



## Here's a first look at Rockefeller Center's major new sculpture installation



Photograph: Courtesy of Diane Bondareff/AP Images for Tishman Speyer  
Lena Henke's "R.M.M. (Power Broker Purple)" and "R.M.M. (Organ, Organ, Organ Red)"

Rockefeller Center has been transformed into a free public sculpture park with artwork inspired by nature for the second iteration of the Frieze Sculpture installation.

The installation was supposed to be held in the spring but had to be postponed due to the pandemic, much like Frieze's other physical events this year. But now that NYC is waking up bit from its pandemic slumber, the show can finally go on.

Leading international artists Ghada Amer, Beatriz Cortez, Andy Goldsworthy, Lena Henke, Camille Henrot and Thaddeus Mosley created large-scale works for the plaza. The pieces are inspired by the area's natural materials of earth, rock, and plants and by the 50th anniversary of Earth Day. (That was the original date when Frieze Sculpture at Rockefeller Center was scheduled to debut.)

The flags below are more than meets the eye. They were made with dirt and earth from each of the 50 states. Andy Goldsworthy's *Red Flags* (2020) examines the contexts of flags—their inherent and potential meanings—in one of New York's most iconic flag flying sites.

Camille Henrot's *Inside Job* is a bronze sculpture in Rock Center's Channel Gardens that evokes the shape of a shark and the beak of a bird, mixing threat with tenderness. She'll also present a series of small-scale works from *Is it possible to be a revolutionary and like flowers?*, which takes inspiration from previous collaborations with artists undertaken at the Sogetsu School.

Women's Qualities is inspired by Amer's encounters with gender stereotypes in Busan in 2000 and the U.S. in 2020. She asked people what qualities they found most important in women and has

written their responses with flowers to create a living portrait of the “impossible women ideal.”

Made of steel frame and sheet metal, *Glacial Erratic* looks like an ancient boulder—not unlike the glacial erratics found across New York City—and will age as it is exposed to the elements and human traffic. This is meant to mark temporality and make the “planetary nature of ancient migration” visible.

Lena Henke presents two new sculptures, *R.M.M. (Power Broker Purple)* (2020) and *R.M.M. (Organ, Organ, Organ Red)* (2020) that combine Henke’s personal experience and the history of New York City’s urban planning—in particular the controversial designs of architect Robert Moses.

The sculptures are an ode to the equestrian symbols in and around Rockefeller Center, including Carl Milles’ three-part work *Man and Nature* (1937-41); Attilio Piccirilli’s glass block panel *Youth Leading Industry* (1936), installed over the Fifth Avenue entrance at the International Building North; and Robert Garrison’s fantastical stone bas-relief, *Morning, Present, Evening* (1932) including the head of the mythological horse at the 1270 entrance.

Thaddeus Mosley’s three monumental freestanding sculptures called *Illusory Progression*, *True to Myth*, and *Rhizogenic Rhythms*, respectively, are on Fifth Avenue in front of the Channel Gardens. These bronze works are the first multiple cast works in Mosley’s 60-year career and are made with salvaged Pittsburgh timber and discarded wood fragments. They demonstrate what he describes as “weight in space.”

The sculptures will be up through October 2.