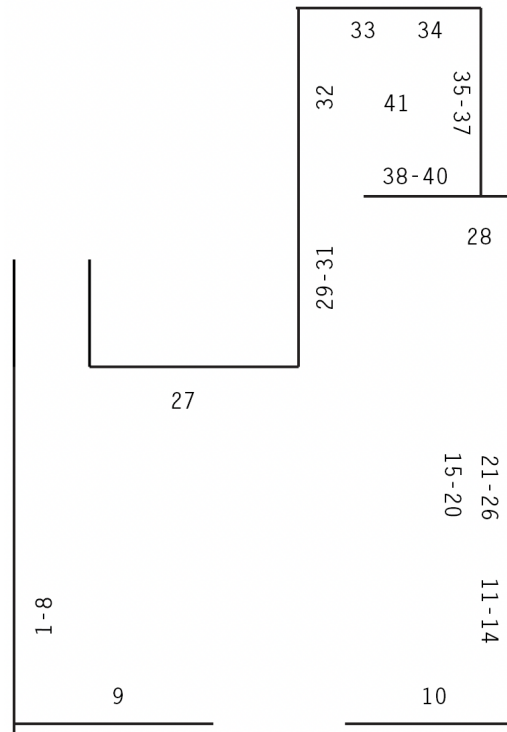




**Rosemary Mayer**  
***Ways of Attaching***  
**September 9, 2021 - January 9, 2022**

GROUND LEVEL



1. *Untitled*, 1968  
Colored pencil and graphite on paper  
16 5/8 x 13 3/4 in  
Courtesy of the estate of Rosemary Mayer

2. *Untitled*, 1968  
Colored pencil and graphite on paper  
13 1/2 x 10 1/4 in  
Courtesy of the estate of Rosemary Mayer

Several of Rosemary Mayer's earliest drawings depict textiles and fabrics, including these sketchbook drawings of a kneeling figure's dress folding gently around a body without head or hands, and of five clothespins that attach a sheet to a washing line.

3. Vito Hannibal Acconci, Bernadette Mayer, editors  
*0 to 9*, No. 4 (June 1968)  
8 1/2 x 11 in  
Courtesy of Bernadette Mayer

4. *Untitled (Jeans)*, 1968

Featured in *0 to 9*, No. 4 (June 1968), p. 115  
Pencil on paper  
8 1/2 x 11 in  
Courtesy of the estate of Rosemary Mayer

5. Vito Hannibal Acconci, Bernadette Mayer, editors

*0 to 9*, No. 6 (July 1969)

116 page mimeographed artist's publication, staple bound  
8 1/2 x 11 in  
Courtesy of the collection of David Platzker / Specific Object, New York

6. Facsimile of *Untitled (Smoking)*, 1969

Featured in *0 to 9*, No. 6 (July 1969)  
8 1/2 x 11 in  
Courtesy of Ryan Haley and James Hoff

Mayer made several contributions to the journal, *0 To 9* (1967-9), which was founded by her sister, the poet Bernadette Mayer, and her then-husband, the artist Vito Acconci. Contributors included Robert Barry, Ted Berrigan, Clark Coolidge, John Giorno, Dan Graham, Michael Heizer, Kenneth Koch, Sol Lewitt, Adrian Piper, Yvonne Rainer, Emmett Williams and Hannah Weiner. Mayer demonstrates an interest in time-based work in some contributions, including her tally of all of the firecrackers she heard on July 4, 1968 from her apartment in Little Italy, and the later *Untitled (Smoking)* included here.

7. *Proposed Street Work*, 1969

Typescript on paper, p. 1  
8 1/2 x 11 in  
Courtesy of the estate of Rosemary Mayer

Mayer also contributed to *Street Works*, a supplement to *0 To 9*, which included documentation of street-based performances. Mayer proposed sending change of address cards to the post office, so that mail on certain blocks would be sent to the opposite side of the street. Residents would have to cross the street to exchange mail with their neighbors.

8. *41 Fabric Swatches*, 1969

Mimeographed artists's publication, staple bound  
Published by 0 to 9 Books  
8 1/2 x 11 in  
Courtesy of Amherst College Archives & Special Collections

*41 Fabric Swatches*, published by 0 To 9 Books, took the form of a fabric swatch book, but included only the names and technical descriptions of the fabrics, without the fabric samples.

