

'We Lost' Wins With Students A Place to Relax and Hide

by Debby Rosenthal
DAILY PENNSYLVANIAN, December 3, 1982, p.3.

We Lost.

Actually, we gained a work of art called "We Lost." The title refers to United States participation in the Vietnam War.

The modern piece of sculpture sits peacefully on College Green at the corner of Locust Walk and 36th Street.

"We Lost" is distinguished by its grandeur and stark black steel structure. It is approximately 11 feet tall and 11 feet wide and the high, square arches of the symmetrical piece can be seen from many parts of College Green.

Yet in addition to its artistic value, students also enjoy sitting, talking and even lunching inside the sculpture.

"I like to sit there because I can see out on Locust Walk but I am also hidden," College sophomore Jane Meiman said. "It's like being in a fishbowl."

Created by New York sculptor Tony Smith, "We Lost" was acquired by the University in 1967, and dedicated in 1976.

Smith based the sculpture on the Vietnam War. In ancient times, the Romans built triumphal arches to commemorate their victories in war. "We Lost" is the opposite of the triumphal arches in that it represents the country's loss resulting from the Vietnam War.

"It is not aesthetically pleasing," Meiman said. "I don't think it fits into the beauty of College Green. I think that is how most Penn students feel about that particular sculpture."

"It definitely is bold in its statement about the war," she continued. "I like how the sculpture of the peace sign is located so near to it. It shows that nothing is one-sided in this world. You can't have peace without war, and it is interesting that they were placed so close to each other. It shows both sides of the coin."

Another student, who asked not to be named, agreed that "We Lost" was not a beautiful work of art.

"I can't see the sculpture as anything attractive to look at," he said. "I just choose to pass it by. But maybe that's the whole point of it. The Vietnam War was nothing attractive, and now many people overlook it -- just pass it by, so to speak."

"However, I think the sculptor was trying to draw people's attention to the tragedies of the war," he continued. "He revised the Roman's arches they constructed after their victories, and the sharp lines of it really stand out in the sculpture."

Art history professor John McCoubrey said he had a few complaints about the sculpture, but was generally pleased with the work.

The professor said he thinks the title of the sculpture "is a bit negative." In addition, he was surprised when the massive black piece was installed at its present location.

"It's not the cite at which I thought it would be placed," McCoubrey said. "There were other suggestions but the sculptor chose the cite."

Smith toured the University and after inspecting various places, decided to install "We Lost" at the spot on College Green.

The total cost to acquire "We Lost" was \$55,000. Like other campus art works, the sculpture was partially funded by the city of Philadelphia as a part of the agreement which exists.

Former President Martin Meyerson said in his book *Gladly Teach and Gladly Learn* that the administration sought to create a piece of art for each high rise erected in Superblock.

"For each high rise building, the University commissioned a sculptor," he wrote.

2.

Los Angeles Police Memorial

1971, Horace Farmer, 20'h

Memorials can symbolize the values and beliefs that unite a community. They can also masked conflicts that divide a society. The Los Angeles Police Memorial, installed during an era when the police were active participants in our national strife over race and the Vietnam War, was commissioned for both purposes.

By 1968, protests that began in the South during the late 1950s against racial injustice merged with growing opposition to American imperialism in southeast Asia. In that year our nation's social fabric unraveled while its emotional, intellectual and moral core was shattered by the assassinations of Martin Luther King, Jr. and Senator Robert Kennedy, and by the suppression of anti-war protestors at the Democratic convention in Chicago. A casualty of this rending of our social contract was respect for the police, who increasingly were viewed not as protectors of life and property, but as defenders of an establishment committed to preserving racial privilege, social injustice and a brutal war in Vietnam.

Fearful and threatened by criticism of the police, many of our citizens rallied to the support of the officers by proudly displaying "Support Your Local Police" bumper stickers and by electing Richard Nixon President because of his appeal for a return to "Law and Order".

Shortly after Nixon was inaugurated in 1969, John J. McMahon, Vice-President and General Manager of KABC-TV, began fund raising for a memorial to honor members of the Los Angeles police force who died while serving their community. The architectural firm of Charles Luckman and Associates, which had close ties to Mayor Sam Yorty, volunteered its service, and Horace Farmer, a designer at the firm, was assigned the project.

Farmer related the memorial to the massing and geometry of the surrounding International styled buildings by adapting an earlier design of his for a block of skyscrapers unified by a common sloping roof. Four square columns representing the authority and strength of the members of the Los Angeles Police Department who were killed in the line of duty rise from the center of a reflecting pool. The 45 degree slope at the top of each column symbolizes the lives cut short while the different heights refer to differences in the years of service of the slain police officers. Each column measures 2'9" on each side; the height ranges from 15'3" for the shortest, to 18' for two columns and to 20' for the tallest. The black color of both the columns and the polished granite bordering the pool create an appropriate somber tone. An inscription "In memory of the me of the Los Angeles Police Department who have given their lives in the line of duty" is now covered by a plaque that honors all the officers--both men

and women--who died while serving our city. The names of fallen officers are inscribed in the marble border of the pool. Due to cost restrictions, the columns were constructed not of solid granite as originally planned, but with sheets of flamed finished Bergen Senite granite from Italy over a steel frame.

On October 1, 1971, the \$75,000 memorial was dedicated on the northwest corner of Parker Center during ceremonies led by actor Jack Webb, the star of *Dragnet*, the popular television series about the Los Angeles Police Department. The major address that day, however, was given by the Attorney General of the United States and Nixon's closest advisor, John N. Mitchell. Rather than honoring the memory and sacrifice of the city's slain officers, and using the occasion as a time for healing and reconciliation, Mitchell, who later was sentenced to prison for conspiring with the President of the United States to obstruct justice in connection with the Watergate break-in, gave a political speech attacking dissenters. Our country, he warned, was threatened by the "tyranny of the mob" as well as by the emergence of "a whole new type of criminal--the fanatic revolutionary who kills with bombs and ambushes police, who inflames mobs to violence."

As passions defining that divisive and contentious era have faded, the Police Memorial has become accepted as a commemorative setting for an annual renewal of our respect for those who serve the common good. This somber memorial says to those who daily pass, here is a place to honor those who died while protecting our community and now is the moment to hear and remember the cries of the families shattered by the sacrifice of loved ones. The materials and forms speak of permanence but the memorial is not frozen in time. It does not anchor the present with a fixed event in the past. Indeed, the memorial remains uncompleted because it records in perpetuity our imperfections with a list of officers that continues to grow.

