

SCULPT with FITNESS AT THE PLAZA

Presented by BlueShield of Northeastern New York



Fitness at the Plaza presents an opportunity to sculpt your body alongside sculptures in the Empire State Plaza Art Collection! To participate, begin at any sculpture on the Plaza and find the corresponding exercise on your map. Three fitness levels have been provided. Once you finish the exercise, move clockwise around the Plaza to each sculpture and complete the workout. Have Fun!

Level 1 = Easiest Level 2 = Moderate Level 3 = Most Challenging



1 Alternating Leg Lunges

Level 1. Once around
Level 2. Twice around
Level 3. Three times around

Agency 1 Grass Area, South



2 60 Second Plank Pose

Level 1. Knees down
Level 2. Regular
Level 3. Shoulder Taps

Agency 2-3 Grass Area



3 Sit-ups

Level 1. 10 Sit-ups
Level 2. 20 Sit-ups
Level 3. 30 Sit-ups

Agency 3 Grass Area, North



4 60 seconds of push-ups

Level 1. Knees down
Level 2. Regular
Level 3. Shoulder Taps after each

Agency 4 Planter



5 Burpees

Level 1. 30 Seconds
Level 2. 60 Seconds
Level 3. 90 Seconds

Agency 4 Grass Area, North



6 50 Air Squats

Level 1. Regular
Level 2. Pulse at the bottom
Level 3. Jump Squats

West Marble Across from Agency 4



7 Jumping Jacks

Level 1. 30 Seconds
Level 2. 60 Seconds
Level 3. 90 Seconds

West Marble Across from Agency 3



8 60-Second Downward Facing Dog

Level 1. Regular version
Level 2. One leg at a time
Level 3. Pulsing one leg at a time

Patio by The Egg



9 Mountain Climbers

Level 1. 10 in each
Level 2. 20 in each
Level 3. 30 in each

East Marble, Near Cornerstone



10 Superman

Level 1. 3 times for 10 seconds
Level 2. 3 times for 20 seconds
Level 3. 3 times for 30 seconds

Corning Tower Grass area, South

Workout Disclaimer - Please read carefully

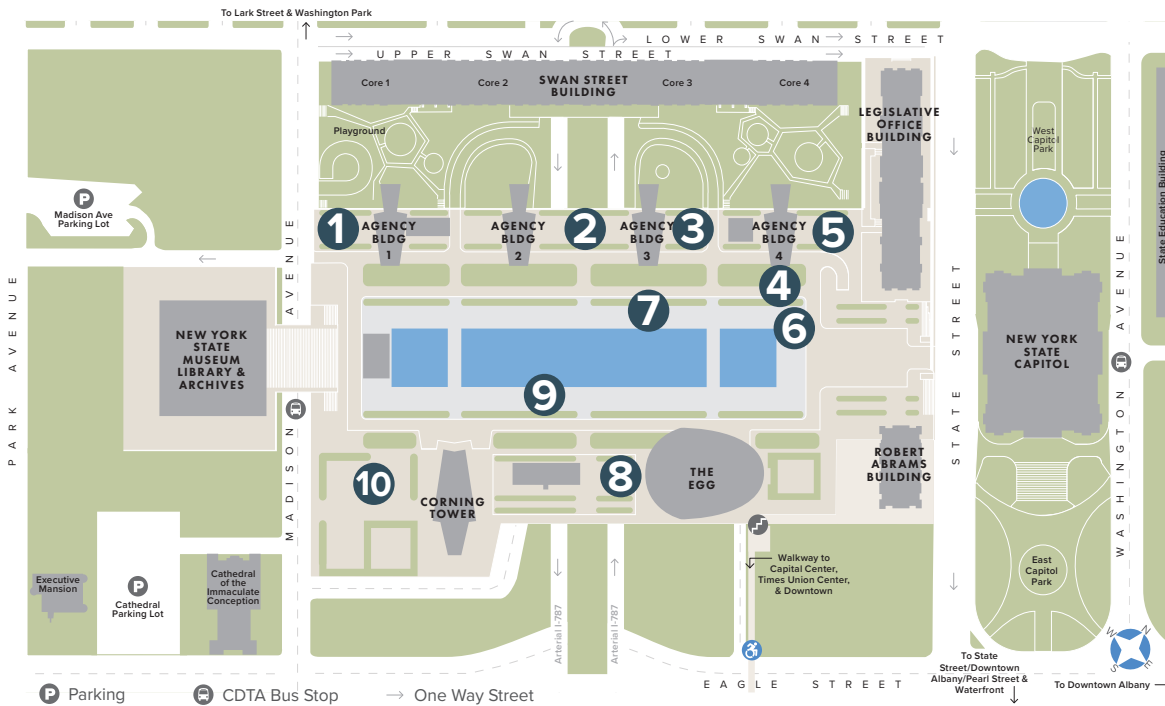
We strongly recommend that you consult with your physician or other health care professional before starting any exercise program to determine if it is right for your needs. You should understand that when participating in any exercise or exercise program, there is a possibility of serious physical injury or illness. While exercising if at any time you experience faintness, dizziness, pain, or shortness of breath stop exercising promptly. If you think you are having a medical or health emergency immediately call your health care professional, 911, or the local emergency number.

