

BEYOND BOUNDARIES

Sculpture Fest 2004

Featured Artists: Herb Ferris and Mary Mead

New works by: William Boardman
Matt Bucy
Seth Callander
Charlet Davenport
Anne Dean
Carol Driscoll
James Durrett
Joseph Fichter
Kira Fournier
Joe Hallowell
Christine Hawkins
Suzanne Katz
Christine Merriman
Mark Osborne
Valorie Sheehan
Roni Solbert
Jenny Swanson
James Teuscher
Phil Thorne
Kevin Wiberg



Herb Ferris West Windsor

Herb Ferris, who was a painter showing in New York for thirty years, began making sculpture with his work for dance in the nineties. The Japanese style pieces for a large installation at the Hood Museum at Dartmouth were used by choreographers in Northampton, at M.I.T. and at Middlebury College where Ferris then made pieces for the Dance Department over the next five years. Beginning in 1998, he began working in stone and wood, mostly outdoor pieces that are now in gardens in ten states and Canada.



Top: Arc (wood granite and gold leaf); Bottom: Seven (wood and gold leaf)

Clockwise from top: Tramen (wood and stone); I Invite You (wood and gold leaf); Reclining Figure (stone and wood); Four Seasons (stone, wood, gold leaf); Hanging Stone (stone and wood)

Mary Mead Warner, New Hampshire

Mary Mead is a sculptor, printmaker, founding artist member and current Chair of Two Rivers Printmaking Studio in White River Jct., VT. She was graduated with honors from the University of Wisconsin- Madison with a degree in Fine Arts and

received a MFA degree in sculpture at Tufts University and the Boston Museum School. Mead has exhibited in numerous solo and group shows throughout the north-east including at the DeCordova Museum and Sculpture Park, Dartmouth College, Barbara Krakow Gallery (Boston), Clark Gallery (Lincoln, MA), Tufts University's Aideckman Arts Center, Milton Academy, Kimball Union Academy, Attleboro Museum, Bromfield Gallery (Boston) and at the Alliance for the Visual Arts in Lebanon, NH. An exhibition of new drawings will be on view at the AVA Gallery and Art Center in Lebanon, NH, October 5-9 with an opening on Friday, October 8th, 5-7. An exhibition of new prints at the Two Rivers Printmaking Studio in White River Jct., VT will open Friday, November 12th, 5-7 and remain up through November 26th.

Mead lives and works in Warner, New Hampshire.



For the past three years I have worked primarily in printmaking and drawing. Sculpture Fest forced an opportunity to explore sculpture again, not one piece, but a body of work. It hasn't been easy. In etching there are states of a plate in much the same way as there are states of a painting or a drawing. The artist is continually responding to the marks made on the canvas or paper. It is a very fluid endeavor. It is not that way in sculpture. Those

intrigues takes place largely in the mind. A month of labor can produce nothing but physical effort and a sore back. In this body of work there is a transition of ideas only known and forgotten by me. The simplicity of the forms belies the effort and their history.

I chose concrete as a material because I love its austerity and its capacity to be boldly emotional despite this. I love its simplicity and that it dictates nothing to me in the process. The process itself is what gives the concrete its meaning and form, unlike many materials that impose their strong personalities.

In my work I am interested in combining recognizable objects with the properties of abstract sculpture to create objects and installations that tend to act as metaphors for human relationships. I like to shift the identities of familiar objects through materials, and by subverting normal perception through changes of scale.

-Mary Mead
August 2004

William Boardman Woodstock

Random collaging on envelopes for mailing, designed to surprise, entertain, annoy, provoke, amuse, instruct, agitate, or any combination of the above or other responses, using mixed images from ordinary, everyday sources and odd found items. Let's call it impulse art (something to do while waiting for a human being on the other end of the line)...

Sorting out who William Boardman is or might be leads toward ontological puzzles beyond the scope of casual epistolary collage, although a more literal auto-bio-analytical approach reveals a life, real and metaphoric, comprising numerous arbitrary juxtapositions of random cruelty, kindness, and other often accidental elements of uncertain compatibility, not easily susceptible to epistemological verification.

