

SOS! Survey Questionnaire

Save Outdoor Sculpture!, National Institute for the Conservation of Cultural Property
3299 K Street, NW, Washington, D.C. 20007 (1-800-421-1381)

- Read the entire form carefully before beginning the survey.
- Type or print using a ballpoint pen when filling out this form. Legibility is critical.
- Do not guess at the information; an answer of "Unknown" is more helpful.
- For sculptures with several separate sculptural components, complete one questionnaire for the entire work. If necessary, complete relevant sections of the *SOS! Survey Questionnaire* for each component and staple them together.
- If possible, attach a photograph, photocopy, slide or other reproduction of the sculpture to this form.
- Refer to *SOS! Handbook* for further clarification of terminology.
- Contact your local SOS! Project Coordinator if you have any questions.

PART I: BASIC DESCRIPTIVE INFORMATION

Title of Work (if unsure, note "unknown"; if artist named work "Untitled," note accordingly)

Chair For Looking at Manhattan Island

Alternate Title(s) "the chair"

Primary Artist(s) Michel Gérard

Person(s) responsible for the overall conception and creation of the work. Frequently the artist's name will appear toward the back, lower edge or another inconspicuous place on the sculpture, followed by the abbreviations "Sc." "Sculp" for sculptor/sculpted.

Other Collaborators (check as many as apply).

- Carver _____
- Designer _____
- Architect _____
- Other (Designate role, e.g., landscape architect, engineer) _____

Foundry/Fabricator

If the piece was cast, the foundry name or monogram symbol, as well as cast date, may appear on the base of the sculpture or another inconspicuous place.

Execution Date (often found by sculptor's name) _____

Other Dates (check as many as apply) 1983

Other dates to report might include the date the sculpture was commissioned, copyrighted, cast (often found beside the foundry's name) or dedicated.

- Cast _____
- Copyright _____
- Dedicated _____

Media (material(s) sculpture/base made of)

Sculpture: Ceramic Concrete Glass Metal
 Plastic Stone Water Wood
 Undetermined Other (specify) _____

If known, name specific medium (e.g., bronze, Cor-Ten steel, oak, fiberglass)

Cor-Ten steel

Base (if media differs from sculpture, please indicate)

Ceramic Concrete Glass Metal
 Plastic Stone Water Wood
 Undetermined Other (specify) _____

If known, name specific medium (e.g., granite, marble, limestone, concrete)

Was information obtained by direct observation? Yes No

If no, attach photocopy of source.

Approximate Dimensions (indicate unit of measure)

Always measure from the tallest and widest points.

approx. Sculpture: Height 10' Width 3' Depth 3' or Diameter _____
Base: Height _____ Width _____ Depth _____ or Diameter _____

Markings/Inscriptions (check as many as apply)

Is the artist's signature visible on the piece?

- Yes, examined and found signature
 No, examined sculpture/base but did not see any signature
 Unable to determine, couldn't get close enough to check

If signature is visible, record here: _____

Does the work have foundry/fabricator marks?

- Yes, examined and found foundry marks
 No, examined sculpture/base but did not see foundry mark
 Unable to determine, couldn't get close enough to check

If foundry mark/mark is visible, record here: _____

Record the signature(s) and any additional markings or inscriptions that appear on the sculpture or base.

Indicate their location (e.g., back of base, lower left). Use a slash (/) to indicate separate lines of inscription.

Record the text of any associated nearby identification or commemorative plaques.

Are any inscriptions badly worn or unreadable? Yes No Unable to determine

PART II: LOCATION/JURISDICTION INFORMATION

The sculpture is currently located at: College Hall

Street address or site location Douglass Campus, Rutgers University
City New Brunswick County Middlesex State NJ

Owner/Administrator (name of agency, institution or individual that currently owns or administers the sculpture and is responsible for its long-term care)

Name Rutgers, The State University of New Jersey
Department/Division Facilities Maintenance - Douglass Campus
Street Address _____
City New Brunswick State NJ Zip Code 08901
Contact Name _____ Telephone () _____

If sculpture has been moved, please list former location(s) or owner(s).

PART III: CONDITION INFORMATION

Structural Condition (check as many as apply)

Instability in the sculpture and its base can be detected by a number of factors. Indicators may be obvious or subtle. Visually examine the sculpture and its base.