The Sculpt with Fitness at the Plaza program is intended for use at the level appropriate for each participant's physical condition. If you choose to engage in this exercise program, then you are doing so voluntarily and solely at your own risk. The State of New York will not be responsible or liable for any injury or harm of any nature that you sustain as a result of your participation in the Sculpt with Fitness at the Plaza program.

Thank you for your understanding.

Share your pictures with us on @EmpireStatePlaza @PlazaEvents

Please practice safe social distancing and wear a mask when you are unable to do so.



- 1 Forrest Myers, *Untitled*, 1969-70**
 Forrest Myers was a founding member of the Park Place Gallery, whose artists opposed Minimalism and sought to create drama in their large-scale sculptures. *Untitled* is a large, linear, and open construction of Cor-Ten and stainless steel that disrupts the viewer's sense of gravity and manipulates reality and illusionism.
- 2 Clement Meadmore, *Verge*, 1971-72**
 Meadmore's well-known works are monumental in size and minimal in detail, visually bending a single shape such as a bar or tube. The twists and angles of *Verge* emulate flight and weightlessness and are best viewed by walking around the sculpture.
- 3 Tony Smith, *The Snake Is Out*, 1/3, 1962-69,**
The Snake is Out was originally a small plywood model until 1969 when Smith was commissioned to create a steel version. Named after the moving forms of the snake, Smith was also inspired by John McNulty's short story *Third Avenue Medicine* in which the author's characters refer to a vein popping from a drunken man's forehead as "the snake is out!"
- 4 Claes Oldenburg, *Geometric Mouse, Scale A*, 1/8, 1969**
 The motif of the mouse first appeared in Oldenburg's work in 1963 and has since been presented as an autobiographical logo of the artist. *Geometric Mouse (Scale A, 1/8)* is an example of his mouse motifs, combining the image of the popular Disney cartoon character, Mickey Mouse, with that of early movie cameras.
- 5 Lyman Kipp, *Wild Rice*, 1967**
Wild Rice marks a transition in Kipp's career when he struck a balance between art and its surroundings. While *Wild Rice* grabs attention with its bright and playful colors in contrast to the gray and white material of the Plaza's architecture, the cantilevered structure compliments the horizontal overhangs and vertical supports of the surrounding agency buildings.
- 6 Ronald Bladen, *The Cathedral Evening*, 1972**
 Ronald Bladen made his first foray into sculpture in 1962. The monumental scale of Bladen's simplified hard-edges and dynamic geometric forms inspired artists Donald Judd and Carl Andre to credit Bladen as a prominent figure in the history of Minimalist Art.
- 7 George Rickey, *Two Lines Oblique*, 1968-71**
Two Lines Oblique is part of Rickey's Lines series where needle-like forms rotate in an axis. Two 32-foot lines, forming a Y-shape, swing in constant motion 8 feet off of the ground and 54 feet into the air. The reflective surface of the stainless steel adds a glittering effect to the work.
- 8 Antoni Milkowski, *Salem 7*, 1/3, 1965-67**
 Named after Antoni Milkowski's studio in Salem, NY, *Salem 7* consists of seven, four-foot cubes arranged into the form of a cross. Milkowski's work creates a juxtaposing dialogue with its surroundings. The dark, sharp, and square shapes directly contrast with the light gray, curvilinear roof of the The Egg.
- 9 George Sugarman, *Trio*, 1969-71**
 George Sugarman wanted to remove the element of verticality in sculpture and replace it with art that was not confined to boundaries and engaged with, as well energized, its surroundings. *Trio* represents Sugarman's "seed form" concept: the idea that sculpture begins with a single shape which evolves and changes throughout the work.
- 10 Francois Stahly, *Labyrinth*, 1970-71**
 While at first glance, the 39-foot central tower and 50 outer-lying assemblies of *Labyrinth* appear to be constructed from mass-produced units, the work consists of 230 individually hand-carved wooden pieces made from Iroko wood. *Labyrinth* offers respite and a moment of calm as viewers are encouraged to walk around its pathways and enter an alternative, contemplative environment.

*** Bonus: Climb the NYS Museum Terrace stairs!

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Workout provided by:

