

1982

Quintessence: The Alternative Spaces Residency Program Number 5

The Wright State University Department of Art and Art History

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QUINTESSENCE



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The Alternative Spaces Residency Program

Number 5

The City of Dayton, City Beautiful Council

The Wright State University Department of Art and Art History

Project Director: Suzanne D. Mitolo

QUINTESSENCE is the catalogue of the Alternative Spaces Residency Program administered by the City of Dayton, City Beautiful Council and the Wright State University Department of Art and Art History, Dayton, Ohio.

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Preface

alternative spaces

Year five of the Alternative Spaces Residency Program brought five exciting artists to Dayton. Each of the artists became an integral part of the community during their residencies and left more than their sculptures behind. Those of us who worked with them retain memories of events which took place during the time they shared their talents.

I remember:

... the rainy night Niki Logis and I unloaded dirt from a pick-up truck — immediately afterwards, we hurried off (with no time to clean-up) to an interview at the newspaper;

... working on Alice Adams' piece with Bill and Billy Merker in their blacksmith shop — and taking time out from the project to shop with Alice for Barbie Doll clothes to take home to her daughter;

... John Spofforth patiently and enthusiastically explaining his work to people passing by the corner of Third and Wilkinson — the question most asked — "What is it?";

... the "travelling sculpture shop" that Joe Moss brought along, which was fully equipped with materials, crane and tools, and the patience he displayed while working with the students;

... the meal of ribs and greens shared by Tommy Woodruff and the children of DeSoto Bass who diligently "supervised" his project.

Suzanne D. Mitolo, Editor and Project Director

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Introduction

In this scaled-down era of public funding, it is perhaps difficult to rationalize the existence of The Alternative Residency Program of Dayton's City Beautiful Council. But as a sort of prologue, let's consider some of the more obvious pros and cons.

The overwhelming negative factor, in the minds of many, is the expenditure of taxpayers' dollars on the "frivolity" of art. In more prosperous times, this criticism might not arise, for there are few among us who would categorically deny that art can play a meaningful role in our lives. Consider, for instance, those "paintings" by children tacked onto refrigerators, walls, windows, etc., in homes and work places literally all over the world: proof not only of one child's creativity but also of his or her desire and ability to perceive the world in a very special way. Who would deny the value of these important productions? And who would eliminate from the lives of children these opportunities to express themselves? But in an economic situation where "times-are-tough-all-over," we might be tempted. And when, in the case of thousands of dollars being expended for single works of art (not by children but by professional artists), we might consider it mandatory, particularly when those works are perceived as unintelligible, functionless and self-indulgent.

Let's consider history, however. For centuries, "public art" (typically architecture and sculpture, but also painted murals, decorated shrines, and, more recently, posters, billboards and graffiti) has served a functionally-motivated role: as religious icon (embodiments of a particular faith); as testament to dramatic and significant moments in history (monuments to human achievement/sacrifice); or as expressions of local, indigenous culture in opposition to a dominant and dominating one (graffiti, despite its vandalism quotient, is a contemporary example of this). In many cases, the actual function and meaning of these works has been lost or forgotten except to the specialist, yet they remain focal points — often, symbols of identity — for the community in which they reside. This is a role that even contemporary public sculpture can play: not necessarily as an emblem of "civic pride" (as in the city of Grand Rapids, Michigan's take-over of its Alexander Calder stabile as a logo for garbage trucks) but as a symbol of "community spirit": John Ahearn's *tableau vivant*, "We Are Family," for example, in New York City's borough of the South Bronx.¹

To become an emblem of community, however (and most communities in 1983 are extremely heterogenous), is an exceptionally difficult task for modernist art, often in deliberate and antagonistic conflict with community (the modernist attitude of a separatist avant garde). But since the 1960s and the development of the concept of "site-specificity," artists and public have become more sensitive to an idea of art-in-context. No longer does an artist transfer a piece direct from studio to site but rather, creates works specifically for a selected and particular location. Seldom, however, are the inhabitants of a place or its history seriously taken into account (this is almost too much to ask of the modernist artist); for where is the sculptor or painter or craftsman who is willing to sacrifice "personal style" to the demands of site? Who is that artist, given each new situation, who will create a new work sensitive to, and respondent with, not just "site" but "place" — a place like Dayton, Ohio?

Fortunately, some artists who have participated in programs like the City Beautiful project have developed personal styles and idioms which can function relatively freely and still retain meaning in relationship to any "place". Donna Dennis' vernacular (American) architectural structures, for instance, were easily transposed to Dayton's Deeds Point in her 1981 *Mad River Tunnel*, and Steve Wood's metaphorical abstractions became, in his 1981 *High Altitude Romance*, an undeniable reminder of the destructiveness of midwestern tornadoes (Xenia, Ohio, practically destroyed in 1974, is fourteen miles from Dayton).² While other artists,

NOTES

1. On Ahearn's relief mural of South Bronx residents, see Edit DeAk, "John Ahearn, 'We Are Family,' 877 Intervale Avenue, The Bronx," *ARTFORUM*, XXI, November 1982, 73-74.

2. See *QUINTESSENCE*, No. 4, Dayton, 1981, 14-21 (Wood) and 30-37 (Dennis).

like Richard Fleischner and Joshua Neustein, have actually developed new "styles" in order to create new works specifically for Dayton. Fleischner's 1978 photoworks effectively juxtaposed Dayton's past to its present "I was concerned with time and the changes it brings," said Fleischner, whereas Neustein's enigmatic Where Are The Miami Indians? was conceived by the artist as a "telescope of its (Dayton's) history."³ The fact that all of these works have been understood as temporary, of course, has assisted the artists in creating something specifically for Dayton; that is, had they been intended to be permanent, the "powers-that-be" may have desired something less specific, more neutral, because for many people, their "public art" should be generalized, timeless and universal.

With these thoughts in mind, I turn to the works that were created in 1982 with some apprehension. None of the six pieces prompted the artists to alter significantly their extant procedures nor to address specific issues of local history and culture. Three, however, clearly functioned as something other than "sculpture" (as stage, platform, rest spot) and all six responded to their respective sites with sensitivity and, in some cases, one is tempted to say, "grace". Alice Adams' intimately-sited From the Center is probably one of the most understated works which have been created for the City Beautiful project to date, and because of that, it is tremendously appealing. Situated just on the edge of a hill – a welded metal, circular "platform" embedded in a small concrete base – it evokes rocky ledges from which Ohio Indians, white settlers and freed slaves might have surveyed the terrain, or just a new type of park bench, on which one can sit in a tranquil spot (a gently sloping, wooded area in Belmont Park). For more informed viewers, the title alludes to Lucy R. Lippard's ground-breaking book of feminist art criticism, equally titled FROM THE CENTER, published in 1976. From this perspective, Adams' piece becomes a "feminine" center in the midst of nature, recalling woman's traditional association with the earth, its energy – focus, and its generative power. The work is thus the very center of that power, to be gained from the center – be it located in the midst of nature or in the individual seated there, providing both tranquility and force.

Nature assumes a more physical presence in Tommy Woodruff's Elka, a work which literally is part of nature, albeit culturally determined: a five-foot high "earth stage," with a seventy-foot diameter. For viewers familiar with "Earth Art," from Robert Smithson's Spiral Jetty to the land reclamation projects of Robert Morris,⁴ Woodruff's stage presents few innovations on the formal level. But on the level of site, particularly in relation to community, Elka marks an important breakthrough in "use" value. Located in Dayton's Gillespie Park, in the center of a forty-year-old low-cost housing project (the DeSoto Bass Courts), the stage provides a true focus for a community which is generally thought of as "marginal" to begin with. To be used as a multi-purpose arena for activity, Elka has been embraced by the Courts' residents as "just as good for the park" as a playing field, clubhouse, or swingset. Since its completion in September, 1982, it has been the scene of various music and dance activities, and when the snow comes, "I'm gonna get me a sled and slide on it," said ten-year-old Terrance Stephens, one of the Courts' residents.⁵ Eventually, its value may become exclusively one of use, as citizens of Dayton begin to forget that Elka was conceived and executed as an artwork, temporarily sited in their midst, and see it only as Gillespie Park's "stage." Equally curious, however, will be the necessity, I'm certain, of older residents to recall to newcomers that in the Spring and Summer of 1982, a young artist arrived among them and created not just a stage but Elka, which despite its function, is really a work of art.

Though the other works in the 1982 series do not share this ambiguity of use and value, at least one, John Spofforth's Origins: Root Massage, provided a similarly grassy place on which to sit and observe the activity of downtown Dayton or lay back and enjoy a hot summer's sun.

3. See QUINTESENCE, No. 2, Dayton, 1979, 16-29 (Fleischner), and QUINTESENCE, No. 3, Dayton, 1980, 54-66 (Neustein).

4. See Robert Morris, "Notes on Art as/and Land Reclamation," OCTOBER, No. 12, Spring 1980, 67-86.

5. Quoted in Virginia Burroughs, "DeSoto Bass to 'stage' a dedication," DAYTON DAILY NEWS, October 1, 1982, p. 13.

Viewed from the corner, only this sodded slope was visible rising like a piece of turf lifted by a violent storm or left by an eccentric gardener, desirous to mark the terrain with something equivalent to an eighteenth century folie. When walked around, however, this grassy plane became the "top" of one of Spofforth's more typical "ruinous" brick-and-mortar pieces, which emerged (or protruded, depending on how one views it) from the corner of the lawn in front of Dayton's Old Post Office. Juxtaposed to this classical, Beaux-Arts structure and centered in the middle of a busy intersection, Spofforth's work provided a curious bit of pre-history (rather than art history) within its urban setting, already comprised of disparate architectural styles, traffic and commercial signs, and the day-to-day activity of city-dwellers in the nation's heartland. Seen in this light, *Origins: Root Massage* resembled a remnant of times past — like a fragment of a pre-modern, vernacular building, left as a reminder of so many buildings, people, activities, now long-past — or a foreboding portent of things to come — a postmodern future, when overgrown ruins will occupy a desolate landscape, destroyed by civilization's rampant will to obliterate the past in favor of a computerized, technological present. Thus, despite its use as a spot to sit in the middle of downtown Dayton, the value of Spofforth's work really resides on the plane of metaphor, as an emblem of civilization: past, present and future. *Origins* served as a conceptual bridge between memories and history.

