling one for the designers. Entering the Conservatory from the parking lot at the far end of the north house (B), visitors pass through a large archway of creeping fig. Three more green arches span beds of Spanish lavender in November, or amaryllis in December, or freesia in January. The green arches follow the structural order of the greenhouse and reflect the form of the building. The passage widens at the central palm court. There the leaping fish rises from its water lily pond to the top of the Washingtonia palms. In the south house, eight vine walls of jasmine proceed through fields of hyacinth in March, or English primrose in November, or amaryllis or freesia to the exit (C).

Hours later, after an evening of art or theater, the sequence is reversed. Visitors return through the luminous glass-enclosed garden to walk along fragrant vines, between flower beds and through green arches to the white winter beyond.

The framework of the glass houses consists of six-inch silver-painted tubular steel; their exteriors are sheathed in panels of 1/8-inch tempered glass. Initially the center house was to have a stairway and balcony so visitors would have a panoramic view of the Garden as well as a tree-top vantage of the Conservatory's interior. Though this was abandoned because of the considerable amount of structure it entailed, another idea fortuitously surfaced: the installation of a 22 foot high wood and glass fish designed by the architect Frank Gehry for his 1986 retrospective exhibition at Walker Art Center. Indeed, it was the prospect of placing this sculpture in the Conservatory that enabled the Walker to find sponsorship for its fabrication. The *Standing Glass Fish* thus became one of the first site-specific works to be created for the new Garden. Once the decision to install it was made, it was clear that an overall scheme was urgently required to accommodate the permanent and temporary displays destined to occur throughout the building.

Although the Walker staff was closely involved in the planning and fundraising efforts for the Garden, its expertise stopped well short of horticultural matters, especially those related to the Conservatory. Aware that the building would require specialized personnel for maintenance, and that having it as part of the Garden represented significant public responsibility, the governing bodies of Walker Art Center and the Minneapolis Park Board invited the Minnesota Landscape Arboretum to take on this task as a major educational project. The Arboretum, occupying over 900 acres, fifteen miles from downtown Minneapolis, is operated by the University of Minnesota and staffed by distinguished horticulturists with a broad variety of specializations. A long-held objective of the Arboretum has been to increase public awareness of its extensive facilities and programs: by its active presence in operating the Cowles Conservatory, a major step has been taken in that direction.

When the San Francisco landscape architect Barbara Stauffacher Solomon and Michael R. Van Valkenburgh, who teaches at Harvard and practices landscape architecture in Boston, began their collaboration on the Regis Gardens for the three glass houses, their charge was quite direct.

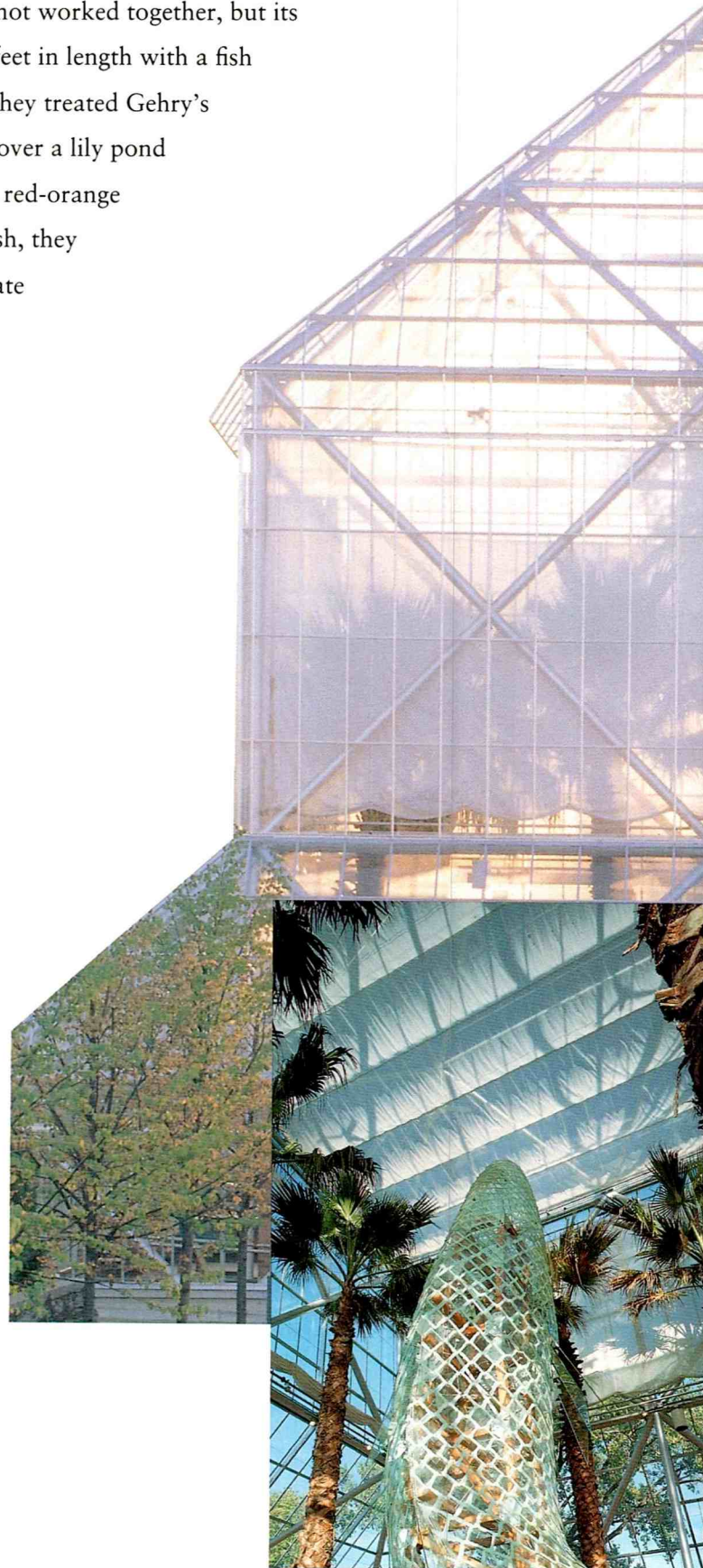
Gehry's giant fish was already a "given" for the center house and their first task was to incorporate it into their scheme. Before this project, they had not worked together, but its slightly eccentric character—an interior landscape some 250 feet in length with a fish

as its focal point — persuaded them to join forces. They treated Gehry's sculpture with all due reverence, siting it on a high pedestal over a lily pond whose four raised sides are faced with the same speckled red-orange brick used on the floor throughout the building. Around the fish, they planted rows of Washingtonia "feather duster" palms to create

a somewhat unlikely Nilotic tableau. Only slightly more solemn in conception, but no less fanciful, was their treatment of the north house, for which they designed the permanent installation. They divided its long interior with four 14 foot high green arches, through which visitors can stroll. These shiny-leafed arches are grown on a steel framework that contains networks of plastic "veins" coursing with hydroponic growing solution; masses of ficus vines, nourished by the solution, intertwine, completely covering their underlying structures. Between these evergreen installations seasonal plantings bloom.

Unlike that of the formally defined north house, the south house space is open and flexible, with sections of its brick floor easily removed for special installations. The first temporary display in the south house was designed by Van

Valkenburgh and Solomon and consists of a series of planes, wire screens that march across the floor like elements of a multi-part minimalist sculpture. Over these screens night-flowering jasmine, and sweet peas will climb in riotous profusion during the Conservatory's first year. Subsequent installations in this area will no doubt be less formal, especially those created by artists



who may move large mounds of earth about to form sculptured shapes, and utilize vegetation, rocks, and other natural materials as their media.

But, back to the Conservatory's center house: How did Frank Gehry's see-through leviathan win such a place of honor in the Cowles Conservatory? In 1984, while working with Mildred Friedman, Walker Art Center's curator of design, on a retrospective exhibition of his work, the architect frequently expressed the hope that an outsized glass fish might actually be constructed for the exhibition, particularly as this image was so recurrent throughout his work. A fluent draftsman, Gehry has long been in the habit of roughly sketching the outline of a fish on those areas of his architectural drawings that were not fully resolved, with the idea that he would return to them later. For this exhibition, he proposed to place his fish sculpture in the Walker's high-ceilinged outer lobby, where it would welcome visitors to the museum, but given the probable costs to the museum of fabricating such a creature, the idea was not ardently pursued at that time.

The origins of the piscine image itself, Gehry relates, are in cherished recollections of his Toronto childhood. Raised in an orthodox Jewish family, he recalls his devout grandmother bringing home a live carp from the market each week, before its magical transformation into gefilte fish, for the solemn Friday night dinner. He remembers watching these graceful, foredoomed creatures slosh about in the family bathtub, an ineradicable memory that has manifested itself in many ways throughout his work. His fascination with this theme was vividly

