



aire

Cultural Property
(381)

Questionnaire for each com-
together.

ograph, photocopy, slide or
the sculpture to this form.
for further clarification of

Project Coordinator if you

PART I: BASIC DESCRIPTIVE INFORMATION

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

unknown

Alternate Title(s) _____

Primary Artist(s) Mary Miss

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) April 1994

Other Dates (check as many as apply) _____

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 1993
- ☐ Dedicated _____

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

Sculpture:

- | | | | |
|---------------------------------------|--|--------------------------------|---|
| <input type="checkbox"/> Ceramic | <input checked="" type="checkbox"/> Concrete | <input type="checkbox"/> Glass | <input checked="" type="checkbox"/> Metal |
| <input type="checkbox"/> Plastic | <input checked="" type="checkbox"/> Stone | <input type="checkbox"/> Water | <input checked="" type="checkbox"/> Wood |
| <input type="checkbox"/> Undetermined | <input type="checkbox"/> Other (specify) _____ | | |

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

Base (if media differs from sculpture, please indicate)

- | | | | |
|---------------------------------------|--|--------------------------------|--------------------------------|
| <input type="checkbox"/> Ceramic | <input type="checkbox"/> Concrete | <input type="checkbox"/> Glass | <input type="checkbox"/> Metal |
| <input type="checkbox"/> Plastic | <input type="checkbox"/> Stone | <input type="checkbox"/> Water | <input type="checkbox"/> Wood |
| <input type="checkbox"/> Undetermined | <input type="checkbox"/> 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 _____ Width 35' Depth _____ or Diameter _____ Length 75'
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.

New Brunswick 1790/ Burnet Street/
Neilson Street/ - located on pink & white stone map

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

MARY MISS © 1993 / Commissioned under the
Public Building / Arts Inclusion Act of 1978 /
New Jersey State Council of the Arts / Department
of State / Rutgers / The State University of
New Jersey.

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

PART II: LOCATION/JURISDICTION INFORMATION

The sculpture is currently located at: Alexander Library, Rutgers University

Street address or site location 169 College Avenue

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

Street Address

City New Brunswick State NJ Zip Code

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 type="checkbox"/> Garden |
| <input checked="" 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)?

students use the metal construction as a bike rack.

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 checked="" 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)		

tire marks on the stone map

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.

There are six components to this site-specific work. A map of pink granite and white marble, a wooden porch and boardwalk, a line of posts, a line of benches, 5 mesh fences and an elaborate metal structure that has the 4 cardinal points on it. The map shows New Brunswick, NJ in 1790, and it is central to this work. Radiating to the south-west is a 5' wide, 20' long boardwalk that leads to a wooden construction that resembles a porch. Radiating to the west is a line of 9" in diameter posts that range in height from 17" to 35" tall. Radiating to the east is a line of single-post benches that range in height from 6" to 21" tall. Five mesh fences made up of panels which are 74" tall and 62" wide radiate out to the north. The metal structure is a two-legged, circular construction with a pipe running across the top. The white marble part of the map has several cracks and it looks like it has had repairs made to it.

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: Contemporary American Women Sculptors:
by Virginia Watson-Jones (1986): Oryx Press
- ☐ Magazine or journal article _____

- ☒ Newspaper article or account The Daily Targum: 4/29/94, The Sunday Star-Ledger
4/24/94, The Home News: 4/22/94

- ☒ Unpublished archival or manuscript materials Campus Planning Dept. at Rutgers University
has original plans & proposals for this work Contact: Frank Wong at (90
932-8

- ☒ Other (specify) Artist's statement about the work

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 11/21/94

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

Jean M. Kolva
Signature of Participant

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

Name _____

Address _____ City _____

State _____ Zip Code _____ Telephone () _____

Born May 27, 1944 New York, New York

Education and Training

- 1966 B.A., Art. University of California, Santa Barbara, Santa Barbara, California
 1968 M.F.A., Sculpture, Rinehart School of Sculpture, Maryland Institute College of Art, Baltimore, Maryland

