

SCULPTORS GUILD

CURRENTLY

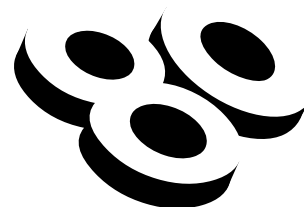


1937 - 2017

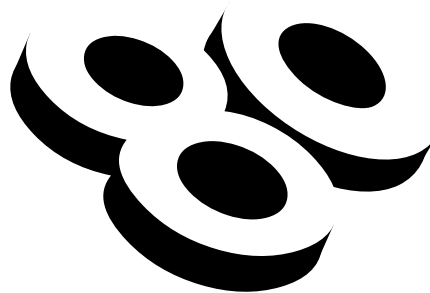
ANNIVERSARY

SCULPTORS GUILD

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The Sculptors Guild is a collective of contemporary professional sculptors seeking, as art critic and historian Brine Walsh writes, "...the freedom to make and show work within a community that supports and encourages their practices—a rare feat in a world full of the detritus of pop culture and commodity-driven creation."

The original founders wrote a manifesto/mission statement that appeared as the preamble to the 1942 catalogue defining the purpose of this association. At the occasion of this milestone exhibition, our 80th year, we would like to take this opportunity to restate and embrace this statement.

PREAMBLE

IT IS THE PURPOSE OF THIS ASSOCIATION


1. To unite sculptors of all progressive aesthetic tendencies into a vital organization in order to further the artistic integrity of sculpture and give it its rightful place in the cultural life of this country.
2. To assist the public to a fuller appreciation of the function of sculpture in the cultural life of the country.
3. To stimulate and uphold new artistic values in combat all reactionary tendencies.
4. To oppose all attempts to curtail freedom of expression in art.
5. To support all efforts directed toward maintaining favorable conditions for the artist and [their] work and to cooperate with other organizations so minded.
6. To encourage and support government recognition of the arts; to advocate a program calculated to insure to the arts a permanent place in a national educational scheme; to work for the inclusion of sculpture in larger measure in civic planning.
7. To point [to] the need for the allocation of more adequate funds for the purchase of sculpture by museums and other educational institutions; to promote a more equitable balance in the representation afforded sculpture in art exhibitions; to insist on its correct display.
8. To advocate a definite department in press criticism devoted to the understanding and review of sculpture as a distinct art expression.
9. To enlist the cooperation of the architectural profession that the sculpture and the architecture of buildings may again be planned simultaneously and homogeneously.
10. To advocate the selection of juries on a basis of professional ability in the arts including acceptable sculptors where sculpture is involved; to urge that all specifications and requirements be fully and clearly publicized; to urge that decision is reached by professional juries stand.



June Ahrens
Ginger Andro and Chuck Glicksman
Mark Attebery
Richard Barnett
Susan Beallor-Snyder
Caroline Bergonzi
Meg Bloom
Gilbert Boro
Colin Chase
Irene Christensen
Marilyn Davidson
Mary Annella Mimi Frank
Irene Gennaro
J. T. Gibson
Janet Goldner
Gail Goldsmith
Armando Guiller
Lannie Hart
Sarah Haviland
Paul Higham
Lucy Hodgson
Eve Ingalls
Howard Kalish
Stephen Keltner
Brigid Kennedy
Elizabeth Knowles
Pavel Kraus
Coral Penelope Lambert
Thea Lanzisero
Eric David Laxman
Conrad Levenson
Robert Loebell
Elaine Lorenz
Vera Manzi-Schacht
Elizabeth Miller McCue
Betty McGeehan
Gina Miccinilli
Lisa E. Nanni
Kenneth Payne
Jessica Ramirez
Sawyer Rose
Arlene Rush
Renata Manasse Schwebel
Alvin Sher
Emil Silberman
Robert Smith
Brigitta Varadi
Martha Walker
Andrew Werby
Michael Wolf

In 1937, a group of sculptors got together and founded the Sculptors Guild in order to promote interest in contemporary sculpture. In many ways, the Sculptors Guild continued a tradition that started when a group of artists got together in Paris in December 1873 and founded the *Société Anonyme Coopérative des Artistes Peintres, Sculpteurs, Graveurs*. The purpose was to hold exhibitions of its dues-paying members, who could not show elsewhere. The first exhibition received a negative review by Louis Leroy titled, “The Exhibition of the Impressionists.”

The Sculptors Guild also paved the way for the intense period of artist-run galleries that flourished in New York between 1952 and 1965, which is currently being celebrated by the exhibition *Inventing Downtown: Artist-Run Galleries in New York, 1952 – 1965*, at the Grey Art Gallery at NYU (January 10 – April 1, 2017). The gallery is a little more than a block north of the Sculptors Guild offices, which are located in the 1830s townhouse where Renee and Chaim Gross once lived, now the home of the Renee and Chaim Gross Foundation. The overlap between this exhibition of works by members of the Sculptors Guild at Westbeth and the show at the Grey Art Gallery should serve as a healthy reminder of the importance of the relationship between independence and community. Neither can exist without the other, which is something we should never lose sight of.



“Early members of the Sculptors Guild included Jose de Creeft, Louise Nevelson, and David Smith.”

The original purpose of the Sculptors Guild was dignified and idealistic. The members of the first Executive Board included Chaim Gross, William Zorach, and Minna R. Harkavy, who was also one of the founders of the now-defunct New York Society of Women Artists, which was devoted to promoting the work of female avant-garde artists. Early members of the Sculptors Guild included Jose de Creeft, Louise Nevelson, and David Smith. It is one thing to promote yourself and another thing to help others expose their work to the public. How could I not say yes when Marilyn Davidson, one of the Guild’s artists, asked me to select work by members and write an introduction to the exhibition?

Eighty years have passed since the Sculptors Guild was founded and, thanks to the foresight and belief of the original members, it continues to exist and promote the work of its artists. After I began working with Thea Lanzisero and Elaine Lorenz at the Sculptors Guild and talking with Susan Fisher, Executive Director of the Renee and Chaim Gross Foundation, it quickly became clear to me that one way to celebrate the eightieth



anniversary of the Sculptors Guild would be to show some work by founders and earlier members of this wonderful organization. Despite all the shifts and eruptions that happen in art, there is also – as I think this exhibition will prove – a continuity that is marked by change.

Years ago, in his manifesto-like essay, “Specific Objects” (1965), Donald Judd wrote:

The main thing wrong with painting is that it is a rectangular plane placed flat against the wall.