The dialectic between viewing and participating, culture, and nature, located in all three works discussed so far, was not so pronounced in either Niki Logis' *Marker for Deeds Point* or Joe Moss' two sound sculptures at Wright State University (*May Day-ton*) and the University of Dayton (*Sound Dayton*). In the former, viewing became the principle activity, while in the latter, participation was essential to comprehending the piece. Though Moss' *Sound Dayton* functioned as a marker high above the city, it was intended as a place at which one could perceive both the sounds of city and country. *May Day-ton* (ton being the French word for sound), in contrast, had to be experienced by situating oneself beneath its "bell" and allowing the sound to reverberate around you. "Natural" in its function, it was extremely "cultural" in its intention: to disorient the participant, with ears ringing and senses de-skewed, just as the sculpture itself was, visually, out-of-balance.

Niki Logis' *Marker for Deeds Point* provided precisely the opposite effect: it was soothing, with elegant curves and a central focus, harmonious, almost pictorial. The setting, of course, couldn't be better: Deeds Point, where the Miami and Mad Rivers meet, in a broad, open space, the perfect site for picnics, jogging, fishing, walking, viewing. Logis exploited this situation by siting her piece with views both to the city — a "frame", like a goalpost gone haywire, for Dayton's skyline — and to the country (if a park in the Midwest can be picturesquely called country) — the "marker" set against its wierd frame (from this view, a backdrop) and then beyond, to a lush bank of trees. Logis' interest in primitive cultures, ancient monuments, bits and pieces of architecture and sculpture, was most apparent in this enigmatic "post," which functioned as an inexplicable and mysterious totem, but at the same time, anthropomorphized into the urban skyline. The "frame," seen from the "marker", accomplished something similar: obviously a cultural object, with its elegant curves and off-center symmetry, it seemed equally to refer to its natural setting, like the quiet and poetic harmonies which are accidents of nature.

Though clearly sculpture, *Marker for Deeds Point* was not just an elegant object planted in the landscape but a reference point — pointing in multiple directions — to the place. It is with disappointment and dismay then, that we read a letter to the editor of the DAYTON JOURNAL HERALD remarking that “when times are tough,” taxpayers’ money should not be spent on “trivia,” like Logis’ sculpture.⁶

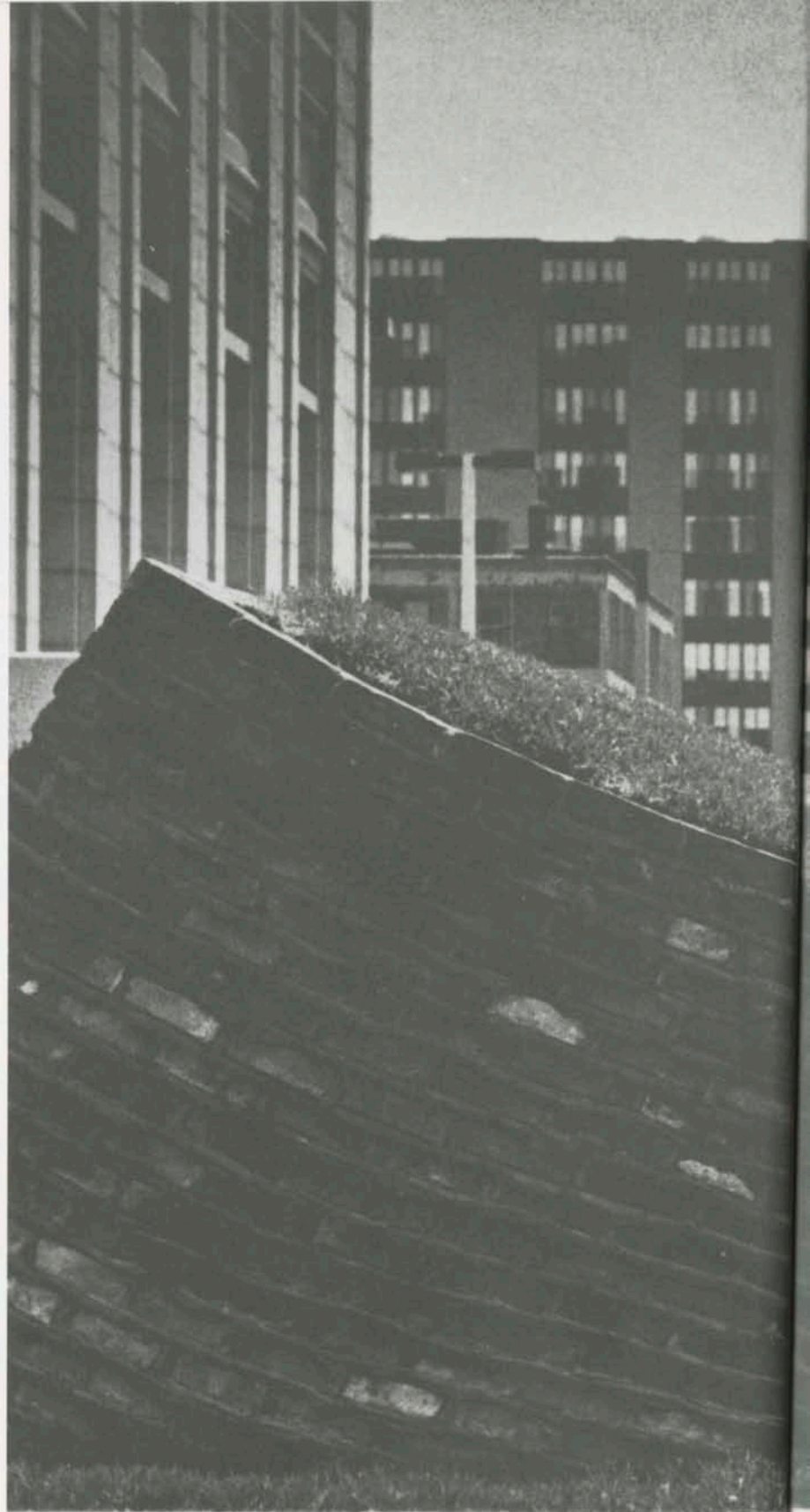
Times are tough, though it is often difficult to locate the source of our problems and, at the moment, almost impossible to find the solutions. Eliminating public programs, however, has been identified as one course of action; these drastic measures seem necessary under present conditions, though one could counter that careful reorganization and redistribution might be more beneficial longterm solutions. Of course, some public programs do run their course; intended to deal with specific problems and offer specific solutions, once accomplished, these programs should be dismantled. But art is not a short-term project, and the works which have been created in and for Dayton since 1977, from Michael Singer’s 1979 *First Gate Ritual* (almost inaccessible in a stream of DeWeese Park) to Tommy Woodruff’s 1982 *Elka*, testify to the multiple possibilities and valuable uses (or non-uses) of “public art.” Without the support of so many people (community/audience), from contractors to truck drivers, small children and senior citizens, seamstresses and government officials, public art, simply, cannot exist. Without it, we will be forced to look only to institutions for our art, or (a more violent scenario), be pushed “up against the wall” by art, like graffiti, which knows no boundaries and thus, causes serious fissures in the social fabric. Though programs like Dayton’s sometimes seek to tame the creative impulse in order to make it palatable to the public, its value lies in its very legitimately “publicness” and its continuing commitment to art, artists and community.

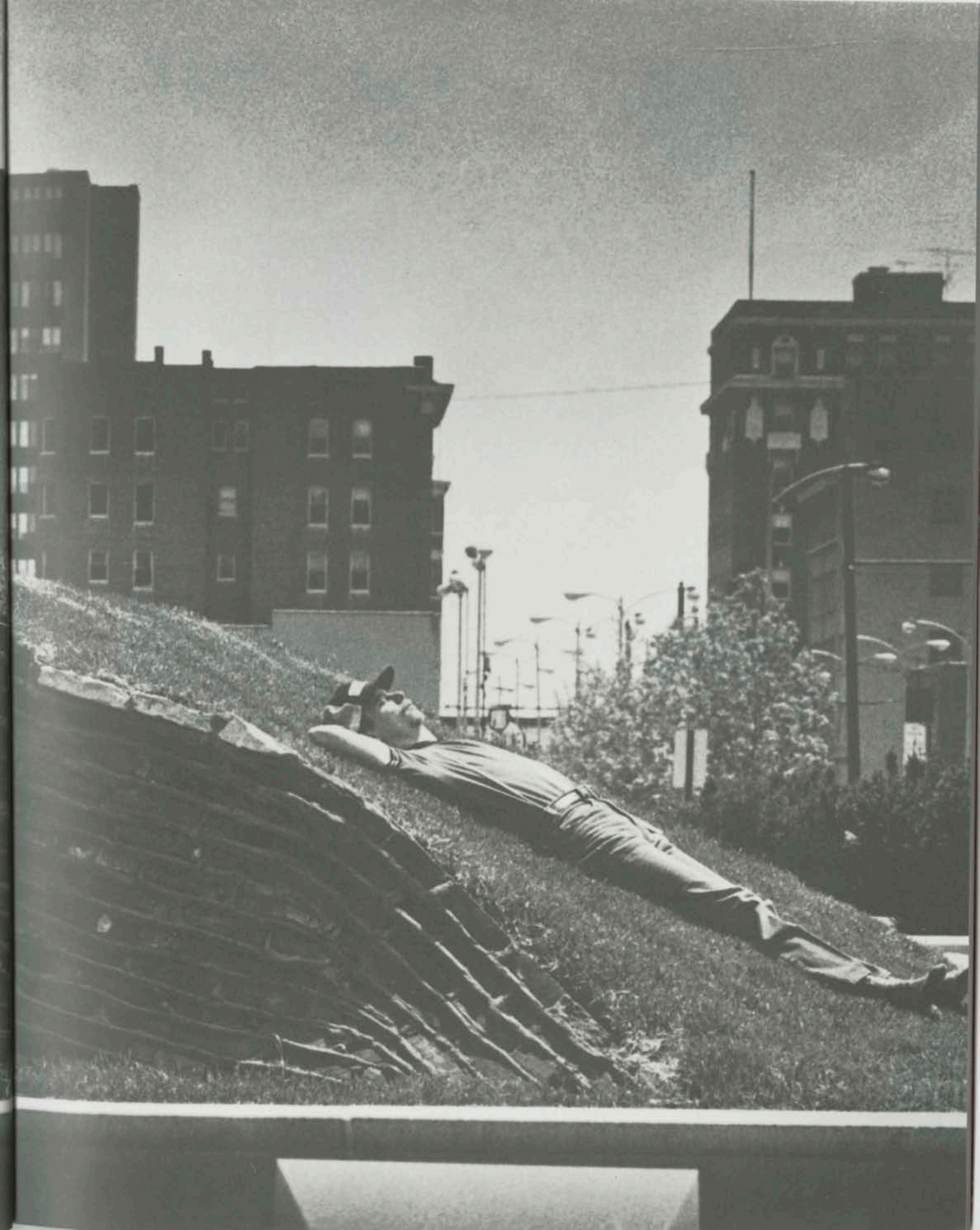
William Olander

6. Letter to Editor by Mrs. B. Moore (Careful spending?), THE JOURNAL HERALD, June 18, 1982, p. 10. On July 21, 1982 the paper printed a letter from artist Logis who observed that the money for her project (“and then some”) was returned to Dayton to pay for materials and the hourly wages of local workers. “The complaint that art is trivial,” she concluded, “is an unhappy reminder of the heavy toll that hard times can take on the mind as well as the budget.”

