

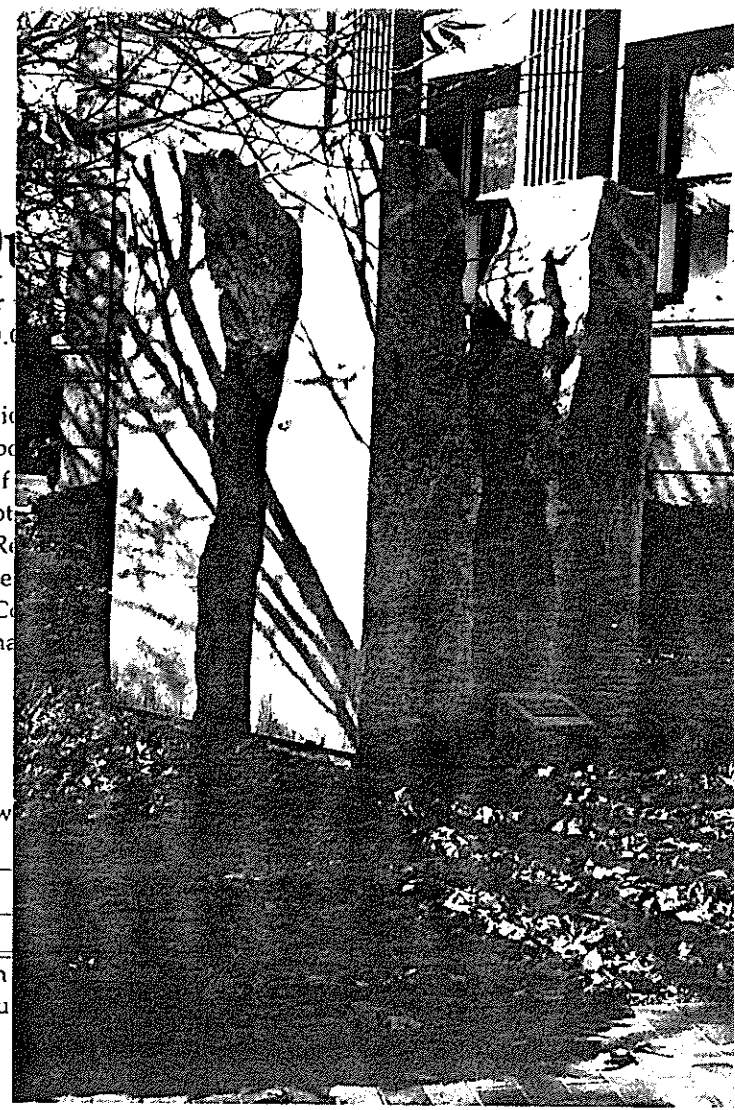
130
Frank Moore

SOS! Survey Q

Save Outdoor Sculpture!, National Institute for
3299 K Street, NW, Washington, D.C.

- 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 sec-

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PART I: BASIC DESCRIPTIVE INFORMATION

Title of Work (if unsure, note "unknown"; if artist named write name)
In Side Out

Alternate Title(s) _____

Primary Artist(s) Buky Schwartz

Person(s) responsible for the overall conception and creation of the work. If the artist's name does not appear toward the back, lower edge or another inconspicuous location "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) 1982

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)

granite

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.

Sculpture: Height 7' Width 5' Depth 5 1/2' 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.

In Side Out / by Buky Schwartz / Donated by
Muriel and Philip Berman / of Allentown, Pennsylvania /
1982

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

PART II: LOCATION/JURISDICTION INFORMATION

The sculpture is currently located at: Voorhees Hall - College Ave. Campus - Rutgers
Univ.

Street address or site location Hamilton St.

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 _____

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).

Environmental Setting (The general vicinity and immediate locale surrounding a sculpture play a major role in its overall condition.)

Location Type (check as many as apply to immediate surroundings)

- | | | |
|--|---|---|
| <input type="checkbox"/> Battlefield | <input type="checkbox"/> Bridge | <input type="checkbox"/> Cemetery |
| <input checked="" type="checkbox"/> College Campus | <input type="checkbox"/> Courthouse | <input checked="" type="checkbox"/> Garden |
| <input type="checkbox"/> Library | <input type="checkbox"/> Municipal Building | <input type="checkbox"/> Park |
| <input type="checkbox"/> Plaza/Courtyard | <input type="checkbox"/> Post Office | <input type="checkbox"/> Religious Building |
| <input type="checkbox"/> School | <input type="checkbox"/> Sports Facility | <input type="checkbox"/> State Capitol |
| <input type="checkbox"/> Town Square | <input type="checkbox"/> Traffic Circle | <input type="checkbox"/> Transit Facility |
| <input type="checkbox"/> Zoo | <input type="checkbox"/> Other (specify) | |

General Vicinity (check as many as apply)

- | | |
|--|---|
| <input type="checkbox"/> Rural (low population, open land) | <input type="checkbox"/> Suburban (residential setting near a major city) |
| <input type="checkbox"/> Town | <input checked="" type="checkbox"/> Urban/metropolitan |
| <input type="checkbox"/> Coastal (bordering salt water) | <input type="checkbox"/> Desert |
| <input type="checkbox"/> Plains (valley or plateau lands) | <input type="checkbox"/> Mountain |

Immediate Locale (check as many as apply)

- Industrial
- Street/Roadside (within 20 feet)
- Tree Covered (overhanging branches or trees nearby)

Is the sculpture in a protected setting? (check if applicable)

- Protected from the elements (e.g., niche, canopy)
- Protected from the public (e.g., fenced)

Any other significant environmental factor (i.e., near airport or subway)?