3.

The Trials Of Tilted Arc

An unpopular work dramatizes the plight of public sculpture

By [ROBERT HUGHES](#)

Jun. 3, 1985

Flanked by the Jacob K. Javits Federal Building and the U.S. Court of International Trade, Federal Plaza in lower Manhattan is one of the ugliest public spaces in America. Everything, from its coarse buildings -- which look the way institutional disinfectant smells -- to its dry, littered fountain, begs for prolonged shiatsu with a wrecker's ball. But since no one is going to do that, would the next best thing be to put a Major Sculpture by a Major American Artist there?

In 1981 a sculpture was installed in Federal Plaza. It was certainly major: a curving, unbroken wall of steel plate, twice the height of a tall man and 120 ft. long. The plates leaned inward slightly but emphatically and cut diagonally across the plaza -- a raw, rusty, hulking gesture. Its title was *Tilted Arc*, its author was Richard Serra, and it was commissioned by the General Services Administration, a branch of the Federal Government, as part of its Art-in-Architecture program. The cost: \$175,000.

The sculpture promptly became an object of loathing to many of the people who worked in offices around it; they complained that it prevented their crossing or even using the space. In March the regional administrator of the GSA, William J. Diamond, convened a public hearing to gather opinions (both expert and lay) on *Tilted Arc*. Some 180 people spoke, two-thirds pro, one-third con. Last month a GSA-appointed panel recommended, based on the hearing, that the sculpture be removed, but the final decision will be made in Washington by GSA Acting Administrator Dwight Ink. The piece's public unpopularity is not shared, or at least not publicly echoed, in the art world, where *Tilted Arc* has become an inflammatory issue that may greatly affect the future of public sculpture in America. Or so the defense insists.

If American public sculpture is in trouble, and it is, the response to Serra's work is not a cause but a symptom. Sculpture has largely lost the commemorative uses it had a century ago. It seems that Government bodies like the GSA think of it as a vague sort of visual fluoride. Its role has also withered as social compacts about the use of public space have been trashed. The aerosol valve has done for eyes in American cities what the suitcase radio has done for ears: civility dies before the corrosive jibber-jabber and the intrusive spray can. Graffiti are the strangling weeds on the ruins of the idea of public art. No wonder most city dwellers today think of public sculpture as just one more semivisible addition to an already cluttered environment, and would rather have a nice tub of petunias.

The GSA knew what it was getting in Serra's commission. It saw artist renderings and models. It did not expect a cute bronze of Peter Pan. Serra's massive walls and propped assemblies of steel and lead plate are among the most familiar images in recent American sculpture -- blue-collar minimalism, a pugnacious combination of muteness with extreme manipulations of space. Nobody could call his work accessible, but there is no denying his influence on other artists. To take only one example, the black granite notch of Maya Ying Lin's monument to the Viet Nam dead in Washington, D.C., the most intensely moving war memorial in America, is basically a spin-off from Serra's land sculptures.

In defense of his work, Serra, 45, tends to talk like vintage Ayn Rand. "They don't live there," he says of the workers in Federal Plaza. "It's not a neighborhood. The Government doesn't ask them what chairs they want to sit on. Why should they vote on sculpture?" Through Tilted Arc, he told the March hearing, "the viewer becomes aware of himself and of his movement through the plaza . . . Step by step the perception not only of the sculpture but of the entire environment changes." One would think it was meant to be like the black slab in 2001, bestowing consciousness on oblivious apes.

The work, Serra insists, is "site-specific," designed for, and in terms of, a given spot. Remove Tilted Arc from Federal Plaza and, according to Serra, it will become the meaningless array of rusty metal that its opponents claim it already is.

Well, yes. It also happens that the world is full of formerly "site-specific" art, from the Elgin Marbles and the horses of San Marco to any number of detached frescoes and tombs that have not died from being moved. As the Great Structuralist in the Sky would put it, loss of context means enrichment by recontextualization, and site-specific is as site-specific does. What it does here is serve as a mere scrim for the question of Serra's rights as an artist who, much as his opponents may now resent it, can be argued to have had a binding deal with the Government.

This, surely, is the crux of the matter. The hearing brought scores of pundits opining that the "censoring" of the sculpture would be the moral equivalent of Hitler's book burning, that it would start an iconoclastic stampede against all public sculpture in America and so forth. But the central point is that Tilted Arc was, according to Serra, conceived and contracted between him and the GSA as a permanent installation in Federal Plaza, and that the GSA should not convene a hearing to change the rules four years after the closing whistle. If it wants to avoid such imbroglios it should try / slipping a public-acceptability clause into its future commissions, if it can draft one that holds water. That way a perfect level of mediocrity can be upheld for all time. But Tilted Arc should stay, if not as a source of general pleasure, then as a didactic monument to the follies that can arise at the juncture of undemanding patronage and truculent aestheticism.

4.

Double Ascension

Herbert Bayer, 1973. 14-1/2'h x 33'l, Individual steps: 2'11" x 11' x 9". 515 S. Flower

"Double Ascension" was one of the first public art pieces commissioned as part of the redevelopment of downtown and has remained one of the best. It is therefore not surprising it was executed by an

artist who was both a student and a teacher at the Bauhaus. Opening in 1919 in Weimar, Germany, the Bauhaus attempted to integrate arts and crafts with architecture and create works with public application. This objective looked backward to a medieval past when cathedrals were constructed by artists and artisans as houses for God and as sanctuaries for the community's collective conscience. The Bauhaus also looked forward to our own age, when mankind's relationship to both the physical and natural worlds are increasingly seen as an organic unity. Shortly after taking power in 1933, the Nazis closed the Bauhaus. Many people associated with the school, including Herbert Bayer and architects Walter Gropius and Ludwig Mies van der Rohe, later migrated to the United States, where they had a profound impact on the appearance of post-war buildings and cities.

Through his long standing friendship with Robert O. Anderson, the chairman of the board of Atlantic Richfield Company, Bayer was hired in 1966 as the company's art and design consultant. He designed furnishing and interiors for ARCO's offices, including its national headquarters at ARCO Plaza in downtown Los Angeles.(1) At ARCO Plaza, Bayer was also responsible for designing the open space at the office and shopping complex.

