

Agnes Denes (Hungarian, b. 1931)

Wheatfield/Sunflowerfield, 1982/2022

dirt, wheat, landfill

variable

Courtesy of the artist and Leslie Tonkanow, New York

A pioneering artist in the Land Art movement of the 1960s and 1970s, Agnes Denes' practice has remained on the radical forefront of conceptual art concerned with the sociopolitical aspects of ecology for more than four decades. Her seminal *Wheatfield—A Confrontation*, was active for the duration of a four-month window in the spring and summer of 1982. Denes (aided by Public Art Fund) planted two acres of wheat on landfill near Wall Street and the World Trade Center in lower Manhattan, on what is now known as Battery Park.

On the occasion of the fortieth anniversary of *Wheatfield—A Confrontation*, Denes has produced a new iteration, *Wheatfield/Sunflowerfield*. Once again claiming and occupying underutilized land in a high-value real estate district, this new installation halves the space, placing a crop of wheat alongside a crop of sunflowers. Sunflowers are commonly used in commercial agriculture as a rotation crop to enrich the soil of a field that would otherwise lie fallow for the season. Their inclusion in the installation brings forward narratives of cyclical care, preservation, and maintenance; concerns more urgent and vital than ever. Exhibitions of Denes' work have been held at the Shed, New York among many others.

John Girono (American, b. 1936; d. 2019)

DO THE UNDONE, 2019

bluestone

Edition 1/3

43.75 x 36 x 31 inches

Courtesy of Galerie Eva Presenhuber, Zurich and the John Giorno Foundation

John Girono (American, b. 1936; d. 2019)

YOU CAN'T HURT ME CAUSE STORMS

CAN'T HURT THE SKY, 2021

bluestone

Edition 1/3

36.25 x 56 1/2 x 18 inches

Courtesy of Galerie Eva Presenhuber, Zurich and the John Giorno Foundation

John Girono (American, b. 1936; d. 2019)

LET IT COME LET IT GO, 2021

bluestone

Edition 1/3

15.74 x 39.37 x 9.84 inches

Courtesy of Galerie Eva Presenhuber, Zurich and the John Giorno Foundation

John Giorno was an American poet, devout Buddhist in the Tibetan Nyingma lineage, performer, and multimedia artist, known for his live performances and typographic silkscreen paintings and sculptures. Giorno first rose to prominence in the early 1960s, gaining attention as the subject of several of Andy Warhol's experimental films, including the groundbreaking durational work *Sleep*. In 1963 Giorno founded the not-for-profit Giorno Poetry Systems, and began producing experimental poetry-based multimedia projects and records. Notable among them remains Dial-A-Poem, a dedicated phone line providing pre-recorded contemporary poems to callers. Participants in the project included John Ashbery, William S. Burroughs, John Cage, Patti Smith, Allen Ginsberg, Charles Bukowski and Laurie Anderson among others. It remains operational today.

At the same time, Girono began producing silkscreened paintings featuring lines and excised fragments of poetry, a practice he continued for the duration of his career. This body of work later extended into carved bluestone sculptures, also bearing lines of his poetry.

Exhibitions of Giorno's work include a traveling retrospective originating at Palais de Tokyo, Paris among others.

Tyree Guyton (American, b. 1955)

THE HEIDELBERG PROJECT

1986-present

mixed media

variable

Courtesy of the artist and The Heidelberg Project, Detroit

Tyree Guyton is a native of Detroit, Michigan, where he founded the Heidelberg Project in 1986. Through large-scale, community-driven installation works Guyton has for decades leveraged his art practice to redress the inequities caused by racism, economic imbalances, politics, and the systematic inability of the government and other support agencies to help Detroit's poorest residents. His efforts have transformed a neighborhood facing conditions of poverty, drugs, abandoned houses, and vacant lots into a destination attracting an average of 200,000 visitors a year.