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 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)		

This piece is just a bit dirty on the bottom where it meets the ground.

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 work is a 7-foot tall boulder of granite that has been sliced down the middle and then each half was sliced down the middle perpendicular to the original slicing. The resulting four pieces were then turned around with the 90° angle facets on the outside and the original exterior of the boulder on the inside. The four pieces are placed together quite closely and the faceted sides line up along the same plane, forming a split cubic rectangle.

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 Biographical information from: Who's Who In American Art
1993-1994 20th Ed. R.R. Bowker (1993)

Magazine or journal article Arts Magazine Feb. 1979 "Buky Schwartz: Video
As Sculpture" by Robert Pincus-Witten. pp 93-95

Newspaper article or account _____

Unpublished archival or manuscript materials _____

Other (specify) _____

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

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 11/29/94

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 () _____

BUKY SCHWARTZ: VIDEO AS SCULPTURE

ROBERT PINCUS-WITTEN

Buky Schwartz's video is founded upon the artist's history and intuitions as a sculptor, therefore requiring a physical participation akin to that of sculpture.

If I am to maintain a shred of credibility, I must be frank; had Buky Schwartz not adopted video as an area of research I would have been politely indifferent to his work. Though it is not so simple a matter of just video as medium. Mediums alone do not bestow art-status—at least we think they don't. Schwartz's use of video provides yet again—in addition to art—the striking example of an artist raising the stature of his work whole cloth from that of a middle range of passing interest to something much more, to an art capable not only of screening new corridors of research for the artist but of stirring further investigation among a broad body of like-minded artists. Nor is there a guarantee that Schwartz will maintain his interest. Perhaps so simple a move as the reversion to a former medium may topple the fragile structure of all that has been achieved. Maybe.

Not that some of this hasn't happened before. Michael Snow, for example, affords a vivid example of an artist whose encounter with film-making suddenly broke the hold of a mediocre expressionism and inaugurated a brilliant phase of epistemic cinema. Similarly, Lucas Samaras' work, though of high order throughout, is crowned by his more recent Polaroid photography.

Certain elements of Schwartz's biography are classic, at least in Israeli terms. Born in Jerusalem in 1932—though almost immediately relocated to Tel Aviv (there being more work in the modern city for his builder/contractor father)—to a family of Russian-born secularist Zionists, Schwartz traces his sense of art to a paternal grandfather, a furniture maker who specialized in carved ornamentation. Clearly the genetic sport was rampant for not only has Schwartz become a sculptor of considerable reputation, his younger brother is a well-known architect in Israel also.

At the age of 15, overriding parental objection, Schwartz was enrolled at the Avni School. Despite its acronymic sound, the school takes the name of a painter at whose somewhat informal atelier young people were apprenticed as it were. Once little more than a studio, "Avni" today is an important art academy in Tel Aviv.

Schwartz began to study painting in an ambience that he recalls as being distinctly amateurish with an unexamined reliance on painting, sculpting from the model, and so on. At 18, he began his military service and at 20 went north to the Galilee as a kibbutznik; by 1956, he returned to the Avni institute since, at the time, it was the only place at which he could seriously study sculpture. The far more famous Bezalel Academy, the direction of which Ardon assumed in 1940, was—still is—marked by an initial commitment to handicrafts, a Bauhaus plus bazaar orientation of only recent dissipation in the face of the heavy conceptual emphasis of the current generation in the West from which more important Israeli art, as we understand it, derives its imperatives.

Schwartz remained at "Avni" until 1958 studying with the academic sculptor Sternschuss despite the latter's often strained impatience. Schwartz earned his way by designing street decorations for the city of Tel Aviv and through the teaching of ceramics.

In 1958, a major encounter took place; Schwartz came to know and assist the profoundly influential sculptor of conceptual bent, Yitzhak Danziger. One may reasonably speculate on what Schwartz's career might have been had he remained in the Danziger circle beyond the year he was with him; but, in 1959, he left for St. Martin's School of Art in London—owing to the celebrity of Eduardo Paolozzi with whom he had hoped to study welding. Schwartz's arrival in London coincided with the Beatles, Carnaby Street, and the moment that Paolozzi departed from the St. Martin's School faculty, leaving the teaching of sculpture to his then-follower Anthony Caro. Ironically, the sculpture students at St. Martin's were as conventionally oriented, amateurish even, as the general run of students at the "Avni" had been; anyway, that was Schwartz's impression, but

an underground—literally and figuratively—of St. Martin's sculptors was coalescing, sculptors who isolated themselves in a basement, producing work at considerable odds with the academic exercises being fabricated in the more public quarters upstairs. Schwartz was there almost three years—supplementing his Sainsbury Fellowship through housepainting to make ends meet. At length "the basement group" came to see themselves as a distinctive body, reinforcing one another's ambitions in an extraordinary way.