Bayer developed several different schemes for the project. In 1967, he proposed 10 sculptural elements, including a biomorphic shaped figure set in water, and a gently undulating plaza alluding to the human body.(2) During the following two years, he considered a bridge with blue, red, orange-yellow and white panels over a 22 foot pool. Black-and-white checkerboard panels were also incorporated in the scheme.(3)

The fountain and sculpture that make up the final design are not isolated objects standing alone in space. Rather, they are an ensemble that visually and physically connect to its surroundings. On one hand, the fountain and sculpture give the plaza a human scale, counter-balancing the impact of the impersonal office buildings designed by A.C. Martin & Associates. On the other hand, the fountain, the plaza, the buildings, and "Double Ascension," are a visual and sensual quartet that together compose an engaging urban and urbane place. Dark gray granite unites the color and texture of the 60 foot diameter fountain with the building facades, the plaza floor, and the public sidewalk while the spacious and open entrance to the plaza highlights the installation and makes it one of downtown's most striking landmarks.

Low steps circling the fountain form an intimate theater that is at once separate and part of the city, inviting people to sit and watch, touch, and hear the water cascading over the pool's curved rim. Rising from the fountain like two spiraling staircases, "Double Ascension's" bright orange-red aluminum steps are a bold contrast to the surrounding dark colors and materials. Differences in light intensity on the individual steps are an illusion from the light reflecting at different angles. Kinetic effects are created by the cascading water and the rotating motion seen when walking around the sculpture.

"Double Ascension" is derived from Bayer's earlier "Articulated Wall," "Stairs to Nowhere" and "Double Twist".(4) Bayer originally titled the work "Stairway to Nowhere," but changed it after ARCO executives complained that the title did not properly reflect the company's goals. The original title, however, was prescient of the company's takeover by BP-Amoco in 1999 and its disappearance as a corporate entity.

Footnotes:

1 Anonymous, "Atlantic Richfield: Art and Design," no date, p. 5.

2 "herbert bayer," by arthur a. cohen, MIT Press, Cambridge, Mass., c. 1984, p. 160.

3 Ibid, pp. 160, 175.

4 Ibid, p. 176.

4.

A Wyeth it isn't

Pennsylvania Gazette November, 1975, p. 38

"Covenant," the Alexander Lieberman construction of steel pipe painted bright red that arches 40' high over Locust Walk at 39th Street, is the most recent result of the Philadelphia Redevelopment Authority's requirement that 1% of construction budgets for buildings built by the University on land bought from the RDA be spent on public art. Like "We Lost," the Tony Smith sculpture that appeared on College Green last spring, "Covenant" was chosen by the Visual Environment Committee (headed by Mrs. H. Gates Lloyd, long-time chairman of the Institute of Contemporary Art and a noted collector), and like "We Lost," "Covenant" has provoked a storm of ridicule, approval, apathy, DP humor columns, etc. The reaction ranges from one observer's delighted "I think it's great, I really like it," to a WXPN-organized attempt to knock it over with sound waves (it failed), to Geology Professor Henry Faul's "I have nothing against consenting adults doing whatever they do over there at the ICA behind closed doors, but buying these large objects with real money and putting them out in public--! The avant garde is the guard in front--they know there's somebody behind them. Being out in left field is not being avant-garde. We should satisfy more than a small group. If there are peasants here who want to buy Wyeth, we ought to."

How U. Got 'Covenant': Art by committee

by Dave Lieber

DAILY PENNSYLVANIAN, September 8, 1975, p. 7

Controversy and abstract sculpture usually go hand in hand. "Covenant", the massive red adornment in Superblock Plaza, is obviously no exception.

A six-member Committee on the Visual Environment was responsible for the selection. The sculpture was obtained to comply with a city ordinance that required one per cent of all expenditures for city-assisted construction to be used to purchase art.

The committee members are Architecture Professor Holmes Perkins, History of Art Professor John McCoubrey, the Dean of the Fine Arts School Peter Shephard, Vincent Kling, a prominent Philadelphia architect and Mrs. H. Gates Lloyd, a local art connoisseur. One student also serves on the committee, but last year's representative wasn't at too many meetings, according to Perkins.

Samuel Adams Greene, former director of The Institute for Contemporary Art and an expert on outdoor sculpture, is the committee's advisor. He gives the members suggestions about what works might be suitable. They then view several different works until a decision is made and negotiations with the artists are started. This procedure was followed with both Lieberman and Tony Smith, whose "We Lost" graces College Green.

When the committee has met, it has to decide whether it wants to purchase art by young artists, or works by men like Smith, who some believe to be the top American sculptor of the last decade. The committee obviously opted for the latter alternative.

"There are problems, though," says Perkins. "If you're going to place sculpture out of doors, you look for two things. It has to be fairly sizeable, and it's got to be strong enough to stand weather and students."

"I've got quite a few people who like 'Covenant,'" says Titus Hewryk, associate director of Planning and Design and secretary to the committee. "Considering the size, I like it. It gives focus to the entire

Superblock area. It's the centerpiece, and it's very interesting the way the view of it constantly changes."

The committee still has funds available for further purchases. And there's no indication abstract sculpture has been erased from its shopping list.

5.

Ms. Mondale Inspects Covenant

***DAILY PENNSYLVANIAN* November 16, 1979, p.1**

In a Fairmount Park trolley, accompanied by six police cars, Joan Mondale, the wife of Vice-President Walter Mondale, arrived on campus yesterday morning to see "Covenant," the 40-foot red sculpture located at Superblock. It was her first stop on a full-day tour of selected works of the city's public sculpture.

Although the sculpture, designed by Alexander Liberman and built in 1974, is described by most students as "stupid," "ugly," and even "horrendous," Mondale reacted differently.

"I like it. I think it's very powerful. You're very lucky to have it," she said.

The tour was given by Institute of Contemporary Art Director Janet Kardon, who also arranged the trip at Mondale's request. "She's very knowledgeable about contemporary art, almost as much as any professional would be," Kardon said.

Also touring the city's sculptures with Mondale were 14 correspondents from the International Communications Agency.

After the 15-minute stay at Covenant, the entourage proceeded to Logan Circle to see Alexander Calder's Swann Memorial Fountain. Other stops included Claus Oldenberg's "Clothespin" and Calder's "Banners," both located at 15th and Market Streets.

6.

'TORCH OF FRIENDSHIP' OFFICIALLY PRESENTED TO SAN ANTONIO AS A BEACON OF U.S./MEXICO TIES

SAN ANTONIO --The new addition to San Antonio's downtown landscape -- "The Torch of Friendship" -- was officially presented to the city by Mexican dignitaries on Thursday.