9. *Untitled Satin & Paint*, 1970

Acrylic paint on satin and string  
48 x 72 in  
Courtesy of the estate of Rosemary Mayer and ChertLüdde, Berlin

Mayer was making rule-based paintings in the late 1960s that alternated blocks of color and shape, but in 1968, she began making artworks that emphasized the material qualities of canvas as a fabric. She began pulling raw canvases away from their stretchers to let them hang loosely before abandoning the stretchers and tacking the canvas and other fabrics directly to the wall: twisting, threading, staining and painting them, as in *Untitled Satin and Paint*. This is the only surviving work of this type.

10. *Balancing*, 1972

Rayon, cheesecloth, cord, acrylic rods  
126 x 108 1/4 x 3 7/8 in  
Courtesy of the estate of Rosemary Mayer and ChertLüdde, Berlin

*Balancing* employs a hanging system of rods and cords to support two sections of draped fabric, connected by a length of dyed cheesecloth that passes between them. The sculpture possibly relates to the drawing *Abracadabra Sailboat* (1972), on the wall nearby, and the use of cords to create lines that describe and frame the fabric suggests some relationship with the act of drawing.

11. *Untitled (8.25.71)*, 1971

Colored pencil and colored marker on paper  
14 x 11 in

Courtesy of the estate of Rosemary Mayer and ChertLüdde, Berlin

12. *Untitled (8.26.71), 1971*

Colored pencil and colored marker on paper

14 x 11 in

Courtesy of the estate of Rosemary Mayer and ChertLüdde, Berlin

13. *Untitled (8.27.71), 1971*

Colored pencil and colored marker on paper

14 x 11 in

Courtesy of the estate of Rosemary Mayer and ChertLüdde, Berlin

14. *Untitled (8.27.71), 1971*

Colored pencil and colored marker on paper

14 x 11 in

Courtesy of the estate of Rosemary Mayer and ChertLüdde, Berlin

In 1971, Mayer began to make drawings of imaginary fabric constructions that she described as “impossible” pieces. She wrote in her journal that this method of drawing allowed her to play with “colors and all the possibilities of draping, tying, sewing etc. without \$ and... unfettered by space and size.” In addition to being a means through which to explore sculptural freedom, Mayer employed drawing as proposition, documentation, notation, and as a way of further examining aspects of sculptures that she did produce.

15. *Journal, 1971-1973*

Store-bought sketchbook with black cover

8 1/2 x 11 in x 1/2 in

Courtesy of the estate of Rosemary Mayer

16. *Untitled (UGH A PAINTING), 1972*

Colored pencil and graphite on paper

8 1/2 x 11 in

Courtesy of the estate of Rosemary Mayer and ChertLüdde, Berlin

17. *Untitled, 1972*

Colored pencil and graphite on paper

8 1/2 x 11 in

Courtesy of the estate of Rosemary Mayer and ChertLüdde, Berlin

18. *Untitled, 1972*

Colored pencil and graphite on paper

8 1/2 x 11 in

Courtesy of the estate of Rosemary Mayer and ChertLüdde, Berlin

Mayer made drawings at various stages in her process of conceiving sculptures and experimenting with fabric. The words “UGH A PAINTING” are written in the top corner of one of a set of drawings in which two swaths of colored fabric are held in a black hanging pouch, suggesting a desire to move away from the confines of painting.

19. *Study for Hypatia, 1972*

Graphite on paper

11 x 14 in

Courtesy of the estate of Rosemary Mayer and ChertLüdde, Berlin

20. *Study for Hypatia, 1972*

Graphite on paper

11 x 14 in

Courtesy of the estate of Rosemary Mayer and ChertLüdde, Berlin

In these two process drawings, the cinching of the fabric for the sculpture *Hypatia* (1972) is tested out on paper.

