Figure 1 Evelyn Beatrice Longman, *The Spirit of Communications*, 1915. Gilded bronze. 24 feet (7.3 meters) high. AT&T Discovery District, Dallas, TX, 2021. Photo credit: Courtesy of AT&T

Evelyn Longman's *Genius of Electricity*

Public Sculpture as Corporate Icon

Margaret Samu

Visitors to downtown Dallas now encounter a new sight at the intersection of Wood Street and South Akard: a monumental gilded sculpture of a man with a broad chest and powerful muscles (Figure 1). Heroic in scale, with immense spread wings, the gleaming figure speaks of raw energy. Rising up on his toes, he stretches his left arm upwards to seize bolts of lightning from the sky. Swirling cables curve around his body and terminate in his right hand with a sizzle of electricity. The sculpture is owned by AT&T, Inc., which calls it *The Spirit of Communication*, with the nickname "Golden Boy." The company recently moved the figure from inside the lobby of Whitacre Tower to its current outdoor site, where it anchors the south end of the newly opened Discovery District.

This golden hero first entered my life two decades ago, when I was writing my undergraduate thesis on the artist who created him, Evelyn Beatrice Longman (1874-1954). Our college museum had just acquired a *Victory* figure by Longman and a portrait of her by Daniel Chester French, both donated by her family. The prospect of conducting new primary research excited me. I compiled a database of her sculptures and their reproductions that added ninety-four new entries for Longman to the Smithsonian Institution's Inventory of American Sculpture, and later published a short article on the sculptor's life and work.[1] In graduate school I turned to other projects, but have continued to follow the peregrinations of her best-known sculpture with interest. Because Longman titled her work *The Genius of Electricity*, and because its every facet bursts with electrical energy, many—myself included—still call it, simply, *Electricity*.

Longman and *Electricity*

Longman was the first American woman of her generation to establish a career in large-scale public sculpture, and the first woman sculptor to become a full member of the National Academy of Design (1919). She studied at the Art Institute of Chicago with Lorado Taft, who trained and encouraged women to become professional artists. He had helped launch the professional careers of several of his female students by hiring them to produce work for the 1893 World's Fair in Chicago. Training under Taft, who fiercely advocated for public sculpture in Midwestern cities, undoubtedly spurred Longman to pursue commissions for large-scale monuments. After moving to New York City in 1900, Longman soon became a studio assistant to Daniel Chester French, one of the foremost sculptors in the country. She set up her own studio near Union Square, where many other artists also lived and worked. Initially, she fulfilled portrait commissions mainly from French's overflowing workload. With time, Longman began to receive commissions for large-scale works, and started attracting patrons without French's help. By 1906, she no longer worked in his studio, but they remained close friends and trusted colleagues.

In an era when few women became professional artists, even fewer worked in sculpture, which was considered too physically strenuous for a lady. Because organizations such as the National Sculpture Society discouraged women from competing for public commissions, the few who made professional careers as sculptors found success producing small-scale works such as portraits, fountains, and tabletop figurines. With so few women producing public sculpture, and none of them making it the primary focus of their career, Longman had a challenging path ahead of her. French's support helped ease her entry into the field, but entering anonymous competitions for large-scale works allowed her to thrive in her own right. Like the leading male sculptors of the period, Longman pursued large, public commissions as her main work, and created portraits and small pieces in between. Her talent and professionalism earned her the respect of other artists. By 1911, a colleague told French, "We no longer speak of Miss Longman as doing good work for a woman."[2]

In designing *Electricity*, Longman built on the success of her first public commission, the *Victory* figure that crowned the Festival Hall of the St. Louis World's Fair in 1904. Gilded and standing about twenty-five feet high, it became the visual centerpiece of the fair.[3] Poised on a small globe, Longman's long-limbed young man seizes a laurel crown and oak branch in one hand as he triumphantly acknowledges the public with his other. Slim and muscular, this *Victory* is an athlete in his moment of glory. The burgeoning popularity of sports at the turn of the century promoted the image of the athlete—young, strong, and virile—as the ideal American man. Longman's unusual choice to personify victory as an exuberant athlete instead of the traditional winged female figure exemplifies one key to her success: her ability to capture an institution's message in a novel visual form.

