



ALICE ADAMS

Cover: Alice Adams in 246 Bowery Studio behind cast of
Gordy's Wall (1970). Photo: William Gordy, c. 1970.

Alice Adams

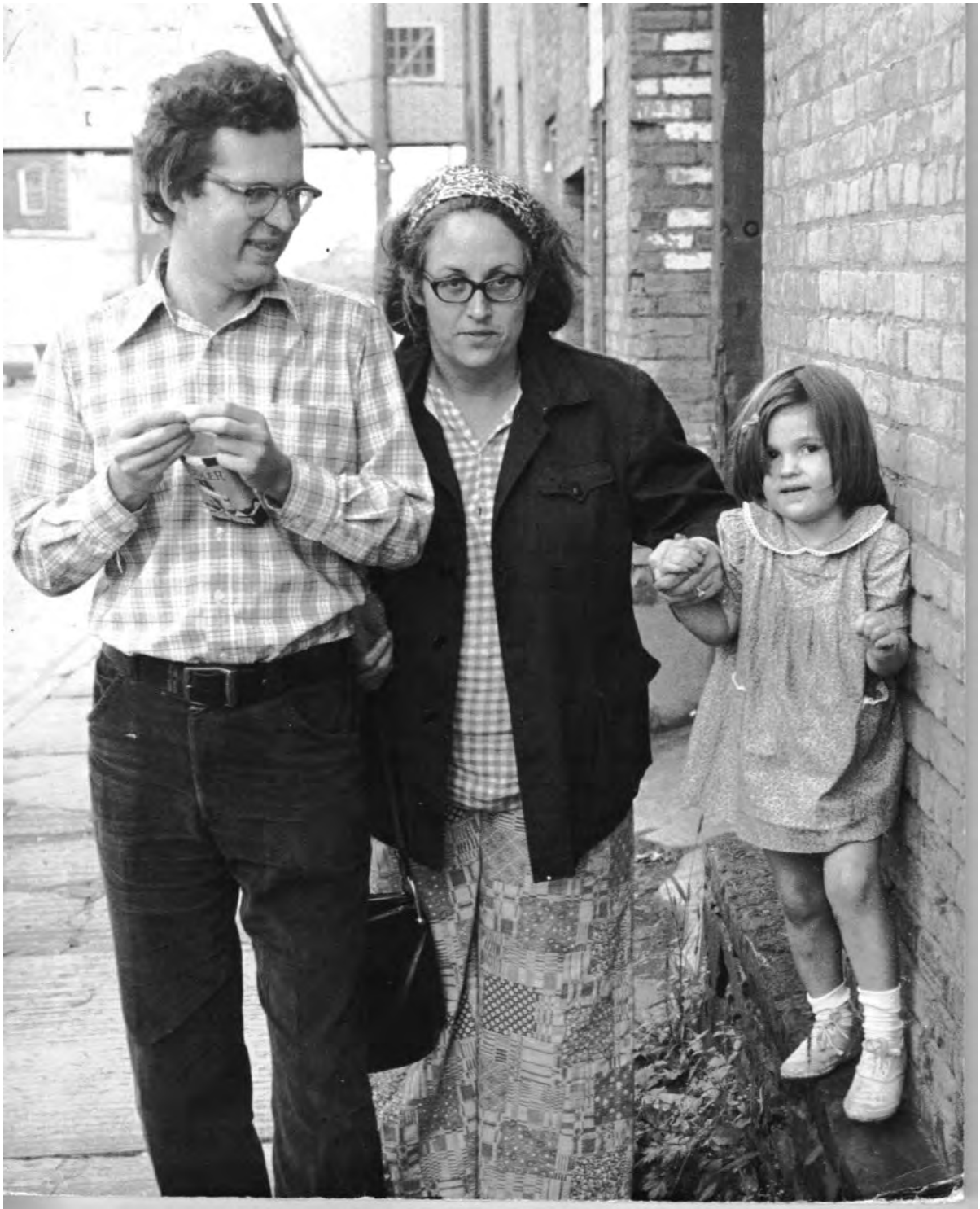
This catalogue is published to accompany
Alice Adams' first solo exhibition at Zürcher Gallery, NY

Alice Adams Works from 1964 to 2023

March 18 - May 11, 2023

ZÜRCHER PARIS / NEW YORK
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W W W . G A L E R I E Z U R C H E R . C O M

Alice dedicates this book to
William Gordy, Katherine Adams Gordy and Areta Inez Machado-Gordy,
all so much a part of her life and work.





Alice Adams winding yarn in her studio on East 94th Street, NYC, c. 1955. Photo: Enid Rubin

Alice Adams: City Walls

Kirsten Swenson, Ph.D.

In 1979, Lucy Lippard observed that Alice Adams had already lived two artistic lives: first as a tapestry maker, and then in pursuit of “architectural sculpture,” her distinctive practice that emerged in the later 1960s in dialogue with minimal and post-minimal art.¹ By Lippard’s logic, Adams would embark on a third “life” in the 1980s, that of public artist fulfilling large-scale commissions in parks, plazas, and universities. While Adams’s artistic lives are distinct, they continue a common set of concerns. For over fifty years she has explored the relationship of the art object to architecture and environment, understanding the role of her art as creating a specific sense of place. As a tapestry maker, she wrote of her interest in working with architects and pushing for the organic integration of the decorative arts into architectural design. The sculptures Adams produced between the mid 1960s to the early 1970s hone in on the ongoing cycle of building and demolition in New York City, where Adams was born in 1930 and has lived and worked throughout her career. Adams’s works from this period are modest monuments to the transitory walls that shelter lives, communities, and art, perpetually built up and torn down in the life of the city.

Adams studied painting at Columbia University with Peppino Mangravite and John Heliker, whose landscapes and sense of space were informed by Cézanne and cubism. Her coursework included classes in modern art with Meyer Schapiro. Like other painters pushed to critically examine the space of painting through modernism (the sculptor Donald Judd, who like Adams graduated from Columbia in 1953, comes to mind), Adams would eventually move into three dimensions. But first, after receiving a BFA in painting from Columbia she studied tapestry design and weaving in Aubusson, France on a French Government Fellowship. Adams was encouraged by her Columbia faculty to pursue a tradition she could not learn in New York (and not coincidentally, in the United States weaving was a female-dominated practice, unlike painting where few women were well established at the time). The experience was formative. Adams continued to both weave and paint into the 1960s, composing modernist landscapes and abstractions, understanding each medium in relation to the other.

A 1960 feature on Adams in *Craft Horizons* described her as a “weaver-painter,” and Adams understood her work in both media as sharing a common source. Sometimes a painting was used as a cartoon, placed beneath the tapestry on the loom and interpreted in the weaving. “The form and space which concern me in tapestry and painting,” Adams explained, “are related to my interest in landscape—the shape of the surface of the land and of growing objects.”² Attention to the surrounding topography would inform Adams’s practice in a variety of ways throughout her career. In 1960 she also expressed the potential of integrating tapestry within the total design of a building: fiber was a warm counterpoint to glass and stone, and architects and artists could collaborate to conceive woven compositions as part of a complete environment. Indeed, in addition to offering a decorative or narrative program tapestries had historically functioned as interior walls insulating drafty castles (one need look no further than the medieval Unicorn Tapestries that have hung in the Cloisters in Manhattan since 1938). Adams’s early interest in the form and space of landscape, as well as understanding the potential of her tapestries as integral components of architecture, prefigured the importance of architectural space and materials for her practice by the mid 1960s.

In New York, Adams experimented with weaving. “I began to let the warp show in my tapestries and ventured into shaped weavings,” she recalls.³ Adams began using stiff raw sisal that gave her weavings a more substantial physicality and texture. Two of her weavings, *Major General* and *Yankee Doodle*, were included in the groundbreaking 1963 exhibition *Woven Forms* at the Museum of Contemporary Crafts. These works, their titles wryly summoning a jingoistic patriotism in reaction to the Cuban missile crisis, were three dimensional, slit and folded “constructions,” woven of variegated, coarsely textured fibers. Fibers took on a stiff, structural presence, and form became three dimensional, signaling an important transformation in Adams’s approach around 1964 and 1965. She recalls her work for *Woven Forms* as a radical break that prompted her to use a range of flexible materials off the loom, including crocheting and basket weaving tarred twine and rope.



Aubusson Landscape, 1956
cotton warp and wool
28 x 12 in / 71,12 cm x 30,48 cm
Photo: Adam Reich



Torn Up II, 1966
Felt marker on paper
22 x 16.5 in / 55,88 cm x 41,91 cm
Photo: Adam Reich

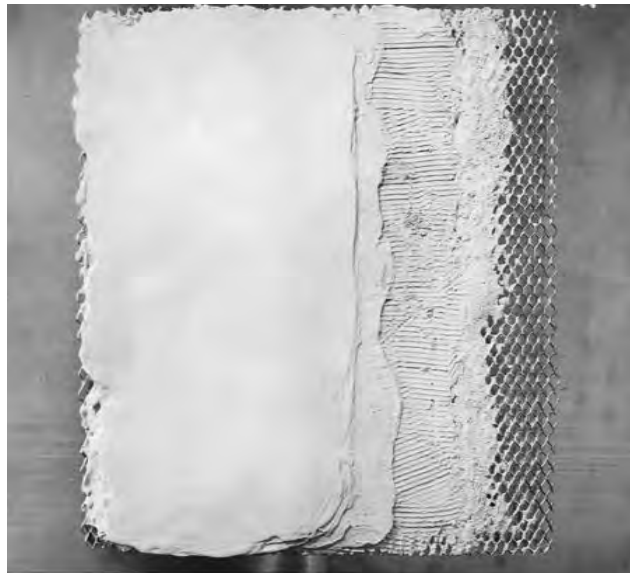
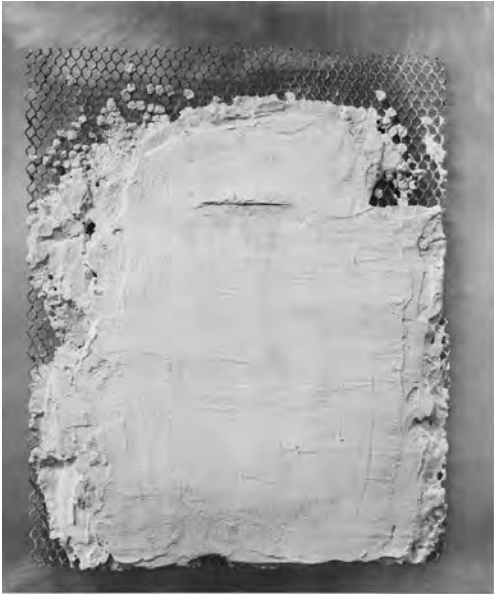
In 1965, she moved to a new apartment on East 92nd Street, and later that year created a studio in a former laundry storefront across the street. Her interest in flexible materials extended to chicken wire, chain link fencing, and steel cable; when she moved to 92nd Street, "I put my loom in storage at my parents' house and never used it again. I began to make rusted steel cable constructions using rolls of cable thrown out during a renovation by the 92nd Street YMHA up the street from the studio."⁴ These cable works were roughly woven and looped into organic structures with walls and voids that suggest soft knitted forms. These flexible, machined materials also became the source of drawings. *Funnel* (1966) and *Distorted Grid* (1967) depict layers of chicken wire on graph paper. *Funnel* is highly structured and controlled, while *Distorted Grid* introduces uncertainty, the lines tentative and wavering, hexagonal units stretched and elongated.

The relationship of Adams's work to architecture became direct, both in her use of materials and in her development of architectonic structures. Adams's shift to metal cable opened a world of new potential materials, and crucially, linked Adams's work to a new content: the internal structures, networks, and substrates of walls and buildings, hidden from view except during construction and demolition. As a New Yorker raised during the heyday of Robert Moses, Adams had witnessed the relentless tearing down and rebuilding of the city. As a Manhattan resident in the 1950s and 1960s, she remembers the shock of entire blocks torn out and streets erased as massive projects transformed the borough. "I remember the ripping out of whole streets around Chambers when the World Trade Center was being built. Then...Penn Station fell to the slash and burn mentality. Often it made me feel physically injured,"⁵ she has recalled. For Adams, the cable scavenged from the Y had a tangible connection to this cycle and introduced a new relevance for materials as artifacts of the city. Further, these found and repurposed construction materials gave a highly meaningful context for her acts of weaving and building of forms: the urban environment in the throes of "renewal" was a key referent, both abstract and explicit.

Two reliefs, *Urban Renewal I* (1966) and *Urban Renewal II* (1967), reflect specifically on the city's continual transformation using materials that Adams found on Canal Street (like many artists at the time, she trawled here for inspiration—"Canal Street was our art supply store").⁶ In each case, a rectilinear piece of sheet metal is used as a support upon which a smaller rectilinear piece of wire lath is mounted, leaving sheet metal exposed at the perimeter. Plaster, white and matte, is spread over most of the lath in layers and textures that are left visible—thick and uneven accumulations, smoothed and perfected surfaces, striated areas where the teeth of the scraping tool remain visible, and regions where the plaster barely clings to its diamond armature, pushed through here and there to the verso of the lath. The work invites us to meditate on the most commonplace of surfaces—the plaster wall—that has become a strangely varied and ambivalent surface here. This is not a wall at all, but a painting made with plaster as pigment.

The *Urban Renewal* reliefs have a complex set of referents. They nod to Adams's background in weaving, the interconnected lath diamonds as a kind of textile surface. They also nod to her identity as a painter, and the larger field of painting in the 20th century. These works contribute to a sequence of iconic monochrome white paintings, from Kazimir Malevich to Robert Rauschenberg, and stage a specific dialogue with Robert Ryman's exploration so of white paint. Adams was friends with Ryman and his partner Merrill Wagner, and as she told me, "there may be a nod to Bob Ryman here, although perhaps not so much in homage but in jest."⁷

Adams's constructions are productively critical, holding painting, weaving, and urban renewal at a distance to be analyzed and reconsidered. In her words, these works and the title *Urban Renewal* "in some ways are noncommittal but in other ways have a bitter edge."⁸ The phrase "urban renewal" was understood as a euphemism for brutal displacement after Jane Jacobs's powerful critique of the destruction of communities in the name of renewal in her book *The Death and Life of Great American Cities* (1961). The irony and loss associated with the term—the razing of historic neighborhoods to be "renewed" with banal, efficient commercial architecture—is contained in the duality of Adams's reliefs. "The shiny sheet metal is the renewal part of the work," she remarked.⁹ Metal lath—a material that replaced wood lath in the building trade—signaled the efficiency of machined building products. The plaster is hand-applied, standing in contrast to the machined metal surfaces. These dualities and layers—the play of old and new, machine and human hand, plaster wall and painting, found materials and craftsmanship—get at the stakes of art at this moment in New York.



Urban Renewal One, 1967
wood, wire lath, plaster
17 x 15 x 1/2 in / 43,18 cm x 38,1 cm x 1,25 cm
Photo: Shunk-Kender

Urban Renewal Two, 1967
wood, wire lath, plaster
17 x 15 x 1/2 in / 43,18 cm x 38,1 cm x 1,25 cm
Photo: Shunk-Kender



Wall and Floor, 1967

wooden lath, 2x4's, metal, plaster, vinyl tiles

3 ft x 4 ft x 2ft 3 in / 91,44 cm x 121,92 cm x 68,58 cm

Installation view at Zürcher Gallery, NY, March 18 - May 11, 2023

Photo: Adam Reich

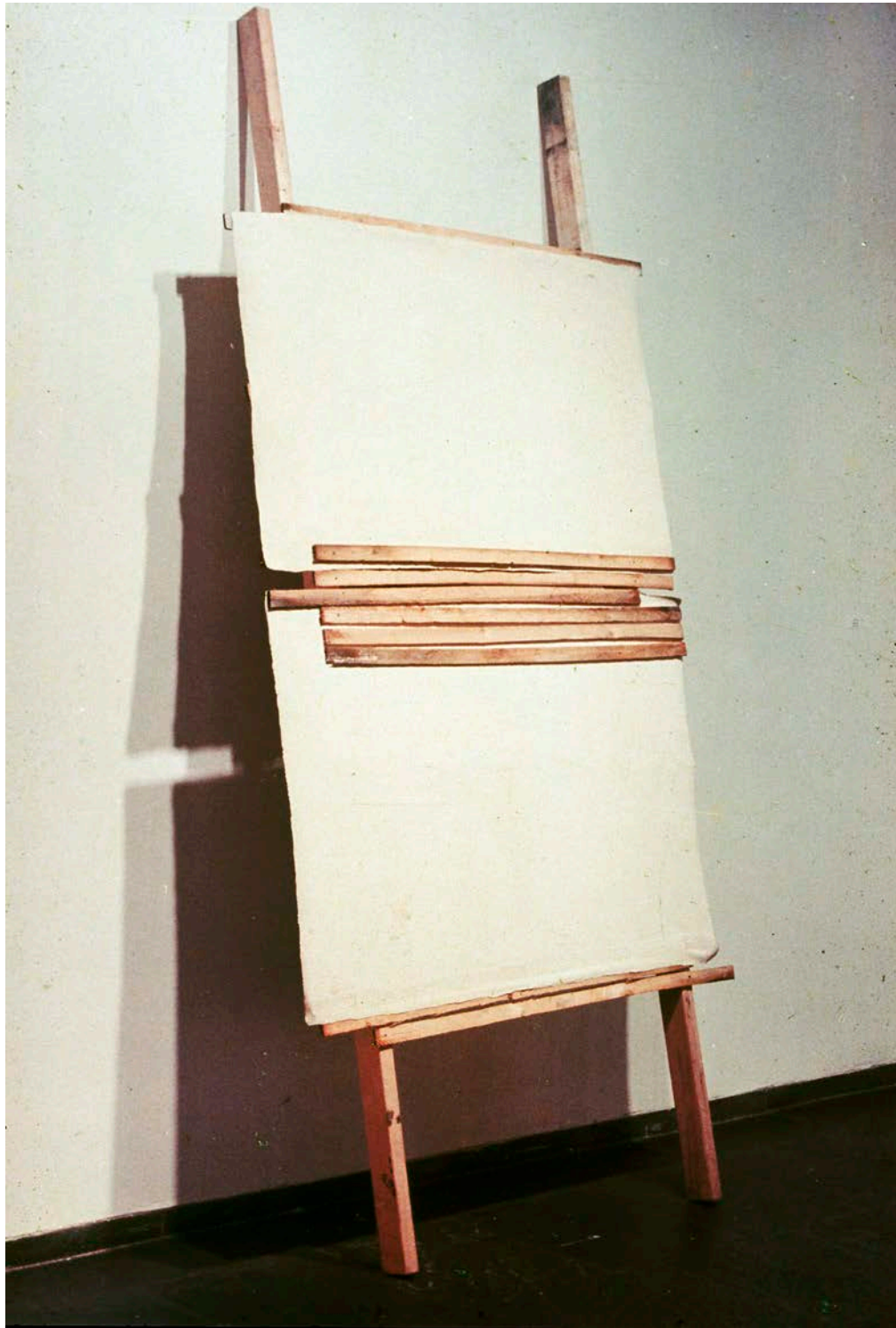
For instance, as Adams made these reliefs on E. 92nd Street in 1966, the landmark exhibition *Primary Structures: Younger American and British Sculptors*, curated by Kynaston McShine, opened at the Jewish Museum nearby, on 92nd Street at 5th Avenue. The exhibition famously marked the apex of an anti-subjective rhetoric of industry and technology in the New York art world as a new status for three-dimensional work was established in anxious opposition to traditions of sculpture and painting. The "Space Age" artist could now "conceive his work, and entrust its execution to a manufacturer whose precision and skill convey the standardized 'impersonality' that the artist may seek," McShine wrote in the catalogue. This "impersonality" was, he added, a reaction "against the open welded sculpture of the fifties, with its emotionalism, improvisation, and emphatic marks of individual sensibility."¹⁰ Artists such as Robert Morris, Donald Judd, Dan Flavin, and Sol LeWitt contributed machined, modular works to *Primary Structures*. The ideas at play were very much in opposition to ideas of craft and the artist's hand; yet for Adams and other artists who exhibited in Lippard's 1966 *Eccentric Abstraction*, striking a tension between handicraft and fabricated forms generated new meanings.