21. *Net Section, 1972*

Colored pencil and graphite on paper

14 x 17 in

Courtesy of Patricia Martin

22. *Study for Hroswitha, 1972*

Colored pencil and graphite on paper

8 1/2 x 11 in

Courtesy of the estate of Rosemary Mayer and ChertLüdde, Berlin

23. *Abracadabra Sailboat*, 1972

Colored pencil and graphite on paper

11 x 14 in

Courtesy of the estate of Rosemary Mayer and ChertLüdde, Berlin

24. *Untitled*, 1972

Colored pencil and graphite on paper

14 x 17 in

Courtesy of the estate of Rosemary Mayer and ChertLüdde, Berlin

25. *De Medici*, 1972

Colored pencil and graphite on paper

17 x 14 in

Courtesy of the estate of Rosemary Mayer and ChertLüdde, Berlin

26. *Hypatia*, 1972

Colored pencil and graphite on paper

17 x 14 in

Courtesy of the estate of Rosemary Mayer and ChertLüdde, Berlin

These drawings were made at different stages of Mayer's sculptural process. *Net Section* (1972), *De Medici* (1972) and *Hypatia* (1972) are textile sculptures that no longer exist, though photographic documentation suggests that the drawings were made after the sculptures as forms of documentation.

*Study for Hroswitha* refers to *Hroswitha* (1973), one of three large textile sculptures included in Mayer's solo exhibition at A.I.R.. Mayer writes that the sculpture was named after "a German Latin poet of Gandersheim in Saxony. The nuns of Hroswitha's convent performed her plays for the court of Theophano (of Byzantium) and Otto I, c. 980."

27. *Galla Placidia*, 1973

Satin, rayon, nylon, cheesecloth, nylon netting, ribbon, dyes, wood, acrylic paint

108 x 120 x 60 in

Courtesy of the estate of Rosemary Mayer and ChertLüdde, Berlin

In 1972, Mayer became one of co-founders of A.I.R. Gallery, the women's cooperative gallery, together with nineteen other women, including Judith Bernstein, Agnes Denes, Harmony Hammond, Howardena Pindell, and Nancy Spero. In 1973, for her solo exhibition there, Mayer exhibited three large textile sculptures named after historical female figures: *Hiroswitha*, *The Catherines* (named for a multitude of women) and *Galla Placidia*, named after a 5<sup>th</sup> Century Roman Empress who led during the chaotic final period of the Roman Empire, as regent for her son. This naming system was a deliberate feminist gesture by Mayer, which, she wrote, was an "attempt to connect the works with women in history, not sculpture as picture of, but as hint to, reminder of, groups of characteristics."

28. *Hypsipyle*, 1973

Satin, rayon, nylon, cheesecloth, nylon netting, ribbon, dyes, wood, acrylic paint

48 x 108 x 6 in

Courtesy of Lenbachhaus, Munich

*Hypsipyle* was Mayer's final work made by draping fabric on a sculptural scaffold. It was named after a mythological queen of Lemnos in Ancient Greece, who refused to kill her father during a great war between men and women and had to flee as a result. Mayer wrote that the sculpture "dealt with corners - how to get a sculpture out of a corner, how to go across a corner."

29. *Untitled*, 1972

Colored pencil and graphite on paper

15 x 20 in

Courtesy of the estate of Rosemary Mayer

30. *Untitled*, 1972

Colored pencil and graphite on paper

14 x 17 in

Courtesy of the estate of Rosemary Mayer and ChertLüdde, Berlin

31. *Untitled*, 1972

Colored pencil and graphite on paper

12 x 9 in

Courtesy of the estate of Rosemary Mayer and ChertLüdde, Berlin

During the mid-1970s, Mayer referred often to the work of painters Matthias Grünewald (c. 1470-1528) and Jacopo Pontormo (1494-1557), as well as other Italian Mannerist painters, an interest that grew following a trip to Europe in 1975. In 1976, she began working on a translation of Pontormo's diary, exploring the intersection between this artist and her own work, which was published in 1982 as *Pontormo's Diary*. [A copy is on view in SI's Reading Room on the second floor.]

Mayer created a series of drawings based on the way that garments carry the gestures of their wearers. *Fifth Angel Sleeve* takes formal cues from the sleeve of the Annunciation Angel featured in the Isenheim Altarpiece painted by Grünewald c. 1510. In a 1975 essay, she wrote of angels: "Barely visible, elusive and transparent, their motions caught in folds and layers of floating cloth. Angel sleeves, markers, records of their gestures, their presence."