Selected Individual Exhibitions

- 1971, 55 Mercer, New York, New York
 72
 1975 Galleria Salvatore Ala, Milan, Italy
 1975 Rosa Esman Gallery, New York, New York
 1976 Museum of Modern Art, New York, New York, catalog
 1978 Nassau County Museum of Fine Arts, Roslyn, New York, catalog
 1979 Minneapolis College of Art and Design, Minneapolis, Minnesota
 1980 Max Protetch Gallery, New York, New York
 1980 Fogg Art Museum, Cambridge, Massachusetts, catalog
 1981 Brown University, Providence, Rhode Island; University of Rhode Island, Kingston, Rhode Island
 1981 Museum of Art, Rhode Island School of Design, Providence, Rhode Island
 1982 Laumeier International Sculpture Park And Gallery, St. Louis, Missouri
 1983 University of California, Santa Barbara, Santa Barbara, California
 1983 San Diego State University, San Diego, California
 1983 Institute of Contemporary Art, London, Great Britain, catalog
 1984 Protetch-McNeil Gallery, New York, New York, retrospective

Selected Group Exhibitions

- 1970 "1970 Annual Exhibition: Contemporary American Sculpture," Whitney Museum of American Art, New York, New York, catalog
 1971 "Twenty-Six Contemporary Women Artists," Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, catalog
 1972 "GEDOK American Woman Artist Show," Kunsthaus, Hamburg, Germany, Federal Republic, catalog
 1973, 81 "Biennial Exhibition: Contemporary American Art," Whitney Museum of American Art, New York, New York, catalog
 1973 "Four Young Americans," Allen Memorial Art Museum, Oberlin, Ohio, catalog
 1973 "Waves," Cranbrook Academy of Art, Bloomfield Hills, Michigan
 1974 "Interventions in Landscape: Projects/Documentation/Film/Video," Hayden Gallery, Massachusetts Institute of Technology, Cambridge, Massachusetts

- 1974 "Seven Sculptors: New Involvement with Materials," Institute of Contemporary Art, Boston, Massachusetts
 1974 "Gallery Exhibition," Rose Esman Gallery, New York, New York
 1976 "Rooms," P.S. 1, Institute for Art and Urban Resources, Long Island City, New York
 1976 "New York—Downtown Manhattan: SoHo, Berlin Festival," Akademie der Kunst, Berlin, Germany, Democratic Republic
 1976 "Four Sculptors," Williams College Museum of Art, Williamstown, Massachusetts, catalog
 1976 "Artpark: The Program in Visual Arts," Artpark, Lewiston, New York, catalog
 1977 "Site Sculpture, Hamrol, Healy, Miss, Tacha," Zabriskie Gallery, New York, New York
 1977 "Contact: Women and Nature," Greenwich Library, Greenwich, Connecticut
 1977 "Women in Architecture," Brooklyn Museum, Brooklyn, New York
 1977 "Nine Artists: Theodoran Awards," Solomon R. Guggenheim Museum, New York, New York, catalog
 1977 "Outdoor Environmental Art," New Gallery of Contemporary Art, Cleveland, Ohio, catalog
 1978 "Inaugural Exhibition," Max Protetch Gallery, New York, New York
 1978 "Architectural Analogues," Whitney Museum of American Art, Downtown Branch, New York, New York, catalog
 1979 "Art and Architecture, Space and Structure," Protetch-McIntosh Gallery, Washington, D.C.
 1979 "The Minimal Tradition," Aldrich Museum of Contemporary Art, Ridgefield, Connecticut
 1979 "Quintessence: Alternative Spaces Residency Program," City Beautiful Council, Dayton, Ohio and Wright State University, Department of Art, Dayton, Ohio, catalog
 1980 "Eleventh International Sculpture Conference," Area Galleries and Institutions, Washington, D.C. (Sponsored by International Sculpture Center, Washington, D.C.)
 1980 "Drawings/Structures," Institute of Contemporary Art, Boston, Massachusetts
 1980 "Painting and Sculpture Today 1980," Indianapolis Museum of Art, Indianapolis, Indiana, catalog
 1980 "Architectural Sculpture," Los Angeles Institute of Contemporary Art, Los Angeles, California, catalog
 1980 "A Sense of Place," Hampshire College, Amherst, Massachusetts
 1980 "Collector's Choice," Des Moines Art Center, Des Moines, Iowa
 1981 "Artists' Gardens and Parks," Hayden Gallery, Massachusetts Institute of Technology, Cambridge, Massachusetts, Museum of Contemporary Art, Chicago, Illinois