Clocks are a recurrent motif found throughout many of Guyton's projects and exhibitions. Often multicolored and rendered with a playful or childlike quality of line, their whimsy belies an urgency; displayed across the facades of buildings, they become a reminder of the temporarily of the man-made, of cycles of decline and renewal, of the need to take action to restore and support the environment—be it built or nature—before it reaches the point of no return. A deep commitment to social change has always been at the forefront of Guyton's professional practice. Prior to founding the Heidelberg Project, he served in the United States Military, worked in the automobile industry, and worked as a firefighter.

Exhibitions of Guyton's work have been held at the Museum of Contemporary Art, Detroit among others.

David Hammons (American, b. 1943)

Toilet Tree, 2004

ceramic urinal, rubber tube and plastic rope
variable

Courtesy of Collection of Lonti Ebers

David Hammons is a seminal American artist, whose practice has long engaged with the art historical traditions of dada, the materials of arte povera, and the African-American experience. His earliest works in the 1970s include a series of body prints, rendered with margarine and loose pigments on paper. This approach to material has carried through to a robust sculpture and assemblage practice that embraces the use of animal products and byproducts, elements of the human body, and consumable goods. Hammons imbues the used, discarded, and profane with a sense of sanctity. In doing so, he honors the human experience, and elevates the trappings of everyday life.

Toilet Tree exists in a direct dialogue with Marcel Duchamp's 1917 *Fountain*, a foundational work in the history of conceptual art. Hammons acknowledges this kinship, as noted in the Sotheby's catalog for the sale of the work in 2017, where the artist quipped "I'm the C.E.O. of the D.O.C.—the Duchamp Outpatient Clinic."

Hammons' work has been included in exhibitions at the National Portrait Gallery, London; Palazzo Grassi, Venice; and Wiels Centre d'Art Contemporain, Brussels among many others. In 2021, with support from the Whitney Museum of American Art, Hammons' monumental homage to the late architectonic artist Gordon Matta-Clark, *Day's End*, was permanently installed in New York City's Hudson River Park along the southern edge of Gansevoort Peninsula.

Maren Hassinger (American, b. 1947)

Pyramid (Monument), 2022

branches on armature

127.2 x 180 x 180 inches

Courtesy of the artist and Susan Inglett Gallery, New York

Maren Hassinger studied dance from a young age. In the late 1960s, her practice transitioned from performance to sculpture, while continuing to examine principles of movement, energy, and space. Over time, her focus turned to collapsing these genres into the physical space in and around her sculptures.

Hassinger was among the first class of students to graduate from the fiber arts MFA program at the University of California in Los Angeles. During her time there, she began working with wire rope and steel cable, later incorporating tree branches. This yielded the series of works known as *Monuments*. Striking a material balance between the natural and the forged, these works are often installed with the assistance of volunteers recruited locally by the artist. The shared physical experience of harvesting and weaving the branches, along with the artist's relationship to the foundries and production facilities that fabricate each of the structural frames she designs, allows these sculptures to serve as a meditation on labor, collaboration, and communion.

Hassinger's work has been the subject of exhibitions at the Studio Museum Harlem, New York; and the Art Institute of Chicago, Chicago, among many others. Hassinger is the Director Emeritus of the Rinehart School of Sculpture at the Maryland Institute's College of Art in Baltimore, where she served as the school's Director for over twenty years.

Geoffrey Hendricks (American, b. 1931; d. 2018)

Sky/Stairs #2 (Milwaukee), 2022

vinyl

variable

Courtesy of the Estate of Geoffrey Hendricks

Geoffrey Hendricks was a visual artist associated with the Fluxus movement. The leaders of an international, interdisciplinary movement of artists, composers, designers, and poets during the 1960s and 1970s, members of Fluxus engaged in experimental art practices and Happenings, with a shared emphasis on process over product. Hendricks was nicknamed "Cloudsmith" by fellow Fluxus artist Dick Higgins, in reference to his expansive multimedia body of work depicting cloud-filled skies in paintings, on objects, in installations, and in performances.

