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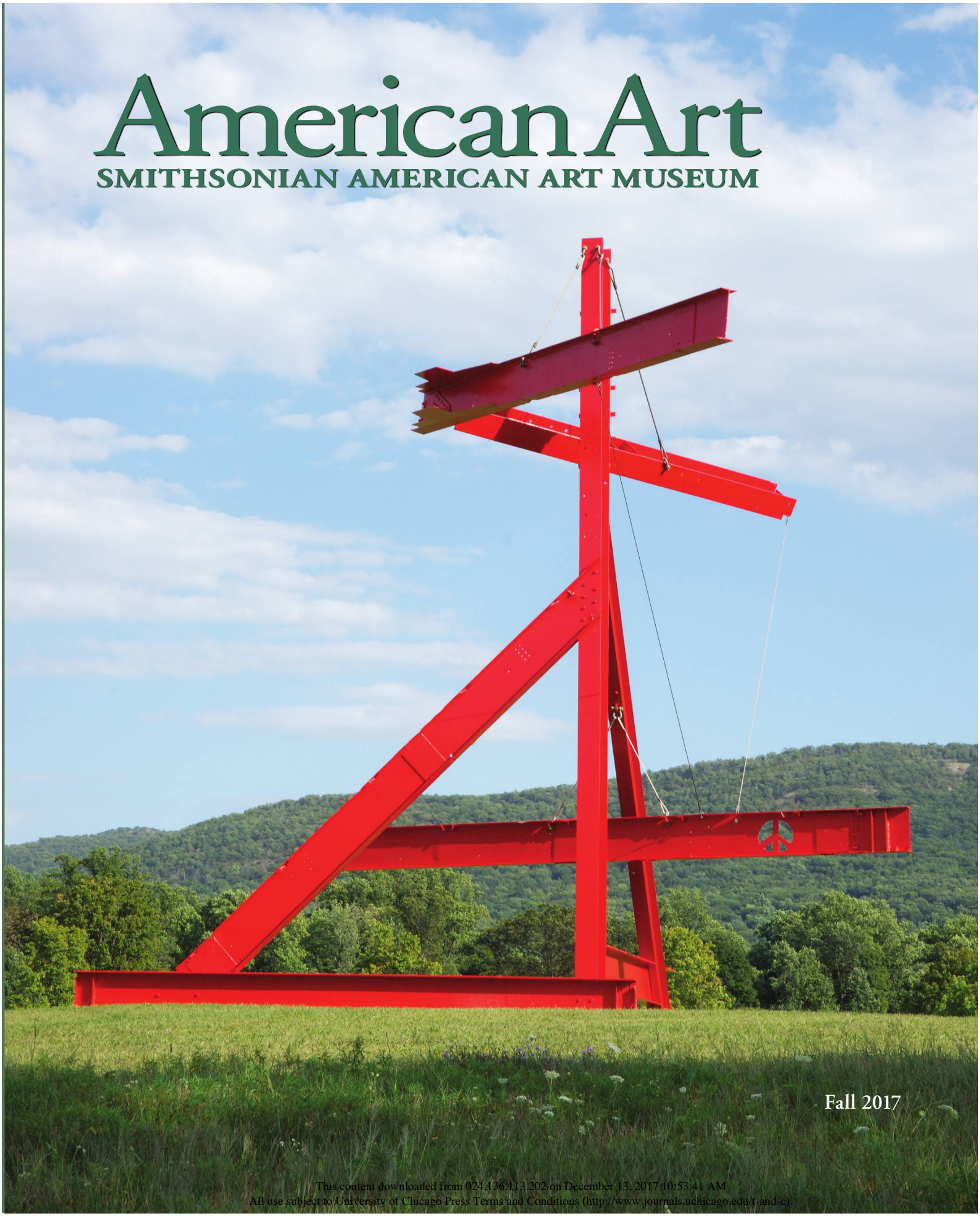

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Kinetics of Liberation in Mark di Suvero's Play Sculpture

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Let's begin with a typical comparison of a wood construction by Mark di Suvero with one of Tony Smith's solitary cubes (figs. 1, 2), such as one might see in a survey of mid-twentieth-century American sculpture. Donald Judd was the first to point out their conflicting compositional strategies, in 1964 describing di Suvero's wood-and-steel assemblages as "wide-open, constructed, more or less composed sculpture," and noting their similarity to Abstract Expressionist works, namely Franz Kline's paintings.[1] Since then di Suvero has served as one of several straw men for what came to be known as Minimalism, whose proponents positioned themselves against the vestigial expressionism that his work supposedly represented. In contrast to the rigid, cubic forms of Smith, di Suvero's work was, Judd claimed, too gestural and anthropomorphic.[2]

According to Judd, "Di Suvero uses beams as if they were brush strokes, imitating movement, as Kline did. The material never has its own movement. A beam thrusts, a piece of iron follows a gesture; together they form a naturalistic and anthropomorphic image."[3] Meanwhile, the Minimalist penchant for enclosed, gestalt forms; neutral, matte colors; and industrial finish, as seen in Tony Smith's work, displaced the older improvisatory and subjective qualities of the expressionist gesture. When Smith rejected compositions that privileged internal part-to-part relationships in favor of "tak[ing] relationships out of the work" itself, he pushed compositional relations into the enlivened space between the object and its mobile viewer.[4] Thus, despite his contemporaneity with Minimalism, di Suvero has been treated as a predecessor to the Minimalist pentad of Judd, Robert Morris, Dan Flavin, Carl Andre, and Sol LeWitt. James Meyer's careful reconsideration of the criticism around Minimalism has done much to open out the movement and to insist on its formation in a field of discourse defined by difference. However, Meyer reinstates the rhetorical pastness of di Suvero by placing Judd's dichotomization, as repeated in the critic's famous "Specific Objects" essay (1965), at the center of his discussion of Minimalism's formation.[5] Similarly, Hal Foster takes Judd at his word, that di Suvero's interests are primarily private, expressive, and compositional, whereas, Foster maintains, "the stake of minimalism is the nature of meaning and the status of the subject, both of which are held to be public, not private, produced in a physical interface with the actual world, not in a mental space of idealist conception."[6] Minimalism has provided the dominant model for sculpture's publicness in the 1960s, and di Suvero has played a key role in defining—in a negative sense—what Minimalism was.

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1 Mark di Suvero, *Big Piece*, 1964 (destroyed). Rubber, steel, and wood, 84 × 75 × 75 in. Courtesy of the artist and Spacetime C.C. Photo: Rudy Burckhardt © 2017 Estate of Rudy Burckhardt/ Artists Rights Society (ARS), New York

2 Tony Smith, *Die*, modeled 1962, fabricated 1968. Steel with oiled finish, 72 × 72 × 72 in. National Gallery of Art, Washington, Gift of the Collectors Committee © 2017 Estate of Tony Smith/ Artists Rights Society (ARS), New York

Nevertheless, this conventional reading misrepresents di Suvero's own participatory, embodied, and adamantly public approach, which had at least as much in common with Minimalism in the 1960s as it did with painting of the 1940s. Critics asserted that while Smith's *Die* dealt with literal space—meaning that it was situated in the environment and scaled in relation to the viewer and the room—di Suvero's pieces still existed in the separate aesthetic zone of art, a zone typically demarcated by the pedestal or, in this case, by the tape that surrounded *Big Piece*. Even in the absence of physical barriers to interaction, conventions of the period dictated that Smith and di Suvero belonged to two different aesthetic modes of occupying space, one literal and the other compositional. Critics codified the concerns of contemporary sculpture as those of spatial intervention and new modes of viewership constructed through the phenomenology of Maurice Merleau-Ponty. In the view of Judd and others, di Suvero was working with an outdated compositional style that viewers experience, as with a painting in a museum, at a physical remove. In fact, di Suvero's work invited an experience that was more actively embodied and public-directed than did sculpture by the Minimalists.

It has been especially difficult to get at the politics of abstract sculpture in the 1960s. If there was such a thing as orthodox Minimalism, it refused signification and instead privileged the sculpture's presence and the viewer's embodied experience. Its tendency to point to visual-kinesthetic perception made the sculpture and the aesthetic experience it produced seem self-reflexive and apolitical. Nevertheless, scholars have worked to articulate the political and connotative aspects of geometric sculpture. Anna Chave, for example, has posited that the rigid forms of canonical Minimalism communicated the cultural authority of industrialism and technology, and communicated a "rhetoric of power"; its affectless neutrality stood in for "the unyielding face of the father."[7] Its lack of representational content and association with the "rhetoric of power" complicated (but did not eliminate) the potential for Minimalism to participate in oppositional culture. Instead, the antiwar and antigovernment position of the Minimalists was, as Julia Bryan-Wilson has argued, processed primarily through an analysis of labor within institutional settings.[8] If one acknowledges that the Minimalists' rhetoric of power was a political gesture, then how did di Suvero's abstract vocabulary differ from theirs in terms of its address to an embodied public?

My project here will offer an alternative account of di Suvero's sculpture by acknowledging a few widely known aspects of his work that, in fact, align him with, rather than against, the grain of his Minimalist contemporaries' commitment to embodiment, albeit differently articulated. If, for example, one refuses to read his sculptures as paintings in space, what might one make of di Suvero's large, movable pieces—most of which can be climbed, ridden, or mounted in some way—that intentionally transgress the invisible stanchion between viewer and object? By the mid-1970s, di Suvero was known for his works' playful tactility; he even installed a brightly colored playroom in his 1975 retrospective at the Whitney Museum of American Art, where children could clamber over smaller versions of his hanging sculptures.[9] Even his massive I-beam pieces invite bodily engagement. One exemplary photo, taken in 1975 of *Ik Ook*, shows children scaling the twenty-four-foot-tall structure; the daring ones straddle the gap between the central support beam and the large, suspended V-form (fig. 3). Di Suvero conceptualized his work as "play sculpture," and play was both an actual part of his display practice and a conceptual aspect of his work. Rhetorically, these new participatory objects drew on a history of progressive playground design that emphasized risk, responsibility, and democratic collaboration. Formally, they adopted a torqued version of the modernist grid akin to Russian Constructivist geometries as opposed to the optical and symmetrical geometry of Minimalist sculpture. This formal division, between the orthogonal and asymmetric grids, can be connected to new modes of embodiment that have been obscured by the critical and historical interest in

3 Mark di Suvero, *Ik Ook*, 1971–72. Painted steel, 24 × 24 × 33 ft. As installed in Conservatory Garden, Central Park, New York, 1975. National Gallery of Australia, Canberra, Purchased 1979. Courtesy of the artist and Spacetime C.C. Photo © George Bellamy

Minimalist kinesthetics, and that can be tied to a politics of spatial occupation in the 1960s. In order to get at both his politics and his participatory approach, this article will focus on the discourse of play and playground design as a way of reframing di Suvero's relationship to the mainstream of Minimalism and of complicating the role of embodiment in postwar American sculpture.