The machined materials such as sheet metal and metal lath that Adams was using by the mid 1960s were in dialogue with the ethos of *Primary Structures* to a point, even as her work alluded to the surrounding architecture and urban environment rather than the "Space Age." Walls and the space of a room became an ever more direct form for Adams. *Cross Purposes* (1967) dwells on the interplay of old (wood) and new (metal) lath and plaster with an intersection of plastered surfaces. Adams recalls trying to capture architectural space in an immersive way, and "fighting a battle between illusion and reality."¹¹ *Wall and Floor* (1967) was another breakthrough. Rather than using lath and plaster toward an abstract construction, Adams wanted to use these materials as they were meant to be used, "to create a plaster wall surface."¹² She built a wall-like structure attached to squares of purchased vinyl flooring—a modular element that establishes scale (and, undoubtedly, is a send up of minimalism, particularly the modular floor pieces of Carl Andre). This is not an architectural artifact from a demolished building, as Gordon Matta-Clark would exhibit in the 1970s; rather, *Wall and Floor* is a deliberate construction, a partial environment that presents the juncture of wall and floor in isolation and reveals the normally hidden substrates of a wall. Adams's "wall" has metal lath on one side and wood lath on the other, representing new and old materials and techniques. (As one reviewer noted in 1973, plaster and lath, Adams's materials of choice, "are practically obsolete building materials in our time of wallboard and exposed brick.")¹³ The work creates a new partial "room" or environment; yet by virtue of being sculpture rather than an architectural construction, it is an object to be preserved rather than destroyed.

In 1967 and 1968, Adams created a series of "corners," elongated sculptures incorporating a simple right angle, cast of polyester resin mixed with white paint. These reference the corners of rooms, though were not direct casts; rather, Adams incorporated metal corner pieces, "corner bead," with sides of wire diamond lath used in constructing walls. The pieces in this series are rigid, propped diagonally against the wall, leaving the juncture of wall and floor (the subject of *Wall and Floor*) as a void. Other artists were propping works against the wall in the later 1960s—for instance, Eva Hesse's *Accretion* (1968), or works by Richard Serra. This informal, non-art mode of display drew attention to the architectural support of wall and floor, and in Adams's case, connected her objects back to the architectural context. She later created another series of "corners" using Silastic, a silicone rubber available in white or red, that are supple, often mounted on an existing room corner, doubling this corner and becoming part of the environment.

Adams's 92nd Street studio was destroyed in 1968, not by the wrecking ball of urban renewal but by a fire. In 1969 she relocated to the Bowery where she began to direct cast her studio walls. She would paint a portion of wall with multiple layers of liquid latex mixed with white paint, peeling off a flexible fabric that reproduced the wall's original surface. These "fabrics" were attached to 2x4 wood frameworks with spacing that referenced the familiar 16 inch spacing of wall studs. Her cast walls hint at the space from which they originated, retaining the imperfections of other walls, though only traces of these former spaces remain. Adams continued to build her own wall structures that exist in relationship to the architectural space. "The wall is a non-subject," Adams explained in 1972. "When you come into a room you expect to see a wall. The way my works are put together is obvious, so you're forced to compare them to the real walls...It's a way of making sculpture."¹⁴

With the move to the Bowery, her work grew in scale, and Adams gained new visibility in the art world as she became more integrated with artists working in minimalism and post-minimalism. Lippard coined the large structures that Adams was creating by the early 1970s "architectural sculpture." Her contribution to the 1971 Whitney Annual was the environmental-scaled *Leaning Wall* (1970), sections of latex and lathe mounted on supports, propped on the wall at a 45-degree angle. Adams's walls expanded—*Gordy's Wall* (1970) was 21 feet in width and 9 feet high, suggesting a temporary construction site as it leaned against the gallery wall. This piece, named after her husband Bill Gordy, also reflects his influence: Gordy's background was in theatre and film; he had begun helping her construct the simple frameworks that held the wall casts, and later, would assist with more complicated "vault" sculpture and sculpture involving construction methods like joinery. Adams's notion of a movable, temporary wall was aligned with the function of gallery space as a site for events, happenings, and performances.



Leaning Wall, 1970
wood, latex
9 ft 8 in x 4 ft 6 in x 2 in / 294,64 cm x 137,16 cm x 5 cm
Exhibited at the 1971 Whitney Sculpture Annual

In 1970, Adams co-founded the influential co-op gallery 55 Mercer. It was a rough space, and she recalls that she could nail materials directly into the floor or wall allowing her work to interact more fully with the architecture. Lippard wrote vividly of seeing a solo exhibition of Adams's work at 55 Mercer in 1970:

A large 1970 piece, consisting of wall-surface casts on a wooden framework, leaned against the actual wall like a pun on dependence. In the same show, the cast of a vertical corner lay on the gallery floor; Corner Bead peeled off the wall near a door as though the room were shedding its skin; and a very beautiful wall piece moved in a ragged wood and latex line across 21 feet of wall, over a rectangular band of latex and white paint just barely distinguished from the plastered wall beneath, in a subtle transition from relief to painting and support.¹⁵

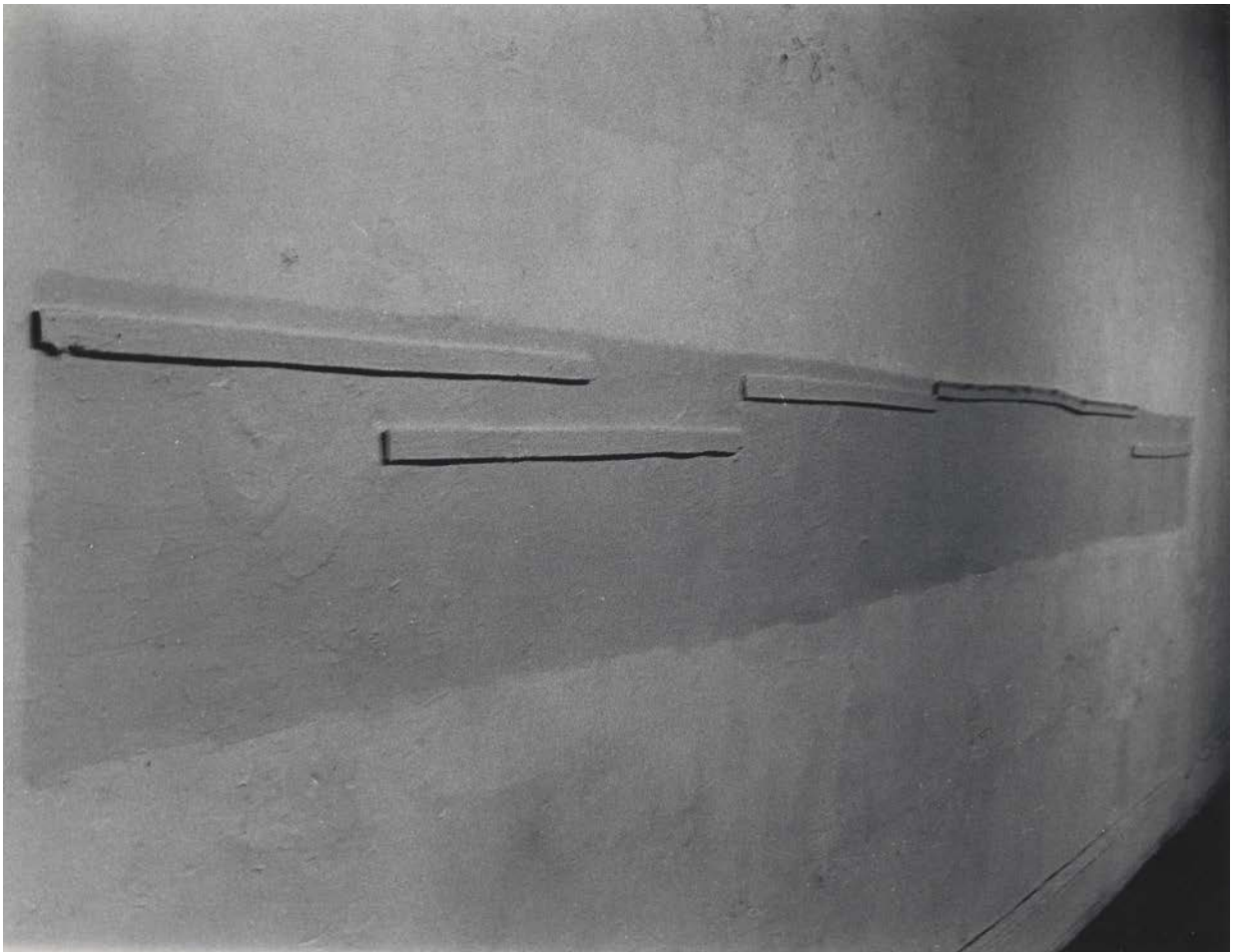
The “beautiful wall piece” Lippard describes was ephemeral, made for the exhibition, and it was a formative work for Adams entitled *Mercer Wall* (1970). It involved nailing wood lath—the wall’s substrate—directly onto the surface, as well as the nuanced effect of painting with latex and white pigment on a white wall.

By 1970, Adams’s work had become one with the wall and the architectural surrounds; the wall itself was the support. *Mercer Wall* likely challenged the perceptual experience of the viewer seeking to distinguish between white paint, plaster, and semi-transparent latex. Artists such as LeWitt and Ryman were likewise executing subtle, temporary transformations of the wall in exhibitions such as the Jewish Museum’s *Using Walls* (1970). When in conversation with Adams I referred to *Mercer Wall* as an “installation,” she corrected me: it was not installation art, but “work that created an environment or place.”¹⁶ This distinction may seem pedantic, but it is not. Reflecting and responding to place is at the heart of Adams’s practice, from tapestry to public projects. Whether cast impressions of walls lost to urban renewal (or simply renovation), or temporary walls that act as sets for some duration of human activity, Adams’s work captures a sense of space *in time*, freezing a moment in the life of the city, in resistance to renewal.

A version of this essay was published in 2019 in the catalogue Alice Adams: Woven Forms and Post Minimal Sculpture, 1959-1973. The author wishes to thank Alice Adams and David Hall for their contributions and support.

Notes

- 1 Lucy Lippard, "The Abstract Realism of Alice Adams," *Art in America* vol. 67 no. 5 (September, 1979) 73.
- 2 Gloria Finn, "Alice Adams: The Fiber as Pattern," *Craft Horizons* 20 (May/June 1960) 16-17.
- 3 Alice Adams, unpublished autobiographical reflection provided to the author in April, 2018.
- 4 Ibid.
- 5 Alice Adams, email exchange with the author, April 23, 2018.
- 6 Ibid.
- 7 Alice Adams, email exchange with the author, May 26, 2018.
- 8 Alice Adams, email exchange with the author, April 23, 2018.
- 9 Alice Adams, email exchange with the author, May 26, 2018.
- 10 Kynaston McShine, *Primary Structures: Younger American and British Sculptors* (New York: The Jewish Museum, 1966) n.p.
- 11 Alice Adams, email exchange with the author, April 23, 2018.
- 12 Alice Adams, email exchange with the author, May 25, 2018.
- 13 April Kingsley, "Alice Adams," *Artforum* 11 (January, 1973) 89.
- 14 Lippard, 74.
- 15 Ibid.
- 16 Alice Adams, telephone conversation with the author, May 14, 2018.



Mercer Wall, 1970
wood, latex
2 ft x 21 ft / 60,96 cm x 640 cm
Photo: William Gordy



Threaded Grid, 1960s
Rusted steel cable and electrical plate
8 x 8 x 27 in / 20,32 cm x 20,32 cm x 68,58 cm
Photo: Adam Reich

Big Aluminum 1 (1965)

The 1965 aluminum chain link structure was part of *Big Aluminum*, shown in "Eccentric Abstraction" (1966) at the Fischbach Gallery, NYC.

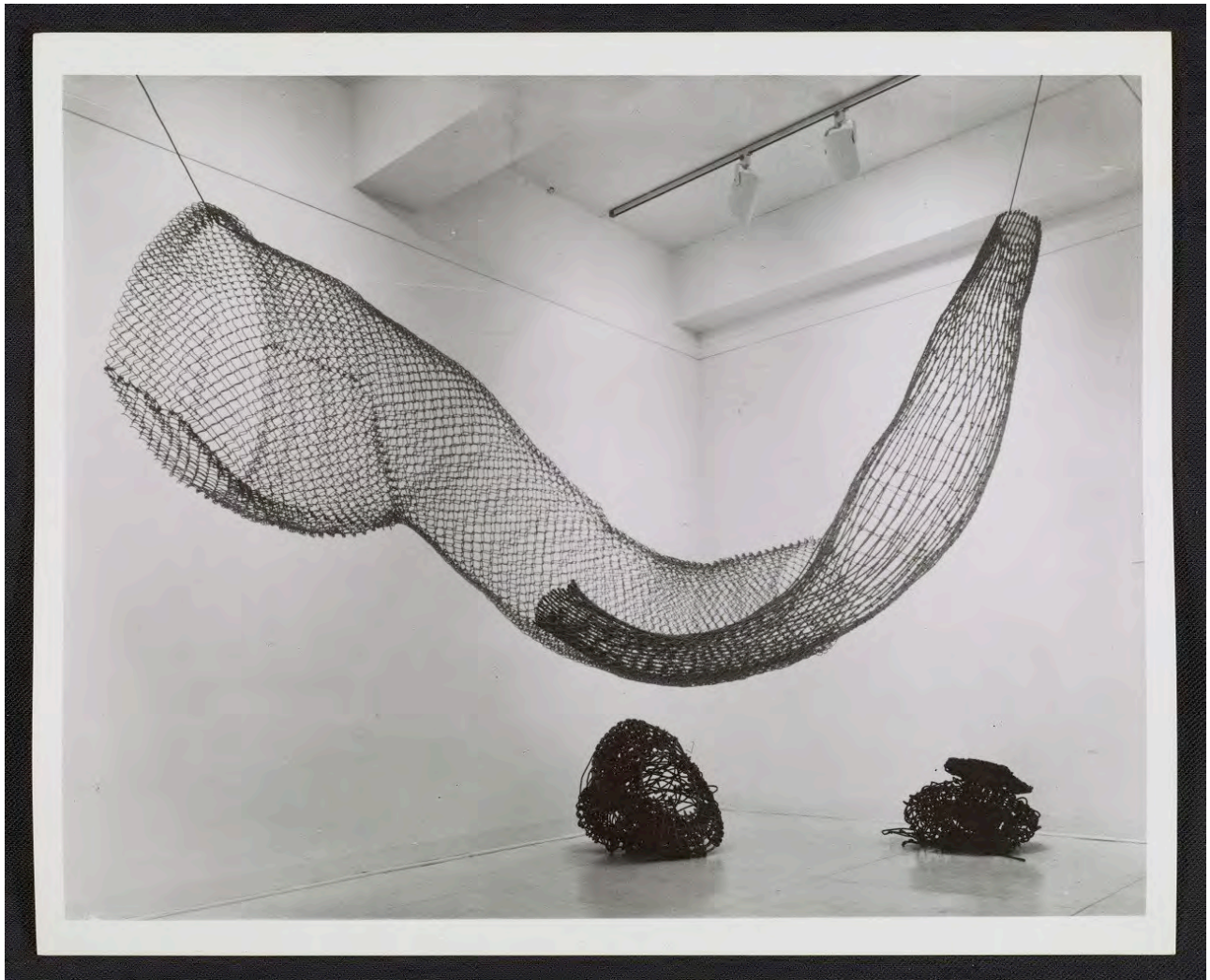
It was later included in "Materializing 'Six-years': Lucy Lippard and the Emergence of Conceptual Art" (2012) at the Brooklyn Museum.

In each of these shows, the piece was always hung from the ceiling and has never been shown sitting on floor.

The red fluorescent section of *22 Tangle* (1964), *Red Fluorescent Structure* (Page 26) was also shown in "Eccentric Abstraction" (1966) at the Fischbach Gallery (1966).



Installation view of *Big Aluminum 2* in "Materializing 'Six Years': Lucy Lippard and the Emergence of Conceptual Art" at the Brooklyn Museum, 2012

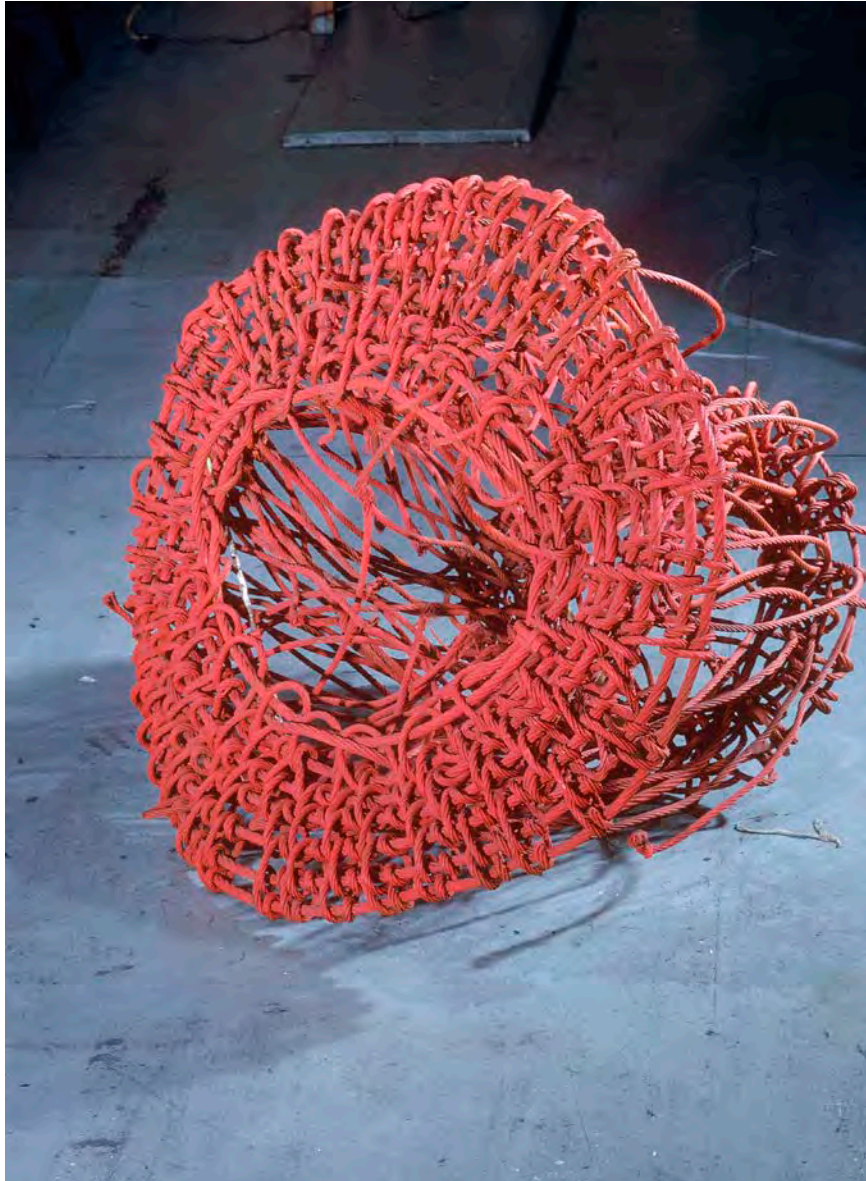


Installation view of "Eccentric Abstraction" including Alice Adams, *Big Aluminum 1*, 1965; Fischbach Gallery, New York, September 20 - October 8, 1966; organized by Lucy Lippard. Fischbach Gallery Records, Archives of American Art, Smithsonian Institution, Washington, D.C. (Photo: © Fischbach Gallery, New York)



Installation view of Alice Adams
Works from 1964 to 2023 at
Zürcher Gallery, New York, March 18 - May 11, 2023
Photo: Adam Reich





