

KANEKO

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Bruce Beasley: *The Primacy of Form*

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Bruce Beasley's *Aeolis 7*, (2020) Gene Leahy Mall
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“A cube on its own is a universal in all design; but two interesting cuboids coming together in unusual ways become a subtle dialogue capable of expressing grace, or tension, balance, precariousness, or a myriad of complex human emotions.”

— *Bruce Beasley*

**BRUCE
BEASLEY**

THE PRIMACY
OF FORM



Aeolis 27 at KANEKO, 2025.

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Bruce Beasley working in his studio.





FOREWORD

One of America's most respected and enduring sculptors, Bruce Beasley has built a career that reflects a sustained and remarkable exploration of the expressive potential of abstract form, through a continually evolving practice that bridges precision and intuition, structure and emotion. *The Primacy of Form*, on view at KANEKO from March 21 through October 12, 2025, is the latest major exhibition in a practice that has spanned over 60 years, and features a series of sculptures created specifically for KANEKO's soaring spaces.

From his early acclaim at MoMA alongside Picasso and Duchamp to his more recent investigations using VR, Beasley's work continues to evolve an imaginative engagement with material, structure, and scale. The organic and animated *Aeolis* series in this exhibition demonstrates his distinctive ability to integrate mathematical precision with expressive force. Formidable stainless steel works rise, bend, and shift in space, inviting viewers to consider both the physical and emotional impact of form.

This catalogue includes two essential essays that frame the exhibition and deepen our understanding of Beasley's practice. In *The Artist Reflects*, Beasley offers a rare and intimate perspective on his own work. He speaks not only to the formal concerns of geometry and structure, but to the emotional power of shape – to sculpture as a language capable of expressing human feeling. His reflections give voice to the instincts, surprises, and subtle discoveries that propel his creative process.

Los Angeles Times art critic and curator David Pagel expands this context in *A Startling Career in Review: The Search for Form That Speaks*. Through thoughtful analysis and keen observation, Pagel traces the recurring question at the heart of Beasley's work: How can static form imply movement? How can permanence evoke transition? By illuminating Beasley's evolving use of materials, shapes, and spatial tension, Pagel reveals the deeper continuity behind decades of experimentation – a body of work driven not by fixed ideas, but by curiosity, responsiveness, and joy in the unexpected.

The Primacy of Form offers an opportunity to experience sculpture as an active visual language – rooted in material, shaped by inquiry, and open to interpretation. This exhibition underscores the ways in which form can convey movement, emotion, and tension without relying on narrative or representation. It invites viewers to slow down, to engage with the physical qualities of space, weight, and balance, and to consider how abstract structures can communicate with clarity and depth. In the context of KANEKO's architecture, these works gain further dimension, creating moments of reflection and discovery that are unique to each viewer. Beasley's sculptures do not dictate meaning – they offer presence, possibility, and the space to think differently.