A Formal Divide

The formal rift between the work of Mark di Suvero and that of contemporary Minimalists was responsible for much of the critical-historical marginalization discussed above. Nevertheless, di Suvero had a supportive peer group that shared many of his idiosyncrasies. He was a founding member of Park Place Gallery, an art collective that used the same exhibition space from 1963 to 1967. The nine other founding artists were Forrest Myers, Tamara Melcher, Edwin Ruda, Dean Fleming, Leo Valledor, Peter Forakis, Robert Grosvenor, Anthony Magar, and David Novros.[10] The group was also known as the Park Place Group and Art Research Inc. Historians have begun to acknowledge the contribution of the Park Place Gallery artists to a history of downtown New York, noting their interest in dynamic forms, public space, and the activist potential of abstract sculpture.[11] This group of painters and sculptors made a point of distancing themselves from the careerist attitudes and marketable work of artists represented by such uptown dealers as the Leo Castelli Gallery, the Sidney Janis Gallery, and the André Emmerich Gallery. They used resources in common, hosted group shows, and worked in a large-scale, public format. Di Suvero's work during this period was in keeping with Park Place Gallery's cooperative and anticapitalist ethos. It was made to be used roughly, and for free, by noncollectors and by children.

Both Minimalism and the work produced by the Park Place artists shared an interest in scale, participation, kinesthetics, and the public constitution of subjectivity. However, the Park Place Group consciously distanced itself from mainstream Minimalism both by its collectivization and its idiosyncratic use of geometry. At the time, the art critic

4 Installation view of *Reimagining Space: The Park Place Group at the Blanton Museum of Art*, September 28, 2008–January 18, 2009. Courtesy of the Blanton Museum of Art, University of Texas at Austin. Photo: Rick Hall. Foreground right: Mark di Suvero, *The A Train*, 1963–64, wood, steel, and paint, two parts, 157 × 132 × 115 in., Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., Gift of Joseph H. Hirshhorn, 1972, Courtesy of the artist and Spacetime C.C. Background left to right: Forrest Myers, *Laser's Daze*, 1965, aluminum, 94 × 72 × 60 in., Permission courtesy of the artist; Dean Fleming, *2V Dwan 2*, 1965, acrylic on canvas, three panels, overall 90 × 198 in., Permission courtesy of the artist; David Novros, *4.24*, 1965, acrylic paint and metallic powder on canvas, four parts, overall 92½ × 100⅜ in. © 2017 David Novros/Artists Rights Society (ARS), New York, Courtesy of Paula Cooper Gallery, New York; David Novros, *2:16*, 1965, synthetic polymer on canvas, two parts, overall 122 × 119⅛ in., Smithsonian American Art Museum, Washington, D.C., Gift of Walter Hopps © 2017 David Novros/Artists Rights Society (ARS), New York

David Bourdon separated the group from at least some of the modernist conventions that Minimalism brought to a culmination, most importantly in the way they employed the grid. At Park Place, he wrote, "Mondrian's classical horizontal-vertical grid structure has been replaced by a diagonal grid structure. The diagonal line, the isosceles triangle, the rhomboid, all the more 'ambiguous' shapes dominate their art, often inducing a centrifugal velocity that leads the eye outward to the periphery."[12] Or later,

The Park Place artists consider themselves to be closer heirs to Constructivism than de Stijl. Alfred H. Barr, Jr. has described the vertical and horizontal lines of de Stijl composition as "so arranged that they never touch or overlap each other but instead seem about to slide by each other without collision." Such orderly two-way traffic in a single plane does not appeal to the Park Place artists. Their surfaces repel any suggestion of finality or repose, threatening to buckle, warp and snap back, frontally instead of laterally. Nor does their work lend itself to purist interpretations.[13]

5 Third OBMOKhU Exhibition, Moscow, May 1921. Veshch no. ½ © British Library Board, Cup.4085.g.25

The words used by artists and critics to describe the effect of Park Place's unique vectoral geometry—"velocity," "weightlessness," "space warp"—capture the energy, motion, and temporal engagement that marked the work of the entire group, including di Suvero.[14] Compare the Park Place work, installed at the Blanton Museum of Art at the University of Texas at Austin in 2008–9 (fig. 4), to the Russian Constructivists' Third OBMOKhU exhibition (1921) (fig. 5). Doing so makes clear the Park Place artists' debt to Constructivist composition, as mentioned above. While the Minimalists, namely LeWitt, adopted the industrial materials of the Constructivist movement and the stable orthogonals of de Stijl, the Park Place artists concerned themselves with Constructivism's geometric underpinnings.

Robert Smithson's review essay "Entropy and the New Monuments" (1966), one of the few articles to take Park Place into serious consideration, made much of their difference from the static, gridded, geometric forms of Minimalists like Judd and Morris. As opposed to their formal logic, the Park Place Group "exists in a space-time monastic order, where they research a cosmos modeled after Einstein. They have permuted the 'models' of R. Buckminster Fuller's 'vectoral' geometry in the most astounding manner."[15] Smithson's own geometry, like that of Fuller and the Park Place artists, was frequently based on growth patterns of crystals and other molecular geometries. An oft-repeated form is the tetrahedron. Its most basic incarnation is a triangular pyramid, which occurs in nature as the molecular shape made up of a central atom with four atoms bonded at the vertices. Di Suvero's sculptures, for example, resemble the diagrams of the bonding configurations between electron pairs, with four bonding partners attached at angles of 109.5 degrees. Although the limits of the whole form (whether molecular or sculptural unit) could fit neatly inside a tetrahedron, the underlying structure is irregular. These shapes, which are visually dynamic though architectonically stable, replicate the system of interlocking elements that undergird natural forms. The Park Place artists often exaggerated the eccentricity of these angles, warping and pulling the tetrahedral form like taffy. Smithson went on to compare the playfulness of the Park Place artists to Lewis Carroll's absurd mathematics, describing it as "verbal entropy"

6 Installation view of *Primary Structures* at the Jewish Museum, New York, April 27–June 12, 1966 © The Jewish Museum, New York/Art Resource, New York. Left to right: William Tucker, *Meru II*, 1964, painted steel, 37 ⅞ × 91 ½ × 16 ⅛ in., Tate London, Permission courtesy of the artist; William Tucker, *Meru III*, 1964, painted steel and fiberglass, 36 ¾ × 70 × 13 ½ in., Tate London, Permission courtesy of the artist; William Tucker, *Meru I*, 1964, painted steel, 29 ½ × 76 × 15 ⅝ in., Tate London, Permission courtesy of the artist; Judy Chicago, *Rainbow Picket*, 1965/2004, latex paint on canvas-covered plywood, 126 × 126 × 110 in., Collection of David and Diane Waldman, Waldman Family Trust, Rancho Mirage, Calif. © 2017 Judy Chicago/ Artists Rights Society (ARS), New York; Peter Forakis, *JFK Chair*, 1963, aluminum, 88 × 40 × 40 in., Courtesy of Peter Forakis Art Foundation; Forrest Myers, *Ziggurat and W and WWW*, 1966, polished steel and wire, 32 × 29 × 25 in., Permission courtesy of the artist

or laughter. He called such work as Robert Grosvenor's *Transoxiana* (1965, Paula Cooper Gallery) and Forrest Myers's *E=MC3* (1965, Paula Cooper Gallery) examples of "solid-state hilarity" or the "ha-ha-crystal concept" that he associated with giddiness and silliness.[16] The goofball mathematics of Park Place undermined, and possibly parodied, the authorial seriousness of the cube. If, as Chave argues, Minimalism was the face of the father, the Park Place artists played the wacky uncle, their torqued grids always already kicked and ready to spring comically back toward the viewer.[17]

The peculiar thrusting geometry present in di Suvero's gestural work and that of other Park Place artists communicated a variety of idealistic notions that ran counter to the intentionally disaffected mood of Minimalism. Although their materials varied, the Park Place artists were consistent in their use of acute angles and a slightly warped grid that could produce visually ambiguous arrangements. They also inverted otherwise stable elements such as triangles or pyramids to create a sense of imbalance or precariousness. According to Dean Fleming, one of the Park Place artists, "We want to make people realize . . . that what they see has a transcendent nature and a multiplicity and that they themselves are capable of this change inside their own psyches; and the experience of that change can be ecstatic."[18] The artists wanted their irregular forms to suggest the immanent possibility of social change.

The Park Place Group's energetic geometry resonated with new philosophies that located the aesthetic in the physical world of experience rather than in the autonomous space of the image. In the 1930s such philosophers of the prosaic as John Dewey and Johan Huizinga provided essential terms for understanding how the pleasures of diverse cultural activities including play and gaming could be elevated into aesthetic experience; their ideas were still relevant in the 1960s. This notion of aesthetic experience was not grounded in the visual, though it necessarily drew on some conventions of visual aesthetics. Huizinga's text *Homo Ludens*, which was translated from Dutch into English in 1950, asserted that, like art, play's

autonomy from categories of good and evil, its tendency to order through rules and behavioral codes, and its lack of practical utility made it an exceptional category of experience. True play, like good composition, consisted of "tension, poise, balance, contrast, [and] variation."[19] These active, practically gymnastic, descriptors suggest that physicality was central to a wide-ranging aesthetic that included but was not exclusive to images. Dewey's *Art as Experience* (1934) similarly defined the quality of "an experience" as a cohesive, and therefore aesthetic, moment, not unlike Huizinga's definition of play as a "significant form."[20] The terms of *Homo Ludens* also resonated with contemporaneous self-help books like Fritz Perls's *Gestalt Therapy*, which translated Dewey's "experience" and Huizinga's "form" into an even more assertive and tactile language of "awareness" developed through a system of encounter, contact, and excitement.[21] Each of these authors understood aesthetic coherence to result from the encounter of self and other, an encounter that was as often as not based on interruption and conflict. Sculptors similarly wrestled with the problem of composing such public encounters while limited by the private and subjective visual language of Abstract Expressionism; the language of play was one way to resolve these difficulties.

The sculptors' activated forms manifested this philosophy of art as play. It was on display in one of the most well-documented sculptural exhibitions of the period, the seminal *Primary Structures* at the Jewish Museum (April 27–June 12, 1966) (fig. 6). The show included work by several members of the Park Place Group but not by di Suvero, who was excluded because his rustic materials would have stood out among sculptures made of freshly painted and brightly colored steel, fiberglass, plywood, and plastic. Generally considered to have announced the advent of Minimalism, *Primary Structures* pointed to a common vocabulary of architectonic forms that had overtaken American and British sculpture: the cube, the sphere, the pyramid.[22] However, reviews of *Primary Structures* used the same gymnastic language of *Homo Ludens* to evoke the physical action latent in the works' eccentric forms. "Ditching traditional pedestals, they climb the walls, sprawl on the floor, or swoop daringly down from the ceiling," wrote Grace Glueck.[23] The artist Edwin Ruda separated this swooping formalism from the cool "administrative" character of much mid-sixties art, telling Glueck,

"People think our art is cool. . . . But it's really full of visual excitement and energy—the kind of thing you feel when you walk down a city street."