It is of more than petty history that the basement group included such well-known sculptors as Menashe Kadishman, Yehudah Ben Yehuda, and Isaac Witkin; that Anthony Caro's first welded pieces were executed there; that David Annesley, Philip King, and William Tucker, St. Martin's faculty members, eventually were drawn to the basement circle owing to their association with Caro. Benni Efrat also arrived in London at this moment to study at St. Martin's and he, too, was drawn into the fray. Schwartz, by this time, was elevated to the status of an adjunct faculty member. In short, the St. Martin's basement became the most important center for the absorption and alteration—however dubious—of David Smith-like values outside the United States. The matter is of some import in that an exaggerated version of aspects of David Smith's constructivism, a misapprehension even, lay at the core concerns of the basement group—concerns that they came to call "Anti-gravity." This experience goes far in explaining the almost constant "inversions" of Smith's constructivist practice to be found in the sculptural values of this early circle—notably the concerns with illusionism, with vast physical weights at heights seemingly unable to support them, or at rest upon surfaces seemingly unable to support them, such as transparent sheets of glass. Such properties as strike one today as curiously naive were found not only in, say, Kadishman's or Schwartz's work, but also were fed into the sculptural practice of a still younger generation of Israeli sculptors (not to mention English and American practitioners).

It all began in the rudimentary structural engineering of David Smith. With the advent of a strong Minimalist vernacular the question arose as to what would be the maximum volume that could be appended to another volume, but only through the most minimal of means? In the end it led to work, the art of which was never in doubt, but whose style was always dubious.

Yet in the "Anti-gravitational" concerns of this isolationist group are to be found the roots of many illusionistic concerns of Schwartz's subsequent sculpture—notably his use of mirror, an emphasis that peaks as late as 1974, and which surely must be understood as a way into the elusive character of his video work. As Schwartz says, "The extreme point of Anti-gravity is illusion itself."

This account of Schwartz's London sojourn may seem exaggerated in the context of the subsequent work. Its inflation—if such it is—is motivated not so much by the need to associate Schwartz with a constructivist tradition all too manifestly under fire today, but to suggest the paradox that the illusionistic properties of Schwartz's subsequent work, both in tangible sculpture and in video, may be traceable to the very elemental concerns of the basement group.

In 1962 Schwartz returned to Tel Aviv a mature sculptor—and insofar as the maintenance of constructivist desirables are concerned, he was. Almost as if by fortuitous accident, he received on his return his first commission for an environmental sculpture—the atrium of the Weizmann Institute. His stonework at this time still reveals amazingly enough the model of the biomorphic dolmens of Henry Moore, despite the profound rejection of Moore that animates almost the entire later constructivist tradition in which he was trained. Stoneworking, for Schwartz, was only reluctantly given up, for, like Brancusi and Eric Gill, Schwartz (and I suppose every other stoneworker of the twentieth century) found the chisel striking upon a stone a "beautiful process of working, a beautiful therapy." From 1962,

the year he married, dates a central relationship to Israeli sculpture, one marked by numerous exhibitions culminating in his high profile inclusion among the Israeli contingent at the Venice Biennale of 1966.

All of this presents in purely local terms a respectable career with little or no ramification beyond urban, let alone national, confines. That Schwartz's career would be successful in such regional terms goes without saying—and he is one of the most solicited designers of public places in Israel. Perhaps his best-known work is the Yad Vashem (1966-70) in Jerusalem, a park-like environment, whose undulating retaining wall and 63-foot "column of heroism" commemorate the fallen ghetto fighters, guerillas, and partisans of the Second World War.

Despite such signal achievements, Schwartz, like most Israeli artists of more than passing ambition, realized that his frame of reference had to be enlarged beyond the nation's disputed borders and for this he needed an international milieu in which to hone his awareness. In 1970, he came to New York City, center of a wide circle of expatriate Israeli artists.

A certain impatience with a career that I take to exemplify a perfectly honorable if perfunctory modernism led me to rather sharply query, "And when did you get smart?"