The commission for *Electricity* came to Longman after she had already gained a national reputation. Following her debut at the World's Fair, she began positioning herself for public sculpture commissions by entering blind competitions. Submitting her work anonymously meant that she could be judged fairly in a field of male sculptors. Her next large-scale work was an immense pair of bronze doors for the U. S. Naval Academy Chapel in Annapolis, Maryland, which she

won in a blind competition against thirty-two men (1906-1908). In 1912 she won another competition for a complex, multi-figure monument to Senator William Boyd Allison in Des Moines, Iowa (1912-14), which she made in collaboration with architect Henry Bacon. Both projects paid handsomely—the Allison Memorial alone brought her $50,000—and news reports at the time consistently noted her earnings. Longman's success in a male-dominated field, as well as the high sums of money involved, brought her a great deal of attention in both the art world and the press.

While Longman was enjoying the success of her *Fountain of Ceres* at the Panama-Pacific Exposition in San Francisco (1915), she was already working on the *Genius of Electricity*, commissioned jointly by the AT&T Corporation and Western Union for their new headquarters at 195 Broadway in Lower Manhattan.[4] She was one of four sculptors invited to compete in a blind competition and received payment for their submissions; four uninvited artists also submitted entries without compensation. Architect William Welles Bosworth charged the sculptors to design a seated "figure of Zeus holding the thunderbolt [...] a Greek figure in harmony with the Greek style of architecture in which the tower is designed and [...] allied to the electricity utilized by the Telephone & Telegraph Company."[5] Bosworth took classical design elements seriously, adapting them to the proportions of a twenty-nine-story skyscraper. Although its engineering was fully modern, the building's exterior elevation displays engaged Doric and Ionic columns, and its interiors feature Greek decorative elements in marble, bronze, and alabaster. The sculpture would crown a small Ionic temple with a stepped roof atop one wing of the building (Figure 2). Despite Bosworth's request for a seated Zeus and his taste for classical design, Longman won the competition, by a unanimous vote of the judges, with an image that seemed to better reflect the nature of the client's business. By virtually ignoring the architect's instructions, she created an image of modernity that would become a corporate icon.

Rather than a dignified seated figure, Longman produced an image of unbridled energy. Retaining only the thunderbolts from Bosworth's guidelines, she discarded the iconography of Zeus and focused instead on the company's use of electricity (Figure 3). Her powerful male nude with outstretched wings represented its speed and magic. His chiseled features and contemporary haircut reflected new ideals of masculinity, seen in contemporaneous commercial images such as the Arrow Collar Man. One observer described him as "a strong-faced, American type of man, with brawn and sinew, but still graceful."[6] In a daring departure from Bosworth's instructions, Longman introduced a long electrical cable into her design. Stylistically, it exemplifies the transition from Art Nouveau's sinuous lines to Art Deco's abstraction. Winding around the figure's lower body and looped around one arm, it suggests dynamically stylized classical drapery while making an unblushing reference to the virile power of electricity.

If anyone at the time thought twice about an unmarried thirty-nine-year-old woman producing an exuberantly nude male figure, no one said so—at least, not in print. Art schools in major cities trained students to work from models of both sexes. Once they had finished their training, however, women rarely produced male nudes, which would require having a naked man in their private studios. Women sculptors typically focused instead on female figures and children; their male figures were usually clothed or draped. In New York City, Longman spent most of her time in the studio and associated almost entirely with male sculptors. Her unconventional habits and lack of concern for feminine social conventions liberated her to produce a powerful male form.

Figure 2 Evelyn Beatrice Longman, *The Genius of Electricity*, atop the Western Union/AT&T Building at 195 Broadway, designed by William Welles Bosworth, facing the Woolworth Building, in New York City. Photo credit: Longman Papers, Loomis Chaffee School Archives.

Figure 3 Unknown photographer, Evelyn Beatrice Longman's model for *The Genius of Electricity*, 1914. Photograph from *American Architect* (July 5, 1922).

A Technical Tour de Fource

While Longman's design drew considerable attention, so did the technology that went into producing the full-size sculpture.[7] Standing twenty-four feet high and weighing approximately sixteen tons, the figure was made to be placed 434 feet above street level, attached to its base only by its feet (Figure 4). The outstretched arms and wings had to be stabilized to withstand dangerously strong winds. Whether for durability or due to her familiarity with the medium, Longman wanted the figure cast in bronze, rather than a lighter medium. The foremost foundry of monumental bronzes in the country, the Roman Bronze Works in Brooklyn, was responsible for the casting and for engineering the sculpture to ensure its structural soundness.