— KANEKO

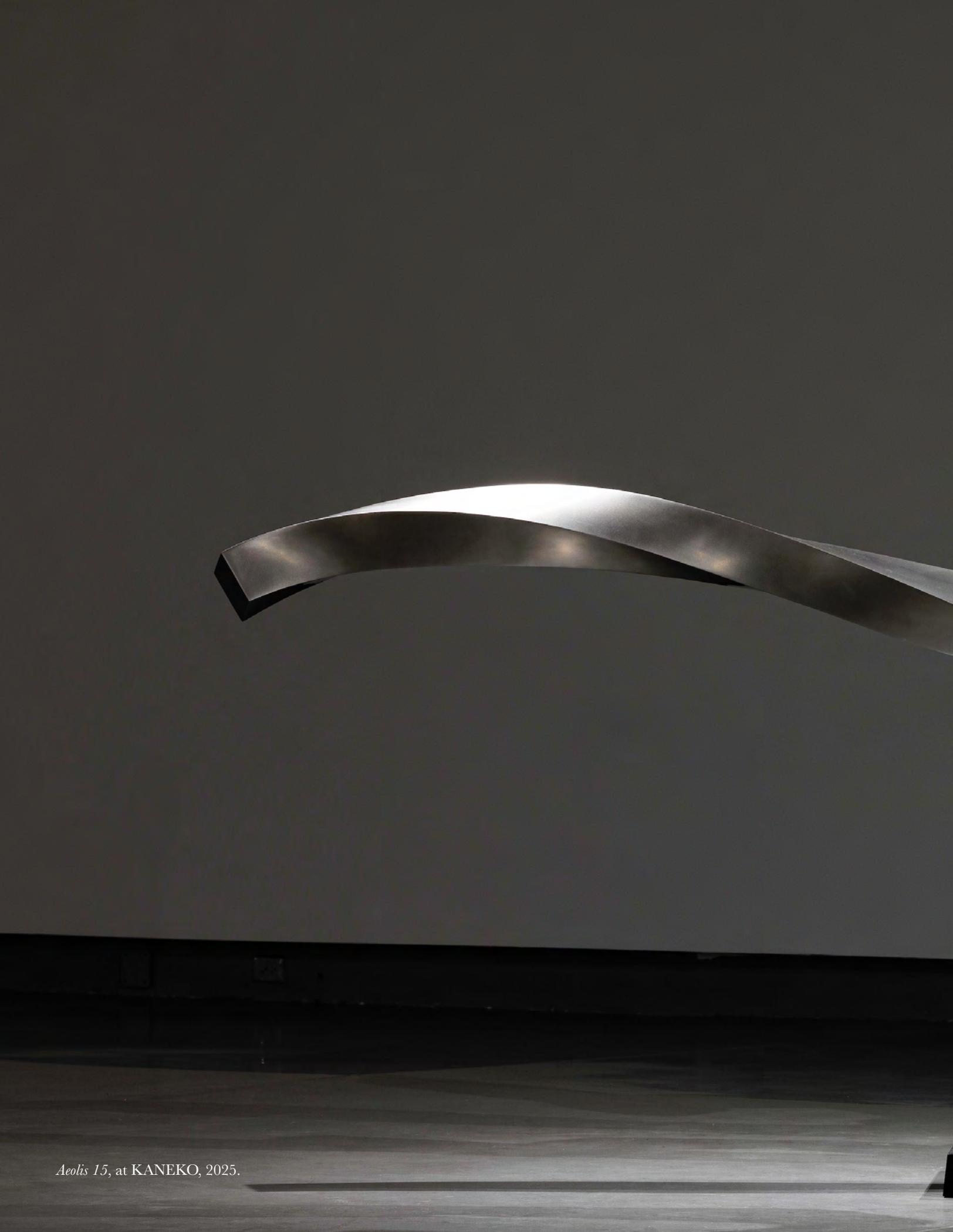


Aeolis 31, Stainless Steel, 10' x 87"
KANEKO, 2025.



Aeolis 17, Stainless Steel, 77" x 79"
KANEKO, 2025.





Aeolis 15, at KANEKO, 2025.







THE ARTIST REFLECTS

Bruce Beasley

I have devoted a career to engaging in the emotional language of shape; I say the emotional language of shape because that is what sculpture is to me. Geometry is the intellectual language of shape; expressive geometric sculpture is the emotional language of shape. A parallel analogy might refer to the way acoustics is the intellectual language of sound, and music is the emotional language of sound.

For me the real magic is finding human feeling in arrangements and intersections of shape that when taken alone have no emotional charge. A cube on its own is a sort of universal building block in all design; but two interesting cuboids coming together in unusual ways become a subtle dialogue capable of expressing grace, or tension, balance, precariousness, or a myriad of complex human emotions.

Again, I will turn to a music analogy. It is like a composer who is searching for new melody on the piano. The composer doesn't invent any of the musical notes. They are all there on the piano keyboard. No single note carries human emotions, but combinations of notes, chords, arpeggios, etc. – these can invoke an array of complex feelings without any reference to words. The composer tries to

find new combinations of the musical notes that sing to him and that then might sing to others – the piano, musical notation, plus other technologies are not the art, they simply permit the art to take place.

It is the same for sculpture. There are tools and technologies that we use for the genesis of our work, and tools and technologies we use for the final realization of our works. David Smith was the most influential sculptor when I was beginning my career, and for him the welder was the tool for both the genesis and the realization of his work. I have come to understand that I use tools in steps. I have my tools for exploration, and I have my tools for realization.

Since my sculptures come from exploring combinations of shapes rather than pre-visualizing some finished work of art, any tools or technologies that make my exploration more spontaneous or give it more depth, well, these are cherished and worth any added work to get a sculpture into its final permanent state. Then there is the sheer aesthetics of bringing that discovery into reality.

I found my calling to be a sculptor early. It was at Dartmouth College in 1958, and I was





Bruce Beasley
Untitled, 1960, Welded Cast Iron
36" x 25" x 18"

19. I had been pushed by college counselors to pursue a career in rocket engineering, but in truth, I was looking for a path in life for myself.

I had always built things ever since I was just a kid and that connection to the manual, and to the work of the hand was deeply important to me. I had enthusiastically taken shop classes all through my junior and senior high school years, and these were considered “trade tract” courses, meaning leading to a life in trades, even though I was officially on the college track.

I saw that the world that I was expected to enter was divided into those who made things and got their hands dirty but didn’t decide what they made, and those who were educated, wore clean clothes, and didn’t make things but told others what to make. I didn’t like that separation of the mind and the hand. I did not like the social class implications of that unspoken division, and I did not like that this model left out one thing that was so important to me – what I call the emotional or spiritual side of human experience. It is my belief that whether as creators or receivers of information, every person in every social stratum should have access to that side of life.

From my first years as a sculptor, I have never had an idea appear to me full blown; I discovered a finished work almost as I played with shape. The way I have worked is to happen upon or choose one particular visual vocabulary – the ellipses made by decaying pipes, the edges made by broken Styrofoam, or the varying qualities of the arched or rounded gesture I have been working with for the last decades. Then I play with and explore the myriad possibilities within that given vocabulary until combinations seem to call to me to say they are finished works. I am lucky that I have never been so fascinated

with sales – regardless of popularity, when a series is done speaking to me, I move on.

Because this process is experiential and three-dimensional, I never found that drawing was a way to explore sculptural ideas – it is two-dimensional and lacks real engagement with tangible, proprioceptive form. So, from the very beginning, I was interested in exploring arrangements of actual, existing 3D shapes. Also from the beginning, what interested me were the shapes themselves and how they interacted with each other, which is to say that I have never been drawn by narrative, or storytelling, or ideas associated with the function of objects. I am often asked what this means, and I will offer this example. Though anyone who knows me knows I have been a fearless advocate in local and broader social issues, my early interest in discarded industrial pipes or Styrofoam fragments had nothing to do with commentary on industry, the environment or commercial detritus; for me it was always about geometry.

