

## **Field Rotation 1981**

Mary Miss (American, b. 1944)

earth, wood, steel, water

Commissioned by the Nathan Manilow Sculpture Park, GSU Foundation with support from the

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Collection of the Nathan Manilow Sculpture Park

1981.01

Mary Miss is one of a group of artists who came of age during the late 1970s and built careers on the idea of incorporating or creating elements of landscape for their sculptural compositions. Another example of this approach can be found in Martin Puryear's **Bodark Arc**, also in the Nathan Manilow Sculpture Park.

**Field Rotation** mines a broad spectrum of art historical references while being a wholly original creation. The work is so large it can be fully appreciated only by viewing from the air.

At its center, a mound has been constructed with a sunken gravel garden in which a three-tiered set of platforms preside over moats which fill temporarily with rainwater. Steel ladders on the north and

south walls grant access. Associations with cliff dwelling Native American Indians' pueblo architecture can be made. Two steel towers inside provide counterpoint to the primarily wooden structure. The perimeter outline of the retreat is based on 18<sup>th</sup> century military European fortification plans.

Outside, 125 wooden poles – menhirs – radiate in eight lines, pinwheel fashion. The elevation of the tops of these poles is constant, highlighting and contrasting with the gentle slope of the Midwestern landscape. A steel tower asserts modernity. The mound form once again suggests a Native American presence, this time the mound-building peoples of Cahokia in southern Illinois.