Visiting Roussel Studios during my thesis research, I learned about the sculpture's complex engineering from Christine and Marc Roussel, who have worked on *Electricity* since the 1980s. The figure was anchored to its spherical base using steel pins six inches in diameter that went up to its mid-calf. In 1916 engineers debated with the architect over securing the wings, whether to use simple bolts or a complex armature connected to the pins at the ankles. Eventually they chose to use Roman joints, a technique similar to dovetailing in carpentry, but reinforced by bolts and blind pins. Roman joints are remarkably strong attachments that allow the wings to move in the wind without weakening the structure. Packing the joints and seams with lead gave the surface a smooth appearance, as if it had been cast as a monolith. In fact, the figure had to be cast in twenty-four pieces, using both sand casting and lost-wax techniques. The swirling electrical cables proved to be the most difficult to cast. In order to create a regular curve, the foundry used curved wood rather than plaster to make the molds, and cast them in several pieces that were later assembled.

The seven-foot plaster model that Longman produced after the competition served as the basis for the final twenty-four foot version. It was enlarged, or "pointed up," at the foundry, a potentially risky process: enlarging sculpture in three dimensions exponentially exaggerates even slight errors in proportion that are not visible in smaller models. Longman's model for *Electricity* was enlarged by almost three and a half times without revealing any flaws in proportion. Because it would be viewed from street level more than 400 feet below, her design had to compensate for an unusually sharp viewing angle. The success of her work despite these potential pitfalls testifies to her abilities as a sculptor. At the time it was produced, *Electricity* competed for the status of second-largest sculptural figure in New York (after the Statue of Liberty) with Adolph Weinman's sculpture *Civic Fame* (1913), which crowned the nearby Municipal Building. Both *Civic Fame* and *Liberty* were made with thin sheets of repoussé copper over a steel or iron armature, rather than cast bronze. Marc Roussel calls *Electricity* a "technical tour de force unmatched anywhere in the country." Articles in metalworking and architectural journals attest to the impressive engineering involved in producing Longman's monumental work.[8]

Mounting the finished sculpture on top of the Western Union building also proved to be a technical feat. An article titled "Electricity Goes Aloft: Thousands

Figure 4 Unknown photographer, Evelyn Beatrice Longman, *The Genius of Electricity*, at 195 Broadway building, New York City, undated photograph. Photo credit: Roussel Studios

Figure 5 Evelyn Beatrice Longman's renamed sculpture, *The Spirit of Communication*, on the 1941 Manhattan Telephone Directory. Photo credit: Courtesy of AT&T Archives and History Center

See Huge Bronze Figure Lighted on Top of W.U. Building" appeared in the *New York Times* in October 1916. The exaggerated statistics in the story—measuring the sculpture at eighteen tons and thirty-four feet high—convey the excitement of the spectacle. Secured in a wooden frame, the assembled sculpture took ninety minutes to hoist to the roof, where it was uncrated and mounted on the skyscraper's Ionic temple. Thousands of viewers looked on from the street and nearby office windows.

Longman's commission for *Electricity* came at a moment of transition between civic ideal sculpture and corporate imagery. In the tradition of civic sculpture, it seeks to uplift people spiritually through an aesthetically pleasing image, yet it also anticipates the commercial desire to promote the company and its product. It conveyed AT&T's corporate ideology, showing the company's harnessing of electrical power in the service of public telephone and telegraph communications. Standing against the Manhattan skyline for over sixty years, *Electricity* remained an emblem of modern technology and of Longman's artistic ingenuity. The gleaming golden figure became a landmark.[9]

While the commission's prestige and the sculpture's visibility atop a 29-story Manhattan skyscraper brought Longman widespread attention, the image was no longer under her control. In 1930 the AT&T Corporation renamed Longman's sculpture *The Spirit of Communication* to reflect its expanding global mission. Employees nicknamed him "Golden Boy." From the

1930s through 1960s, the image appeared on the cover of the company's Bell Telephone directories nationwide, with its new title in a banner and no reference to Longman (Figure 5). Later, images of *Electricity* could be found on AT&T company stationery, as well as the menu cover and matchbooks in the executive dining room. For decades they appeared on employee service awards, such as plaques, watches, pendants, and paperweights. Now employees can get Golden Boy T-shirts. As a diminutive reproduction, the figure became a mascot, similar to Mr. Clean or the Michelin Man. Color photographs of *Electricity* have appeared on the covers of a volume of poetry and a book on the history of telecommunications.[10] The book jackets credit only the photographer, graphic designer, and AT&T. The company began to credit Longman for the work in its publicity on a regular basis only in the mid-1980s.[11]

This wide diffusion introduced Longman's image into unexpected places. In the early 2000s a drawing of *Electricity* appeared in the men's magazine *Bound and Gagged*, illustrating an advertisement for a new leather publication titled *Super MR*, surrounded by graphic images of bondage and leather gear (Figure 6). Now suggesting restraints, the electrical cables encircling his body terminated in his upraised hand, which held a telephone receiver to encourage viewers to subscribe. Could it be that imposing, winged figures in other spheres, such as Tony Kushner's stately female Angel in *Angels in America* (1991), or Matthew Bourne's all-male *Swan Lake* (1995) helped Longman's figure to capture the imagination of bondage devotees? Through its use and misuse, Longman's image became a universally recognized brand, part of an elite set of high art images whose familiarity leads them to be memed.