My first post-art school professional body of work came about in 1960, when I was at a scrap metal yard in West Oakland where I had gone to buy some steel to make a welding table. There was a large pile of used cast iron sewer pipe that had come from dismantled houses and that was being broken up. I saw that each of those broken pieces had two voices. One voice was the original cast shape, which was curved and controlled, and the other voice was the broken edge which meandered randomly across the curved shapes. In addition, there was a color difference. The curved cast surfaces were aged and dark while the broken edges had exposed new iron that rusted a bright orange. It was as if the dark curved shapes were the base notes and the orange rusty edges were the high notes... could some visual poetry result from the interplay of these two voices?

This was the first process of working that had resulted in sculptures that I felt were really mine. My early work, *Tree House*, was included in the important exhibition “The Art of Assemblage” in 1961 at the Museum of Modern Art in New York, a seminal exhibition that coined the term “Assemblage” as the process of using found objects and non-traditional materials. I was thrilled as an undergrad art student to be exhibited alongside then art historical figures like Picasso, Duchamp, Smith, and Rauschenberg.

Seeing this show and my place in it helped me to further refine what abstract sculpture meant to me. I saw that the exhibition divided works along two lines – works where the original use of the found objects was an inherent part of the artwork – or its narrative – and other found objects that were used just for their formal visual interest. This helped me to see that for me, my artistic pull was definitely pure shape for shape’s sake.

From these early insights, I discovered the basis for the *Cast Aluminum* sculptures that I made next. The Styrofoam packing used in shipping has a pre-existing geometry of repeating edges and voids. That language of shape could be infinitely varied by cutting the Styrofoam fairly randomly. I wasn’t making conscious artistic or deliberate compositional decisions when cutting. I was simply making a big pile of Styrofoam scraps that shared a certain common sensibility. As I played with the parts, I watched the combinations of shapes strike complex and varied emotional chords. For example, the work *Daedalus* from that series – like the myth – seems to reach up and up, and descend at once. It’s just shape but it is somehow express both soaring and caution—like life.

Styrofoam is light-weight, and I could just pin pieces together to see possibilities – a form of 3D drawing before there was computer assisted drawing. Once I discovered what seemed to me to be a finished work, I knew I had to conceive another step to cast that work in metal. I could not make them cast bronze because the original forms were too thin, and I could not cast them in solid bronze because they would be cumbersome heavy. To mitigate this, I had to experiment with and master aluminum casting, something that was rather rare then. This was the perfect process.

I always have solved or invented new tech to resolve an aesthetic goal. For me, invention always serves aesthetics; though art history has tended to over-emphasize my inventions and applications of tech, that is not a chosen legacy – I never invent for the sake of science; tech is a means to an artistic end.

The genesis of the cast acrylic sculptures was a similar desire to explore the containment of light as a sculptural medium and the only tool I could imagine to “contain” light would be a transparent medium. There were reasons that neither glass or plastic resins could do what I imagined I needed, so I had to invent a new process for casting transparent acrylic at a scale and thickness not previously possible, and now used by NASA. That casting process was not for the sake of invention, but to get to the artistic goal I was seeking.

My rectilinear cast bronze or *Cubic* sculptures starting in 1987 were inspired by my desire to explore new shapes that were created when cuboidal solids penetrated each other. I saw that straight edges had a quiet solemnity when viewed alone but spoke with a new and emotionally more complex voice when they penetrated, pushed, held on to, or repelled each other.



Bruce Beasley, *Quest*, 2003
Miami University, Oxford, Ohio
Bronze, 16' x 8.6' x 6'





Bruce Beasley, *Aeolis 2*, 2018
Cast Bronze, 61" x 34" x 31"



Bruce Beasley, *Advocate IV* - 1998
Yorkshire Sculpture Park, Wakefield, England
Bronze, 17' x 3' x 3'

I tried to explore these new relationships and voices by making cardboard models, but each model was remarkably time consuming, and I needed to explore hundreds of possibilities. I realized I needed a completely new tool that permitted me to interpenetrate complex cubes, and this led me to become involved with the earliest computer 3D solids modeling programs. Let me be clear! I am a sculptor; I do not naturally take to working at a desk and on a computer – all sculptors prefer being in the studio, moving actual materials in haptic space. Nothing about the computer felt or came naturally, but it was the only way I could explore this new language, and that new language spoke to me strongly enough that I kept at a new, not well understood, computer process that I really did not take to at all.

Eventually I wanted to expand the exploration of penetrating solids with curved and rotating planar surfaces. I wanted to see arching and coiling arcs of various shapes invoking movement caught in mid-flight – as if defying gravity. The computer software allowing one to play with such shapes existed; but the issue was how to get those increasingly complex experiments out into my physical, haptic world so that I could study or feel what worked and what did not prior to conceiving a finished sculpture. I needed to see this, to pursue this new line of speaking visually; and this creative curiosity led me to helping to develop some of the first large scale 3D printers widely in use today.

You might say my whole career as a sculptor has been an effort to get my ideas out into real space where gravity acts on all of us. Gravity is both the sculptor's friend and enemy. It is our friend because mass and gravity are inextricably connected, and mass is what gives sculpture its sense of presence since it exists in the same real three-dimensional

world that we as humans do. It is our enemy because gravity makes building things very complicated. We need clamps to hold pieces in place for welding, and we need cranes, hoists, and forklifts to move things around. I always joked that I dreamed of having a gravity-free studio to make the sculptures in, and then I would take them out into the gravity world for them to live in.

Another impossible dream had been to have a tool or process where shapes would flow out of the end of my hand, like a continuous mark a painter makes with a wet brush. The dream was to be able to treat solid materials gesturally, as if you could move them plially at will. Just as I was toying with these ideas of greater organicity and movement in my work, Rungwe Kingdon, founder of the very famous Pangolin Foundry in the UK, invited me to the UK to try the earliest VR head gear as a way to play with a brand new shape-making tool.