Fluorescent Structure, 1964

Rusted steel cable, fluorescent paint

17 x 27 in / 43,18 cm x 68,58 cm

Photo: Robert Mates

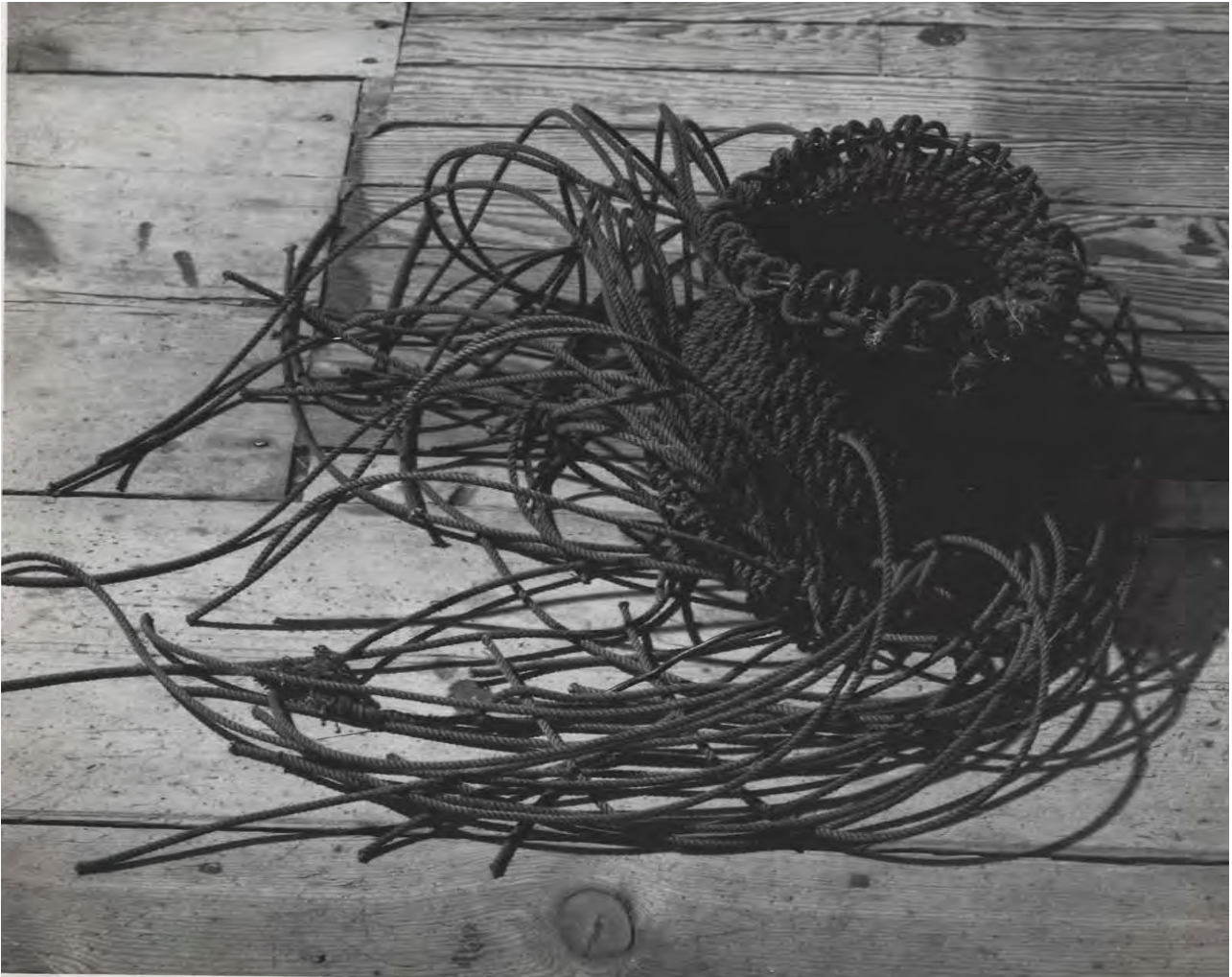
Fluorescent Structure is later incorporated into a new work *22 Tangle*



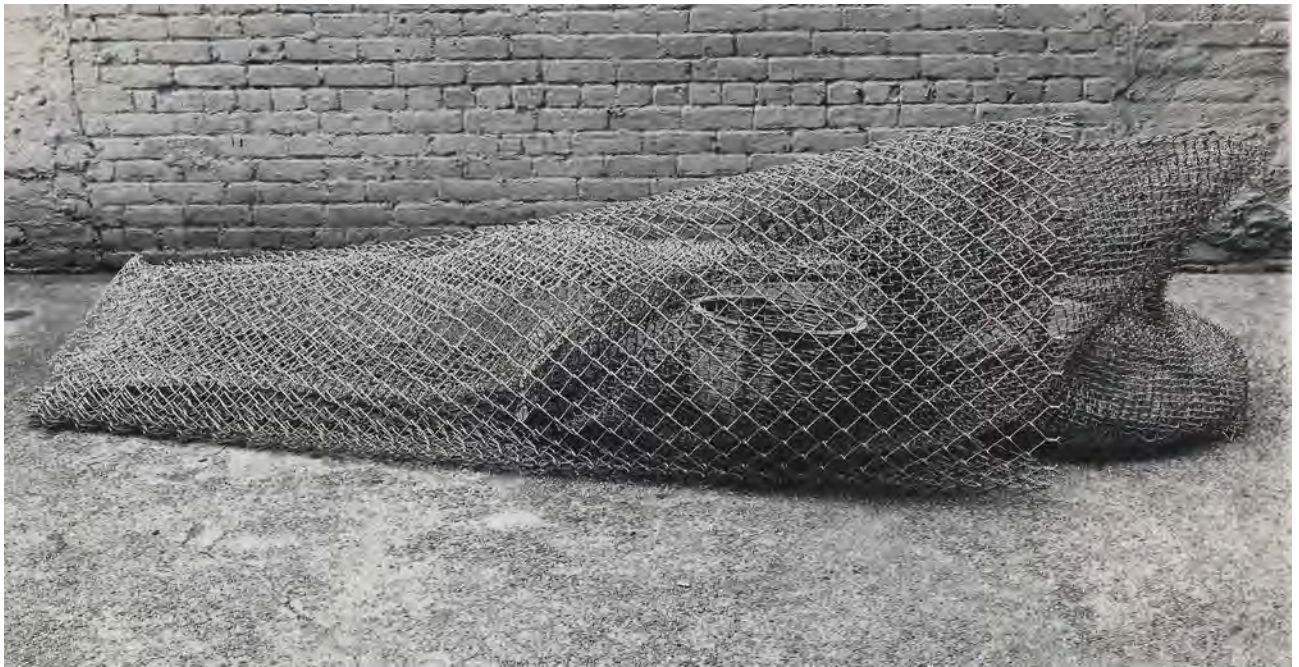
22 *Tangle*, 1964-1968
Rusted steel cable, fluorescent paint, steel chain link fence
69 x 27 in / 149,86 cm x 68,58 cm
Photo: Adam Reich



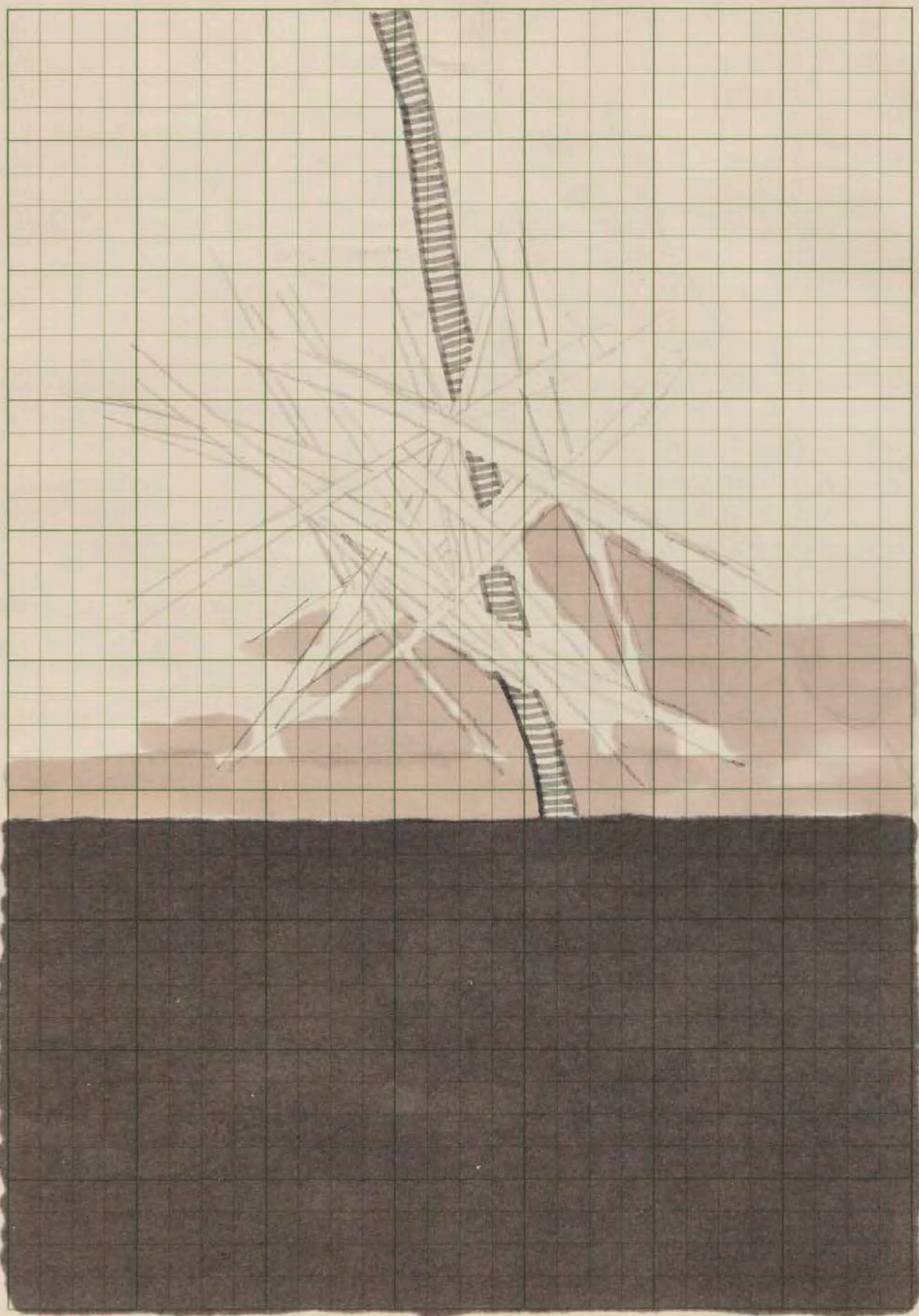
Big Aluminum 2, 1965-2023
Floor aluminum chain link fence piece
80 x 50 in / 203,2 cm x 127 cm
Installation view at Zürcher Gallery, New York,
March 18 - May 11, 2023
Photo: Adam Reich



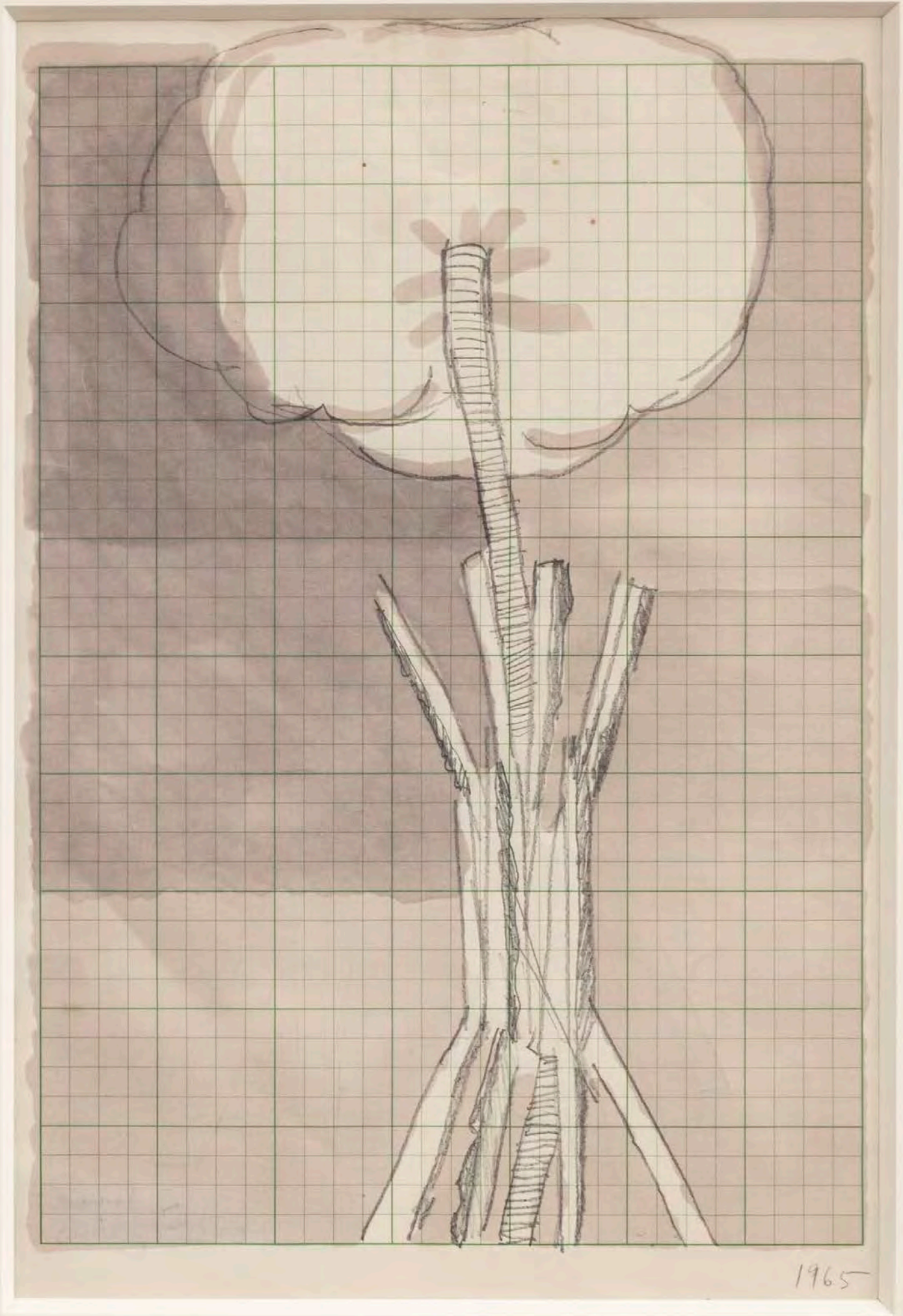
Rope and Cable Piece, 1964
tarred rope, rusted steel cable
9 x 3.75 in / 22,86 cm x 9,52 cm
Photo: Hollis Frampton



East 92nd, 1969
steel and aluminum chain link fences, aluminum cable
3 ft 6 in x 4 ft x 10 ft / 106,68 cm x 121,92 cm x 304,8 cm
Photo: Shunk-Kender



ALICE ADAMS



1965

Previous page:
Double Structure, Studies, 1965
Felt pen on graph paper
17 x 22 1/2 in / 43,18 cm x 57,15 cm
Photo: Adam Reich

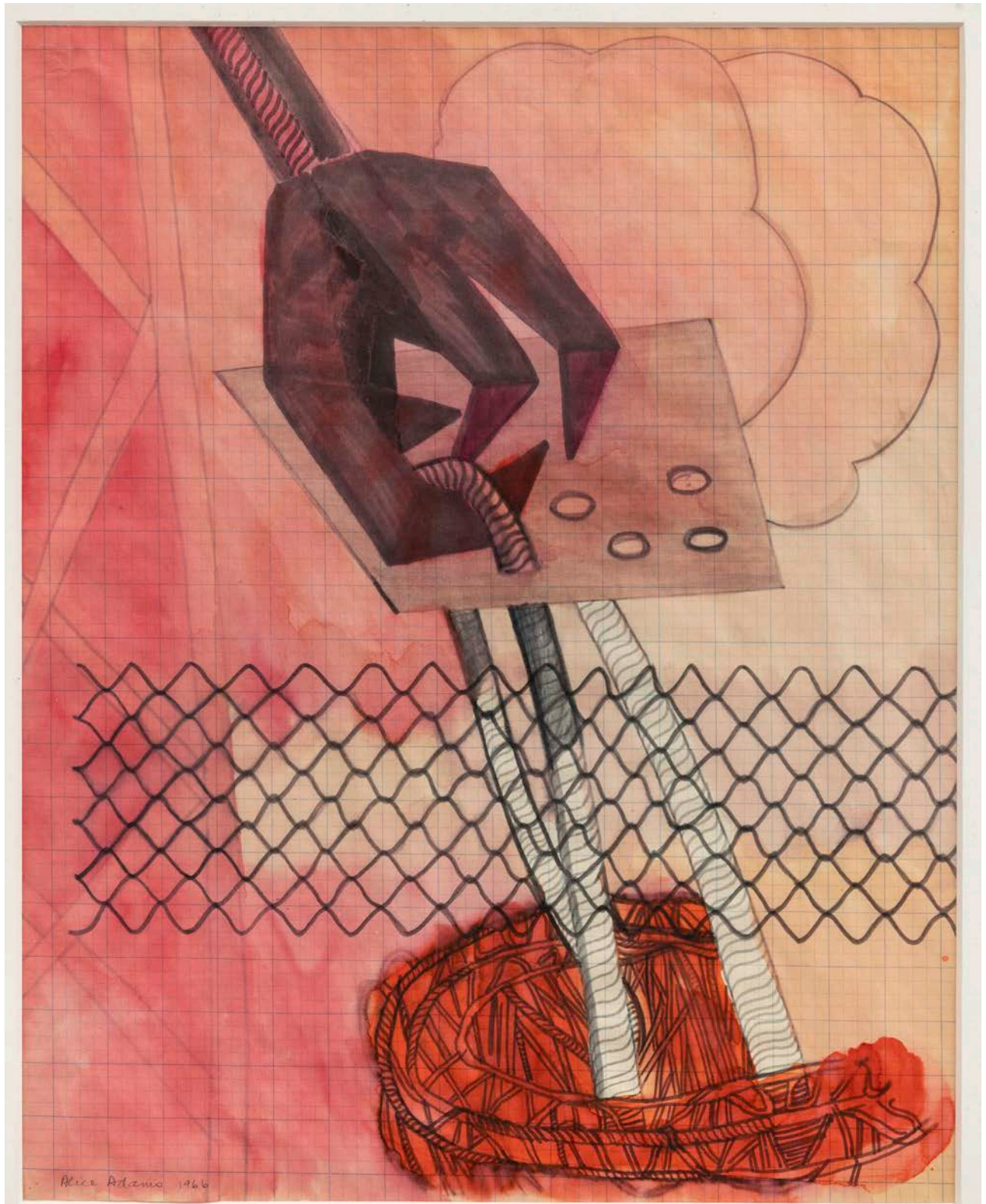
Opposite:
Blue Plunge, 1965
Felt marker on paper
13.5 x 11.5 in / 34,29 cm x 29,21 cm
Photo: Adam Reich