John Spofforth

For me living is cyclical and what happens imperceptively within has as much import as what occurs to us obviously. Growth is an on-going phenomenon that moves in waves according to its current.





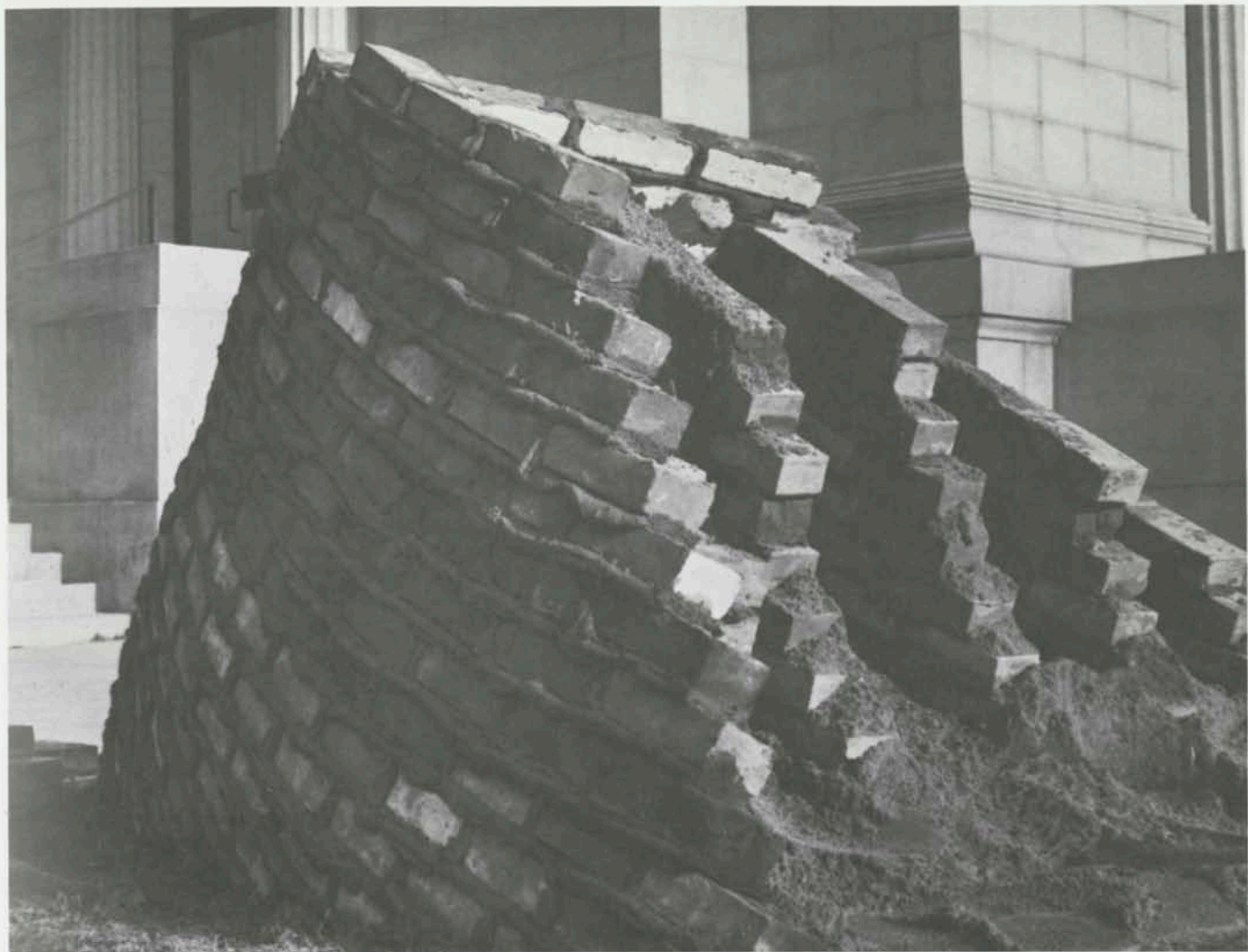
Nature is not like culture, it has no beginning and ending as the conceptual life has. I'm speaking here not just of "landscape" or "environmental" nature but also of "human" nature. Like time and space, we just "are," in whatever forms we develop as continuous beings.

Super-nature, then, is a phase of our being, a somewhat romantic phase in which our own physicality is in doubt. We project the edifice of super-mind, like the high-standing Greek temple with its narrative frieze of gods and goddesses, in order to escape our unnecessary doubts about our own existence.

Origins: Root Massage poses a problem of getting back to our origins through thoughtfully and emotionally renewing our primal beings, our so-called "roots." Once renewed, we no longer need the super-world. We find we no longer have to worship the ground we walk on as it becomes the art of our being.

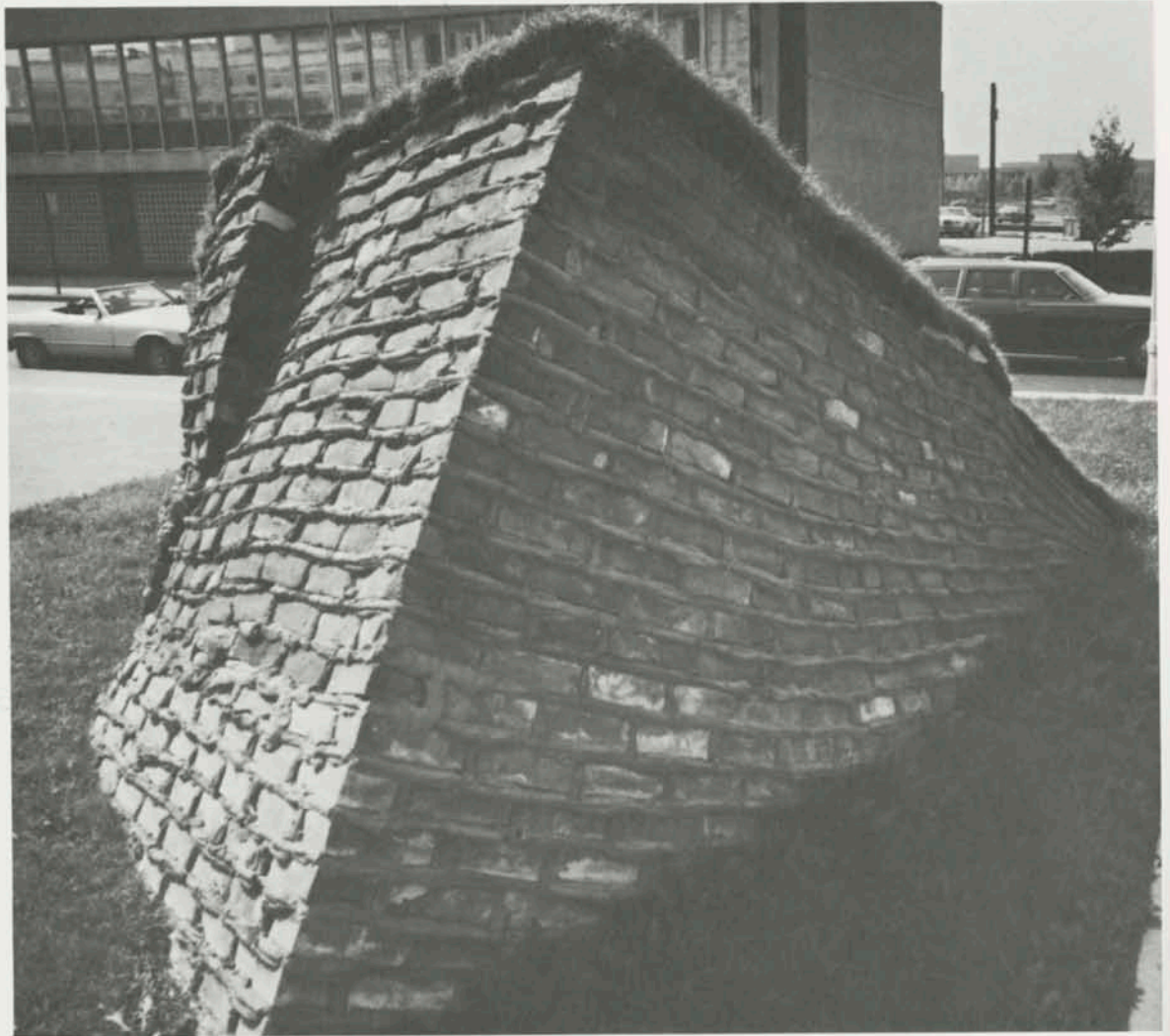
Thank you Tim, Sharon, and family;
Suzanne and Joe; and Hsanni for your poem.
Yes, peace and love.