In VR I had the sense of a gravity free studio, and this opened a whole new arena of creative and emotional investigation for me. What I found in VR was that I could create and play with shapes by the movement of my hands and arms. I could conduct shapes that come out of my hands like a conductor conducts music. The shapes waited in space where I left them so that I could study the most interesting relationships; I could stretch them, penetrate them through each other without any interference from gravity. It was deliriously spontaneous and direct.

Just like a pencil for Leonardo, or the early 3D computer programs that fine and applied artists use today to explore their vision, VR opened a new field of imagination for me: how to achieve coiling, soaring, twining geometries of metal, often several stories high, that appear to be weightless and in constant motion.

From those playful experiments in the UK with early VR, I have been inspired over the last decade to create fluid ribbons of massive metal that wind and wisp around, here gracefully, there explosively as if to defy gravity the way that gestures do in VR. These ideas were first articulated in the more earthbound *Torqueri* works, and in the last five years gradually evolved into the *Aeolis* series, my most organic, animated, life-affirming shapes to date. The *Aeolis* works were produced over the last five years and are being exhibited publicly for the first time here at KANEKO.

As I enter my mid 80s, I continue to be inspired, to discover and to invent. I have spent a very rewarding 60 years exploring the visual vocabularies of geometry in order to find combinations of shapes that talked to me without the specifics of words, but through the subtle, complex feelings that make us all human. At 85, I continue to go into my studio each day in the hopes that my language – the primacy of form – continues to touch others.

— Bruce Beasley, 2025



Bruce Beasley standing by *Spokesman II*, 1994
Kunsthalle Mannheim Museum, Mannheim, Germany
Cast Bronze, 144" x 29" x 24"



Top: [information needed]
Bottom: [information needed]



Bruce Beasley, *Coriolis 23*, 2013
Acrylonitrile Butadiene Styrene
31" x 14" x 13"





Torqueri 1, 2014
Cast Bronze, 25" x 59" x 27"

“Nature arrives at this perfect point between change and stillness, between form that is evolving and form that is complete; nature does this most easily and with rare mistakes. Nature remains the ideal guide and the great resource; without it, there is no warmth, no heart and I insist that my work have both.”

— *Bruce Beasley*





Aeolis 14 at KANEKO Exhibition
Omaha, NE, 2025.









Aeolis 27 at KANEKO Exhibition
Omaha, NE, 2025.



Aeolis 14 at KANEKO Exhibition
Omaha, NE, 2025.







Aeolis 20 at KANEKO Exhibition
Omaha, NE, 2025.



A STARTLING CAREER IN REVIEW: THE SEARCH FOR THE FORM THAT SPEAKS

David Pagel

Just about everything Bruce Beasley has sculpted over the last sixty years circles around one fundamental question: How can an unmoving object – made of such enduring materials as cast iron, aluminum, bronze, stainless steel, granite, acrylic polymer resin, and maple – seem to take shapes that appear to momentarily come to rest, or to be poised on the cusp of a sudden next movement? How does static sculpture seem to sweep upwards, downwards, sideways, or in more than one direction all at once?

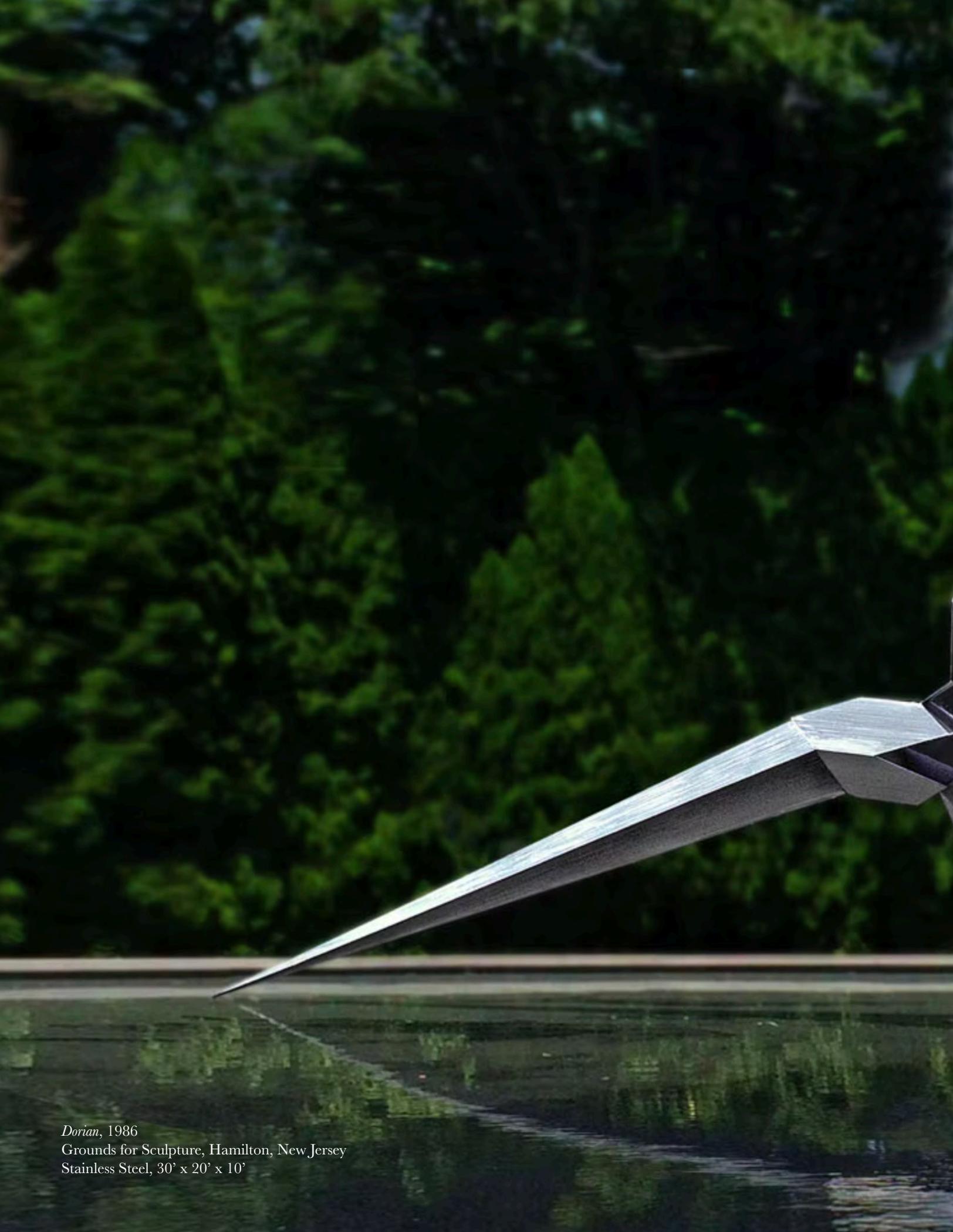
At the heart of his career is Beasley's conviction that his artworks are not testaments to his brilliance nor genius nor authority, or the results of some pre-conceived plan. On the contrary, the artist sees his compositions as simply collections of shape that surprised and delighted him in the studio – discoveries he has stumbled on through a career of responding with passion to intriguing abstract configurations of cast iron fragments, scraps of Styrofoam, careful metal triangles, bronze rectangles, pentagons, and other polygons executed in ever diverse materials.