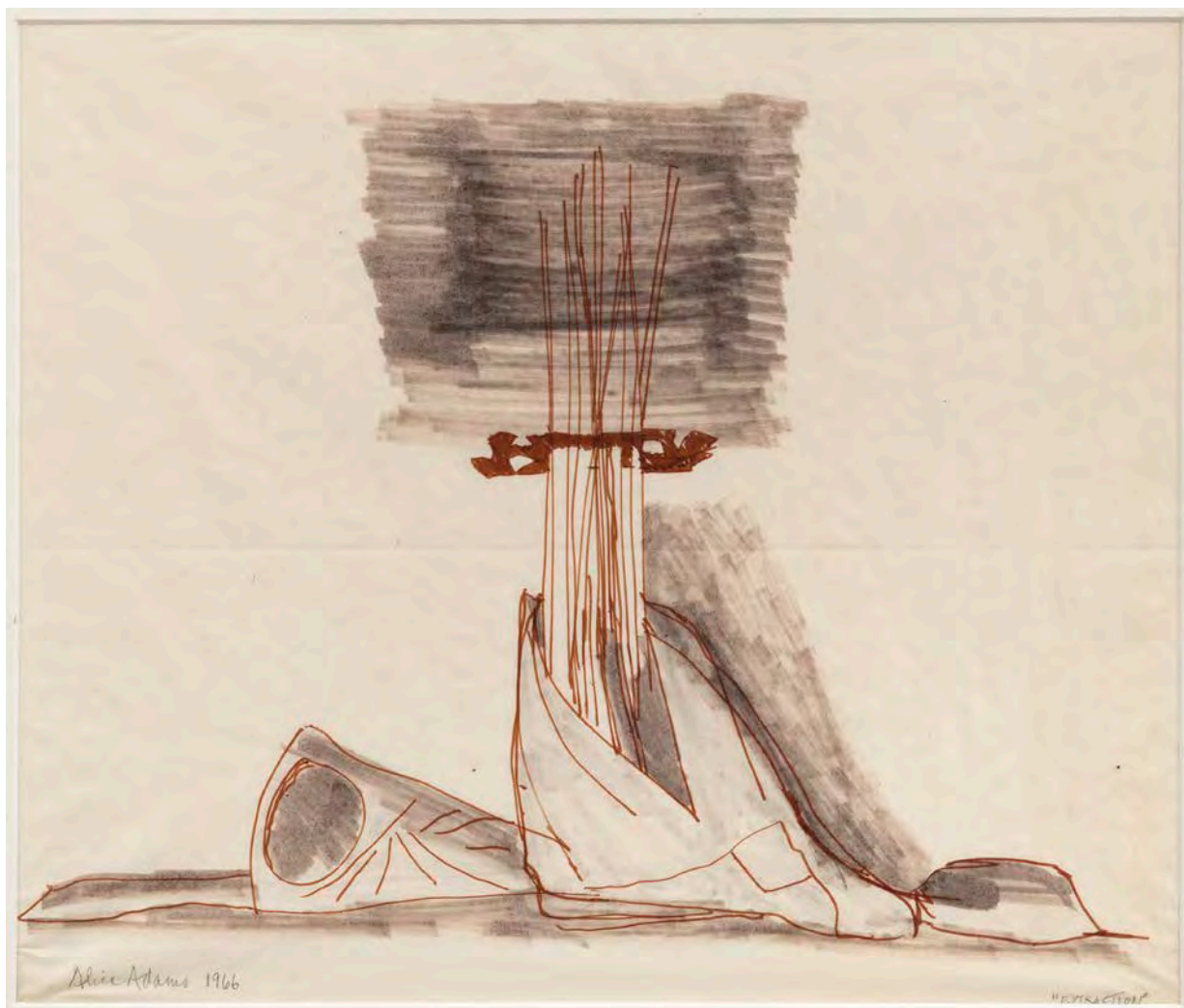
Alice Adams 1966



Torn Up I, 1966
Felt marker on paper
21 x 16.5 in / 53,34 cm x 41,91 cm
Photo: Adam Reich



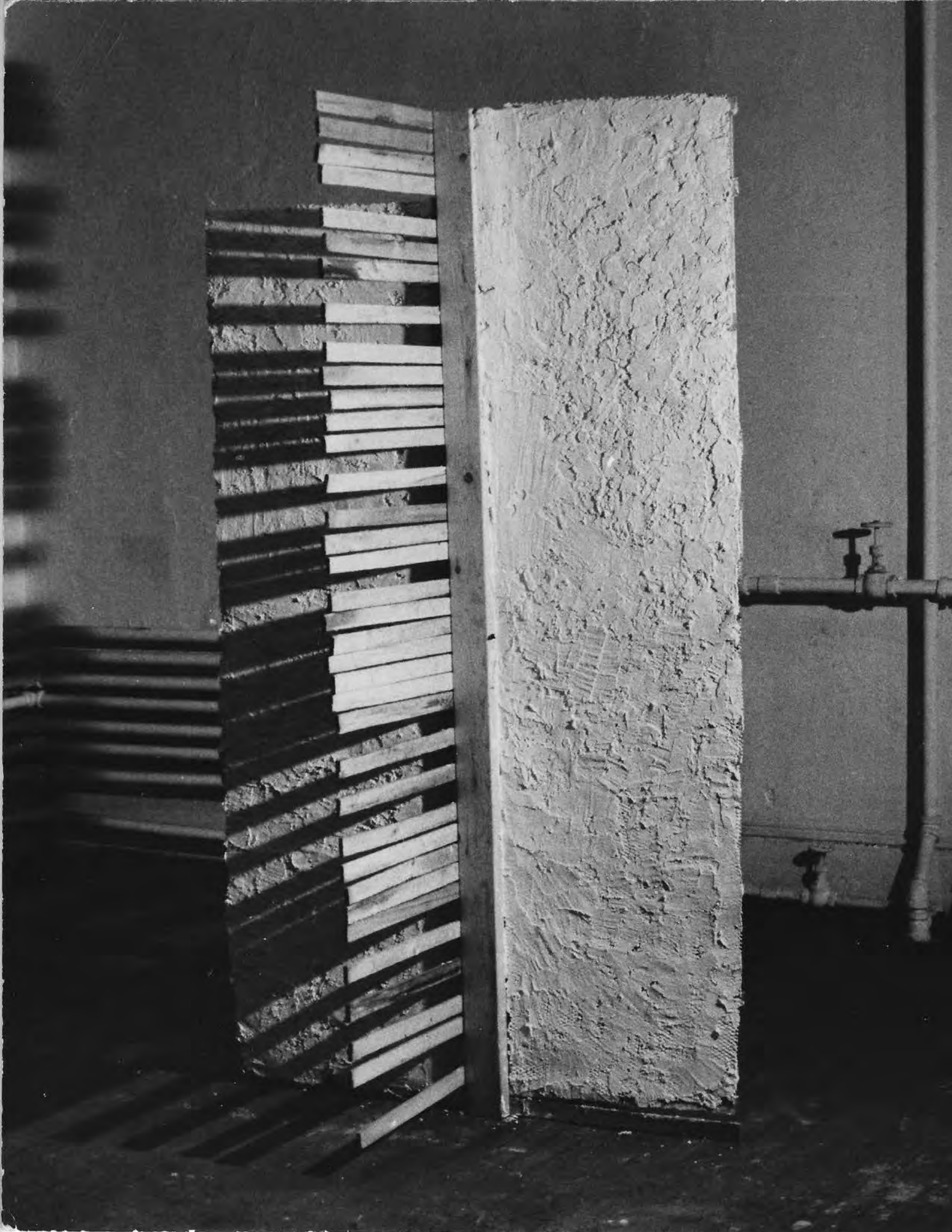
Torn Up II, 1966
Felt marker on paper
22 x 16.5 in / 55,88 cm x 41,91 cm
Photo: Adam Reich

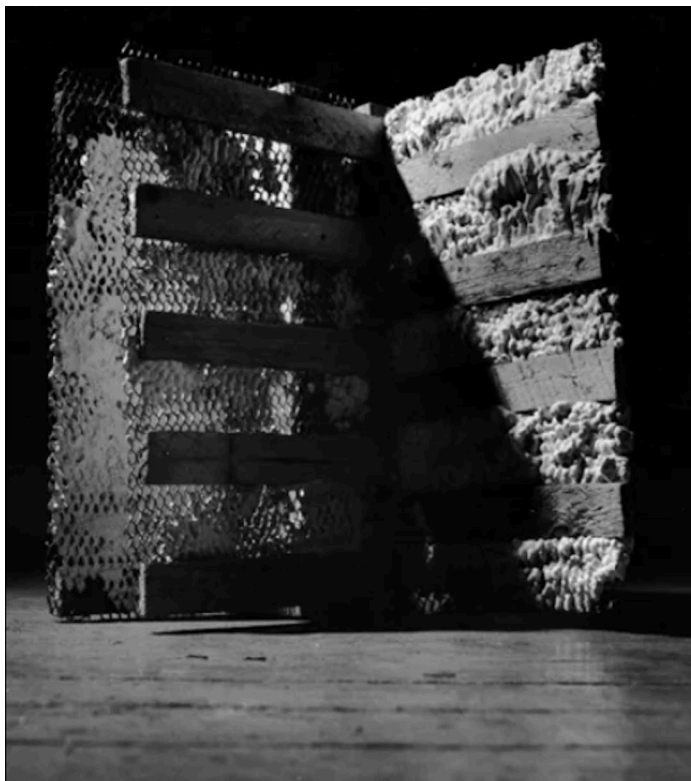


Torn Up III, 1966
Felt marker on paper
13.5 x 16 in / 34,29 cm x 40,64 cm
Photo: Adam Reich



Torn Up IV, 1965
marker on paper
14 x 8.5 in / 35,56 cm x 21,59 cm
Photo: Adam Reich





Left:
Cross Purposes II, 1967
 wood lath, plaster, wood 2x4s
 67 x 28 x 36 in /
 170,18 cm x 71,12 cm x 91,44 cm
 Photo: William Gordy

Top:
Cross Purposes II, 1967
 (additional views)

Bottom:
Cross Purposes I, 1967
 20 1/2 x 19 x 21 in /
 52 cm x 48,3 cm x 53,34 cm
 wood, wire lath, plaster
 Beth Rudin DeWoody Collection
 Photo: William Gordy



Wall and Floor, 1967

wooden lath, 2x4's, metal, plaster, vinyl tiles

3 ft x 4 ft x 2 ft 3 in / 91,44 cm x 121,92 cm x 68,58 cm

Installation view at Zürcher Gallery, NY, March 18 - May 11, 2023

Photo: Adam Reich



Resin Corner Pieces, 1967 (Group of 7)
Polyester resin mixed white latex paint
over 4" long corner wire lath sections
49 x 4 in / 124,46 cm x 10,16 cm
Installation view at Zürcher Gallery, NY, March 18 - May 11, 2023
Photo: Adam Reich



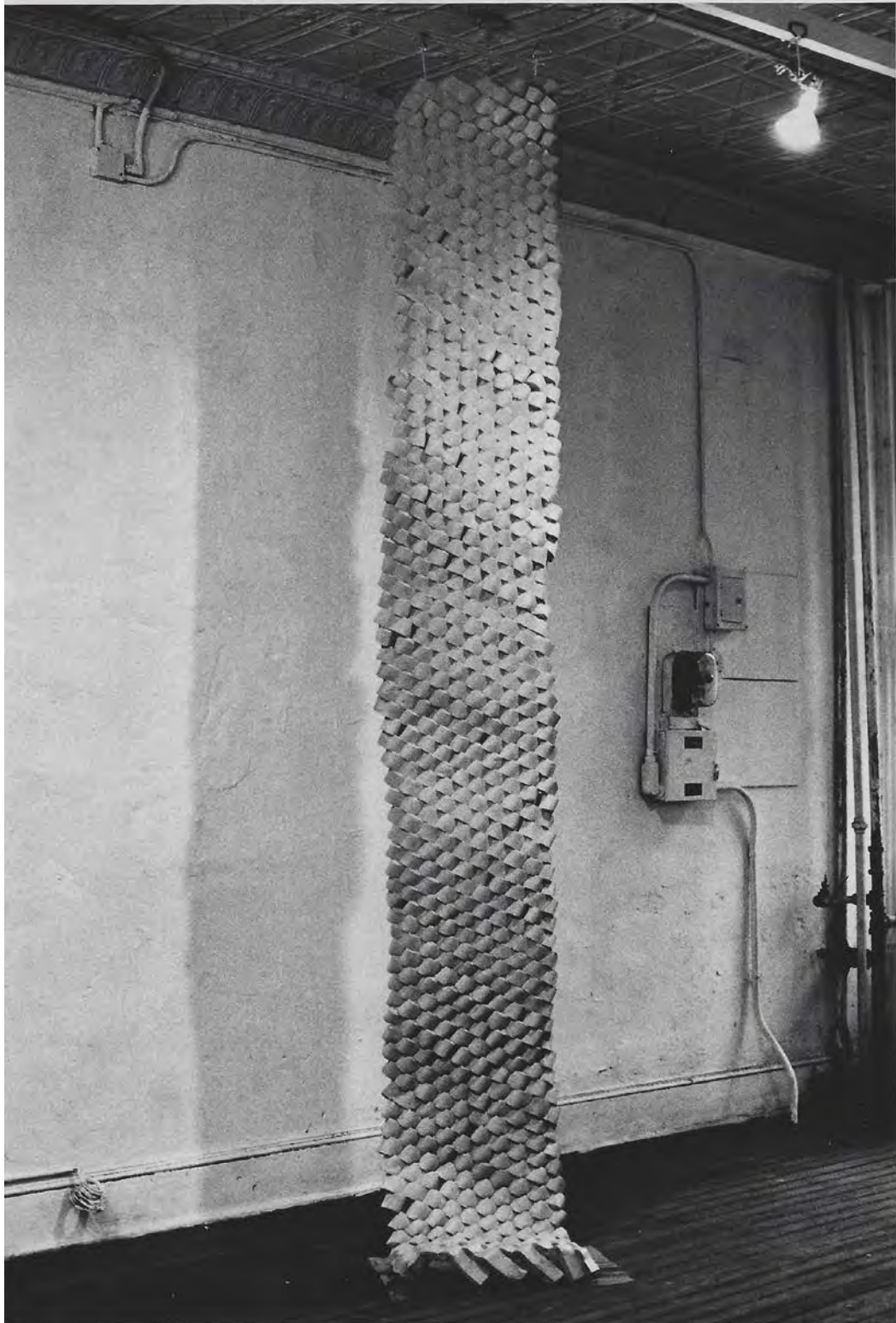


White Foam Angle Section, 1967

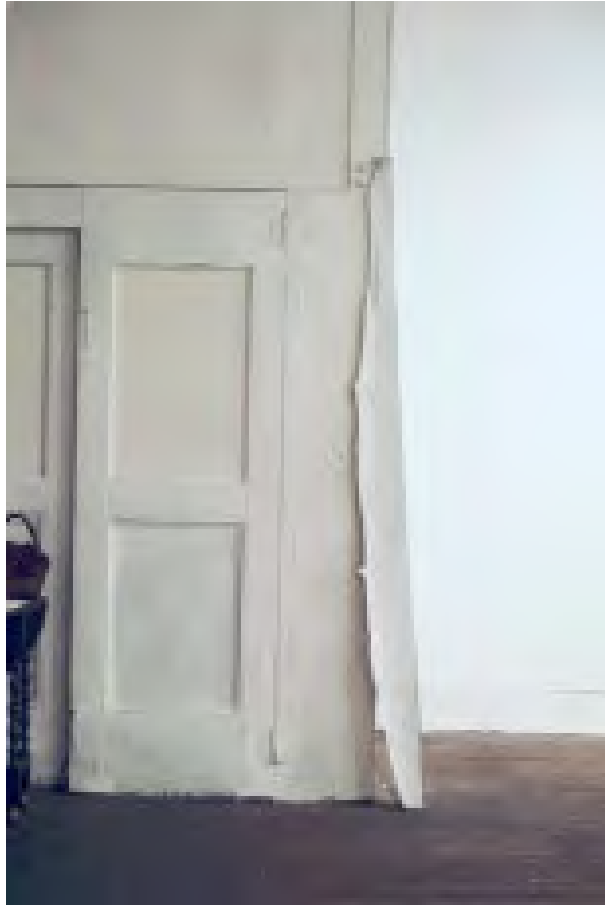
foam, chicken wire, aluminum

2 ft x 1 ft x 12 ft / 60,96 cm x 30,48 cm x 365,76 cm

Photo: Robert Mates



Long Purple Wall Section, 1970
polyurethane foam, latex
15 ft x 20 in x 3 in / 457,2 cm x 50,8 cm x 7,62 cm
Photo: William Gordy



Hard and Soft Corner, 1970

wire lath, polyester resin, white paint, white silastic resin

8 ft x 5 in x 8 in / 91,44 cm x 12,7 cm x 20,32 cm

Photo: William Gordy



Corner, 1968
white silastic resin, over metal corner bead
97 x 2 x 1 in / 246,38 cm x 5,08 cm x 2,54 cm
Installation view at Zürcher Gallery, NY, March 18 - May 11, 2023





Installation view of Alice Adams *Works from 1964 to 2023* at
Zürcher Gallery, New York, March 18 - May 11, 2023
Photo: Adam Reich



Small Wall Cast 246 Bowery, 1972
Mixed latex and white paint
16 x 14 in / 40,64 cm x 35,56 cm
Photo: Adam Reich

In 1969, I moved my studio into one half of a floor at 246 Bowery. The painter Steve Rosenthal had the other half, and when he left in 1972, I took over the lease and sublet space in turn, first to Chris Gianakos, and later to Ethelyn Honig, until I moved to Tribeca in 1975. During those years, I married the filmmaker Bill Gordy, my daughter Kate Gordy was born (I used to bring her to the studio with me) and I helped start the alternative space "55 Mercer" with seven other artists.

These photos are works made in that Bowery studio that reflect and embody the character of its walls and physical space. This work represented an important change in direction for me, differing as it did from the work that Lucy Lippard included in the exhibition "Eccentric Abstraction" at the Fischbach Gallery in NYC in 1966.

Two of these pieces were included in the Whitney Museum "Sculpture Annual" of 1971 and the "Biennial" of 1973 by Marcia Tucker, when she was curator there. She saw the work in the first instance on a visit to the studio on the Bowery, and in the second when it was part of an exhibition at "55 Mercer."

The first series of sculptures that I made on the Bowery were constructed of metal lath corner bead covered with latex, silicone rubber, or polyester resin. These pieces fit onto an actual corner, or were mounted on or leaned against a wall. Following that, I began a series of works using wood lath incorporated into latex casts of the studio walls which were then peeled off, removing the surface of the wall with them. They were mounted on frameworks made of wooden two by fours with the 16" on center dimensions of conventional wall framing. The work following employed such frameworks with wood lath alone.

The sculpture that I have described, of, and about, the Bowery buildings was important to me, and informed much of my later site sculptures and public art projects.