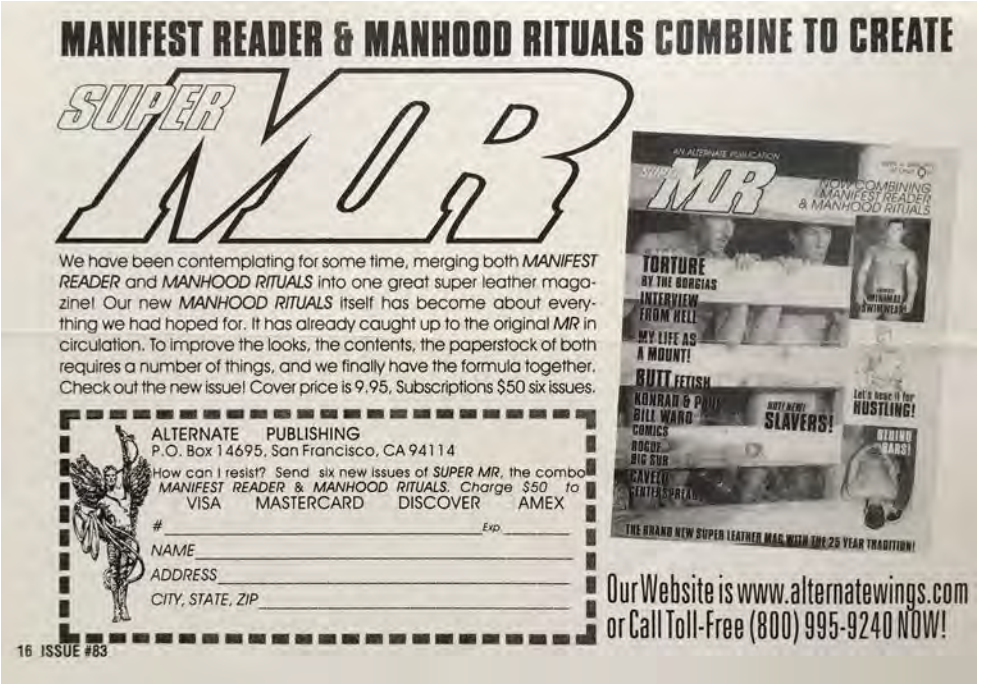

Figure 6 Advertisement for *Super MR* magazine, published in *Bound and Gagged*, c. 2002

Electricity on the Move

After more than six decades atop the 195 Broadway building, *Electricity* took wing. In 1980 AT&T announced the company's move from Lower Manhattan to Midtown, to a new building designed by Philip Johnson and John Burgee at 550 Madison Avenue—now a canonical postmodern work nicknamed the "Chippendale Building." The decision to move *Electricity* to the lobby of their new headquarters sent shock waves through New York's architectural preservation community. Although 195 Broadway was not a designated landmark, preservationists considered the sculpture an intrinsic part of its design. Susan Henshaw Jones, the executive director of the New York Landmarks Conservancy, protested to AT&T president Charles L. Brown that "such a move would be inappropriate for the statue, which was designed to be seen from its present height and position."[12] The debate became public when excerpts from her letter appeared in the *New York Times* alongside responses from Brown and Johnson defending their decision. Brown maintained that taller buildings now obscured views of the sculpture; besides, since the sculpture symbolized AT&T, "he goes where we go." Johnson declared, "As the Romans carried [household] gods to new houses, so AT&T should carry its symbol to its new home."[13]

In the end, nothing could prevent the sculpture's removal. The Roussel Studios team dismantled *Electricity* and conducted extensive conservation over two years.[14] Rather than condemning Brown and Johnson for desecrating its original site, the National Sculpture Society credited them for maintaining and moving the sculpture indoors, awarding them a medal for "their insight and imagination in preserving and restoring the AT&T landmark."[15] In 1983 Roussel Studios installed *Electricity* in its new location, atop a twenty-one-foot high black granite base in the six-story lobby of the new headquarters on Madison Avenue (Figure 7). In a monumental space scaled to fit the sculpture, with a round window forming a halo behind its head, *Electricity* created a flash of light in the austere interior. The high pedestal preserved something of the original steep viewing angle, but many people walked past without looking up.