To encounter Beasley's works in every media and dimension, from the 1960s to the most recent 2025 *Aeolis* series featured here, is to understand the artist's mastery of that charged moment in which we experience tangible, solid form as motion, as a gesture in the process of becoming.

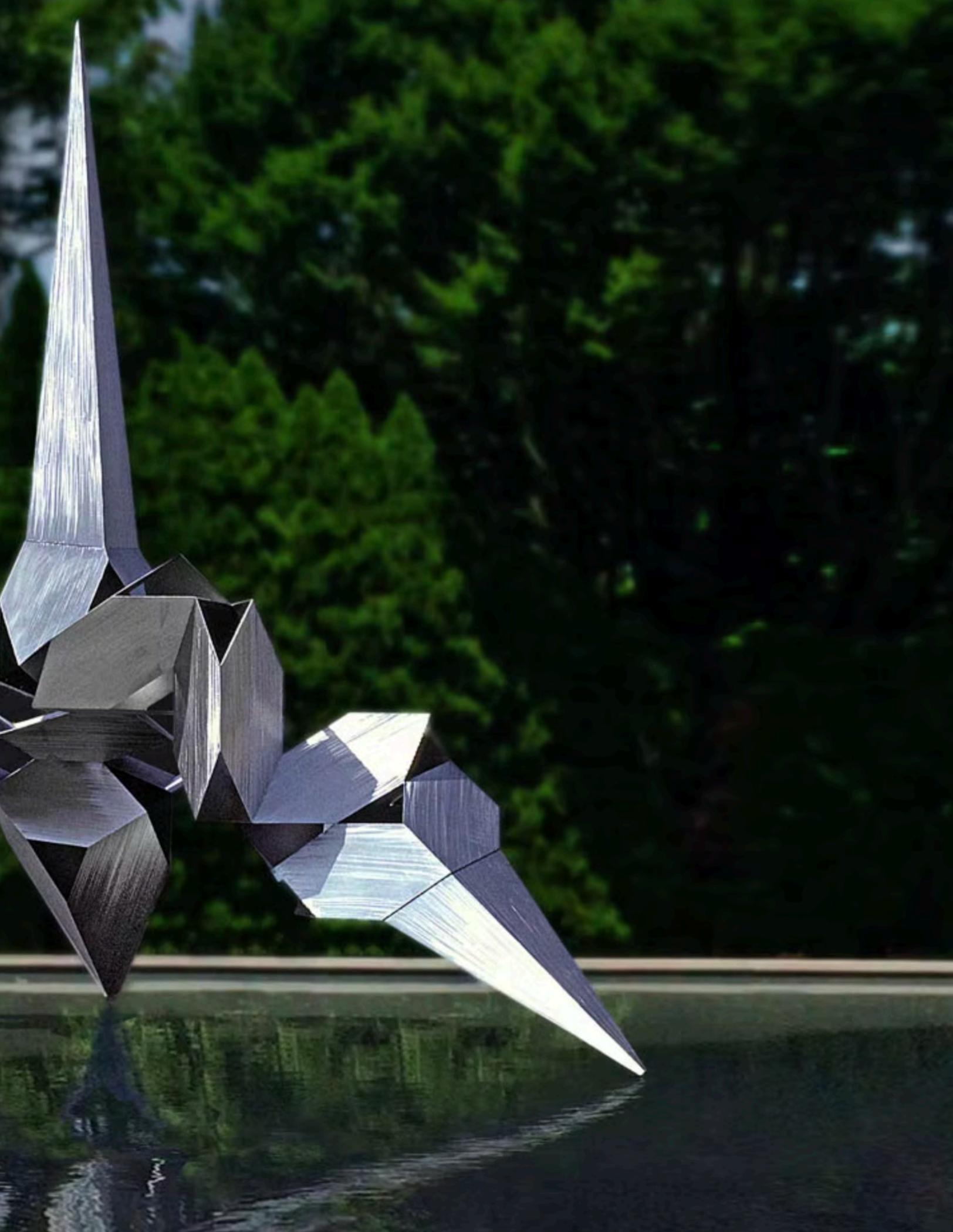
In 2021, Beasley's sixty years of inventive art was on display in his second major 30-year retrospective covering acres of indoor and public-scaled works at Grounds for Sculpture in New Jersey. Evident there were his characteristically refined tensions between stillness and motion, between resistance and release, a preoccupation from the artist's earliest art college days – perhaps even from childhood to hear Beasley tell it.