	Sculpture	Base
Is the armature/internal support unstable/exposed? (look for signs of exterior rust)	<input type="checkbox"/>	<input type="checkbox"/>
Any evidence of structural instability? (look for cracked joints, missing mortar or caulking or plant growth)	<input type="checkbox"/>	<input type="checkbox"/>
Any broken or missing parts? (look for elements (i.e., sword, rifle, nose) that are missing due to vandalism, fluctuating weather conditions, etc.)	<input type="checkbox"/>	<input type="checkbox"/>
Any cracks, splits, breaks or holes? (look for fractures, straight-line or branching, which could indicate uneven stress or weakness in the material)	<input type="checkbox"/>	<input type="checkbox"/>

Surface Appearance (check as many as apply)

	Sculpture	Base
Bird guano (e.g., bird droppings, other animal/insect remains)	<input type="checkbox"/>	<input type="checkbox"/>
Black crusts	<input type="checkbox"/>	<input type="checkbox"/>
Etched, pitted or otherwise corroded (usually applies to metal)	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Metallic staining (e.g., run-off from copper, iron, etc.)	<input type="checkbox"/>	<input type="checkbox"/>
Organic growth (e.g., moss, algae, lichen or vines)	<input type="checkbox"/>	<input type="checkbox"/>
White crusts	<input type="checkbox"/>	<input type="checkbox"/>
Chalky or powdery (applies to stone only)	<input type="checkbox"/>	<input type="checkbox"/>
Granular, sugary or eroding (applies to stone only)	<input type="checkbox"/>	<input type="checkbox"/>
Spalling or sloughing (applies to stone only) (parallel splitting off of the surfaces)	<input type="checkbox"/>	<input type="checkbox"/>
Other (e.g., applied adhesives, spray paint, graffiti, gouges)		

a sticker

Does water collect in recessed areas of the sculpture and/or base?

- Yes No Unable to determine

Surface Coating

Does there appear to be a coating?

- Yes No Unable to determine

If known, identify type of coating.

- Gilded Painted Varnished Waxed Unable to determine

Is the coating in good condition?

- Yes No Unable to determine

Basic Surface Condition Assessment (check one)

In your opinion, what is the general appearance or condition of the sculpture?

- In urgent need of treatment Well-maintained
 Would benefit from treatment Unable to determine

PART IV: OVERALL DESCRIPTION

Briefly describe the sculpture, its subject/theme and its overall condition. For figurative works, use the abbreviations PR (proper right) and PL (proper left) to indicate the right or left side of the statue from the perspective of the statue (i.e., your right or left side if you were positioned on the base facing in the same direction as the statue). For abstract works, describe the predominant forms, colors, shapes and textures. For descriptions of either abstract and figurative pieces, avoid judgmental language. For condition, indicate any broken or missing parts and describe evidence of cracks, graffiti, etc.

This piece is a chair with uneven length legs that is atop a tall set of stilts. Made of Cor-ten steel, the rusty surface has developed. The chair faces to the northeast and rests approximately 8-10 feet off the ground.

PART V: SUPPLEMENTAL BACKGROUND MATERIALS

In addition to your on-site survey, any supplemental secondary information you can provide related to the artist or portrait subject, to the historical commissioning, patronage or funding of the work, as well as previous conservation treatment histories will be welcomed. When citing sources, provide enough detail to enable researchers to locate the information easily. Include the full citations of each source (i.e., author, title, publisher, date, pages). If possible, photocopy source materials and attach. Make sure attached sources are clearly identified.

- Book Exhibition catalogs: Michel Gérard. Musée Départemental des Vosges, Epinal (1983) and Michel Gérard: Itinéraires 1972-1983 by
- Magazine or journal article Musée de Bar le Duc (1983).
- Newspaper article or account Exhibition catalog: Michel Gérard: Skulpturen 1976-1988 by Städtische Kunsthallen, Mannheim (Germany)

Unpublished archival or manuscript materials _____

Other (specify) _____

Where can a photograph or illustration of the work be obtained?

Exhibition catalog: Michel Gérard Skulpturen 1976-1988
by Städtische Kunsthalle, Mannheim 11/5/88 - 1/14/89.
p. 39 (German text)

If photographic image is attached, please identify type of image.

- Photograph
- Photocopy
- Slide
- Illustration
- Other (specify) _____

PART VI: SURVEYOR INFORMATION AND WAIVER

Date of On-site Survey 11/25/94

Waiver of Liability, Photographic and Data Rights for Volunteers, Agents or Employee Participants

I acknowledge that I am a participant in Save Outdoor Sculpture!, a project cosponsored by the National Institute for the Conservation of Cultural Property (NIC) and the National Museum of American Art, Smithsonian Institution. The project's purpose is to determine the location, description and basic condition of sculpture in the United States, to raise awareness about the condition of our nation's sculpture and to promote its long-term care and maintenance.

In furtherance of these objectives, I will record certain information on the *SOS! Survey Questionnaire*, provide certain illustrations and take certain photographs. I hereby declare that, to the extent these text, illustrations and photographs may be eligible for copyright protection, all of my rights and interest in them are hereby waived. It is my intention to place these written works, illustrations and photographs in the public domain and I warrant that I will not assert any copyright claim in them.