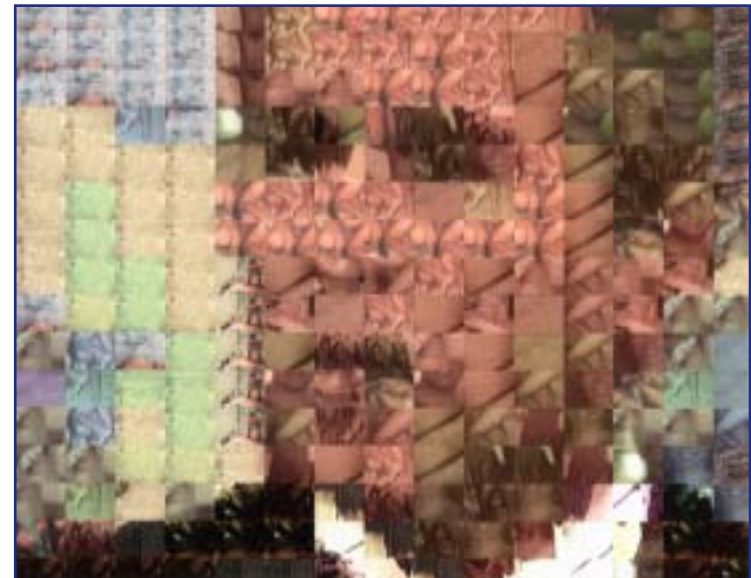


from *Primitive Art* series (postal collage [for mailing])

Matt Bucy White River Junction

Matt Bucy is a painter, video installation artist and musician. He has been a key figure in the revitalization of White River Junction through his renovation of the Tip Top building, creating a new center for the arts and cultural activity.

In his video work, *Powers of Bush*, he paints network footage, web images and his own video material over a recurring zoom into the face of President Bush as he presents his State of the Union address. The images - some animated, some still - flicker as they reconstruct the president's visage in an attempt to match the way the president looks with what he says.



Powers of Bush (video still)

Seth Callander Woodstock

For the last few years I've been increasingly interested in poetry and in incorporating it in my sculptural work. In bridging these two creative impulses, I hope to work towards dissolving the boundaries between them.

This piece, *broken haiku*, represents the haiku form in its three elements: the intertwining parts and the resulting dialogue between them. The size and shape of broken haiku represents the subject of a specific poem. Its dimensions are variable, but its overall height is 5'-2".

I am a New Yorker who has lived in Woodstock for 10 years. My work for the last 20 years has been abstract, and in wood. I was last year's featured artist, and have been exhibiting since 1984.



study for *Broken Haiku* (wood sculpture)

Charlet Davenport Woodstock

Director Sculpture Fest
Woodstock VT

Installation artist, clay artist, painter, reviewer for Art
New England

Originally my plan was to stack a pile of ceramic pillows into a Comfort Column as a contrast to the usual monuments and memorials. Somehow, even that seemed incorrect. Instead I placed them on the ground. This gesture is meant to remind us of repose suggesting the possibility of repositioning as in *inspirito reposé, espirito reposé*: breathe in, rest, breathe out, rest.



"Rest" ceramic

Anne Dean Woodstock

Tufts, The School of the Museum of Fine Arts, recently
The Carving Studio and Sculpture Center

After a hiatus from ceramic career, exploring different
media in the three dimensional world.

D*ancing With Maasai* is a sculpture representing right
relationship. I believe we are all being called to bring
our relationships into balance both in our personal rela-
tionships, and on a macrocosmic level ... The Maasai
tribe in Africa are a wonderful example of right relation-
ship with one another ... fully respecting the boundaries
of one another.



Dancing With Maasai (steel)

Carol Driscoll West Rutland

Carol Driscoll is the director of the Vermont
Sculpture and Carving Studio, West Rutland
Vermont. She attended Mount Holyoke College and
received her MFA at the Museum of Fine Arts, Tufts
University. Independent Study in Querceta, Italy .