He could not have been as succinct about sculpture. One of the things that struck me while looking through the submissions of the Guild’s members is the wide range of materials and processes that have been used. In many ways, the works seemed to have little or nothing in common, which is a good thing. The other thought – which I have had before while looking at art – is that processes do not become obsolete. In fact, I would claim that subject matter, materials, and processes never become outmoded, not in the right hands. Any subject, material, or process can be made fresh. It seems as if the artists in this show have put every sort of material to use, suggesting at the very least the resourcefulness and ingenuity that a sculptor needs to make a work of art. And when I say every kind of material, I mean exactly that. There are those that one might expect, such as wood, bronze, steel, rope, clay, and wire, but there are also animal skulls and antlers, feathers and sneakers, kindergarten chairs and goggles. One of the many delights of this show is discovering what materials these sculptors have chosen and how they are transformed.

From fired clay and bronze to software and 3D printing, this exhibition spans the history of sculpture from its ancient beginnings to the latest technology. Irene Gennaro directly carves and laminates wood, while Andrew Werby digitally masters his wall reliefs; we also have Lisa Nanni using neon lights and Paul Higham coding digital data. By bringing these diverse artists and their works together, the Sculptors Guild helps build a community, which is essential to the health of art.

At the same time, the variety of materials and processes that I saw in the submissions reflects the healthy state of contemporary sculpture and the fact that no style or aesthetic agenda dominates today’s scene. This, I would argue, is for the good. There are objects rising from the floor – which is the continuing legacy of sculpture ever since humans piled one stone on top of another – and images projected onto the wall. There are works formed by hands and those made with the aid of a computer. There is a fair amount of casting and welding, weaving and soaking. No matter what the works are about, all of them are infused with the artist’s subjectivity and deep feelings. I found no single characteristic by which I could characterize this exhibition, which makes me supremely happy.

Each sculpture embodies a different vision of the world, of the past, present, and future. Some of the sculptures are whimsical: others touch on the tragic. The sculptors present a span of human emotions as wide as the range of their materials, shaped by the mind as much as by the hand.

John Yau

Curator, Currently 80

Poet, Critic, Writer



Seek
2016
Industrial mylar
49" x 35" x 11"

My work continues to explore the properties of different materials. I am particularly attracted to industrial materials and everyday objects. I develop a dialogue with the material, which informs the outcome of each piece. The use of manufactured or found materials is seductive and feeds my focus on danger, beauty, darkness, and reflected light. The pieces can be site-dependent or stand alone depending on the space. The viewer is invited to consider the open-endedness of the work, reminding us of the need for social ritual and political discourse.

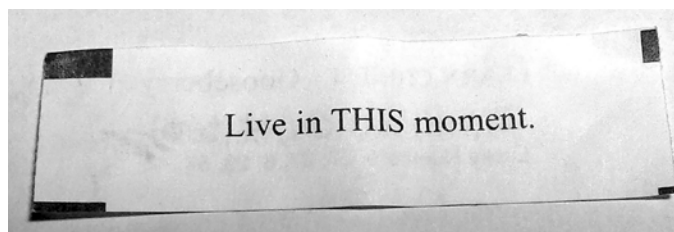


Rear Window

2013

Installation: single channel video
projection, mixed-media elements,
sound and scent

Size variable



MARK ATTEBERY

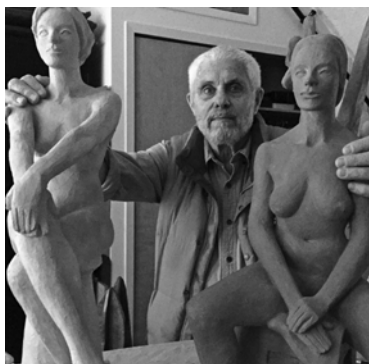


Monocot
2014
Steel, patina,
burnt elm
67" x 21" x 18"



Sensuous growth and flowing movement are the focus of recent metal work. While primarily abstract, these sculptures suggest natural phenomena and living organisms. The steel is shaped by graceful gestures observed in biology and astronomy.

Components are forged with traditional blacksmithing, welded, then finished with patinas, electro-plating, automotive paint, or powder coating. These are personal choreographic gestures in metal, capturing the elemental grace of a slowly unfolding natural world.



Funny Honey
 2011
 Bronze
 21" x 10" x 9"

Richard Barnett's terra cottas are inspired by two forms: the shapes of boats, especially sailboats; and the shapes of curved walls and towers. "I love to sail, and find beauty in sailboats that are creatures of both water and air. I hope that from this jumble of interests, coherent sculptures result. There is no other message in them."

SUSAN BEALLOR-SNYDER



Broken
2014
Natural manila rope
36" x 100"

My work expresses my personal journey finding a balance between family and my art. The sculptures have been described as "meditations" allowing the viewer to get lost in the work and create their own story in the emotions that are evoked.





Feather
2014
Steel
53" x 53" x 17"

Feather is a key piece to represent my body of work. Wings, phoenix, rebirth, transformation. Thematically, the harmony of the contrasts is very clear here, through this organized chaos, the vulnerability of a threatening softness. Technically, this style of intricate organic cut-out work is recurring in my artistic expression.

MEG BLOOM



Desert Dance

2017

Handmade papers, kozo fiber

Approx 65" x 48" x 48"

Finding beauty in the imperfect or impermanent, acknowledging moments of change, and engaging with the process of transience form the basis of my work.

My process is guided by the mix of planning and chance that the materials I use offer to the imagery.



Stand By Me

2016

Polished, welded stainless steel

34" x 16" x 16"

Boro's sculptural work explores the interplay of space, place, and scale in a wide range of media. While mastering the rigors of technical competence, he developed a deep-seated passion for three-dimensional art, which continues to be the influential force behind his creations. He is both inspired and motivated by the creative freedom of sculpting, finding that abstract work is the means to fulfill his vision.

COLIN CHASE



Yunque de los Sueños #20
2017
Wood, brass, steel, beads, feathers, cotton, poems
67" x 17" x 160"

This work continues an ongoing series I began in 1995.



An Unpopulated Place

2016

77" x 5" x 3.5", 22 pages

As of Now (homage to Cecil Taylor)

2016

77" x 5" x 3.5", 22 pages

From NOHO to SOHO

2015

96" x 6" x 4", 24 pages



My accordion books contain symbolism and my attitudes to the environment and surroundings. Memories of events, past and present, in the three countries Norway, United States, and Costa Rica, have shaped my identity and how I see the world. The books are imported from Asia and my process consists of exploration and intuition. I am working with each double page first, and then fold the sides back before I start on the next. Each side can be considered a single work or as part of the evolution of the work. "I work intuitively. It's like emotion. It's like life."