**32. *Lucretia in Ferrara 1509*, 1973**

Colored pencil on paper

40 x 30 in

Courtesy of the estate of Rosemary Mayer and ChertLüdde, Berlin

*Lucretia in Ferrara* (1974) refers to the Italian Renaissance noblewoman Lucrezia Borgia. While a storied figure, there are no known portraits of Lucrezia Borgia. Mayer wrote in her notes that she was interested in referring "to female presences which exist now only in historical memory."

**33. *The Fifth Angel Sleeve*, 1973**

Colored pencil, oil paint and gold on wood

26 1/4 x 20 1/2 in

Courtesy of Peggy DeCoursey

**34. *Solomonic Columns*, 1974**

Colored pencil and ink on paper

28 x 23 in

Courtesy of the estate of Rosemary Mayer and ChertLüdde, Berlin

**35. *Fabric for Portae (red)*, 1974**

Marker and pencil on vellum

2 sheets, left 16 x 7/8 x 11 in; right 16 7/8 x 13 1/16 in

Courtesy of the estate of Rosemary Mayer

**36. *Fabric for Portae (yellow)*, 1974**

Marker and pencil on vellum

2 sheets, left: 16 7/8 x 10 1/8 in; right 16 7/8 x 14 7/8 in

Courtesy of the estate of Rosemary Mayer

*Portae* (1974) is a large arched sculpture formed from a wooden frame trellis. With layers of fabric draped over and through it, the work is possibly based on Rosso Fiorentino's *Volterra Deposition* altarpiece (1521), which features a tangled arc of ladders seen above its central crucifix. In these preparatory drawings for the sculpture, Mayer creates a cartography for the folds of the fabric, drawn from details of late Renaissance paintings including those by Jacopo Pontormo, Matthias Grünewald and Parmigianino.

**37. *Untitled*, 1974**

Colored ink on paper

19 x 24 in

Courtesy of the estate of Rosemary Mayer and ChertLüdde, Berlin

**38. *Untitled (London)*, 1975**

Watercolor and pen on paper

12 3/8 x 9 1/2 in

Courtesy of the estate of Rosemary Mayer

**39. *Untitled (Part of the pinning down of flowers)*, 1975**

Watercolor and pen on paper

15 x 22 in

Courtesy of the estate of Rosemary Mayer

**40. *Untitled (London)*, 1975**

Watercolor and pen on paper

12 3/8 x 9 1/2 in

Courtesy of the estate of Rosemary Mayer

Following her trip to Europe in 1975, Mayer began connecting her interest in formlessness and dissolution to the work of specific painters such as Pontormo and creating forms in which to express this. She was particularly struck by Pontormo's drawings for frescoes in the church of San Lorenzo in Florence that depict a mass of entwined bodies dying in a flood. She made a series of watercolors depicting somewhat abstract masses of floral forms, often layered with text, which she described as "dissolving" and "impossible," much like her impossible textile sculptures from a few years prior.

41. *Crescentia*, 1975

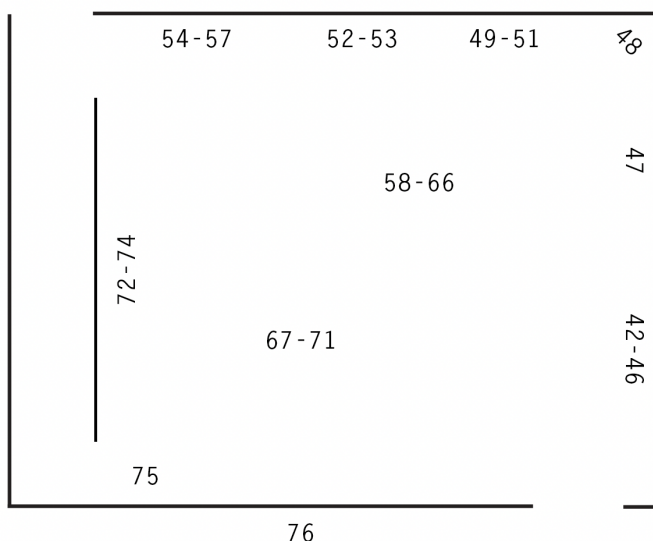
Wire screen, copper wire, synthetic mesh, paint

13 1/2 x 19 3/4 x 13 1/2 in

Courtesy of the Herbert F. Johnson Museum of Art, Cornell University Gift of the artist, made possible through the Creative Artists Public Service Program

*Crescentia* is one of a series of sculptures using aluminum screening, which Mayer made to explore formlessness, intending that viewers would not be able to hold a precise image of the work in mind.