evidenced when, in 1983, Gehry was sent a

batch of plastic laminate by the Formica

Corporation; at the time the firm was

encouraging architects to use its

product not only in their millwork

designs, but to come up with new

applications for it. After having the

material around for a few months,

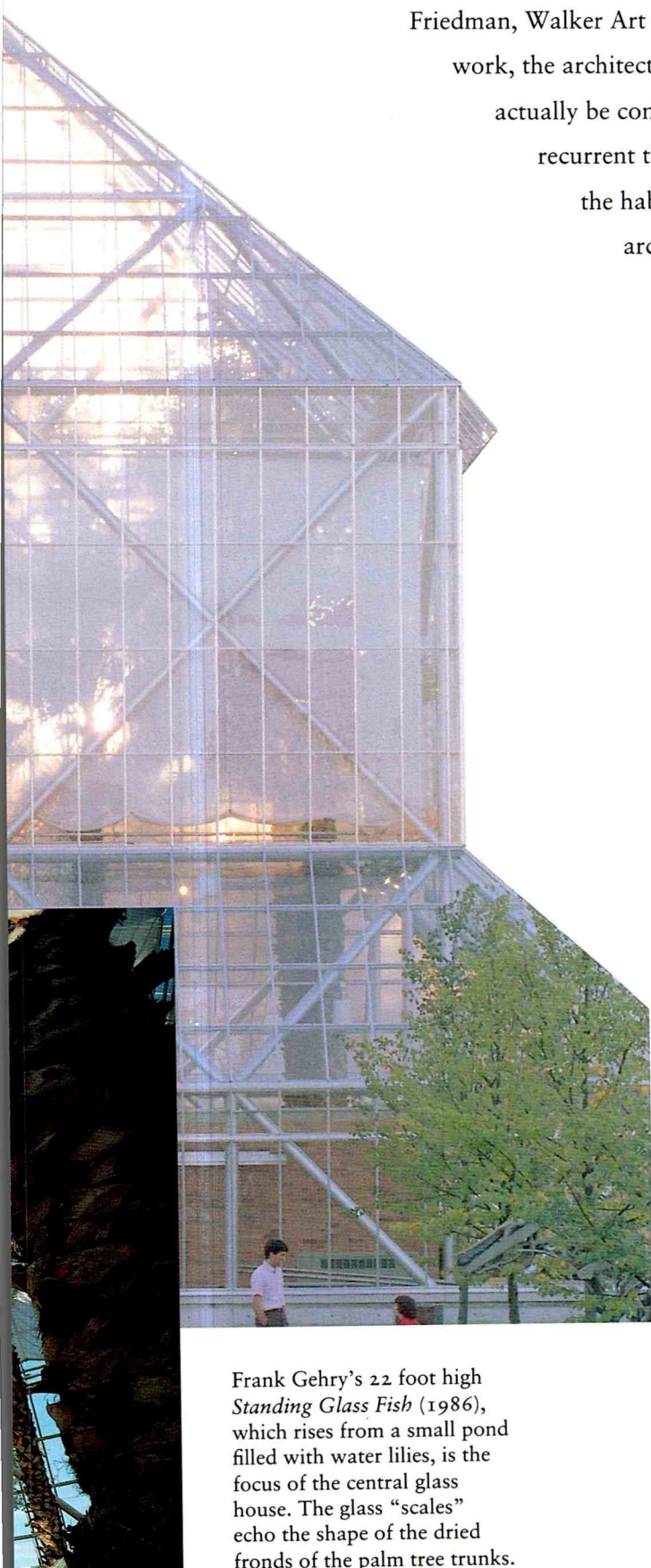
with no particular idea of how he

might use it, Gehry began, somewhat

idly, exploring its properties. By

breaking the Formica sheets into

shards, he arrived at shapes that could

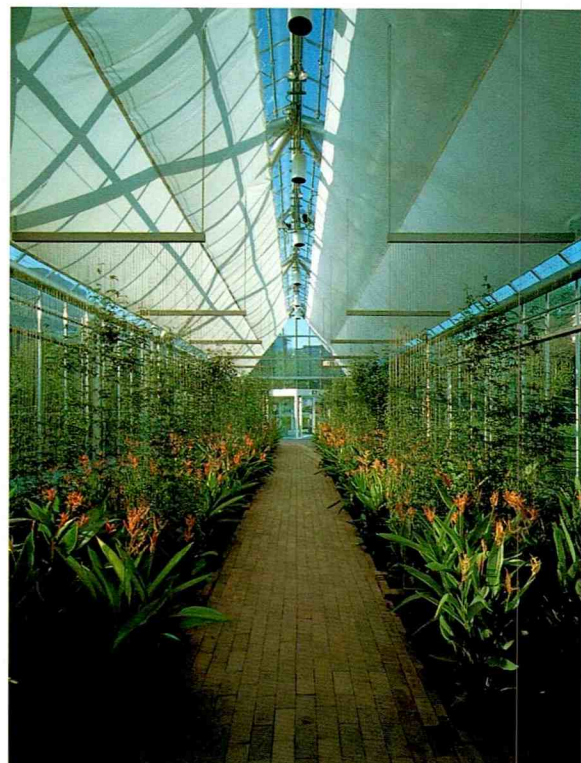


Frank Gehry's 22 foot high *Standing Glass Fish* (1986), which rises from a small pond filled with water lilies, is the focus of the central glass house. The glass "scales" echo the shape of the dried fronds of the palm tree trunks.

be layered like fish scales; with some judiciously applied glue, these could be formed into finned creatures. Against artificial light, they glowed, somewhat eerily. Since his architectural commissions were then in somewhat short supply, Gehry began using this unlikely material to make exotic sculptures—his celebrated fish lamps.

For a small-scale 1985 exhibition of his architectural projects held at the Castello Rivoli, outside of Turin, Gehry had designed a 30 foot long wood and glass fish that appeared to be swimming serenely across the gallery floor. During a visit to the exhibition, Mildred Friedman and I were so taken with the fish that we decided to explore the possibility of having one of that scale made for Gehry's Walker show. Encouraged by our response, the architect immediately began designing a vertical leaping fish and, with the aid of computer technology, had two small, clear plastic models made by Joel Stearns, the chief technician of New City Editions, the southern California workshop that had produced his fish lamps. Once sponsorship was secured, Stearns and his crew began constructing the large version in his Venice, California workshop some six months before the September 1986 opening of the Frank Gehry exhibition at the Walker. Four weeks before the opening date, Stearns and his staff began assembling the many components of the 22 foot high creature in the Walker's Concourse. The first element of the fish to be constructed was an armature consisting of heavy wooden beams, from which glass sections of the fish would be supported by stainless steel rods. The overlapping diamond-shaped slabs of ¼-inch glass were adhered with thick applications of whitish silicone glue, a process that resulted in a rich, scalelike texture.

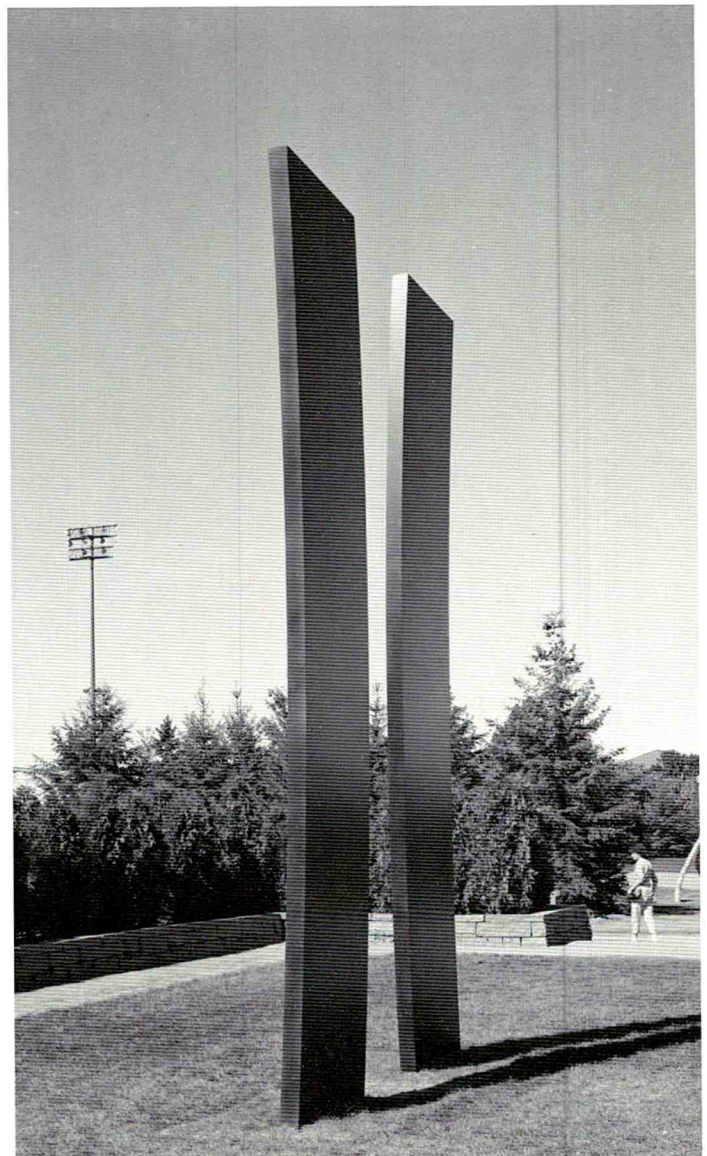
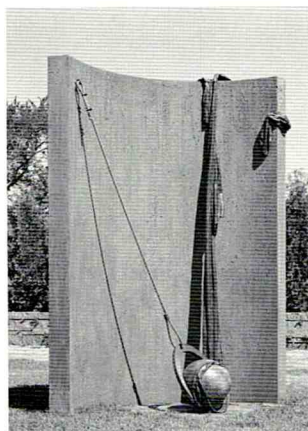
Green arches of ficus vines in the north house create a haven for winter walks through the Conservatory. Echoing the form of the long houses, the green arches are complemented by trellises in the south house, which provide a framework for the bright flower beds below.



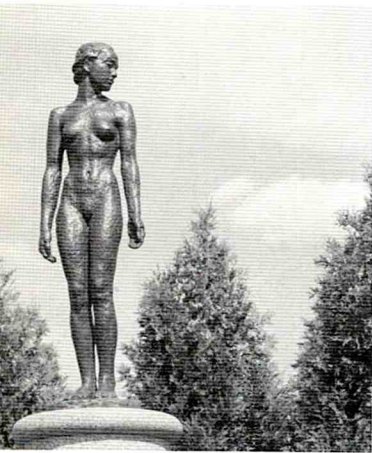
Assembling the *Standing Glass Fish* in the museum lobby turned into a long-running “happening” and media event. There were some who came by daily to check on its progress; nursery school groups in particular were enthralled. Slowly, the great beast took form, with the installation crew working within, as well as outside its confines to shape it. During its lengthy stay at the Walker it increased its ardent following, so much so that it became the museum’s *Mona Lisa*. Visitors would meet “at the fish” and take their ease, seated on the huge timbers that surrounded it. In August 1988, *Standing Glass Fish* was carefully dismantled and transported, section by section, across Vineland Place to its permanent home in the Cowles Conservatory, where it continues to exert its special attraction on all who visit it.

One of the temporary works by young American artists commissioned for the exhibition *Sculpture Inside Outside* is Phoebe Adams’s *Away from Stasis* (1988), a cast concrete and bronze piece sited in the southwest quadrant.

Ellsworth Kelly’s 18 foot high bronze *Double Curve* (1988) has a permanent home in the Garden just east of the Cowles Conservatory. Its pristine forms contrast brilliantly with the surrounding soft foliage.