MARILYN DAVIDSON



Jolie Laide

2015

Plaster, pearls, textiles, polychrome

15" x 4.5" x 4.5"

I am currently exploring a vocabulary of symbols embodying collective and personal history and biological and spiritual identity through sculpture and works on paper. The need to say more about internal life, even if it can't be explained through narrative, remains. The sculptures have developed not through careful drawing, but only the quickest of sketches to capture the moment of mental image - vivid yet imprecise. My current studio practice employs traditional and non-traditional materials and processes.



Oh the Joy
2016
Welded brazed steel and iphone
6" x 6" x 6"

My preference is to create visually alluring work that draws on the brain as well as the heart. I use simple shapes, often repeated, that articulate a narrative or minor drama.



Cloud Cluster

2016

Wood, fabric, wax, glue, acrylic, screws, and nails

39.5" x 33" x 24"

Lives lost and damaged by petro accidents, drilling, and their collateral effects cannot be overstated. Millions of people have experienced the ravages of asbestos poisoning 20 years after exposure. Petroleum exposure may take as long or longer to present the cancers that are inherent with toxin exposure. Initially people will be told there is no danger - the danger is not proven - it is minimal. This pattern of deceit and denial follows in the wake of companies interested in profit above all else. Asbestos, tobacco, and petroleum are deadly contaminants. My works are an homage to the victims.



Beaver Chews: Bundle

2014

Bronze

6" x 6" x 12"

With *Beaver Chews: Twins and Bundle* I have chosen a “collaborative” enterprise by working with found driftwood beaver chews and turning them into trophies. It is a little known fact that the young beaver will “chew” a tree as a display of prowess for the parent. I conceived these pieces after a gallerist came for a studio visit with her own trophies, pushed up high and beautifully displayed for me (all?) to marvel at. I didn’t get into the show.

JANET GOLDNER



ZigZags

2015 ongoing series

Steel

Triangle: 39" x 36 x 36"

Cube: 36" x 24" x 28"

Circle: 36" x 36" x 8"

Y: 42" x 16" x 14"

3-Tier: 39" x 18" x 18"

Octagon: 36" x 42" x 42"

Zig-Zag is an ongoing series of gestural steel sculptures. The work is inspired by Malian sculptures, chiwara, masks, and ideograms signifying a road that is not straight but contains many twists, turns, and detours.





Treehouse/bodyhouse
2008
Highfire stained clay
12.5" x 8.5" x 7.5"



Start with a body or start with a tree. Watch the transformation: body to skeleton to structure to scaffold. Tree into skeleton of itself, this a ruin or an abandoned burnt-out building. A movement from what was once considered natural to a new non-human nature with its own peculiar beauty. Nothing is what it was.

ARMANDO GUILLER



Helical Work 5

2007

Steel, birch, plywood, hardware

65" x 11" x 11"



I'm fascinated with the Helix; to me is the equation that best describes the process of human development, because of its tremendous resemblance to our path in search of meaning and growth. My work brings Naturalis Principia into aesthetic and perceptual examination. Through my pieces I intend to give body to laws and study those structures in a more subjective and symbolic context. The sculpting process consists of stacking a chosen material in sections or layers to form a complex body, where the body refers to life and the sections to those experiences that can turn its course.



The Lovers

2016

Bronze, brass, wood, pigment, and found objects

72" x 33" x 11"

The work I create explores how women are perceived by society as portrayed in myth and legend. My figures often occupy conflicted positions. They are simultaneously exposed and empowered, beautiful but also distorted or unhinged. My work evokes religious images, nature, and cultural references that have a strong feminine point of view.

SARAH HAVILAND



Silver Chronicle

2014

Wire mesh with mixed media

61" x 30" x 30"

My recent works explore human-bird personae, recalling mythological winged figures related to the soul. Inspired by stories and images from many world cultures, these hybrid beings incorporate symbolic and psychological content familiar from religion and fairy tales. Alternately grounded or airborne, they reflect on essential human desires and raise questions about our conflicting responses to nature.



*MRI of a Dog's Beating Heart
with Mined Data & Noise*

1997

CNC, nickel-plated cast iron
18" x 18" x 60" on steel pedestal



Paul Higham has used computational technology for over 30 years and remains a pioneer of digital sculpture. Grains of data are mined and harvested from real-time to reveal organicity, hysteresis, and turbulence within our culture; showing the flux of societal transformations such as the freeze and crash of the dollar. Using sources like a Dog's Beating Heart or the Dow Jones Index, data is synthesized with coding and genetic algorithms. It is perturbed with virus and noise in order to generate new vectoral forms. This is a process he calls "Autotecture" producing "Data Sculpture," which he developed in the 1990's. Works are output through cnc and rapid prototype technology.

LUCY HODGSON



Blowing in the Wind, or the Invasion of Industry
2016
Concrete, steel pipe, antler, and wire mesh
72" x 20" x 20"

My work refers to the destruction of the natural environment by industrialization. It expresses outrage at the practice of Hydrofracking in particular. Species extinction, pollution, and global warming are all products of these facilitators of greed.



Rising Tide

2016

Bronze, photographs (of a
game field in Costa Rica)
on paper, plywood
82" x 24" x 2"



Discovering and inventing a new purpose for things has become a crucial task at every scale. This work highlights this situation. In *Rising Tide* humans are playing a game on the beach. The shells that are part of the game were made of paper by me, because there are no real shells left. There is a human shadow occupying the bottom of the image.

HOWARD KALISH



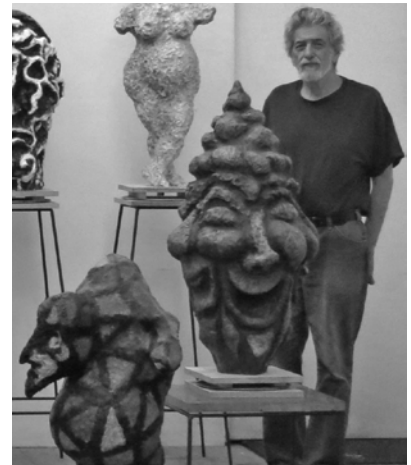
Pieta, Signori, Pieta . . .