2<sup>nd</sup> FLOOR



42. *In Time Order (March / April)*, 1978

Ink, oil crayon, photograph on paper

23 3/4 x 18 in

Courtesy of the estate of Rosemary Mayer and Gordon Robichaux, New York

43. *In Time Order (Lady Slipper Orchid)*, 1978

Ink, oil crayon, photograph on paper

23 3/4 x 18 in

Courtesy of the estate of Rosemary Mayer and Gordon Robichaux, New York

44. *In Time Order (May / June)*, 1978

Ink and oil crayon on paper

23 3/4 x 18 in

Courtesy of the estate of Rosemary Mayer and Gordon Robichaux, New York

45. *In Time Order (Roses)*, 1978

Ink, oil crayon, photograph on paper

23 3/4 x 18 in

Courtesy of the estate of Rosemary Mayer and Gordon Robichaux, New York

46. *In Time Order (Day Lily)*, 1978

Ink, oil crayon, photograph on paper

23 3/4 x 18 in

Courtesy of the estate of Rosemary Mayer and Gordon Robichaux, New York

These five collages are part of a larger, twelve-piece series that forms a calendar of months and seasons. It established Mayer's renewed focus on time and the seasons during the later

1970s and includes details that would appear in concurrent and subsequent works, including birthdays, lists of names, flowers in season, constellations and personal memories. Collaged materials include family photographs and Mayer's own photography, which featured chandeliers and opulent décor.

47. *Spell, 1977*

Watercolor on paper

26 x 20 in

Courtesy of Ales Ortuzar and Gordon Robichaux, New York

48. *Banner for 41st Street Ghost (alternate version), 1980*

Oil crayon and paint on rayon

64 x 27 1/4 in

Courtesy of the estate of Rosemary Mayer and Gordon Robichaux, New York

Mayer's work was included in *The Times Square Show* (1980), a historic exhibition organized by the artists' group Colab. For the show, she contributed the first sculpture from her *Ghost* series called *41<sup>st</sup> Street Ghost*, in which she used rods to create a simple frame that was draped with sheets of glassine and plastic. Next to the sculpture was a banner with a list of women's names. She was interested in the exhibition space's former use as a massage parlor, imagining names for women who might have once inhabited the space. The banner exhibited here is an alternative version from the one that hung in the 1980 exhibition.

49. *Some Days in April (Poster), 1978*

Ink and watercolor on paper

17 3/4 x 23 1/2 in

Courtesy of the estate of Rosemary Mayer and Gordon Robichaux, New York

50. *Some Days in April, 1978*

Watercolor, colored pencil, and ink on paper

14 x 18 in

Courtesy of Beth Rudin DeWoody and Gordon Robichaux, New York

51. *Some Days in April, 1978*

Colored pencil, pen, and graphite on paper

26 x 40 in

Courtesy of the estate of Rosemary Mayer and Gordon Robichaux, New York

52. *Mooring Knot, 1978*

Colored pencil and graphite on paper

15 1/8 x 12 in

Courtesy of Beth Rudin DeWoody and Gordon Robichaux, New York

53. *Mooring Knot, 1978*

Colored pencil and graphite on paper

15 1/8 x 12 in

Courtesy of Beth Rudin DeWoody and Gordon Robichaux, New York

These drawings depict the knots that held the balloons to their stakes for *Some Days in April*. They appear here as a detailed type of performance documentation.