Alice Adams



Bowery Wall, 1970

5 ft x 10 1/2 ft x 1/2 in / 152,4 cm x 320 cm x 1,27 cm

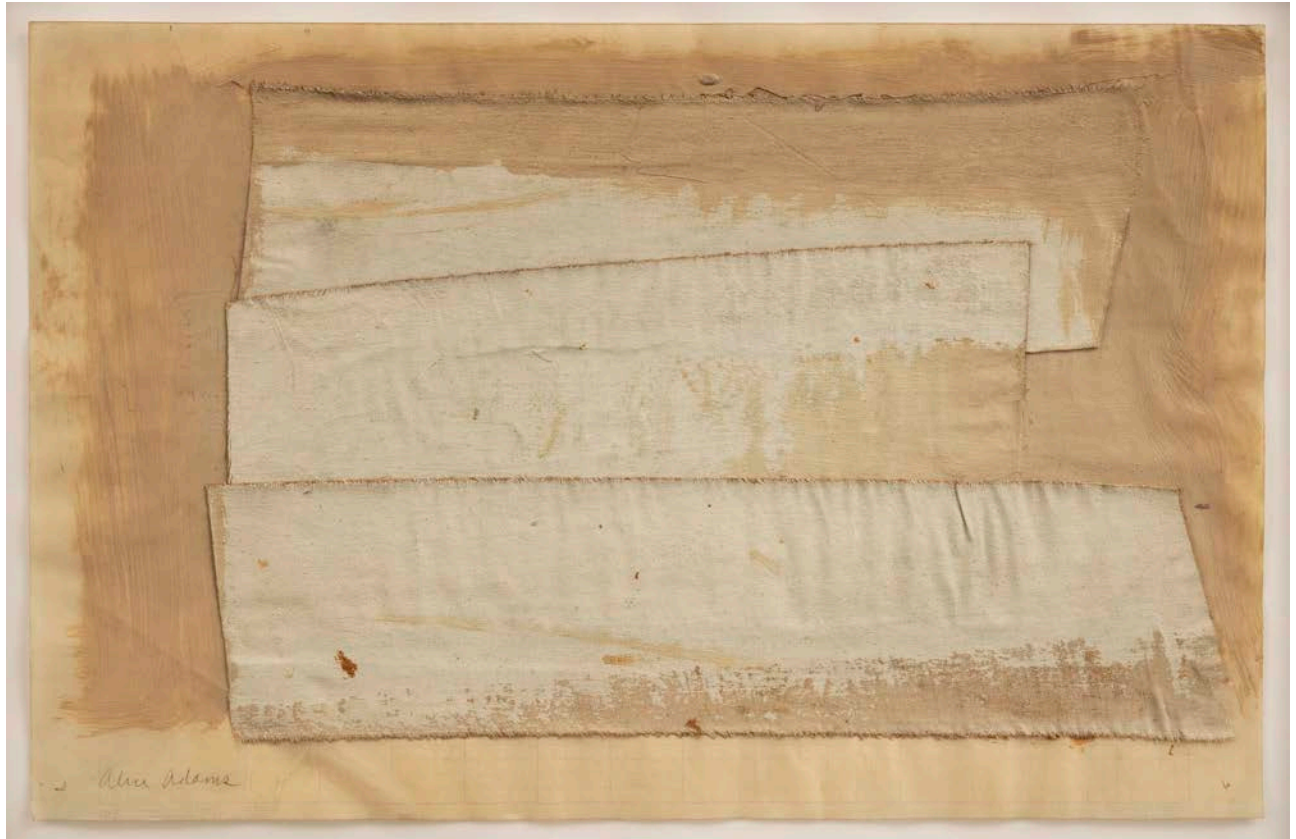
Installation view at Zürcher Gallery, New York, March 18 - May 11, 2023

Photo: Adam Reich

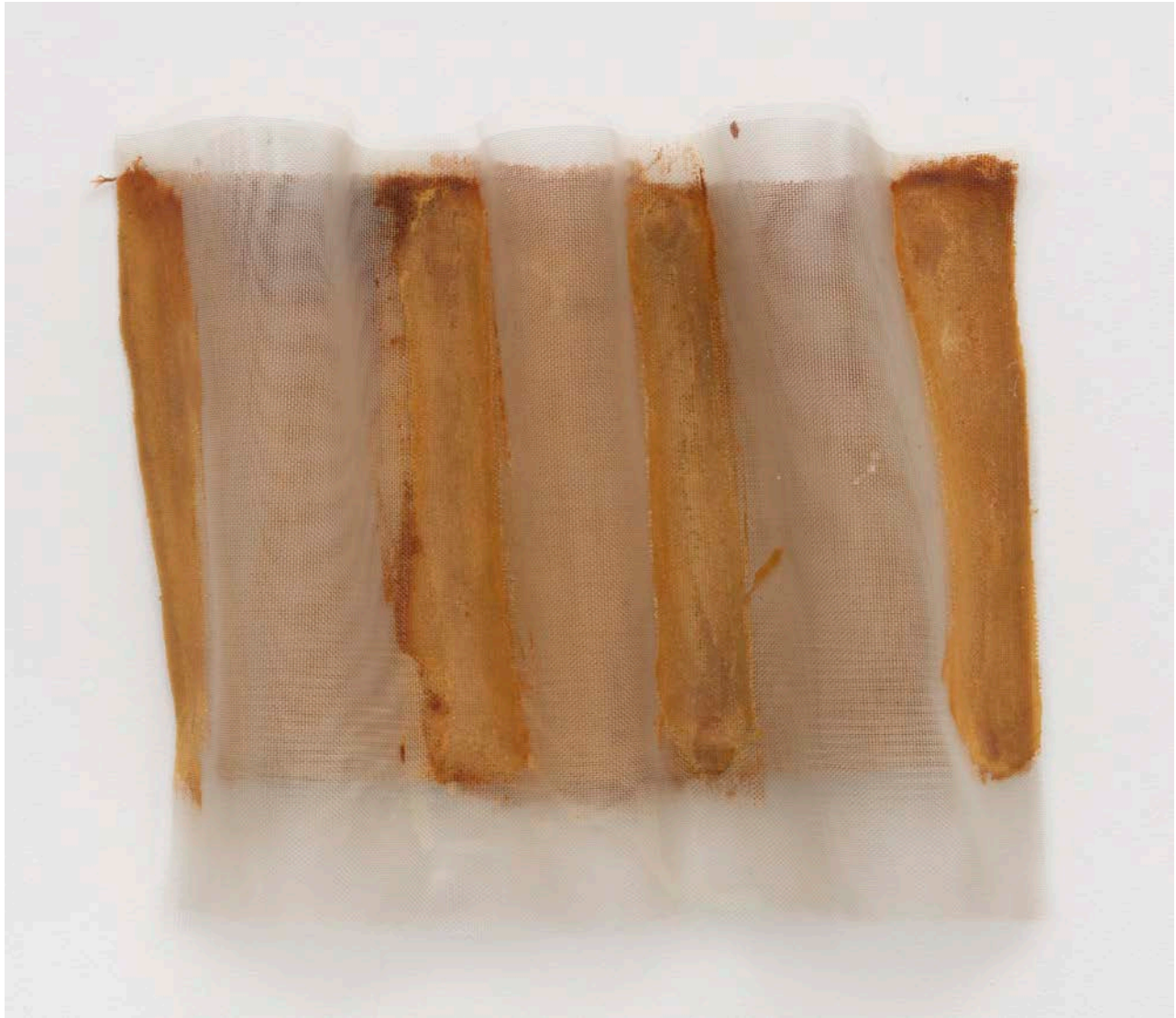




Large Collage I, 1970
six strips of cut canvas with painted
surface, latex, added to graph paper
11 x 17 in / 27,94 cm x 43,18 cm
Photo: Adam Reich



Large Collage II, 1970
three strips of cut canvas with painted
surface, latex, added to graph paper
11 x 17 in / 27,94 cm x 43,18 cm
Photo: Adam Reich



Pleated Sculpture, 1969
Latex over plastic mesh screening
14 x 16 in / 35,56 cm 40,64 cm
Photo: Adam Reich



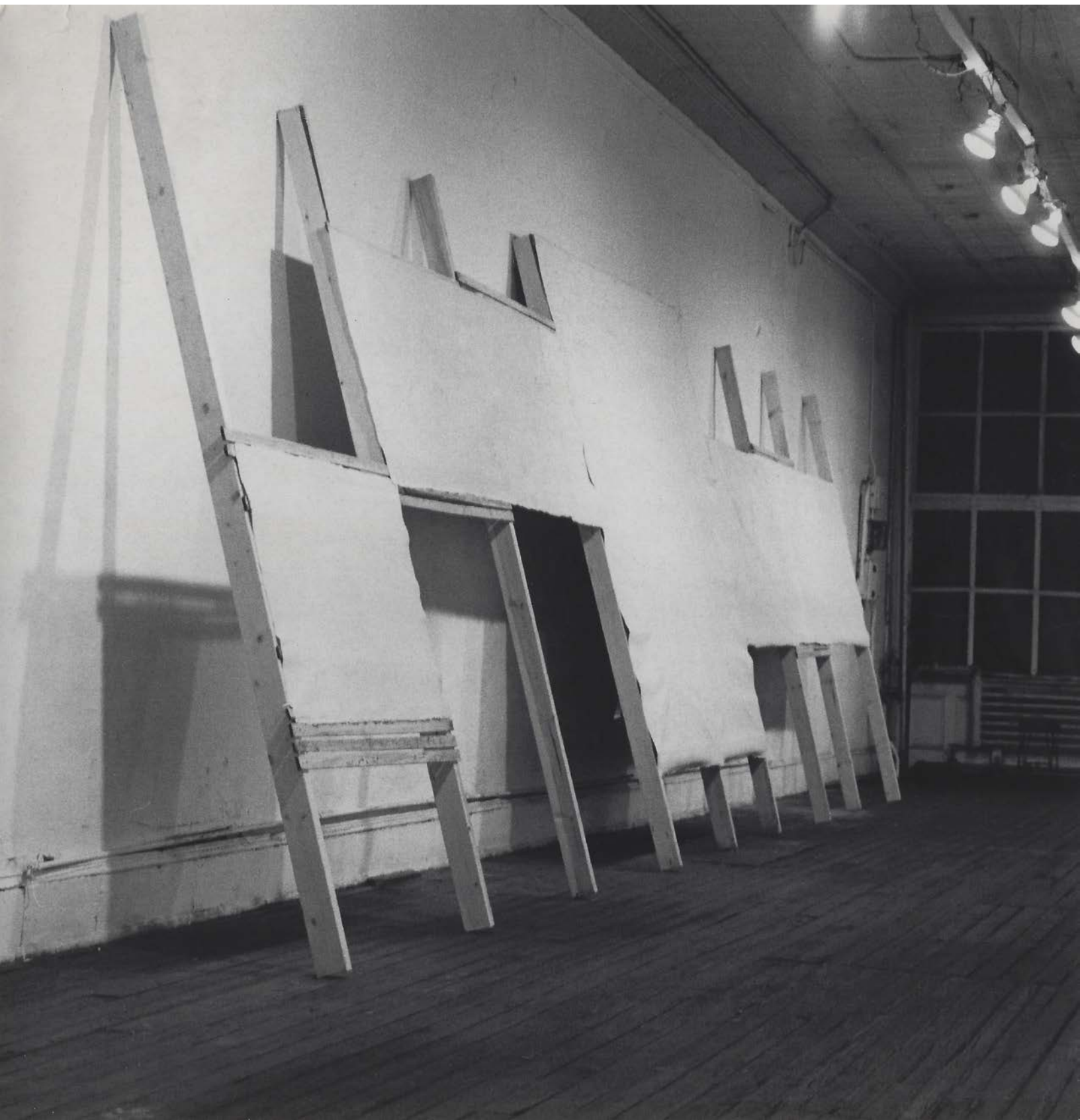
Expanded Cylinder, 1970
Latex cloth, foam rubber
43 x 12 in / 109,22 cm x 30,48 cm

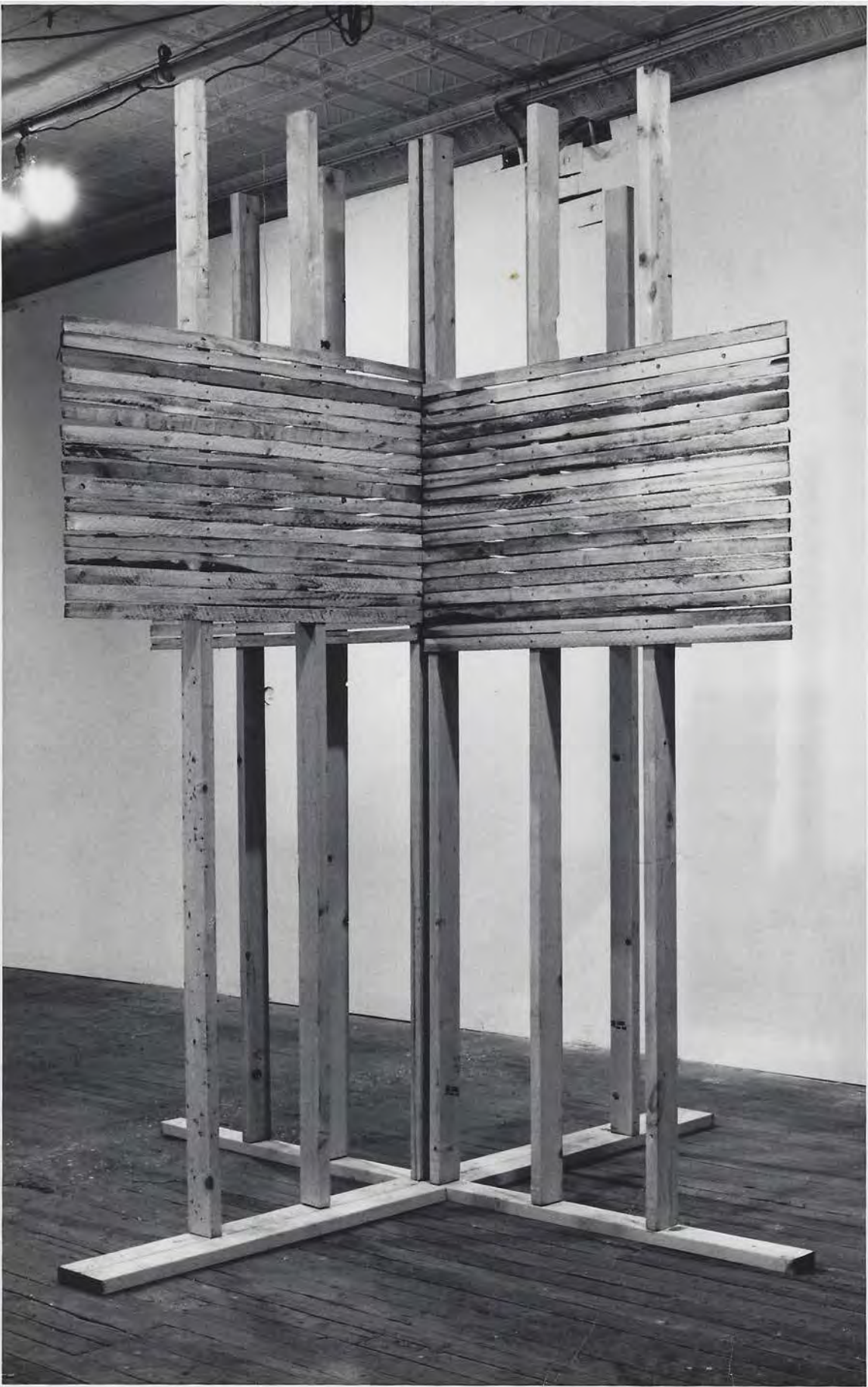
Gordy's Wall, 1970

wood, latex

9 ft x 27 ft x 2 ft / 274,32 cm x 822,96 cm x 60,96 cm

Photo: William Gordy





Four Corners, 1972

Wood

8 ft x 8 ft x 9 ft 10 in / 243,84 cm x 243,84 cm x 299,72 cm

Photo: William Gordy

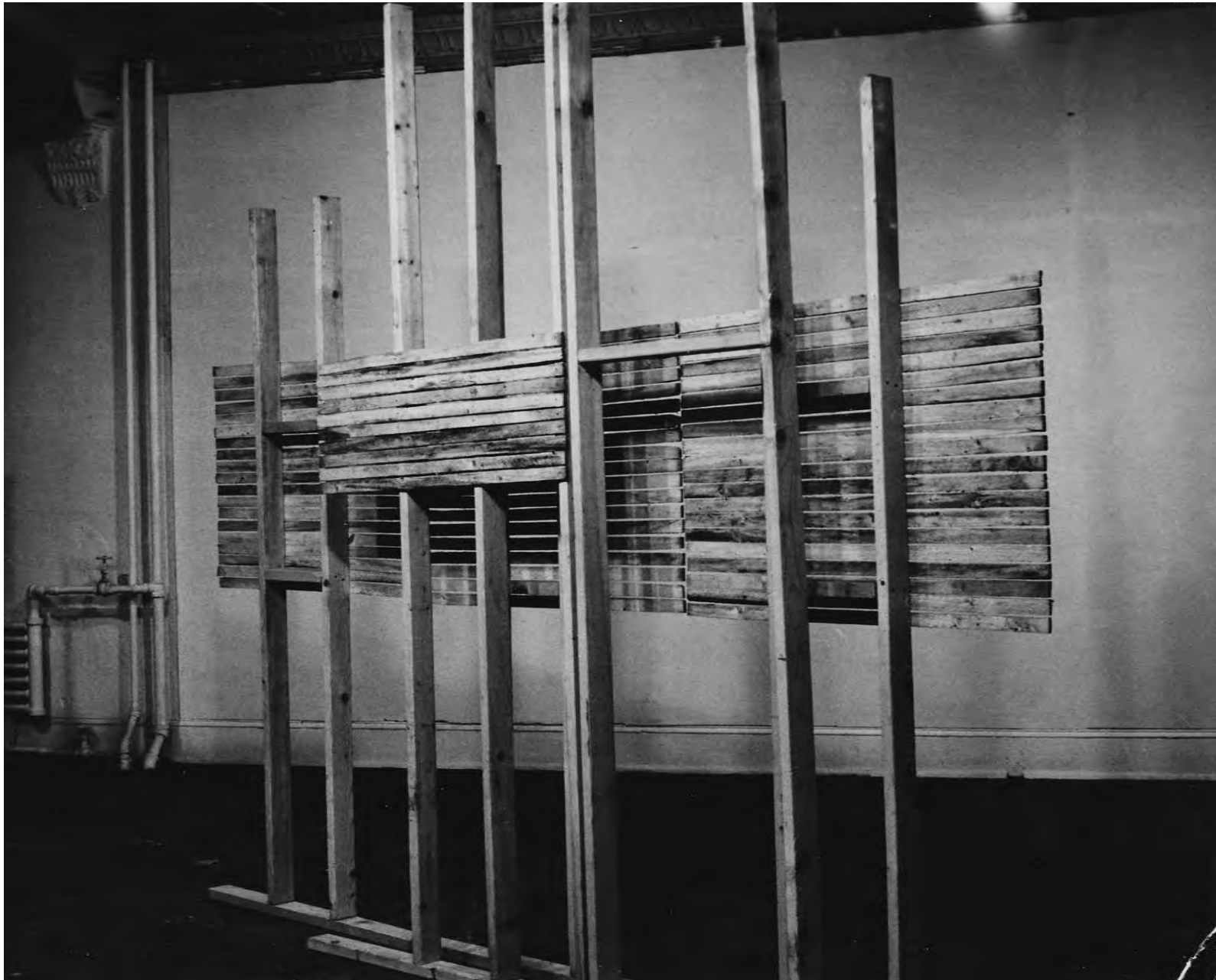
Long Wall, 1973

Wood

12 ft x 9 ft x 2 ft 10 in / 365,76 cm x 274,32 cm x 86,36 cm

Photo: William Gordy

Exhibited at the 1973 Whitney Biennial





Wall At World Trade Center, 1974/75

Wooden 2x4s, wood lath

14 ft x 2 ft x 10 ft / 426,72 cm x 60,96 cm x 304,8 cm

Alice Adams shown working on the piece.