2015

FGR Hydrocal, acrylic

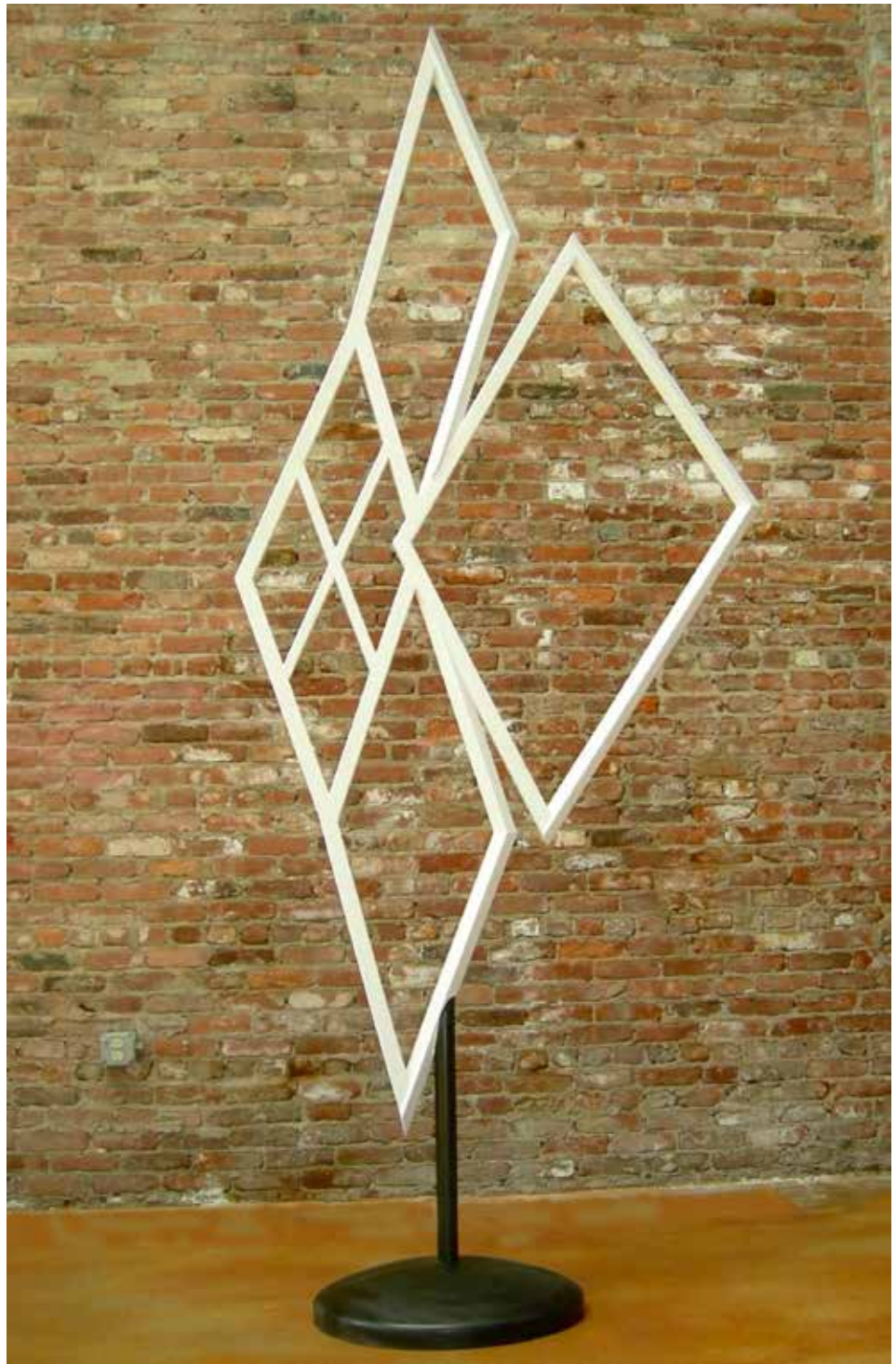
38" x 23" x 20"

I try to be a good matchmaker. I introduce the abstract to the figurative (or vice versa), and if I do my job well they realize despite their differences that they have a lot in common, and they fall in love, marry and have children. The children are called Meaning, Association, Form, Content, Design, and Etcetera. Sometimes they are twins, or triplets, or more. In each case they look like their parents, or rather a combination of their parents (a matchmaker might say "a perfect combination", but this would be hyperbole).





Untitled C3 Looking Glass
1996
Enameled steel tube
138" x 36" x 2"



Presenting visual phenomena, employing laws of perspective and cognitive relationships have been my personal areas of interest. The work is a mathematical permutation of a preset pattern of planes that is distorted by the physical properties of an invisible line. The work is derived from a computer program to generate a drawing in full perspective representing physical properties of planar weight.



Surrender

2016

Grout, metal, wood, cotton, sealant

15" x 14" x 15"

My recent work centers upon investigating permutations of surface, form, and volume. Devoted to additive and meditative process, the work is play... a play between the ephemeral and the physical. It invites discovery - while engaging with and challenging the physical limitations of the material.

A combination of abstraction, craft, and improvisation, my work invites the viewer to look within. Form articulates the dynamics of change through a rhythmic language.



Bottlehead
2015
Earth, metal, string, glass
13" x 18" x 10"





A(rising)

2017

Stone, metal, acrylic, papier maché

60" x 10" x 8"

Natural patterns inspire my work. Some are biological patterns on the cellular level of organisms. Others are geological patterns of earth's natural landscapes. My work particularly derives from the fractal aspect of life forms as patterns replicate on differing scales. By layering clear pools of acrylic polymers with textural applications of acrylic paints and gels, I experiment with a variety of textures and effects similar to the fluid qualities of the microscopic world. Ranging from the atomistic to larger organizational systems, I explore how dynamic patterns connect landscapes and life forms, physiology and physics, death and detritus, growth and form.



Levitation
2006
Pigment on mylar
29" x 58" x 28"

"Lyrical and abstract, the *Levitation* paintings result from a rather unusual painting process in which the artist starts by placing the sheets on the floor and applying fluid gestures of brightly colored, poured and splattered pigments that flow into each other." -*Art in America* review, Edward Leffingwell

CORAL PENELOPE LAMBERT



Earth Chakras

2015

Cast aluminum, bronze, felt, and steel

84" x 24" x 24"

The *Chakra* series of sculptures deals with ideas of things being in sync with nature; they explore ideas of coexistence, containment, resonance, and metamorphosis. In each sculpture a changing number of spherical forms have become joined and dependent upon each other, this state references such things as the alignment of planets in the sky or the chakras in the body.



[Magic Carpet] Journey
2016
Steel
48" x 24" x 12"

I make structures that bridge my daydreams with reality.