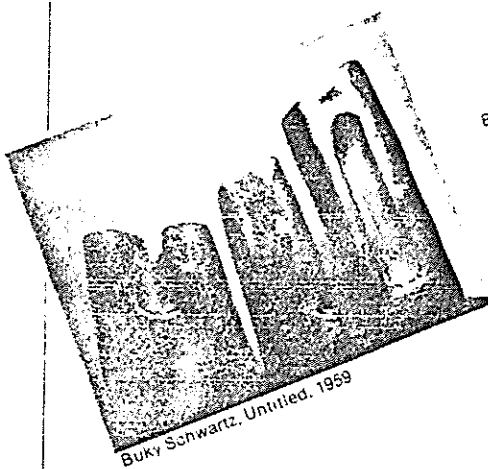
Schwartz (undaunted): "In the terms you mean, around 1970, when I came here. Before I made shapes, set limitations without specific purpose, discovering valuable relationships but relationships based unawares on sensibility. In 1970 I realized that sculpture was not just structure for the sake of structure—that's being expressive rather than intellectual. The big change occurred when I was confronted by the conceptual thinking of New York. There were reasons, had to be reasons, for doing things and I realized that I could get at sensibility while still retaining my structural vocabulary. Before this I thought that it was not sanctioned for sculptors to be smart."

The first New York period (1970-74) bridges two tendencies: the intellectual holism central to Minimalism (as well as the style's concomitant permutability of arithmetic constants) and the forms (that is, the literal, tangible forms) themselves. Despite the part-to-part rationalist basis of Schwartz's sculpture in the 1970-72 phase, say, for example, *The Permutable Sculpture* (1972), there is for all that the matter of the appearance of these forms. And their appearance is less that of a lean arithmetic such as that of a Sol LeWitt and more like the commonplace heroes of any academic constructivist, any of the members, say, of the Chicago-based entrepreneurial group Construct. I still believe that Schwartz's assimilation of Minimalism is less a function of the adoption, say, of consonant permutable components but rather the maintenance of the designerish values of a graphic artist—in the sense of a logo-designer or a decorator of the kind that the Germans call "Innenarchitekt." A

work such as *0° ▶ 180°* (1968) reveals what I mean—its logic like rationale is perhaps of greatest interest when the work approaches the single point of view necessary to a fully logical reading, a point of view also necessary to grasp the present video fields and films. Which brings us at last to the video themselves.

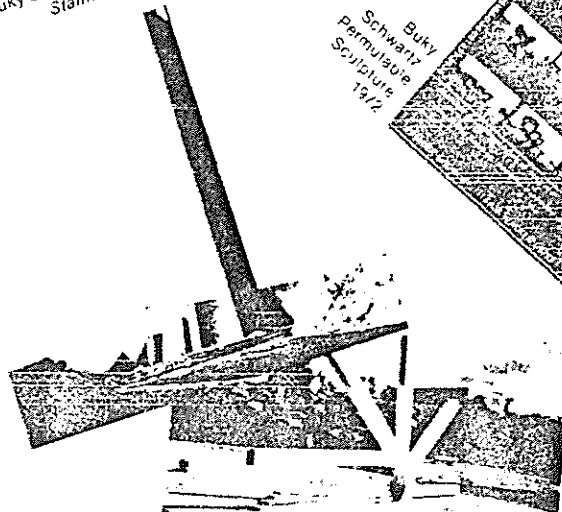
In 1977, Schwartz's first explorations of video material were installed at a gallery in Tel Aviv. Accepting the rational whole imposed upon space by a Renaissance-derived single point perspective, Schwartz mixed elements—that which is literally painted on the floor or gallery wall with that with which it appears congruent on the screen of a video monitor. These two poles are violently disparate—yet mentally unified—experiences. In Schwartz's newer allegiance to a Malevich-derived imagery, he at last adopted as his own the most important abstract tradition of the last decade—through affiliating himself perhaps less with the Bochner side of things than with the general ambience of the expatriate Israeli group, one deeply influenced by American abstract epistemology. It was Benni Efrat, for example, who, before Schwartz, had pointed to the epistemic potential of film and video. The point is not to pillory Schwartz by insisting on a conjunction with an artist he is quick to praise or influence he readily acknowledges, but to differentiate at the outset two fundamentally different sensibilities—that of Efrat's Méliès-like wit and often meditative canniness from Schwartz's pragmatic empiricism—quite despite the astonishing dislocation occasioned by the actions between spectator and video arenas in Efrat's work. And in Efrat's work the artist remains the *vedette*; in Schwartz's work, a heavily participational role is afforded the viewer. The difference, in short, between Efrat and Schwartz is that one is a painter at his core, the other a sculptor. (And to enlarge the arena of comparisons, the difference between these two artists and still another Israeli expatriate, Joshua Neustein, the third figure in the triumvirate of major Israeli epistemologists, is that the very last is, at center, neither painter nor sculptor, but draftsman.)

