

CLERICALS
SET DATA

Sacred Spaces

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with an introduction by Ronald A. Kuchta

and essays by

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Sacred Spaces

James Lee Byars

Vettor Pisani

Niki de Saint Phalle

Anne and Patrick Poirier

Antoine Desjardins

Toni Putnam

Mary Beth Edelson

Livio Saganic

Tobi Kahn

Robert Sampson

Anish Kapoor

Carolee Schneemann

Jannis Kounellis

Michelle Stuart

Ann McCoy

Michael Tracy

Eric Orr

Stephen Whisler

Tom Otterness

Gilberto Zorio

well as womb-shaped beehive houses, pithouses, and Tholoi throughout the Neolithic Mediterranean, the Middle East, and Asia; as well as the circular shapes of the cooling towers of nuclear reactors.

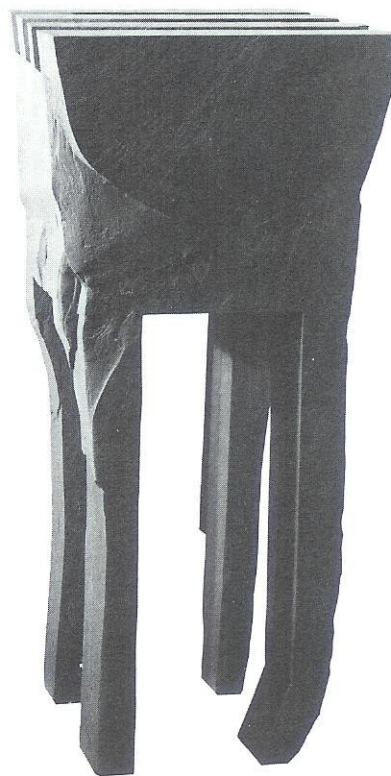
The sculptor's task of liberating form from a block of stone can remind us of Paul Tillich's observation that the spiritual involves a dialectic: on the one hand to participate in the infinite resistance of the material, on the other to stand under the unconditional demand to be free.¹⁸ Livio Saganic, who pursues the compact integration of meaning and form through the exclusive use of slate, sees this stone as "analytical." This is the term he uses to describe the material's intractability and sensuousness revealed through its incremental layerings, and the dual nature of brittleness and weight that demands equal measures of strength and delicacy in order to extract its best qualities. Saganic's intention is to project an anti-authoritarian monumentality through his work that offers a dialogue with ancient structures and artifacts. The attributes of stone, its incorruptibility, permanence, and divinity, inform Saganic's spare and concentrated works. In trying to establish a link with our cultural heritages, Saganic hopes "to provide a critique by opposition, an antidote to the transiency of the mass-media world."¹⁹ To this end, Saganic's distilled architectonic references in *Trogle II* range from Egyptian temples, Iranian tomb sepulchers, and Pueblo Indian cliff dwellings to cliff caves cut out of the mountains of the artist's native Yugoslavia, and includes allusions to the internal mechanisms of the human body. In an entirely different work, the ritual object *Gesture of Commonplace*, we see an altar-table derived from thirteenth century Coptic manbars, with its intimation of a crooked animal leg that fuses the animate presence of the sacrificial beast through the inanimate material of stone. This subtle interplay again reflects Saganic's resolute belief in art's capacity to generate meaning through suggestive transformative symbols.

Niki de Saint Phalle, born in Paris in 1930, and raised in New York, was one of the early members of the New Realist group. Starting in 1965, de Saint Phalle began exhibiting monumental female figures, the *NANAS* that culminated in the *Hon*. This building-sized woman, built on the grounds of the Moderna Museum in Stockholm in 1966, invited viewers to enter between the edifice's splayed legs. Inside was a variety of collective spaces, a bar, an art gallery, and a movie theatre.

Since that time de Saint Phalle has had numerous outdoor commissions to build large fantasy works including *The Golum*, 1972, a thirty-foot high monster with slides for a playground in Jerusalem; and *The Dragon*, a fully equipped children's house built in Belgium in 1973. In 1980, the artist began the *Giardino die Tarocchi*,



Trogle II, 1982



Gesture of Commonplace, 1985