Photo: William Gordy



Wall At World Trade Center, 1974/75
Wooden 2x4s, wood lath
14 ft x 2 ft x 10 ft / 426,72 cm x 60,96 cm x 304,8 cm
Alice Adams shown working on the piece.
Photo: William Gordy

Wooden Column, 1973
wooden lath, 2x4's
72 x 10.5 x 13.75 in / 182,88 cm x 26,65 cm x 34,9 cm
Photo: Adam Reich







Installation view of Alice Adams *Works from 1964 to 2023* at
Zürcher-Gallery, New York, March 18 - May 11, 2023
Photo: Adam Reich



Volume, 1974
2x4's framing, wood lath sheathing
95 x 30 x 30 in / 241,3 cm x 76,2 cm x 76,2 cm
Photo: Adam Reich

Following Page:
Installation view of Alice Adams
Works from 1964 to 2023 at
Zürcher Gallery, New York, March 18 - May 11, 2023
Photo: Adam Reich







Column with Two Half Arches, 1974

(two views)

wood

8 ft x 4 ft x 3 ft / 243,84 cm x 121,92 cm x 91,44 cm

Photos: William Gordy

Collection of the Ulrich Museum, Wichita, KS







Greensboro Column, 1974

(two views)

wood

9 ft x 46 in x 46 in / 274,32 cm x 116,84 cm x 116,84 cm

Photo: William Gordy

Collection of the Weatherspoon Museum,
University of North Carolina at Greensboro



Left to right: *Vault* (1974), *Greensboro Column* (1974), *Volume* (1974)
Installation view at 55 Mercer, New York, foreground sculpture by Julius Tobias
Photo: William Gordy



Vault, 1974
wood
5 ft x 3 ft x 9 ft / 152,4 cm x 91,44 cm x 274,32 cm
Photo: William Gordy



Corner Section, 1974

wood and nails

27 in x 4 7/8 in x 4 7/8 in / 68,58 cm x 12,38 cm x 12,38 cm

Collection of the Museum of Modern Art, New York



Segmented Section, 1974
wood
29 in x 5 in x 4 in / 73,66 cm x 12,7 cm x 10,16 cm
William Patterson College Collection, New Jersey

Wall Section B, 1974

wood

19 x 19 x 20 in / 48,26 cm x 48,26 cm x 50,8 cm

Photo: Adam Reich



Cross Section, 1974

wood

17 x 18 x 12 in / 43,18 cm x 45,72 cm x 30,48 cm

Photo: Adam Reich





Large Vault, 1975

laminated arches, wood lath

3 ft 6 in x 15 ft x 15 ft / 106,68 cm x 457,2 cm x 457,2 cm

Exhibited at 55 Mercer Gallery, NY, 1975 and in

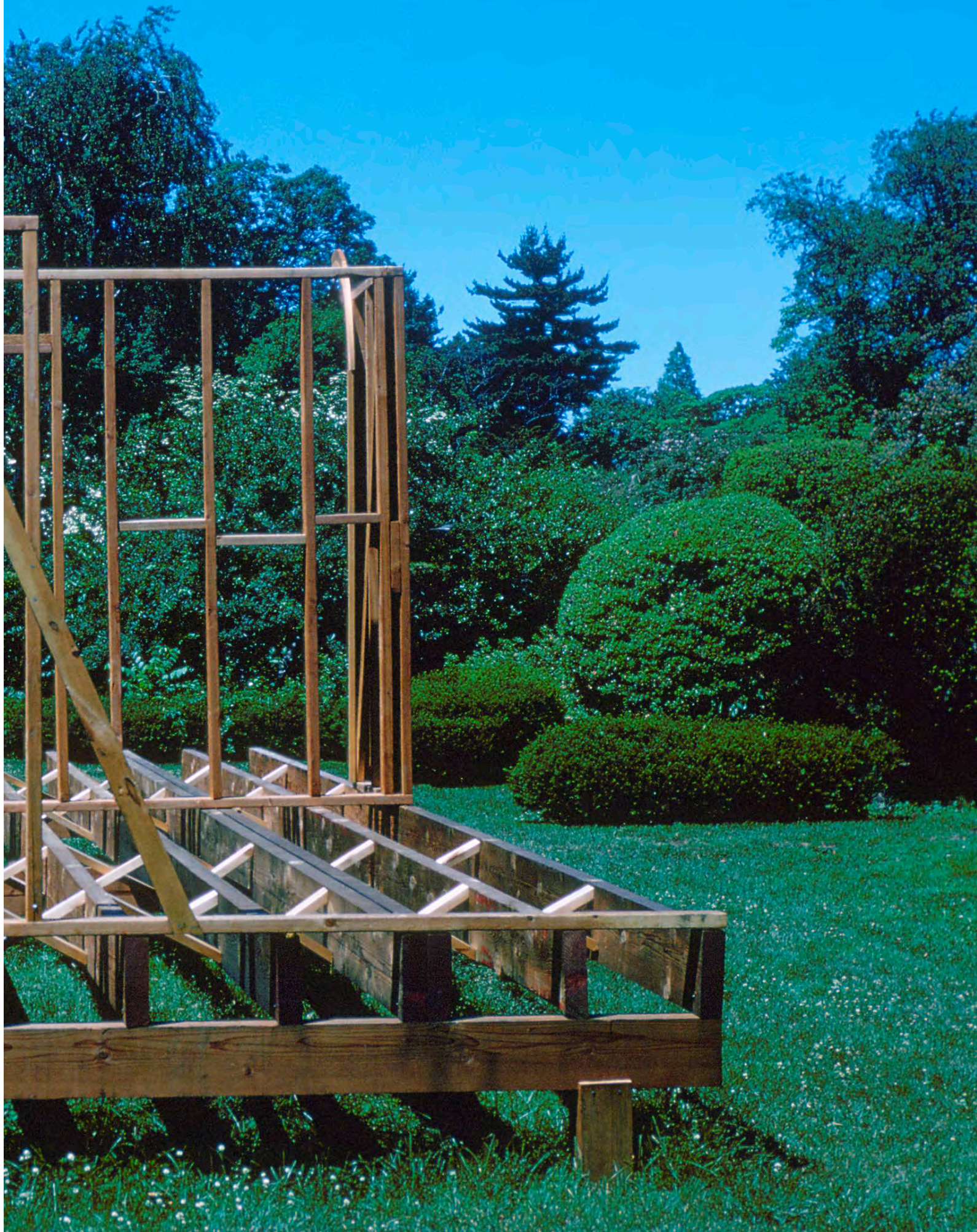
Decoys, Complexes and Triggers: Feminism and Land Art in the 1970s,

Sculpture Center, New York, 2008, curated by Catherine Morris

Photos: William Gordy







Previous Page:

Adams' House, 1977

wood

28 ft x 12 ft x 10 ft / 853,44 cm x 365,76 cm x 304,8 cm

Photo: William Gordy

Three Arches, 1978

wood

7 ft x 8 ft x 8 ft / 213,36 cm x 243,84 cm x 243,84 cm

Exhibited in *An International survey of Recent Painting and Sculpture*,
MoMA, 1984





Lost House, 1979

wood

7 ft x 7 ft x 8 ft / 213,36 cm x 213,36 cm x 243,84 cm

Project at Wave Hill, Bronx, NY

Photos: Harriet Feigenbaum







Previous Page:

Leveling, 1977

wood, stone

6 ft 5 in x 40 ft x 11 ft / 195,58 cm x 12,19 m x 3,35 m

Wilson College, Chambersburg, PA

Photo: William Gordy

"Leveling" was built simultaneously with the "Adams' House". Built on a sloping site in Chambersburg, PA, progresses down the slope measuring it at the same time. It was built by German Baptist Brethren carpenters who employed mortise and tenon barn building techniques. The wood was selected and cut at a local saw mill. A video documentary of "Leveling" was made by Bill Gordy in 1977.

Opposite:

Shorings, 1978-79

wood, earth

8 ft 6 in x 29 ft x 14 ft / 259 cm x 8,83 m x 4,26 m

Artpark, Lewiston, NY 1978-1979

Photo: William Gordy

"It was cold a good part of the time in the loft. There always seemed to be a court date or the postponement of a court date. The children kept having to hear about it all the time. The lawyers didn't talk to us much. I don't think anyone did very much work that winter. We didn't even know one another to begin with"

—excerpt from a statement by artist in the Artpark catalog for 1979 describing the effects of a tenant/loftlord lawsuit.







Left:
The Globe, 1980
wood
17 ft x 8 ft x 15 ft /
5,18 m x 2,43 m x 4,57 m
Project for MoMA PS1, NYC
Photo: William Gordy

Top Right:
The Globe (1980) installation in MoMA PS1 Special Projects, NYC, 1980

Bottom Right:
The Globe (1980) installed at City Hall Park, 1980
Photo: William Gordy



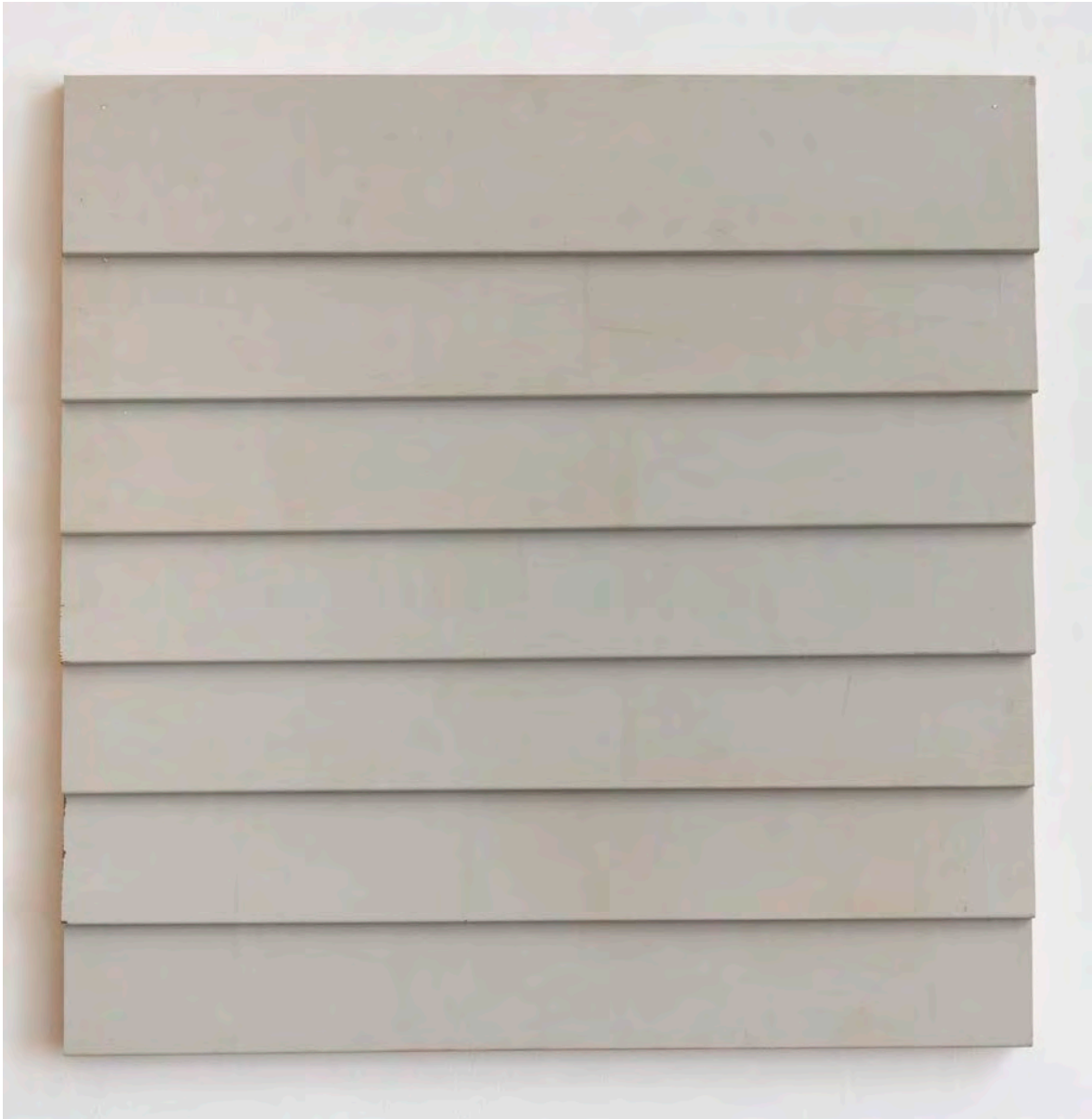
Diagrammatic Doorway, 1980

wood

8 ft x 4 ft x 4ft / 243,84 cm x 121,92 cm x 121,92 cm

Photos: William Gordy





Siding A, 2014

Wood

29.5 x 29 x 1.25 inches / 74,93 cm x 73,66 cm x 3,17 cm

Photo: Adam Reich



Siding B, 2015
Wood
30 x 27 x 3 in / 76,2 cm x 68,58 cm x 7,62 cm
Photo: Adam Reich



White Coat, 2017

foam rubber, white silastic resin

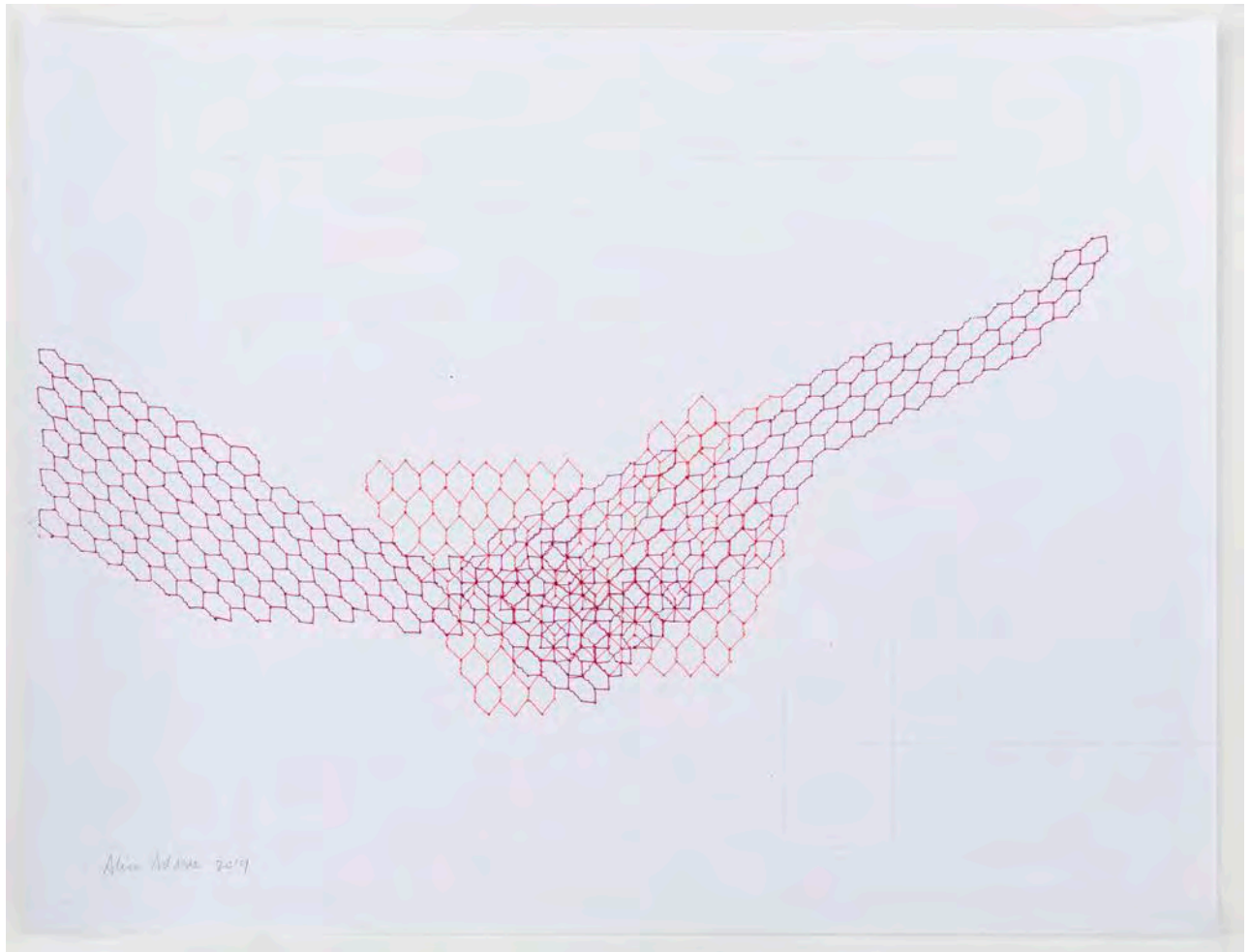
77 x 39 in / 195,58 cm x 99,06 cm

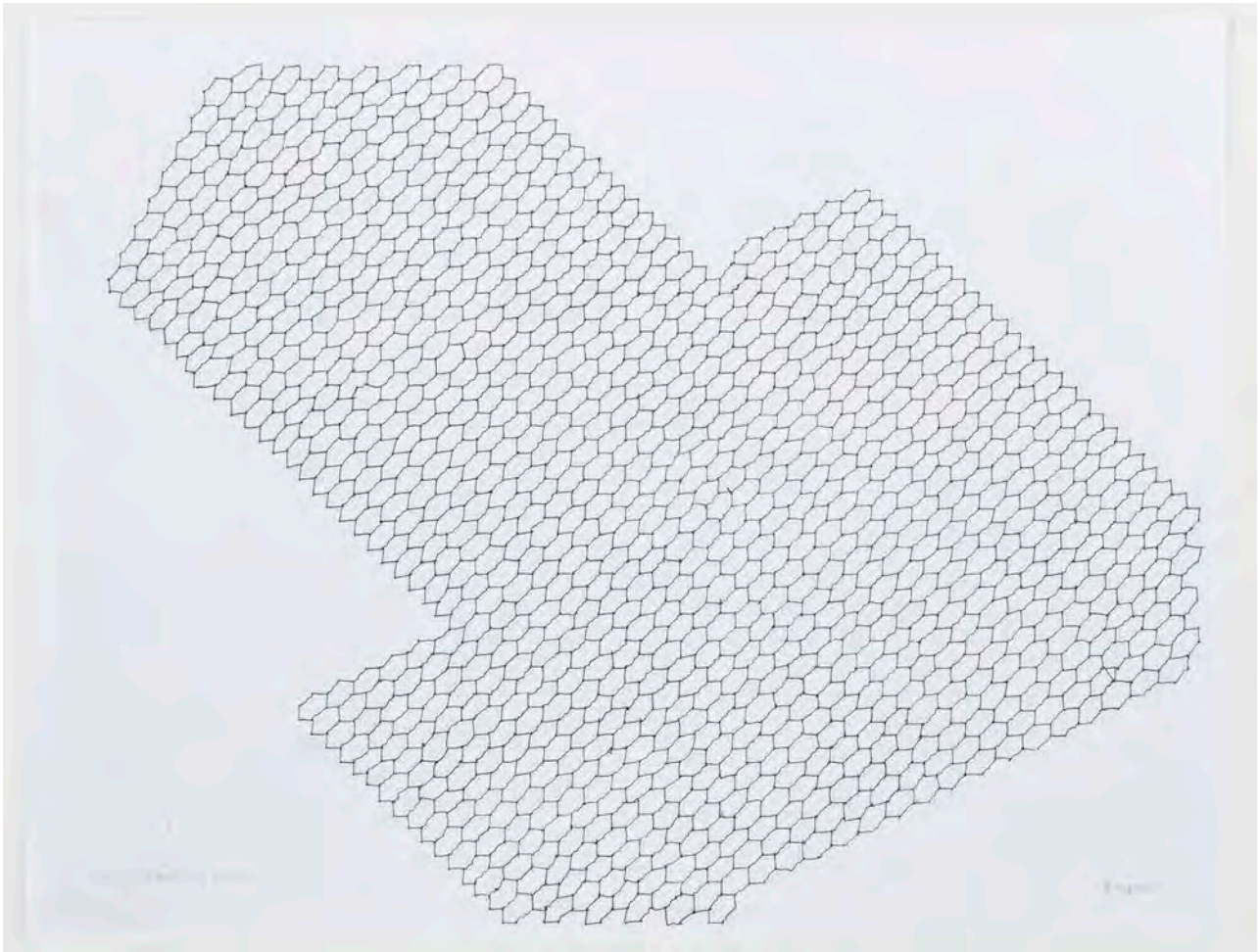
Installation view at Zürcher Gallery, NY, March 18 - May 11, 2023