I came here once
the spot so desolate & empty
now filled with substance & reality

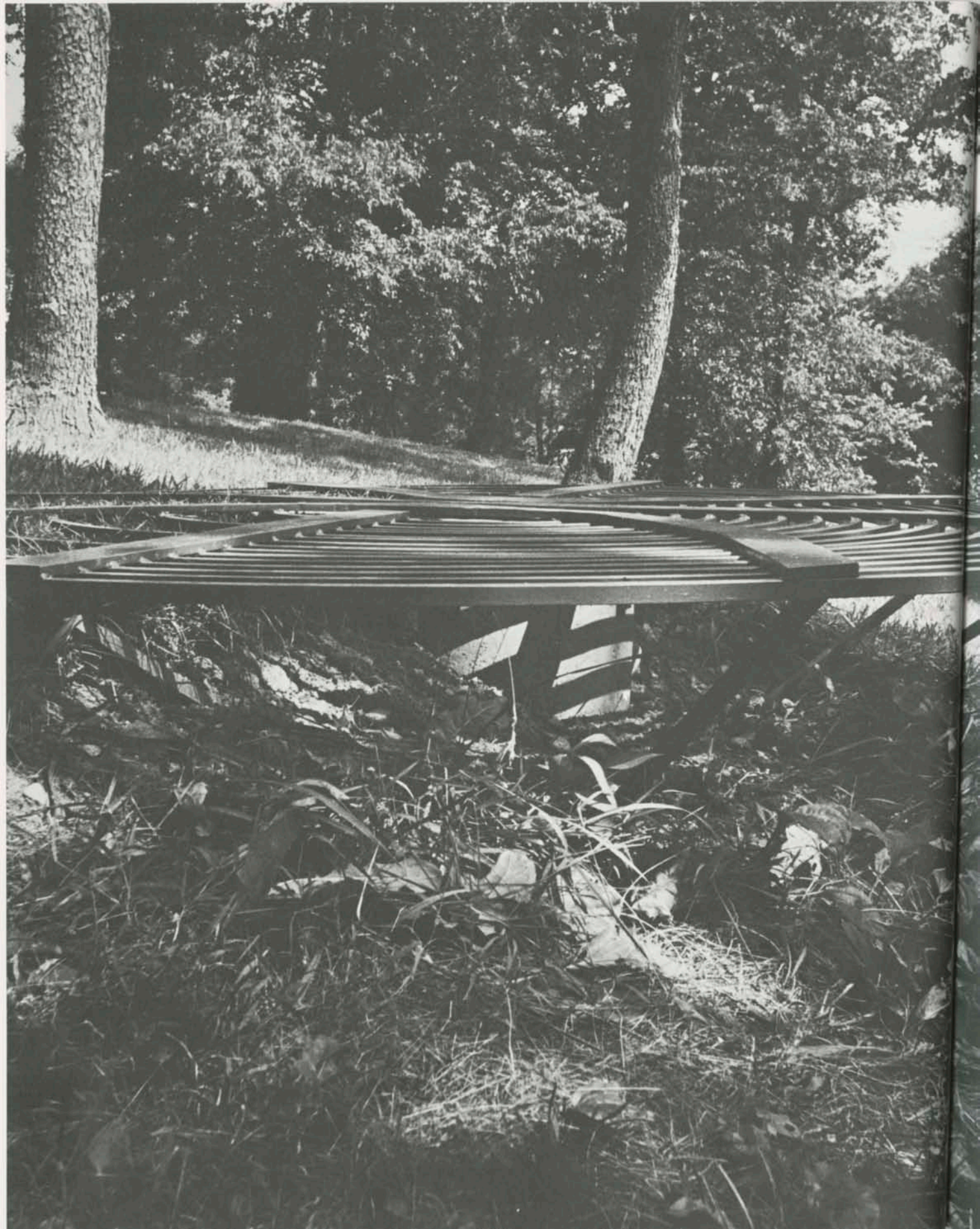
POINT OF NO RETURN

Like a bird looming
overhead
flying everywhere
yet nowhere in all directions
flaunting grace
& extreme sensitivity in space
One can not leave the point of no return

It takes you places
it composes all shapes & sizes
talks seriously, humorously, cunningly
then,
you're lost inside its loftiness
its fine peaks
its winding curves
its prosaic style of talking
being/in silence yet with voice
a huge bird who knows its unrealness
yet,
will not relinquish the position
& guides us all
to the point of no return . . .

Hsanni
4-12-82
11:20 am



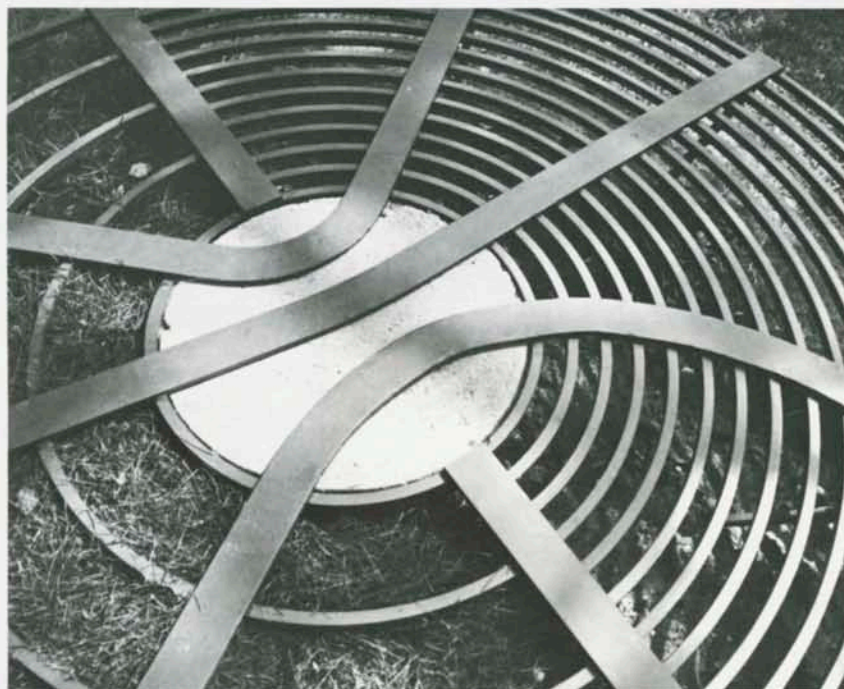


Alice Adams

"From the Center"

Belmont Park, Dayton, Ohio 1982

In Dayton, the parks and open spaces available to artists are many and varied. I chose the western side of Belmont Park because I liked the fact that as you walked through it, you could see across acres of grassy slope. Once a forest, now only groups of trees remained to define the changing levels and to cause shadows that fell down one slope and up another.



I wanted people to stop at a specific place there and to take in all that I have just described about the landscape. I found my place near the top of one side of a wide ravine with gently sloping sides and installed a flat platform, 8' in diameter formed of concentric steel rings spaced as in a fire escape. It is supported slightly above ground on a circular reinforced concrete column 30" in diameter. One-half of the platform rests on the earth and the grass grows up through the rings. The other half juts out over the



downslope. When you stand on the disc, you become the center of an ever-widening circle with your eyes as the starting point for a series of radiating lines. Eventually, I painted the metal with a red enamel, the same color as the red priming coat.

My friend, Margaret Gordy, died on Easter Sunday, in Chambersburg, Pennsylvania, the same day that I left New York for Dayton. "Do I have to go and see Margaret burned?" asked my daughter.

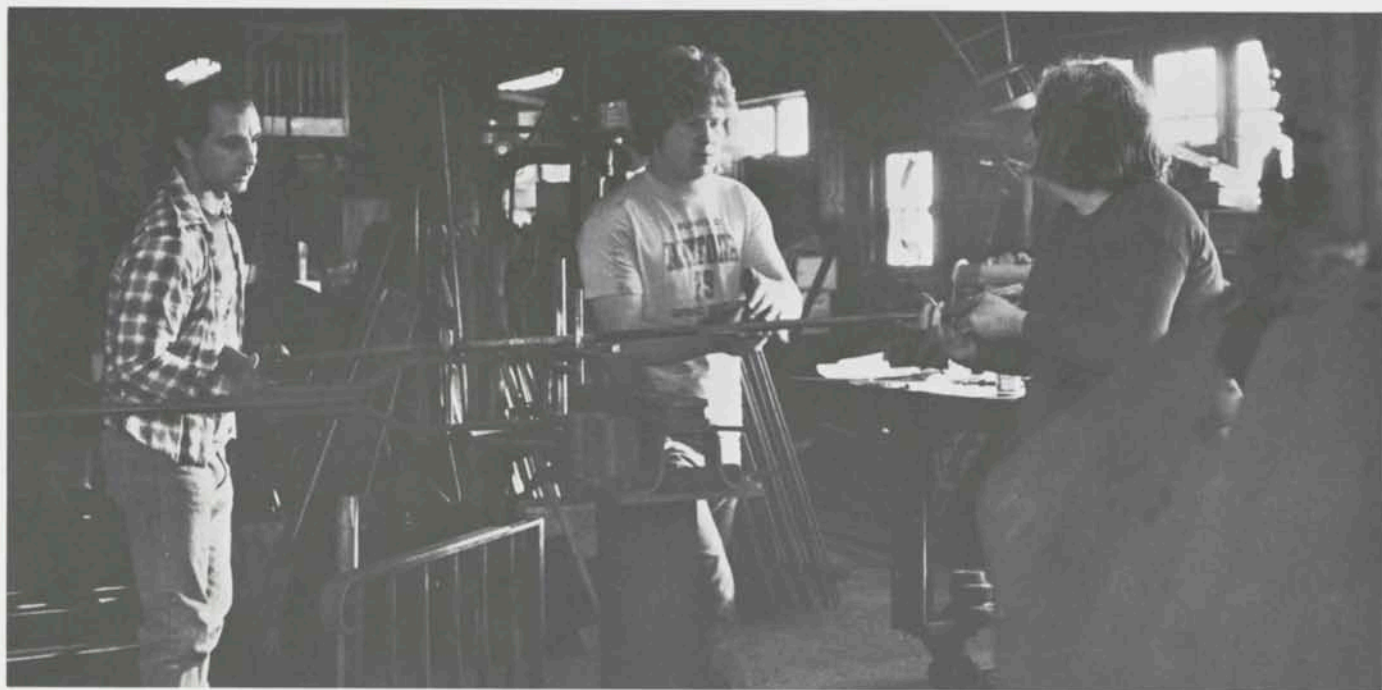
In Dayton, I worked with Bill Merker and his son in their metal shop. The cross-pieces of the sculpture, the ones that held the metal rings together were heated in the forge and bent "the wrong way" in a brake. I had never worked with anything that could burn you



when you touched it before. The sculpture began to have something to do with human frailty—taking chances—doing it the hard way. When it was finished, I called it "From the Center" after a book of essays about women artists by Lucy Lippard.