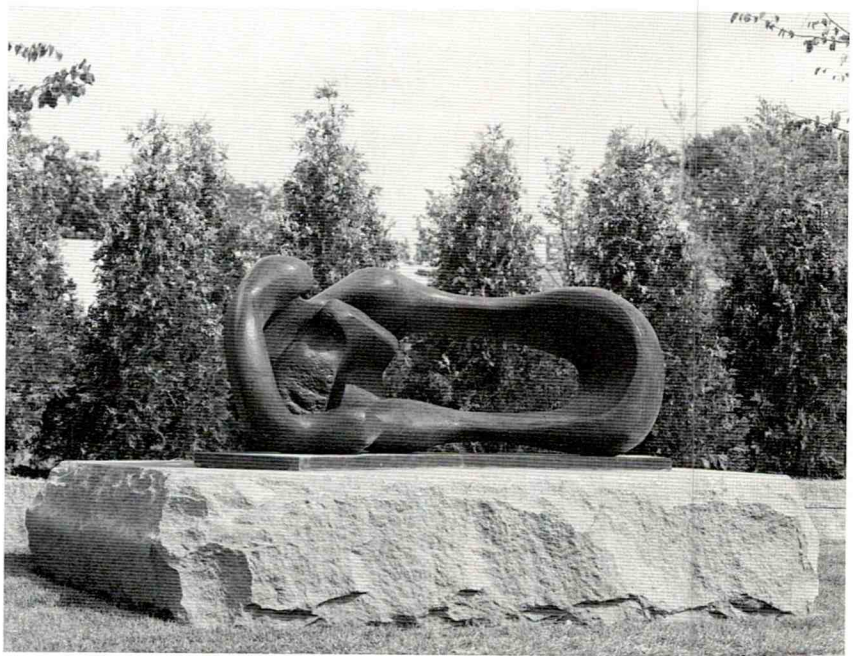


When the Minneapolis Sculpture Garden opened in September 1988, most works of art on view were drawn from Walker Art Center's permanent collection. Among the persuasive reasons for constructing the Garden were the rapid growth of this collection and the lack of space to exhibit it adequately, especially many of the museum's long-held bronzes. These included a number of sculptures by European twentieth-century masters, ranging from a mid-1920s idealized female nude by Georg Kolbe to Henry Moore's archetypal organic abstraction, the 1960–1961 *Reclining Mother and Child*.

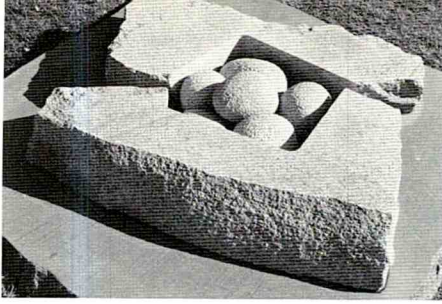


One of the Walker's bronze works relocated in the Garden is the 1926 *Junge Frau (Young Woman)* by Georg Kolbe. This modern nymph recalls the garden traditions of the eighteenth and nineteenth centuries.

The archetypal Henry Moore image, *Reclining Mother and Child* (1960–1961), is characterized by swelling volumes, cavelike openings, and a subtle fusion of anatomical and geological forms.



A more recent acquired sculpture that would benefit from substantial installation space was Charles Ginnever's huge 1976 welded steel *Nautilus*. Such works, the Walker staff felt, would take on new resonance when seen against trees and sky, and under changing conditions of light — in short, in the context that a sculpture garden could provide. The Barnes plan met these concerns by providing space along the Garden's allées for medium-scale works, and generously-proportioned areas for larger ones.



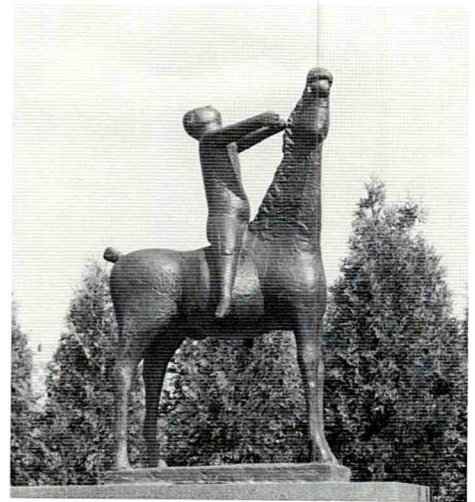
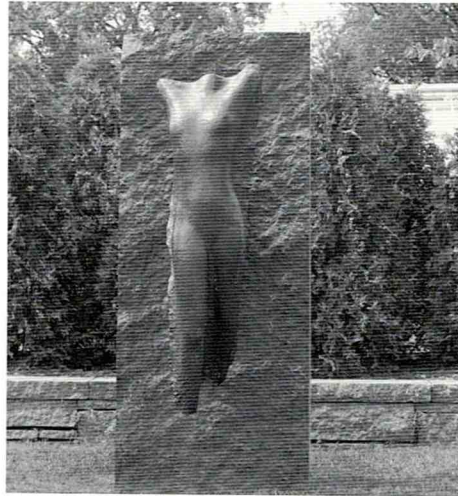
Isamu Noguchi's *Shodo Shima* (1978) is a low lying granite sculpture that looks like an abstract version of a giant bird's nest, whose eggs are rough-surfaced rocks piled on each other.

For the Garden's east-west allée, George Segal created *Walking Man* (1988), a darkly patinated, solitary bronze figure, apparently lost in thought, oblivious to everything around him.



In addition to some eleven sculptures from the museum's collection, and a monumental Alexander Calder 1974 stabile *Black Flag*, on long term loan from the artist's family, installed in the Garden were many temporary commissioned works for *Sculpture Inside Outside*, the Walker-originated exhibition that opened a few months before the Garden's dedication. This overview of the accomplishments of seventeen young American sculptors filled four of the museum's galleries, its roof and street level terraces, and occupied two sculpture plazas and the east bank of the Garden. Two of these works, Martin Puryear's *Ampersand*, the pair of gray granite columns discussed earlier, and Judith Shea's figure grouping *Without Words*, have since been acquired for the museum's collection.

The sculptures from the Walker's collection installed along the north-south allée of the Garden offer visitors an ambulatory introduction to some major thematic and stylistic ideas of twentieth-century art. These include two early 1960s figurative pieces by Henry Moore; Marino Marini's melancholy *Cavaliere (Horseman)* (ca. 1949); a

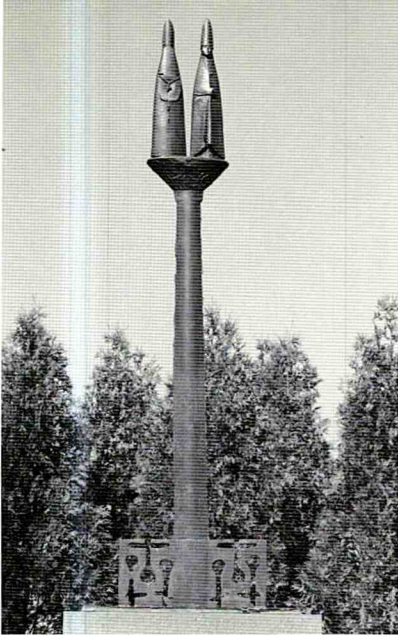


(left to right)
Henry Moore's *Standing Figure: Knife Edge* (1961) is a lean, twisting slablike form that suggests a hieratic presence.

Nike (1949–1952), by Saul Baizerman, an elongated female torso meticulously formed with a copper shell whose surface bears the hammer marks of its fabricating process, admirably expresses the sleek “moderne” sensibility of the 1950s.

Marino Marini's *Cavaliere (Horseman)* (ca. 1949) is a melancholy being. The antithesis of the triumphant equestrian figure, its primitive realism eloquently conveys the artist's disillusionment with the false mythology of conquest.