I further declare and acknowledge that I am a volunteer, agent or employee for my sponsoring organization and am not a volunteer, agent or employee of the Smithsonian Institution or the NIC. I agree to hold harmless the NIC and Smithsonian, its museums, bureaus, entities, employees and officials from any and all damages, injuries or claims that may arise out of my participation in the SOS! project.

This waiver shall be effective as of the date above.

Jeanne Kolva
Typed or Printed Name of Participant

228 Donaldson St.
Address
Highland Park NJ 08904
City State Zip

Jeanne Kolva
Signature of Participant

Fill in blanks below and return to your local SOS! Project Coordinator.

Name _____

Address _____ City _____

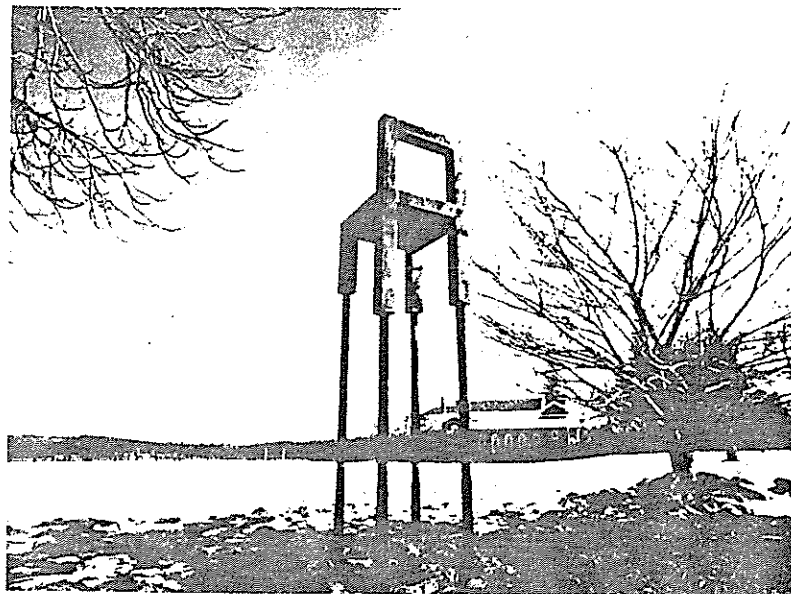
State _____ Zip Code _____ Telephone () _____

From:

Exhibition Catalog :
Nov. 5, 1988 - Jan. 1, 1989
(German text)

Michel Gérard: Skulpturen
1976 - 1988

published: Staatliche
Kunsthallen,
Mannheim



Chair for looking at
Manhattan Island, 1983
Campus der Rutgers University
New Jersey

packung und Abreißbilder sind dafür nur einige Beispiele. Auch hinsichtlich ihrer Auffassung vom Objekt hatten Gérard und Raynaud sowohl appropriativ als auch psychoanalytisch eine sehr ähnliche Grundeinstellung. Es gab lediglich einen, allerdings entscheidenden Unterschied. Der Besitz des Gegenstandes war für Raynaud ausschließlich Ausdruck des Wollens und damit mental begründet. Für Michel bedeutete Aneignung zugleich physische Beteiligung, Besitz war nur möglich im Zusammenhang mit der Arbeit am Werkstoff.

Als César auf dem Mai-Salon 1960 seine seither historischen drei Kompressionen ausstellte, läutete er damit zumindest zeitweise die Totenglocke für die Metallschweißarbeiten im Bereich der Plastik. Die weitere Entwicklung seiner Weggefährten – soweit sie sich des Schweißens bedienen – läßt dies klar erkennen. César setzte sich gleichzeitig mit der Dichotomie seines Wesens auseinander: der homo ludens fordert mit der Kompression die Aneignung eines neuen Stadiums des Metalls; der homo faber gerät in schöpferische Unruhe und erkennt seine Verantwortung für Zweck, Ziel und Einsatz der künstlerischen Mittel bei der Arbeit mit geschweißtem Metall. Dieser Dualismus ist am Anfang nur schwer zu ertragen. Ich mußte César damals häufig ermutigen, denn er war wiederholt versucht, den grundlegenden Akt der Kompression zu verleugnen und aufzugeben.

Die entscheidende Erfahrung Césars kann dem jungen Gérard nicht als Beispiel dienen, da dieser noch zu sehr in der Problematik der Objektdarstellung bei der Behandlung der Materie befangen ist. Soll er sich den beiden anderen Polen appropriativer Ausdrucksmöglichkeit zuwenden? Die Daten sprechen für sich. 1958, dem Jahr von Yves Kleins Ausstellung „Leere“ bei Iris Clert, ist Michel Gérard gerade zwanzig Jahre alt; und als 1960 Arman in der gleichen Galerie das „Volle“ ausstellt, da ist Gérard zweiundzwanzig Jahre alt. Er ist gewissermaßen zwischen „Leer“ und „Voll“ gefangen. Er kann nur warten. Warten und die Entwicklung des Zufallsgegenstandes beobachten.