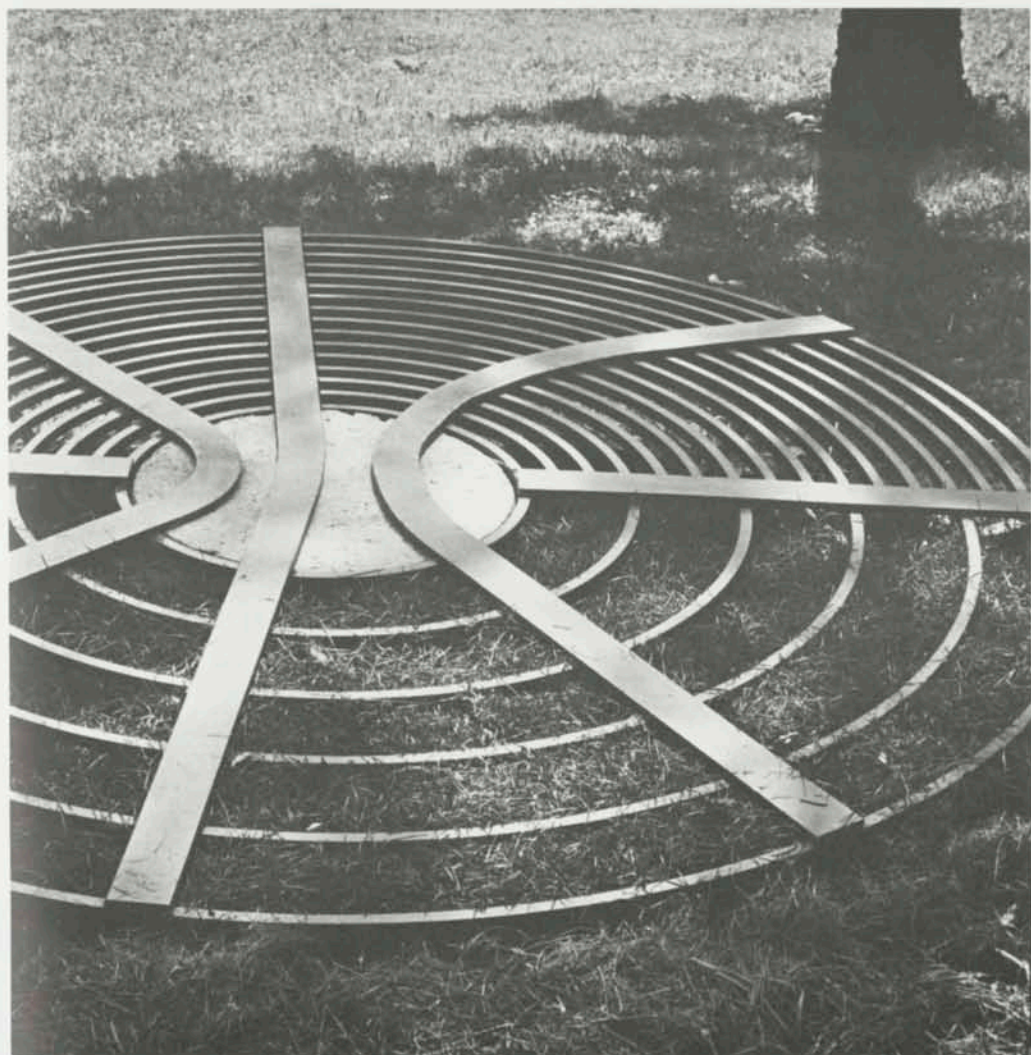
Particular thanks to Joe Mitolo, an architect, who was the consultant for this project.

Alice Adams









Joe Moss

During the past year, I installed pieces in several cities and had a rewarding experience in each. I will long remember my stay in Dayton. Paul Wick had developed a unique, high-quality and important program there. It is fortunate that people such as Suzanne Mitolo have continued this work. On both occasions that I visited Dayton, to view sites and to install sculptures, I encountered only supportive, enthusiastic people. I sincerely hope that these efforts and attitudes can endure. The City of Dayton has gained an important image and reputation in the arts

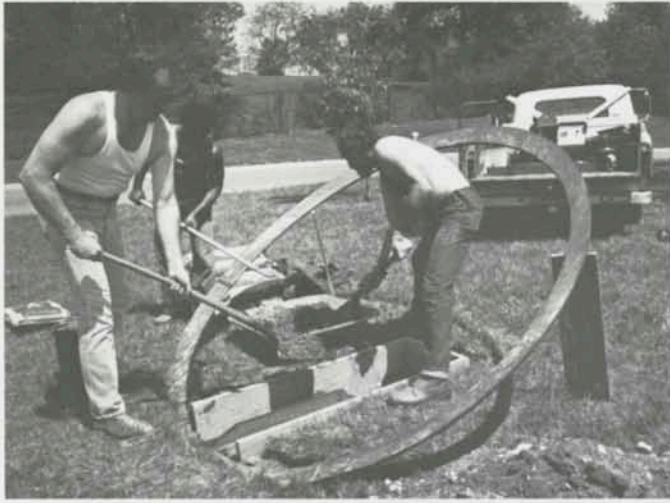






through this project. I would like to thank the more than twenty people who gave generously of their time to help me.

When I visited the University of Dayton campus in March, I selected a pine grove on the side of a hill as the site for which I would design a piece, because the hillside served as a collector of sounds of the city. However, when I returned in May, new foliage blocked most of these sounds, while air conditioners and lawn mowers masked those which remained. I found myself in the uncomfortable position of possessing materials which could not be used, and anxious people were waiting to help me install the piece. To have executed this work as planned would have been foolish. JoAnn Fielher and Tom Strohmaier patiently helped me find an alternate site on top of a hill. I adjusted my elements to this site, and, in so doing, marked a location where the city could be viewed and heard.

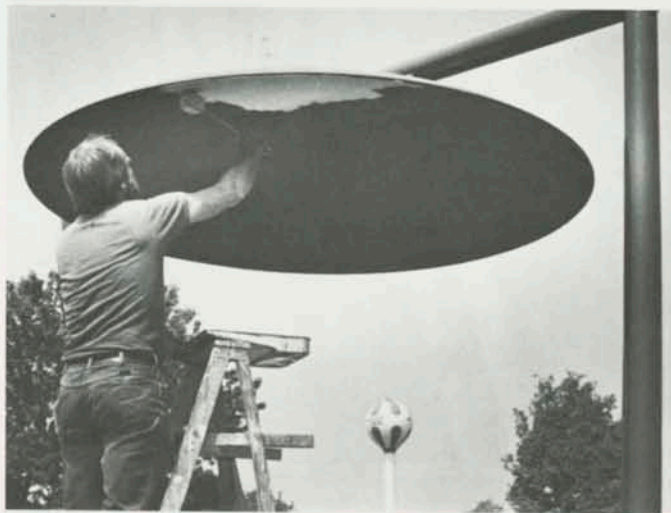
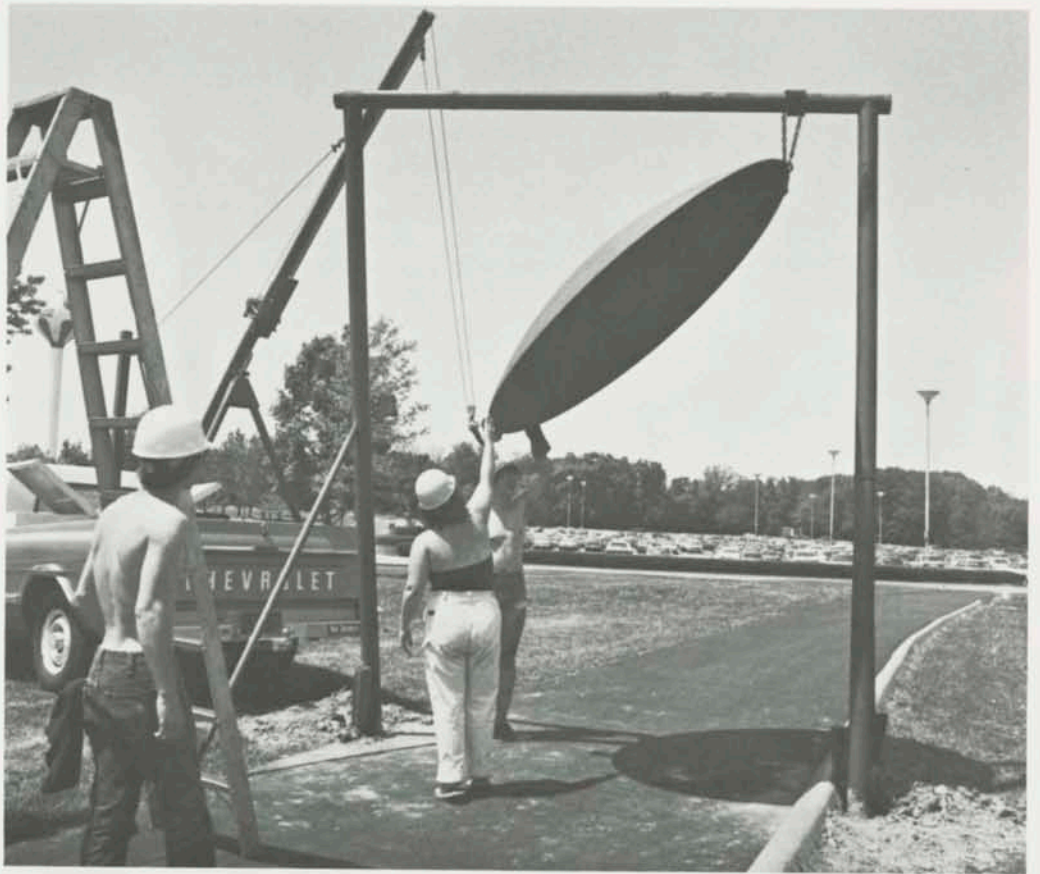


At Wright State University, I decided to place a piece on one of the endlessly long walkways to provide an interruption to the monotony of the walk. It was designed to contrast visually in form and color with the surroundings and, acoustically, to reflect the sounds of people walking under it. When the piece was in place, a mathematical miscalculation prevented the sound reflection from functioning. Again, I was in trouble, but because of the patience and dedication of the students assisting me, the



crane was put back in place, twenty-two inches were cut from the supports, and the piece worked.