- 1981 "Natur-Skulptur, Nature-Sculpture," Württembergischer Kunstverein, Stuttgart, Germany, Federal Republic catalog
 1982 "Stadt und Utopie: Modelle Idealer Gemeinschaften, City and Utopia: Model Ideal Community," Neuer Berliner Kunstverein, Berlin, Germany, Democratic Republic, catalog
 1983 "Connections: Bridges/Ladders/Ramps/Staircases/Tunnels," Institute of Contemporary Art of The University of Pennsylvania, Philadelphia, Pennsylvania, catalog
 1983 "Objects, Structures, Artifice: American Sculpture 1970-1982," University of South Florida, Tampa Florida, Bucknell University, Lewisburg, Pennsylvania
 1984 "MetaManhattan," Whitney Museum of American Art, Downtown Branch, New York, New York
 1984 "A Celebration of American Women Artists Part II: The Recent Generation," Sidney Janis Gallery, New York, New York, catalog
 1984 "Projects: World's Fairs, Waterfronts Parks and Plazas," Rhona Hoffman Gallery, Chicago, Illinois

Selected Public Collections

Allen Memorial Art Museum, Oberlin, Ohio
 Rhode Island School of Design, Providence, Rhode Island

Selected Awards

- 1973 Creative Artists Public Service Grant, New York State Council on the Arts
 1982 Creative Arts Award, Brandeis University, Waltham, Massachusetts
 1984 Individual Artist's Fellowship, National Endowment for the Arts

Preferred Sculpture Media

Varied Media and Wood

Additional Art Field

Drawing

Related Profession

Lecturer

Teaching Positions

Instructor, Cooper Union for the Advancement of Science and Art, New York, New York
 Instructor, School of Visual Arts, New York, New York

Selected Bibliography

- Anderson, Laurie. "Mary Miss." *Artforum* 12 no 3 (November 1973) pp 64-65.
 Foote, Nancy. "Monument—Sculpture—Earthwork." *Artforum* vol 28 no 2 (October 1979) pp 32-37, illus

From: Contemporary American Women Sculptors
by Virginia Watson-Jones

Oryx Press
1986



Staged Gates, 1979. Wood, 12'h x 50'w x 120'd.
Installation view 1979. "Quintessence: Alternative
Spaces Residency Program," City Beautiful Council,
Dayton, Ohio and Wright State University,
Department of Art, Dayton, Ohio, catalog.
Photograph by Susan Zurcher.

Kingsley, April. "Six Women at Work in the
Landscape." *Arts Magazine* vol. 52 no. 8
(April 1978) pp. 108-112, illus.

Lippard, Lucy R. "Mary Miss: An Extremely
Clear Situation." *Art in America* vol. 62 no.
2 (March-April 1974) pp. 76-77, illus.

Onorato, Ronald J. "Illusive Spaces: The Art
of Mary Miss." *Artforum* vol. 17 no. 4
(December 1978) pp. 28-33, illus.

Gallery Affiliation

Max Protetch Gallery
37 West 57 Street
New York, New York 10019

Mailing Address

Canal Street Station
Box 304
New York, New York 10013

Artist's Statement

"The development of my interest in public
sculpture has been a gradual one. The
earliest works were small-scale constructions
that depended on their skeletal forms and
common materials (screen, canvas and pipe)
to form a content. The sculptures expanded
in scale as I began to work on outdoor
projects. I placed them in open fields, on
hillsides and in rural settings in an attempt
to avoid the limited situations usually offered

for sculpture. Part of this impulse was
related to my experience of the western
landscape as a child. The freestanding
object (monolith) is easily overpowered in
that environment. Instead of working within a
closed framework of increasingly limited
references (galleries and museums), I could
extend the formal issues of visual language
to a broader context.

I had become increasingly interested in
construction sites, mines and power plants
as sources of imagery. During this time I
became more aware of the public attitude
toward these pieces. I began to look to
historical sources in how to reintroduce
historical ideas about space, place and scale
into our own landscape. With the ideas that
have developed in the sited works, the
importance of the viewer, the integration of
site, the use of architectural sources, it does
not seem appropriate to return to the image
of sculpture as a confined object or statue.
Within our own environment there are
equivalent visual forms of great complexity
which can provide an accessible public
language."

Mary Miss

Mary Miss
(p. 2)