Nearly a decade later, in 1992, AT&T moved *Electricity* out of Manhattan altogether, from its custom-built site at 550 Madison to a fourteen-acre office park, the company's new operational headquarters in Basking Ridge, New Jersey (Figure 8). While the outdoor setting provided the open space and blue sky of its original location, the sculpture appeared utterly incongruous in the suburban corporate campus. *Electricity* now perched uneasily before a low, horizontal building whose top-heavy design made it loom overhead. Erected in the center of a circular driveway, the figure stood on a small pedestal, visible at close range from cars driving into the ground-floor parking garage. Visiting the sculpture during my thesis research in early 2001, I found that an ideal vantage point did not exist. Standing in front of the sculpture meant seeing the gleaming figure—designed for the pinnacle of a skyscraper—overpowered by the modern corporate headquarters. Up close, his extraordinary energy and dynamism appeared overblown and slightly absurd. From indoors, the building's second-floor reception area provided a close-up view of his muscular buttocks, leading some employees to jokingly call the figure "Golden Buns."

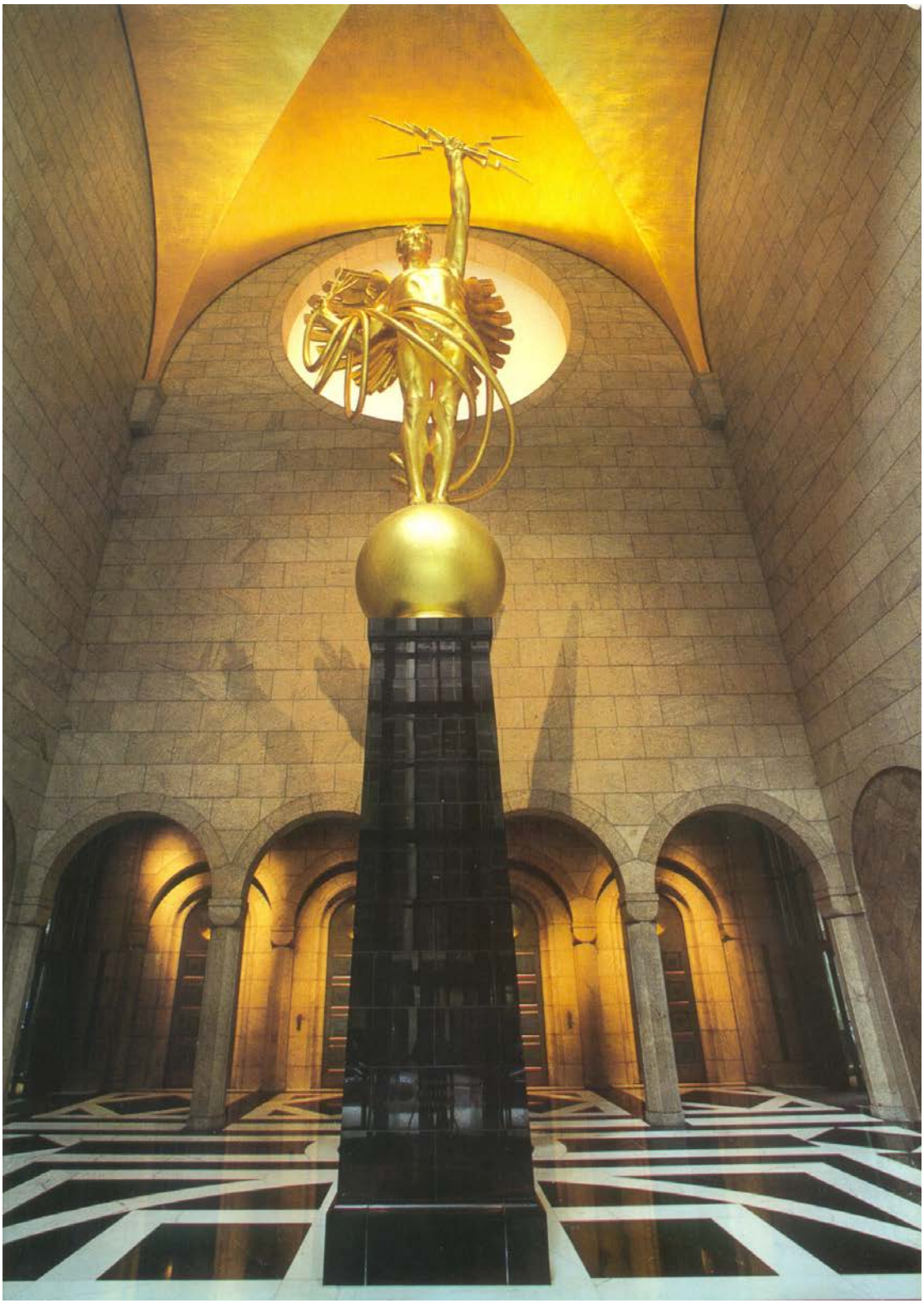

Figure 7 Unknown photographer, *The Spirit of Communication* in the lobby of 550 Madison Avenue (the "Chippendale Building"), c. 1984. Photo credit: Roussel Studios

