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New artworks on view in deCordova's Sculpture Park

Lincoln, MA, July 31, 2013—In response deCordova Sculpture Park and Museum's goal to become one of the country's leading sculpture parks by 2016, the institution is pleased to announce the addition of new large-scale commissions by Tony Feher, DeWitt Godfrey, Okay Mountain, and Alan Sonfist, on view now. Loaned works by Rathin Barman, Leslie Fry, Jon Isherwood, and James Surls have also been installed in the Sculpture Park in the past year.

Tony Feher's [*The Nothing Before Something*](#) is a 45-foot tall fluorescent pink utility pole, commissioned to coincide with an exhibition of his work on view in the Museum galleries through September 15, 2013. A monument to color and dazzle, the work is painted in DayGlo pink and glows with an almost-electric hum. The soaring wooden timber is Feher's playful take on sculptural intervention, and continues the artist's signature working method of subtly manipulating commonplace materials to create moments of stunning beauty.

At over 150 feet long, **DeWitt Godfrey's** [*Lincoln*](#) is one of the largest works ever shown in the Sculpture Park. And the artist's most ambitious installation to date. This sprawling wall of rolled cor-ten steel is composed of eighty cylinders of various sizes and shapes piled onto one another to mimic the curves of deCordova's rolling landscape and the characteristic stone walls of New England's countryside. Godfrey's steel ellipses appear at once porous and massive. While they seem to be put together by chance, they are in fact carefully shaped by the artist to emphasize a network of mutually supportive elements.

In [*4-Wheeler Rollover*](#), **Okay Mountain** stages a rebellious joy ride that rips through deCordova's pristinely manicured lawns and terminates in an upturned All-Terrain Vehicle (ATV). The would-be dirt tire tracks are cast in tinted concrete to give permanence to a normally ephemeral gesture. By deliberately crashing "low" thrill culture into the "high" space of fine art, Okay Mountain orchestrates the kind of witty cultural collision for which they are known.

Pioneering environmental artist **Alan Sonfist's** [*The Endangered Species of New England*](#) is a complex landscape installation consisting of four core elements: four large-scale aluminum leaves that represent specific locally endangered trees, buried time capsules that contain seeds of these trees, a cobblestone outline of an endangered eagle, and over 100 Inkberry Shamrocks planted within that silhouette. Over time, the Inkberry Shamrocks—a native and endangered species of shrubs—will grow together to form a single canopy, providing shelter and nourishment to native flora and fauna. *The Endangered Species of New England* expresses Sonfist's interest in creating site-specific earthworks that probe the relationships between humans, nature, and the fragility of the world they share.

In addition to these new site-specific sculptures, loaned works by Rathin Barman, Leslie Fry, Jon Isherwood, and James Surls are also on display in the Sculpture Park. **Rathin Barman's** [*Untitled*](#) is an architectural installation of metalwork frames filled with demolition rubble. **Leslie Fry's** bronze [*Colossal AcornHead*](#) is a dream-like, almost mythical bronze sculpture that fuses a human head with an acorn. **Jon Isherwood's** vessel-like sculptures are intricately carved using a distinctive blend of digital stone cutting and hand carving: [*Turning Points*](#) is two granite sculptures, one black and one red, while [*Inner Sense*](#), [*Place Your Thoughts*](#), and [*Things are not always what they seem*](#) are three smaller-scale works in stone. **James Surls' *Walking Flower Times the Power of Five*** combines science and nature in a sculpture with a core of five arms whose branches are cast in the act of doubling and quadrupling.

These recent additions accompany two exhibitions also on view in the Sculpture Park this summer. In [*PLATFORM 12: Aaron Stephan Secondhand Utopias*](#), the artist recreates iconic twentieth-century sculptures in the vernacular of deCordova's architecture and facilities. In [*WORK OUT*](#), Fritz Haeg, Futurefarmers, Jane D. Marsching, and Andi Sutton each create alternative, sustainable engagements with deCordova's landscape.

More information about past, current, and upcoming Sculpture Park installations is available on deCordova's website at decordova.org/art/sculpture-park.

About deCordova

Established in 1950 and located just 20 miles west of Boston, deCordova Sculpture Park and Museum is dedicated to fostering the creation and exploration of contemporary sculpture and art through a dynamic slate of rotating exhibitions, innovative learning opportunities, a constantly changing 30-acre landscape of large-scale, outdoor, modern and contemporary sculpture, and site-specific installations.

General Information

DeCordova is located at 51 Sandy Pond Road in Lincoln, MA. DeCordova's summer hours (Memorial Day weekend through Columbus Day weekend) are every day, Monday through Sunday, from 10 am to 5 pm. DeCordova's winter hours (beginning after Columbus Day weekend) are Wednesday through Friday, from 10 am to 4 pm, and Saturday and Sunday, from 10 am to 5 pm. Admission: \$14 for adults, \$12 for seniors, \$10 for students (ages 13 and up), and free for children 12 and under. Members, Lincoln residents, and active duty military personnel and their families are admitted free of charge with proper ID. Public tours of the Museum's galleries (free with admission) are offered Thursday and Sunday at 2 pm, and the First Free Wednesday of every month at 1 pm. Public tours of the Sculpture Park (free with admission) are offered Saturday and Sunday at 1 pm. Group tours for students and adults are also available. Visit decordova.org or call 781.259.8355 for further information.