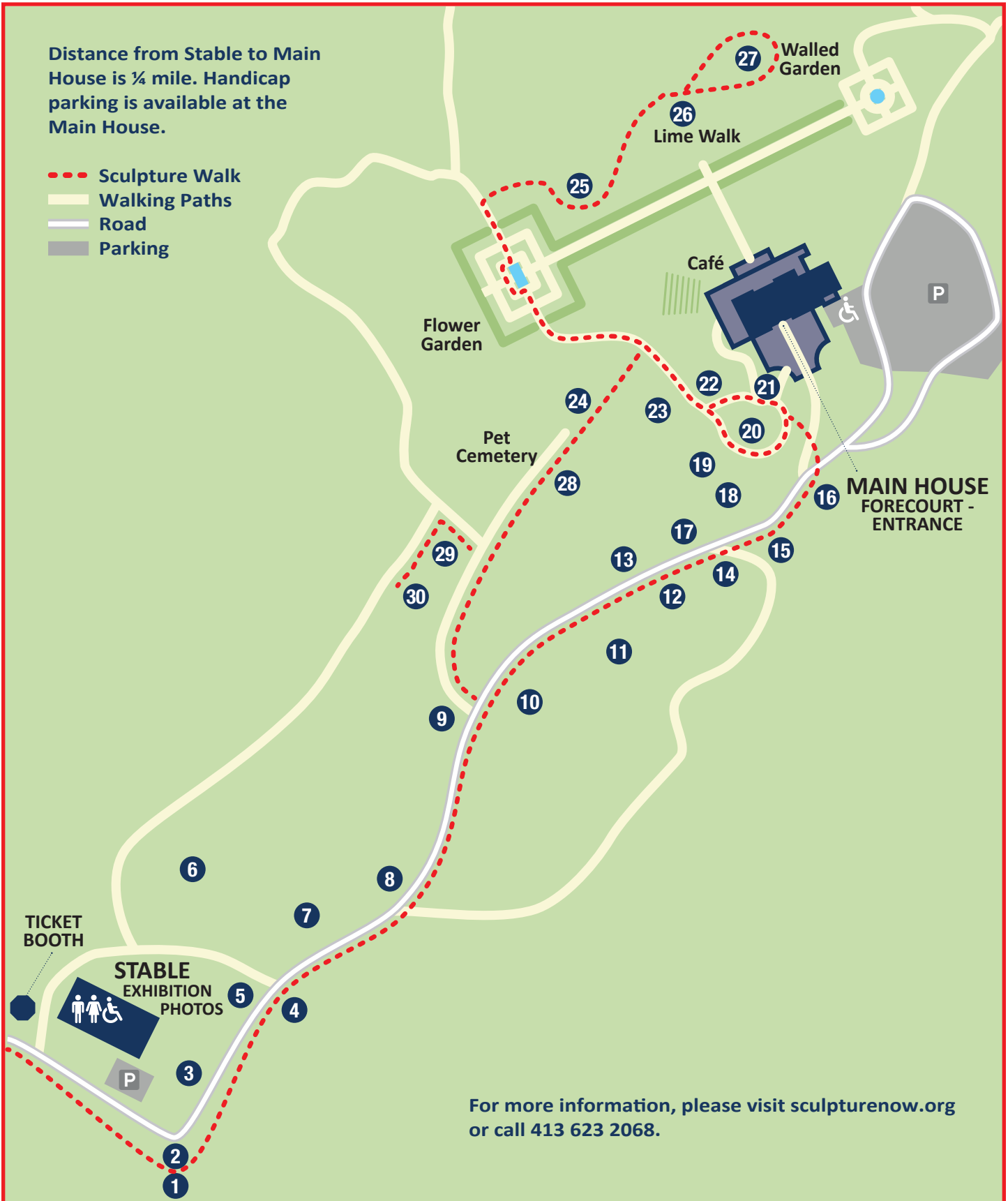


## PRESENT NEXUS 2017



For more information, please visit [sculpturennow.org](http://sculpturennow.org) or call 413 623 2068.

## Artists' Statements

### 1 Nancy Winship Milliken, *Stall*

"This site-specific memorial honors the activities and architecture of a New England past. The horsehair gestures towards the building at The Mount which was at one time Wharton's stable."

### 2 James Kitchen, *Day's End*

"Does our fast-paced, distraction-filled world allow time to think, read and reflect, enjoy art in all its forms? Exhausted, we let media affirm our feelings rather than inform us."

### 3 Harold Grinspoon, *The Beauty of Nature*

"Giving new meaning to objects that have aged out of their original purpose, I invoke nostalgia for the familiar and an appreciation of new forms of beauty."

