

Jordan Schrage

10 December 2025

CRE 320

### Double Site: An Interruption at Greenwood Pond

Mary Miss's *Greenwood Pond: Double Site* (1996) at the Des Moines Art Center is an architectural sculpture in five main parts: dirt and catwalk path, classroom pavilions, lookout area, tower, and basin (fig. 1-8). On land, in front of a slight hill, there is a roofed classroom pavilion with open sides anchoring the work. Five open-framed arched trellises ripple outward from it, following the curve of the shore. The classroom pavilion sits parallel to the pathway around the pond. From the pathway, another key element emerges: an ovular lookout area with seats facing the water and two large stairs at the water's edge. At one end, the pathway extends from the lookout into a wooden catwalk, leading to the project's most salient feature: a concrete basin set into the water, accessed by a short descent. The tip of the basin is at the water's surface level, and a bench is integrated into the interior. Adjacent to the basin, there is a steel catwalk jutting into the wetland, leading to a stilted observation tower. On the opposite side of the pond, the catwalk spans the rest of the shoreline. Some sections of this walkway are dirt, and other sections of wooden catwalks drop off into the water, or slope irregularly towards the water or towards the land.

At a distant glance, one may only notice certain elements of *Greenwood Pond: Double Site*, like the taller structures visible across the water, the viewing tower or the open-walled classroom (see fig. 1-8). In closer proximity to the pond, the path around the pond is visible and enticing, varying from paved dirt path to wooden catwalk and into steel walkway leading directly into watery, grassy marsh. Moving in any direction along the path leads to potent structures for observation. For instance, the overlook, positioned directly on top of the water channel that feeds the pond, sits practically within the trees, while enabling a view of both passersby and the

broad expanse of water and land. The overlook's wide, play-conducive stairs implores one to the water's edge. Similarly, a delicately situated pit inside of the water provides respite from the many stimulations dispersed throughout the above-ground landscape. On varying levels, Miss's structures refer to other dispersed structures in the work. At water level, an articulated line of stakes from the underwater basin points across the pond, where intimate immersion with the water's surface is also available, this time in a separate structure and different situation.

Approached blindly, this separate immersive situation tricks viewers into deeper consideration of the site. From the shoreline across from the pit, the stake line appears like part of a catwalk that takes one completely across the water. But once on the catwalk, the viewer finds the pathway deceptively halted, while a thin rail, once part of the human-friendly walkway, becomes its own ramp, gently reaching further into the water, as the stake line continues onward and across the water. Although *Double Site's* substantial sprawl and disparate parts could easily render the work incohesive, that is not the case here. The work ultimately maintains unity through the lines through the pond, which connect the work to itself. The basin and the pathway that drops into the water is connected by a line of stakes, bonding together the viewers experiencing the water's surface. The spatial spread of the most potent structures emphasize the importance of a complete experience of the pond. No one structure outshines another, balancing the design. Miss's structure has no built, structural center from which all other structures connect. Rather, all the structures revolve around a natural centrifuge, the pond itself.

Miss's work before *Greenwood Pond: Double Site* falls into two parts: gallery and site. Miss began producing artwork in the mid-to-late 1960s, beginning with constructions in galleries containing simple, "linear, lightweight, and non-monolithic qualities."<sup>1</sup> For example, curtains hanging diagonally in the middle of a room (*Awning*, 1966, fig. 9) or thick rope tied into hundreds of knots displayed in an organized grid on a gallery floor (*Knots in a Room*, 1969, fig. 10). At

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<sup>1</sup> Mary Miss, "On a Redefinition of Public Sculpture" *Perspecta* 21 (1984): 9.

outdoor sites, Miss's early works are subtle additions to the landscape. In *Stakes and Ropes* (1968, fig. 11), the title points to simple materials, but the configuration, a disorderly maze of thin, white rods and ropes complicates the site. *Window in the Hill* (1968, fig. 12) is white fabric laid out on a grassy hill, elevated in sections to appear like six window panes on the earth. Miss began creating larger and more spatially dispersed works in the 1970s and 80s, in art parks, cities, and university campuses, in her words, "avoiding the image of sculpture as a confined object or statue," while intensely engaging with the site's current uses, physical qualities, and history to make compositional and formal choices.<sup>2</sup> She created *Battery Park City Landfill* in 1973, designing a physical, telescopic experience of the New York City skyline using strategically placed wooden boards with eyelets arranged in a line across a large expanse (fig. 13,14). Public attention to Miss's work swelled after Rosalind Krauss's 1979 publication "Sculpture in the Expanded Field," which discusses Miss's work *Pavilions/Perimeters/Decoys* (1978, fig. 15-17), a sprawled-out sculpture containing three towers and a pit accessed by ladder and inspired by the site's pre-existing fire tower and bear pit. Later works similarly focus on their sites, such as *South Cove: Battery Park City* (1987, fig. 18), which creates a circumstance of situational awareness at the intersection between land and sea in a busy downtown area. In the middle of her ongoing career, Miss created *Greenwood Pond: Double Site*, focusing the work's built structures around a community pond once used for fishing and ice-skating. Later, Miss's public project proposals, like the Milwaukee Riverwalk (1998-2001, fig. 19) and Anaheim (1990-1991, fig. 20), would aim to create human-scale "interventions" within car-centered cityscapes: they imagine designing works for underneath freeways, adding decorated public water fountains areas, filling empty spaces with plants for sale, and using water runoff to feed those plants. The proposed St. Louis Grand Street collaboration with architects Robert Mangurian and Mary Ann Ray, a 30-year intervention/small improvements