The day-long celebration culminates with a nighttime lighting of the torch.

The contemporary steel sculpture stands 65 feet tall and weighs 50 tons. It was commissioned to commemorate the relationship between the United States and Mexico and the two countries' increasing commercial ties. It is located in a roundabout at the intersection of Commerce, Alamo and Losoya streets, known as Convention Plaza.

The ceremony took place beneath the towering monument. The sculpture was veiled for the occasion with a 40-foot drape. The ceremony's poignant moment came when Dr. Jorge Castaneda, Mexico's Foreign Affairs Minister, presented the international gift to Mayor Ed Garza.

"On behalf of Mexico, I am proud to present to the City of San Antonio 'The Torch of Friendship.' May it always stand tall to symbolize the ties of friendship that forever bind our countries," said Casteneda.

On hand for the occasion was world-renowned sculptor Sebastian, the designer of the sculpture, and Emilio Espana, president of the Asociacion de Empresarios Mexicanos (AEM), the group of Mexican businessmen and entrepreneurs responsible for its creation.

"We are very excited to present this gift to the city and the country that has given us so much," said Espana. "Sebastian has captured the essence of our mission to promote the ties of commerce by designing a magnificent piece of art that represents two cultures, two languages and two countries merging into one."

The ceremony concluded with the unveiling of the sculpture. As the drape veiling the torch was pulled down, bilingual lyrical music could be heard that spoke of the brotherhood between the two countries.

"Future generations will know of its significance," said Sebastian as he watched the unveiling. The pinnacle of the day-long celebration will be the evening lighting of the torch. Once officially lit, the torch fulfills its purpose to serve as the beacon of light symbolizing the friendship between the two countries.

7.

INTERVIEW WITH LOUISE NEVELSON

1972

**INTERVIEWER: ARNALD GLIMCHER
OF THE PACE GALLERY**

AG: ARNALD GLIMCHER

LN: LOUISE NEVELSON

AG: You've stated that you consider your work to be of a distinctly feminine sensibility, yet the scale of your works in the media of wood assemblage has often prompted critics to use masculine metaphors in describing your works. Can you explain how this feminine sensibility manifests itself in your work as an extension of your life really? How does the work reveal its femininity?

LN: Well, let's begin first to say that in birth a male has his not only sensibility but a male has what constitutes a male. A female has what constitutes a female. So let's accept that and from that premise state that a female cannot work like a male, and a male does not work like a female. But that does not reduce the preconceived idea that we are in a society and have been for thousands of years where there is male dominance and consequently that is just a cliché that the world has superimposed that a female cannot produce or have visions of grandeur and greatness, that nature never meant that anyone who has a brain in their head that they should be reduced because of the sex.

AG: Yes. But at the time you began working there were options. There were many people that were welding metal. But you didn't select that as your medium.

LN: Don't forget that during the Second World War all the metals were difficult to get and consequently, particularly in America, men and women artists, male and female, began to use torches. First they also went into the factories to produce for war and then they began to use torches. That offended me because the whole performance of the torch, and the word "torch" and the performance of the torch just went against my feeling. No one was using wood at the time in sculpture. But that did not have any influence on me because it was as natural for me to go to wood then as it was for me to take a glass of water and drink it.

AG: Well, wood has historical associations.

LN: Yes, but that may have been through past performances, or I might have inherited it, or, for a better word, which I don't particularly like, is "instinctively" I went to it.

AG: Because your father was in the lumber business and in construction?

LN: Yes, and his father in Russia was in the lumber business.

AG: Can you explain how few women artists there have been in history?

LN: Yes, I certainly can. You see, through the ages as we have already conceded that the whole of society was male-oriented. It would have been like a freak to be an artist. It was too independent a spirit and it's not difficult to look back and see that even when Rosa Bonheur did her horses -- I'm not going into her psychology and the symbolism of the horse and things -- but she had to wear pants and get on a ladder and of course she was considered a freak. It's very evident why. The thing is that doesn't mean that through ages the female did not have creative ability but that society did not recognize it.

AG: What role did your being a woman play in the logistical development of your career? By that I mean was it more difficult to get a gallery? Were you discriminated against by your male peers? Were museums more suspicious or skeptical about the quality of your work because you were a woman? What are some of the difficulties and influences that that's played?

LN: Yes. Well I think all of it, all of that. But basically we have to go back to the fact that in America at that time years ago artists wore berets, they wore old clothes; that was their symbol. Just like a soldier wears his uniform; that was their uniform. And I always had a flair for clothes and liked them because I have a whole feeling about appearance. Because I think you very carefully can identify a person by their appearance. It's important. It's not skin deep. It's much deeper. And consequently in youth I had this kind of flamboyance and wore good clothes and wore attractive things. So I think it was taken for granted that a woman of that sort couldn't be totally dedicated. So I think that because of their, not mine, their preconceived ideas that an artist had to look -- that the older and the uglier they looked, the more they were convinced that there was a dedication. Well, that again is preconceived cliches. That's what I've been trying to break down all my life. And I still am.

AG: There were several groups that you were conspicuously absent from. One was The Club of New York artists during the late forties and fifties. Your work was not represented by the Museum of Modern Art until nineteen fifty-nine. This came conspicuously late to you.

LN: Yes.

AG: Can you relate some of your experiences with museum people? I mean were they absolutely unaware of your existence? Didn't museum directors, collectors, writers, come to your studio? I know that there's a history of a very good press, right from early reviews by Howard DeVree of The Times in the forties, and going on to Emily Genauer, early reviews of Hilton Kramer, Dore Ashton, more recently John Canaday, Very positive criticism has always existed on your work. But what were some of the situations that you can remember involving museum directors?