### 4 Coral Penelope Lambert, *Fallen Sky*

"My work explores forces of nature and seeks to address the darker issues related to Earth's resources such as mining and contamination where traces of the process remain."

### 5 Lydia Musco, *Stack C*

"Architecture and elements of nature, such the work of gravity, influence this work. The form is built in one additive action, line by line, like layers of stories within memories."

### 6 James N. Burnes, *Nine Piece Ring*

"I create forms from nature that express our intimate relationship with Mother Earth. I am drawn to the tension between the natural and organic, man and nature, time and decay."

### 7 Michael Thomas, *Biomorphic*

"An undulating, sensual, and playful organic form, often encountered on the periphery of the natural world, realized here in steel. Biomorphic is the fluid movement of mass, coupled together with the visceral experience of color and texture."

### 8 Philip Marshall, *Distant*

"The nude model at a figure drawing held his pose for hours, eyes fixed on a distant point, maintaining his mental distance under prolonged scrutiny; he and the chair becoming one."

### 9 Lucy Hodgson, *Off The Rails*

"Our country: how we got here and is there a way forward? This is a comment on the decline of infrastructure—among many other things."

### 10 Madeleine Lord, *Sheep*

"A pile of galvanized scrap metal sheering implied the subject: Steel Wool. I work the skeletal to the surface and the surface to the skeletal. Pulse arrives after I finish."

### 11 Joseph Carpineto, *Walkabout*

"This sculpture is inspired by a memory of the coarse undershirts my mother made for me from flour sacks. The rough feel of the rope is reminiscent of those undershirts."

### 12 Peter Barrett, *Bench I*

"Please, have a seat! I've wanted to incorporate some stone into my work since visiting a friend's marble quarry, and here you have my first attempt."

### 13 Chris Plaisted, *Anabasis*

"I like to work with steel for its strength and powerful emotion. The subject is the human spirit. I was inspired by the sea and the concept of an upward journey."

### 14 Setsuko Winchester, *Yellow Peril*

"In 2015 & 2016, these 120 hand-pitched tea bowls traveled to ten U.S. concentration camps where 120,000 persons (mostly U.S. citizens) were imprisoned during WWII. Their crime was to be Japanese."

### 15 Martina Angela Müller, *Reflective Change*

"The undulating lines of music and the sculptural force of the wind informed these shapes. Both are continuous game changers that generate inner and outer movement leading to reflective change."

### 16 Matt Crane, *Avoidance Attractor (Tower)*

"Avoidance Attractor in its first iteration explores structure and materiality with a shift in scale and orientation. An empty piece of signage that invites projection, while remaining stoic and silent."

### 17 Ann Jon, *Netting for Water*

"My work is an adventure, exploring new forms and media, hoping the viewer's eye, mind, and heart will experience the sculpture visually, creating their own narrative or message."

### 18 William Carlson, *Fenestral*

"This sculpture is intended to pull the audience into the small portals of light as the sun rises and sets. The piece acts like a clock while controlling the viewer's perception of the landscape."

### 19 Murray Dewart, *Blue Pulse*

"I want my sculptures to convey both the momentum of ritual pilgrimage and the stasis of meditative mandalas. They gesture in their various ways as resolute guardian forms, protective and consoling."

### 20 Christopher Curtis, *Gnomon 1*

"Much of my work seeks context for humankind's place in the natural world. *Gnomon 1*, made with stone, stainless steel, and gold leaf, is a good example of this investigation."

### 21 Dove Bradshaw, *Waterstone*

"Waterstone is a time-sculpture: For a slow action of water boring a hole, limestone was used; for fast boring, salt boulders and granulated salt mounds. Outdoors in winter, vodka replaced water."

### 22 Colleen O'Donnell, *Poet's Cry*

"Weepings of unsound. A poet's cry of light. Reflecting back into herself."

### 23 Robin Tost, *Bittern*

"The Bittern is a marsh bird who, when alarmed, stretches up its neck so that the striations on its breast give it perfect camouflage in the reeds."

### 24 David Teeple, *Twelve Cuboid Stack, I*

"My work centers on water as a subject, a material, and an idea. In this sculpture, I am interested in how the reflections and refractions create a new perceptual experience."

### 25 Stuart Farmery, *Yellow Dakota + River*

"Through abstract forms I reference a passage of time combining art historical sources, such as stone circles and constructivist concepts, with my awareness of current political, environmental, and communal issues."

### 26 Gary Orlinsky, *Hedge*

"Inspired by the two rows of linden trees that link the Mount's gardens, *Hedge* creates a provocative dialogue between the organic movement of the saplings and the geometry of the boxes."