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<sup>2</sup> Mary Miss, "On a Redefinition of Public Sculpture," 9.

project, also refers to the city as its subject: they propose recurring small “events” in the city fabric, which, repeated throughout space, would change the city fabric fundamentally (fig. 21).<sup>3</sup>

Like the public project proposals, *Greenwood Pond: Double Site* aims to serve the community within which it resides. Commissioned to be a site-specific work that could attract visitors who might not otherwise be at an arts center, Miss’s project emerged as a direct response to the desecrated Greenwood Pond, which was, at the time, a formerly active community wildlife area with a collapsed pavilion and a pond clogged with algae.<sup>4</sup> Greenwood Pond was restored because of a fortunate alignment of interests with the local community. Around the time of the commissioning and planning of the project, the Des Moines Founders Garden Club had just attended a conference in Barrington, Illinois, and the president of the Founders Garden Club was determined to carry the enthusiasm of the conference into a local, cumulative restoration project. The Founders Garden Club’s wish to make a local demonstration wetland became manifest at Greenwood Pond, and the renewed attention to Greenwood Pond allowed Miss to make it the subject of her project. In an interview about the project, Miss said, “I think they understood that I wasn’t going to go out and put an object in the landscape. That wasn’t the way I worked. Whatever I would do would be much more integrated into context.”<sup>5</sup> Judith Milligan McCarty of the Founders Garden Club responded by saying: “We’re pleased to see that it [Miss’s work] is going to complement the [Des Moines] Arts Center garden.”<sup>6</sup> Once understood in context, *Double Site* becomes a conversation between collaborators, a layering of ideas about people and place, as well as historical and local input.

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<sup>3</sup> Joseph Giovannini, “Thick Space,” in *Mary Miss*. 1st ed. (Princeton Architectural Press, 2004), 23-30.

<sup>4</sup> Daniel M. Abramson, “Mary Miss and the Art of Engagement,” in *Mary Miss*. 1st ed. (Princeton Architectural Press, 2004), 44.

<sup>5</sup> Mary Miss, “Greenwood Pond: Double Site by Mary Miss,” Greater Des Moines Public Art Foundation, July 20, 2016. <https://www.youtube.com/watch?v=mISnYgKhalE>. 7:22.

<sup>6</sup> Judith Milligan McCarty, “Greenwood Pond: Double Site by Mary Miss,” 7:34.

In 1989, Miss began the seven year project of renewing the site and creating the structures around Greenwood Pond at the Des Moines Art Center. During the process, she collaborated with local groups including Des Moines Founders Garden Club, Science Center of Iowa, City of Des Moines Parks and Recreation Department, Iowa Natural Heritage Foundation, and Polk County Conservation Board. The vaulted, roofed pavilion, which would be used as an outdoor classroom, was inspired by the ancient lodges of Iowa's Meskwaki Tribe. Tending the natural site as she built on it, Miss and other community leaders restored a demonstration wetland and added a water lily area, a woodland wildflower walk, a stone-banked terrace of prairie grass, and a wet meadow planted with cattails.<sup>7</sup> Upon erection, the work was managed daily, and adjustments were made to water levels, pipes, and filtration. Over time, these measures were ignored or forgotten, and the site fell into disrepair. In 2025, the Des Moines Art Center made the decision to demolish the work, sparking outrage from Miss, the local community, and the broader art world. This action brought about a renewed public attraction and curiosity about the site, even after its removal.

Existing scholarship often positions Miss alongside other artists in fields such as sculpture, minimalism, feminist art, the built environment, or land art. The focused scholarship on Miss's sculpture is produced in sporadic thematic groupings, with each section focusing on an almost entirely different topic than the last. The early years of Miss's career, beginning in 1966, prompted formal reviews of particular works. The making of Miss's best-known work, *Perimeters/Pavillions/Decoys*, instigated an intense pedantic focus on spatially engaged sculpture (see fig. 15-17). Scholars directed their attention to the ways Miss's art engages the entire spatial plane and guides viewers into a real, site-specific experience that prioritizes active perception over mindless wandering. In the 1980s and 1990s, Miss's projects attracted attention predominantly from architectural reviews, sculpture magazines, and city news reporters, who

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<sup>7</sup> Daniel M. Abramson, "Mary Miss and the Art of Engagement," 45.

commented on the production of Miss's projects and their finished results. In 1987, Miss designed a work for London's Bedford Square, prompting the first monograph on her work, which dissected her projects from 1966-1987, examining their architectural and literary inspirations.<sup>8</sup> Between 1987 and 2004, scholars predominantly focused on how Miss explores form as a medium for experience, and how she employs architectural references as activators of feeling and memory. Later scholarship expands on Miss's historical and architectural references, discussing how Miss incorporates materials and structures from the local area into the work, allowing it to seamlessly blend in with its surroundings. Moreover, scholars began to study how Miss's local referencing made the work accessible to a wider audience, positing that familiar structures and ordinary materials make the work more approachable.

In the later 2000s, conversations about Miss revolved more deeply around the social and political context of the time in which they were made. Scholars consider the subterfuge and deception in *Untitled(1973)* within the context of the Vietnam war (fig. 22).<sup>9</sup> They examine Miss's feminist framework of materialist and interventionist practices, employing it to affect the everyday built environment and positioning her feminist making as a means of creating a more just and egalitarian world.<sup>10</sup>

Critic Rosalind's Krauss's seminal essay on sculpture opens with a visual description of *Perimeters/Pavillions/Decoys*, offering the work as a case study to propose new directions for sculpture after Modernism, positing that the autonomous monument was being abandoned, and that critics would need expanded definitions to discuss the artwork actively being produced within the medium (see fig. 15-17). In a review, Lucy Lippard employs the example of a single

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<sup>8</sup>Miss, Mary, and Architectural Association, *Mary Miss: Projects, 1966-1987*, (Architectural Association, 1987).