LN: As I see it in retrospect, I feel -- you see, I took wood from the streets, boxes, old wood with nails and all sorts of things. Now when you think of monied people, they will invest in gold and they will invest in materials that are expensive. And actually the majority of people don't have homes; they have show places, you see. Consequently they are not going to take old wood and give it its true meaning. So I recognized that. But I felt without any hesitation -- there wasn't a moment in my life that I hesitated

to change that. I had my convictions and I didn't want to wait but I wouldn't have done anything less than I did. And I think that is it. And, of course, if you want to go into the history of art even to this day, how many collectors buy because they know or identify or want the work? It's status and it's fashionable and you can talk about it. And it's a whole lot of things. But, if you want to go deeper, how many people on earth face themselves anyway? How many dare to look in the mirror and say they have lived according to their own being? They have lived for the outside world. Well, truly at this stage in my life I need people. I love people. But they are a mirror and a reflection of me. But they are not taking me out of where I am. And so, in other words, what I mean is that I like people and I need them but I need them for myself, not that I go out to them. But I must say that that's an important thing that I'm telling you because the homes you go into that have been decorated by interior decorators are not homes; they're showcases. So people are not living at all in their environment. They're living in the decorator's environment or somebody else's. And so they never face themselves. I don't think one person in -- I don't know the number -- that really face themselves. And even when they're collecting furniture or dishes or whatever, it's all display. I went to dinner last night. The dishes were gorgeous, the home was lovely. I didn't see the host and hostess in it. It was a French setting that was as removed from the host and hostess as the man in the moon.

AG: In the early forties, you had a show called "The Circus, The Clown is the Center of the World" and in it you showed rather startling wood assemblages with raw wood, nails, bits of broken glass, bits of broken mirrors, electric lights, some moving pieces that could be pulled like children's toys. That exhibition took place at the Nordness Gallery. It was a guest exhibition. After the exhibition was over, after there were extraordinary reviews, you took the exhibition back to your loft on Tenth Street; you cannibalized the pieces that you would use again. The entire exhibition was then destroyed. Didn't that make you feel terribly bitter? And did that exhibition invite museum people to come to your house? What I'm really getting at is I'd like to know some incidents of who were the first museum people, or not if who they were, what were those dialogues?

LN: Museum people did come to the exhibition. And it was like a psychic operation to take these things apart and I banged my head physically against the wall and lay down on the floor and decided never to get up until something came, some revelation to myself. Well, it was one day and two days. Finally I did get up and started again. So that tells you the story of the joy I had from that exhibition.

AG: At one time Colette Roberts, who was your dealer after Nierendorf, came to your studio with a director, I believe, of the Guggenheim Museum at the time. Could you tell us about that visit?

LN: Yes. The director was brought to my studio -- it was a house -- it wasn't a studio; let's say it was a brownstone -- four floors. And it was filled with work. And I had a garden. The director took a look and made no comment. By that time we went into the garden -- it must have been, say, like summer or fall -- I turned to the director and I said, "You see from this place" -- (this brownstone house that I'm talking about was on Thirtieth Street East so that you could see the Empire State and you could also see Grand Central) -- so I looked at the director very coldbloodedly and I said, "Do you see Empire State? That goes to Pennsylvania Station and you see -- that's Grand Central goes to Grand Central to other outskirts of the world." I said, "Here I am big as life but never seen." And I said, "Good day." And that was the end of that.

AG: And another time a museum director came to your studio to see the works that would be included in the Grand Central show, and he was late. Do you remember that? He apologized for being ten minutes late.

LN: Oh, yes, I see. Well, it was a little different than that but, nevertheless, let's start from there. Yes, a museum director of note came and he said that he felt he was a little late for my work. He said he thought he was probably five years late for my work; he didn't quite get it five years ago. And I patted him gently on his shoulder and said, "I think you're thirty years late for my work."

AG: But you did hold very fast to your independence, I think, gleaned strength from it and, as you told me before, had the satisfaction of controlling time. What do you mean by that? How have you manipulated or frozen time to your advantage?

LN: Yes. Well, you see, in my inner being I suppose that with all the great minds through the ages they still have not got too close to what life is all about or what life is. I mean men like Einstein and others. as an example, have given us great things. Nevertheless, think that in all the history of humanity we still find daily that life in its essence is a mystery. And psychiatry and psychology and all the other fancy things are not getting closer. They are giving us another facet like in a mirror there's a reflection but they're not getting closer to the essence of what life is. But anyway, I bring that out because within my being I have not been influenced so much by all these outside things. First, I don't suppose I would even understand them, and second, they don't interest me. But I am interested in my life and my awareness and my consciousness. And for that I have worked so desperately as to get a little more aware, a little more consciousness of what my life is about. Because what my life is about is what everybody's life is about. Only the other people get, or have been cowed down to make a living they'll say, or to eat -- which embarrasses the hell out of me, or they have children as an obligation, or they have a concept of truth which boxes them in like a prison, or they have a concept of lies which boxes them in like a prison. All these things in one's own consciousness are to be used as we understand them.

AG: You talk about being offended by the concept of working to eat. You had a very difficult time. I'm well aware of your history and how hard it was in the late thirties and forties and early fifties even, mid-fifties even, and you never at any point digressed from your work. You never got, so to speak, got a job to support yourself. And I'm well aware that there were times when there was very little food, there was very little money to buy food for yourself or even for your child. Explain this very marvelously stubborn attitude.

LN: I'll be glad to. First, I think, you see, that a person like myself May I say that I think that a person like myself -- I will concede that I was dedicated and that art and creation was not art and creation but it was a place to live in, and breathe in. I can't quite put it in words but there was no question about it; so I had no choice. Either you would stay there or cut your throat. So if you wanted to not cut your throat you stayed there. But -- and I've also thought that anyone who is dedicated -- we use that word "dedication" -- as I was, and am, has a blind spot. You see, nature is very strange. It blinds you to a great many other things. That's what I'm talking about -- the blind spot. And so I saw no other world. But it gave me also very acute insights and I realized that, to fulfill my life as I saw it, meant that I couldn't have departments in my head; I had to have totality night and day. Because very often, at night when I went to sleep, my figures would move as if they were real people. Even if they were abstract, they would move. Well, now under those circumstances, let us say, had I not lived alone at that time or had I even had a mate at that time, there would have been other intrusions, maybe delightful, but they would have been intrusions nevertheless. Whereas this way, good or not, it was a totality. And I recognized it and I knew that, to fulfill what I wanted, I needed it. So, for example -- my great treat of course with so much affluence I would walk, say, up Fifth Avenue. At that time their windows really had something that I don't think they have any more. It was the time that Dali was supposed to have broken a window at Bonwit Teller's. Then across the street almost -- it was I think when Bergdorf-Goodman moved in on Fifty-Eighth or Fifty-Ninth Street there. We'll start with Bergdorf-Goodman and then go to Bonwit's. Now Bergdorf-Goodman had figures that were made out of sheet music all over and then whatever clothes they had which were unrealistic as we understand it, and then it looked like either water or a mirror that reflected it. Well, that certainly was Daliesque. But still, to see it right out in the open was quite a revelation. And so from there I walked to Bonwit's. And they at that time -- I never liked fashion -- but fortunately at that time their windows had clothes that I felt I could enjoy. I looked in those windows and looked at the clothes. And I was certainly feeling very unhappy about myself and tears would have been like candy compared to my feeling. I said, now I don't feel awfully good, do I? And I was talking to myself. And I said, now suppose the president of this store came right out and recognized me and said, "Mrs. Nevelson, I will give you half a million dollars

this year if you give me your lunchtime from twelve to two, would you take it? And I said, "No," to myself. Well, of course, that corrected my feeling. I went back to my studio and started working again.