Concentric Conversation

2017

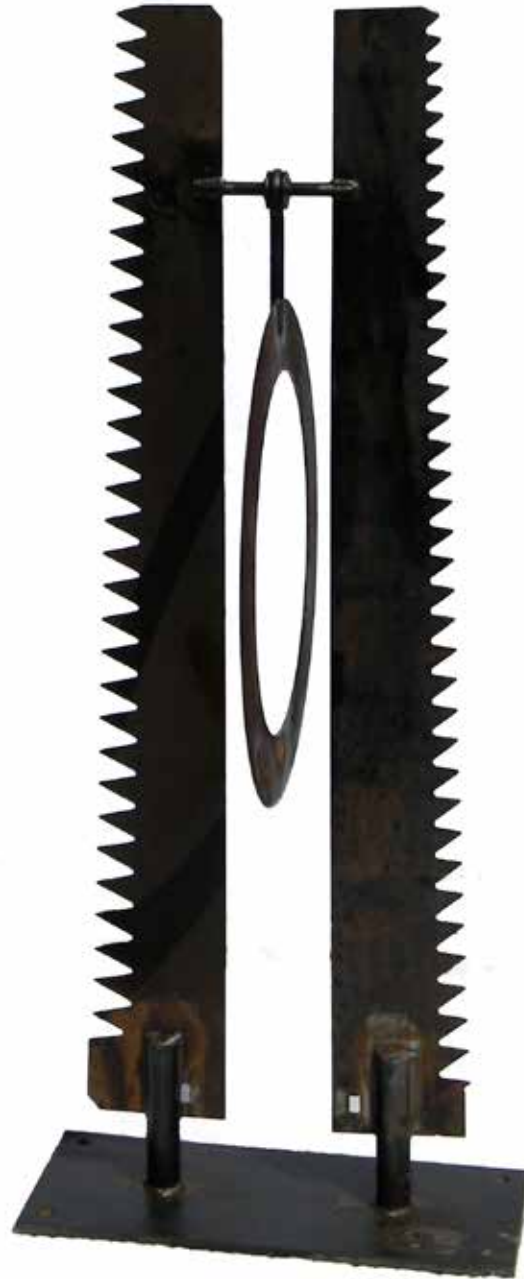
Welded stainless steel

84" x 48" x 42"

It is my intention to create sculptures that seem spontaneous and inevitable using a process that is extremely labor intensive and deliberate. Seeking is a constant: to transform my materials while at the same time respecting and acknowledging their unique properties and their raw fundamental nature.



Counter Action
2014
Iron and steel
58" x 19" x 24"



Salvaging scrap materials and obsolete artifacts of industry, transportation, and agriculture I repurpose and recompose them as works of art. In that process I often combine previously unrelated objects in new and unexpected ways.

My sculptures evoke the former times, places, lives, character, and embedded energy of their source materials. I tell their stories as I explore and mediate the essential relationship between their form and content.

ROBERT LOEBELL



Timeline

2013

Yellowheart wood, burned and painted

36" x 30" x 1"

My sculpture has changed and evolved over my career. I have always tried to create work that references whatever interests me at the time- a book, a scientific idea or image, another work of art. My new relief pieces explore the intersection between sculpture and photography. I reference archival photographs from historical sites, family photographs, or images from my travels. By carving them to become three-dimensional again- the original state of the objects and people in the photographs- they have a new dimensional context. The work becomes a kind of dialogue between flat and dimensional, between image and abstraction.





That Which Remains
 2016
 Ceramic, steel
 28.5" x 12" x 8"



My recent body of work centers on the world's vast variety of seedpods and their promise of the future. Although I am attracted to the ripe and luscious forms of new seedpods, I find the somber beauty of dried, opened, and empty shells more meaningful in our present political climate. The sense of loss created by the empty pods allude to our future, with denials of global warming and the declining biodiversity of plants and animals.



Liberata
2015
Terracotta, cast resin
78" x 18"x 18"



This sculpture was inspired by the 12th-century medieval cult of *Liberata* in Lucca, Italy. As a patron of brutalized and abused women, her image and legend came to life through mutual activity within the women's faith community. Also known as Wilgefortis - strong woman - and Ucumber - a burden unencumbered, she additionally was the patron of unhappy love affairs, fertility, and care of domestic animals.



Bullet
2016
Walnut, brass ball, steel
71" x 18" x 9"



My journey into Expressions in Wood started with my fascination of the simple yet exquisite beauty of the wood itself. In this series, sweeping lines of color, spiraling patterns of growth, and bridled history of the wood grain, all exemplify nature's artistic mastery. To me, these 'life etchings', enhanced by the rich textures that border the bark, are an organic expression of beauty and wholeness that reach beyond our human capabilities. Adding another element to each sculpture gives the piece special importance. These man-made forms contrast with the free-flowing patterns of the wood and serve to confront the viewer and encourage reflection.



Il Corpo
2016
Mixed-media glass
48" x 47" x 17"

Recycled material, something once deemed useless, is given a second life reaffirming meaning and nature within medium and process. Glass is delicate and yet it belies this fragility when shattered into shards. My glass sculptures are inspired by biological processes from cellular level to the nature of matter within the cosmological realm.





Ball of Leaves (maquette)