<sup>9</sup> Sarah Hamill. "The Skin of the Earth': Mary Miss's *Untitled 1973/75* and the Politics of Precarity." *Oxford Art Journal* 41, no. 2 (2018): 271-91.

<sup>10</sup> Susannah Beiber, "Introduction: *Perimeters/Pavillions/Decoys*: Mary Miss," in *American Artists Engage the Built Environment* (Routledge, 2023).

sculpture by Miss, explaining the sensory effectiveness of Miss's formal choices on viewers.<sup>11</sup> The essays by Lucy Lippard and Rosalind Krauss are foundational early scholarship on Mary Miss, focusing on the effectiveness of singular works. Lippard asks questions like: Does the work change the site? How does it affect the viewer? Krauss is asking: How is it different from its sculptural precedents? How can the work's form be interpreted? Even in its brevity, Lippard's description of *Battery Park City Landfill* (1974, see fig. 13, 14) in "Mary Miss: An Extremely Clear Situation" is so encapsulatory of the viewer's simultaneous body-and-mind experience when encountering a Miss sculpture that scholars and critics consistently quote entire passages from it. Lippard's review positions *Battery Park City Landfill* as more successful than minimalist sculptures of similar formal persuasions because it is effective in creating an interior, site-dependent situation for its viewers. Similarly, Krauss's essay was pivotal in shaping subsequent scholarship on Miss by communicating that monumental and self-referential sculpture is not the only sculptural possibility for the integration of art and architecture. Krauss asserts that in the new expanded field, sculpture could no longer be "the privileged middle term between two things that it isn't."<sup>12</sup>

In *Mary Miss: Making Place*, Christian Zapatka explores how Miss rejects definitions of Minimalism and Modernism, identifying her as a Post-Modern artist that pulls form and design from antiquity, transposing artefacts of the past into a modern context.<sup>13</sup> Zapatka discusses Miss's incorporation of existing landscape elements into her projects—if her work were a square, a preexisting wall might form one of its sides. He posits that the sculpture's architectural quality and unfinished appearance, like that of a structure in "nascent stages" of construction, elicits curious engagement about the work.<sup>14</sup> He emphasizes that Miss designs new, comfortable, human-scale places of contemplation, in which Miss transposes elements of "the

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<sup>11</sup> Lucy Lippard, "Mary Miss: An Extremely Clear Situation," *Art in America* 62, no. 2 (March/April 1974).

<sup>12</sup> Rosalind Krauss, "Sculpture in the Expanded Field," *October* 8 (1979): 38.

<sup>13</sup> Christian Zapatka, *Mary Miss: Making Place*, (Whitney Library of Design, 1997), 16.

<sup>14</sup> Christian Zapatka, *Mary Miss: Making Place*, 18.

unknown through the agency of the known.”<sup>15</sup> Zapatka also suggests that Miss’s structures function like a “viewfinder of a camera,” framing the site for the viewer’s deep consideration of its physical or historical elements, inviting reflection on the innumerable idiosyncrasies of the built and natural environment.<sup>16</sup>

Joseph Giovannini contributed to two monographs on Miss - for the first monograph, *Mary Miss: Projects 1966-1987*, Giovannini wrote the book’s only scholarly essay, “The Mytho-Poetics of Space,” in which he explores how Miss achieves cerebral activation and circumstantial awareness in her viewer. He posits that she does this by exploring form for its ability to shape emotional and physical experience, rather than form for art’s sake.<sup>17</sup> Giovannini stresses that, for Miss, the experience of the viewer is the purpose of the sculpture. He highlights her layering of references and materials, noting that her artistic approach is neither entirely modern nor postmodern because she does not “cite specific precedents or typologies, but generalizes references and mates them with others, building them in a substantial way.”<sup>18</sup> Giovannini’s 2004 essay in the second monograph, “Thick Space,” also examines the goals of Miss’s work, including familiarity, moment-experience, feeling, and accessibility, outlining how her projects achieve these objectives. The essay closely analyzes her projects and proposals, demonstrating how Miss’s ideas cultivate a complex awareness of space and encourage viewers to move through space thoughtfully. Miss interferes with existing sites, thereby making “thick spaces,” or spaces rich in reference, thought, and concept; spaces in which one must slow down to get through.<sup>19</sup> For instance, *Stakes and Rope* (1968, fig. 11), a small white rope maze situated on a grass lawn slows the viewer’s passage through the site. Giovannini

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<sup>15</sup> Christian Zapatka, *Mary Miss: Making Place*, 16.

<sup>16</sup> Christian Zapatka, *Mary Miss: Making Place*, 29.

<sup>17</sup> Mary Miss, “The Mytho-Poetics of Space,” in *Mary Miss: Projects, 1966-1987*, (Architectural Association, 1987), 97.

<sup>18</sup> Joseph Giovannini, “The Mytho-Poetics of Space,” in *Mary Miss: Projects, 1966-1987*, (Architectural Association, 1987), 99.

<sup>19</sup> Joseph Giovannini, “Thick Space,” in *Mary Miss*. 1st ed. (Princeton Architectural Press, 2004).

stipulates that through this process of thickening space, the Miss's sculptures teach the viewer how to engage and pontificate their spatial surroundings.