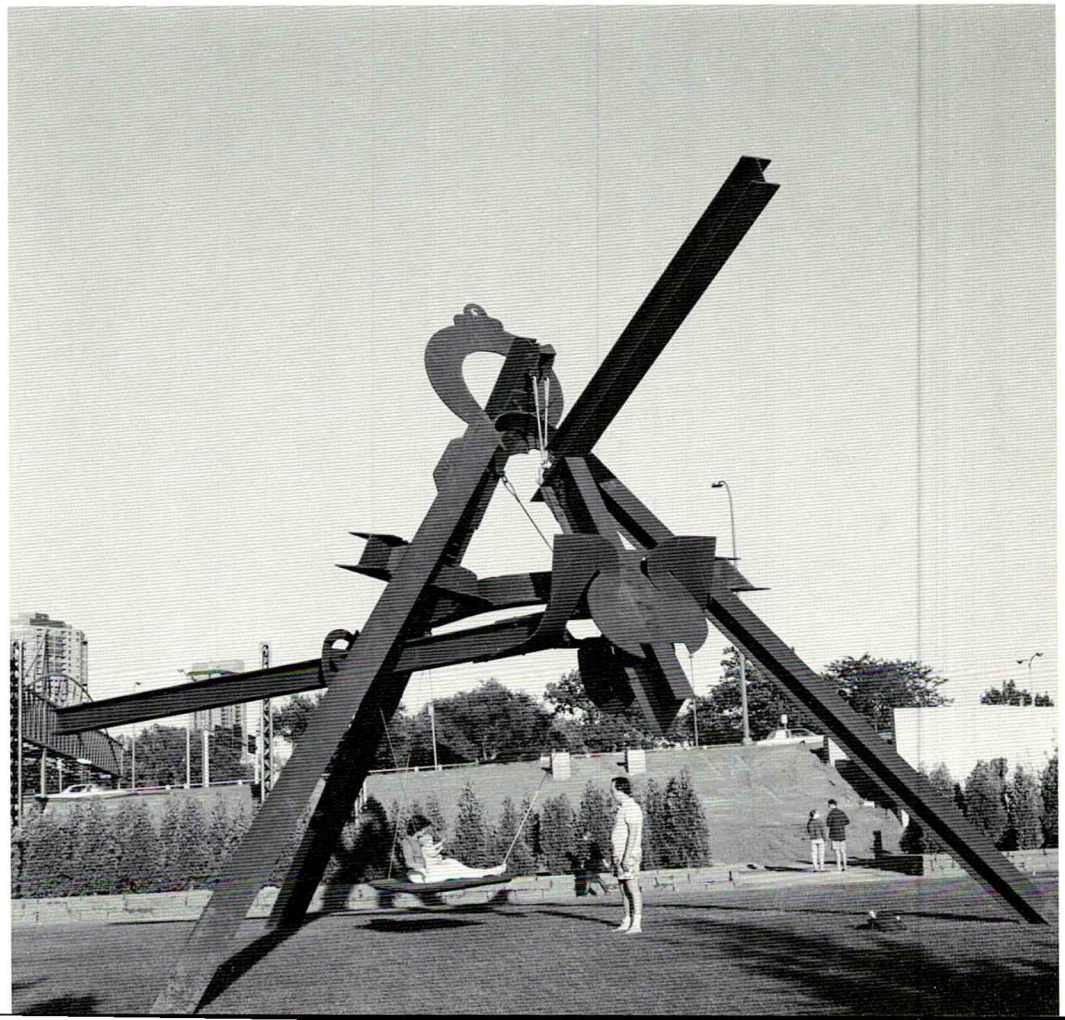




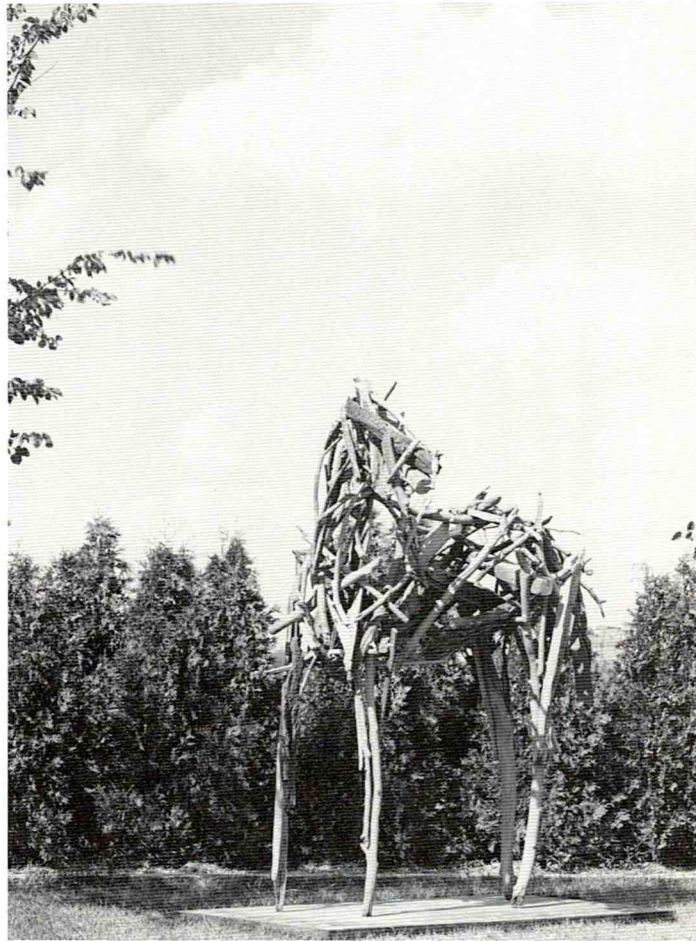
The heavenward-directed prongs of Giacomo Manzù's *The Big Key* (1959), are actually two tall-hatted bronze cardinals, one facing forward, the other backward—an enigmatic statement of the Church's omnipresence in Italian life.

Arikidea (1977–1982) is Mark di Suvero's joyous contribution to the Garden's character. Part playful, part imposing form, this work possesses all the attributes of significant public art, as it is both participatory and aesthetically rewarding.

great 1959 sculpture in the form of a key by Giacomo Manzù, the heavenward-reaching probes are a pair of tall-hatted cardinals; Reuben Nakian's rough-surfaced primal *Goddess with the Golden Thighs* (1964–1965, cast 1988), and tent poles by Isamu Noguchi made for Martha Graham's 1950 dance piece *Judith* that were originally carved in balsa, then cast in bronze.



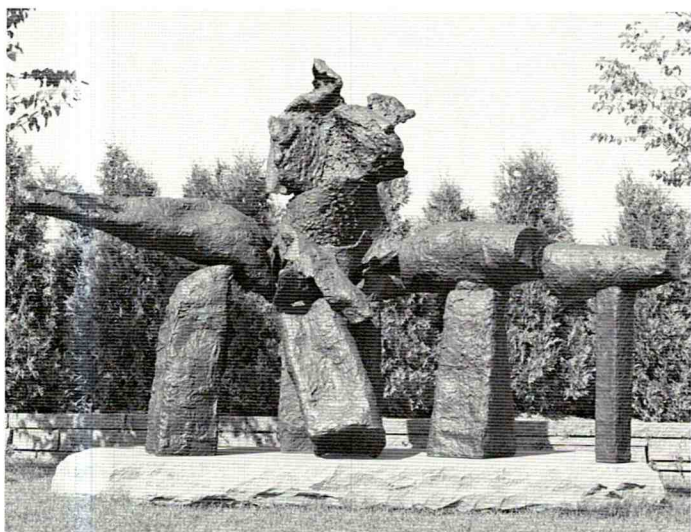
Along the Garden's broad east-west allée are several recently completed sculptures by a younger generation of artists. George Segal, the senior figure among them, is represented by a darkly patinated bronze, a moody *Walking Man* (1988), and Deborah Butterfield by *Woodrow* (1988), a cast bronze, welded assemblage of a horse. At both



Commissioned for the Sculpture Garden, Deborah Butterfield's *Woodrow* (1988) is a powerful, spiky construction formed of a multitude of bronze elements, each cast from tree branches and twigs, then welded together to form the contours of a horse, which is both a solid and spectral presence.

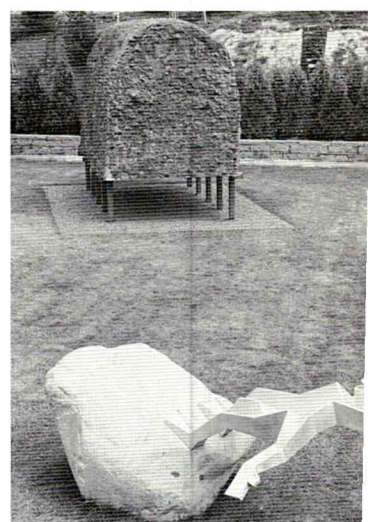
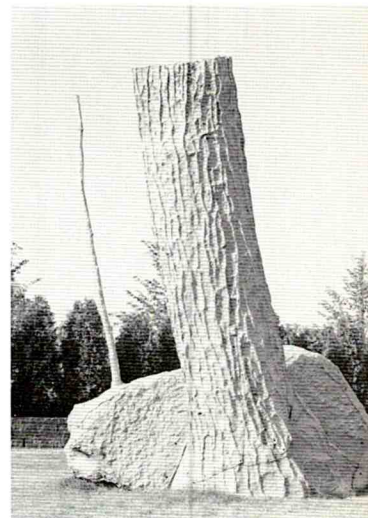
ends of this allée are benches created by Minneapolis artists Philip Larson and Kinji Akagawa. The alcove at its eastern terminus houses a well-known Walker icon, Jacques Lipchitz's neo-baroque 1944, cast 1953 bronze, *Prometheus Strangling the Vulture II*. Those entering the Garden from Vineland Place by the long stairway to the east have a closeup view of Richard Stankiewicz's 1980–1981 *Grass* whose spiky forms suggest a monumental rusted steel cactus.

Surrounding the Oldenburg-van Bruggen *Spoonbridge and Cherry* fountain in the Garden's north sector are Calder's *Black Flag*, Ginnever's *Nautilus*, David Nash's tri-legged wooden *Standing Frame* (1988), and Barry Flanagan's fantastic bronze *Hare on Bell on Portland Stone Piers* (1983).



(clockwise from left)
The torso and limbs of Reuben Nakian's *Goddess with the Golden Thighs* (1964–1965, cast 1988) are formed of great chunks of rough-surfaced, black-patinated bronze, suggesting relics of some ancient fertility cult salvaged from the depths of the Aegean Sea.

Robert Lobe's *Mother Maple* (1987–1988), of hammered aluminum, was made by the artist directly on the tree trunk and rock that it remembers. This work was commissioned for the exhibition *Sculpture Inside Outside*, as was its neighbor in the southeast square, Peter Shelton's *BLACKVAULTfalloffstone* (1988). This work is a continuation of Shelton's investigation of figure-oriented architecture. One element is a black cement elevated structure with a dense, rock-encrusted surface. The second element is a metal shell in the shape of a figure that cantilevers out from a rock base. Viewers may participate by placing themselves within these forms.



Although the Minneapolis Sculpture Garden is now a reality, several issues are still to be resolved about its future. One is the ultimate size of the Garden. The twenty-five-year agreement between Walker Art Center and the Minneapolis Park and Recreation Board states that the Garden will eventually incorporate the three and one-half acres of parkland directly north of it. At present, this land is occupied by a softball diamond, which has city-wide use. But according to the agreement, when a new site is found for the ball field and funds are secured for its relocation, the Sculpture Garden will then occupy the full length of the large plot of city-owned land on which it is situated.

Other issues related to the Garden's future are its artistic and educational roles. With its permanent collection and prominent changing exhibitions, it is bound to be a lively forum for many artistic approaches. On occasion, visitors to the Garden might witness a sculpture actually taking form, and be able to discuss some of the ideas behind it with the artist. Such one-on-one contacts with artists can do a great deal to build popular understanding for their work; they can also heighten the artist's awareness of the real world outside of museums and galleries.

Art in the public sector has certainly had its share of reaction recently, ranging from admiration to outright hostility. One of the best ways to develop an appreciative audience for such activity is to make as much good work available as possible—by increasing its critical mass. Doing so is one of the major goals of the Minneapolis Sculpture Garden. And if its offerings should inspire individuals, corporations, and public agencies to take a chance on sponsoring the efforts of young artists, so much the better. Although the Minneapolis Sculpture Garden is a circumscribed site, it is certain to have influence well beyond its confines. Sound arguments can be made for having other locales throughout the region designated for display of outdoor works,

some of which might be co-sponsored, like the Minneapolis Sculpture Garden, by private and public organizations. There is no shortage of such public sites—along malls, lakeshores, and the riverfront, and even rooftops visible from the heights of surrounding buildings would lend themselves to such purpose.

The Walker Art Center, through its partnership with the Minneapolis Park and Recreation Board in creating the Minneapolis Sculpture Garden and its association with the University of Minnesota's Landscape Arboretum, is reaching out to an audience significantly larger than the museum-going public. For a substantial portion of the area's population, the Walker's formidable geometric facade, even though animated by a profusion of sculptures on its roof and street-level terraces, may still seem a somewhat remote presence, even a fortress of art. Clearly this is a perception that needs to be dispelled, especially as one of the museum's long-avowed missions is to attract new and varied audiences for the arts. The Minneapolis Sculpture Garden, by introducing vast numbers of visitors to the imaginative forms and ideas of contemporary sculpture, will help achieve this objective. On the basis of what they encounter in the Garden, many visitors will surely make their way across the street to see what Walker Art Center itself has to offer.



One of the Garden's most romantic and beautiful surprises is *Glen* (1988), an enclosed, terraced structure. Its circular form embraces the viewer who enters this magical space through two triangular steel walls slotted into the west elevation. Perennial blooming plants will reappear each year along with bulbs timed to welcome the spring season.