1995

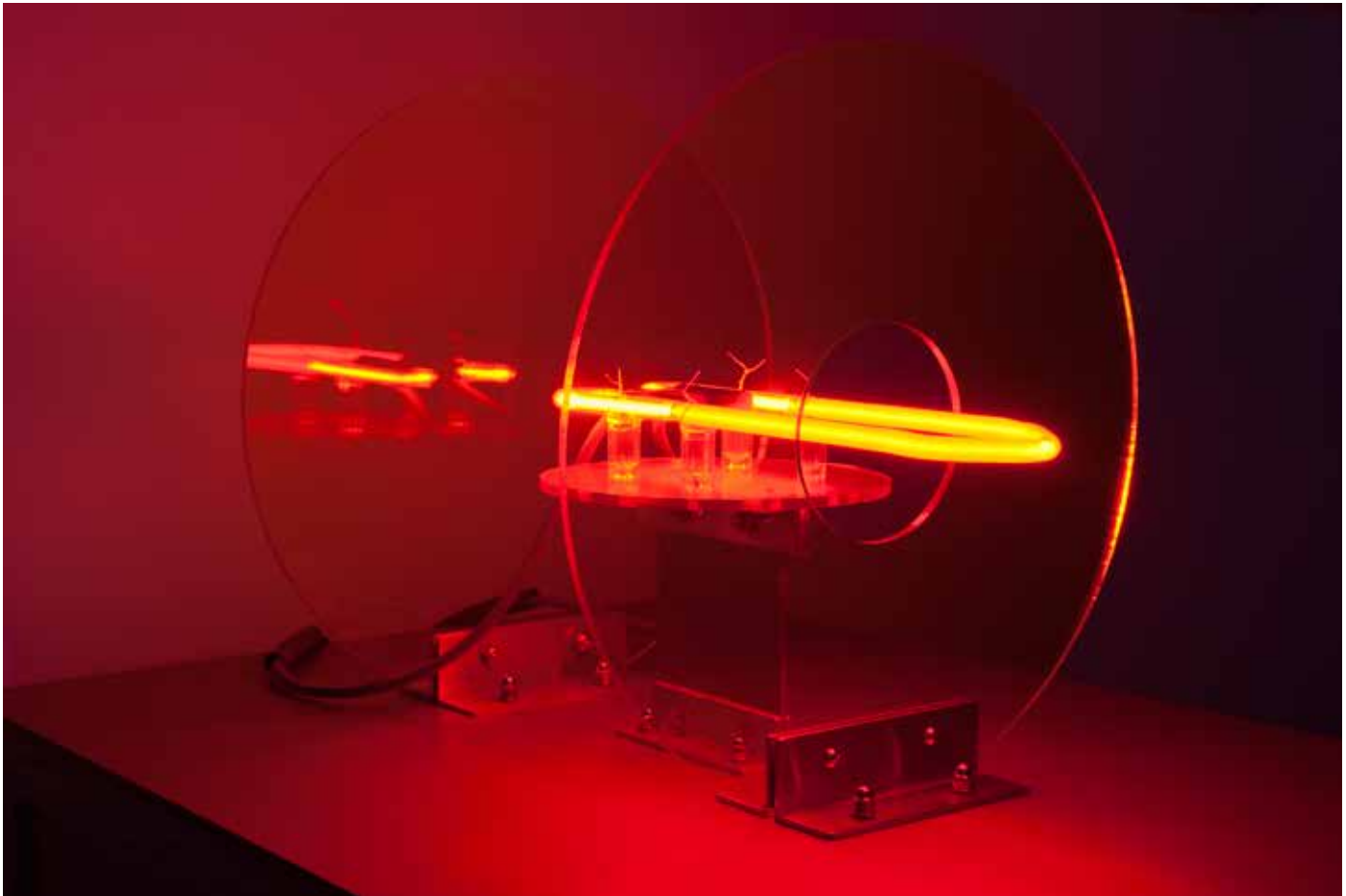
Patinated Cast Bronze

16" x 16" x 16"

The sphere concentrates being around a center, an image of the macrocosms and the microcosms, the world and individual man.

Ball of Leaves is an image of abundance and growth. It was awarded the Environmental Sculpture Commission for the Corporate Headquarters of Salomon, Inc., at the now former 7 World Trade Center, New York, NY. This maquette survives in the possession of the artist.

Sculpture brings the primacy of touch into our world of computer and television screens.

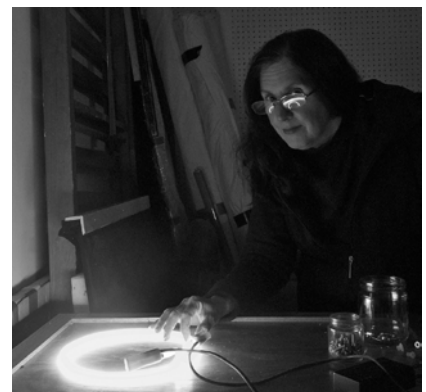


Flare

2014

Gold anodized aluminum, colored acrylic,
colored glass tubing filled with neon gas
14" x 30" x 21"

My work consists of sculptures and site-specific installations that utilize neon and argon lighting because of their intense illumination and reflectivity on metals, acrylic, and glass. The creation of my light sculptures is inspired by the flow and opposition of energy in our environment and the Solar System. The energized gases in neon and argon lighting are ideal for depicting the waves of energy that affect us like solar flares emitted by sun.





Glass Man
2015
Lead crystal and cast iron
68" x 24" x 18"

Glass Man is a figurative work made of lead crystal and cast iron. This work speaks to the state of our spiritual life in these modern times. Rooted in iron yet fragile. Broken chunks of leaded glass that are at once inviting and forbidding. The overall presence seductive but threatening.