AG: You know, I find it particularly apt that there was a fascination or a fascination with looking in the windows because the space of those three-dimensional objects in a tightly delineated frontal position is not unlike the evolution of your art. I mean there must have been a rapport. That kind of three-dimensionality, the illusion of three-dimensionality already fascinated you.

LN: Also don't forget that the glass, the transparency, and the mirrors played and do play such an important part in my thinking because it's through the looking glass, dear, always through the looking glass because I do not give the so-called material world its concept of reality. It's through the looking glass that is the reality.

AG: You've told me several times that you always knew you were an artist . . .

LN: You're goddamned right!

AG: . . . from the minute you were born. Do you believe in predestination? I mean, tell me how, give me some clues as to how you felt, how you knew you were an artist. You were living in Rockland, Maine. You didn't grow up in Manhattan. You weren't in the middle of art museums. And yet this concept of being an artist was yours.

LN: Well, predestination is something we will forget; or at least may I forget it. When we are born You can walk on this street this minute and you will see a hundred cats and those cats all have different markings. Now you might use the word "predestination" but let us say I take it from the surface. These cats have different forms, they have different legs, they have different color eyes, and they are different. Consequently, when we are born we are born with a totality that belongs to us. Now I have repeated and think as a good example that, say, Caruso was a singer. Well, I am sure there have been voices as good as Caruso's. Probably that wasn't the greatest voice in the world. But the sum total of Caruso made the difference. I have been told that when he reached certain notes that the vibrations were that powerful that they would smash a glass. Now I believe that. And under the circumstances I believe that each individual has their markings. And of course I knew because I was born knowing that I had it. Because it was as evident as looking in the mirror. When you're three or four or five years old, if you have dark eyes you know you have dark eyes and, if you have blue eyes, you know you have blue eyes. And it was no problem to recognize this. Then of course you start to school and they recognize it. Now, for instance, when I was quite young, in the early beginnings, I recall that the art teacher had made every week, every day they came they would bring a readymade thing for you to copy through the week that they did. And this particular time it was a sunflower. Now the sunflower had a round brown center, then it had yellow petals. Well I can't tell you why I did it but as I was doing it I made the inside center, which was brown, enormous and made the petals very, very small yellow. Because already I must have felt that the brown and the yellow -- without thinking much -- I was feeling it out. And when the teacher came the next week she picked it up and she said to the class, "This is original, this is the most unique." She may have used different language but she implied this is unique because this is different. And she loved it. Now when I was going to school, of course, I knew, and the teachers knew -- we had different teachers at different times -- and they knew that it's old-fashioned to say that you're gifted; but they knew it. I was always a little cold-blooded. Now I was born and raised in a cold country and still don't like cold weather. I was cold in every room of that school. But later through selection I went to the art class and was always warm. And it wasn't until many years later that I recognized that it had nothing to do with the temperature of the room; that it had something to do with my generating heat.

AG: Do you remember the first time that you verbalized or became aware that you wanted to be a sculptor rather than a painter?

LN: Well -- I was going to say that for me the distinctions are not that important. Nevertheless, there was one instance when I went to the library with another little girl in my class. And I recall that the librarian, who was quite a cultivated lady, said to the little girl -- as they always ask -- "What are you going to do when you grow up?" I think the little girl said that she was going to be a stenographer or a bookkeeper. And I don't know, but I had time while she was asking her questions and I looked around. And in this library that Carnegie had given to the city was this great big Joan of Arc, a sitting figure made out of white plaster and it had a little patina. I looked at that and instinctively -- if I can use that word -- I knew right away what it meant. When the librarian asked me what I was going to do I said, "I'm going to be an artist." And before I finished I said, "No, I'm going to be a sculptor. I don't want color to help me." And I think that is the key to my life. That has been the key. Why I chose the hard way I don't know. But that is really as important for me to tell you that as if I really expounded on philosophy from now to Doomsday.

AG: That's very interesting, especially in view of the fact that the objects which you use, the forms which you use in your work are "found" objects, many of which have had a previous existence, come to you with different patinas, colors, and age; and you eradicate all of that with one cleansing color.

LN: Well now, let me explain. I think that's a wonderful thing you asked me. I was doing these things. And I painted them, as you know, one color. For me black isn't black anyway, and color isn't color as such. Color is a rainbow and is just as fleeting as anything on earth, you see, if you want to analyze it. And every minute it's changing through light. So it's a mirage. So let's get there right away. Now the important thing is that someone, an artist, came to the house. They want to be nice to me and they said, "Why don't you see, say, a little India red here and why don't you use a little white here and it'll make something, you know, and this and that. And I said, "I'm not making anything and I don't want to do that because my whole life has been centered -- you can use the word "self-centered" if you wish -- I think it's a great word." Who am I going to center myself on if not on my inner self? We were talking about color and that I may be self-centered. I said about the color that I didn't want to use it because of that. Yes. I feel that -- well, we'll digress a little and come right back where we started.

AG: Okay.

LN: When people say that I'm a strong woman, it offends me no end because I don't want to be a strong woman. All I want is to reveal what I understand about the world to myself. That is my whole search and my whole -- not only search because I'm not searching -- but I want it to be revealed to me. And for that I work. And for that I will work more. Because that's all I want. Now when we were saying, for instance, about the color, a little white here and so on, I have not done things for the outside. I have done things because I want to see clearer. But I mean that can sound stupid if people don't understand what I'm talking about. But in every human being there is the potential of greatness. For instance, if I say that in religion -- now I'm not talking about religion as such, but I am talking about the wise people who have given us books that have great wisdom. And when, for example, they say that we are "created in the image and likeness of God" -- now if you don't live up to your greatest potential, then you are cheating God. So who are you cheating? You are cheating the God within yourself. And I want a total being of myself. I feel rich enough in myself that I can pay that price. And that is why I work. And I hope as long as I'm here that that's the way I will work.