These earliest “detritus-to-art” sculptures were discarded fragments of cast iron pipes and plumbing that Beasley found in an Oakland junk yard then welded together to form pedestal scaled compositions already confident enough to win the notice of the Museum of Modern Art. Beasley's first works shared





Dorian, 1986
Grounds for Sculpture, Hamilton, New Jersey
Stainless Steel, 30' x 20' x 10'





Bruce Beasley, *Tree House*, 1960
Welded Cast Iron, 24" x 15" x 12"

the found object aesthetic of other famous Assemblage Art, but even then his shapes avoided the direct narrative driving the most well-known works of that movement, by such artists as Edward Kienholz, Bruce Conner, and Wallace Berman. Instead, Beasley's early works threw their lot in with the evocative power of non-representational modernist abstraction, preferring, like many works by Jay DeFeo, Ed Bernal, Melvin Edwards, and Noah Purifoy, to forgo storytelling in favor of less literary – and more mysterious – ways of making meaning.

Towards the late 1960s Beasley's search for an abstract, non-verbal, purely visual syntax became more focused. He started breaking apart random bits of Styrofoam packing materials that the artist would pin or glue together, fastening and re-fastening the puzzle pieces until a composite of shapes struck him as "right." These were cast in aluminum, bronze, iron, sterling silver, and were more precariously balanced than his first sculptures, as if testing their capacity to locate a stable point in space.

This investigation of shape and motion expanding in all directions intensified in Beasley's 1970's series of translucent acrylic polymer resin sculptures. These crystal-clear forms range in size from about three feet to public scale. The largest, titled *Apolymon*, reaches across fifteen feet and is permanently installed in the California State Capital.

Acrylic works required Beasley to invent a process, as well as the customized machinery, able to cast massive acrylic shapes without bubbles, cloudiness, nor other imperfections, a feat even Dupont scientists had been unable to figure out. Beasley not only succeeded, but



Bruce Beasley, *Icarus*, 1963
Cast Aluminum, 36" x 36" x 36"

his invention has been applied to make the enormous tanks in public aquariums all over the globe, as well as the large clear deep-sea submersibles called bathyspheres used by scientists and NASA.

Whatever rather astounding benefits coincidentally came out of these transparent works, Beasley's acrylic sculptures were the sole result of his desire to explore shape and surface aesthetically. Beasley's goal was to make three-dimensional translucent sculptures that allowed the artist and his viewers to witness light as expressive and morphing form. In a way, Beasley's cast acrylic pieces did for sculpture what Claude Monet's mural-scale depictions of waterlilies did for painting: treat a surface not as a depiction of things, but as shapes to be looked at, to be looked into, and to be looked through.



Vanguard, 1980
Stanford University, Palo Alto, California
Stainless Steel, 28' x 12' x 10'





Bruce Beasley, *Pechmel*, 1972
Cast Acrylic, 19" x 19" x 12"

Though Beasley's works are easily recognized world-wide, he does not like the idea of a "signature style." Never a single-issue, single-medium, or single-style artist, when a body of ideas are fully investigated, his creativity moves on. From 1974 to 1986, Beasley turned his attention to arrangements of numerous flat polygons, clustered across mostly flat planes at irregular angles. These faceted (*Vanguard*, Stanford University) and recti-linear works (*Foray II*, Hood Museum, Dartmouth College) make us think of origami, but rather than charming viewers because they suggest geometric versions of recognizable animals and things in the world, Beasley's faceted arrangements intrigue us because we cannot say what they are and yet they speak to us each personally, powerfully.

In the late 1980's Beasley moved from flat forms to dense, weighty volumetric cuboidal shapes,

imagined as if they are in the process of actively interpenetrating at their edges. This required more complex modeling because Beasley now hoped to achieve natural or geological, rather than architectural interactions meeting at hard edges. To creatively imagine such subtle geometries, one finished sculpture required Beasley to make dozens, if not scores of maquettes, each idea made from carefully cut cardboard components meeting at different angles and merged to different degrees, until something "talked" to him of change and nature.

Eventually, the handmade models could not keep pace with the speed of his fertile imagination. The artist turned to the most advanced technology available then, trying ideas with newly developed CAD 3-d programming. In the early 80s, complex imaging software was mainly understood by and available in military and industrial applications. Beasley diligently mastered it on his own because it permitted him to sketch and discover hundreds, if not thousands of variations, to see how seemingly miniscule changes in points of connection affected the aesthetic and expressive whole. The resulting *Cubic* works made from 1987 to 2004 in Cor-Ten steel, bronze, and granite combine a modular logic with the organic happenstance of early welded pieces.

Over the last seventeen years, Beasley has continued to work outside his comfort zone. When he felt he'd mined hard edges thoroughly, the artist decided to investigate the organicity of disc-like curved planes, creating pneumatic, slightly otherworldly saucer forms crisscrossing at unusual angles. Collectively titled *Disc Cantatas*, one such piece was prominently featured at the main entrance to the 2008 Beijing Olympics.