Photo: Adam Reich

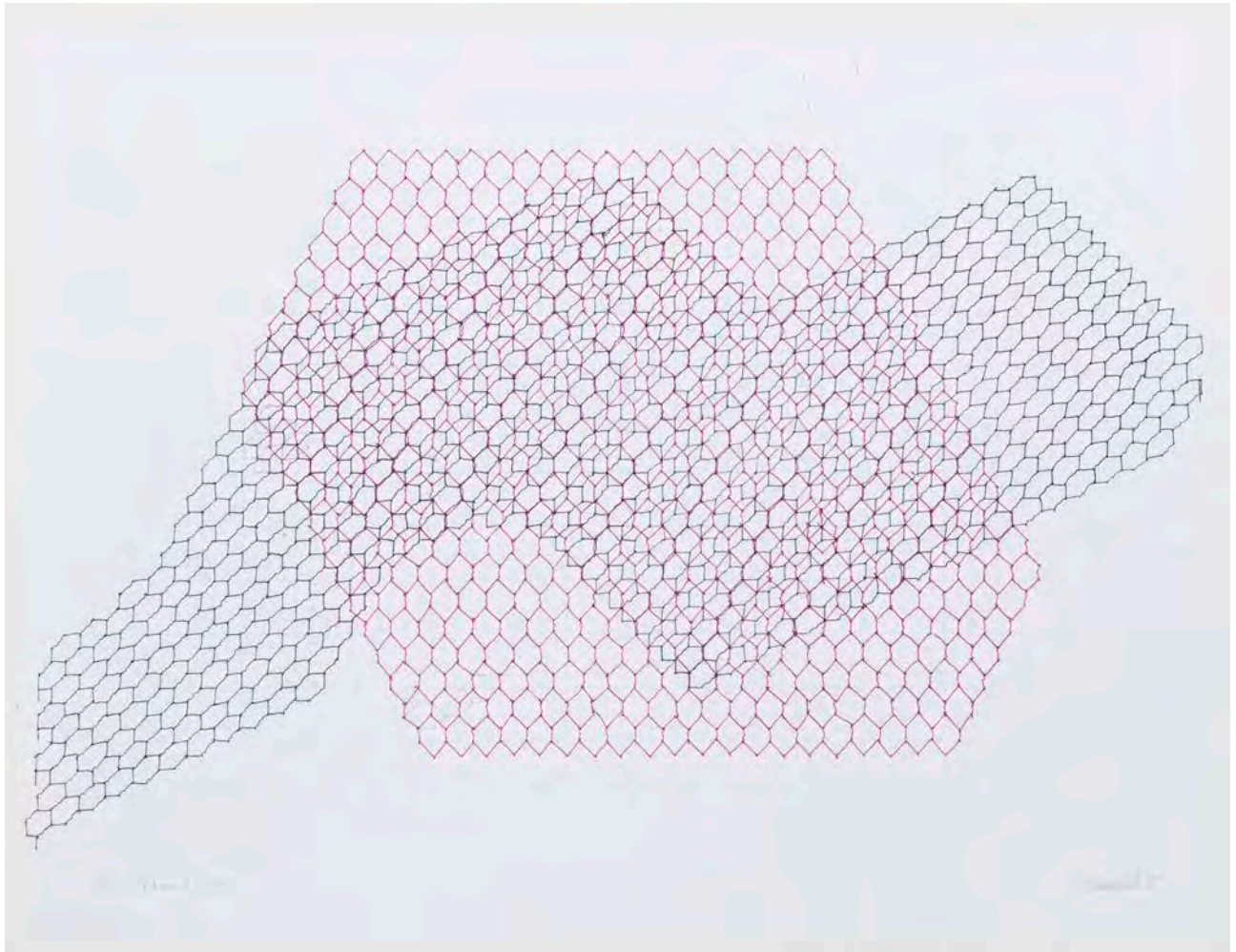


Untitled, 2019
felt pen on graph paper
17 x 22 in / 43,18 cm x 55,88 cm
Photo: Adam Reich

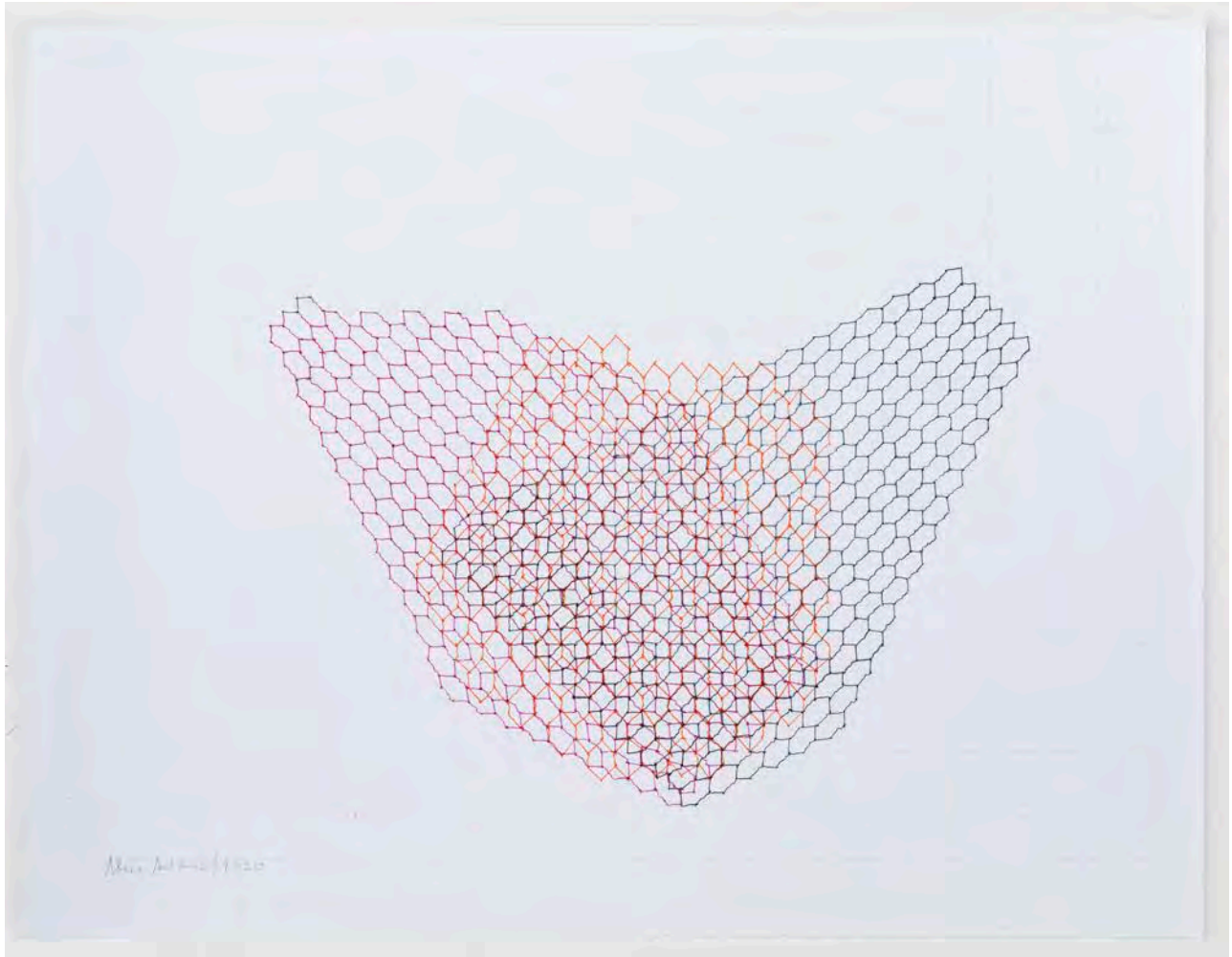




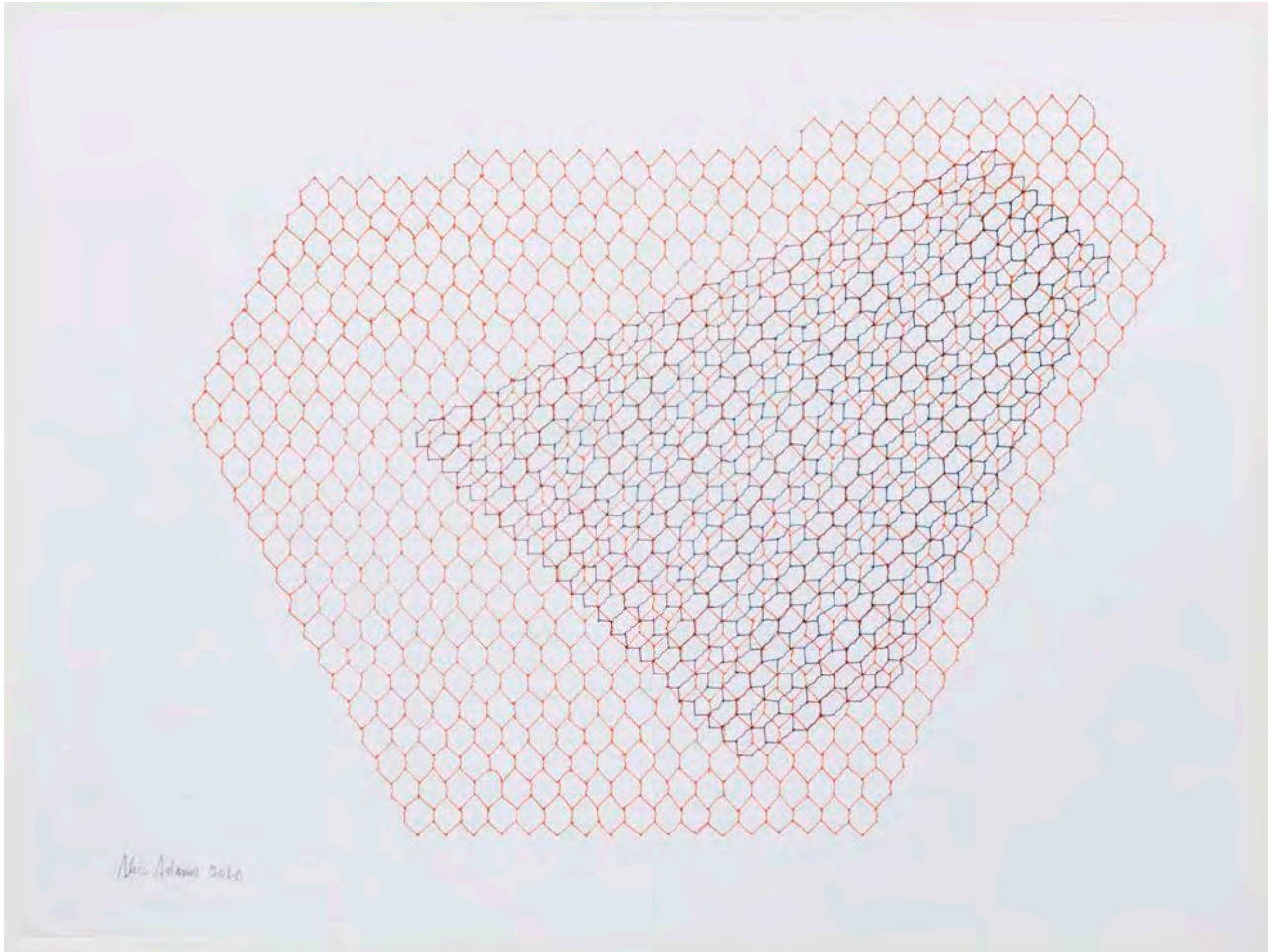
Diagonal 1, 2020
felt pen on graph paper
17 x 22 in / 43,18 cm x 55,88 cm
Photo: Adam Reich



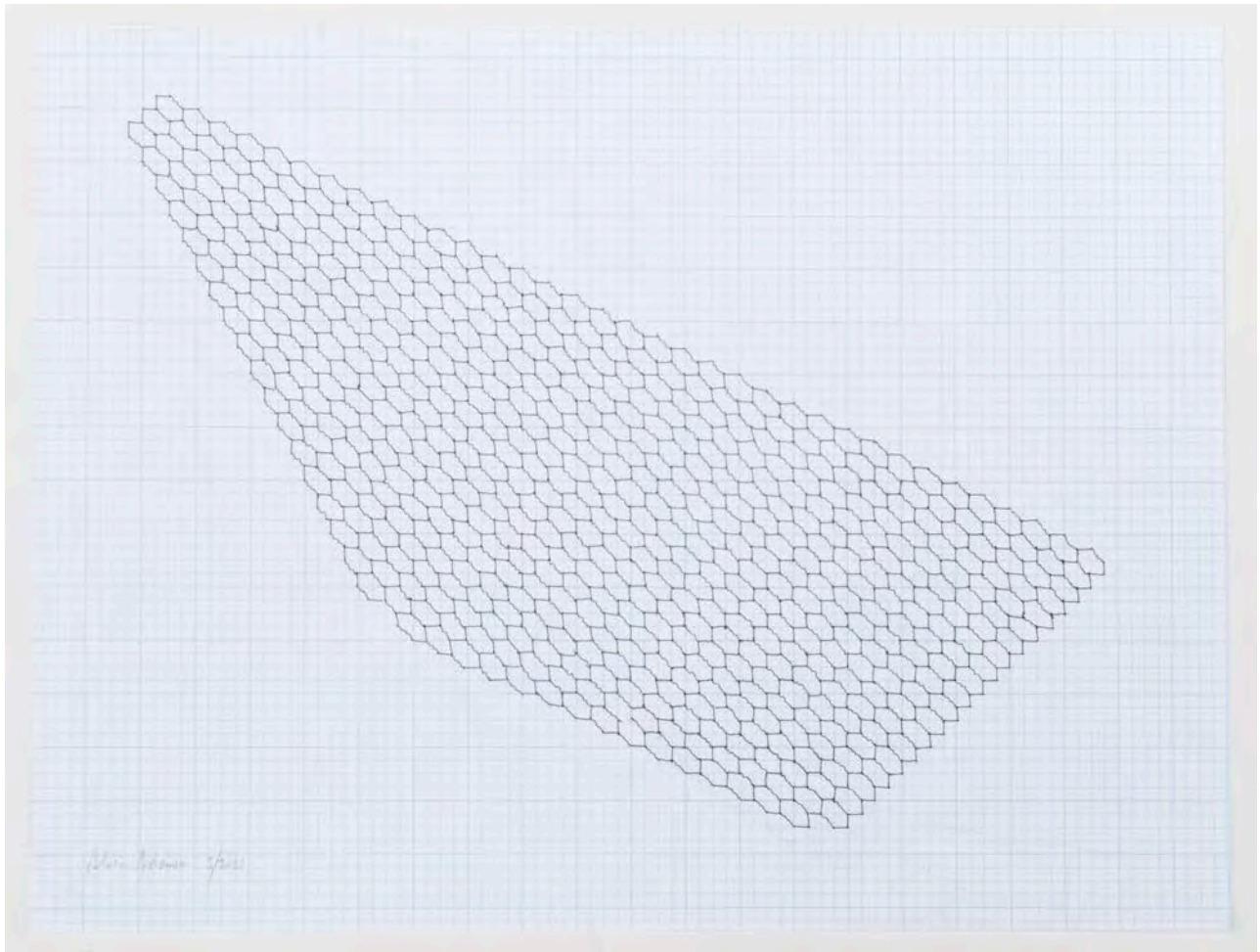
Diagonal 2, 2020
felt pen on graph paper
17 x 22 in / 43,18 cm x 55,88 cm
Photo: Adam Reich



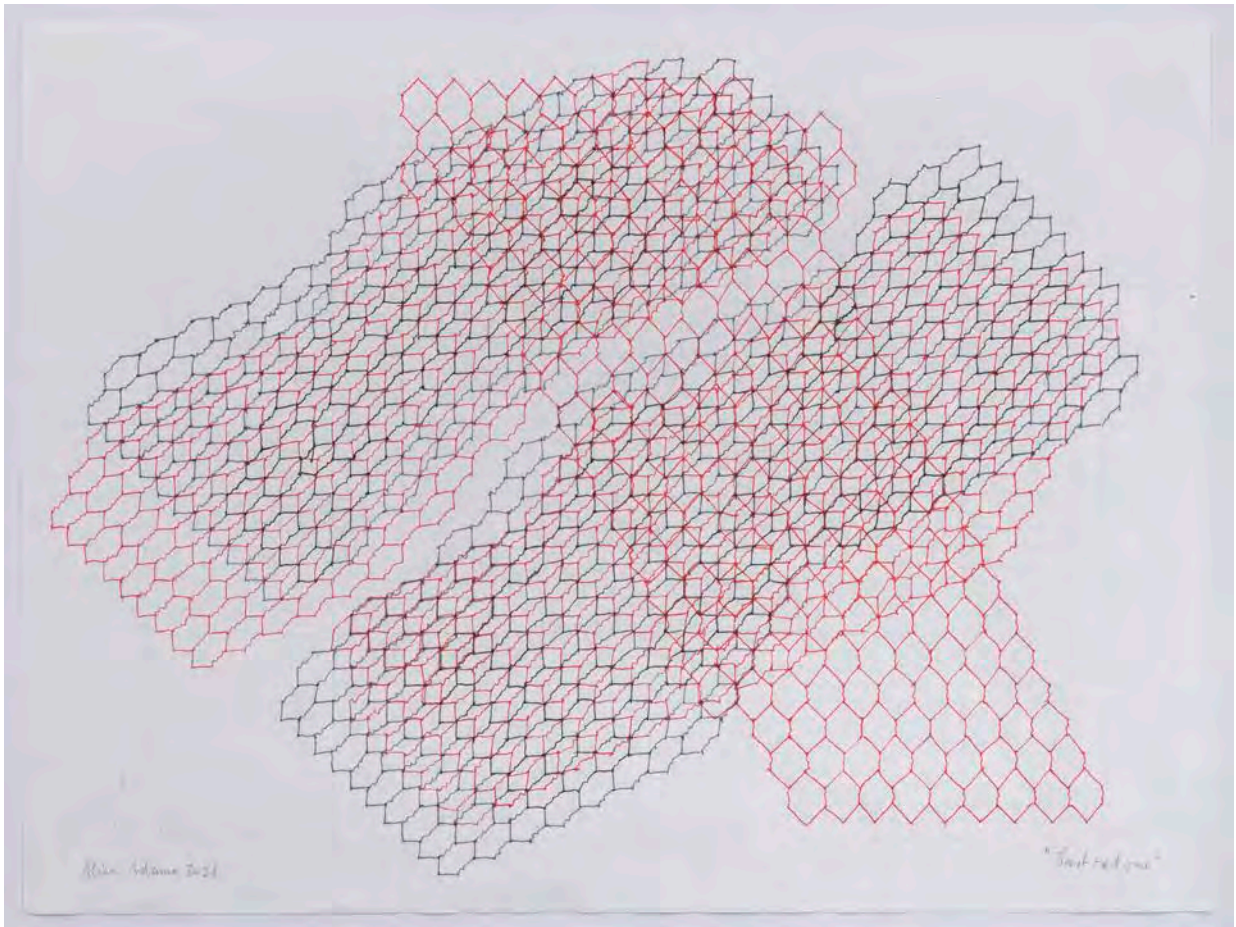
Untitled, 2020
felt pen on graph paper
17 x 22 in / 43,18 cm x 55,88 cm
Photo: Adam Reich



Untitled, 2020
felt pen on graph paper
17 x 22 in / 43,18 cm x 55,88 cm
Photo: Adam Reich



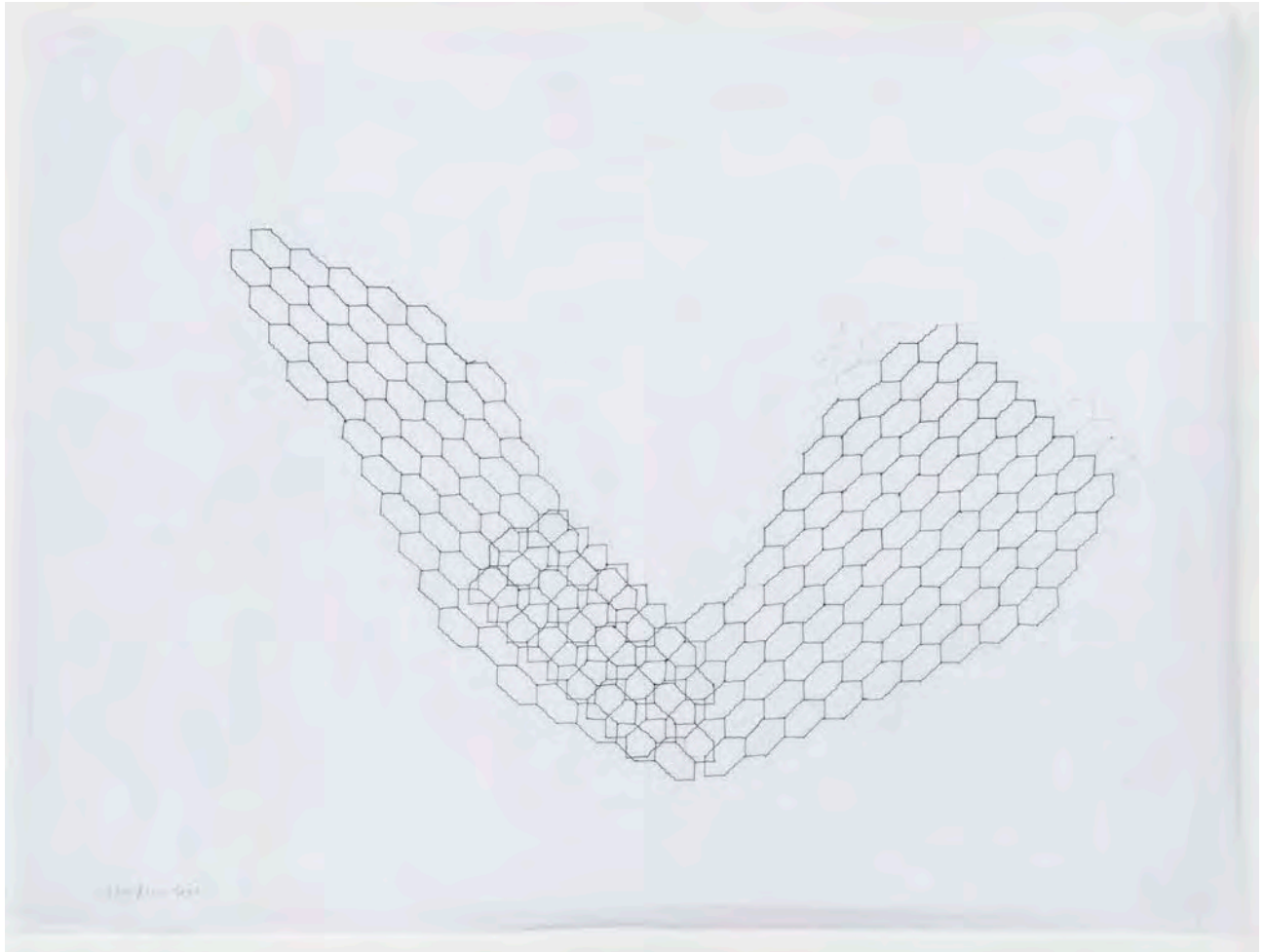
Untitled, 2021
felt pen on graph paper
17 x 22 in / 43,18 cm x 55,88 cm
Photo: Adam Reich



Last Red One, 2021
felt pen on graph paper
13 x 17 in / 33,02 cm x 43,18 cm
Photo: Adam Reich



Henri Cartier-Bresson
Brie, France, 1968



Untitled, 2023
ink on graph paper
24 x 30.5 in / 60,96 cm x 77,45 cm
Photo: Adam Reich

Cast Iron Drain Plate, 2023
steel cable through perforated cast iron drain plate
14 x 9 in / 35,56 cm x 22,86 cm



ALICE ADAMS
American, b. 1930

EDUCATION:

L'Ecole Nationale d'Art Decoratif, Aubusson, France, 1953–1954.
Columbia University BFA, 1953.