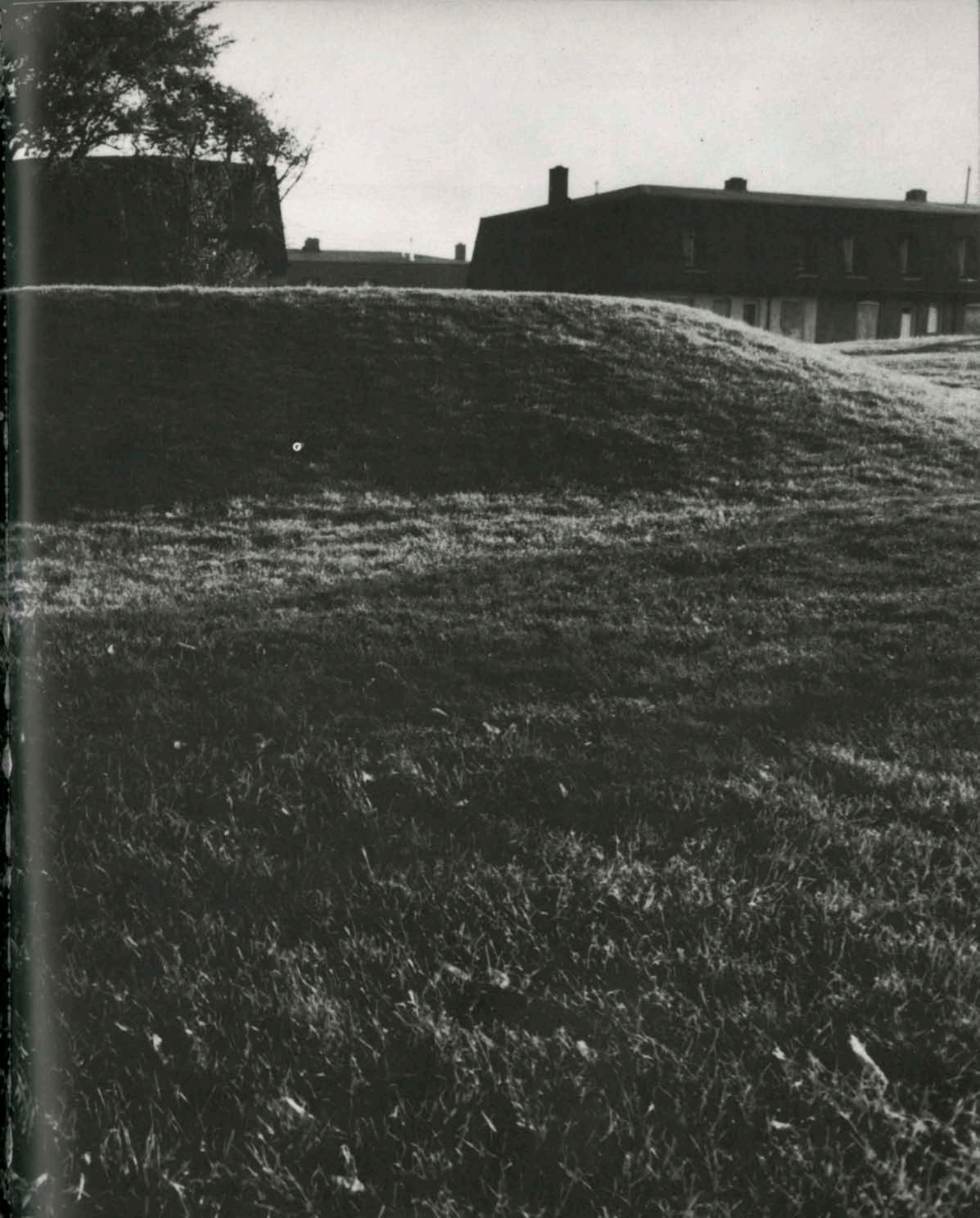






Thomas Woodruff









In March, 1980, I met Paul Wick in New York City. We had dinner to discuss my earthwork projects. He was excited about my work and invited me to participate in the City Beautiful Program. So, that August, I drove to Dayton and spent several days touring the City with Paul and Suzanne Mitolo in an official City car. The number of possible sites seemed endless, but my favorite was a hillside at Wright State University. I was excited and could hardly wait to begin working the following year.

In September, while I was working in Louisville, I called Suzanne Mitolo, who had replaced Paul Wick as Director of Dayton City Beautiful. She had found a new site in a small park in DeSoto Bass Courts—a public housing project built in the '30's. No artist had done anything on the west side of the City, and she thought I could build one of my earthworks that could also serve as an outdoor stage. (I had just built a similar piece in Beacon, New York.) I drove up from Kentucky, met Suzanne and went to look at the park. It had a baseball field, basketball courts, a few well-used swings and an empty locking corner where one of my sculptures might just fit.

We went to see Grover Foote, the Administrator-Manager of DeSoto Bass Courts. I told him my idea: "I'd like to build an earth sculpture that can be used to play music on." He smiled and suggested I come to the residents' association board meeting the following night. The board members were excited by my proposal, since there was no performance facility in DeSoto Bass. One





in a residential area, I was
 looking for a place to build a
 house. I found a place in
 the back of a lot. It was a
 piece of land that had been
 left over from a previous
 project. I had a vision of
 what I wanted to build, and
 I knew I had to start
 clearing the land. I had
 some friends who were
 interested in helping, so
 we got together and started
 working. It was a lot of
 hard work, but we were
 determined to make it
 happen. We had to clear
 the land, dig the foundation,
 and build the walls. It was
 a long process, but we
 finally got it done. Now
 the house is up and
 ready to move into. It
 was a great experience, and
 I learned a lot from it.



woman asked if she could be the first to get married on the earth sculpture. I left for New York elated.

In April I was back in Dayton spending mornings at Dayton City Beautiful on the telephone and afternoons getting to know the kids in DeSoto Bass Park. Mac McCarty and his crew surveyed the park and helped me with the engineering. Dennis Goodrich, from the Street Maintenance Department, located the 500 yards of fill and top soil I needed and scheduled four trucks and a loader for a Saturday. As neither the City nor the John Deere dealer had a John Deere 450C bulldozer, Suzanne suggested calling the B.G. Danis Co., a large contractor. Tom Danis offered to lend me a machine for a day.

Early on May 15th I arrived on the site, met John White, Pat "Red" Hammond and the "John Deere". Red, considered one of the master bulldozer operators in Ohio, quickly spread each load of dirt. By lunch, the sculpture was half-finished. Several board members came to inspect the progress and were soon discussing all the different types of activities that could take place once the earth sculpture was finished. By 4:00, Red had stopped bulldozing—the sculpture was finished.

A week-and-a-half later, the sod arrived. Two art students, Jean Koeller and Peter Toscani, along with a dozen people from the neighborhood, helped lay the sod. As most of the children in the neighborhood knew about the sculpture from the start, they quickly assumed ownership of the piece and kept each other off the sod until it had rooted.



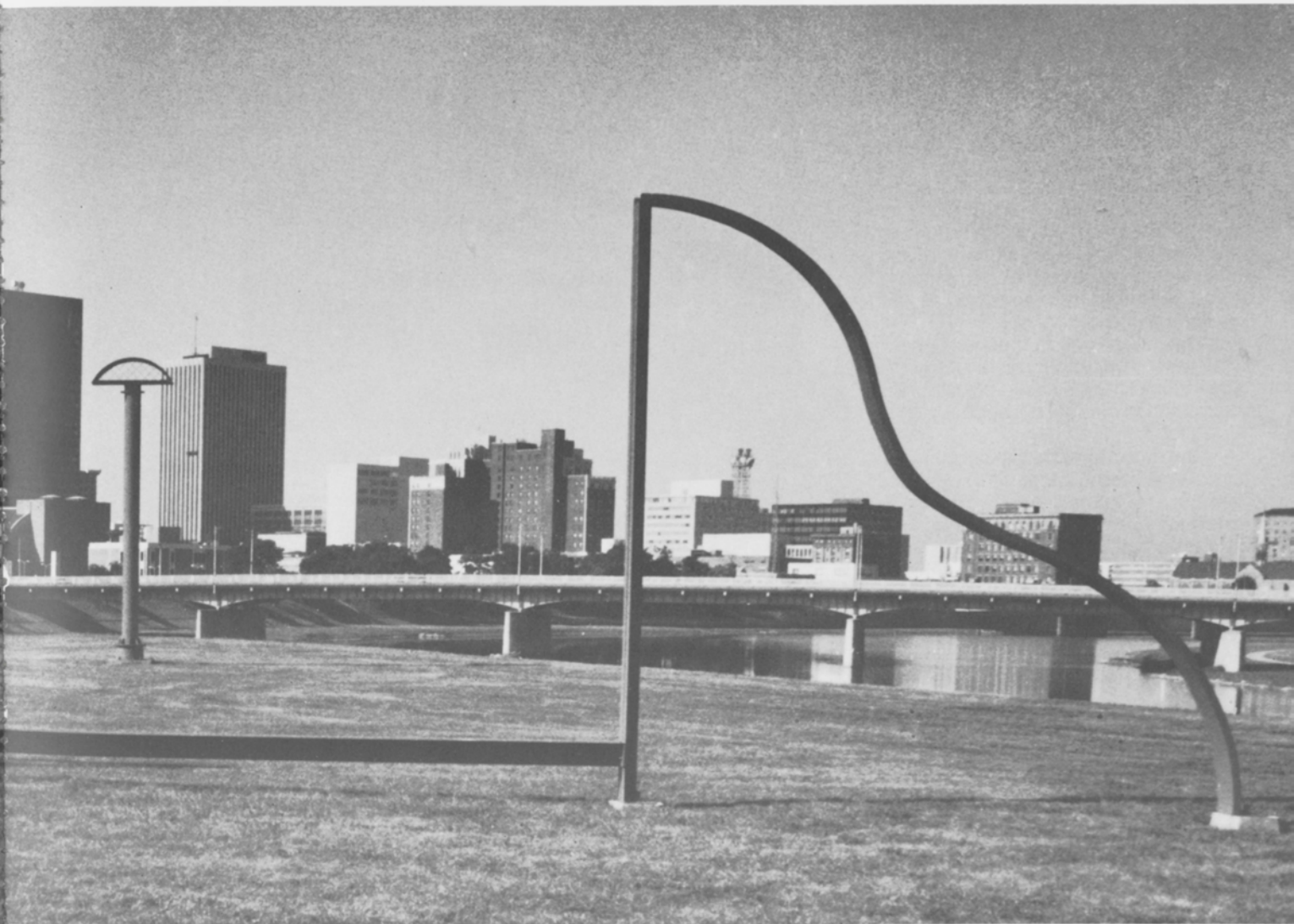
My work was finally completed, and I decided to name the sculpture Elka, after Paul Wick's dog who had mysteriously disappeared during my first visit to Dayton.