. . . "As Bob Dylan says, the only sin is lifelessness."[24]

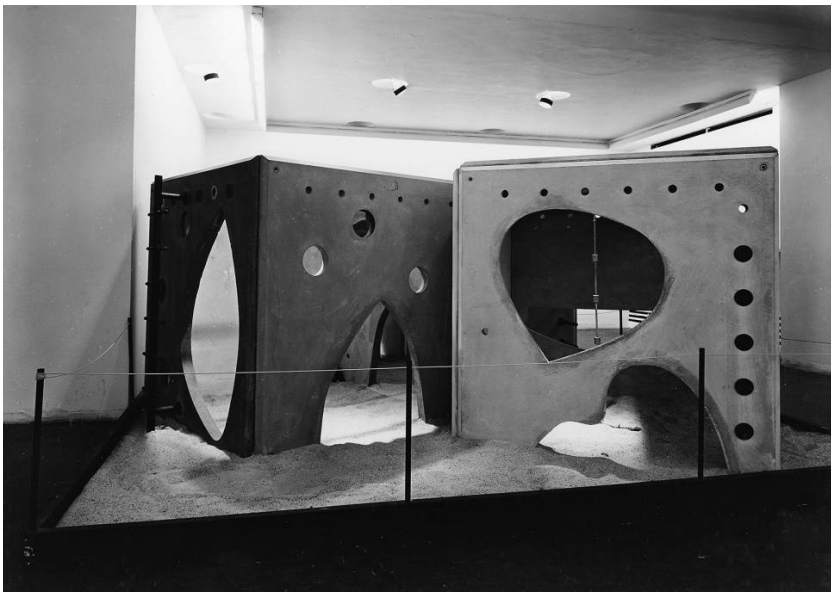
Ruda's accusation of "lifelessness" preemptively dismissed contemporary invocations of entropy and the death drive as a model for sculptural production. The Park Place Group preferred the improvisational energy and heterogeneity of the urban scene.[25]

Play Sculpture and Populist Landscapes

In 1972 Smithson took a walk through that urban scene. Along the way he documented the relation between the natural elements of Central Park and man's intrusions into it. The park's wooded Ramble, for instance, exemplified the picturesque design sensibility of the landscape architect Frederick Law Olmsted and offered a haven for crooks and hustlers, a libertine space seemingly exempt from law and social order. "As I continued southward, near Fifth Avenue, I passed a 'kiddy land,' one of the latest incursions into the park," Smithson wrote. "Designed by Richard Dattner in 1970, it looks like a pastiche of Philip Johnson and Mark di Suvero." Smithson noted a sign on the playground fence that had replaced the usual rules and regulations, instead urging visitors simply to "Enjoy."

By juxtaposing Dattner's "kiddy land" with the "urban jungle" of Central Park that, in Smithson's words, brought "a primordial condition into the heart of Manhattan," the call to "Enjoy" reads as a sardonic expression of the aspirations of the play reform movement to which Dattner belonged.[26] Smithson saw the concerns of contemporary architecture and sculpture playing out in Dattner's site-specific playground design. The correspondence was hardly accidental; in the latter half of the 1960s the object category of "play sculpture" emerged as a positive and marketable way for artists to impact daily life and to work at a new urban scale.[27] What Smithson had called a "kiddy land," Dattner called the "Ancient Playground." Modeled on the Egyptian collection of the adjacent Metropolitan Museum of Art, the playground was a total environment made of brick pyramids, wooden overlooks, and a lot of sand and water. It replaced one of twenty-one playgrounds, installed under the authority of the polarizing city planner and parks commissioner Robert Moses during the 1940s and 1950s, that came in prefabricated kits and included swings, seesaws, and jungle gyms. Dattner's design amalgamated two strains within postwar playground design: the prototypical "adventure" or "junk" playgrounds that originated after World War II in European urban sites devastated by bombs and the "creative" playground that emerged in the United States during the early 1950s.

Adventure playgrounds furnished empty lots with scraps of wood and metal and simple tools like hammers and saws to create the illusion of danger and a certain amount of managed risk. Supporters of the junk playground, such as the child welfare advocate Lady Allen of Hurtwood writing in post–World War II England, believed it could prevent juvenile delinquency, bring life back to bombed-out sites, and help to promote democracy. The adventure playground was conceived as a place where, in the midst of free, expressive play, children could "come to terms with the responsibilities of freedom" by collectively determining the course of their own games. Exposing children to places of former violence, Lady Allen argued, might counterintuitively promote a constructive attitude in an environment where risk could be contained and explored. Tools, especially in the hands of children, functioned as metonyms for productive labor and individual empowerment.[28] Compared with the kinetic pleasures of Moses's kit playground, the "toys" of the adventure playground were constantly redefined by the children, whose pleasure was derived from activating the tools and manipulating their environment. Because a child could use hammers and saws to destroy just as easily as to create, the adventure playground sparked a renewed interest in undirected play as an important stage in the development of democratic values and a sense of individual agency.[29]



7 Virginia Dorazio, *Fantastic Village*, 1954. Concrete and steel, each modular unit 60 × 60 × 60 in. Photo: Soichi Sunami, installation view of the exhibition *Playground Sculpture*, June 30–August 22, 1954, Museum of Modern Art, New York. Gelatin-silver print, 7 × 9½ in. Photographic Archive, Museum of Modern Art Archives. Digital image © The Museum of Modern Art/Licensed by SCALA/Art Resource, New York

As an artful alternative to the adventure playground, the "creative" playground and its equipment began to appear in museums and galleries in major urban centers in the United States. In 1953, for example, the Museum of Modern Art, New York (MoMA), partnered with the company Creative Playthings

8 Thomas Hoving with local children at the opening of Tompkins Square Park, 1966. Courtesy of New York City Parks Photo Archive, neg. 32622

to produce large "Play Sculptures," and eventually "play environments," that were intended to "redefine the conventional jungle gym through art."[30] The company formed a subsidiary, Play Sculptures, Inc., that same year to market large sculptural equipment separately from its smaller domestic product line. It even cosponsored a competition, which first took place in 1954. The company manufactured and sold the winning sculptures, such as Virginia Dorazio's *Fantastic Village* (fig. 7). The event was juried by a group of experts that included Philip Johnson, the curator of architecture and design at MoMA, and Victor D'Amico, head of MoMA's education department.[31] The judges tended to favor free-form play sculptures that were abstract enough to accommodate many different uses, even in the case of traditional equipment like slides. Many of the sculptures were also made of brightly colored modular designs, so that single repeated units could be combined to accommodate parks of different sizes and budgets. Unlike the adventure playground, the equipment promoted by Creative Playthings was safe; it rarely contained movable (or removable) parts and was considered progressive for its experimental appearance. A decade later, interactive playground advocates like the landscape architect M. Paul Friedberg or the playground safety expert Paul Hogan often complained about the problem of static "concrete turtle" playgrounds, shorthand for one of Creative Playthings' most popular designs, Milton Hebald's *Turtle Tent*.[32]

The programmatic rethinking of urban space and its impact on childhood development continued into the 1960s, when New York City's playgrounds and the art world crossed paths. Two consecutive parks commissioners, Thomas Hoving (fig. 8) and August Heckscher, no longer took it as their primary responsibility to provide lawful and orderly space for middle-class New Yorkers, catering instead to the young, the dissident, and the working class. They saw in recreational activity the power to alleviate social ills. Hoving began to treat New York's parks as extensions of an idealized gallery space, where the avant-garde could interact with a diverse public. In 1966 he appointed two architectural historians to function as "curators" for Central Park and Prospect Park and began to program free-form "happenings." The Fourth Annual New York Avant Garde Festival was edgy enough to garner a complaint letter from Robert Moses himself, who called Hoving a "recreational Leftist."[33] Though Hoving held his post at the Department of Parks and Recreation for little more than a year, from January 16, 1966, to March 15, 1967, he had a lasting impact on how the parks authority conceived its social role. Hoving left his position at the Parks Department for the directorship of the Metropolitan Museum of Art, leading that institution into what some consider its populist golden age.[34]

Playground reform in the United States coincided with a transformation—both legal and structural—of museums into educational institutions dedicated to public outreach. The demographics of inner city New York were changing, and the audience for American museums was growing rapidly—it sextupled between 1939 and 1969—all of which resulted in a generally acknowledged crisis of purpose.[35] The sudden spike in the size and number of museum education departments for preschool to postgraduate students

was seen as a direct response to changing urban populations and inadequate public school systems. A report sponsored by the American Association of Museums in 1972 claimed, "[The museum's] traditional public, the middle class, has removed to the distant suburbs, while vast numbers of new people, mostly the dispossessed agriculturals from the rural South, Southwest and Puerto Rico, have taken up residence in the neighborhood." The report called for the "militant democratization" of the museum and for museums to take an explicitly activist stance as agents of social change.[36]

This new museum audience—young, poor, and of color—was the same one addressed by progressive playground reformers. Museums and playgrounds were well positioned to appeal to the city's most vulnerable population, its children. Significantly, Friedberg's "manifesto" of urban recreational design, *Play and Interplay* (1970), cast the modernist concern with urban alienation as an issue for the newly racialized conversation within developmental psychology. Friedberg addressed alienation as though it were the result of immediate environmental dangers that disproportionately affected urban children (assumed to be black or Puerto Rican) more than middle-class children of the suburbs (assumed to be white). "The urban environment," he wrote, "has the power to desensitize the perceptions, cause an unnecessary physical strain, create a lingering disorientation, intensify a growing apathy and lack of involvement, limit the capacity to communicate with others, [and] reduce the ability to learn and develop."[37] Friedberg argued that slide and swing sets like those in the kit playgrounds that Moses installed in New York City failed to provide anything more than "a one-dimensional play experience," yielding "a one-dimensional child." With this phrase, Friedberg coyly referenced the Frankfurt School philosopher Herbert Marcuse's seminal text *One-Dimensional Man*, which criticized the flattening effects of degraded forms of enjoyment available under advanced capitalism.[38] The implication of *Play and Interplay*, then, was that in Moses's playgrounds, children endured this impoverished and passive form of experience. Instead, Friedberg promoted the new systems of modular, linked-play environments like Dattner's "Ancient Playground" in Central Park, which would teach "the wholeness of life instead of its fragmentation, and involvement instead of passivity."[39] By redesigning the landscape of play, Friedberg and Hoving, who wrote the book's introduction, hoped that playgrounds would become the ground zero of radical cultural reform.

Creative play equipment found avid support in the art world. Ten years after the MoMA–Creative Playthings show, in 1963, artist-designed playthings appeared in at least three exhibitions in New York.[40] While not exclusively American, creative playgrounds with stable play sculpture were predominantly found in the United States, and adventure playgrounds in Europe. This difference may account for the unexpected reaction by audiences abroad to displays of movable sculpture, such as the now infamous *Robert Morris* exhibition at the Tate Gallery (1971), during which his touchable dance props were damaged by a raucous London crowd, resulting in several injuries and the early closure of the show.[41]

Children have long been seen as privileged viewers of abstract art, from the Victorian art critic John Ruskin's notion of the innocent eye to the playful experiments of Bauhaus education. Likewise, the playground viewer was not a connoisseur, but someone from whom no prior knowledge was asked, a "modern primitive" divested of otherness, an innocent—specifically, a child. Modernism has long been understood to address a universal subject, one that was troubled only later by Postmodernism and identity politics. This has always been an artificial break, since modern artists, designers, and urbanists were quite attentive to social categories and certainly to the segregated reality that their public work had to negotiate. The child was subject to the structural inequities that attended categories of age, race, gender, class, and geography during the late 1960s to a degree often unacknowledged by older viewers. Unassuming though it was, play sculpture aspired to form communities, publics, and even nations; identity was central to that task.