Internationally exhibiting artist.

Photo of Carol Driscoll's work
can be seen at
www.sculpturefest.org

James Durrett West Rutland

I think there are hidden messages in everything we see. The idea of a rock having information which is not always apparent interests me.

Photo of James Durrett's work,
"Hidden Message" (Chester Blue
granite and monitor)
can be seen at
www.sculpturefest.org

Joseph Fichter Putney

Joseph Fichter has sculpted abstract and figurative forms in steel, stone and wood for thirty years. Working with the forces of his materials, he renders a fluidity to his sculptures with an emphasis on motion. Currently, he is working on a series of horses in welded metal. In his equine body of work, he has created forms which depict strength, grace and movement.

He has exhibited nationally and completed numerous public and private commissions. His sculptures may be purchased directly from his studio in Putney, Vermont, where he welcomes guests by appointment.



Celestial Horse (steel)

Kira Fournier (1950-2002)

Wellesley College, Goddard College, School of Museum of Fine Arts Boston, Corning School of Glass, MFA University of Arizona

It is important for me to create work that is personal and deeply felt, even if it requires a self exposure that is somewhat uncomfortable. -KF

Of her last exhibition at the AVA Gallery Derrick Cartwright of Dartmouth's Hood Museum wrote, "That exhibition, a searing combination of formal experiment, studious reconsideration of classical forms and brave autobiography - stands out in my mind as one of the most memorable thesis shows I have ever witnessed."

For more than three decades Kira Fournier contributed in a significant way to the artistic culture of our region, setting standards for the future.



I See I Saw (bronze, glass, Zimbabwe granite)

Joe Hallowell North Danville

My art is characterized by the dual themes of transformation and reality. I deal with realistically portrayed natural subjects that dwell in the realm of the unexamined...

Art is a means by which people can view the familiar, examine it, and gain new perspective.



Blue Heron (steel)

Christine Hawkins Cornish, New Hampshire

The process of collecting natural materials; with a few additional structural items; is the fascination for me. Then to mix in a bit of whimsy and its a statement that can be smiled at.

After finishing Art school, I had the incredible stimulation of being part of the M.A.L.S. program at Dartmouth College. For many years I taught Art in the public schools and continued to paint. For the last five years I have enjoyed teaching Art History at the college level. All these years, I have believed in helping other artists have an arena in which to show their work; both at the Gallery at Saint-Gaudens National Historic Site and the Atrium Gallery at the Claremont Opera House.



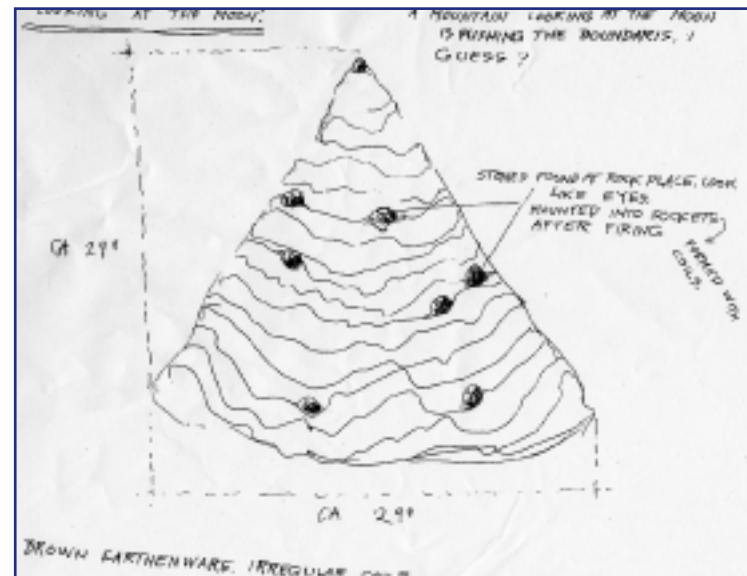
Let's Dance (wood, ceramic, cloth)

Suzanne Katz Meriden, New Hampshire

Apprenticed in horticulture and landscape design. MFA Sculpture, NY State Univ. at Buffalo

The Mountain Series is inspired from personal experiences in the mountains of the Alps and the American West as well as from looking at paintings through art history. I find it interesting how mountains are important in ancient myths, literature, music and poetry.