AG: It's interesting because, knowing you as well as I do and for as long as I have, I've come to realize that the works of art that you've made are not the total work of art, that the life is the total work of art and these are tangible manifestations of that totality. And I see it in everything you do. I see the collage aesthetic or this kind of building to reveal images in the way you dress, in the predilections of what you want to do. Have you been aware throughout your whole life of that kind of totality, of specifically how easily it's seen in your clothing?

LN: I am totally aware of it, yes. Because, you see, again what probably has given me my vision is that I have not been caught in cliches. When I was growing up, it was fashionable if you were pretty to say, "Well, beauty is skin deep." Well, beauty is not skin deep. Beauty is beauty. In other words, I would like

to say that the whole thing that we're talking about has one note in my life, as you can see. And that is the important thing to me. Now, another thing. Let us take Beethoven, just because everyone knows Beethoven. And we're talking about his time and in the Occidental world. Now in music we have octaves and there are eight notes and then some half notes. And out of eight notes he built a world of sound. All the things that he created are really out of eight notes. Now those eight notes go higher, an octave higher, an octave lower. But there are only eight notes in an octave. Now I need only one note. And that is my note of consciousness. And that is what I want more of: my own consciousness.

AG: How do you think that relates to -- or for you how does it relate to your awareness of the previous history of art? We don't any of us grow up in a vacuum and there are influences and specific accomplishments in art produce new territory for experimentation just as the discovery of scientific truths or answers give rise to new questions over the earth. It's apparent to me that you read images in terms of light and shadow in a kind of frontal viewing just as you viewed the shop windows at Bonwit Teller's frontally in a kind of illusionistic space. Bearing this in mind, can you tell me what eras in art history, or what artists have had a particular influence on your work?

LN: Now, you see, a person can from the beginning have an ear that is the perfect pitch; or they can have an eye that is twenty-twenty or whatever. In other words, we are born with certain things. And my strength was that if I looked, as we have already talked about, at African things the first time that I had encountered a whole exhibition in Paris in 1931, immediately as if I came from another world and knew these things, I didn't have to study them. That wasn't necessary. I don't study -- when I go to a museum I don't sit and study the things. I get a feeling as if I know these things and I don't have to study them. It's not at all like that. So when I saw them I saw exactly what they meant to me. And they were as living no matter when they were made as if they're living today. So, in other words, I am not a historian and I'm not interested in time as such. And I'm not a scholar as such. Now, leaving that there, we'll say -- now, for example, at that same time I returned to America and New York and I'd got into the subways. The columns in the subways are black iron. And for me personally they certainly had as much meaning and inform as well as many of the things that are in museums. I didn't make that distinction. For me they still have that power and they still are grand and glorious.

AG: You did collect African pieces in the twenties and thirties and I think into the forties also, and you also amassed a great collection of American Indian pottery in the thirties and forties. How did American Indian pottery speak to you? What was that recognition?

LN: Well, I want to tell you that, as a little girl in Maine, we did have maybe one family, a few Indians there. And again it was just like I was talking about the African sculpture or the columns in the subway. I somehow felt I knew these people as if they were as close, as close can be, and as if I recognized them. Now I know there are philosophies that might say something about reincarnation or collective memory or something. I don't know enough about that. I only know that when I look at them they're related to me; they're not apart; they are in me. The first Indian pot that I began collecting was: I went to Texas and I went to get a few souvenirs and on the shelf was an Indian pot. It said "not for sale." But I had to have that pot because it had every thing that I understood: I mean the geometry, the design, the terra cotta, the whole thing. So anyway I spoke to them and finally they decided I could have it. They asked, "Where shall I ship it?" I said, "I don't want it shipped. I'll take it." Well, I was going to California from there. I had to find a basket and I put it in the basket and got a carton around it and then carried it from one city to the other until I brought it home to New York. Because I didn't trust that it might get broken or that it might get lost. So I identified very closely. Now another time, I went to New Mexico and saw the Indians and their clothes and how they dress and so forth. And I just feel very closely related. There's something that probably crosses. I might never on this earth met them before but somewhere in our consciousness there is an interrelationship. And of course, if I had to choose a reincarnation, I probably would say I'd like to be American Indian. I like the tone of their faces. I like the bone structure. I like what they stand for. Historically I can't tell you more. That would be for a scholar. I only tell you how I feel.

AG: It's interesting because their art also is involved with distinct frontality, balance of positive and negative having equal weight and equal power, so it certainly does make sense that there's a strong sympathy. I'd like to ask you one more thing. And I think it's one of the most interesting aspects of your behavior. It has to do with the year 1966 which was a time at which you had already achieved international prominence as an artist. There was a strong market for your work that had been established and gave every indication of being permanent. You were sixty-six years old. Success was yours. And, in an astounding gesture, you divested yourself of nearly all your possessions. Your collections of American Indian pottery, early American tools, African sculpture, pre-Columbian sculpture were all sold. All of your furniture was either sold or given away to friends. And you refurnished your house with gray steel filing cabinets and gray steel lockers for your clothing. And, from an opulent interior full of -- that was really a visual feast, you now live in a very monastic, simple, open space. Can you explain what motivated this action?

LN: Very simply. You see, we started saying that most people don't live in homes anyway; they live in showcases. And they don't even look at their pictures. I am sure that there are people who own Rembrandts and all sorts of things who never see them. They just have them there. Or they looked at them once and that is it. And I felt that the time had come that I did not want -- being who I am and what I am -- that I didn't want one thing to impose itself on me. I wanted a white blank so that what I did would be its own totality. And I was right. And I still feel that way.
[END OF INTERVIEW]

8.

1971, *Financial District, Fountain*

Foot of Market Street, San Francisco.
Armand Vaillancourt.

Part of the **Market Street Beautification Project**, the **[M. Justin Herman] Plaza** suffers some from its north orientation. Since the completion of the **Embarcadero Center**, the daytime crowd enlivens the space as do frequent craft markets and entertainment. The fountain by **Armand Vaillancourt** used to have the double-decker freeway as a backdrop. Now that the freeway is gone, the array of angular concrete forms can no longer be joked about as a stockpile of spare freeway parts. For the moment it seems overexposed. (Woodbridge and Woodbridge 1992:37).

10.