TEACHING:

School of Visual Arts, NY 1980–1986.
Pratt Institute, Brooklyn, NY 1979–1980.
Manhattanville College, Purchase, NY 1960–1980.
California State College in Los Angeles, CA 1965.

SOLO EXHIBITIONS:

2023 Zürcher Gallery, New York.
2018 David Hall Fine Art, Wellesley, MA.
2000 Lehman College Art Gallery, Bronx, NY.
1983 Dag Hammarskjöld Plaza, NY.
1981 Hal Bromm Gallery, NYC.
1980 Artemesia Gallery, Chicago, IL.
1979 Hal Bromm Gallery, NYC.
1974 55 Mercer Gallery, NYC.
1973 55 Mercer Gallery, NYC.
1963 J. Blumenfeld Gallery, NYC.

SELECTED GROUP EXHIBITIONS:

2023 "On Balance, New Work by American Abstract Artists," Curated by Mary Birmingham, ART CAKE, Brooklyn, NY

2021 "Groundings—dialogues between contemporary and historic members of American Abstract Artists," Curated by Jason Andrew

2019 "SNOWJOB," Hal Bromm Gallery, New York, NY.
"Making Knowing: Craft in Art, 1950–2019," Whitney Museum of American Art, New York, NY. Open 2019-2021.

2018 "Blurring Boundaries, The Women of AAA, 1936–Present," University of Tennessee, Knoxville, TN.

2016 "Drawing for Sculpture" Curated by Courtney Puckett, Tiger Strikes Asteroid, Brooklyn, NY.
"40: The Anniversary Exhibition," Hal Bromm, New York, NY.

2014 "Sensory Impact," Morgan Stanley International, Purchase, NY.

2013 "Potential Fields... A Meandering Algorithm," Clermont State Historic Site, Clermont, NY.
"Forty-for Forty," Fortieth Anniversary Exhibition, Artpark Gallery, Lewiston, NY.
"Composite Landscapes: Photomontage and Landscape Architecture," Isabella Stewart Gardiner Museum, Boston, MA.
"American Abstract Artists Print Portfolio," Brattleboro Museum of Art, VT.

2012 "Materializing Six Years," Lucy Lippard and the Emergence of Conceptual Art, Brooklyn Museum, NY (award for best thematic museum show in NYC in 2012 by the International Association of Art Critics).

2011 "Splendor of Dynamic Structure: Celebrating 75 Years of the American Abstract Artists, Herbert F. Johnson Museum, Ithaca, NY.
"American Abstract Artists: 75 Years," OK Harris Gallery, NYC.

2010 "Artpark:1974–1984," University of Buffalo Art Gallery, Buffalo, NY.

2008 "Decoys, Complexes and Triggers, Feminism and Land Art in the 1970's," Sculpture Center, NYC.

2000 "Earthworks on Paper," 871 Fine Arts, San Francisco, CA. Catalog essay by Ted Purves.

- 1998 "Abstraction," Edwin I. Ulrich Museum, Wichita, KS.
"Footfalls," Greenport, NY.
- 1997 "A Long Look at Fifth Avenue," collaboration with Ken Smith, Landscape Architect,
Municipal Art Society, NYC.
- 1994 "Art en Route: MTA Art for Transit," Payne-Webber Gallery, NY.
"Art for Learning," projects commissioned by the NYC Board of Education,
Municipal Art Society, NYC.
"Hunter College Invitational," Hunter College Galleries, NYC.
- 1993 "Contemporary Public Art in the Bronx," Lehman College Art Gallery, Bronx, NY.
"Studio to Site, Public Art in New York City," Sidney Mishkin Gallery, Baruch College, NYC.
- 1989 "Lines of Vision: Drawings by Contemporary Women," Hillwood Art Gallery,
Long Island University, NY and Blum-Helman Gallery, NY.
- 1988 "Westside Waterfront Competition: Prizewinning Entries," (with Alan Finkel), Municipal Art
Society, Urban Center, NY.
- 1987 "Standing Ground: Sculpture by American Women," Contemporary Arts Center, Cincinnati, OH.
- 1986 "American Abstract Artists—1936–1986," Bronx Museum of the Arts, Bronx, NY.
"House and Garden," Nassau County Museum of Fine Arts, Roslyn, NY.
- 1985 "Builtwork/Installation," Sarah Lawrence College Gallery, Bronxville, NY.
- 1984 "An International Survey of Painting and Sculpture," The Museum of Modern Art, NYC.
"Exhibition of Works by Newly Elected Members and Recipients of Honors and Awards,"
American Institute of Arts and Letters, NYC.
- 1982 "Women Sculptor's Drawing," Max Hutchinson Gallery, NYC.
- 1980 "Special Project Installation," PS1, Long Island City, NY.
"Architectural References," Los Angeles Institute of Contemporary Art, CA.
- 1979 "The Artist's View," Wave Hill, Riverdale, NY.
- 1978 "Architectural Analogues," Whitney Museum Downtown, NYC.
"Dwellings," Institute of Contemporary Art, University of Pennsylvania, PA.
- 1977 "Wood," Nassau County Museum of Fine Art, Roslyn, NY.
- 1976 "Four Sculptors," (Adams, Aycock, Ferrara, Miss), Williams College Museum, Williamstown, MA.
- 1974 "Painting and Sculpture Today," Indianapolis Museum of Art, Indianapolis, IN.
- 1973 "Biennial," Whitney Museum of American Art, NYC.
- 1972 "American Women Artists Show," Kunsthaus, Hamburg, Germany.
- 1971 "Sculpture Annual," Whitney Museum of American Art, NYC.
Penthouse Gallery, Museum of Modern Art, NYC.
"Artists at Work," Finch College Museum, NYC.
- 1966 "Eccentric Abstraction," Fischbach Gallery, NYC.
"Miniature Tapestries," Museum of Contemporary Craft, NYC.
- 1965 "American Abstract Artists Annual," Riverside Museum, NYC
- 1963 "Woven Forms," Museum of Contemporary Craft, NYC.
- 1961 "American Tapestries," Victoria and Albert Museum, London, UK.
- 1958 "Fulbright Designers," Museum of Contemporary Crafts, NYC.
- 1957 Bertha Schaefer Gallery, NY.

PUBLIC COLLECTIONS:

Museum of Modern Art, New York, NY
 Weatherspoon Gallery, University of North Carolina at Greensboro, NC.
 Sheldon Memorial Gallery, Lincoln, NE.
 Edwin I. Ulrich Museum, Wichita, KS.
 Jane Voorhees Zimmerli Art Museum, Rutgers University, NJ.
 Museum of Art and Design, New York, NY.
 Herbert F. Johnson Museum, Cornell University, Ithaca, NY.
 Port Authority of New York and New Jersey.
 New York City Board of Education, NY.
 City of Denver, CO.
 Brooklyn Museum, Brooklyn, NY.
 Whitney Museum of American Art, NY.
 Indianapolis Museum of Art, IN.
 Bruce Museum, Greenwich, CN.
 Princeton Museum of Fine Art, Princeton, NJ.
 New Jersey State Museum, Trenton, NJ.
 Walker Art Center, Minneapolis, MN.

GRANTS AND AWARDS:

Rockefeller Foundation Residency, Bellagio Study & Conference Center, Italy 2002
 Pritzker Foundation Fellowship, Djerassi Colony, Woodside, CA 1997.
 Design for Transportation National Awards, 1996.
 American Academy and Institute of Arts and Letters Award in Sculpture, 1984.
 Guggenheim Foundation Fellowship, 1981–1982.
 Short-term Fellow in the Humanities, Princeton University, NJ 1980.
 National Endowment for the Arts, Artists Fellowship, 1978–1979, 1984–1985.
 CAPS Grant, 1972–1973, 1976–1977.
 French Government Fellowship, Fulbright Travel Grant to Aubusson, 1953–1954.

SITE WORKS:

- 2022 Klosterruine, Berlin, Germany. "Prototypical Triangle: Berlin Church Roof Destroyed on April 3rd, 1945, Reimagined"
- 1985 Sarah Lawrence College, Bronxville, NY. "Blue Line"
- 1983 Bemis Park, Omaha, NE. "Vertical Up for OOIC": Dag Hammarskjold Plaza, New York, NY. "Roof Landing"
- 1982 Belmont Park, Dayton, OH. "From the Center"
- 1980 Princeton University, Princeton, NJ. "Mound for Viewing Slope and Sky"
- 1979 Wave Hill, Riverdale, NY. "The Lost House"
- 1978 Queensborough Community College, Bayside, NY "Three Structures on a Slope"
- 1977 Artpark, Lewiston, NY. "Shorings"
- 1977 Wilson College, Chambersburg, PA. "Leveling"
 Nassau County Museum of Fine Arts, Roslyn, NY. "Adams' House"

PERMANENT COMMISSIONS:

- 2005 Veteran's Memorial Home, Vineland, NJ, "Wall of the Tides."
 A project for the New Jersey Council on the Arts.
- 2004 Montclair State University Station New Jersey Transit, Little Falls, NJ. "Habitat"
- 2000 North Terminal, Fort Lauderdale/Hollywood Airport, FL. "Stone and Glass Gardens"
- 2000 University of Delaware, Newark, DE, "Scroll Circle"
- 1997 University of Texas at San Antonio, TX, "Healer's Spring"
- 1994 Denver International Airport, Denver, CO, "Beaded Circle Crossing"
- 1992 The Riverview Hospital for Children and Youth, Middletown, CT,
 "The River." A percent-for-art project of the State of Connecticut.
- 1992 P.S. 12, Brooklyn, New York, "African Garden."
 A percent-for-art project of the New York City Dept. of Cultural Affairs.

- 1991 Thomas Jefferson University, "The Roundabout." A percent-for-art project of the Redevelopment Authority of the City of Philadelphia, PA.
- 1990 Bathgate Industrial Park, Bronx, NY. "Glider Park." A percent-for-art project of the Port Authority of New York and New Jersey.
- 1984 Toledo Botanical Garden, Toledo, OH. "Small Park with Arches".

DESIGN TEAMS AND MASTER PLANS:

- 2005–2008 Charlotte Area Transit System. Charlotte, NC, Art Master Plan, Systemwide work in 90 locations.
- 1994–1995 Ronkonkoma Station, Long Island Railroad, "Planting." A project of the New York City MTA.
- 1994 Soryocho, Hiroshima Prefecture, Japan, "Haizuka Dam Earthworks Project."
- 1988–1990 MetroLink Transit System St. Louis, MO. Design of new light-rail Transit System.
- 1988 Lawrence, MA, "Worker's Place Park."
- 1985–1990 Downtown Seattle Transit Project, Seattle, WA, International District Station Plaza and Convention Place Station.

SELECTED BIBLIOGRAPHY - PERIODICALS:

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- 2019 Murtha, Chris. "Crafting Art: 'Making Knowing' at the Whitney Museum of American Art, New York," *Mousse Magazine*.
- 2018 McQuaid, Cate. "Rawness and Mystery in the Early Work of Alice Adams," *The Boston Globe*, December 12.
- 2012 Spayder Jon. "Public Art and Placemaking" *Public Art Review*, Fall/Winter, p. 24.
- 2011 MacAdam Barbara. "American Abstract Artists: OK Harris Work of Art" (exhibition review) *Art News*, October 2011, p. 107.
- 2008 Boettger, Suzann. "Excavating Land Art by Women in the 1970's: Discoveries and Oversights," *Sculpture*, November.
- 2007 Rosenberg, Karen. "This Land is Her Land (And Her Artwork Too) Decoys, Complexes, Triggers," *The New York Times*, Friday, June 13.
- 2005 "Commissions: Alice Adams," [*Habitat*], *Sculpture*, vol. 24, #7, September.
- 2001 "2000 in Review, Public Art," *Art in America Annual Guide*, vol.88, p.50 (photo).
 "Recent Projects," [*Scroll Circle*]. *Public Art Review*, vol.13, #1, issue 25, p. 48.
 "Commissions: Alice Adams," [*Scroll Circle*], *Sculpture*, vol. 21, #8, October
- 2000 Perera, Nishan. "Alice Adams is Sculptor, Architect and Landscape Designer All in One," *The Riverdale Press*, February 24.
 "Scale Models of Projects that Grace Cities," *The New York Times*, Sun. April 9, p. 16.
 Goodman, Jonathan. "Alice Adams," *Art News*, (NY Reviews), vol. 19, #8, October, p. 62.
 McAdam, Barbara. "Alice Adams," *Art News*, (NY Reviews), vol. 99, #8, September.
- 1999 Moss, Marsha and Robin Rice. "Philadelphia," *Sculpture*, July.
- 1998 "Recent Projects," [*San Antonio Project*] *Public Art Review*, vol. 10, #1, issue 19.
- 1997 "A Long Look at Fifth Avenue," *Municipal Art Society Newsletter*, May-June.
 "Fifth Avenue: Designers and Critics Talk," *Municipal Art Society Newsletter*, July-Aug.
 Louis, Elaine. "Spaceships? No, Just Chandeliers," *The New York Times*, July 3.

- 1995 Huebner, Jeff. "Holding Pattern," *New Art Examiner*, vol. 22, issue 10, Summer 1995, pp. 24-29 (photo).
"1994 in Review, Public Art." *Art in America Annual Guide*, vol. 83, number 8, p.35 photo.
- 1994 Adams, Alice. "St. Louis MetroLink; Changing the Rules of Transit Design," *Places*.
Emily Blumenthal. "St. Louis, A Design Team Collaboration," *Maquette Magazine*, December, pp. 8-13.
Wickersham, Claire. "Percent-for-Art: Variations on a Theme," *Public Art Review*, Issue 9, Vol. 5, #1, Fall-Winter 1993, p. 11 (photo).
Van Wesemael, Maarten. "The Green Heart of Holland project, case studies," *Concept*, pp. 29, 31, 35.
"Art for Learning," catalog for Municipal Art Society exhibition of projects commissioned by the N.Y.C. Board of Education during the 1990-1994 capital plan.
- 1993 Colin Poitras. "Artist Gives Patients Taste of Nautical Life," *The Hartford Courant*, December 14.
- 1992 NEWS, "Jefe son in Philadelphia," *Landscape Architecture*, June.
- 1991 Donald J. Canty. "Architectural Underground," *Architectural Record*, (centennial issue) July, pp. 212-221.
Godfrey, Jean. "Melee in the Metro," *Contract Design*, June, pp. 35-40.
- 1990 Grimly, Terry. "Heady Days for Public Art," *The Birmingham Post*, Birmingham, England, April 26.
Canty, Donald J. "Sparkling Station," *Record Lighting* (supplement to *Architectural Record*), August, cover, and pp. 28-31.
- 1989 Glown, Ron. "Transit Tunnel Dialogue Team Notes, Creating Public Places," *Public Art Review*, Vol. 1, #2, published by Forecast Public Artwork, Minneapolis, MN, pp. 8, 17.
Kay, Jane Holtz. "Honoring the Quick and the Dead," *Landscape Architecture*, January.
- 1987 Stevens, Albert. "The Downtown Seattle Project," *L'Arca*, Milan, June, pp. 56-61.
Essays by M. Paul Friedberg, Richard Plunz, Nicholas Quennel, Virginia Dajani. "New York Wanted a Waterfront," *Arredo Urbano*, Rome, numero 27-28.
Clemens, Marilyn. "IFLA Congres Mondial 1988, Perspectives Internationales: "Communications and Collaborations," *Paysages et Amenagement*, Societe Europeenne de Presse et des Services, Paris, November, pp. 25-26.
Weiss, Glenn. "Seattle Art in the Tunnel," *Progressive Architecture*, November, pp. 23 and 28
- 1985 "Vertical Up for the OOIC: The Making of a Sculpture," *Issue 2: A Journal for Artists*, winter 1985.
- 1984 Marzorati, Gerald. "Your Show of Shows," *Art News*. Vol. 83, No. 7, September, (photo).
- 1982 Linker, Kate. "Princeton: Alice Adams," *Art Forum*, vol. XX, No. 9, Nov.
Klein, Michael R. "Alice Adams: Mound for Viewing Slope and Sky," *Art Express*, May/June.
Yalkut, Jud. "Sites for Vision," *Dialogue*, October.
Cone, Michelle. "L'Invasion Neo-expressionniste à New York," *Vie des Arts*. Vol. XXVII, Numero 105, Automne (photo).
- 1981 Zimmer, William. "Adams' Eaves," *The SoHo Weekly News*, April.
Cone, Michelle. "Review," *Art Express*, September.
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Alice Adams' home and studio, Germantown, New York
Photo: Gwenolee Zürcher

Acknowledgements

I would like to share with Alice Adams the immense pleasure to have published this catalogue on the occasion of her first solo-show at Zürcher gallery in New York. When I first met Alice in 2022, I immediately felt a natural proximity with her and her work.

I told her that she had always been in my mind because of my connections with Tom Doyle, Merrill Wagner, the Ryman family. So this context enabled me to open a dialogue and make immediate plans with Alice. I thank Jane Doyle for supporting me in this project.

I'm thrilled to exhume Alice's work which has not been shown in a New York art gallery since 1981. Alice Adams is best known for her public art she made in the 80's and 90's for airports, university campuses etc and yet in the early 60's Adams was working as a sculptor in the City and was then gaining a lot of attention from her peers and curators such as for example Lucy Lippard, Marcia Tucker.

I'm extremely grateful to Alice for her outstanding dedication and assistance to the whole project, the exhibit and the catalogue. I thank Alice for her incredible efforts in going deep in her memories years after, in digging into her archives and helping put together all the documentation for this catalogue.

I'm also very grateful to Kirsten Swenson for her remarkable essay "Alice Adams : City Walls" which highlights the exceptional testimony of such a great and important artist as Alice Adams.

And finally, I am grateful to David Lindberg for helping Alice in the preparation of the show and the installation at the gallery and to my assistant Natalie Preston for her careful and dedicated work on the organization and layout of this catalog.

Gwenolee Zürcher

New York, April 5, 2023



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