In *Greenwood Pond: Double Site*, tactics frequently applied throughout Miss's work prevent viewers from lingering too heavily on the structures at hand. One of these tactics is the use of architectural form, which enables the work to disappear once within the site. Because architecture ceases to consciously exist once one is involved in their own activities within it, the effects of the space, regardless of how boring or compelling the space might be, do not affect the resident except on subconscious levels.<sup>20</sup> Like architectural form, another one of Miss's tools, "the imagery and vocabulary of our current surroundings," also prevent viewers from pontificating Miss's additions to the landscape for a prolonged period of time.<sup>21</sup> In *Double Site*, Miss uses treated lumber, metal mesh, steel, stone, and concrete. In doing so, the work is hidden. It becomes difficult to conceive of *Double Site* as artwork, not only because it is not self-referential, but also because its materials are so inconsequential. Elements like *Double Site*'s concrete basin remain interesting because they present unusually; however, once inside, the basin becomes the most uninteresting part of the experience, and the change in perspective is what holds the viewer in the space. Through the use of borrowed materials and forms from the immediate built environment and greater American architectural context, the work's form fails to continue gathering interest once the viewer is inside of it, permitting the viewer to shift their attention onto what Miss intended - the natural site. In the case of *Greenwood Pond: Double Site*, Miss's spatially dispersed application of structures around the pond allows for the structures to be repeatedly noticed and forgotten, creating a conversation between structure

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<sup>20</sup> Christian Zapatka, *Mary Miss: Making Place*, 22. Zapatka introduced this idea in his chapter, "The Place and Space of the Viewer."

<sup>21</sup> Mary Miss, "On a Redefinition of Public Sculpture" *Perspecta* 21 (1984): 9.

and site, in which the site is the speaker and the structure is a recurring interruption which refers back to the site.<sup>22</sup>

In order to more fully explain this framework of a conversation with interruptions, this essay borrows theoretical language from the field of linguistics to explain exactly how *Double Site* is an interruption of Greenwood Pond and what particular sort of interruption the structures of *Double Site* might be. In the study of conversational theory, typologies are given to different types of interruptions in conversation. General classifications dictate that there are relationally neutral interruptions, which can be split up into two parts: neutral and non-neutral. Neutral interruptions are questions which obligate the interruptee to respond for clarifying purposes.<sup>23</sup> Neutral interruptions can also be ignorable, and do not require an interruptee's response. *Double Site* is not neutral - the built structures and natural landscape instigate few clarifying questions because they are not confusing in any way. The materials of *Double Site* are clear and familiar, and the form of the structures, like buildings in "nascent stages" of construction, is clear and approachable.<sup>24</sup> Neither are the structures ignorable, it would be very difficult for one to explore the entirety of Greenwood Pond without engaging with at least one structure, unless one is very determined. Because *Double Site* is neither confusing or ignorable, it cannot be a neutral interruption, rather, *Double Site* is non-neutral interruption, an interruption that affects Greenwood Pond. Non-neutral interruptions are considered relational, and they are separated into two types: there are rapport interruptions, which encourage the speaker to continue speaking. And there are power interruptions, which exhibit the interrupter's negative attitude toward the speaker or the speaker's subject. Rapport interruptions, or positive interruptions, are

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<sup>22</sup> R.J. Onorato, "Illusive Spaces in the Art of Mary Miss," *Artforum*, 17, no. 4 (December 1978). This idea of spatial dispersion in Mary Miss is from the following quote in Onorato's essay: "her works do not read as single images (precious objects) but instead engender diachronic linear consideration, as they are experienced through space and across time."

<sup>23</sup> Julia A. Goldberg, "Interrupting the discourse on interruptions: An analysis in terms of relationally neutral, power- and rapport-oriented acts," *Journal of Pragmatics* 14, Issue 4, (1990): 883-903.

<sup>24</sup> Christian Zapatka, *Mary Miss: Making Place*, 18

acts of collaboration or cooperation, giving the speaker “immediate feedback, filling in informational gaps, and elaborating on the interruptee's topic or theme.”<sup>25</sup> *Double Site* is a positive interruption, interrupting the site in service of its viewers, helping them gain an expressly deeper experience and understanding of the various natural spaces at Greenwood Pond. The experience of *Greenwood Pond: Double Site* is more extensive than the one they might get if the restored Greenwood Pond stood alone. The concrete basin, for instance, provides an opportunity to closely observe the insects bouncing around at the water's surface. The screened-in tower provides a perspective in which one can better see the cattails sway. The same is true at *Perimeters/Pavillions/Decoys* (1978) at Nassau County Museum - the towers, which visually interrupt the landscape, help its viewer experience the land more completely. As one gets closer to the towers, looking for the towers to reveal themselves, they explore, and while underneath the tower, they find an opening in the top of the structure. Each level of the tower is completely open, allowing light to pour in through square-shaped holes. The tower frames their look up at the sky (fig. 23).<sup>26 27</sup> The richness of the positive interruption is found in the looking: one is under the tower so that they can notice the sky.

Positive interruptions propose that when people are in conversation, a person can make "positive interruptions" such as "mm-hmm," "I agree," and "yeah," exhibiting emphatic agreement without distracting the main speaker from making their point.<sup>28</sup> This agreement fortifies the speaker's positive face. As in conversation, *Double Site's* additions to Greenwood Pond operate as social credibility, strengthening Greenwood Pond's experiential value in the eyes of visitors. Moreover, positive interruptions do not halt a conversation, instead, they

<sup>25</sup> Julia A. Goldberg, "Interrupting the discourse on interruptions: An analysis in terms of relationally neutral, power- and rapport-oriented acts," 890.