Schwartz is drawn by the illusionistic and spatial potential of simple geometric figures, shapes not ordinarily thought to possess either an illusionistic or experiential possibility—simply because they are, after all, only two-dimensional geometric figures. Rather, they are usually regarded as being members of a class capable of either an abstract or symbolic content. Schwartz's introduction of video into these proceedings has freed such abstract figures from their merely conventional designations of content. The jump from abstraction into illusionism is triggered by the set of congruencies possible only to the video medium. In its own terms, then, this set of connections



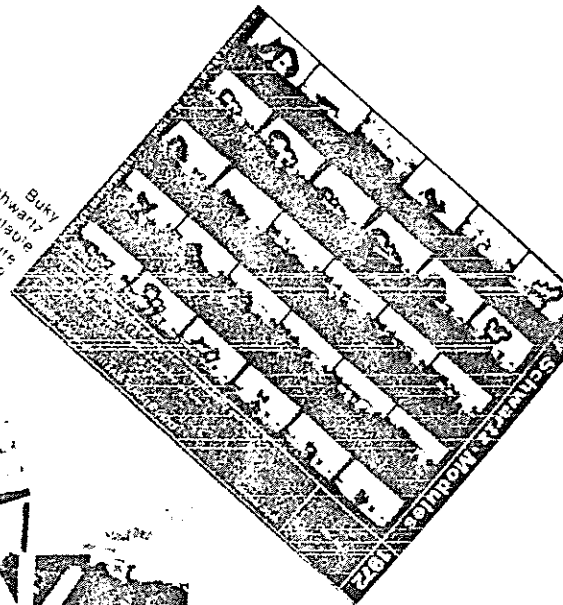
Buky Schwartz, *Untitled*, 1959

Buky Schwartz, *Yad Vashem*, 1966-70
Stainless steel, concrete, 63'



Buky Schwartz, *0° ▶ 180°*, 1968. Painted metal, approx. 7 x 20 x 6"

Buky Schwartz, *Permutable Sculpture*, 1972



might be thought of as forming a logical whole, that is, an episteme: but throughout, the congruency is entirely illusionistic—since the shapes in question by no means possess the same surface area nor the same configuration of perimeter. Schwartz's "logical set" incorporates the monitor screen upon the front of which the geometrical figure in question has been taped. This shape exactly matches, that is, is illusionistically congruent to, an actual shape cut from masonite standing free in the literal space of a room and about which the spectator may freely move. This real shape is in turn matched to a shape which is laid upon the floor or which incorporates floors and corners and adjacent walls. This "holding pattern," so to speak, is effected through the assumed existence of a single point Renaissance perspective. This perspectival dot, the vanishing point, cannot be minimized in Schwartz's work not only because it is necessary to a perception of a shape alignment (though in empirical reality they are wildly disparate) but because philosophically, single-point perspective has—from the Renaissance down—became the sheer insignia of painting itself. With the advent of photography in the nineteenth century, the camera rather than the human eye became the vessel of this platonic vision of a perfect world. Renaissance perspective provided a means toward this end, a means technologically supplanted by the camera itself. That camera, that all-seeing platonic eye of the nineteenth century, has in the twentieth been supplanted by the video or the motion picture camera.

It is from this ideal sight line that Schwartz's illusion of congruency is effected since, from all other avenues of vision, his shapes are entirely diversified one from the other. The three phases in the sequence of illusionistic congruency may be said as well to be reversible and non-hierarchical—no part of the triad can be shown to possess a priority one over the other—although each is, in the absence of an ideal vanishing point, as unexpectedly divergent one from the other as can be imagined. In short, Schwartz's congruency reverses the notion of congruency as it has been met earlier on in arts of epistemic persuasion—say, for example, the three L beams (*Untitled*, 1965) of Robert Morris' Minimalist sculptural phase or the early paintings of Bruce Boice (c. 1970-74) that were composed of three abutted canvas rectangles. In both these examples, either the sculptural or the pictorial, each of the elements of the work was literally congruent though disparate positioning forced the viewer to perceive (viscerally, as it were) the elements as though they actually were of differing sizes and formats. By stark contrast, Schwartz's elements—the "painted" (actually a shape cut from contact paper), the sculpted (a template literally cut from

masonite), and the video (the shape placed over the monitor)—are of vastly different shapes, although one would never know it when meeting them in their pure geometric lineup on the monitor screen.

Risking tedium, I'd like to rehearse the three elements of the episteme—if it may be termed that—once more in terms of the process that the artist goes through in setting up the video sculptures. First, a geometric shape—generally of suprematist origin—is placed on the monitor screen. The artist then marks the point in the room coincidental to the shapes when seen on the screen. He next smooths the contact paper upon the various surfaces of the room, cuts the freestanding template, all the while adjudicating these pictorial and sculptural procedures against the master shape received on the monitor, that is, the shape originally laid down in tape upon the monitor screen.

There are, of course, several modernist prefigurations of Schwartz's activities, most notably Jan Dibbets' *Perspective Corrections* (c. 1969)—natural landscapes and studio interiors upon which geometric figures have been artfully inscribed so that, when photographed, the illusion of distant space is recorded as well as the integrity of the geometric figure. The maintenance of the latter militates against the former, invoking, if you will, a planar/spatial oscillation that is ultimately sanctioned by Cézanne's paintings of c. 1885-1900. For all its seeming similarity, Schwartz's work does not derive from this pictorial model. Being a sculptor, his work is investigated physically and, in that sense, ambiguities are not only in the mind of the spectator but in his body too. Indeed, to grasp the content of Schwartz's video congruency obliges the spectator to physically participate in the work—one must be in it to get it.

In short, Schwartz's work markedly differs from Dibbets' because it deals with a process through which illusion becomes reality. In the Dibbets, and, one might say, the entire tradition of Baroque *trompe l'oeil*, reality becomes illusion. By contrast, the spectator, experiencing and verifying the different phases of the illusions through his or her own participation in Schwartz's work, quickly grasps that Schwartz presents no simple perception games. For Schwartz, participation is a function of and confirms reality. Reality for Schwartz is not wholly mental or cleverly pictorial. Mental data must be both empirically and sensorially processed. Schwartz's video possesses only scant or vestigial *trompe-l'oeil* properties—none anyway that can be said to derive wholly from painting, the species in which the traditions of *trompe l'oeil* are most fully preserved. In Schwartz's video, process denies *trompe l'oeil*.

Buky Schwartz, Black Square, 1978. (Photograph taken from video camera's point of reference.)
Courtesy O.K. Harris Gallery

Buky Schwartz, Box (Videoconstructions series), 1978. Courtesy O.K. Harris Gallery

Buky Schwartz, Box (Videoconstructions series), 1978.
Courtesy O.K. Harris Gallery

Buky Schwartz, Black Square, 1978.
Courtesy O.K. Harris Gallery

From: Who's Who In American Art 1993-94 20th Edition

R.R. Bowker (1993)

SHWARTZ, BUKY
PAINTER
Jerusalem, Israel, 1932. *Study*: Avni Sch Art, Tel Aviv, Israel, 57-59, St Martin's Sch Art, London, Eng, 59-62. *Work*: Am Jewish Mus, Philadelphia; Rutgers Univ, New Brunswick, NJ; Jewish Mus, Bank Leumi Trust, Maritime Div Discount Banking, Ardin Co, Whitney Mus Am Art, New York; Israel Mus, Jerusalem; Tel Aviv Univ, Israel. *Exhib*: Solo exhibits, Eric Stark Gallery, New York, 89, Speces, Cleveland, Ohio, 89, Delta Gallery, Dusseldorf, Germany, 89, Spokane Ctr Gallery, Eastern Washington Univ, 90; Videosculpture Retrospective and Actual 1963-1989, Koln, Berlin, Zurich, 90; House 1990, Artists' Studios, Tel Aviv, Israel, 90; Frieze 1990, Paule Anglim Gallery, San Francisco, 90; Bookish Work, Reinpire Gallery, New York, 91; Video Sunflowers, Mucca Mus, Belg, 91; Video Sculpture, Middlebury Col, Vt, 92. *Awards*: Artpark, NYSCA Video Art Production Award, 83; Guggenheim Fel, USA, 87; Sculpture Grant, Nat Endowment Arts, 88; Guggenheim Grant for Publication, 90. *Mailing Add*: 519 Broadway New York NY 10012

SOS! Survey Q

Save Outdoor Sculpture!, National Institute for
3299 K Street, NW, Washington, D.C.

- 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 sec-

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PART I: BASIC DESCRIPTIVE INFORMATION

Title of Work (if unsure, note "unknown"; if artist named w

In Side Out

Alternate Title(s) _____

Primary Artist(s) Buky Schwartz

Person(s) responsible for the overall conception and creation appear toward the back, lower edge or another inconspicuous locations "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

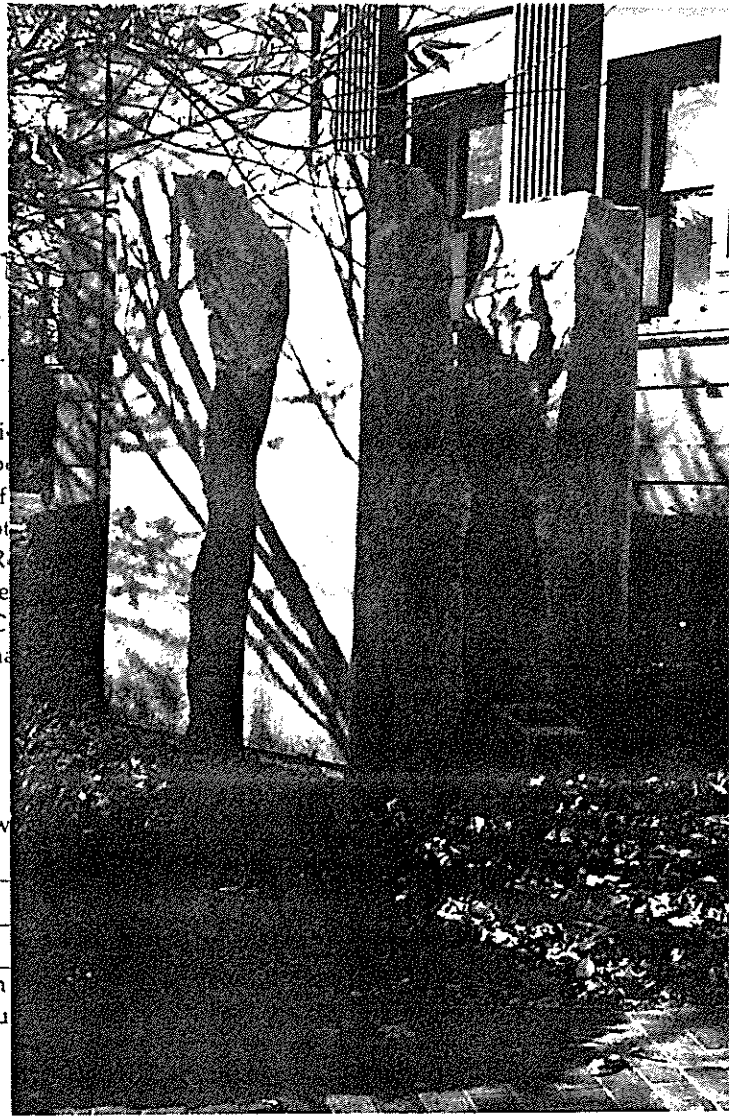
If the piece was cast, the foundry name or monogram symbol, as well as cast date, may appear on the base of the sculpture or another inconspicuous place.