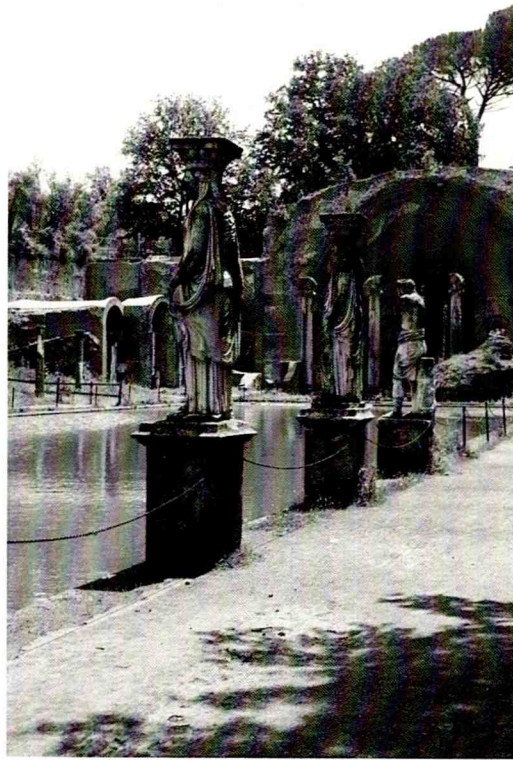


Sculpture and Garden A Historical Overview

Marc Treib

In a sculpture garden, perception of a three-dimensional work of art is controlled and revealed: like the galleries of an art museum, its defined spaces heighten our experience and stimulate revelation by removing a number of external distractions. The contemporary sculpture garden—or court—derives from a variety of historical models. The efficacy of these cultural and architectural “types”¹ is continually tested against

the forces of a particular time. Therefore, to consider the sculpture garden in its various forms, we shall divide the term into its two constituent elements, garden and sculpture, and then look at the possible relationships between the two, including: the garden for sculpture; sculpture for the garden; and finally sculpture as a garden or the garden as a sculpture.



Garden

The term garden bears so many connotations that to isolate a single definition would be both inconclusive and unrewarding. To almost everyone, however, a garden implies some sort of cultivation—flowers, vegetables, trees, perhaps a lawn—and some degree of definition or enclosure.² We also distinguish the more pragmatic kitchen garden from the pleasure garden, because the form of the latter has been more consciously conceived aesthetically, encompassing sensual and social as well as functional considerations.

Historically, the garden appears to have taken two principal directions. In the first, the garden re-creates the forms of nature, but a nature understood and controlled. In the second, the garden expresses the distance between the natural and the fabricated worlds, emphasizing human presence in its configuration or selection of cultivated species. Within its enclosure, plants often are given a geometric arrangement or an architectural guise, creating an intermediate zone between built form and vegetation in its natural state.

Hadrian's Villa, Tivoli, Italy
(118–138).

(opposite page)
Giardino dei Giusti,
Verona, Italy
(early seventeenth century).
The crisp forms of
the hedges rival the solidity
of the statuary.

Sculpture

As a three-dimensional image in stone, wood, or metal, sculpture occupies a comfortable position within the order of the garden. Sculpture may be read simply as a hardening of plant material into a more permanent form, but the work of art may also provide an iconography that enriches the experiential aspects of the garden through allusion. References may include literary or mythological subjects, to extend the sense of place and increase the appreciation of the viewer.

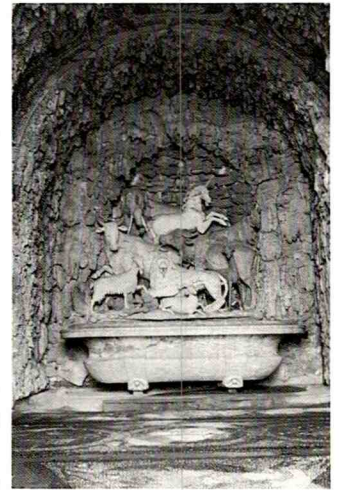
Garden for Sculpture



Grotto sculptures, Villa Medici di Castello, near Sesto Fiorentino, Italy. Niccolò Tribolo (ca. 1540). The carving in these mythic animals is so realistic, one might almost believe that life descended from stone.

In Roman times statuary was created for residences and gardens to objectify the remembrance of ancestors, patrons, or household gods. The planted zones that occupied the unroofed atria of Pompeian houses featured commemorative works of this type. In extensive estates, such as the villa of Hadrian at Tivoli (118–138 AD), stone sculpture was given considerable prominence, defining the edges of pools and terraces.

On the other hand, because Christian practice embellished church facades and interiors with sculpture, the medieval garden relied less on statuary and more on the associations of plants to provide beauty and literary metaphor. Flowers, bushes, and trees were believed to have a signature (an apparent feature) analogous to their medicinal applications. The form of a plant suggested its curative potential. Plants and their intended uses were seen as integral to the explication of God's will and order.³

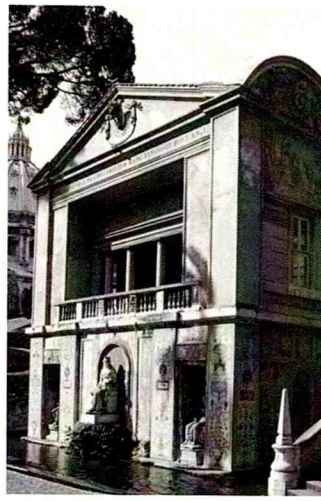


With the outburst of humanistic learning in the Renaissance, man's central role in the garden was restored. Like the Romans to whom they looked for precedents, Renaissance architects enriched the reading of the garden with literary and historical references, often referring to classical times. Plants assumed an order and regularity in key areas, maintained with the shears to create a green architecture; other areas were left purposefully "natural" and wild to emphasize the distance from the undeveloped state that civilization had traversed. The garden of Villa Gamberaia (ca. 1600), although reworked in this century, vividly illustrates this pattern; its central parterre of water and topiary is a foil for the roughness of the woods adjacent to it.

Wall reliefs, freestanding statuary, or sculpture in grottoes⁴ represented the reemergence of sculpture in the garden. Figurative sculpture again depicted an illusion of life and history that extended the experiential dimension of the Renaissance garden.

Sarcophagi played out the associations with death, water gods with the source of life—but a classical sculpture also could be regarded as a work of art on its formal merits alone. The design of the landscape considered the positioning and display of these works, and in some cases a garden structure was created as a setting for the art of a specific collection.⁵ The papal villa of Julius III in Rome (1551+) or the casino of Pius IV at the Vatican, Pirro Ligorio (1560) incorporated sculptural elements into their walls as a conscious display of wealth and power, as well as aesthetic erudition. Although aspiring toward a symbiotic dialogue between art and plants, the arrangement of the sculpture within the garden varied. It might have been rhythmically placed in niches, or set randomly in garden and building walls.

The Villa Medici at Castello, near Florence (1538), comprises an extensive hillside of carefully plotted, tended, and clipped vegetative



Casino Pius IV, The Vatican, Rome, Pirro Ligorio (1560). Figural sculpture and relief decoration complete the casino.

shapes; its pattern creates an ordered field leading to the upper levels of the hill. Excavated into the slope is a dank and cool grotto inhabited by exquisitely modeled marble animal clusters by Niccolò Tribolo—images so realistic they suggest that life derived from stone and not from seed. Water served as a symbol of fertility, while the mythological healing powers of the unicorn's horn purify the waters of the earthly paradise. The stone animals control their subterranean space, as the plants define the adjacent walled enclosure.

The Italian Renaissance garden represented the development of a profane garden, whose dimensions and meanings could be experienced through both the body and the mind.

The precise order and symmetry of its plan provided the structural armature upon which plants and art were superimposed. The reutilization of ancient motifs and the poetic or mythic associations extended the range of signification and sense of history within the garden.

Garden history, unfortunately, is not a series of precise vignettes, each conveniently distinct and developed from its predecessor. Thus, one should accept the previous generalizations with some degree of caution. And yet the formal gardens of





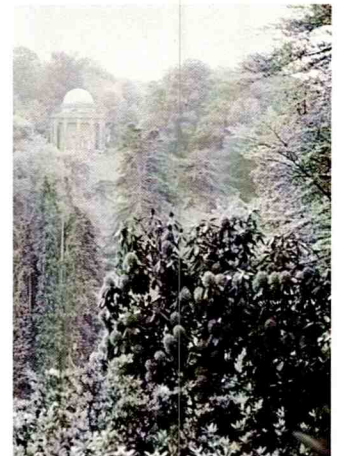
Stourhead, England. Henry Hoare (1735–1783). Architecture replaced sculpture as the primary means of structuring the route through this garden. The Temple of Apollo, a distant belvedere, is the major destination for the visitor.

France, particularly those designed by André Le Nôtre, did expand upon the accomplishments of the Italian Renaissance in both scale and clarity. Unlike many of the Italian designs, the French gardens were not fitted to existing structures but were integrated into the designs of new buildings or buildings so extensively renovated that they could be regarded as new. The natural order was less wilderness than an expression of the imperfect manifestation of God's will toward order.⁶ Geometrically conceived plans were not regarded as architectural forms in contrast to nature, but were thought of as a perfecting of nature's irregularities, honing the garden to a higher philosophical plane with greater formal accord. Sculpture played several roles within the garden: as the focal point of a composition or the terminus of an axis, as a device to modulate the rhythm of the promenade, and as a stone or stucco population with a specific iconography. With the other properties of the man-made land-

scape, such as scale, size, materials, and plant species, sculpture conveyed the wealth and social standing of the patron.

The linear axis that structured many seventeenth-century French gardens also provided the measuring device to ascertain their extent. Without sufficient articulation, however, the straight path remained monotonous and lifeless.

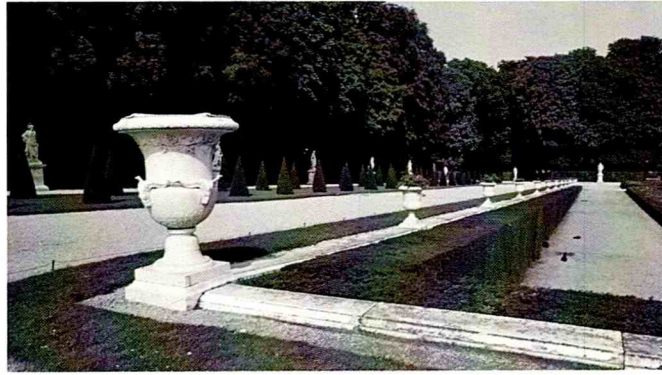
If the line was the backbone of the composition, the articulation of that line necessitated the inclusion of other design features, vegetative or built. At Versailles (1661–1700), sculpture served two purposes. The first, iconographic, played out the identification of Louis XIV with the sun, and is most dramatically exemplified in the Apollo basin from which the god begins his dash across the skies. In the many fountains at Versailles, the gushing jets of water animate the movement of the sculptural pose; water is the blood that grants life to the stone and metal figures. The second function of sculpture was



architectural. Statues lining the axis created focal points critical to the garden's subdivision, dividing it into comprehensible bits and providing markers along the paths of movement.

The great statue of Hercules at Vaux-le-Vicomte (1656–1661), whose landscape is another major design by André Le Nôtre, culminates the sweep of the principal axis while personifying the ambition of its patron, Nicolas Fouquet.⁷

The English garden movement that gained prominence early in the eighteenth century took issue with the regularity and rigidity of the French school. In place of the discrete sculptural work at human or near life-size, pavilions and temples served as the focal points that modulated visual movement within the pastoral landscape. At Stourhead (1735–1783), the Temple of Apollo on a distant hillside offered both a destination for the stroller and a belvedere when its height was reached. But the path that skirts the lake at Stourhead moves from point to point, structure to structure, as much to incite movement as to inhabit the garden. Almost as the numbered holes of a golf course, the promenade traverses space by movement from structure to structure.



