



Members of the Cherry Hills Village Art Commission are thrilled to present the newest temporary sculpture for the Village, titled “Windsong III”, by Denver artist, Robert (Bob) Mangold. Robert Mangold earned his MFA from Indiana University. He moved to Colorado and started the first Sculpture Department in both Metro State College and the University of Denver. Bob and his wife Peggy started Artyard Contemporary Sculpture near Louisiana and Pearl Street in Denver. Bob had his studio in the back and the gallery, run by Peggy, was in front. The two of them were key figures in the development of many of Denver’s cultural landmarks such as the Denver Art Museum, Museum of Contemporary Art/Denver, the Museum of Outdoor Arts and Burns Park.

The sculpture on display at City Hall, “Windsong III”, was fabricated in 1989 and represents a culmination of decades of work and design. For Bob, each sculpture was a scientific exploration of form and color. As this sculpture moves in the wind, Bob primarily sees the spaces in between the shapes – not the actual cups. The fact that the sculpture is reflected in the glass of the City Hall building would be a great esthetic quality for his observations.

Bob’s longtime assistant, artist Reven Swanson, remarked that it “was a marvel to me how he precisely calculated and assembled all these parts that once assembled moved gracefully, barely millimeters apart. To assemble, he used a TIG welder and set up elaborate jigs to hold the parts in place. He had a special deerskin glove that allowed him to softly feed a 2mm rod into the joint like playing a violin.”

Bob considered his sculptures scientific sculptural explorations. Once, First Lady Hilary Clinton commented on a similar sculpture installed in the Rose Garden. She said, “I love how whimsical it is.” Reven replied, “It’s not whimsical at all. Bob uses a very precise understanding of the

color wheel and applies the colors in a double-helix pattern. It's a very scientific approach to color.”

To explain further, color is defined through hue, saturation and monochromatic scale. Bob would make a chart of all the primary and secondary colors showing the dissection of each color in each range. Then he would create a palette for each sculpture that would remain in the same saturation level and monochromatic scale. He would mix up 40-50 colors for each sculpture. Bob would paint the cups in a precise order based on the color wheel. The colors transitioned along a double-helix pattern, like the shape of a DNA structure. Therefore, no matter what position, moving on the wind or not, the sculpture will provide a complete color wheel. Optically, when a viewer sees an entire color wheel it creates “implied” kinetic energy.

For more information you can access this recent exhibition page at the Museum of Outdoor Arts:

<https://moaonline.org/sculpture-on-the-green-ii-featuring-robert-mangold/>