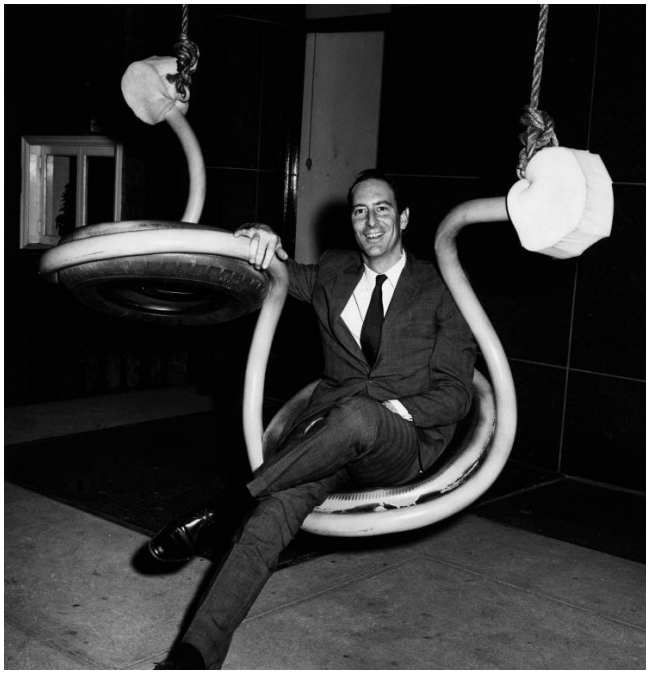
Sculpture in the Abandoned Lot

By 1967, when his play sculptures began to appear in such publications as *Art in America*, di Suvero had already been designing work for children for years, and entertaining them was an acknowledged part of his studio practice. His portrait for the *Recent American Sculpture* catalog (1964) shows him in his studio, a vast industrial space on Fulton Street overlooking the East River, supervising a group of boys making their way down from a loft past an elaborate system of pulleys.[42] The critic Harris Rosenstein reported,

On Sunday afternoons, di Suvero customarily holds open house for young friends from a neighboring housing project. A steel-drum rocking-horse is suspended by cables from the ceiling a few feet from a similarly hanging bed, actually a heavy board supporting a slab of foam rubber. The day I was there a basketball hoop had been put up to round out the activities . . . while someone in the next room was banging away with a mallet at the "gong" section of BLT*, 1966.*[43]

BLT, an exemplary di Suvero work, is made of a beam cantilevered over an industrial spring with an accompanying mallet set temptingly on the middle beam (fig. 9). It invites the viewer to set it in motion, but also to abuse or manipulate it. Though the image of a boy taking a mallet to a sculpture that now resides in the collection of the Museum of Fine Arts, Boston, might be alarming to conservators, this interactive element was certainly in keeping with the adventure-play ethos described above, down to the inclusion of hand tools in the work.

9 Mark di Suvero, *BLT*, 1966. Steel and wood, 93 × 114 in. Museum of Fine Arts, Boston, Gift of Susan W. and Stephen D. Paine. Courtesy of the artist and Spacetime C.C. Photo © 2017 Museum of Fine Arts, Boston



In addition to bang-able sculptures like *BLT*, di Suvero's play pieces fall roughly into three other categories—rotating group swings, pliable hanging benches, and smaller tire toys—and his gallery sculpture often incorporated one or more of these play elements. Like much participatory and kinetic sculpture, di Suvero's play equipment helped to undermine the formal distance between audience and object, and create a carnivalesque gallery atmosphere. A photo from 1966 shows Hoving sitting on one of the two-seat hanging benches (fig. 10). His elegant, long legs and suit contrast comically with the improvisatory character of the bench.[44] Although di Suvero's vibrantly painted tire toys are more conventional play objects, they nevertheless maintain the ecstatic energy and gracelessness of his larger works. *Toitle*, a stack of painted tires set on casters, is a send-up of Hebald's static concrete turtles (fig. 11). With a small child seated or crouched in its central well, other children can hurl *Toitle* around the room as a manned projectile. Sitters in the tire chairs must fall backward into them until the tire-seat suddenly inverts to form a kind of bouncy bucket.[45]

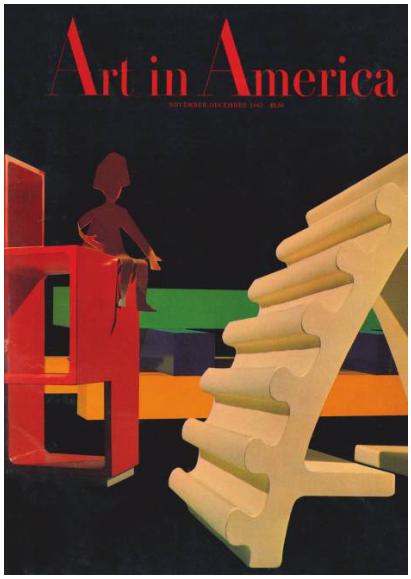
In 1967 di Suvero was a competitor in a play sculpture competition run by the Corcoran Gallery's School of Art in Washington, D.C., a design contest partially funded by the National Endowment for the Arts. The winning work would be installed on a local playground and featured in *Art in America*. For the most part, the submissions were indistinguishable from those marketed by Creative Playthings; *Wishbone House* by Colin Greenly (1967), seen in the right foreground of *Art in America*'s November–December 1967 cover (fig. 12), seems to have taken some inspiration from works in *Primary Structures*, especially William Tucker's *Meru* series (see fig. 6). The miniature prototypes on the magazine cover were similarly abstract and modular, with

10 Thomas Hoving seated on Mark di Suvero, *Hanging Bench*, 1966. Steel, rubber, and rope, 48 × 60 × 48 in. Courtesy of the artist and Spacetime C.C. Image courtesy of American Craft Council Library and Archives. Photo: Edward Ozern

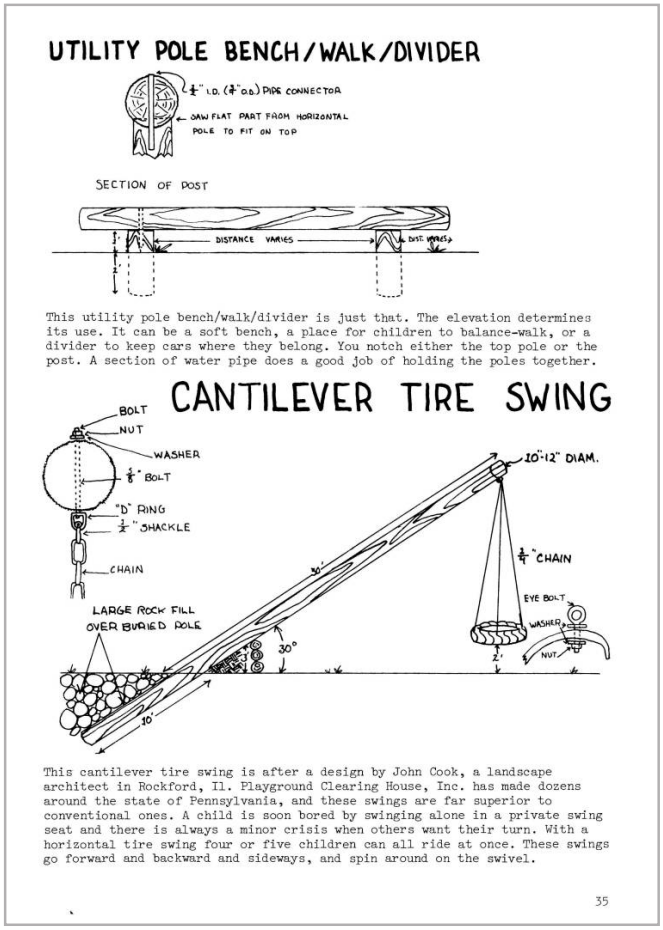
11 Mark di Suvero, *Toitle*, 1965. Rubber tires, plywood, casters, paint, and rope, 22¾ × 29½ × 29½ in. Courtesy of the artist and Spacetime C.C. Photo: J. Price

12 Victor Amato, cover image. *Art in America* 55, no. 6 (November–December 1967). Courtesy of Art Media Holdings, LLC

13 Mark di Suvero, *Soft Space Probe*, 1967 (destroyed). Reproduced from *Art in America* 55, no. 6 (November–December 1967): 41. Courtesy of the artist and Spacetime C.C.



spaces to crawl into or climb on. Di Suvero's design, *Soft Space Probe* (fig. 13), which made it to the final round of the Corcoran competition, falls into the category of his rotating group swings. The scale model shows a spiral of flexible polyurethane covered in orange synthetic rubber and topped by a curving arm with a tire suspended from each end. The "underlying principle is to keep the toy's center of gravity below the point of suspension," the artist explained. *Soft Space Probe* shares this quality with the hanging benches di Suvero showed at Park Place Gallery in 1966 (see fig. 10). In these pieces two individuals act as counterweights as they orbit a central axis, probing the sculpture's surrounding space. The artist described *Soft Space Probe* as "a rotating balanced toy



14 Design for play piece, in Paul Hogan, *Playgrounds for Free: The Utilization of Used and Surplus Materials in Playground Construction* (MIT Press, 1974), 35 © 1974 Massachusetts Institute of Technology, by permission of the MIT Press

for an interpersonal kinesthetic relationship which is capable of gyrating circularly, elliptically and up and down."[46] The consistently "interpersonal" character of his pieces was in marked contrast with the relatively solitary kinesthetics common in other contemporary sculpture.

Notably, di Suvero's was the only kinetic sculpture among five finalists, and the only one that used flexible material. The jurors for the competition considered both qualities to be liabilities. The panel stressed safety and durability, and favored clean lines, solid forms, and new materials. Di Suvero, in the spirit of Europe's bomb-site playgrounds, advised parents to scavenge the local dump for tires to assemble his play equipment. Within the art world, these worn components of his play equipment recalled the tortured surfaces of art objects produced a decade earlier, from the work of Italian artists like Alberto Giacometti and Alberto Burri to the assemblages of West Coast artists, making his pieces appear stylistically passé. Though his material choices may have been out of step with modern sculpture, they were in keeping with a very contemporary trend in grassroots playground construction. A chorus of designers balked at the high prices city governments paid for manufactured equipment, especially work that was experimental in form but not in social function. Hogan published a number of manuals showing underfunded communities how to build their own play spaces by repurposing industrial materials and delegating upkeep to local volunteers. His *Playgrounds for Free* (1974) delivered step-by-step instructions on how to convert cable reels, oil tanks, tires, utility poles, and concrete pipes into engaging play equipment (fig. 14).[47] A comparison of Hogan's diagrams with di Suvero's studio work—*Pre-Columbian* (1965, Fine Arts Museums of San Francisco), *Ladderpiece* (1961–62, MoMA), or even the monumental *For Lady Day* (1969, Nathan Manilow Sculpture Park), for instance—reveals a strong material and compositional resemblance, suggesting that the sculptor's vocabulary of forms might be more readily located in grassroots neighborhood movements for playgrounds than in a residual expressionism.