Execution Date (often found by sculptor's name) January 1982

Other Dates (check as many as apply) 1982, April - acquisition and installation

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 April 14, 1983



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)

granite

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)

concrete w/ pins to hold each of the four pieces

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.

Sculpture: Height 7' Width 5' Depth 5' or Diameter _____
Base: Height 5' Width 5' Depth 5' 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.

In Side Out / by Buky Schwartz / Donated by
Muriel and Philip Berman / of Allentown, Pennsylvania /
1982

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

PART II: LOCATION/JURISDICTION INFORMATION

The sculpture is currently located at: Voorhees Hall - College Ave. Campus - Rutgers Univ.

Street address or site location Hamilton St.

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 - CAC

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 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)		

This piece is just a bit dirty on the bottom where it meets the ground.

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 work is a 7-foot tall boulder of granite that has been sliced down the middle and then each half was sliced down the middle perpendicular to the original slicing. The resulting four pieces were then turned around with the 90° angle facets on the outside and the original exterior of the boulder on the inside. The four pieces are placed together quite closely and the faceted sides line up along the same plane, forming a split cubic rectangle. It is in very good condition.

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 Biographical information from: Who's Who In American Art 1993-1994 20th Ed. R.R. Bowker (1993)
- Magazine or journal article Arts Magazine Feb. 1979 "Buky Schwartz: Video As Sculpture" by Robert Pincus-Witten. pp 93-95
- Newspaper article or account Home News April 10, 1983: Dedication Ceremony
- Unpublished archival or manuscript materials Zimmerli Art Museum, Rutgers University has file of plans and correspondence.
- Other (specify) _____

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

Zimmerli Art Museum, Rutgers University has 8X10 of this work: File name: "Schwartz, Buky: Sculpture."