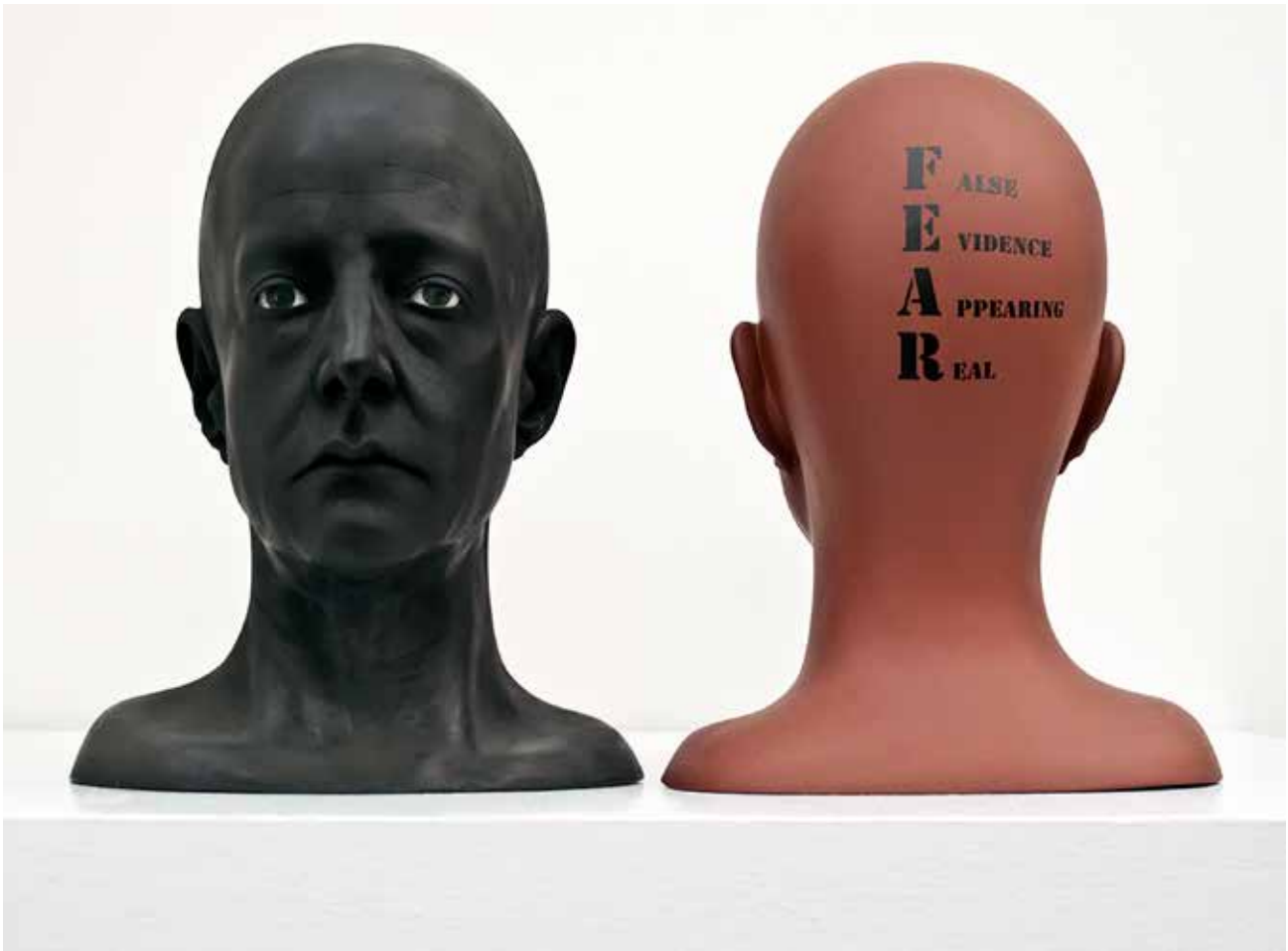
Identity Through Sculpture

2017

Fabric and wire

48" x 48" x 36"

This new series discusses a fundamental understanding of place as it relates to my identity as a Mexican-American. I am selecting objects from my childhood that center around my relationship with my mother. Using regional fabrics, I am reconstructing forms, specifically plants my mother grew in my childhood home. The aloe vera plant plays a central part in this series. The subject of identity can be a rich topic for the viewer, drawing on their own associations and considerations with topics of social, political, and cultural identity. By raising questions about who I am and where I come from, my work creates opportunity to relate visual associations with historical and social connections.



False Evidence Appearing Real
2014
Resin, fiberglass, acrylic,
vinyl lettering, marker, and glass
12" x 18" x 9"

Through the depiction of human parts, I am exploring one's perception of reality.

In its nature the sculpture draws you into the materiality that defuses interest in the details of any specific human being. The work is reduced to an object of thought, becoming a metaphor for one's perception. Through this activity, I am re-shaping conventional reality and opening up a dialogue to something broader.

SAWYER ROSE



Contessa
2016
Silver solder, copper, rigid foam armature
8" x 8" x 8"





Mothwing Vessel

2016

Silver solder, copper, fiberglass armature

24" x 24" x 24"

Sculptural forms are clad in geologic layers of silver solder and copper, as if their delicate bodies are growing the armor they need to flourish in the increasingly corrupted environment humans are leaving for them. Using the texture of the metal as my primary mark-making medium, the liquefied silver morphs into bark, or feathers, or scales.

RENATA MANASSE SCHWEBEL



Post
2000
Painted wood
56" x 4" x 4"

I tend to work in cycles using metal, wood, and clay, but in the past, always returning to welded metals (either stainless steel or aluminum). More recently, because of a pacemaker, I have to give up TIG welding, and limit my direct metal work to constructions. Most of my sculpture is in the hard-edge non-objective mode, but every so often the wish for humor evokes abstracted figurative work.



Compass Temple
2015
Bronze
12" x 10" x 10"



I create sculptures using imaginary architectural elements. The works express our needs and curiosity in today's world through forms such as temples, altars, and observatories. My role as an artist takes forms apart, experiences and reassemble them, working back against cultural currents to arrive at the original meanings of these ideas I started from. These primordial expressions are what make my art.



Fibonacci Fraternal Fritter

2014

ABS plastic

10" x 8" x 8"

Art is alchemy. Alchemy is the magic, observation, process, and ritual of life. My sculptures, both virtual and actual, are conversations regarding the archetypal forms that are the basic structures of nature. I build alien abstract worlds that become familiar through frequent immersion. These worlds are constructed to open exploration to the deepest regions of the human psyche for development within the landscape of the imagination.

The question for me is not whether something is art or not. The question is whether it is significant art.



Star Child Re-Genesis
2015
ABS plastic
12" x 8" x 8"





Knight
2016
Metal, wood, found objects
58" x 10" x 12"

Blind devotion and subordination, sometimes irrational and unappreciated, is the subject for this work.





Noel Ruane

2015

Ox mountain sheep wool, merino wool,
silk gauze, markings: branding fluid,
branding crayon

78" x 78" x 5"

The work from *Markings* series investigates the decline of traditional sheep farming in the North-West of Ireland and explores the different marks used by farmers to identify their sheep. Creating a dialogue with farmers and place, the project opens on to a broader reflection concerning the signs and forms of identification humans use to identify animals, plants, and territories.



Muse #2
2012
Puddled steel
15" x 16" x 12"



My work is spherical and curvilinear in virtually every case. My objective is to literally draw the viewer into the work. The eye is meant to trace the lines within each composition as if riding a roller coaster that travels around and through itself. In fact, several of my most recent works are inspired by möbius circles, which are geometric configurations that, by definition, carry the eye “around and through”.

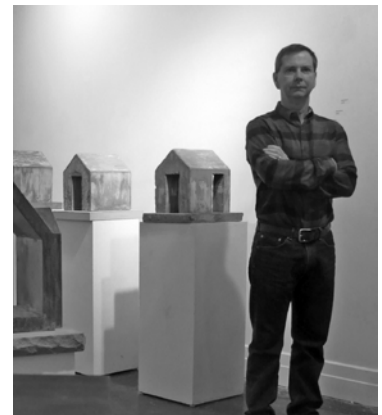


Aragcitrlinglith
2014
Elm
35" x 5" x 4"



Natural objects speak a language of their own, which is independent of any artistic style developed by man. By capturing these forms and textures directly, and using them in combination with each other to concentrate their innate power, searching for affinities, mating one with another and combining them into works of art, I feel I'm getting to the root of our innate sense of beauty. Using 3D scanners, modeling software, 3D printers, and CNC machines, I'm able to meld these forms fluidly, as dictated by the inner logic of the structures and patterns I'm exploring and the materials I employ.

MICHAEL WOLF



Sanctum
1998
Copper
18" x 14" x 10.25"

Sanctum is from a series of sculptures based on architectural structures. The void in the structure is a representation of the embodiment of the sacred. In these sculptures I have explored archetypal forms of shelter and how these forms allude to personal and social themes that occupy my thoughts.