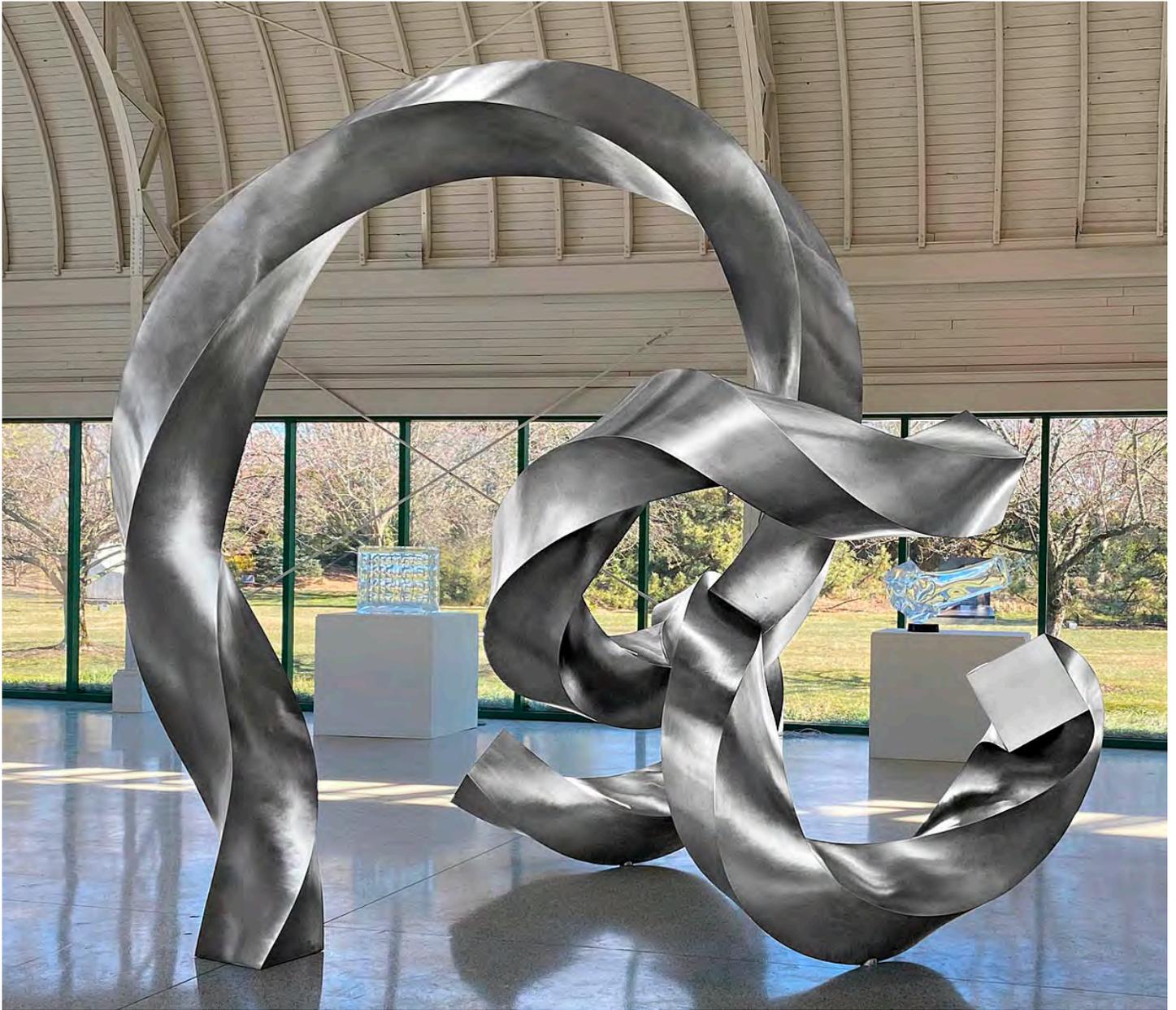


Bruce Beasley, *Arpeggio I*, 2002
Cast Bronze, 32" x 31" x 11"



Gathering of the Moons, 2007
(Olympic Park, Beijing, China)
Stainless Steel, 17' x 17' x 13'





Bruce Beasley
Torqueri 12, 2015
Stainless Steel

The *Rondos* followed. Numerous hollow rings welded artfully into entangled skeins, some reaching hundreds of feet, each shining web striking a slightly different emotional tone. These read like serpentine metal ribbons spiraling through the air. Their ingeniously inter-laced arcs frame negative spaces of open air, incorporating as part of their compositional charm the ambient surroundings – people, trees, sky.

The *Coriolis* knots that came next, made of extruded plasticine, and intended by Beasley as ways to inventively imagine the possibilities of ever more complex coiling. To do this work, Beasley assisted engineers in the design and production of the largest 3-D printer to date – now in common use. Though Beasley saw them as “mere studies,” the *Coriolis* works were featured at the Beijing Museum of Contemporary Art and more importantly, led to the major *Torqueri* sculptures that have gained prominence most recently. Created in bronze and stainless steel, ranging in scales from life-sized to monumental, these polygonal tendrils articulate trajectories so intricate and graceful that, even at the scale of buildings, they appear to propel themselves howsoever they choose.

When Beasley was getting started as an artist, he dreamed of two things for sculpture, both of which he thought were impossible: making sculptures that suggest a gravity-free space and making sculpture fully gestural, as free as a painted, spontaneous stroke but rendered in obdurate material. Those dreams have come to their fullest fruition in Beasley’s latest *Aeolis* works.

