

ARTWORK **UNTITLED**

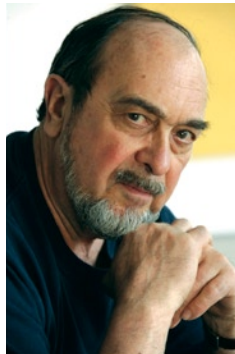
ARTIST **ROBERT MANGOLD**

SCHEDULED FOR COMPLETION IN 2010  
U.S. COURTHOUSE  
BUFFALO, NEW YORK

Robert Mangold's artwork for the new courthouse in Buffalo will be a suite of monumental stained-glass windows. Although Mangold works primarily as a painter, his conversations with architect William Pedersen led to an idea for tall, columnar windows in the courthouse's triangular entry pavilion. In 1992, Mangold completed his only other stained-glass project: a circular window for the historic chapel designed by Cass Gilbert at Oberlin College in Ohio. Pedersen noted that the elliptical curves Mangold has used in many of his earlier paintings are closely related to the sweeping curve that will define the shape of the new courthouse. For the Buffalo windows, however, Mangold will inscribe a series of gentle S-curves within the vertically oriented panes of the pavilion's curtain wall. These intersecting lines will establish harmonic visual relationships among the windows. For Mangold, it is important to maintain the hand-drawn quality of the lines (as is evident in his paintings), and he has worked closely with glass fabricators in Germany to achieve this goal.

Mangold's sinuous lines are of varying wavelengths and transverse the horizontal and vertical mullions at many different points. Some of the curves run parallel to their neighbors, while others intersect. The horizontal divisions between the windowpanes will serve as important graphic elements of the overall composition, which appears both spontaneously balletic and the inevitable result of some mathematical formula. While the geometric imagery of Mangold's windows will be totally abstract (and also originates in a painting series that predates the GSA commission), the carefully balanced forms nonetheless will relate well to the design, function, and symbolism of a courthouse: formally, the windows are about equilibration and resolution—as is the administration of law.

The colors that Mangold has chosen for the windows are very specific hues of blue, green, and red. (The proposal drawings show orange panels, which Mangold later changed to red.) The panels are arranged in a thoughtfully considered sequence and quantity: seven blue, six green, and three red. Although the colors are not symbolic or specifically referential to anything, they will echo the western New York landscape, including the ever-changing foliage and the deep waters of Lake Erie. WC



**Robert Mangold** was born in North Tonawanda, New York—just north of Buffalo—in 1937. He studied at the Cleveland Institute of Art and then earned his BFA in 1961 and MFA in 1963 from Yale University. Mangold is a key figure among the artists who developed Minimalism and Conceptual art in the early 1960s. His paintings, drawings, and other artworks present a rich, personal lexicon of simple forms that explore subtle relationships among form, line, color, and surface texture. From these basic building blocks, Mangold has developed a prolific body of work that subtly echoes classical and Renaissance painting while maintaining a spare and abstract vocabulary.

The many exhibitions of Mangold's work include *Correspondences: Robert Mangold / Paul Gauguin* (2006) at the Musée d'Orsay in Paris; *Robert Mangold* (1999) at the Galician Center for Contemporary Art in Santiago de Compostela, Spain; *Robert Mangold: Paintings 1971-1984* (1984-85) at the Akron Art Museum in Ohio and five additional venues, including the Albright-Knox Art Gallery in Buffalo and the Contemporary Arts Museum in Houston; and *Robert Mangold* (1971) at the Solomon R. Guggenheim Museum in New York. Mangold's work also has been included in a large number of group exhibitions, including the 1979, 1983, 1985, and 2004 Biennial Exhibitions at the Whitney Museum of American Art in New York; and the 1972, 1977, and 1982 *Documenta* exhibitions in Kassel, Germany. Mangold's first GSA commission, an enameled steel artwork titled *Correlation: Two White Line Diagonals and Two Arcs with a 16-foot Radius* (pictured above), was installed at the John W. Bricker Federal Building in Columbus, Ohio, in 1978.

MEDIUM STAINED GLASS

DIMENSIONS SIXTEEN PANELS, EACH 10 FT X 5 FT (ARTWORK AREA 40 FT X 40 FT OVERALL)