54. *Banner for a Full Moon Celebration, 1981*

Watercolor and pencil on paper

14 1/4 x 10 1/4 in

Courtesy of the estate of Rosemary Mayer and Gordon Robichaux, New York

55. *Untitled, 1979*

Colored pencil and graphite on paper

23 3/4 x 18 in

Courtesy of the estate of Rosemary Mayer and Gordon Robichaux, New York

56. *Fabric and Cord Tent at a Corner of a Roof for a NYC Building, 1978*

Charcoal and pencil on paper

26 x 35 1/4 in

Courtesy of the estate of Rosemary Mayer and Gordon Robichaux, New York

57. *Moon Tents for Autumn Moon, 1982*

Watercolor and colored pencil on paper

61 1/2 x 42 1/4 in

Courtesy of the estate of Rosemary Mayer and Gordon Robichaux, New York

During the late 1970s, Mayer became interested in tents as a focus for seasonal celebration. She made several works on paper that proposed tents for celebrating the full moon before she created the installation *Moon Tent* on the roof of the Hobbs House in Lansing, New York in October 1982 (see vitrine display). Many of these drawings include repeated refrains that encourage participation: "Do you have the time?", "Can you stay up late?", "Anyone can make one."

58. Flyer for *Spell* (green), 1977

Photocopied flyer

8 1/2 x 11 in

Courtesy of the estate of Rosemary Mayer

59. Flyer for *Spell* (yellow), 1977

Photocopied flyer

8 1/2 x 11 in

Courtesy of the estate of Rosemary Mayer

60. Documentation of *Spell*, April 8, 1977

Balloons, helium, paint, fabric, rope

Farmer's Market, Jamaica, New York

Courtesy of the estate of Rosemary Mayer

61. Photograph from Mayer's archive

Courtesy of the estate of Rosemary Mayer

Mayer received a CAPS (Creative Arts Public Service) grant in 1976, which included an imperative to create a "public" work. Having taken renewed interest in historic forms of celebration and pageantry, she created *Spell* (1977), in which three weather balloons were tied with fabric and ribbons, and installed to fly above the Jamaica, Queens farmers market to celebrate its reopening. On the weather balloons, the words "Iris Return," "Crocus Return" and "Hyacinth Return" were written, parts of the titular spell which would ensure the beginning of spring as well as the arrival of flowers, fruit and vegetables.

The wind that day made execution difficult, causing the balloons and decorated cords to move around violently and break. Mayer made an artist's book as a record of this work. This was the first work in a series of outdoor installations that she called "Temporary Monuments."

62. Documentation of *Some Days in April*, week of April 17, 1978

Balloons, helium, paint, fabric, rope, wooden rods

Property of Bruce Kurtz, Hartwick, New York

Courtesy of the estate of Rosemary Mayer

63. Photograph from Mayer's archive

Courtesy of the estate of Rosemary Mayer

The artist Ree Morton, with whom Mayer shared a friendship and an affinity, died tragically in a car accident in April 1977. The following April, Mayer conceived of another balloon project, a memorial to Morton and her late parents who shared birthdays in April. She tethered seven yellow, white and orange balloons to decorated stakes in an empty field in upstate New York. On the balloons, Mayer painted the date in April associated with the person, two names for each person, the names of stars currently in the sky and the names of flowers currently in season. As she wrote: "The work is a monument for, and to connect, the individuals, flowers, stars, times, on the balloons." Mayer made an artist's book as a record of this work, as well as drawings and posters.

Ree Morton's flag for Rosemary, which flew from a ship for Morton's site-specific performance, *Something in the Wind* (1975), is hanging in SI's Reading Room.

64. Documentation of *Balloon for a Birthday*, November 7, 1978

Balloon, helium, paint, rope, metallic streamers

Rooftop of 461 Park Avenue, New York, New York

Courtesy of the estate of Rosemary Mayer

Mayer created *Balloon for a Birthday* to celebrate the birthday of her friend John Campione on November 7, 1978. Mayer decorated the red advertising balloon with metallic streamers and painted the date, together with a seasonal flower "chrysanthemum," and "Aldebaran," a red star in the sky at the time. The balloon was flown from the roof of 461 Park Avenue (a building belonging to Campione) and advertised to the public below with flyers designed by Mayer.



65. Documentation of *Moon Tent*, in celebration of the full moon on October 2-3, 1982, 6:43 p.m. to 5:27 a.m.  
Installation with paper on the roof pavilion of the Hobbs House, Lansing, New York  
Courtesy of the estate of Rosemary Mayer

66. Invitation to *Moon Tent*, 1982  
Printed postcard  
4 x 6 1/4 in  
Courtesy of the estate of Rosemary Mayer

Mayer made *Moon Tent* (1982) at the home of the art historian Robert Hobbs in Lansing, New York. There she wrapped an existing rooftop pavilion with pale glassine paper and invited viewers to watch the moon on the night of October 2-3, 1982.

