

STATIC & ROTATIONAL EQUILIBRIUM

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When Artists Ran the Show: ‘Inventing Downtown,’ at N.Y.U.

That era’s cultural geometry has been badly in need of study, and now it’s getting some in a labor-of-love exhibition called “[Inventing Downtown: Artist-Run Galleries in New York City, 1952-1965](#),” at the Grey Art Gallery at New York University. With nearly 230 objects, it’s big and has its share of stars. But it’s not a masterpiece display. It’s something almost better: a view of typical — rather than outstanding — art, of familiar artists looking unfamiliar, and of strangers you’re glad to meet. It looks the way history looks before the various MoMAs get their sanitizing hands on it: funky, diverse, down to earth, with things to teach us now.



INTRODUCTION: Goal of this sculpture art (see below) is to find the Weight (W) of the sculpture and location (X) of weight. The concepts to be used are the conditions for static ($\Sigma F_y = 0$) and rotational equilibrium ($\Sigma T = 0$).

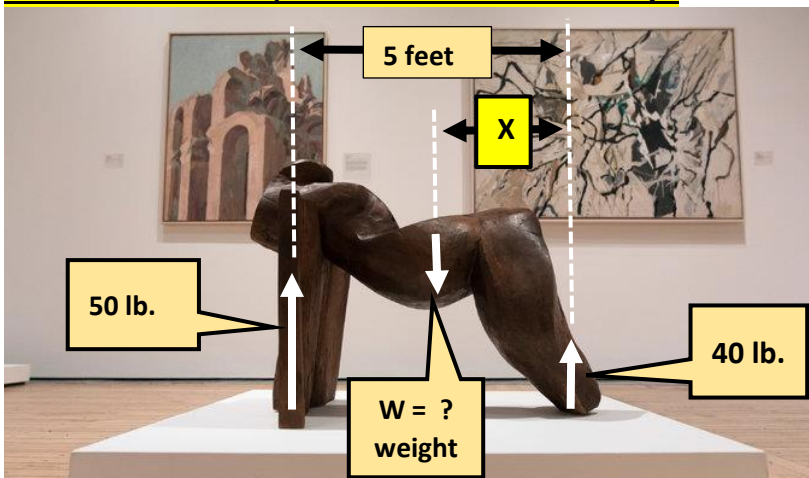
QUESTIONS: (a) Write the set up equations for static and rotational equilibrium for forces and torques (take axis of rotation to be at rear foot of sculpture?) ON the sculpture?, (b) Find W & X ?

ANSWERS: (a) $50 + 40 - W = 0$, $XW - (50)(5) = 0$, (b) $W = 90$, $X = 2.77$ ft.

“Street Scene” (1958), by Mimi Gross. Credit Mimi Gross

By 1952, Abstract Expressionism was the big American deal, the art that won the culture war with Europe. Americans like muscle, ego and size, all of which Ab Ex had. The market likes brands, and will create them where it can, and did so in the case of Ab Ex, which made many people, including the uptown Manhattan dealers who sold it, quite happy.

The **earliest of these 1950s artist-run galleries were downtown, on or around 10th Street, east of Fourth Avenue, where rents were cheap.**



The sculpture “Reclining Figure,” by Mary Frank. Credit Agaton Strom for The New York Times

Their populist approach inspired the artist Aldo Tambellini to locate his alternative space, the Center, in the East Village streets, where people would participate in, and contribute to, his art, whether they meant to or not. The space, in place for two years, was a prototype for the “[subway therapy](#)” installation of thousands of handwritten sticky notes that covered a wall of the Union Square Station after the 2016 presidential election.