### 27 William Brayton, *Gilavar*

"This abstract sculpture developed in response to a range of sources, including indigenous wind patterns, Polynesian stick charts, wooden boat building methods, storm tracking data, and chance-based fabrication systems."

### 28 Eric Stein, *Gene*

"Representing cause and effect, the cast concrete units of molecular design are stacked, colliding randomly. They present an undetermined beginning and illustrate the natural selection of options of creativity, form, and life."

### 29 Jacque Metheny, *Tree With Spheres*

"My sculpture juxtaposes geodesic spheres with the yet more complex structure of a tree. Geometric systems are the foundation of all material form. In nature we understand this as beauty."

### 30 Roe Osborn, *Caterpillar Bridge II*

"My sculpture combines construction materials in contextual mathematical formulas. This piece joins sections of drainage pipe in a dimensional sequence that captures and defines space in an engaging, yet playful manner."

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## Map Key

- 1 Nancy Winship Milliken, *Stall***  
steel, netting, horsehair, \$10,000
- 2 James Kitchen, *Day's End***  
steel, \$30,000
- 3 Harold Grinspoon, *The Beauty of Nature***  
wood, NFS
- 4 Coral Penelope Lambert, *Fallen Sky***  
steel, nickel plated cast iron, \$12,000
- 5 Lydia Musco, *Stack C***  
concrete, \$17,500
- 6 James N. Burnes, *Nine Piece Ring***  
steel, stainless steel, wood, \$9,700
- 7 Michael Thomas, *Biomorphic***  
steel, Pigment, patina, \$9,000
- 8 Philip Marshall, *Distant***  
steel, pigment, \$9,000
- 9 Lucy Hodgson, *Off The Rails***  
reinforced cast concrete, \$17,000
- 10 Madeleine Lord, *Sheep***  
steel, \$5,200
- 11 Joseph Carpineto, *Walkabout***  
steel, hemp, \$8,000
- 12 Peter Barrett, *Bench I***  
steel, marble, \$3,600
- 13 Chris Plaisted, *Anabasis***  
steel, \$35,000
- 14 Setsuko Winchester, *Yellow Peril***  
ceramic, NFS
- 15 Martina Angela Müller, *Reflective Change***  
stainless steel, \$9,000
- 16 Matt Crane, *Avoidance Attractor (Tower)***  
aluminum, \$22,500
- 17 Ann Jon, *Netting for Water***  
netting, copper, steel, glass, water, \$14,000
- 18 William Carlson, *Fenestral***  
granite, glass, \$28,000
- 19 Murray Dewart, *Blue Pulse***  
aluminum, pigment, \$15,000
- 20 Christopher Curtis, *Gnomon 1***  
slate, 24K gold, stainless steel, granite, \$18,500
- 21 Dove Bradshaw, *Waterstone***  
limestone, glass, \$45,000
- 22 Colleen O'Donnell, *Poet's Cry***  
bronze, limestone, \$6,500
- 23 Robin Tost, *Bittern***  
steel, mixed metals, wire, \$20,000
- 24 David Teeple, *Twelve Cuboid Stack, I***  
glass, water, aluminum, \$32,000
- 25 Stuart Farmery, *Yellow Dakota + River***  
wood, pigment, \$10,400
- 26 Gary Orlinsky, *Hedge***  
saplings, wood, \$5,200
- 27 William Brayton, *Gilavar***  
wood, bronze, acrylic, Braytoncrete, \$8,400
- 28 Eric Stein, *Gene***  
concrete, steel, wood, \$15,500
- 29 Jacque Metheny, *Tree With Spheres***  
galvanized steel, hardware, \$3,000
- 30 Roe Osborn, *Caterpillar Bridge II***  
plastic, steel, \$3,000

## SculptureNow

Our mission is to expand the experience and knowledge of art in general and sculpture in particular in the Berkshires, through exhibitions, presentations and free workshops in public schools. We offer free guided tours to the general public, students, and vision-impaired visitors and our exhibitions provide opportunities for sculptors to develop their careers. We participate in the cultural economy of our community.

## The Mount

The Mount is a National Historic Landmark and vibrant cultural center that celebrates the intellectual, artistic, and humanitarian legacy of American writer Edith Wharton. Daily tours of the property run May through October and weekends November through February. Special events are hosted throughout the year. Annual programming includes an outdoor sculpture exhibit presented in partnership with SculptureNow, lectures, readings of Wharton's work, and a free music series.

Please send your donations to: SculptureNow, POB 600 Becket Massachusetts 01223 tel 413 623 2068  
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