<sup>26</sup> Christian Zapatka, "*Mary Miss: Making Place*," 26. This idea of Mary Miss's sculpture "framing" its surroundings is developed in the chapter "Forms and Forums of Imagination in the Public Realm" where Zapatka proposes that Miss provides "a frame to look at what is already there, but not typically noticed."

<sup>27</sup> Susanneh Beiber, "Introduction: *Perimeters/Pavillions/Decoys: Mary Miss*," 13. The lack of ladders on the *Perimeters/Pavillions/Decoys* towers was explicitly pointed out to me for the first time by Susanneh Beiber.

<sup>28</sup> Rapport interruptions, or positive interruptions, are referred to by many different terms in linguistics, some of which are cooperative overlapping, affirmative interchange, and backchanneling.

converge with the speaker to create a layered conversation. When the interruptor says “absolutely, I agree,” it might be while the speaker is still in the middle of their sentence, creating layers of sound and agreement. Two speakers can talk at once and both of their attentions remain focused on the same subject. The same situation is replicated at Greenwood Pond, where both *Double Site* and Greenwood Pond speak simultaneously. *Double Site*’s structures are initially a brief distraction from the pond, but after visitors occupy the structures, they find that structures have been used to facilitate observations of the environment. R.J. Onorato clearly outlines the effect of this simultaneous conversation between site and structure below:

*Miss makes her constructions as a means to an end: they are the vehicle for drawing attention to a given, that is, the environment within which they are built.*<sup>29</sup>

Miss’s additions to Greenwood Pond draw visitors to the most potent parts of the natural site - the water’s edge, the water’s surface, and an elevated vantage point from which to see the entire pond. Through Miss’s structural interruptions, the site becomes a more interesting place, because she draws viewers to the most interesting parts of that landscape. The language of interruptions helps viewers understand the purpose of sculpture that does not refer to itself. Miss’s work at *Greenwood Pond: Double Site*, in its presence and absence, teaches the importance of making for others, and the usefulness of space designed to ignite our interior minds.

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<sup>29</sup> R.J. Onorato, “Illusive Spaces in the Art of Mary Miss.”

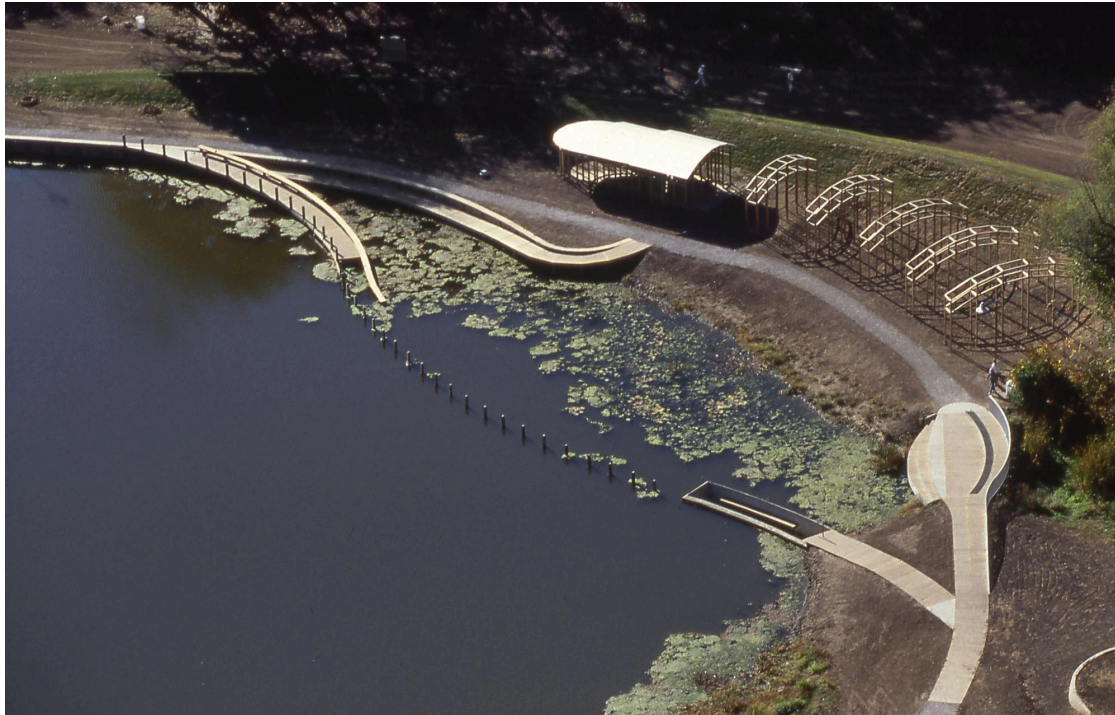


Fig. 1: Mary Miss, *Greenwood Pond: Double Site*, 1996, treated lumber, metal mesh, steel, stone, and concrete, dimensions variable, 1.6 acres. Des Moines Art Center, Des Moines, Iowa.



Fig. 2: Mary Miss, *Greenwood Pond: Double Site*, 1996, treated lumber, metal mesh, steel, stone, and concrete, dimensions variable, 1.6 acres. Des Moines Art Center, Des Moines, Iowa.



Fig. 3: Mary Miss, *Greenwood Pond: Double Site*, 1996, treated lumber, metal mesh, steel, stone, and concrete, dimensions variable, 1.6 acres. Des Moines Art Center, Des Moines, Iowa.