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 11/29/94

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

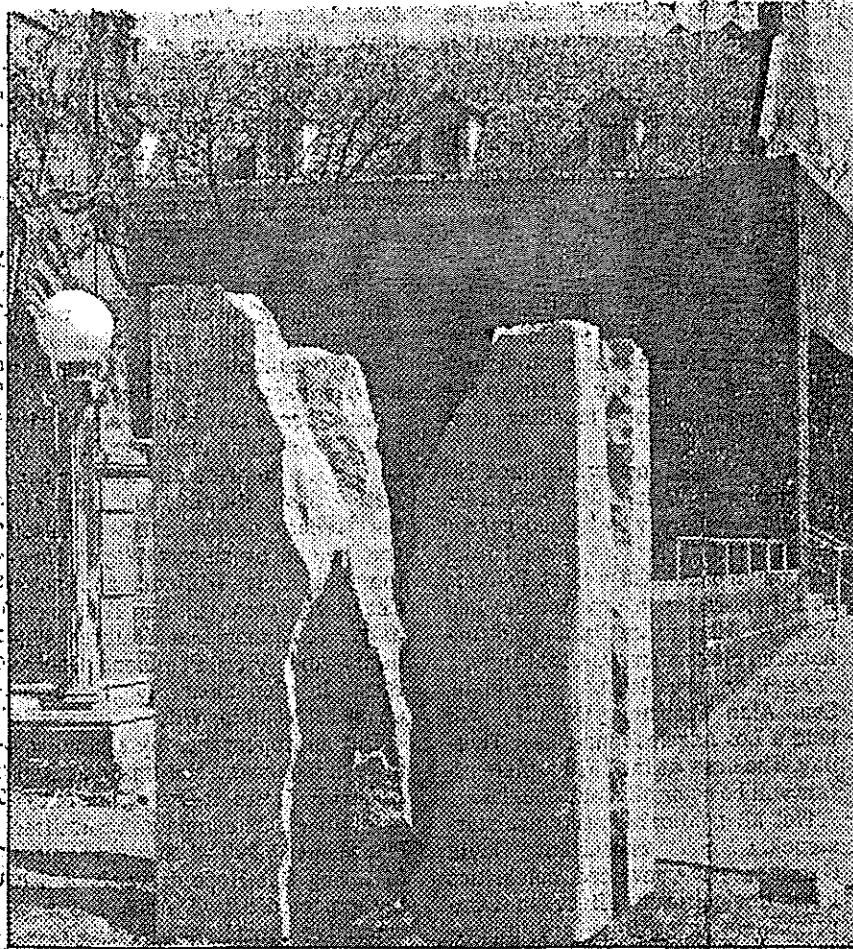
Jeanne Kolva
Signature of Participant

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

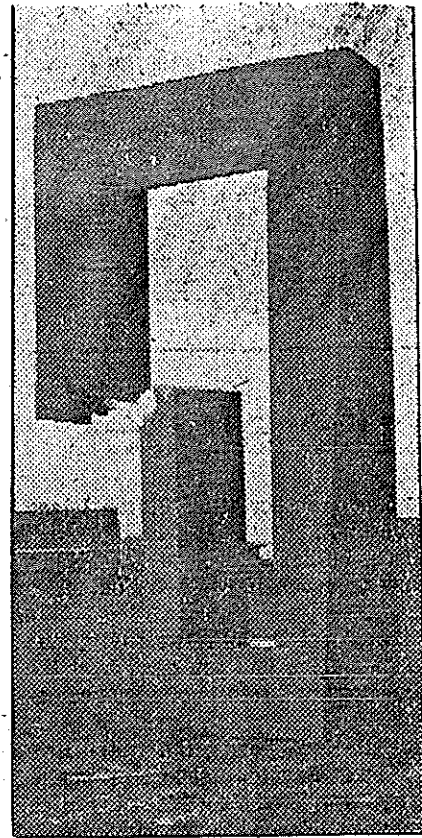
Name _____

Address _____ City _____

State _____ Zip Code _____ Telephone () _____



"In Side Out," four irregular granite pillars by Israeli sculptor Buky Schwartz stands at the entrance of the Jane Voorhees Zimmerli Art Museum on Hamilton Street.



"Split and Twisted," the almost 13-foot-high abstract by Paul Sisko of Ridgefield, stands near the Hill Center for the Mathematical Sciences on Busch campus in Piscataway.

The Home News
April 10, 1983

Two abstracts dress up RU

By DORIS E. BROWN
Home News staff writer

APR. 10, 1983 ydy

NEW BRUNSWICK — Enhancement of Rutgers University campus with outdoor sculptures starts this week with a luncheon Thursday at the Jane Voorhees Zimmerli Art Museum, hosted by Dr. Edward J. Bloustein, university president.

The luncheon will celebrate the official acceptance and to thank donors Philip I. and Muriel Berman of Allentown, Pa., for the gift of two abstract sculptures. Berman, whose gift launches the new sculptural program on campus, is an philanthropic, art-collecting department store and electric company executive and banker.

The Bermans and sculptors Paul Sisko of Ridgefield Park and Buky Schwartz of New York City will attend the luncheon.

"We're inaugurating this new program. We are trying to develop outdoor pieces of art to decorate the campus," explained Phillip Dennis Cate, the museum director.

Granite sculpture

"In Side Out," the sculpture by Schwartz, which stands at the museum entrance on Hamilton Street, was cut from an 8 by 5 by 5 foot piece of granite. The stone was divided by the sculptor into four irregular pillars, each standing 8 feet high.

The almost 13-foot-high "Split and Twisted" by Sisko

stands near the Hill Center for the Mathematical Sciences on Busch campus in Piscataway. The vividly painted steel sculpture is part of the "Fractured Series" on which Sisko has been working for several years.

He explained, "The concept is for people to use their imaginations and really see what the object was initially and try to imagine the amount of force involved in making that piece, which is torn in that position."

Sisko won an award of merit from the New Jersey Society of Architects and last year was the recipient of a sculpture fellowship from the New Jersey State Council on the Arts. His sculptures are at numerous corporate headquarters and city sites in the United States. His works are in the permanent collections of the University of Pennsylvania, Temple University, Allentown College of St. Frances de Sales, Moravian College and Lehigh University.

Israel-born Schwartz, who has lived in New York since the mid-1960s, is a graduate of Avni Art School in Tel Aviv and St. Martins School of Art in London. His sculptures are at more than 40 public sites in Europe, Israel and the United States.

The two sculptures are the first gifts to Rutgers from the Bermans. He is chairman of the board and president of Hess's Department Store, president of Allen Electric Co. and a director of of the First National Bank of Allentown. He has been a participant in the U.S. State Department Art in Embassies Program.