(from top)
Versailles, France. André Le Nôtre (1661–1700). Sculpture provides the punctuation and rhythm to the sweep of the grand axis. The spray from the Apollo Fountain, by Tuby (1671), renders the metallic god mobile.

Vaux-le-Vicomte, near Melun, France. André Le Nôtre (1656–1661). A replica of the Farnese Hercules, the 20 foot tall statue culminates the axis extending from the chateau to the horizon.

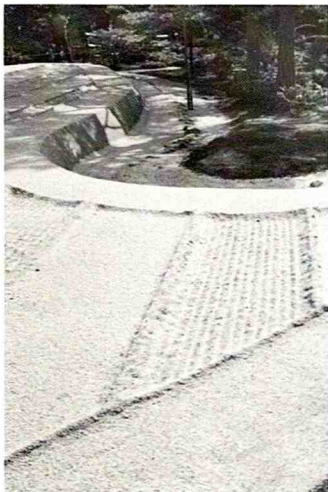
Sculptural programs and allegorical references imbued the garden with political commentary and formal delight,⁸ rewarding the informed visitor with layers of meaning. The freestanding object within a park has returned in our day as one of the most prevalent means to display outdoor sculpture; although today sculpture occupies the position once held by such architectural follies as Stourhead's Temple of Apollo.

In non-Western garden traditions sculpture played a different role.

The Islamic garden banished representational imagery and relied instead on the calligraphic force of the word. Pattern and color were substituted for statuary, and instances such as the stone lions in the fourteenth-century Court of Lions in the Alhambra are rather rare.

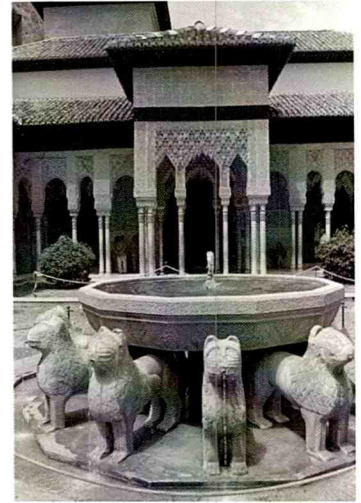
In Japan, whether the gardens were sacred or secular, sculpture played a rather minor role. The Japanese have traditionally accepted the power of abstraction in their garden art and under the influence of Zen Buddhism, and later the cult of tea, they created environments in which symbolic associations were usually implied rather than explicit. The barren space of the garden at Ryōan-ji (1499), its fifteen rocks set against a field of gravel with moss the only plant material,

has been interpreted in a wide variety of ways—but none explains the power of the stone field's composition. In Japan, the urge to sculpture, the need for the non-natural within the garden, has been satisfied in other ways. The sand mounds at Ginkaku-ji (Temple of the Silver Pavilion, *ca.* 1480) in Kyoto attain the presence of sculpture, the fact of craft and human intervention, although literal reference to the world is absent. In the urban situation, gardens have acted as buffers between the architecture of the city and the natural order of the land beyond. At times, they have created or re-created a piece of the natural world within limited confines (as in New York's Central Park). At other times, the garden accepts the constraints that govern its design and assumes a more abstract form. Among the broad range of urban gardens is that devoted to the display of sculpture.



Court of Lions, The Alhambra, Granada, Spain (1377). The lions themselves probably date from the eleventh century, several centuries before the court itself was constructed.

(this page and opposite)
Ginkaku-ji, Kyoto (*ca.* 1480).
The sand shore and conical pile are later, probably seventeenth century additions, their purity of shape and texture contrasting abruptly with the garden's vegetation.



Sculpture for the Garden

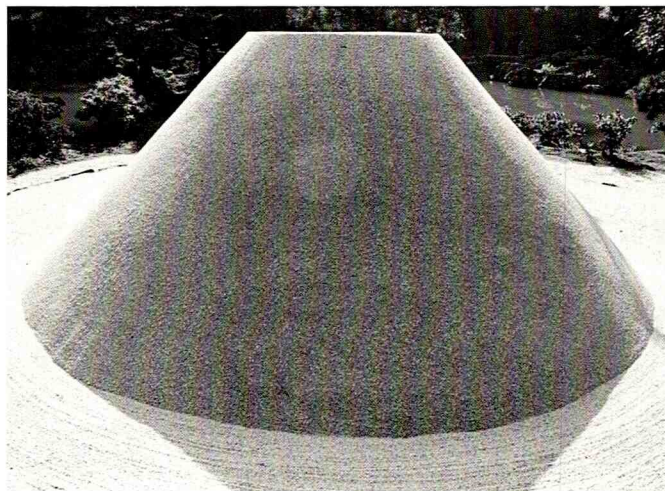
Sculpture in the modern era—especially since the late 1950s—moved outdoors for a variety of reasons. Modern architecture, stripped of ornamentation and figuration, relegated art to the role of the disparate piece set on a plaza in front of a building. The proliferation of Henry Moore bronze figures that mark the entrances to cultural centers across the world is a prime example of this genre, in which the detached sculpture is expected to carry the cultural signification for an often symbolically impoverished architecture. Art explicates one set of values; architecture, others. Scale is a second issue. As the size of contemporary sculpture outgrew interior spaces, it was forced to move outdoors. In the 1950s painting also assumed dimensions reminiscent of the European Baroque era, as the canvas became the receptacle for the conscious or subconscious actions of the painter. The notion of the artist as hero that accompanied the rise of Abstract Expressionism occasioned works of suitably heroic proportions. A parallel increase in the size of sculpture reached elephantine dimensions in Claes Oldenburg's proposals for colossal monuments, in which scale itself became a primary aspect of the sculptures' content.

David Smith's investigations into the relationship between sculpture and its setting led to their dynamic interaction on his studio-farm at Bolton Landing, New York. Smith first installed works outdoors due to constrained studio space, but in time, he studied the connections between the sculptures and their natural setting. Parallels may be found in Henry Moore's studio at Hoglands, his country estate near London, in which pieces were positioned to be seen in their "necessary solitude,"⁹ presumably to heighten the relationship between art and nature.

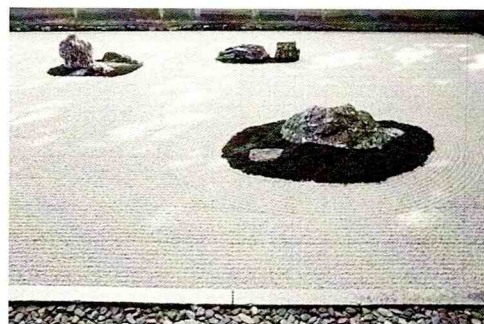
To place sculpture outdoors, as we have seen, is hardly a novel idea, but the reduction of the setting to the status of sculptural support, rather than vice versa, suggested how far the aesthetics of place had evolved in a relatively short period of time.¹⁰

Since the turn of the century the interior art exhibition space has lost most of its detail, due in part to the developing predilection for abstraction, which accompanied the change from painting as representation to painting as object. As painting began with the figure-ground relationship of marks on canvas, the canvas itself could also be read as a mark on the wall. Thus the relation-

ship between the painting and the wall surface was critical to the significance of the art work. In representational painting a frame circumscribed the image, containing it as a discrete view. For abstract works, in contrast, the frame was minimal or nonexistent, and the wall plane itself became a form of visual support. The importance of the "ground" of the exhibition space increased in proportion to the regard for sculpture as an object in real space and time, and reached its culmination in the gallery "installation" in which space and work were unified.¹¹



Ryoan-ji, Kyoto, Japan (ca. 1499). In Japan sculpture can be created with unaltered rocks in a garden setting. At Ryoan-ji, the composition of fifteen rocks stands as a sculpture garden in its own right.



Light is another critical ingredient in the perception of sculptural form. In the gallery, the intensity and beamed focus of a spotlight fix the reading of sculpture in time. Like the reduced detail of the gallery itself, lighting aspires to freeze the work in a perfect instant. Time is stopped. Outdoors, however, time progresses, light is a variable, and exhibition is a gamble. The reading of work may vary drastically as the environmental forces shift and the process of entropy continues. As the sun moves, as the reflection changes with the dissipation of rain, as the clouds disperse, as the tint of the sky deepens from chalky white to marine blue, the character and quality of

sculpture are modified accordingly. Although the design of a sculpture court may counter environmental distractions, an outdoor space rarely offers the relative predictability of interior space. Yet the exigent processes of change outdoors ultimately enrich the reading of the artwork.

The land itself can also serve as the medium of the sculptor, and in the Earthworks of the late 1960s and 1970s, artists such as Robert Smithson, Michael Heizer, and Dennis Oppenheim explored the relationship of order to art, figure to ground, material to composition, and form to process. Seeking to remove themselves from the constrictions of the gallery, these artists sought the same control of the sculptural environment that the reduced field of the white gallery afforded painting.¹² The vast spaces of the desert, field, forest, or industrial wasteland provided the ground for this sculpture, which could be a true construction or simply a disturbance of the prevailing natural order. These works illustrated how strongly the formal gesture could determine the perception of place and how sculpture and landscape could be rendered coincident.



(this page and opposite)
Southcoast Plaza, Costa
Mesa, California. Isamu
Noguchi (1982). A space in
which sculpture and garden
are rendered coincident. The
elements refer to aspects of
the California landscape from
desert cactus to redwoods to
wild flowers.

At times the garden has been conceived as an antidote to the built world, or a paradise to transcend it. Both attitudes necessitate changes to preexisting topography.

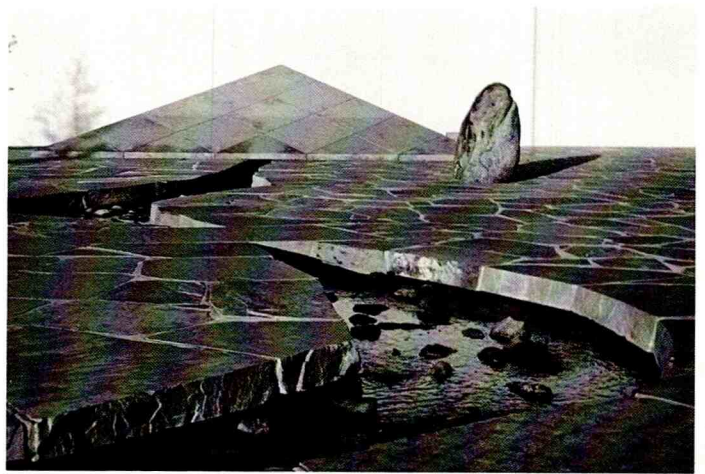
If artists can unify sculpture and land, landscape architects, for their part, may argue that the garden can be conceived as a sculpture. At this point it becomes futile to quibble about terms. Depending on one's state of mind, bias, or predilections, installations such as Isamu Noguchi's *California Scenario* (at the Southcoast Plaza in Costa Mesa, California, 1982) can be read either as a garden or a sculpture or a garden for a sculpture—or even sculpture for a garden (plaza). While the boundaries of the space are defined by two glass-clad high rises and the blank walls of a parking garage, these structures form little more than the edge of the environmental canvas.