Fig 4: Mary Miss, *Greenwood Pond: Double Site*, 1996, treated lumber, metal mesh, steel, stone, and concrete, dimensions variable, 1.6 acres. Des Moines Art Center, Des Moines, Iowa.



Fig. 5: Mary Miss, *Greenwood Pond: Double Site*, 1996, treated lumber, metal mesh, steel, stone, and concrete, dimensions variable, 1.6 acres. Des Moines Art Center, Des Moines, Iowa.



Fig. 6: Mary Miss, *Greenwood Pond: Double Site*, 1996, treated lumber, metal mesh, steel, stone, and concrete, dimensions variable, 1.6 acres. Des Moines Art Center, Des Moines, Iowa.



Fig. 7: Mary Miss, *Greenwood Pond: Double Site*, 1996, treated lumber, metal mesh, steel, stone, and concrete, dimensions variable, 1.6 acres. Des Moines Art Center, Des Moines, Iowa.



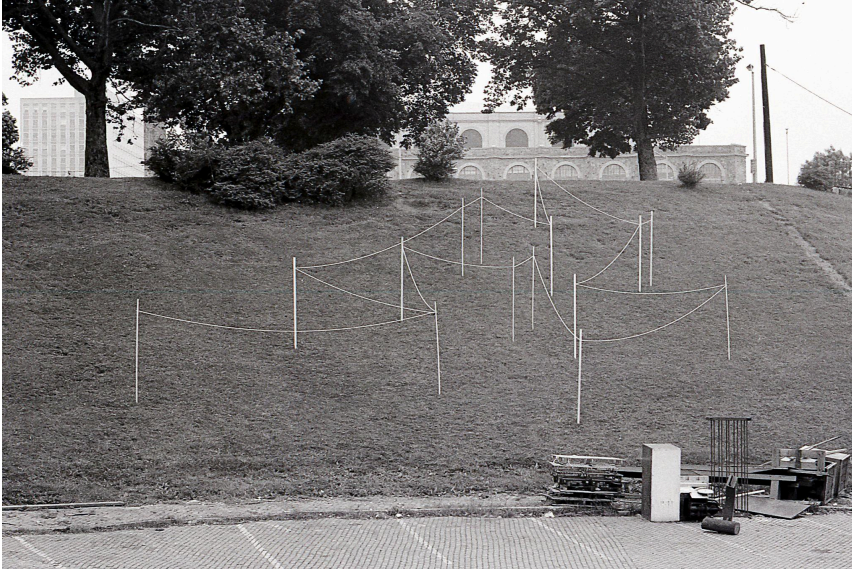
Fig. 8: Mary Miss, *Greenwood Pond: Double Site*, 1996, treated lumber, metal mesh, steel, stone, and concrete, dimensions variable, 1.6 acres. Des Moines Art Center, Des Moines, Iowa.



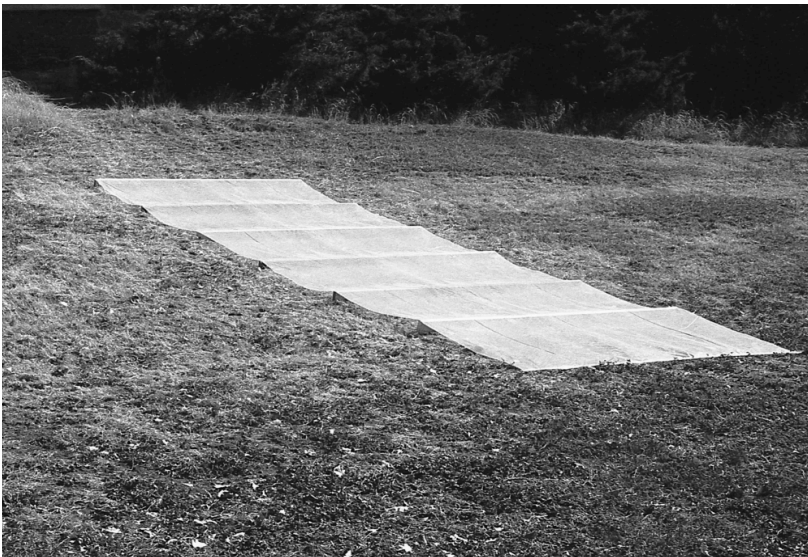
Fig. 9: Mary Miss, *Awning*, 1966, Striped canvas, pipes, cement. Baltimore, MD.



Fig. 10: Mary Miss, *Knots in a Room*, 1969, hemp rope, liquid latex, 15 ft by 25 ft. New York, New York.



**Fig. 11:** Mary Miss, *Stakes and Ropes*, 1968, wood and rope, 7 ft tall, covering 50 ft by 75 ft area. Maryland Art Institute, Baltimore, MA.