CURRENTLY

D I S T I N G U I S H E D P A S T M E M B E R S



Jose de Creeft

Chaim Gross

Michael Malpass

Louise Nevelson

Jean Woodham



Courtesy of The Renee and Chaim Gross Foundation

Harem Girl
c. 1940
Bronze
5.5" x 5" x 6.75"



Courtesy of The Renee and Chaim Gross Foundation

Black Figure
1935
Ebony
40.5" x 12" x 8"

MICHAEL MALPASS



Untitled
1983
Brass pipe
Approx 16"-18" diameter

Courtesy of The Renee and Chaim Gross Foundation



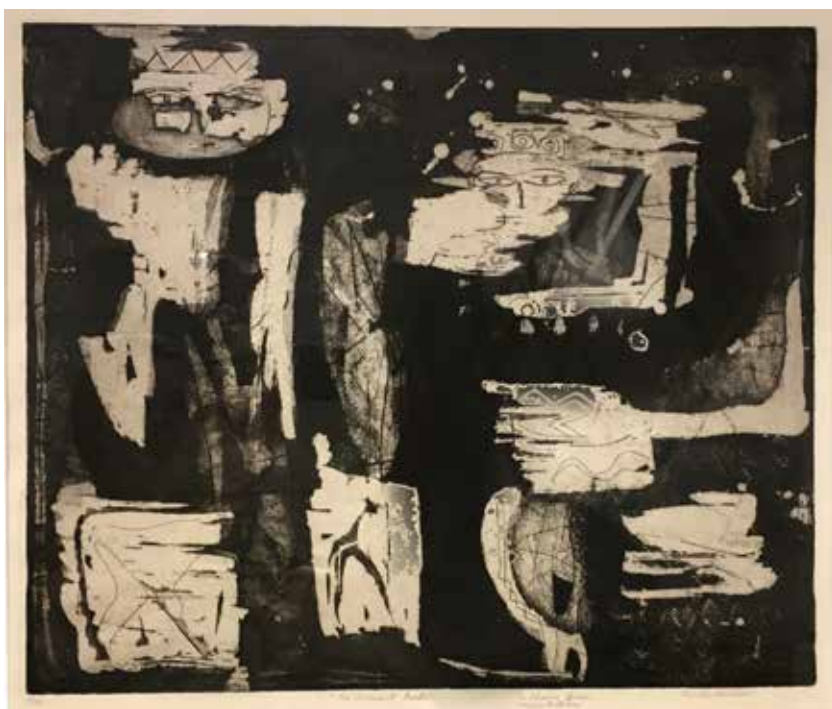
Courtesy of Pace Gallery

Small Cities IX
1978-1985
Wood painted black
13" x 13.5" x 9"

LOUISE NEVELSON



Untitled
c. 1934
Black and colored ink on paper
17" x 15"



An Ancient Garden
1953-55
Etching and aquatint, edition 1/20
14.5" x 17.75"

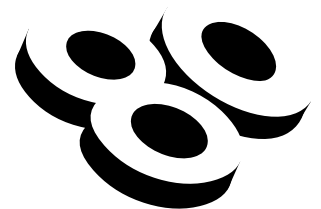
Courtesy of The Renee and Chaim Gross Foundation



Dolmen
Welded bronze
18.5" x 9.5" x 6"

GALLERY VIEWS

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Z, Tmima
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WESTBETH

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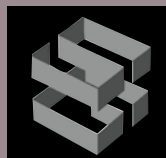
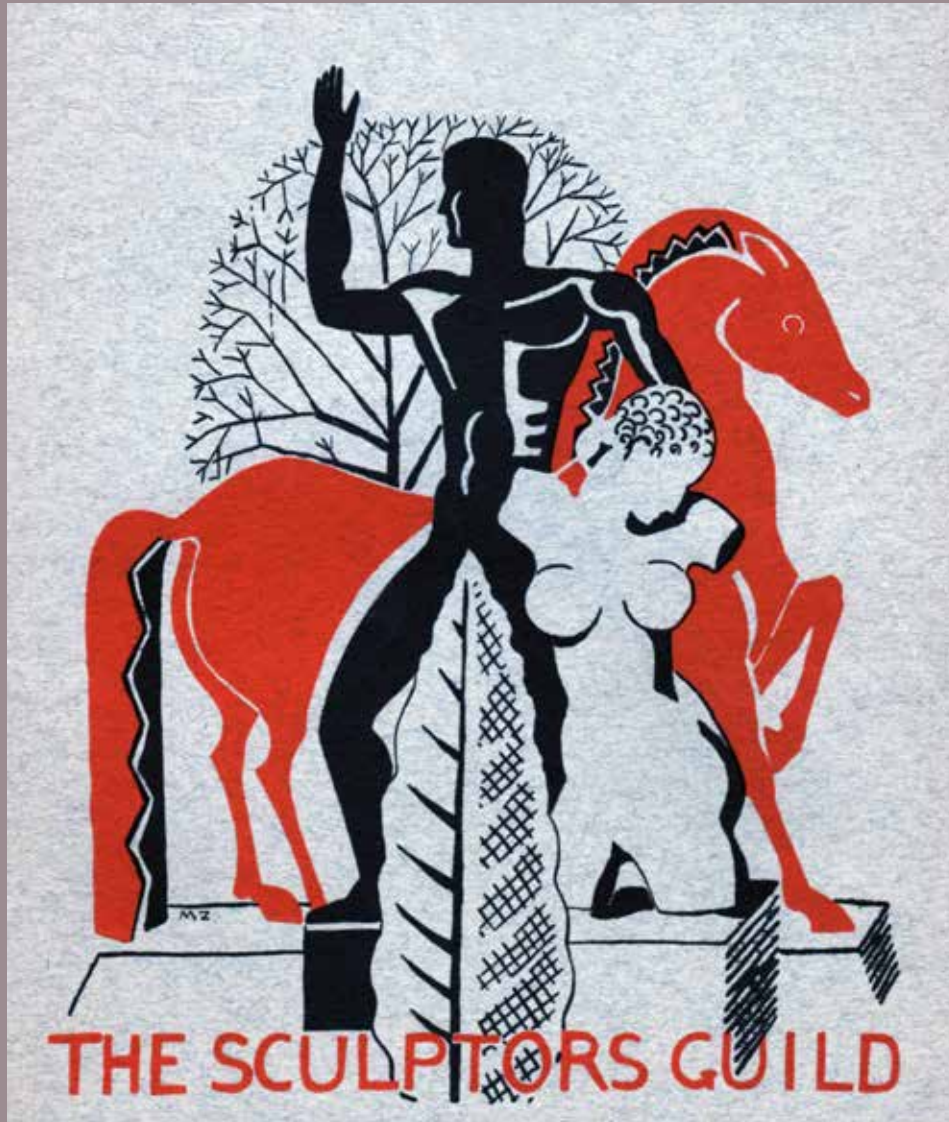
SCULPTORS GUILD

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