The residents had big plans for a dedication. The date was set for Saturday, October 2nd, 1982. The theme of the day was "DeSoto Bass: A New Beginning." The park was dedicated to Mr. Gillespie, the first Administrator-Manager at DeSoto Bass. One thousand people came to the day-long dedication, many of whom had lived in DeSoto Bass years ago. It was a big reunion for the community and just the beginning for a series of events planned for Gillespie Park.









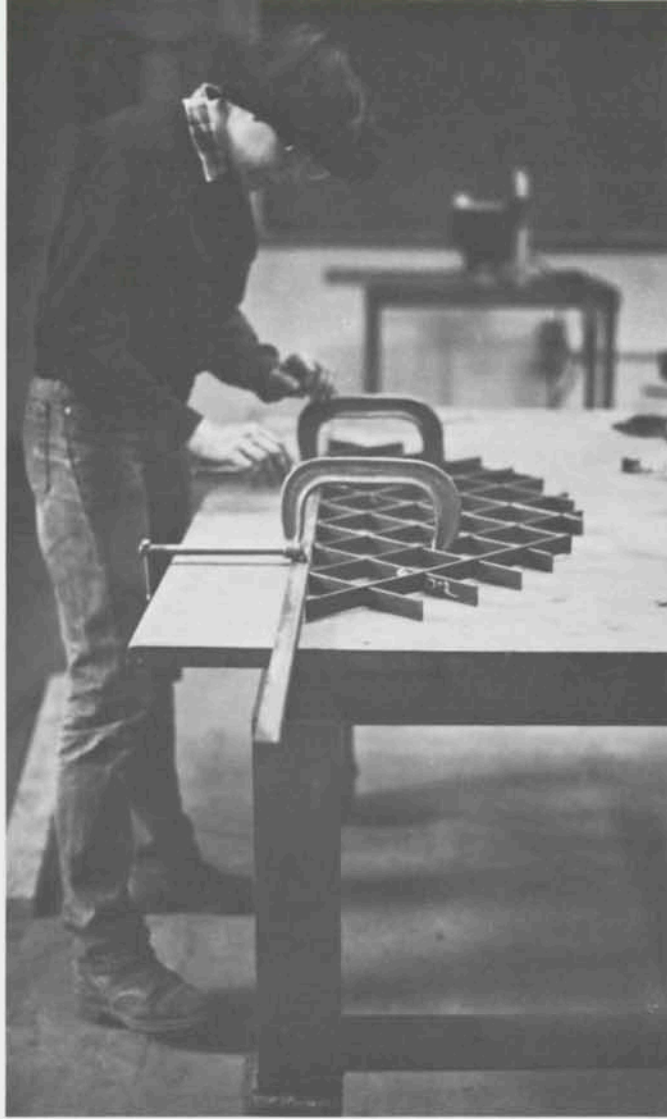
Deeds Point Park is dramatically situated at the point where the Great Miami and the Mad River converge with the City of Dayton spread out before it like a drawing waiting to be read.

In my search for a site, I traveled around Dayton trying to interpret this city so unlike the dense metropolis in which I was born. It was the view from Deeds Point that gave me the sense of being invited to seize the city in one possessive glance.

The park itself, in the form of a wide triangular grassy plateau facing south, was constructed by engineers who moved tons of earth to this spot after the 1913 flood which nearly annihilated the city. The rivers are now contained by these elegant and powerful embankments, spanned by numerous bridges and bordered by foot paths, as they flow through the central city.

The piece I constructed is my homage to this view, a celebration in the language of form — structural steel raised against the sky, an addition to the city landscape from a respectful distance.

The strong directional axis of Deeds Point demanded a rather strict and formal orientation for the sculpture to coexist on equal terms with the site. It was also imperative that the final design should not be a bulky, volumetric object which would tend to use up all the space and shift the emphasis from the view itself. I chose stock elements from the steelyard racks — linear angle irons, channel and pipe which, though familiar in themselves, could be shaped and changed







by design to produce an open, transparent, light material presence conveying stability and strength. The 16-foot-pipe column occupies the forward tip of the point, with the curved figure centered 75 feet behind it. The juxtaposition of these two forms frames changing views of the horizon and the wide expanse of sky for the strolling observer. The crisscrossed gridwork detail on top of the column imparts a sense of scale and locates specific points like the crosshairs in a telescope. The two wave-like curves are poised, like a parentheses, to contain and intensify that which is seen. This composite panorama is dedicated to making the observer, who had simply gone to Deeds Point to enjoy a portable lunch, an active spectator of the city.

The construction of this piece reflects the generous help I received from many quarters of the Dayton community. My appreciation to my host, Lois Baker, whose warmth and hospitality made my stay both rewarding and comfortable, and to the City Beautiful Council for making this excellent program possible.

Niki Logis







John Spofforth



Selected Individual Exhibitions

- 1974 "Carrick Bend", City of Athens, Ohio
1975 "Oaks Streetwall", Oaks Street Restaurant & Emporium, Birmingham, Alabama
"Ancient Hump Ring: A Smaller Version", Sunrise Gallery & Museum, Charleston, West Virginia
1978 "Ancient Hump Ring: Western Berth", Western Illinois University, McComb, Illinois
1980 "Irregular Junction: New Lines", Sandusky, Ohio
1981 "More Than Land or Sky: Art From Appalachia", Smithsonian National Museum of American Art, Washington, D.C.
Mather Gallery, Case-Western University, Cleveland, Ohio

Selected Group Exhibitions

- 1980 "In the Summer of 1980: Statewide Sculpture Competition", Ohio State University Gallery of Fine Art, Columbus, Ohio
"Sculpture Indiana: Breadth & Beauty", Herron School of Art Gallery, Indianapolis, Indiana
"Ohio Arts Council Artists Fellowships Exhibitions", The New Gallery of Contemporary Art, Cleveland, Ohio
1981 "Sculpture Outside in Cleveland", Cleveland Museum of Art and NOVA, Edgewater Park, Cleveland, Ohio
"Four Artists", Cleveland State University, Cleveland, Ohio
"Ohio Ceramic Sculpture", Cleveland State University, and NOVA, Cleveland, Ohio

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- 1980 Campen, Richard, *OUTDOOR SCULPTURE IN OHIO*, West Summit Press, Ohio, p. 136.
1981 Cullinan, Helen, "Spofforth Sculpture Is Capital Standout", *THE PLAIN DEALER*, November 22, p. 27C.
Franklin, Ben A., "Museum Exhibits Appalachian Art", *THE NEW YORK TIMES*, November 1, p. 29.
Fryer-Kohles, Jeanne C., "Statewide Sculpture Competition", *THE NEW ART EXAMINER*, Midwest ed., January, p. 21.
Olander, William, "Sculpture Smorgasbord", *NORTHERN OHIO LIVE*, August 10-23, pp. 24-25.
Olsen, Patricia, "Sculptor's Art Has No Gallery", *ERIE SHORES MAGAZINE*, January, pp. 19-22.
Wooten, Dick, "He Creates with Bricks", *THE CLEVELAND PRESS*, November 15, p. 10C.
Wynne, William A., "Art", *THE PLAIN DEALER*, March 15, p. 30C.
1982 "Art in Public Places", *ARTSPACE*, Ohio Arts Council, January/February, p. 10.
Davis, Mickey, "Now There's A Real Down-To-Earth Piece of Sculpture," *DAYTON JOURNAL HERALD*, July 7, p. 17.
Horwitz, Elinor, "Appalachian Artists Gain National Recognition", *APPALACHIA*, November/February, pp. 23-33.
McHugh, Nancy, "Brick-and-Mortar Art", *BUILDING PROGRESS*, May, p. 11.
Schwarze, Richard, "Sculptor's Brick Piece Aims to Surprise", *DAYTON JOURNAL HERALD*, April 8, p. 24.
Shepherd, Bill, "Upcoming Downtown Art", *DAYTON JOURNAL HERALD*, March 31, p. 35.
Tacha, Athena, "Complexity and Contradiction in Contemporary Sculpture", *GAMUT*, Winter no. 5, pp. 67-77.
Yalkut, Jud, "Spofforth's Roots in Dayton", *DIALOGUE*, The Ohio Arts Journal", July/August, p. 12.