Within the enclosure, Noguchi configured a composition formally structured by a meandering water course that links the visual events sculptured in stone. The polished surfaces of the pyramid, the rough-hewn boulders piled almost as a cairn and the wedge-shaped water stair recalling the Indian observatories of Jai Singh in Jaipur and Delhi (ca. 1725) become foils to the natural areas of grass, wildflowers, and cactus. There is an iconographic program as well. This abstract composition suggests the varied ecosystems of California: the desert, the mountains, the redwoods, the rivers, and the meadows. Noguchi's success is the ambiguity achieved between the void and the subjects, and the tension between our attempts to reconcile literal imagery with suggestive abstraction.

Although many contemporary sculpture gardens are created after the collections have been acquired, there is a pervasive attempt to control the viewing situation and thus to invigorate the experience. In the typical sculpture garden or court, works are positioned to create relationships from object to object, and in consideration of the background against which the sculpture will be read. The degree of success varies: often too many pieces share too small a space. The tendency of designers to create support walls and bases as objects in themselves, in competition with the sculpture, also undermines a clear viewing of the works.¹³

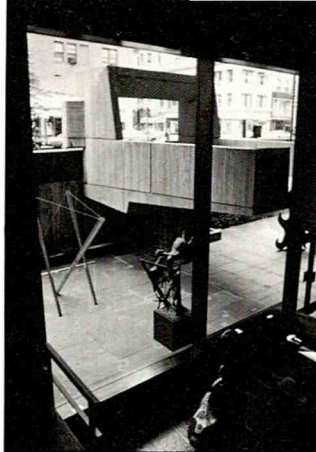
One of the best known urban gardens, that of The Museum of Modern Art in New York, began as a retreat from the whiteness of the museum interior and to a lesser degree, from the dirt and noise of the city. The palette was restrained: marble surfacing, water, and birch trees. A limited number of works, including Picasso's *She-Goat*, a Maillol prone female figure, and a Hector Guimard Paris Metro entrance occupied the space comfortably. Successive remodelings and additions to the museum's building, and an increased number of viewers have crowded the space,

reducing the clarity of its presentation. While its tranquility has been greatly undermined, MoMA's garden still compares well with the sunken court of the Whitney Museum of American Art further uptown. Direct sunlight is missing at the Whitney, and only works created specifically for the space appear to advantage.



The Museum of Modern Art, New York. Philip Johnson and James Fanning (1953). This garden has gone through a number of modifications, but continues to be a welcoming element in the urban surroundings.

The more successful sculpture gardens possess a symbiotic relationship between space, work, location, and climate. Sculpture and architecture coexist comfortably on the grounds of Jørgen Bo and Wilhelm Wohlert's Louisiana Museum in Humlebaek, Denmark (1958), where the pavilions and corridors of the museum interfold with the artworks and planting. Farther north, sculptures on pedestals set against the sky dot the site of Carl Milles's house and atelier (Millesgården, 1906–1929), outside of Stockholm. In both cases, the art “peoples” the spaces rather than existing as isolated elements in space.



Sculpture Court, Whitney Museum of American Art, New York. Marcel Breuer and Hamilton Smith (1966).

A bridge spans the court forming the entryway to the museum. Lacking direct sunlight and below grade, the Court is less hospitable to visitors and sculpture than it would be given a site on grade.



Louisiana Museum, Humlebaek, Denmark. Jørgen Bo and Wilhelm Wohlert (1958 onward). A sensitive integration of an existing villa, pavilions, corridors, estate grounds, and works of art.



Millesgården, Lidingö, Sweden. Carl Milles (1906–1929). Milles lived and worked here, outside Stockholm, creating a series of rooms and terraces filled with his sculpture.

The increased acreage of suburban or rural sculpture parks counters the more rigid confines of the urban sculpture garden. Large tracts of forest and meadow provide sufficient space for large works and the sylvan setting for their appreciation. Storm King in upstate New York is typical of such settings, and is a preserve for outdoor sculpture in which art and landscape coexist to advantage.¹⁴ There is little doubt that an excursion to the country amid these works of art is an edifying experience, but one can also question the appropriateness of parks such as these to many of the sculptures they display. For the most part, the outdoor setting is a revised form of English landscape in which large works by sculptors such as Mark di Suvero replace the architectural monument or folly of the traditional garden. Although many sculptures are strong enough to generate their own presence, the natural backgrounds for such works and the scale of the clearings can be problematic. One wonders if placing such objects in a pastoral landscape ultimately reduces their energy rather than endowing them with more. To achieve a truly balanced, yet dynamic interaction between art and site, the site must be the starting point.

The Laumeier Sculpture Park outside St. Louis is one of the growing number of institutions that commissions works for specific sites on their grounds. *Laumeier Site Project* (1984), by Mary Miss, is particularly significant in that the ruins of a house and swimming pool that originally graced the estate provide the point of departure for the piece. On the San Diego campus of the University of California, the Stuart Collection has commissioned Robert Irwin and Richard Fleishner, among others, to create works that respond to the university site. Irwin's *Two Running Violet V Forms* (1982) inserts planes of wire fencing into the dense irregular texture of a eucalyptus grove, becoming a datum upon which to read the variation of the natural form. The planes' soft blue (originally magenta) tint increases their conceptual distance from the trees. While the play of dappled shadow enriches the color in places, it is completely dissolved in sunlight. Unlike works that are merely sited on the grounds of a sculpture preserve, site specific works are a part of the landscape condition.

In *Being and Circumstance*, Robert Irwin categorizes sculpture in four distinct groups: the first, *site dominant*, is sculpture created in the studio and exhibited thereafter. Most sculpture in museums and sculpture parks fits within this category. Second, is *site adjusted*, which considers its ultimate location but retains its identity as a work by a particular sculptor created apart from the site. *Site specific* comprises sculpture created for a specific site and condition; but the work is always identifiable as that of a particular artist because the vocabulary remains relatively constant. Finally, Irwin offers *site conditioned/determined*, those works which transcend artists' signature elements and are truly responsive to the site and its particularities.¹⁵ He places his own work in this category—in which site and sculpture are so intrinsically linked that one can no longer be experienced without the other. In this category sculpture intensifies, comments on, or creates an experience of place that can exist in no other location. Sculpture occupies a more central role in the garden than

that of a form of ornament. On the contrary, garden and sculpture are complementary dualities, together taken as a unity rather than a situation in which the garden and the sculpture are coincident.

Laumeier Site Project, Laumeier Sculpture Park, outside St. Louis, Missouri. Mary Miss (1984). The piece is based upon the ruins of an estate and swimming pool on the site.

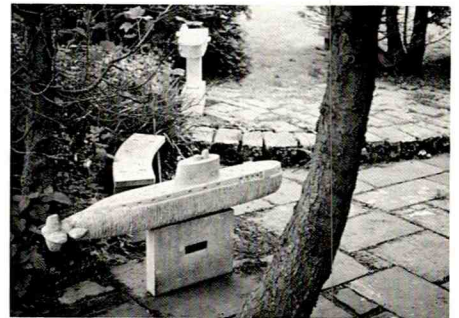


Sculpture as a Garden



Little Sparta Garden Temple, Stonypath, Scotland. Ian Hamilton Finlay (1968 onward). The Temple building, dedicated to Apollo, is located within a neoclassical garden, and houses objects related to its surroundings.

A literal representation of this idea is found in the work and landscape of Ian Hamilton Finlay. Finlay, a poet, and his wife Sue, have created at Little Sparta in Scotland, an environment in which the formal object and the linguistic utterance comment upon the natural world and our cultural condition. Forms and texts punctuate the landscape; the narrative aspects of the English garden tradition become more literal. The sleek polished granite form of the submarine conning tower is termed a nuclear sail; a cottage, cum gallery, is emblazoned with the text "To Apollo: His Music, His Missiles, His Muses." Roland Barthes suggested that we live in a world in which there can be no experience without its linguistic expression. Finlay confirms this. Like captions set beneath an image, the mutual bond between the idea, the formal object, the linguistic overlay, and the natural setting determine a complex set of readings that stimulates a broad range of interpretations within the mind of the viewer.



USS Nautilus, Stonypath, Scotland. Ian Hamilton Finlay with John Andrew (1979). One of several miniature stone warships at Little Sparta.

Wooden Waterway (1978), at Grizedale Forest, England. David Nash often makes pieces that remain in their natural settings, as does this work created from fallen trees.



Some critics have argued that the true aesthetic experience, on the other hand, transcends language, and that certain feelings and responses are extra-literary with no verbal counterpart or explanation. If land art sought to merge the art work and the natural landscape, art parks such as the Grizedale Forest in the Lake District of England extend the subject to the forest itself. This is a rather singular situation: artists are invited to execute sculpture in the expanses of the forest; their works using on-site material are hardly discernible within the dense growth of trees; many have only a transitory existence. These works concern order foremost; through a reordering of the materials of the forest itself, the artists' intentions and art work emerge. The ambiguity of the object and its ground increase our desire for understanding. It is less the immediate answer the situation suggests than the quality of the distance between the truth and the perception that engages our thoughts.

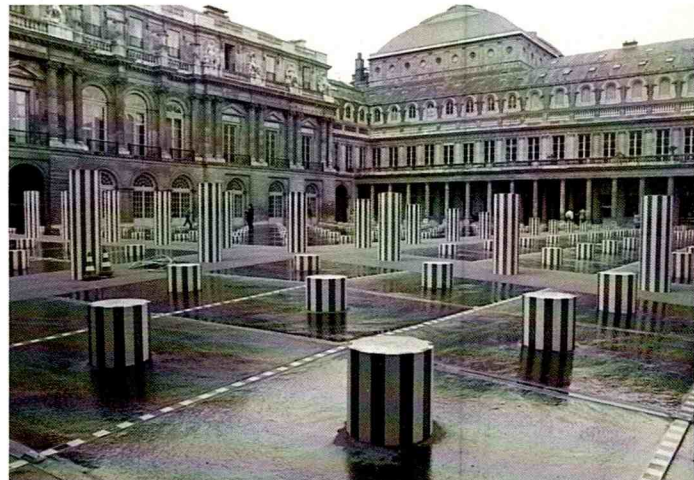
But these are works in rural settings. In the city, site-determined work exists within the urban forest. The Hôtel de Richelieu, in modified form called the Palais Royal, was created early in seventeenth-century Paris north of the Tuileries and the Louvre.