This body of work ultimately culminated in a retrospective exhibition *More than 100 Skies* at the Fondation du Doude in Blois, France, in 2017. Hendricks is also remembered for his *Headstand* performances, executed between 1994 and 2012. These radically minimalist performances engaged the smallest fixed space the artist's body could occupy. For their duration, Hendricks posed standing on his head, for extended periods of time, often painted blue or with sculptural elements or signage dangling from his feet.

Hendricks' work has been included in exhibitions at the Whitney Museum of American Art, New York and the Museum of Modern Art, New York among others. He was Professor Emeritus of Art at the Mason Gross School of the Arts at Rutgers University, where he taught from 1956 until his retirement in 2003.

Rashid Johnson (American, b. 1977)

The Crisis, 2019

powder-coated steel, plants, ceramics, fiberglass, shea butter

189.75 x 189.75 x 189.75 inches

Courtesy of the artist and Hauser & Wirth, New York

Rashid Johnson's practice examines themes of art history, individual and shared cultural identities, personal narratives, literature, philosophy, materiality, and critical history. Working across a wide range of media—including sculpture, painting, drawing, filmmaking, and installation—Johnson maintains a complex multidisciplinary practice that incorporates diverse materials, rich with symbolism and personal history. Johnson's work often bears close ties to his childhood, and frequently draws on the influence of collective aspects of African American intellectual history and cultural identity. In 2018, Johnson made his performance debut, choreographing his inaugural piece, *The Hikers*, which incorporated elements of ballet and modern movement fixed around his sculptures.

Johnson has noted that *The Crisis* makes reference with its title to Harold Cruse's 1967 study, *The Crisis of the Negro Intellectual*, an influential volume from the Civil Rights movement, while making a parallel reference to current events, and the ongoing social, political, and environmental crises that must be navigated as part of daily life in the United States.

Exhibitions of Johnson's work have been held at the Aspen Art Museum, Aspen; the Milwaukee Art Museum, Milwaukee; and the Museum of Modern Art, New York, among others.

Klara Lidén (Swedish, b. 1979)

Untitled (Sundial), 2022

barricade, spray paint

variable

Courtesy of the artist and Sadie Coles HQ, London

Klara Lidén's multidisciplinary practice engages video, performance, sculpture, structural intervention, and installation, often combining and freely borrowing from multiple media in a single work. Utilizing a process the artist refers to as 'unbuilding' Lidén masterfully manipulates elements of architecture, street furniture, and infrastructure in situ to alter its function, and reframe its use. This examination of the physical and psychological bounds of space challenges existing paradigms of what is public and what is private in the urban environment.

Untitled (Sundial) consists of the gate arm and gatehouse of a bridge and the vocabulary of mark making used by utility workers to produce one of the oldest forms of technology, at the confluence of the Milwaukee and Menomonee Rivers. By manipulating these materials of construction and traffic control to produce a device for communicating the measurement of time, Lidén forms a space at the intersection of the natural environment and the planned environment that acts as a stark reminder of the mortality and temporality of all things.

Exhibitions of Lidén's work have been held at Palais de Tokyo, Paris; the Stedelijk Museum Amsterdam; and Kunst Meran, Merano, Italy among others.

Joan Jonas (American, b. 1936)

Six Feet (A Measuring Device), 2020

painted driftwood

120 x 2.5 inches

Courtesy of the artist and the collection of Carol Szymanski and Barry Schwabsky

Joan Jonas was a pioneer of video and performance art in the early 1970s. Jonas' work has frequently questioned portrayals of the female identity, and engaged with the changing perception of the role of women in society, the home, and in professional environments over time. In doing so Jonas often makes use of theatrical elements and self-reflexive methods, including ritual-like gestures, masks, mirrors, and costumes. Over time, a vocabulary of symbols have entered her work; recurrent motifs include dogs, the sun and moon, skulls, and elements of landscape, which act as totems for autobiographical memory.

