

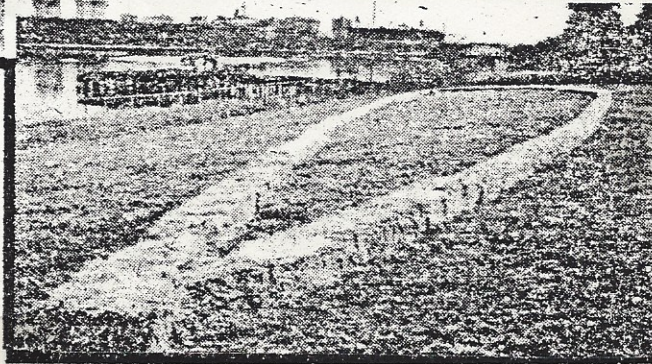
By PALMER PORONER

Dotted along the waterside of Roosevelt and Ward's Islands opposite FDR Drive appear sculptures that add an interesting luster to the panorama. This all began with a project by A.R.E.A. (Artists Representing Environmental Art, phone 288-7650) and President Dorothea M. Silverman about four years ago. Behind the shore, the whole of Ward's Island has become sculpture gardens with outdoor works on the West Lawns of the Manhattan Psychiatric Center by A.R.E.A. and also further inland by the O.I.A. (Organization of Independent Artists.)

While Ward's Island is well worth the visit for its 100-plus sculptures, the new shoreline 'exhibit' looks out upon a larger public, the East Side of Manhattan. This exhibition serves as the spearhead in bringing a unique cultural addition to the richness that is New York City and it does this well by the quality of its examples.

These lively sculptures are a startling phenomenon for the drab precincts of the Manhattan Psychiatric Center on Ward's Island and the Coler Memorial Hospital on Roosevelt Island. The colorless boxlike 'architecture' of the Manhattan Psychiatric Center, for instance, attests to the second class citizenship of its patients and the benign neglect with which the

city fathers view them. The sculpture display challenges this, declaring that a new generation is concerned for them and offering hope, bringing gaiety and pleasure as surely as would an extensive floral display. It lifts the saddened heart.



"Hell's Gate Maze" (top) by Carolee Thea, 35 foot circle of pilings, rocks and Boulder. An A.R.E.A. Project on Ward's Island. (above) Carl Andre's '199 Hay Bales,' 200 feet long, 18" high.

work in this fascinating exhibit is by Carolee Thea and appears as a rather mystic memorial. At first sight one takes it for a small cut-down woods, but later one realizes it is a maze. "Helle-gat" means beautiful passageway and is intended to resemble this area symbolically in its primitive state. It consists of an arrangement of three to seven foot high cut-off telephone poles with stones strewn between them to form the maze, as was done, it appears, in prehistoric Sweden. A subject for meditation.

A marvelous contribution has been made to the life of New Yorkers by some of its own people. This is an inspiration which will thrill me whenever I see one of the works from the East shore of Manhattan.

Island Sculpture Aids River View

Artists understand this. Once they are appreciated for what they can offer, they are most willing to open up their hearts. The well-known Carl Andre, conceptualist, shows one of his most effective pieces, a long loop of hay packs that catches perfectly the quality and contour of a slowly sloping area of gree shoreline. It is called, "Angelipse." Vivienne Wechter's sculptural plaque that meets the newcomer up the drive to the hospital is a gateway welcome, "Suddenly the sun is there and our childhood starts anew." The double bronze disc against the stainless steel often catches the sunlight to fulfill Wechter's poetic symbolism.

Not only are works chosen with great care but they are displayed well so that they become the focus of a scene. Works do not have to be huge to gain their full impact. At Roosevelt Island, the six foot aluminum, diamond within diamonds composition of Josefa Filkosky, "Pipe Theme in Reds" stands out across the water from Carl Schurz Park. An abstract construction of steel forms catches your eye as you look down on arriving at Roosevelt on the tramway.

Leading from the Manhattan Psychiatric Center to the shore is a simple and effective seven foot steel by Lyman Kipp. Nearby is another red and black painted steel by Jeffrey Brosk. Another and perhaps the most unique