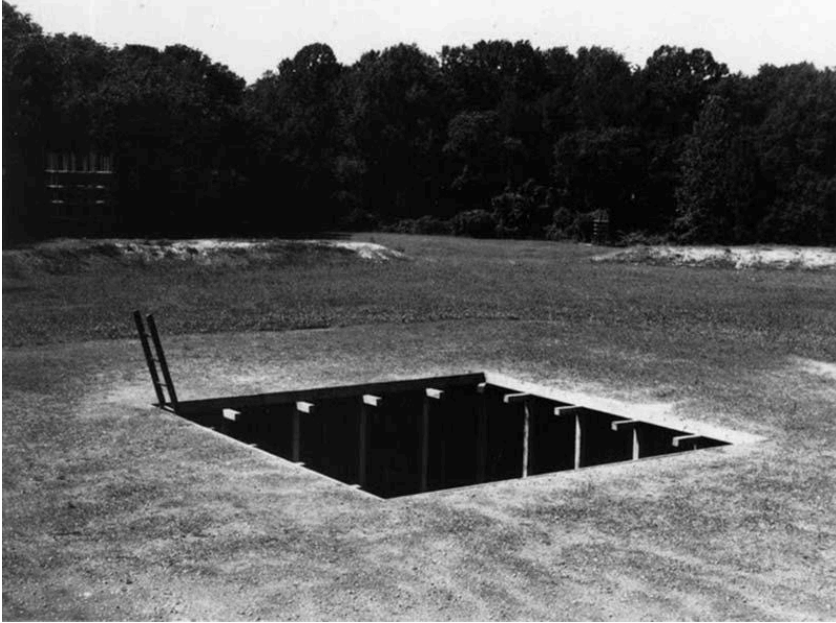
**Fig. 12:** Mary Miss, *Window in the Hill*, 1968, 4 ft by 30 ft, wood and plastic sheeting. Baltimore, Maryland.



**Fig. 13:** Mary Miss, *Battery Park City Landfill*, 1973, treated wood and tar, 5.5 ft by 12 ft sections at 50 ft intervals. New York, New York.



**Fig. 14:** Mary Miss, *Battery Park City Landfill*, 1973, treated wood and tar, 5.5 ft by 12 ft sections at 50 ft intervals. New York, New York.



**Fig 15:** Mary Miss, *Perimeters/Pavilions/Decoys*, 1978, various dimensions. Nassau County Museum of Fine Arts, Rosalyn, New York.



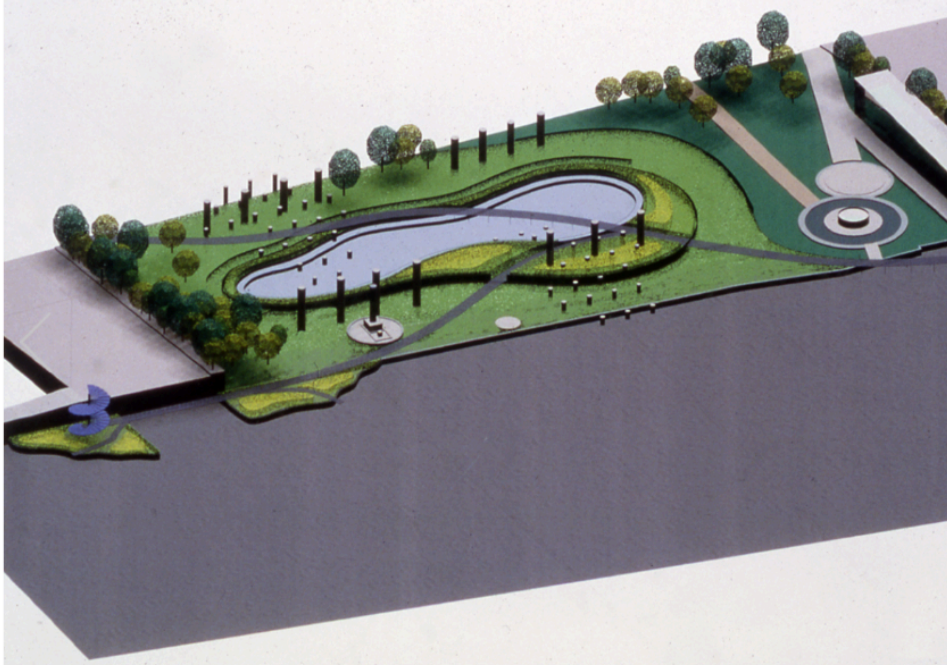
**Fig. 16:** Mary Miss, *Perimeters/Pavilions/Decoys*, 1978, various dimensions. Nassau County Museum of Fine Arts, Rosalyn, New York.



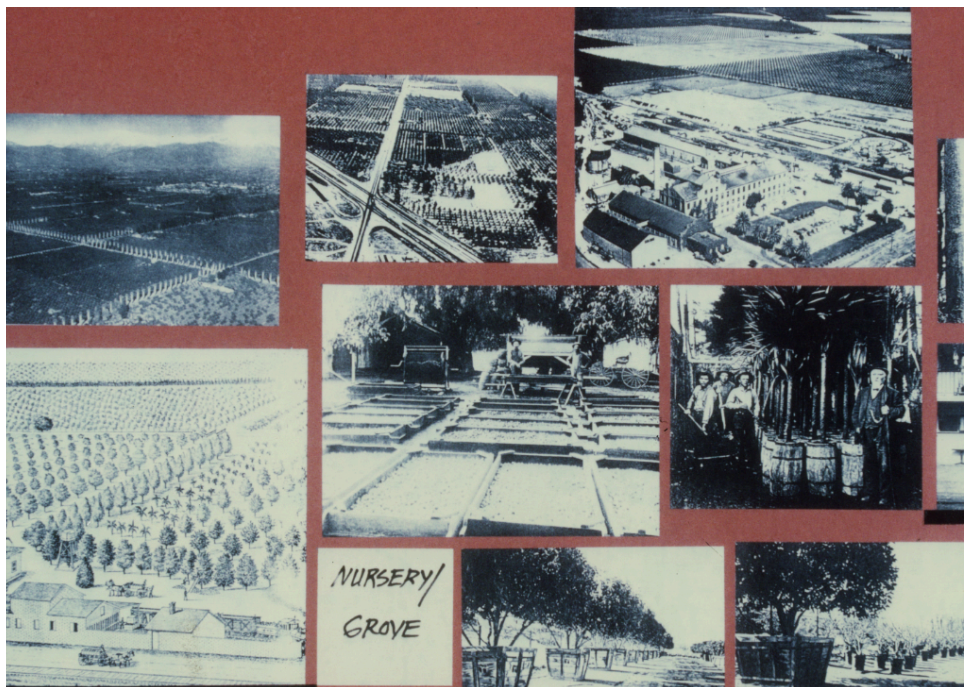
**Fig. 17:** Mary Miss, *Perimeters/Pavilions/Decoys*, 1978, various dimensions. Nassau County Museum of Fine Arts, Rosalyn, New York.