Six Feet (A Measuring Device) marks the first work of public sculpture in Jonas' prolific career. Made during the height of the covid-19 pandemic, the sculpture's modest materiality belies the psychological weight it carries, as a device for demarcating what was then designated as a safe distance to maintain between bodies in space. Placed in relief among the trees, it is both symbolic of a return to social society, and a stark reminder of the swiftly redefined social norms that governed life under the triage policies of the pandemic.

Exhibitions of Joan Jonas's work have been held at Dia Art Foundation, New York; Museo Novecento, Florence; Thyssen-Bornemisza Museo Nacional, Madrid among others.

Maya Lin (American, b. 1959)

Courtyard Sea, 2022

pea gravel

variable

Courtesy of the artist and PACE, New York

Maya Lin is known for her large-scale environmental artworks, her architectural designs, and her memorial designs. She rose to prominence in 1981 when, still an undergraduate student at Yale University, she submitted the winning design in a national competition for the Vietnam Veterans Memorial to be built in Washington, D.C. She has gone on to have significant careers in both art and architecture, including memorial works that focus on some of the critical historical issues of our time.

Lin's practice examines how humans experience and relate to the landscape, and its systemic ties to civilization, memory, time, and language. She cites the earthworks of the Land Art movement of the 1970s among her significant influences. In 1994, she began a series of works utilizing wave forms, the first of which was *Groundswell* (Columbus), followed by *Il Cortile Mare* (Milan) and later *The Wave Field* (Ann Arbor), *The Storm King Wave Field* (New York) and most recently, *Courtyard Sea* (Milwaukee) in 2022.

Exhibitions of Lin's work have been held at the Virginia Museum of Contemporary Art, Virginia Beach; theSmith College Museum of Art, Northampton; and the Madison Square park Conservancy, New York among many others. In 2016, Lin was awarded the Presidential Medal of Freedom, the United States's highest civilian honor.

Sarah Lucas (British, b. 1962)

William Hambling, 2022

cast concrete

42 x 41 x 30 inches

Courtesy of the artist and Sadie Coles HQ, London

Sarah Lucas is known for her kinesthetic photographs, performances, and sculpture. Appropriating commonplace materials, Lucas' work makes assertive comments on sexuality, death, and gender. She is recognized as among the most prominent members of the Young British Artists, alongside her contemporaries Damian Hirst, Tracey Emin, and Chris Ofili along with others. The YBAs became famous for their openness to materials and processes, behavioral shock tactics, and a punk-entrepreneurial attitude as they exhibited together in both formal and artist-run spaces in London throughout the 1990s.

Lucas' ongoing *Marrow* series casts the variety of squash—a symbol of growth, fecundity and the English pastoral tradition of annual summer fair vegetable growing competitions—in an exaggerated scale that obfuscates the line between the vegetable body and the animal body. The works are titled with the names of men, adding a further anthropomorphic quality to their presentation.

Exhibitions of Lucas's work have been held at the National Gallery of Australia, Canberra; Red Brick Art Museum, Beijing; and New Museum, New York among others.

Arthur Simms (Jamaican, b. 1961)

Real Estate for Birds?, 2007

rope, wood, glue metal, screws, bird houses, and utility pole

198 x 70.5 x 12 inches

Courtesy of the artist and Martos Gallery, New York

Arthur Simms' practice encompasses dimensional paintings, sculpture, and works on paper. Influenced by his early childhood in Jamaica, and the improvisationally constructed carts he saw transporting goods to and from the markets there, Simms advances the traditions of assemblage through the articulation of monumental objects, the whole of which seemingly exceeds the sum of their parts. Utilizing natural materials, found objects, objects of personal significance, and wire or hemp rope as a binding agent, Simms' constructions read simultaneously as a natural part of their surroundings, and as the residue of a ritual performance or spiritual offering that has taken place on the site.

Real Estate for Birds? numbers among these works, utilizing an electrical pole as a place of transformation through the wrapping and binding of raw materials. The sculpture converts a man-made intervention in the landscape into a space for birds to flock and nest, redefining the meaning of its utility.