The glow of the full moon was to light the paper, creating a temporary phenomenon that would disappear the next day. Mayer described it as a “ghost tent, proliferating ghosts and the ghosts of tents in changes of light.”

67. *Poetry*, 1976  
Printed book  
7 1/2 in x 10 1/4 in  
Courtesy of Peggy DeCoursey

Rosemary Mayer’s sister, the poet Bernadette Mayer, occasionally asked her to contribute to her projects or to illustrate book covers. For the cover of Bernadette’s book *Poetry* (1978), Rosemary drew from memory the house that they had grown up in as children, marking out the word “poetry” on the sidewalk and decorating the rooftops with her sister’s name.

68. *Midwinter Day*, 1982  
Printed book  
7 1/2 x 10 3/4 in  
Courtesy of Peggy DeCoursey

69. *Midwinter Day*, 1982  
Printed book  
7 1/2 x 10 3/4 in  
Courtesy of the estate of Rosemary Mayer

Bernadette Mayer wrote *Midwinter Day* about the day of December 22, 1978, completing much of the writing on that day though she planned this endeavor for weeks in advance and finished the work early in 1979. One of the sections included at the end was a list of art movements, which was written by Rosemary. In a letter, Bernadette asked her sister to provide her with a “list of all the kinds of things being produced by artists who are contemporary.”

70. Rosemary Mayer and Bernadette Mayer with *Snow People*, 1979  
Courtesy of the estate of Rosemary Mayer

71. Documentation of *Snow People*, February 1979  
Snow, wood, paint  
Garden of the Lenox Library, Lenox, Massachusetts  
Courtesy of the estate of Rosemary Mayer

Mayer made *Snow People* in the garden of the Lenox Library, while her sister, Bernadette, was living in the town of Lenox, Massachusetts. For this work, Mayer sculpted fifteen figures from snow, fashioning them with nineteenth century silhouettes. Researching common names from the town’s past inhabitants, she dedicated each snow person, plurally, to a set of people with a shared name. At the feet of each snow sculpture was a painted wooden sign, reading “Carolines,” “Fannys,” “Sarahs,” and so on.

72. *Icy Dark Broke*, 1983  
Watercolor and pencil on paper  
30 x 22 1/4 in  
Courtesy of the estate of Rosemary Mayer and Gordon Robichaux, New York

73. *When*, 1983  
Watercolor, colored pencil, and pencil on paper  
31 1/8 x 23 1/4 in  
Courtesy of the estate of Rosemary Mayer and Gordon Robichaux, New York

74. *Noon Has No Shadows*, 1983  
Watercolor and pencil on paper

30 x 22 1/4 in

Courtesy of the estate of Rosemary Mayer and Gordon Robichaux, New York

In 1983 Mayer began making watercolor still lifes of flowers and adding bold text to them, rather than the notational scripts that she had previously employed to incorporate writing into her paintings. In her journal she characterized the combination of words and imagery that she used to make these works as “plain desperate words and beautiful objects.” Several of the phrases summon various states of security and fragility. She later began to incorporate images of vessels into these paintings, leading to a subsequent series of large sculptural vessels.

**75. *Connections*, 1978**

Colored pencil, graphite, charcoal on paper

20 x 26 in

Courtesy of Beth Rudin DeWoody and Gordon Robichaux, New York

Not all Mayer’s “Temporary Monuments” were realized, and many remain as drawings or became what she termed “impossible sculptures.” For a proposed work called *Connections*, she planned to fill Castle Clinton, an old fort in Battery Park, with balloons, on which children would paint tributes using her system of name, date, star and flower. As it becomes more likely that the work would not be made, she wrote to her sister that at least it would “lead to some good drawings.”

**76. Ree Morton**

**Rosemary's flag from *Something in the Wind*, 1974**

Acrylic and felt-tip pen on nylon

24 1/2 x 31 in

Courtesy of the estate of Rosemary Mayer

Design Consultants: New Affiliates