Figure 8 Unknown photographer, *The Spirit of Communication* at the AT&T corporate headquarters in Basking Ridge, New Jersey, 1993. Photo credit: Courtesy of AT&T Archives and History Center

Figure 9 Unknown photographer, *The Spirit of Communication* at the AT&T corporate headquarters in Basking Ridge, New Jersey, ca. 2001. Photo credit: Roussel Studios

It was a striking comedown for a sculpture that had once graced the New York City skyline.

Little did I know that company officials were already planning *Electricity's* next move, which they hoped would be back to Manhattan. As AT&T was restructuring, they proposed transferring him to the top of their long-distance service headquarters in the Tribeca neighborhood, at 32 Avenue of the Americas. When that structure proved unsuitable, then-chairman C. Michael Armstrong decided to get rid of *Electricity*, offering him to the NYC Department of Parks and Recreation, causing outrage among employees and retirees alike. The prospect of its return to Manhattan raised hopes in the arts community, as the Parks commissioner worked to find a suitable site atop a building or in a park. The proposed recipient, Tribeca's Washington Market Park, dismissed the sculpture as "too large and too gold and too gauche" to view at close range, "totally out of proportion" for a small neighborhood park.[16] In debates over rebuilding Lower Manhattan after the 2001 World Trade Center attack, *New York Times* architecture critic Herbert Muschamp called for its return. In the end, *Electricity* remained with AT&T, landing at another suburban office park in Bedminster, New Jersey, in October 2001 (Figure 9).

In less than a decade, after AT&T's acquisition by the former Southwestern Bell, which renamed itself after its former parent, the new corporation relocated its headquarters to downtown Dallas, bringing *Electricity* to its new home at Whitacre Tower in July 2009 (Figure 10). The *Dallas Morning News* reported that the sculpture's move signaled the company's commitment to building its future in the city.[17] The lobby was remodeled to accommodate the sculpture, making it visible from outdoors through a glass wall added to the marble façade. Visitors could enter the gleaming white interior to see the sculpture up close, as the sphere now sat right at ground level. A label near the base credited Longman and gave the title, *The Spirit of Communication*. With AT&T as an anchor for revitalizing