Di Suvero also placed some ironic distance between his work and the more reserved, "creative" version of the play concept. His short description of *Soft Space Probe* called attention to the behaviorist impulses behind the rhetoric of play environments meant to condition young people to overwhelming modern urban stimulation: "Color [bright orange] has been chosen to match contact, which is physical, violent and joyous, and has training potential for nausea-conditioning (vertigo)—the prime condition of an esthetic approach to modern life."[48] A similar play sculpture, known in the gallery setting as *Tripod Swing*, appeared two years earlier in *Art in America*'s Christmas issue in a triple-exposed photograph that approximates the buoyant, nauseating experience he described (fig. 15).[49]

15 Mark di Suvero, *Tripod Swing*, 1965. Steel and painted rubber tires, 61 × 86 × 86 in. Private collection. From *Art in America* 53, no. 6 (December 1965–January 1966): 36. Courtesy of the artist and Spacetime C.C. Photo © Carl Fischer

Liberation through Occupation

Most urbanists of this moment were concerned, as were Friedberg and Dattner, with eliciting order from the supposed sensory overload of contemporary life.[50] Instead of offering respite from the chaos of modernity, though, di Suvero celebrated a modernity that was simultaneously joyful, brutal, and erotic. This was a hopeful corrective to Marcuse's description of the dominant "society without opposition," in which "contemporary society seems to be capable of containing social change—qualitative change which would establish essentially different institutions, a new direction of the productive process, new modes of human existence."[51] The sculpture di Suvero produced for children worked against containment and attempted to manifest both formally and physically the necessity of oppositional forces within dynamic societies. Di Suvero's toys and his interactive sculptures addressed a modernity in which object and subject locked in ecstatic embrace, pushed against each other, and cantilevered outward, and in which each, according to the critic Harris Rosenstein, "must be able to 'defend itself against an unarmed man.'"[52]

Toward this culture of resistant objects, di Suvero contributed play sculptures to the People's Park in Chicago, founded by the Puerto Rican antigentrification group the Young Lords Organization (YLO), in 1969.[53] People's Parks were an extension of the adventure playground ethos. Both were unofficial and impromptu, and shared in a vision of reparative spatial occupation. People's Parks were developed, controlled, and maintained by the communities they served, often disregarding official claims to ownership of land on which a park was built. Di Suvero does not recall exactly how he became involved in the Chicago park project, though he had installed a solo exhibition in Lo Giudice Gallery in Chicago in 1968 and was aware of the more famous People's Park occupation in Berkeley in 1969.[54] A photograph documents one

16 Mark di Suvero, *Hanging Play Sculpture*, 1969 (destroyed). Steel, rope, and painted rubber. As installed in People's Park, Chicago, 1969. Courtesy of the artist and Spacetime C.C.

of his pieces in situ (fig. 16). Almost entirely obscured by the children piled on top of it, the work resembles many of the hanging benches that he made during this period. In the few photographs that exist of the Chicago People's Park, the piece barely registers as different from the construction equipment and certainly does not suggest any experience of space that might be considered mindful, distanced, or self-reflective. Quite the opposite, the children come to know this piece by applying physical pressure to it, irreverently testing its capacity. Di Suvero's signature found materials suited the impromptu nature of the park and, as I have noted, were in line with the scrappy, anti-authoritarian adventure play movement.[55] Indeed, the fact that none of the pieces di Suvero made for this park survives today is a testament to their successful adoption by the community. A grainy image from the *Chicago Tribune* depicts a second play sculpture, described as "a swing made from an old barrel and contorted steel tubing." The reporter noted that, despite the run-down appearance of these objects, they were an improvement over the rusted-out cars that would otherwise have served the purpose.[56]

More than a simple public outreach effort, di Suvero's donated play pieces convey his belief in the physical realization of radical politics as a politics of the body. This was an anticolonial politics directed most conspicuously at young people of color living in underfunded and rapidly gentrifying neighborhoods for whom the charged notion of "space" was both local and specific. The YLO had been substantially influenced by the tactics of the Black Panther Party as a parallel movement for radical ethnic nationalism that put race at the center of its mainland discourse. Like the Panthers, the Young Lords frequently supplemented public services for neighborhood children through free lunch and afterschool programs. In Chicago this included improvising recreational spaces. The Chicago People's Park was established in response to the displacement of poor residents from a lot on the northeast corner of Armitage Avenue and Halsted Street. The lot was situated at the intersection of three neighborhoods: Sheffield, Lincoln Central, and Ranch Triangle, directly across from Lincoln Park High School.[57] When residents in these adjoining neighborhoods discovered that the city government planned to build an expensive private tennis club on the lot, they began moving into the space themselves, installing playgrounds as a way of staving off developers. The *Y.L.O.* newspaper estimated that 250 families participated in the People's Park occupation, which became a rallying site for protest activities.[58]

Nationalist organizations like the YLO grew out of eighteenth- and nineteenth-century anti-imperialist movements that resisted colonialism, cultural hegemony, and the territorial expansion of empires.[59] The anti-imperial framework of the organization meant that issues of class equity and autonomy in Chicago and New York were frequently framed in terms of the land and who would be allowed to occupy a given territory. Social actions by the YLO often took the form of territorial or institutional occupations. The Chicago YLO had also occupied Grant Hospital, McCormick Seminary, and the Department of Urban Renewal

in 1969, and the New York YLO occupied First Spanish Methodist Church in East Harlem and Lincoln Hospital in the South Bronx.[60] Occupation was a common nationalist tactic for redirecting land use and leveraging a particular space for concessions, and was particularly important for diasporic communities living in urban neighborhoods who saw parallels between the histories of settler colonialism and gentrification, what the Black Panther and social activist Eldridge Cleaver called "community imperialism."[61] The social theorist Michael Warner has described such groups as "counterpublics," since they are "formed by their conflict with the norms and contexts of their cultural environment, and this context of domination inevitably entails distortion."[62] By temporarily taking over public spaces, tactics of occupation make visible and local a counterpublic that is otherwise dispersed.[63]

How can the shared ethos of the People's Park movement and the YLO help illuminate the formal aspects of di Suvero's more well-known work? Art world discussions of sculptural form in the late 1960s were also concerned with spatial occupation, particularly with regard to di Suvero and the other artists associated with Park Place Gallery. In what is di Suvero's most recognizably political sculpture, the 1966 *Peace Tower* sponsored by the Los Angeles–based Artists Protest Committee, he designed a large tensile monument to hold a particular urban territory (an old Christmas tree lot at the corner of La Cienega and Sunset Boulevards in West Hollywood). This act allowed a community of antiwar protesters to coalesce around the object for three months.[64] However, even without this explicitly activist framing, his sculpture's counterpublic intentions were apparent to viewers. The art critic Dore Ashton was one of many to comment on di Suvero's peculiar sense of spatial expansiveness. Describing his 1966 show with David Novros, she wrote that his

sculptural purpose is to transcend the boundaries usually imposed on sculpture. In order to fill the space from floor to ceiling and side to side, he devises huge constructions. . . . An asymmetrical triangular structure of heavy wood beam and steel straddles the center, while a configuration of wood beams and a small ladder are suspended in occult balance from the ceiling.[65]

Hilton Kramer claimed that di Suvero's sculptures *New York Dawn (for Lorca)* (1965, Whitney Museum of American Art) and *The A Train* (see fig. 4), for instance, were essentially public in nature even when made for semiprivate settings like the gallery. Kramer compared di Suvero with Anthony Caro, explaining:

Both [di Suvero and Caro] have given sculpture an almost architectural range, reaching out to dominate the floor space in a manner reminiscent of the way the Abstract Expressionists broke loose from the confinement of easel painting to occupy entire walls. There is the attempt—successful, I think—to give the floor beneath our feet as large a role in the sculptural imagination as the isolated object in space. . . .

. . . One can discern a social imagination intent upon making sculpture what it once was: a glorious public art, capable of sustaining the scrutiny of the crowd, robust enough to stand its ground amid the tumult of modern life.

Most strangely of all, in Kramer's "social imagination," sculpture's "ambition" to dominate a given space was associated with the American national character. Despite the fact that di Suvero was born in Shanghai to Italian parents as Marco Polo di Suvero and could just as likely have claimed European or even Asian roots, Kramer claimed that these qualities sprang from his "native roots" in America. The connection between spatial occupation and national cohesion was made clearer by his reading of di Suvero's sculpture as "Whitmanesque," based on the shared operatic scale, physicality, and perceived virility in Whitman's poems and di Suvero's sculptures.[66]

While scale was a significant factor in the public nature of work by the Park Place artists, what seems to have mattered most to critics was the manner by which the sculptors' work gathered surrounding space. David Bourdon contrasted Grosvenor and di Suvero with Morris:

Grosvenor is closer to di Suvero than to an artist like Robert Morris, whose puristic plywood boxes, whether hanging or freestanding, are always bluntly frontal and quite single-minded about their steadfast occupation of space. Grosvenor's pieces appear weightless, skimming effortlessly through space.

. . . For all its structural simplicity and clarity, this astonishing work has a herculean impact, unmistakably physical but also elevating, in the spiritual sense.[67]

Grosvenor and di Suvero do not just "bluntly" occupy a given space but manage to transcend space through "herculean" physicality. Bourdon's choice of words echoes Kramer's assertion that di Suvero's sculpture "stands its ground." Or, in Rosenstein's terms, it "defends itself."[68] All of these critics insisted on the violent and unconstrained quality of the abstract forms employed by di Suvero and others at Park Place in contrast to the boundedness of mainstream Minimalism. Examples of nonnarrative art as literal and metaphoric armature for the resistant colonial subject abound in the 1970s and were not limited to sculpture. Joe Overstreet's flight paintings, for instance, expansively occupied gallery spaces, where ropes stretched the canvases taut and pulled them out from the walls and ceiling. Overstreet included a swing among the paintings at his solo exhibition at Rice University as a way of allowing viewers to participate in the paintings' energetic territorialization of space.[69] Di Suvero's work addresses the colonized subject as one effectively stripped of agency, as one whose humanity is overturned by the lack of recognition by others in social relationships. His forms, which push against boundaries and demand physical agency and frequently the participation of multiple viewers to be activated, read as attempts to visualize and catalyze a decolonizing of that subject.