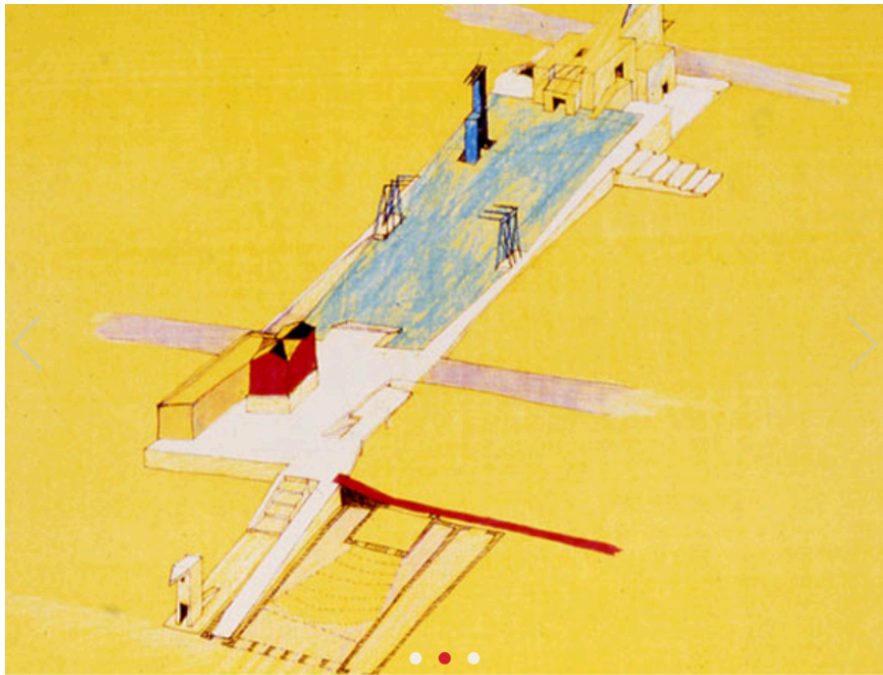
**Fig. 18:** Mary Miss, *South Cove: Battery Park City*, 1987, treated lumber, steel, and concrete. New York, New York.



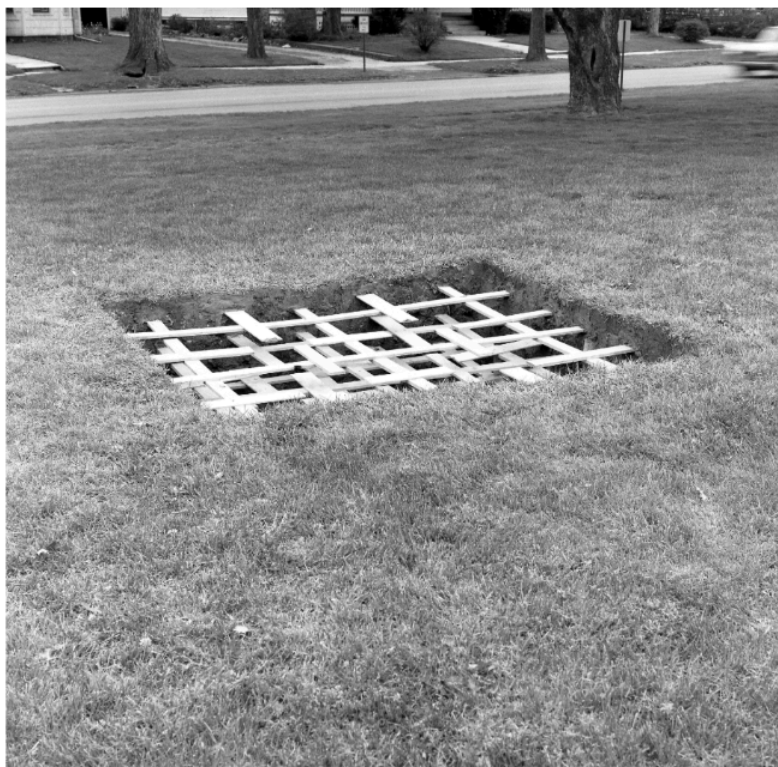
**Fig. 19:** Mary Miss, Milwaukee Riverwalk, 1998-2001, implemented scheme of reduced scope by Engberg Anderson Design Partnership, 2004. Planned for Milwaukee, Wisconsin.



**Fig. 20:** Mary Miss, Proposal for Anaheim, California, 1990-1991. Planned for Anaheim, California.



**Fig. 21:** Mary Miss, Grand Center in St. Louis, Missouri, 1989. Planned for St. Louis, Missouri.



**Fig. 22:** Mary Miss, *Untitled*(1973), wood lattice, 7 ft by 7 ft by 2 ft. Allen Art Memorial Museum, Oberlin, Ohio.



**Fig. 23:** Mary Miss, *Perimeters/Pavilions/Decoys*, 1978. Nassau County Museum of Fine Arts, Rosalyn, New York.

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