September 11th:

ART LOSS, DAMAGE, AND REPERCUSSIONS

Proceedings of an IFAR Symposium on February 28, 2002

Public Art at the World Trade Center

by Saul Wenegrat

[Saul S. Wenegrat is an Art Consultant and the former Director, Art Program, Port Authority of New York and New Jersey, which owns the World Trade Center. Mr. Wenegrat commissioned and curated the public art at the Center.]

I've had the good fortune of working with a great many important artists in the creation of public works for the World Trade Center (WTC), and I've had the horror of living through two tragedies which occurred at the Center: the 1993 bombing and the recent complete destruction on 9/11. I'd like to review with you what the public works were, who did them, and where they were located. Then I'll take

you through what I found when I went down to the World Trade Center after the tragedy and bring you up-to-date on what is left of the works.

The commissioning process of public works, especially with a government agency such as the Port Authority, is very formal. You don't just go out and buy art. In 1969, as part of the planning of the World Trade Center, the Port Authority adopted a "percent-for-art" program allocating up to one percent of the construction costs to be spent for arts inclusion. It established an advisory group of knowledgeable persons in the arts, mainly from museums in the New York/New Jersey area, consisting of directors and curators of many of the leading institutions. This included Dorothy Miller of the Museum of Modern Art, Gordon Smith of the Albright-Knox Gallery in Buffalo, Sam Miller of the Newark Museum, Tom Messer, then Director of the Guggenheim Museum, and Tom Armstrong, then Director of the Whitney Museum. It also included knowledgeable lay people like Jane Engelhard. Basically, the Port Authority accepted their recommendations. The first art installation took place in the early 1970s; the last—a memorial for the 1993 bombing of the WTC—took place in 1995.

The following is a description of the art that was incorporated into the Trade Center and was in place on September 11, 2001:

At the Church Street entrance to the World Trade Center Plaza (Fig. 1), there was a large, black Swedish granite sculpture by Japanese artist Masayuki Nagare (Fig. 2). It was completed in 1972 and measured 14 feet high by 34 feet wide by 17 feet deep. Although it looked like a solid piece, it was actually a veneer of granite over a steel and concrete armature.

The centerpiece of the World Trade Center Plaza was a colossal fountain designed by Fritz Koenig of Germany. The sphere of the fountain (Fig. 3) was a globe-like structure, 25 feet high. Made of bronze, it stood on a black granite base out of which flowed sheets of water. Through its shape, the piece was intended to symbolize world peace through world trade, which was the theme of the World Trade Center.

Between the two Trade Center towers, there was a large, stainless steel piece called *Ideogram* by a New York sculptor, James Rosati (Fig. 4). Completed in 1974, this twenty-five-foot piece was one of the more interesting commissions on the plaza, because as you moved around it, it took a different shape. It was also one of the most photographed pieces there, since people in the fashion industry seemed to like it and incorporated it into a lot of fashion ads.

Alexander Calder's *WTC Stabile* (Fig. 5), also known by other names like *The Cockeyed Propeller* and *Three Wings*, arrived in 1971. It was 25 feet in height and was made out of painted red steel. The piece was originally commissioned for the entrance to 1 World Trade Center on West Street. After Battery Park City was opened, the piece was moved to Vesey and Church Streets where it is seen in this photograph. At the time of the recent disaster, it was located on a plaza in front of 7 World Trade Center.

The World Trade Center Tapestry of Joan Miró (Fig. 6) arrived in 1974. It was not really a commissioned piece. I had spoken with Miró about the possibility of doing a tapestry, and he had turned me down, saying: "When you do a tapestry, you really don't do it yourself, and I don't make any art where I don't use my two hands." Then he had a tragedy in his family. His daughter was traveling in Spain and was involved in an accident. She was taken to a hospital. Miró told the nuns who ran the hospital that, "Hopefully my daughter will recover, and if she does, I'll give you any art work that you would like." His daughter did recover, and the nuns asked for a tapestry. He said he didn't do any tapestries. They said, "We have somebody in our village who does tapestries. He'll teach you." So, Miró worked with this tapestry maker in their village, and he got to like it. He decided to practice, and he made about 20 little tapestries, some of which were shown in New York. Then I got a communication from his dealer in Paris saying, "Your World Trade Center tapestry is done." I said,

"What?!" He said, "It's in the Grand Palais [in Paris] in Miró's retrospective, and it's yours if you want it, but he made it especially for the World Trade Center."

The tapestry was made out of wool and hemp and was large—20 feet by 35 feet. It was a unique piece, and after he finished it, Miró said, "It's too much work making tapestries. I'm not going to make any more." But then he got a call from the The National Gallery of Art in Washington, which had seen the World Trade Center Tapestry and wanted one for its new East Wing. So Miró did one more, and that was the last tapestry that he did. Ours hung in the lobby of 2 World Trade Center. You would have seen it on the way to the observation deck.

The last public art work that went into the World Trade Center was a memorial fountain for the victims of the 1993 bombing. Six people were killed in that bombing, and the fountain was placed right over the area where the bomb went off, in front of the Marriott Hotel. Its sculptor, [Elyn Zimmerman](#), is one of our panelists and she will talk more about the piece. Besides the fountain itself, a little park was created, so that you could sit and contemplate what had taken place.

Those are the seven public art works. In addition, the Port Authority had over 100 other art works at the World Trade Center including *Needle Tower* 1968 by Kenneth Snelson; *Recollection Pond*, a tapestry by Romare Bearden; *Path Mural* by Germaine Keller; *Commuter Landscape*, another large mural by Cynthia Mailman; and *Fan Dancing with the Birds*, a mural by Hunt Slonem.

Besides the Port Authority collections, many World Trade Center tenants had collections of their own. Some of the speakers here today will be talking about them. One of the more significant tenant collections was Cantor Fitzgerald's collection of Rodin drawings and sculptures, on view in the North Tower.

After the recent destruction of the World Trade Center, I was asked to join a committee to put together items found at the site for possible use later in an archive or memorial. Together with Bartholomew Vorsanger and Marilyn Jordan Taylor, I was a member of a committee with that grim task. When I went to the site shortly after the bombing, this is what I found (Figs. 8 and 9). It was a horrible sight. Almost 3,000 people had been cremated at the World Trade Center, and even two weeks after the tragedy, the site was still burning. It was an awful experience. This is what remains of the Calder *WTC Stabile* (Fig. 10). And this is what remains of the Koenig *Sphere for Plaza Fountain* (Fig. 11).

11.