17 Mark di Suvero, *Che Farò senza Eurydice*, 1959. Wood, rope, and nails, 81 × 110 × 92 in. San Francisco Museum of Modern Art, The Doris and Donald Fisher Collection. Courtesy of the artist and Spacetime C.C. Photo: Ian Reeves

The Hand and the Grid

By the mid-1970s, a critical reevaluation of di Suvero was under way. Hilton Kramer and Rosalind Krauss, like Judd before them, continued to relate his compositional arrangements to the older artist David Smith and to a latent expressionism, though with decidedly less prejudice. Both Smith and di Suvero were integral to Krauss's description of the formal disjunction at the heart of modern sculpture, since the outward appearance of their work failed to relate to any inner structure.[70] Moving around a sculpture by Smith or di Suvero or, for that matter, a sculpture by any member of the Park Place Group, one is struck by the discontinuity that is revealed when looking at the various side views of the work. The irrational, centerless volumes of di Suvero's sculpture offered an

alternative to the rational, virtual volumes of the Russian Constructivist sculptors Naum Gabo and Antoine Pevsner, whose transparent constructions of string and acetate were similarly inspired by mathematical models. "Deprived of the logic of a constructive core," Krauss argued, an early piece like di Suvero's *Che Farò senza Eurydice* registers the sheer weight and force of its beams as they fall centrifugally away from one another (fig. 17). In Krauss's writing, Smith and di Suvero together helped to dismantle the armature of the human form, ultimately giving way to the external conditions of placement and process. Krauss read the absence of a formal structuring center in *Che Farò* as a rejection of naturalism. Its open form also undermined authorial intention, thus making it a precursor to the Minimalist critique of humanist existentialism.[71]

Che Farò's centrifugal energy, however, could also be read as a kind of naturalism. In di Suvero's first Park Place Gallery show in 1964, there was, interspersed among massive wooden pieces like *Che Farò*, a series of hand sculptures and sketches made over the preceding five years.[72] *Raft* conveys the spirit of the series (fig. 18). Often writhing, pierced, or otherwise persecuted, di Suvero's wax hands, begun in the late 1950s and later cast in bronze, shared the sense of crisis seen in Auguste Rodin's sculptures of hands from the 1880s. Their rough-hewn surfaces rhymed with those of the larger wooden pieces, and together they read as too romantic, too singular, and too representational for the cooling atmosphere of the mid-1960s that favored objective and systematic strategies for process and composition. The critic Barbara Rose took these hands to be self-portraits and models for the pyramidal forms of di Suvero's large-scale sculpture, precisely in opposition to the centerlessness that Krauss saw in *Che Farò*. "The twisted hands," she wrote, "already contain di Suvero's essential form: the core or trunk (in this case the palm) from which upward spreading members grasp and grip space in a gesture of desperate aspiration." Rose further claimed that these epic sculptures were his "personal body imagery" and "metaphors for a powerful resurrection" after being crushed by a plummeting elevator in 1960.[73] While I mistrust such directly biographical expressionist readings, Rose's use of the hand as a structuring analogy offers a way of reading this work in terms of irregular and centrifugal movement.

18 Mark di Suvero, *Raft*, 1963. Wood and cast bronze, 12 × 41 × 24 in. Private collection. Courtesy of the artist and Spacetime C.C. Photo: Steven Sloman Fine Arts Photography

This is especially apparent when we look at the trajectory of di Suvero's work from the 1950s to the 1970s. The forms of the artist's early abstract sculptures, with their short legs; low, sprawling compositions; and industrial materials had suggested a slow, lumbering movement. As the 1960s unfolded, di Suvero increasingly used an inverted pyramid to give works like *Che Farò* an organizing structure as well as to offer actual kinetic potential rather than simply implied or evoked movement. *Pre-Columbian*, *Praise for Elohim Adonai* (1966, Saint Louis Art Museum), and *Big Piece* (see fig. 1) all consist, like the swings and hanging benches, of pyramidally arranged beams capable of rotating precariously around a central stalk. In the 1970s his use of weathered wood gave way to the clean lines and increased tensile strength of painted steel. He also placed the pyramid back at the base of his constructions and

19 Mark di Suvero, *Molecule*, 1977–83. Painted steel, height 38 ft. Collection Walker Art Center, Minneapolis, Gift of Honeywell, Inc. in honor of Harriet and Edson W. Spencer, 1991. Courtesy of the artist and Spacetime C.C.

extended it vertically to heights sometimes reaching more than forty feet. Two works, *Étoile polaire* (1972–73, Musée Grenoble, France) and *Molecule* (fig. 19), both made during his self-imposed exile in Europe, are the most streamlined statements of di Suvero's personal geometry as it developed out of the Park Place model of unpredictable, open, and torqued forms.

The light and stable tetrahedron played an architectural, symbolic, and anthropomorphic role in di Suvero's oeuvre and communicated several meanings simultaneously. We know that members of the Park Place Group, including di Suvero, were interested in molecular geometry and "new mathematics" as a basis for sculptural forms. A chemist might call their use of the tetrahedron "chiral." The most ready example of this lack of an internal plane of symmetry that creates a nonsuperimposable mirror image is the human hand. In chemistry, chirality explains why two molecules containing the same elements behave very differently depending on their internal arrangement, or their "handedness." Although inspired by science, the Park Place artists were often more concerned with expression than accuracy in their appropriation of its forms. The handed-form example was both the model for and agent of the torqued, active grid that playfully animates di Suvero's sculptures. The artist's

20 Mark di Suvero, *Mother Peace*, 1969–70. Painted steel, 41 ft. 8 in. × 49 ft. 5 in. × 44 ft. 3 in. Storm King Art Center, Gift of the Ralph E. Ogden Foundation. Courtesy of the artist and Spacetime C.C. Photo: Jerry L. Thompson © Storm King Art Center, Mountainville, N.Y.

first large movable sculpture, *The A Train* (see fig. 4), consists of one suspended and one stationary portion made of wood and painted steel, and exploits the dynamic potential of chiral form. Not only does *The A Train* constantly rotate its elements, a rotation doubled by the movement of the viewer around the work, but each time the work is reassembled its elements can be rearranged such that an entirely new set of rotated configurations becomes possible. Alternatively, in a work like *Mother Peace*, the same tetrahedral form appears in the overall shape of the work but also as a two-dimensional symbol cut into one of the beams to form a peace sign (fig. 20). The ubiquitous peace sign, borrowed from flag semaphore (ND for "Nuclear Disarmament"), signaled di Suvero's countercultural sensibility, of course. More important for this consideration of the spatial qualities of his sculpture, it corresponded to the range and limits of human motion, of limbs joined at a single, orienting point.

Di Suvero's isometric constructions were no more representations of molecules than they were self-portraits or abstract representations of hands. Neither do they completely belong to a history of kinetic sculpture that performs for a static and passive spectator, such as seen in Gabo's early kinetic constructions. Rather, they emphasized, as did his play pieces, an equilibrium between physical exertion and the inertia of matter. They traded in the corporeal delight that can be located in the productive resistance of objects. After suffering serious spinal injuries in 1960, di Suvero was confined to a wheelchair for two years, but he continued to work on the hand sculptures and drawings while hospitalized. He spent most of the 1960s regaining his ability to walk, manipulate hand tools, and, eventually, motorized cranes.[74] Around the same time, the wax and bronze hands in his sculptures also began doing things, wielding axes and wooden beams, for instance, as though responding to their own torment by applying torque to the objects around them. The hand in *Raft*, for instance, grabs a plank of wood and with apparent force appears to be turning it counterclockwise (see fig. 18). That torqued motion, first implied by di Suvero's representational sculptures, continues to be the most consistent feature of his work, and, like the cantilevered forms to be found in many of his sculptures, it exploits the tension between powerful force and resistant matter.

Throughout his career, di Suvero exploited, through his use of an irregular geometry, the sense of movement latent in a nonorthogonal grid. The "handedness" of chiral form evokes the moving body as it reaches out and gathers space; it thus combined the formal language of territorial occupation, as it was practiced by such collectives as the YLO, with the joyful industriousness of handwork—two aspects of anti-elitism deployed by urban progressives in the 1960s. The hammers and saws of the adventure playground extend and amplify the subject's power beyond his physical limits. The sculptures act similarly as massive prosthetics

for the body, or, as simple tools disguised as abstract sculpture, they exhibit what Martin Heidegger might call a "readiness-to-hand," or handiness, in tandem with their chiral, rotating "handedness." Heidegger used "readiness-to-hand" to describe the relationship we form with objects while using them, as opposed to that formed through observation. He illustrates this mode of encounter with the example of "equipment," the hammering carpenter who ceases to demarcate self and object.[75] Like the hands in his early representational works, di Suvero's movable sculptures apply a kind of warp to the projected latitudes and longitudes of the modernist grid, orienting it through the body as it activates the world along diagonal axes—right-handed or left-handed—rather than merely horizontal or vertical. Experience, his work asserts, is chiral.

Morris, Judd, and the other Minimalists engaged with a "readiness-to-hand" version of phenomenological experience that was rooted in the distanced, visual apprehension of form in time and space. While historians of Minimalist sculpture present its notions of embodied but purist viewing as fully circumscribed by the art world, the work of di Suvero and the Park Place Group offered viewers a "readiness-to-hand" version in which the kinesthetic impulse it engaged belonged as much to the playground as to the gallery. The latter's embodied viewer, which I have hoped to introduce by way of di Suvero's play sculptures, not only circumnavigates the sculpted object but imposes physical force on it; this empowers the kinesthetic subject. The closure of an era of idealistic pacifism that followed outbreaks of violence at Altamont Speedway in December 1969 and at Kent State University in May 1970 coincided with the move of even superficially Minimalist objects toward a gymnastic physicality and the intimacy of touch. A partial list might include Scott Burton's furniture, Mowry Baden's bodily prosthetics, Chris Burden's early performance objects, Robert Morris's gym equipment, and Doris Chase's dance sculptures. The version of encounter engendered by these kinds of objects is much closer to the confrontational tactility of human potential movement than the contemplation of "eye and mind" or the "intertwining of vision and movement" broached by Merleau-Ponty in 1964.[76] Di Suvero's sculptures locked arms with their viewers, incorporating them into the sculpture as active combatants—one node within a field of active forces, not static forms. Similarly, texts like *Homo Ludens* displaced for a time an uncertain phenomenology of vision with the confirming phenomenology of touch. The child viewer or childlike adult made it possible to reinvent the conflict, antagonism, forces, and counterforces of dynamic composition as aspects of physical and ultimately political experience. Most important, these ideally democratic citizen-viewers laid claim to their own intentions, reimagining the world as a field of potential action and as a place they had the capacity to alter.

Notes

1 Donald Judd, "Local History," *Arts Yearbook* 7 (1964), reprinted in *Donald Judd: Complete Writings, 1959–1975* (Halifax: Press of the Nova Scotia College of Art and Design; New York: New York Univ. Press, 1975), 151.

2 Donald Judd, "Specific Objects," *Arts Yearbook* 8 (1965), reprinted in ibid., 183. Judd compares, for instance, "specific objects" to work like that of Smith and di Suvero. Their "three-dimensional work usually doesn't involve ordinary anthropomorphic imagery," a quality obtained by the use of a single, unified image. Ibid., 188. Judd's "anthropomorphism" resembles Michael Fried's notion of theatrical "presence," in Fried, "Art and Objecthood," *Artforum* 5 (June 1967): 12–23. Hal Foster's masterly consideration of late modernist sculpture, "The Crux of Minimalism," mentions di Suvero only once and in relation to Judd's text "Specific Objects," where Smith and di Suvero are read as a continuation of painting's compositional concerns. "In short," he writes, "*Judd reads the putatively Greenbergian call for an objective painting so literally as to exceed painting altogether in the creation of objects*. For what can be more objective, more specific, than an object in actual space?" Foster, "The Crux of Minimalism," in *The Return of the Real: The Avant-Garde at the End of the Century* (Cambridge, Mass.: MIT Press, 1996), 44, 46.

3 Judd, "Specific Objects," 183.

4 Robert Morris, "Notes on Sculpture, Part II," *Artforum* 5 (October 1966), reprinted in *Minimal Art: A Critical Anthology*, ed. Gregory Battcock (Los Angeles: Univ. of California Press, 1968), 232.

5 James Meyer, *Minimalism: Art and Polemics in the Sixties* (New Haven: Yale Univ. Press, 2004); and Judd, "Specific Objects," 181–89.