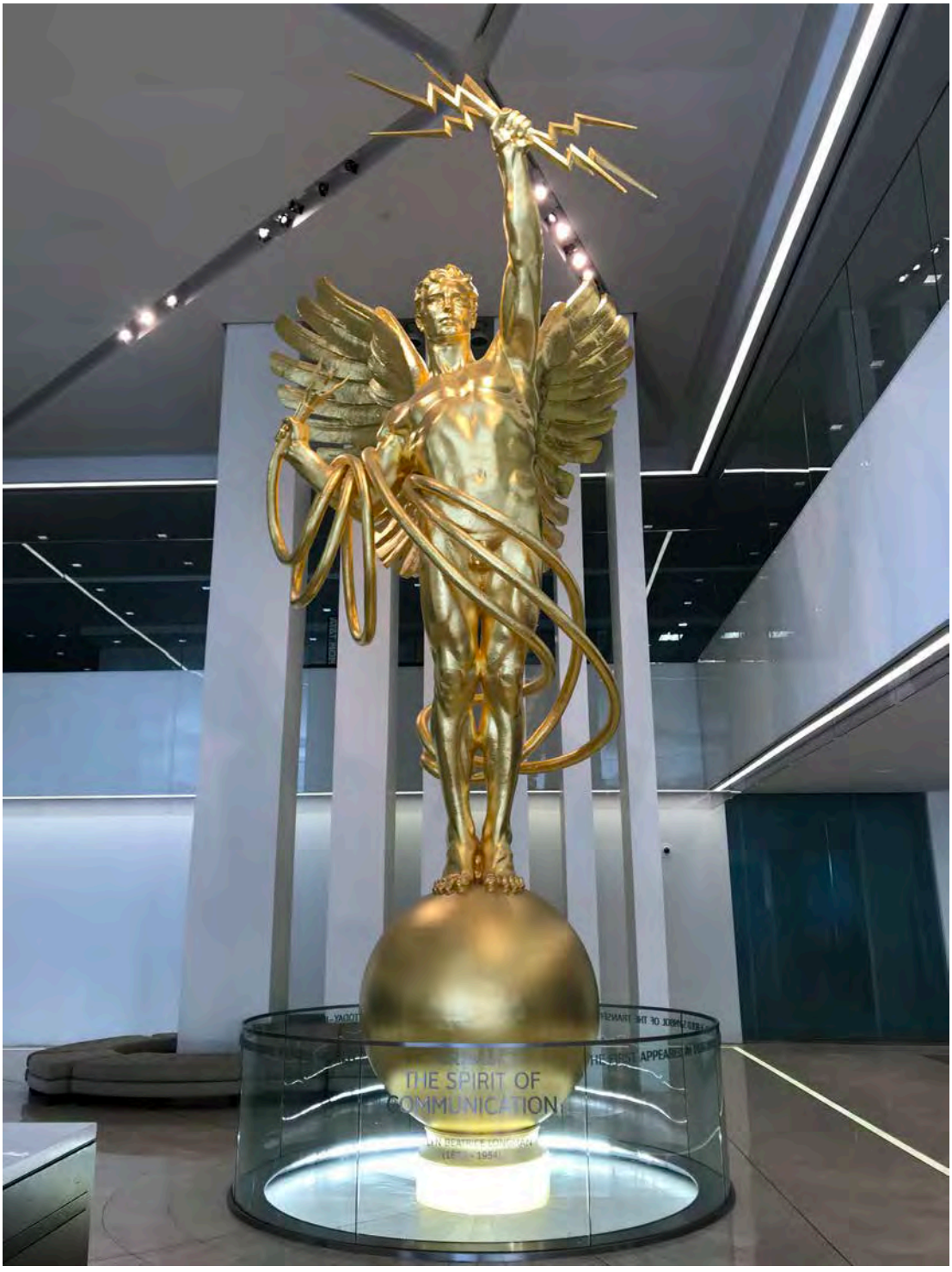

Figure 10 Unknown photographer, *The Spirit of Communication* in the lobby of Whitacre Tower, the AT&T corporate headquarters in Dallas, Texas, ca. 2009. Photo credit: Courtesy of AT&T

Figure 11 Patricia Hoerth, Longman's inscription under Electricity's heels, visible in Discovery District installation in Dallas, 2021. Photo credit: Patricia Hoerth

retail business in downtown Dallas, *Electricity* became a sightseeing attraction.

Over the past year, *Electricity* has lit up the news once again as AT&T Plaza, renamed the Discovery District, gradually opened to the public. The new district combines the functions of a world headquarters campus with a civic space. Similar to L.A. Live in Los Angeles, the idea was to create an urban destination for public leisure—a local, corporate-branded version of Times Square. With lawns and fountains enclosed by the company's four buildings, the space features a multistory media wall for video installations. It also contains a three-dimensional realization of AT&T's globe logo that changes colors as visitors stand inside it. Emulating Anish Kapoor's camera friendly *Cloud Gate* ("The Bean") in Chicago's Millennium Park, it is quite literally a logo-as-public-sculpture. The district's website touts *Electricity* among plaza amenities: "There's plenty of green space to enjoy here. Feel free to work in The Grove (a treelined outdoor seating area), post a selfie with Golden Boy (our iconic, century-old statue), or just chill out on the lawn." In addition to the gilded bronze sculpture itself, *Electricity* is also featured on the media wall in a high-definition rendering that shows him evolving, over the course of an hour, from a representation of early telegraph and telephone communication to the image of a twenty-first-century media company. This hybrid of public sculpture and corporate imagery has now become a work of media art.

Longman's *Electricity* once belonged to a community of gilded allegorical figures, eagles, and spires that populated the New York City skyline in the early twentieth century. His dynamism carried the skyscraper's vertical thrust upward into the heavens. From a distance, his monumental scale, brilliant gold, and operatic power resolved against the sky. He will not appear on top of a building again. Still, his new urban, outdoor setting is an improvement over other recent sites. One of the yellow brick buildings flanking the sculpture is the former Southwestern Bell Telephone building, designed in the late 1920s by Lang & Witchell, then the premier architectural firm in Dallas. Its stylish Art Deco detailing complements the figure's curving lines. Despite being brought to earth, *Electricity* remains transcendent. AT&T uses him to honor its company legacy, while recognizing the sculpture as a treasure, a notable work in the history of women artists. A plaque at the base credits Longman's work, and her inscribed name is visible beneath the figure's gilded heels (Figure 11). While some of the meaning that *Electricity* carried in its original site may be lost, its power as both a corporate icon and work of art endures. A

Endnotes

My thanks to Tiffany Heikkila in AT&T Corporate Communications; AT&T Corporate Historian Sheldon Hochheiser; Melissa Phillips, Director of Corporate Initiatives for the AT&T Discovery District; and Marc Roussel of Roussel Studios for their assistance with my questions about the sculpture's new installation. I am also grateful to Pat Hoerth and Wendy Salmond.