A simple rectangular space, today surrounded by offices, shops, and apartments, the garden of the Palais was created about 1674 by André Le Nôtre. The garden idea is simple: four major rows of trees paralleling the axis of the interior space, and a fountain with a sculptural group serving as its focal point. The nature of its design is at once simple, powerful, and genteel. The Court of Honor in this century served primarily as a parking lot until Daniel Buren was commissioned to execute a work within its confines. Buren extended the idea of the columns that separated the two parts of the court and garden, creating a field of 252 emerging column segments of white terrazzo and black marble stripes, paired with a water course below grade.¹⁶ The idea that generated the pattern is

simple, yet elusive. Its application exhibits sufficient departures from explicit predictability to generate a multitude of readings. Rows of lights extend the perception into the night and increase the presence of the grid in inclement weather.

The Buren work, *Deux plateaux* (1986), inspired by its site, suggests a rational ruin, which provokes the curiosity and participation of native and tourist alike. As in its most primitive form, sculpture is again wedded to site, and sculpture again becomes a garden; this time not cultivated, but constructed.

Deux Plateaux, Paris, France. Daniel Buren (1986). This work developed from the configuration of the columns of the Palais Royal that surrounds it, and is created of marble, terrazzo, lights, and water.



Footnotes

1. See Alan Colquhoun, "Typology and Design Method" (1967), in *Essays in Architectural Criticism* (New York: Oppositions Books, 1981).

2. See Paul Groth, "Lot, Yard and Garden: American Gardens as Adorned Yards," in *Meanings of the Garden* (Davis: University of California, 1987).

3. J.B. Jackson, "Gardens to Decipher and Gardens to Admire," in *The Necessity for Ruins* (Amherst: University of Massachusetts Press, 1980), pp. 40–43.

4. See Naomi Miller, *Heavenly Caves: Reflections on the Garden Grotto* (New York: George Braziller, 1982).

5. Elisabeth MacDougall, in *Music in Stone* (New York: Scala Books, 1984), pp. 13, 14.

6. See Niklaus Pevsner, "The Genesis of the Picturesque," in *Studies in Art, Architecture and Design*, Volume I (London: Thames and Hudson, 1944), pp. 78–101.

7. The garden—and the expenditures used to construct it—led to his downfall. Louis is said to have been so outraged during the opening celebration that he had an investigation made into the sources of Fouquet's wealth. The findings were not happy, and landed Fouquet in prison; his "design team" worked on Versailles thereafter. F. Hamilton Hazlehurst, *Gardens of Illusion: The Genius of André Le Nôtre* (Nashville: Vanderbilt University Press, 1980), pp. 40–42.

8. Pevsner, "The Genesis of the Picturesque."

9. Mussolini spoke of clearing away the additions to historical monuments made over time, to display them in their "necessary solitude." Spiro Kostof, *The Third Rome: Traffic and Glory* (Berkeley: University of California Art Museum, 1973).

10. As the setting changes the impact and significance of the object, so the object modifies the nature of the setting. The theme is explored in Wallace Stevens's "Anecdote of the Jar," the first verse of which reads:

I placed a jar in Tennessee,
And round it was, upon a hill.
It made the slovenly wilderness
Surround that hill.

in *Poems*, selected and with an introduction by Samuel French Morse (New York: Vintage Books, 1959), p. 21.

11. Brian O'Dougherty, "Inside the White Cube: Notes on the Gallery Space," *Artforum*, March and April, 1976. See also Robert Irwin, *Being and Circumstance: Notes Towards Conditional Art* (Larkspur Landing, California: Lapis Press, 1985).

12. See John Beardsley, *Earthworks and Beyond: Contemporary Art in the Landscape* (New York: Abbeville Press Publishers, 1984).

13. At times a conflict develops between the sculpture garden as a work in its own right and its role as a support for the display of artworks. This give and take is apparent in the recently opened Lillie and Hugh Roy Cullen Sculpture Garden for the Museum of Fine Arts in Houston, for which Isamu Noguchi was design consultant.

14. See John Beardsley, *A Landscape for Modern Sculpture: Storm King Art Center*, (New York: Abbeville Press Publishers, 1985).

15. Irwin, *Being and Circumstance*, pp. 22–26.

16. The use of stripes is a signature element for Buren who has used this graphic motif on a variety of materials (paper, cloth, etc.) in a wide range of applications. The striped materials usually serve to mark and call attention to a surface or change the nature of its relationship to others in a space. See *Daniel Buren: Entrevue* (Paris: Musée des Arts Décoratifs, 1987).

Works in the Minneapolis Sculpture Garden

Public Works

Siah Armajani

The Irene Hixon Whitney Bridge
Gift of The Minneapolis
Foundation/Irene Hixon Whitney
Family Founder-Advisor Fund,
the Persephone Foundation, and
Wheelock Whitney, with
additional support and services
from the United States
Department of Transportation,
the Federal Highway
Administration, the Minnesota
Department of Transportation,
the City of Minneapolis, and the
National Endowment for the
Arts, 1988

Sol LeWitt

Lines in Two Directions 1988
granite street pavers

Temporary Installations

Works commissioned
with Lannan Foundation support
for the exhibition
Sculpture Inside Outside
(22 May–18 September 1988)

Phoebe Adams

Away from Stasis 1988
concrete, bronze, brass, steel
Courtesy the artist and Curt
Marcus Gallery, New York

Brower Hatcher

Prophecy of the Ancients 1988
cast stone, stainless steel, steel,
bronze, mixed media
Courtesy the artist and Cava
Gallery, Philadelphia

Jene Highstein

Untitled 1987–1988
granite
Courtesy the artist and Michael
Klein, Inc., New York

Robert Lobe

Mother Maple 1987–1988
aluminum
Courtesy the artist and Blum
Helman Gallery, New York

Peter Shelton

BLACKVAULT/falloffstone
1988
cast concrete, steel, aluminum,
stone
Courtesy the artist and
L.A. Louver Gallery, Inc., Venice,
California

Meg Webster

Glen 1988
earth, steel, plants, fieldstone
Courtesy the artist and Barbara
Gladstone Gallery, New York

Long-term Loan

Alexander Calder

Black Flag 1974
painted steel
Courtesy estate of Alexander
Calder and The Pace Gallery,
New York

Permanent Works

Collection Walker Art Center

Kinji Akagawa

*Garden Seating, Reading,
Thinking* 1987
granite, basalt, cedar
In memory of Elizabeth Decker
Velie, acquired 1988

Saul Baizerman

Nike 1949–1952
copper
Gift of the T.B. Walker
Foundation, 1953

Deborah Butterfield

Woodrow 1988
bronze
Gift of Harriet and Edson
Spencer, 1988

Anthony Caro

Straight Flush 1972
painted steel
Gift of Judy and Kenneth Dayton,
1973

Jackie Ferrara

Belvedere 1988
cedar
Gift of the Butler Family
Foundation, 1988

Barry Flanagan

Hare on Bell on Portland Stone
Piers 1983
bronze, limestone
Gift of Anne Larsen Simonson
and Marilyn and Glen Nelson,
1987

Lucio Fontana

Concetto Spaziale "Natura"
(Spatial Concept "Nature")
1961
bronze
Gift of the
T.B. Walker Foundation, 1966

Frank Gehry

Standing Glass Fish 1986
wood, glass, steel, silicone
Gift of Anne Pierce Rogers in
honor of her grandchildren, Anne
and Will Rogers, 1986

Charles Ginnever

Nautilus 1976
Cor-Ten steel
Acquired with funds from Dr.
and Mrs. John S. Jacoby in
memory of John Dixon Jacoby;
Suzanne Walker and Thomas N.
Gilmore; the Art Center
Acquisition Fund; and the
National Endowment for the
Arts, 1976

Ellsworth Kelly

Double Curve 1988
bronze
Gift of Judy and Kenneth Dayton,
1988

Georg Kolbe

Junge Frau (Young Woman)
1926
bronze
Gift of the T.B. Walker
Foundation, 1958

Philip Larson

The Six Crystals 1988
granite, cast iron
Gift of Becky and Michael
Paparella, 1988

Jacques Lipchitz

*Prometheus Strangling the
Vulture II* 1944, cast 1953
bronze
Gift of the T.B. Walker
Foundation, 1956

Giacomo Manzù

La Grande Chiave
(The Big Key) 1959
bronze
Anonymous gift, 1963

Marino Marini

Cavaliere (Horseman)
ca. 1949
bronze
Gift of the T.B. Walker
Foundation, 1953

Henry Moore

Reclining Mother and Child
1960–1961
bronze
Gift of the T.B. Walker
Foundation, 1963

Henry Moore

Standing Figure:
Knife Edge 1961
bronze
Gift of Dayton's, 1987

Reuben Nakian

Goddess with the Golden
Thighs 1964–1965, cast 1988
bronze
Gift of Dolly J. Fiterman, 1987

David Nash

Standing Frame 1987
oak
Gift of *Star Tribune* and Cowles
Media Foundation, 1987

Isamu Noguchi

Judith 1978
bronze, cast from 1950
wood version
Acquired with funds from the Art
Center Acquisition Fund and the
National Endowment for the
Arts, 1978

Isamu Noguchi

Shodo Shima 1978
granite
Gift of the artist, 1978

Claes Oldenburg and Coosje van Bruggen

Spoonbridge and Cherry
1987–1988
stainless steel, painted aluminum
Gift of Frederick R. Weisman in
honor of his parents,
William and Mary Weisman,
1988

Martin Puryear

Amperсанд 1987–1988
granite
Gift of Margaret and Angus
Wurtele, 1988

George Segal

Walking Man 1988
bronze
Gift of the AT&T Foundation
and of the Julius E. Davis family
in his memory, 1988

Richard Serra

Five Plates, Two Poles 1971
Cor-Ten steel
Gift of Judy and Kenneth Dayton,
1984

Judith Shea

Without Words 1988
bronze, cast marble, limestone
Gift of Jeanne and Richard Levitt,
1988

Jonathan Silver

Wounded Amazon 1982–1983
bronze
Gift of Sidney Singer, 1987

Tony Smith

Amaryllis 1965
constructed 1968
painted Cor-Ten steel
Gift of the T.B. Walker
Foundation, 1968

Richard Stankiewicz

Grass 1980–1981
steel
Gift of Judy and Kenneth Dayton,
1988

Mark di Suvero

Arikidea 1977–1982
Cor-Ten steel, steel, cedar
Gift of Judy and Kenneth Dayton,
1985

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