6 Foster, "Crux of Minimalism," 40.

7 Anna C. Chave, "Minimalism and the Rhetoric of Power," *Arts Magazine* 64, no. 5 (January 1990): 44–63, at 55.

8 Julia Bryan-Wilson has pointed to the perceived importance of the art object when placed in the context of a war-saturated media culture and the anxiety that juxtaposition produced. She holds up di Suvero's *Peace Tower* (1966) as a last gasp of antiwar imagery before issues of artistic labor became central for American sculptors. Her implication is that because di Suvero exiled himself to Europe from 1971 to 1975 in order to avoid associating with blood-stained American politics, he also exempted himself from any proper consideration of American political art. Bryan-Wilson, *Art Workers: Radical Practice in the Vietnam War Era* (Berkeley: Univ. of California Press, 2009), 5–9.

9 The Whitney, in turn, installed his work all over New York City in a "sculptural blitz" that transformed the city into a giant art park. Hilton Kramer, "A Playful Storm of Sculpture," *New York Times*, January 25, 1976, 10, 42, 47–48, 50.

10 For the most recent scholarship on the Park Place Group, see Linda Dalrymple Henderson, *Re-Imagining Space: The Park Place Gallery Group in 1960s New York* (Austin, Tex.: Blanton Museum of Art, 2008).

11 In addition to Henderson's catalog cited in note 10 above, the recent exhibition *Inventing Downtown* gave considerable space to Park Place Gallery artists. Melissa Rachleff, Lynn Gumpert, Billy Kluver, and Julie Martin, *Inventing Downtown: Artist-Run Galleries in New York City, 1952–1965* (New York: Grey Art Gallery, 2017). See also Liza Kirwin, "Art and Space: Park Place and the Beginning of the Paula Cooper Gallery," *Archives of American Art Journal* 46, nos. 1–2 (2006): 36–40.

12 David Bourdon, "Park Place: New Ideas," *Village Voice*, November 25, 1965, 11.

13 David Bourdon, "E=MC² à Go-Go," *Art News* 64, no. 9 (January 1966): 22–25, 57–59, at 58.

14 Robert Smithson, "Entropy and the New Monuments," *Artforum* 4 (June 1966): 26–31. The implied velocity and space-age quality of Park Place objects gave rise to much poetic language. Edwin Ruda refers to Forakis's "hypercube" saying, "It looks as if everyone is ready for the fifth dimensional joke. Time & position. Either/Or. Double take. Science + fiction = practicality + dream. The Hypercube Reality Company. Park Place Gallery of Art Research Inc." Ruda, "Park Place: 1963–1967; Some Informal Notes in Retrospect," *Arts Magazine*, November 1967, 30. "[Fleming's and Magar's pieces] show a concern for what may be called a 'space warp,' e.g. the paintings sometimes seem to buckle outwards." T[ed] B[errigan], "Dean Fleming and Anthony Magar," *Art News* 64, no. 10 (February 1966): 15. Bourdon writes: "The juxtaposition of certain shapes, for instance, produces a 'space warp' that takes place in the mind." And quoting di Suvero, "Space-time is the only way you can think since Einstein." Bourdon, "E=MC² à Go-Go," 25.

15 Smithson, "Entropy and the New Monuments," 30–31.

16 Ibid., 31.

17 Chave, "Minimalism and the Rhetoric of Power," 55. "The Park Place Group disavowed any relationship with the Minimal tendency and was in turn dismissed as dilutants and 'mannerist' imitators [as reported to Wayne Anderson by the art historian Judith Wechsler]. The mark of Abstract Expressionist gesturalism, carried into the group by Di Suvero, remained indelibly on members' work. And even though they shared the basic involvement with mathematics and science which characterizes the 'systems aesthetic,' the geometry of this sculpture, often thrusting and eccentric, was in marked contrast to the strict and contained objectivism of such sculptors as Judd." Anderson, *American Sculpture in Process: 1930/1970* (Boston: New York Graphic Society, 1975), 231.

18 Fleming quoted in Bourdon, "E=MC² à Go-Go," 25.

19 "Inside the play-ground an absolute and peculiar order reigns. Here we come across another, very positive feature of play: it creates order, *is* order. Into an imperfect world and into the confusion of life it brings a temporary, a limited perfection. Play demands order absolute and supreme. The least deviation from it 'spoils the game', robs it of its character and makes it worthless. The profound affinity between play and order is perhaps the reason why play, as we noted in passing, seems to lie to such a large extent in the field of aesthetics." Johan Huizinga, *Homo Ludens: A Study of the Play-Element in Culture* (1938; Boston: Beacon Press, 1950), 10.

20 John Dewey, *Art as Experience* (New York: Berkeley Publishing Group, 2005), 36–59; and Huizinga, *Homo Ludens*, 4.

21 Frederick S. Perls, Ralph F. Hefferline, and Paul Goodman, *Gestalt Therapy: Excitement and Growth in the Human Personality* (New York: Julian Press, 1951).

22 Frances Colpitt, *Minimal Art: The Critical Perspective* (Ann Arbor, Mich.: UMI Research Press, 1990), 3; Hal Foster, Rosalind Krauss, Yve Alain-Bois, and Benjamin Buchloh, *Art since 1900* (London: Thames and Hudson, 2004), 494; and Meyer, *Minimalism*, 13–30.

23 Grace Glueck, "Anti-Collector, Anti-Museum," *New York Times*, April 24, 1966, X24.

24 Ruda quoted in Grace Glueck, "Turning Them On Downtown," *New York Times*, December 5, 1965, X23. "Adminstrative" is a description used most famously (though by no means exclusively) by Benjamin Buchloh in "Conceptual Art, 1962–1969: From the Aesthetic of Administration to the Critique of Institutions," *October* 55 (Winter 1990): 105–43. The term describes the bureaucratic affect of Conceptualism as being a result of its emphasis on aspects of process and traces of information.

25 The most explicit connections between entropy and the death drive were made in Smithson, "Entropy and the New Monuments," 26–31. Versions of this argument can also be found in Morse Peckham, *Man's Rage for Chaos: Biology, Behavior and the Arts* (Philadelphia: Chilton Books, 1965); Peter Hutchinson, "Mannerism in the Abstract," and Toby Mussman, "Literalness and the Infinite," both in Battcock, *Minimal Art*, 189, 236–47; Robert Morris, "Notes on Sculpture, Part 4: Beyond Objects," *Artforum* 7 (April 1969): 50–54; and Rudolf Arnheim, *Entropy and Art: An Essay on Order and Disorder* (Berkeley: Univ. of California Press, 1971). I have also commented on this trend in Melissa Ragain, "Homeostasis Is Not Enough: Order and Survival in Ecological Art," *Art Journal* 71, no. 3 (Fall 2012): 78–97.

26 Robert Smithson, "Frederick Law Olmsted and the Dialectical Landscape," *Artforum* 11 (February 1973), reprinted in *Robert Smithson: The Collected Writings*, ed. Jack Flam (Berkeley: Univ. of California Press, 1996), 170, 169.

27 *Play Sculpture Competition* (New York: Museum of Modern Art, 1954); and Creative Playthings, Inc., *Play Sculptures* (Herndon, Pa.: Creative Playthings, 1956).

28 Quote from Lady Allen of Hurtwood, *Planning for Play* (Cambridge, Mass.: MIT Press, 1968), 17. One of the first public discussions of the adventure playground in relation to the English war recovery effort can be found in Lady Allen of Hurtwood, "Why Not Use Our Bomb Sites Like This?," *Picture Post*, November 16, 1946, 26–29.

29 The relation between play and democratic citizenship is expressed in many places, but the following sources do a good job of summarizing the issue in postwar England and America: Susan G. Solomon, *American Playgrounds: Revitalizing Community*

Space (Hanover, N.H.: Univ. Press of New England, 2005), 8, 14, 23; and Marta Gutman and Ning De Coninck-Smith, eds., *Designing Modern Childhoods: History, Space, and the Material Culture of Children* (New Brunswick, N.J.: Rutgers Univ. Press, 2008), 171–92.

30 Amy F. Ogata, "Creative Playthings: Educational Toys and Postwar American Culture," *Winterthur Portfolio* 39, nos. 2–3 (Summer–Autumn 2004): 151–52.

31 "Play Sculpture," *Arts and Architecture* 71, no. 8 (August 1954): 12–13. The jury also included Frank Caplan, Greta Daniel, Edith Mitchell, Penelope Pinson, and George Butler. Press release, "Winners for Play Sculpture Competition Announced," February 26, 1954, Museum of Modern Art, Press Archives.

32 Milton Hebald's *Turtle Tent* and *Baby Turtle* were two of the most successful pieces marketed by Creative Playthings. Amy F. Ogata, *Designing the Creative Child: Playthings and Places in Midcentury America* (Minneapolis: Univ. of Minnesota Press, 2013), 60–61. Friedberg complained about the concrete turtles, arguing that play sculpture demands its own space and does not integrate well with other play pieces. Because the Hebald turtles were noncombinatory, they were useless for retaining the attention of a child: "Perhaps the only successful combination is the mating of one turtle with another turtle." M. Paul Friedberg and Ellen Perry Berkeley, *Play and Interplay: A Manifesto for New Design in Urban Recreational Environment* (New York: Macmillan Company, 1970), 38–39.

33 "Hoving to Name Curators to Beautify City's Parks," *New York Times,* December 12, 1965, 1. Moses's letter dwelled on the antic character of the event: "'Miss Charlotte Moorman, organizer of the happening, dropped pages of The New York Times into a food blender [as part of *Morning Glory* by Wolf Vostell] . . . A woman took off a fur coat to reveal a small pink sari and a boa constrictor . . . Dirty diapers and a United Nations flag were washed in the Conservatory Lake on an old-fashioned scrubbing board and hung up to dry on a sycamore.'" Such "misuse, disorder and freakish behavior" was a far cry from the sculptural ornaments, including the *Alice in Wonderland* statuary, that Moses had overseen. The *New York Times* reporter cast Moses as hopelessly nostalgic and too easily scandalized by Hoving's happenings, as Moses wistfully recalled Governor Al Smith dancing to W. C. Handy's ragtime on the Central Park Mall. Maurice Carroll, "Moses Scores Park 'Happening,' but City Says More Are Planned," *New York Times*, September 21, 1966, 51. Thomas Hoving, *Making the Mummies Dance: Inside the Metropolitan Museum of Art* (New York: Simon & Schuster, 1993), 26–29.

34 This is a rough summary of the way that Hoving characterized the first decade of his time at the Metropolitan in his autobiography *Making the Mummies Dance*. The claims for his populist legacy are reiterated in many places, including N. Richler, "A Chat with Thomas Hoving," *National Post*, November 13, 1999, 9; and David d'Arcy, "Farewell Thomas Hoving," *Art Newspaper* 19 (January 14, 2010): 14.

35 American Association of Museums, *America's Museums: The Belmont Report; A Report to the Federal Council on the Arts and the Humanities* (Washington, D.C.: American Association of Museums, 1969), 17.

36 American Association of Museums, *Museums: Their New Audience; A Report to the Department of Housing and Urban Development by a Special Committee of the American Association of Museums* (Washington, D.C.: American Association of Museums, 1972), 6, 7.