1 The archival and other primary research used here are cited in my thesis and article: Margaret Samu, "Establishing a Career in Public Sculpture: Evelyn Beatrice Longman," (Senior thesis, Wellesley College, 2001); and "Evelyn Beatrice Longman: Establishing a Career in Public Sculpture," *Woman's Art Journal* 25, no. 2 (Autumn 2004/Winter 2005): 8-15, doi.org/10.2307/3566511. Since then, new discoveries continue. See Ellen Wiley Todd, "Remembering the Unknowns: The Longman Memorial and the 1911 Triangle Shirtwaist Fire," *American Art* 23, no. 3 (Fall 2009): 60-81. doi.org/10.1086/649776 and a forthcoming biography of Longman by Pat Hoerth.

2 French to Darragh de Lancey, 10 Feb 1911, 35.023, Longman Papers, Loomis Chaffee School Archives.

3 This enlarged version of *Victory* was made of staff, plaster fortified with fiber, which was used for temporary structures such as fair buildings and decorations. It was destroyed after the fair. The three-foot-high plaster model of the work, on display in the Palace of Fine Arts, received a silver medal from the fair's jury. Numerous bronze casts were made after the fair, some of which entered museums, other served as trophies.

4 195 Broadway was originally called the Western Union building because it was built on the site of the company's previous headquarters. Since AT&T owned a controlling interest in Western Union at the time and Theodore Vail presided over both companies, the sculpture was a joint commission. By 1916 AT&T had divested its interest in Western Union and eventually became the primary occupant of the building.

5 William Welles Bosworth to Longman (letter to the four invited sculptors) April 20, 1914, Box 1, folder 35.022, Longman Papers, Loomis Chaffee School Archives.

6 "Electricity Goes Aloft," *New York Times*, October 25, 1916, 22.

7 Information on technical aspects of producing *Electricity* comes from Marc and Christine Roussel, interview with the author at Roussel Studios, Brooklyn, January 16, 2001.

8 "Restoring the Spirit of Communications," *Metals in Construction* 2.1, (New York: Iron and Steel Promotion Fund; Architectural, Ornamental, and Miscellaneous Metal Industry Promotion Fund, 1980): 2-5; and "The Genius of Electricity," *Architecture* 74, (February 1985): 50.

9 New York poet Christopher Morley noted it in his 1921 ode to the downtown skyline "St. Paul's and Woolworth." See his *Chimneysmoke* (New York: Doran, 1921), 149.

10 Robert Pinsky, *Jersey Rain* (New York: Farrar, Straus, and Giroux, 2000), 23; George Oslin, *The Story of Telecommunications* (Macon: Mercer University Press, 1992).

11 The company apparently began crediting Longman after a letter to AT&T Chairman Charles L. Brown from an alumnus of the Loomis Chaffee School, where Longman lived and worked after 1920. After this letter, from about 1984, a small brochure appeared, and company press releases began to draw attention to her work. Box 1, folder 35.022, Longman Papers, Loomis Chaffee School Archives, "Electricity."

12 Jones to Brown, quoted in Carter B. Horsley, "City's Landmark Policies in Crossfire of Criticism," *The New York Times* July 27, 1980.

13 Philip Johnson, quoted in Ita Gross, "Golden Boy Comes in from the Cold," *Sculpture Review* 33, no. 1 (Spring 1984): 8-9. *Sculpture Review* is the quarterly publication of the New York City-based National Sculpture Society, which had administered the competition in 1914.

14 *Metals in Construction* 2, no. 1 (undated, early 1980s). See also AT&T Tech Channel, "Restoring AT&T's 'Golden Boy' Statue," www.youtube.com/watch?v=kYbsnV7sMXk [accessed August 19, 2021]

15 Gross, "Golden Boy Comes in from the Cold," 8-9.

16 Quoted in John T. Ward, "Unwanted, Bolts and All. AT&T to N.Y. Park: Take our statue, please," *The Star-Ledger* (March 16, 2000).

17 Rudolph Bush, "Striking Gold in City's Center," *Dallas Morning News*, July 8, 2009.