Looking at the Moon started with a visit to a gem store where I found the "eyes". They ended up directing the emergence of their own mountain. This piece is a departure into Surrealism. Who ever heard of a bio-morphic mountain?



drawing for Looking at the Moon (ceramic and crystal)

Mark Osborne Los Angeles

Academy Award nominated film maker.
Pratt, CalArts, Presently: Guggenheim Fellow
Raised in Woodstock, VT
Most recent work: Dreamworks

Are you ready to get Happy? The Academy Award nominated short film tells the story of a lonely inventor whose colorless existence is brightened only by dreams of the carefree bliss of his youth. By day, he is trapped in a dehumanizing job in a joyless world. But by night he tinkers away on a visionary invention, desperate to translate his inspiration into something meaningful.

When his invention is complete, it will change the way people see the world. But he will learn that success comes at a high price, as it changes himself as well.



stills from More

Valorie Sheehan Newport, Rhode Island

Early peoples revered the divine feminine in all her guises - the virgin/seductress, the creator, the crone. They honored and celebrated her creativity, her intuition, her generosity and her wisdom.

But when technology gave men the means to kill one another, (i.e. the bronze age), the sacred feminine was deposed and Eve was framed.



Eve was Framed (details) ceramic

Roni Solbert Chelsea

BA Vassar, Cranbrook Academy of Art, the New School for Social Research

Art is my sanity, joy, frustration and passion. I learn by going where I have to go. Even as I strive for maximum intensity with a minimum of means, chaos and chance play in my work as they do in daily life.



No Boundaries (metal and cast material)

Jenny Swanson Cornish, New Hampshire

BA, Bennington College; MFA, Cranbrook Academy of Art. Special Instructor of Ceramics, Dartmouth College.

Fragments equal the sum of their parts. A circle makes a whole.



Pie Squared (fired and unfired clay)

James Teuscher South Walden

Work I make draws inspiration from architectural elements as well as from forms common to the world of nature. I find in both of these elements similarities to human form and gesture.



Seven Days and Two Weeks (wood)

Phil Thorne Lyme, New Hampshire

BA Biology - University of Delaware
MS Water Resources - University of Arizona

Most of my professional life has been spent doing environmental research - ecology of aquatic insects, effects of acid rain, and lately, clean-up of military toxins. It is a creative pursuit, not unlike the art and music that I do as time permits.

I can't pass up the opportunity to experiment with new materials. Nearly all artists work Beyond Boundries ... and often behind deadlines. My approach is to investigate themes from mythology - beyond the boundaries of psychology and from life forces - beyond the boundaries of the individual organism.



Life Forces (FTLP plastic)



Daedalus (FTLP plastic)

Kevin Wiberg Huntington

It's hard not to become overwhelmed and numbed by the media coverage of the War in Iraq as the violence continues and the number of casualties grows. *Peace Garden* is partly a reference to the victory gardens my grandparents tended during WWII. My hope is that visitors here will see the artifacts of war, contemplate the human costs of conflict, and take a moment to visualize peace.



Peace Garden (clay) [photo: K. Wiberg]

The Yellow Trailer Art Gallery will be at Beyond Boundaries, Sculpturefest 2004, September 19 - 21.

Join the party September 19 from 4 to 7pm.

Yellow Trailer Art Gallery is the creation of Polis America Studios, a collaborative design group organized by Edward Kimball (Rosa DeMauro, Jamie Irving, Maureen Kadish and Kevin Crompton).

In the spirit of breaking down the barriers between art and life, the Yellow Trailer Art Gallery is run as a living work of art. Polis America Studios seeks to explore and establish alternative models for social living and interaction through collaborative practices in the applied arts, fine arts, in the music arts, as well as architecture, and infrastructure development.

for more information on the artists and sculpture fest visit our website:

www.sculpturefest.org

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