37 Friedberg and Berkeley, *Play and Interplay*, 15. The notion that "play is the child's work" has been attributed variously to Maria Montessori, Jean Piaget, and Friedrich Froebel, and was subsequently adopted by Friedberg, who maintained (ibid., 35), "The world is his [the child's] laboratory, and he is its scientist. Play is the research by which he explores himself and his relationship to the world." David Elkind, "Montessori Education: Abiding Contributions and Contemporary Challenges," *Young Children* 38, no. 2 (January 1983): 5; Valmai Burwood Evans, "Education in the Philosophy of Giovanni Gentile," *International Journal of Ethics* 43, no. 2 (January 1933): 214; and Jean Piaget, *Play, Dreams and Imitation in Childhood* (New York: Routledge, 1951), 112.

38 Friedberg and Berkeley, *Play and Interplay*, 37. Herbert Marcuse argued that advanced capitalism had achieved an extreme state of sublimation, the repression of libidinal energy described by Freud as the foundation of civilized society, by rerouting potentially destructive expressions of desire. Contemporary society, according to Marcuse, sanctioned certain forms of "desublimation," harmless libidinal acts, that had replaced genuine enjoyment. Marcuse was ambivalent about the concept of play, at its best the expression of the imagination and alternative realities, but also the means by which power cloaked oppression and domination. Marcuse, *One-Dimensional Man: Studies in the Ideology of Advanced Industrial Society* (Boston: Beacon Press, 1964), 56–83.

39 Friedberg and Berkeley, *Play and Interplay*, 47.

40 Shows took place at the Museum of the City of New York, the Museum of Early American Folk Arts, and the Museum of Contemporary Crafts, which displayed "toy sculptures" by William Accorsi. Another show, and perhaps the most intriguing, was the *Artists Make Toys* exhibit at MOMA PS.1 in 1975. The catalog, organized by Laurie Anderson, featured a photograph of Hannah Wilke topless and in a bed with Claes Oldenburg below one of Oldenburg's soft light switches. The catalogs were not distributed. John Canaday, "Toys by Artists Are Good Art and Good Toys," *New York Times*, December 22, 1963, X14; see also Claes Oldenburg, *Poster, Exhibition Poster: Artists Make Toys, The Clocktower, New York, 1975*, photographed by Hannah Wilke, offset lithograph, 17¾ × 26 in., Cooper Hewitt, Smithsonian Design Museum, Smithsonian Institution, Museum purchase from General Acquisitions Endowment and Smithsonian Institution Collections Acquisition Program Funds, 1999-45-2, https://collection.cooperhewitt.org/objects/18672117/. Sculptures such as those included in Jasia Reichardt's exhibition *Cybernetic Serendipity*, at the Institute of Contemporary Arts, London, in 1968, were also understood as "toys." Alastair Best, "When Attitudes Become Toys," *Design* (London) 252 (December 1969): 24–27.

41 Robert Morris, Michael Compton, and David Sylvester, *Robert Morris: Tate Gallery, 28 April–6 June 1971* (London: Tate Gallery, 1971); and Barbara Reise, "A Tale of Two Exhibitions: The Aborted Haacke and Robert Morris Shows," *Studio International* 182 (July 1971): 30–39.

42 Jewish Museum, *Recent American Sculpture* (New York: Jewish Museum, 1964), not paginated.

43 Harris Rosenstein, "Di Suvero: The Pressures of Reality," *Art News* 65, no. 10 (February 1967): 63.

44 For a photograph of Dean Fleming comfortably riding a similar, or possibly the same, hanging swing/sculpture at the Novros–di Suvero show in 1966, see Dean Fleming and an unidentified man on hanging bench, between 1964 and 1973, unidentified photographer, Park Place, The Gallery of Art Research, Inc., and Paula Cooper Gallery Records, 1961–2006, Archives of American Art, Smithsonian Institution, Washington, D.C., https://www.aaa.si.edu/collections/park-place-gallery-art-research-inc-and-paula-cooper-gallery-records-13392.

45 Mark di Suvero, in discussion with the author, January 19, 2011.

46 Di Suvero quoted in Jay Jacobs, "Projects for Playgrounds," *Art in America* 55, no. 6 (November–December 1967): 40–41, at 41.

47 In 1972 Hogan founded the nonprofit Playground Clearing House for distributing the same materials that di Suvero used for his sculpture to community groups around the country. Paul Hogan, *Playgrounds for Free: The Utilization of Used and Surplus Materials in Playground Construction* (Cambridge, Mass.: MIT Press, 1974).

48 Di Suvero quoted in Jacobs, "Projects for Playgrounds," 41.

49 "Christmas for Children," *Art in America* 53, no. 6 (December 1965–January 1966): 36–37.

50 Order for Dattner is best understood through the period's dominant cybernetic metaphor of interaction and increasing organizational complexity: "According to Piaget, intelligence is a special form of adaptation, which consists of a continuous creative interaction between the organism and the environment. Life thus becomes the process of creating increasingly complex structures of behavior. Neither the organism nor the environment exists alone, but only as they interact and affect each other. In computer parlance, this would be described as a situation with constant feedback of information." Richard Dattner, *Design for Play* (New York: Van Nostrand Reinhold Company, 1969), 23–24. Friedberg made a similar argument for the importance of the environment in producing organizational complexity: "Interplay between the object and the child makes his total world—play. He exploits the vitality of his environment and draws upon his imagination to create his world. . . . Complexity offers alternatives and choice and tools of the growth environment." Friedberg and Berkeley, *Play and Interplay*, 25.

51 Marcuse, *One-Dimensional Man*, xii.

52 Rosenstein, "Di Suvero," 63. This interpretation is also based on di Suvero, in discussion with the author, January 19, 2011.

53 Brian Boyer, "Play Sculpture," *Chicago Sun-Times*, October 22, 1969, 42.

54 Mark di Suvero, in discussion with the author, January 19, 2011.

55 Di Suvero would go on to found the Socrates Sculpture Park in 1986, which rehabilitated an illegal dump site in Long Island City. The site was cleaned up through a collaborative effort between artists and young people from the neighborhood. It became an official park only in 1998. Douglas McGill, "A Sculpture Park Grows in Queens," *New York Times*, August 27, 1986, C17; and Douglas Martin, "Queens Sculpture Garden Is Made a Permanent Park," *New York Times*, December 6, 1998, 52.

56 "Vacant Property on Halsted Street Is Peoples' Park," *Chicago Tribune*, September 17, 1970, sec. 2A, 4.

57 Formerly Waller High School, it was renamed in 1979 as part of a revitalization effort. The site of the park is now a metered parking lot. Lincoln Park High School website, "A History of Robert A. Waller, Lincoln Park High School, One Hundred Years in Lincoln Park," http://lincolnparkhs.org/history.jsp. For other details on Chicago's People's Park, see Boyer, "Play Sculpture," 42.

58 *Y.L.O.* 1, no. 4 (October 10, 1969): 4; and *Y.L.O.* 1, no. 5 (January 1, 1970): 3. In October 1969 a march in honor of the Puerto Rican nationalist Pedro Albizu Campos began at the park. Lilia Fernández, *Brown in the Windy City: Mexicans and Puerto Ricans in Postwar Chicago* (Chicago: Univ. of Chicago Press, 2012), 196. These newspapers were accessed through the Young Lords Digital Newspaper Collection, DePaul Univ. Archives, Chicago, http://digicol.lib.depaul.edu/cdm/landingpage/collection/younglords.

59 As Jeffrey Ogbar notes, organizations like the YLO followed a doctrine of sovereignty and liberation from external constraints: "This drive for autonomy among a people rests on a basic expression of *national consciousness*. The people must view themselves as an organic unit, bound together with common experiences, historical myths and culture. Moreover, the aspiration for sovereignty is dependent on the people's awareness of an oppositional *other*—an external group that attempts to circumvent freedom and prohibit self-determination for the nation." Sovereignty and liberation, as Ogbar describes them, depend on community cohesion but also on a sense of antagonism and opposition. In other words, in order to coalesce before it can be officially recognized, a nation needs a resistance against which to push. Ogbar, "Puerto Rico en mi corazón: The Young Lords, Black Power and Puerto Rican Nationalism in the U.S., 1966–1972," *Centro Journal* 18, no. 1 (Fall 2006): 150.

60 *Y.L.O.* 1, no. 4 (October 10, 1969): 4; *Y.L.O.* 2, no. 7 (Summer 1970): 5; *Y.L.O.* 1, no. 2 (May 5, 1969): 4; and "The Lords of New York," *Ramparts* 9, no. 4 (October 1970): 7.

61 Eldridge Cleaver, "Positional Coherence of Coloniality" (1968), *Brotherwise Dispatch* 2, no. 19 (March–May 2016), http://brotherwisedispatch.blogspot.com/2016/03/positional-coherence-of-coloniality-by.html.

62 Michael Warner, *Publics and Counterpublics* (New York: Zone Books, 2002), 63.

63 The occupation of buildings was a common strategy for civil rights organizations such as the Student Non-Violent Coordinating Committee (SNCC) and the Congress on Racial Equality (CORE). This phenomenon is explored at length in I. Morgan and P. Davies, *From Sit-Ins to SNCC: The Student Civil Rights Movement in the 1960s* (Gainesville: Univ. Press of Florida, 2012), 1–22. However, this tactic was not isolated to the pacifist strain of the civil rights movement. Paul L. Montgomery, "Militants Occupy Columbia School," *New York Times*, March 14, 1970, 35, 87; and "Black Militants Occupy Reformed Church Offices," *Austin (Tex.) Statesman*, June 6, 1969, 18. The YLO combined tactics of the Black Panther Party and Black Student Unions. Ogbar, "Puerto Rico en mi corazón," 152.

64 Bryan-Wilson, *Art Workers*, 5–6.

65 Dore Ashton, "The Artist as Dissenter," *Studio International* 171, no. 876 (April 1966): 165, 167.

66 Hilton Kramer, "Di Suvero: Sculpture of Whitmanesque Scale," *New York Times*, January 30, 1966, X25–X26.

67 David Bourdon, "Park Place: New Ideas," *Village Voice*, November 25, 1965, 25.

68 Rosenstein, "Di Suvero," 63.

69 Rice University and DeLuxe Black Arts Center, *Joe Overstreet* (Houston: Menil Publishing, 1972).

70 Rosalind E. Krauss, *Passages in Modern Sculpture* (Cambridge, Mass.: MIT Press, 1977), 173; and Hilton Kramer, "A Playful Storm of Sculpture," *New York Times*, January 25, 1976, 10–11, 42, 47–48, 50.

71 Krauss, *Passages in Modern Sculpture*, 63, 173, 178.

72 Donald Judd, "In the Galleries: 79 Park Place," *Arts Magazine*, February 1964, 22–23; and Barbara Rose, "Artful Dodger," *Artforum International* 36, no. 10 (Summer 1998): 31–32.

73 Barbara Rose, "On Mark di Suvero: Sculpture outside Walls," *Art Journal* 35, no. 2 (Winter 1975–76): 122.

74 Mark di Suvero and Stacey Moss, *Mark di Suvero: The Hands* (Belmont, Calif.: Wiegand Gallery, 1996), 10; and Rose, "On Mark di Suvero," 121.

75 Martin Heidegger, *Being and Time*, trans. John Macquarrie and Edward Robinson (Oxford: Basil Blackwell, 1962), 103, 98.

76 Maurice Merleau-Ponty, "Eye and Mind," in *The Primacy of Perception*, ed. James Edie, trans. Carleton Dallery (Chicago: Northwestern Univ., 1964), 162.