Exhibitions of Arthur Simms' work have been held as part of the Kingston Biennial, Kingston; the 58th Venice Biennial, Venice; and the Scully Tomasko Foundation, New York among many others. Simms was the recipient of a Guggenheim Fellowship in 1999, and was granted a residency at the Joan Mitchell Foundation in 2013.

Ned Smyth (American, b. 1948)

Spiky Column Green, Spiky Column Red, Spiky Column Blue,
1977-2021

cast concrete and glass mosaic

120 x 17 x 10 inches (each)

Courtesy of the artist

Ned Smyth is best known for his large-scale public art works, of which he has executed over thirty since 1977. Smyth rose to prominence at the time as a part of the Pattern and Decoration movement, a reactionary American art movement that emerged in the 1970s in response to the rise of Minimalism and Conceptualism. P&D Movement artists drew their primary influences from 1960s liberation politics, early feminism, and the recognition of traditional African, Middle Eastern, and Asian art practices.

Smyth and his contemporaries incorporated elements with an emphasis on pattern and all-over decoration—traditionally secondary aspects of artmaking and virtually absent from the works being produced at the time—into large-scale paintings, fiber and textile works, and public sculptures. Smyth's work marries these highly traditional decorative forms with hard edged geometric forms, often tying the two together through the inclusion of naturally-derived materials including stone and glass.

Exhibitions of Smyth's work have been held at Landcraft Garden Foundation, Mattituck; Hessel Museum of Art, Bard College, Annandale-on-Hudson; and Museum Moderner Kunst Stiftung Ludwig, Vienna among others.

Pat Steir (American, b. 1938)

Mirage III, 2022

acrylic on scrim

152 x 152 inches

Courtesy of the artist and LDGR, New York

Pat Steir came to prominence in the 1960s among the first wave of female artists to gain significant recognition in the American art world. Steir's early paintings examined symbology and representational semantics, often incorporating actions or marks of effacement or redaction. Influenced by Taoism and Buddhism, Steir's painting developed into contemplative and sublime expressions of nature.

Her *Waterfall* paintings, her most significant body of work, were initiated in the late 1980s. These works, characterized by the downward gravitational drip of paint, blur the line between representation and abstraction. Steir is noted as holding the conviction that her works are never finished; instead, they are passed on to the viewer when she ceases painting as an invitation for further meditation and insight. *Mirage III* is one of a few outdoor installations within the body of work, and is preceded by an iteration made for the 1992 edition of Documenta.

Exhibitions of Steir's work have been held at the Hirshhorn Museum and Sculpture Garden, Washington DC; Barnes Foundation, Philadelphia among many others. In 1991, Steir was awarded an honorary doctorate from the Pratt Institute, New York.

Diana Thater (American, b. 1962)

True Life Adventures, 2018

digital video projection on existing architecture

variable

Courtesy of the artist and David Zwirner, New York

Diana Thater has been a pioneering creator of film, video, and installation art since the early 1990s. Her work examines the temporal qualities of video and film through the topographical expansion into space, with site-specific installations that manipulate existing architectures through forced interaction with projected images and tinted light. Drawing on a wide variety of sources including ecology, the science of animal behavior, mathematics, and sociology, Thater's work mediates the relationship between nature and the designed environment, between the human and the animal.

True Life Adventures contains footage depicting the plight of wild animals in the Chyulu Hills near Mount Kilimanjaro in Kenya, living in imminent danger of poaching. Though under threat from humans, the diverse range of animals depicted are shown living harmoniously amongst one another, creating a poignant meditation on the fragility of ecological balance under the influence of human-generated conditions.

Exhibitions of Thater's work include those at the Institute of Contemporary Art, Boston; the Guggenheim Bilbao, Bilbao; and Moody Center for the Arts at Rice University, Houston among many others. Outside of her studio practice, Thater is a committed anti-captivity ecoactivist.