John Spofforth
Born in St. Paul, Minnesota,
"date unknown"
Lives in Athens, Ohio

Alice Adams

Selected Individual Exhibitions

- 1975 55 Mercer Street Gallery, New York City
1977 "Levelling" (permanent sculpture), Wilson College, Chambersburg, Pennsylvania
"Adams' House", (installation), Nassau County Museum of Fine Art, Roslyn, New York
1979 Hal Bromm Gallery, New York City
1980 Artemesia Gallery, Chicago, Illinois
"The Globe" (installation), Public Art Fund, City Hall Park, New York City
"Mound for Viewing Slope and Sky; Princeton University, Princeton, New Jersey
1981 Hal Bromm Gallery, New York City

Selected Group Exhibitions

- 1975 "Spare" East Hall Gallery, Port Washington, New York City
Herbert Lehman College Gallery, New York City
1976 "Four Sculptors", Williams College Museum of Art, Williamstown, Massachusetts
1977 "Wood" Nassau County Museum of Fine Arts, Roslyn, New York
"Four Sculptors", Image Gallery, Stockbridge, Massachusetts
1978 "Sculpture", P.S.1, Queens, New York
"Architectural Analogues", Whitney Museum Downtown, New York City
"Dwellings", Institute of Contemporary Art, University of PA, Philadelphia, Pennsylvania
1979 "The Artists' View", Wave Hill, Riverdale, New York
1980 P.S.1 Special Project, Installation, Queens, New York
"Architectural References", Los Angeles Institute of Contemporary Art, Los Angeles, California
1981 "Heresies Art Auction" Grey Art Gallery, New York City
"Summer Show" Hal Bromm Gallery, New York City
1982 Women Sculptors Drawings, Hutchinson Gallery, New York City
"The Image of the House in Contemporary Art", University of Houston, Texas

Selected Bibliography

- 1975 Lubell, Ellen "Alice Adams-Review", ARTS MAGAZINE, February, p. 12.
Moore, Alan, "Review", ARTFORUM, March, p. 71.
1977 Lippard, Lucy, "Wood at the Nassau County Museum", ART IN AMERICA, November/December, pp. 136-7.
Shirley, David, "The Special Beauties of Wood", THE NEW YORK TIMES, May 22, sec. 21, p. 22.
1978 Malen, Lenore, "Artpark's Fifth Year", ARTS MAGAZINE, December, pp. 152-153.
1979 Kramer, Hilton, "Art", THE NEW YORK TIMES, January 26, p. C15.
Lippard, Lucy, "The Abstract Realism of Alice Adams", ART IN AMERICA, September, p. 72.
Malen, Lenore, "Alice Adams", ARTS MAGAZINE, May, p. 13.
Shirley, David L., "Conceptions of the Dwelling," THE NEW YORK TIMES, January 21, sec. 22, p. 12.
1980 Radice, Barbara, "La Chiamano (Architectural Sculpture); CASA VOGUE, #107, June, p. 157.
1981 Linker, Kate, "Public Sculpture II: Provisions for the Paradise; ARTFORUM, June, pp. 37-42.
Nadelman, Cynthia, "New York Reviews-Alice Adams", ART NEWS, November, p. 202.
1982 Linker, Kate, "Princeton", ARTFORUM, January, pp. 84-85.
Ray, Karen, "Artwork is a Steel", DAYTON DAILY NEWS, April 29, p. 13.
Yalkut, Jud, "Sites of Vision", DIALOGUE, The Ohio Arts Journal, September/October, p. 14.



Alice Adams
Born in New York City, 1930
Lives in New York City

Selected Individual Exhibitions

- 1975 City University Graduate Center, Sculpture Now, New York City
- 1977 J.B. Speed Museum, Louisville, Kentucky
- 1978 Garden of the George II House, Historical Society of Delaware, New Castle, Delaware
- 1980 Max Hutchinson Gallery, Madison Square Park, New York City
- 1981 Marian Locks Gallery and Marian Locks East, Philadelphia, Pennsylvania
- 1981-82 Barbara Gillman Gallery, Miami, Florida
- 1982 "Public Sculpture for the 80's", St. Louis, Missouri

Selected Group Exhibitions

- 1975 "Sculpture '75", Philadelphia, Pennsylvania
- 1976 "Sculpture Outdoors", Temple University Music Festival, Ambler, Pennsylvania
- 1978 "Fellows of the Center-History of the Center for Advanced Visual Studies", MIT, Cambridge, Massachusetts
- 1979 "Beginnings", Laumeier Sculpture Park, St. Louis, Missouri
- "Leading Contemporary American Sculptors", Sculpture Now, New York City
- 1981 Franklin Plaza, Philadelphia, Pennsylvania
- "Soundings", Neuberger Museum, Purchase, New York
- 1982 "Sculpture/Tricentennial/1982", Philadelphia Art Alliance, Philadelphia, Pennsylvania
- "Area Sculpture-Wards Island", New York City

Selected Bibliography

- 1975 Bladow, Janel, "Show Announcement", SOHO NEWS, January 11, p. 1.
Davenport and Fundaburk, ART IN PUBLIC PLACES, Bowling Green Press, p. 499.
Heineman, Susan, "Review", ARTFORUM, April, p. 78.
- 1977 Lansdell, Sarah, THE COURIER JOURNAL, March 27, p. 14.
Spaulding, Pam, LOUISVILLE TIMES, March 25, p. 1.
Tefft, Elden, PROCEEDINGS OF THE EIGHTH NATIONAL/INTERNATIONAL SCULPTURE CONFERENCE, Washington, D.C., pp. 123-132.
- 1978 Krantz, Leslie, THE NEW YORK REVIEW OF ART, p. 135.
- 1981 Donahue, Victoria, PHILADELPHIA INQUIRER, April 3, p. 28.
Kelly, James J., THE SCULPTURAL IDEA, 3rd Edition, pp. 171-173.
Kohen, Helen, "Review", THE MIAMI HERALD, December 11, (art section).
Robins, Corinne, "Sculpture Now 1974-79", ARTS MAGAZINE, November, pp. 142-145.
- 1982 Dargan, Ted, ST. LOUIS POST DISPATCH, May 6, p. 1.
Glueck, Grace, "Review - Ward's Island", NEW YORK TIMES, June 11, p. C21.
Schwarze, Richard, "City Beautiful Sculptures: 1982 Has Been A Pretty Good Year", DAYTON JOURNAL HERALD, July 3, p. 25.
Yalkut, Jud, "Sites of Vision", DIALOGUE, The Ohio Arts Journal, September/October, p. 14.



Joe Moss
Born in Kinceloe,
West Virginia, 1933
Lives in Newark, Delaware

Thomas Woodruff

Selected Individual Exhibitions

- 1970 "Six Considerations of Earth and Space", Honolulu, Hawaii
"Raking", University of California, Santa Rosa, California
- 1971 "Mowing", Warsaw, Indiana
- 1976-78 "Carolina" (permanent earthwork), Maui, Hawaii
- 1979-81 "Coepitis" (permanent earthwork), Riverfront Park, Beacon, New York
- 1981 "Phaedra" (permanent earthwork), Louisville, Kentucky

Selected Group Exhibitions

- 1971 "Fifty Foot Line", San Francisco Art Institute Centennial Exhibition, San Francisco, California
- 1972 "Shoveling", Honolulu Academy of Arts, Honolulu, Hawaii
"Parturition, Laila, Amy and Flower", Alternative Space for Conceptual Art, Honolulu, Hawaii
- 1973 "Elephants", Amtac Gallery, Honolulu, Hawaii
- 1981 "Natur-Skulptur", Stuttgart, West Germany

Selected Bibliography

- 1977 MacPherson, Mike, "Earthspace Art – An Interview with Thomas Woodruff", THE MAUI SUN Issue 32, June 8-14, 1977, p. 7.
- 1980 Wolf, Craig, "Woodruff: Sculptor with a Bulldozer", BEACON EVENING NEWS, April 10, p. 28.
Wolf, Craig, "Beacon Gets Earth Stage", BEACON EVENING NEWS, September 18, p. 7.
- 1981 Lansdell, Sarah, "Artists Chart New Way at Speed, Water Tower", COURIER JOURNAL (Louisville), September 20, p. 13.
Lansdell, Sarah, "Nature to Finish Earth Sculpture", COURIER JOURNAL (Louisville), October 4, p. 11.
Walfoont, Nina, "Earth Artist thinks critics will dig his dirty work", LOUISVILLE TIMES, September 16, p. B1.
Vowinckel, Andres, NATUR-SKULPTUR (Catalogue), Stuttgart, Germany, pp. 178-179.
- 1982 Burroughs, Virginia, "DeSoto Bass to Stage a Dedication", DAYTON DAILY NEWS, Oct. 2, p. 13.
Combs, Julia Tawney, "DeSoto Bass Courts Mark 42nd Year with Festival", DAYTON DAILY NEWS, October 1, p. 3.
Meyer, Ruth K., "Don Quixote and the Bulldozer", DIALOGUE, July/August, p. 8.
Schwarze, Richard, "City Beautiful Sculptures: 1982 Has Been a Pretty Good Year", DAYTON JOURNAL HERALD, July 3, p. 25.



Thomas Woodruff
Born in Honolulu, Hawaii, 1945
Lives in New York City

Niki Logis

Selected Individual Exhibitions

- 1975 Tyler School of Art Gallery, Philadelphia, Pennsylvania
- 1977 Braathen-Freidus Gallery, New York City
- 1978 Robert Freidus Gallery, New York City
- 1979 Robert Freidus Gallery, New York City
- 1981 Neil G. Ousey Gallery, Los Angeles, California
- 1982 Robert Freidus Gallery, New York City

Selected Group Exhibitions

- 1978 "Outdoor Sculpture", New York Institute of Technology, Old Westbury, New York
"Sculptor's Drawings", Lubin House, New York City
- 1979 Nassau Community College, Roslyn, New York
- 1980 "Temporal Structures", Wave Hill, Riverdale, New York
- 1981 "Second International Art Exhibition", Chicago, Illinois
"New Directions in Sculpture", Sculpture Center, New York City
- 1982 "Mile of Sculpture", Navy Pier, Chicago, Illinois

Selected Bibliography

- 1978 Shirley, David, "Outdoor Sculpture That Cooperates With Nature", THE NEW YORK TIMES, July 23, sec. 21, p. 16.
- 1980 Cohen, Ronny, "Wave Hill", ARTFORUM, October, p. 75.
McFadden, Sara, "Wave Hill", ART IN AMERICA, June, p. 55.
Olejarz, Harold, "Niki Logis-Review", ARTS MAGAZINE, May, pp. 35-36.
Russell, John, "Wave Hill", THE NEW YORK TIMES, July 18, p. C21.
- 1982 Peterson, Skip, "Sculptured Steel and Skyline", DAYTON DAILY NEWS, June 2, p. 1.
Schwarze, Richard, "Public Sculpture", DAYTON JOURNAL HERALD, May 29, p. 21.
Schwarze, Richard, "City Beautiful Sculptures: 1982 Has Been a Pretty Good Year", DAYTON JOURNAL HERALD, July 3, p. 25.
Taylor, Melanie (editor), "The Exuviae of Visions", PERSPECTA, Yale Journal of Architecture, Vol. 18, p. 67.
Yalkut, Jud, "Sites of Vision", DIALOGUE, The Ohio Arts Journal, September/October, p. 14.



Niki Logis
Born in Brooklyn, New York,
1941
Lives in New York City