His entire career, Beasley has made art for one reason: to be exhilarated by what he sees and feels when mere shapes fall into place. He exhibits his works for a similar reason: to share that exhilaration with others. Beasley has lived a life very engaged in community, advocacy,

and the political matters of his mostly African American West Oakland community. Yet his art has always consciously eschewed politics and narrative. That said, it must be noted that Beasley’s non-representational language of shape relates to our current cultural moment via its insistent expression of physical and emotive openness, its invitation to collective, and hopeful curiosity.

As we find democracy challenged by all sorts of authoritarian forces, and the idea of freedom bandied about as if it were nothing more than an excuse to oppress others, it’s vital to recognize and indeed to feel any and all iterations and expressions of nuanced resistance and release, even those that do not wear a story or their politics on their sleeves.

With no ideological bent, rather via the manner in which this work invites participatory, open-ended experiences in those who engage it, Beasley reminds us that part of art’s cultural job is to expand, extend and transform perception, to link intimacy and inclusiveness in ways not often imagined – much less realized.

The sculptures Beasley has been making since the 1960s are just such forms of metaphorical inquiry and resistance, not because of what they tell us, nor because of what they show us, but because of how their visual accessibility and their implied sense of an event about to unfold elicit interactions that are empowering, enlightening and animated by insights that heighten our awareness of our surroundings while connecting viewers from all walks of life to collectively human things bigger and better and more moving than any one of us.

— David Pagel, 2025

*Art, Theory Faculty at Claremont Graduate School,
Los Angeles Times Critic*





Unity, 2013
City of Fremont, California
Stainless Steel, 22' x 38' x 40'



“I am of the firm belief that an artist does not need to address political issues in their work in order to be an artist committed to equity in their daily lives.”

— *Bruce Beasley*









Aeolis 10 at KANEKO Exhibition
Omaha, NE, 2025.





Aeolis 20 at KANEKO Exhibition
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Aeolis 30 at KANEKO Exhibition
Omaha, NE, 2025.











“You might say my whole career as a sculptor has been an effort to get my ideas out into real space where gravity acts on all of us.”

— *Bruce Beasley*



























Bruce Beasley's *Aeolis 7*
Gene Leahy Mall in downtown Omaha, NE, 2023.

BRUCE BEASLEY OMAHA PUBLIC ART & EXHIBITION

The Primacy of Form

In the Summer of 2021 KANEKO was invited to participate in The RiverFront, a public-private investment project aiming to revitalize Omaha's urban core, which gradually materialized in a chain of parks and promenades serving as a gateway between Omaha's historic Old Market, north downtown, and the Missouri River's shore. The RiverFront modernizes the Omaha landscape while honoring the area's history by preserving beloved structures and storied buildings, now surrounded by flourishing native landscaping, recreational diversity, and robust public art.

The City of Omaha owns The RiverFront, which is managed by the nonprofit Metropolitan Entertainment & Convention Authority (MECA). KANEKO was invited by MECA to coordinate The RiverFront's large-scale public art project designated for the downtown Gene Leahy Mall. A joint

committee selected artists whose works would be featured on the mall for three years, from Fall 2022 – Summer 2025, and KANEKO arranged the loans of the sculptures and their installation. In addition, during this period each of the artists was represented in turn by an exhibition of their work at KANEKO, located a few blocks south of the mall. Bruce Beasley's exhibition, *The Primacy of Form*, March 24, 2025 – October 12, 2025, is the final KANEKO exhibition in this rotating series devoted to the current Gene Leahy Mall artists.

Opposite: Bruce Beasley's *Aeolis 7*
Gene Leahy Mall in downtown Omaha, NE, 2023.

The RiverFront Artists 2022-25

Bruce Beasley, *Aeolis 7*

John Clement, *Love Exists*

Linda Fleming, *Helios*

Richard Hunt, *Planar and Tubular*

James Surls, *Walking Flower Times the Power of Five*







“I have devoted a career to engaging in the emotional language of shape; I say the emotional language of shape, because that is what sculpture is to me. Geometry is the intellectual language of shape, and sculpture is the emotional language of shape—much the same way that acoustics is the intellectual language of sound, and music is the emotional language of sound.”

— *Bruce Beasley*



BRUCE BEAS

THE PRIMACY OF FORM

KANEK 
Mar 21 - Aug 16, 20

SLEY



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Made possible by

 **The RiverFront**



EXHIBITION CHECKLIST

<i>Aeolis 14</i> Stainless Steel 76 in x 144 in	<i>Aeolis 20</i> Stainless Steel 66 in x 144 in
<i>Aeolis 10</i> Stainless Steel 84 in x 98 in	<i>Aeolis 23</i> Stainless Steel 81 in x 71 in
<i>Aeolis 31</i> Stainless Steel 10 ft x 87 in	<i>Aeolis 18</i> Stainless Steel 145 in x 55 in
<i>Aeolis 27</i> Stainless Steel 16 ft x 96 in	<i>Aeolis 30</i> Stainless Steel 96 in x 108 in
<i>Aeolis 15</i> Stainless Steel 70 in x 116 in	<i>Aeolis 28</i> Stainless Steel 10 ft x 28 in
<i>Aeolis 11</i> Stainless Steel 72 in x 64 in	<i>Aeolis 17</i> Stainless Steel 72 ft x 64 in









UNCAPTIONED PHOTOS

Bruce Beasley Exhibition at KANEKO, 2025. — Pages: 4-5, 12-13, 40-41, 44-45, 68, 72-73, 74-75, 80-81, 84-85, 86-87, 88-89, 90-91, 92-93, 102-103, 104, 106-107, 108-109, 111, 112.
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