Oscar Tuazon, (American, b. 1975)

Recycled River, 2023

Thermoplastic hoses, tree trunks

105 1/2 x 126 3/4 x 126 3/4 in.

© Oscar Tuazon; Courtesy of the artist, Luhring Augustine, New York, Galerie Chantal Crousel, Paris, and Eva Presenhuber, Zürich, New York

Oscar Tuazon's large-scale sculptures utilize a wide range of skilled construction methods in their fabrication, and an array of raw materials that frequently includes concrete, glass, steel, and industrial piping. He has noted a particular interest in engaging with wood as a "living material" saying that it "is in a state of continuous becoming: changing from seed, to plant, to tree, to log, to board, to frame, to building, to pulp, to paper, to ash, to dirt, and back again." His sculptures have roots in minimalism, conceptualism, and the architectonic art movement of the 1970s. Often his works bear a direct relationship with both the site itself, as well as with the lives and routines common to those who may utilize the area around the site.

Recycled River, is part of a series of interactive sculptures made of industrial stormwater piping that marries nature, structure, and infrastructure in a form that embodies the core purpose of public space. Reliant on the physical engagement of viewers to be fully realized, the sculpture leverages its power to playfully enliven its environs.

Recent exhibitions of Tuazon's work include those at the Aspen Art Museum, Aspen; the Eli and Edythe Broad Art Museum, East Lansing; and the third edition of the Chicago Architecture Biennial.

Meg Webster (American, b. 1944)

Glass Spiral, 2022

glass, live seasonal plantings

variable

Courtesy of the artist and Paula Cooper, New York

Meg Webster is a multimedia artist closely affiliated with Post-Minimalism and the Land Art movement of the 1970s. Her practice has long been guided by an environmentalist approach to advocating for the conservation of and the celebration of nature. Her highly structural, often minimal sculptures grapple with ecological degradation and devastation. The works employ water, earth, minerals and plant life in abstracted forms, presenting them as ontological investigations. Her use of hard geometric forms including cones, mounds, spheres, spirals, pyramids, prisms and occasionally cubic wall structures, marries the principles of nature and design in an explicit fashion. The inclusion of live plantings or plant matter in many of her works is generative of microecosystems that enrich the local flora of the spaces they inhabit, tangibly impacting the welfare and ecological diversity of their environs.

Glass Spiral emphasizes the fragility and resilience of nature. It invites viewers into the confines of its interior, distorting perceptions of space, depth, and distance, while simultaneously offering refuge, momentary respite, and protection from its external environment.

Webster's work has been included in exhibitions at the Donald Judd Foundation, New York; Dia Art Foundation, Beacon; and The Arts Center at Governors Island, New York.

Lois Weinberger (Austrian, b. 1947; d. 2020)

Mobile Garden, 1994/2022

plastic buckets, poor soil gathered in situ

variable

Courtesy of the Estate of Lois Weinberger and Galerie Krinzinger, Vienna

Lois Weinberger was a pioneer of ecological art. Describing his artistic practice as “poetic fieldwork” he worked to elevate the dialogue between nature and culture. His 1997 intervention, which involved the sowing of weeds along more than three hundred feet of abandoned railroad tracks, for that year’s edition of Documenta was a groundbreaking early artistic criticism of the human-driven upheaval of the anthropocene.

Mobile Garden was conceived of in 1994, as a means of inserting greenspace into the concrete byways of the urban core. A temporary landscape that self-develops seasonally as seeds are carried on the wind or expelled in bird droppings, the installation serves a record of the invisible ecosystem always ready to take root given the right conditions. Though the inclusion of greenspaces and heritage plantings have become a more conscious decision on the part of urban planners since the 1990s, *Mobile Garden* still constitutes a radical gesture that increases biodiversity and creates opportunities to engage in the pleasures of nature in a space that would otherwise be wholly disconnected from it.

Exhibitions of Weinberger’s work have been held at Jardins des Tuileries, Paris among others.