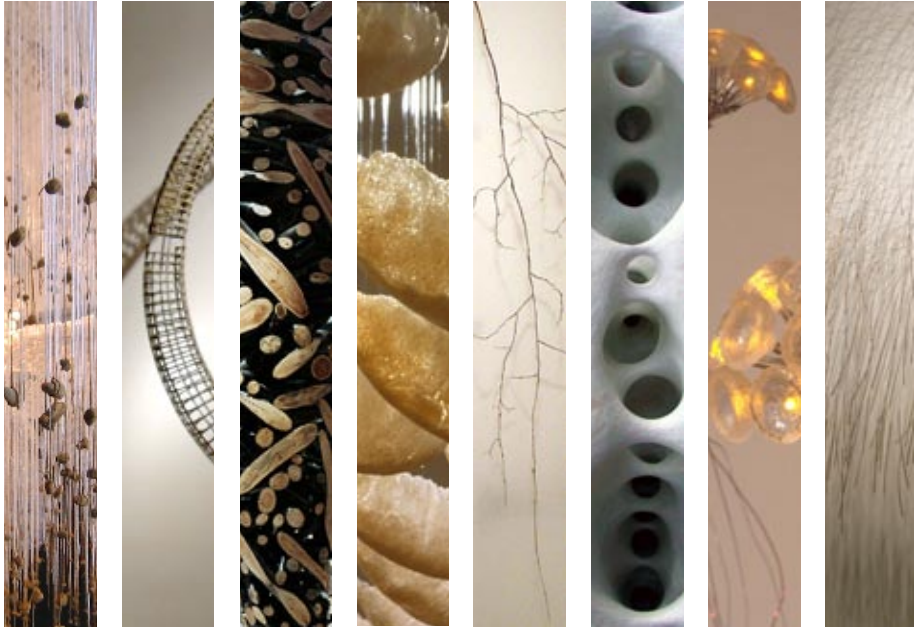


CYNTHIA REEVES PROJECTS



SCULPTURE

## ELIZABETH BILLINGS



Extending the long tradition of textiles in her artistic practice, Elizabeth Billings' new work, *Phragmites and Raspberry*, recently included in a CYNTHIA-REEVES PROJECTS exhibition, takes inspiration from the rhythms at the essence of the weaving process. The installation is a microscopic sculptural capitulation of ikat weaving. Ikat is a type of weaving done throughout the world where images and patterns are dyed onto the warp and weft threads before they are woven. As the weavers weave the warp and the weft, the images emerge. Similarly, when looking at this work, the viewer sutures the branches together, a visual weave of sorts, that eliminates the negative space and reveals the painted sections of the branches as one unified visual motif, a solid blue horizontal line. As in this project, Billings consistently places emphasis on natural media such as branches, twigs, and reeds.

Billings received her MFA from Cranbrook Academy of Art and her BA from Earlham College. She has worked as a professional artist since 1987. Most recently she has created Public Art Projects at the Chandler Center for the Arts in Randolph, VT, the Winter Garden at Dana Farber Hospital in South Weymouth, MA and at the Harvard School of Public Health in Cambridge, MA.



*Untitled, 2010, Phragmites reeds, red raspberry stalks, and poplar, 8 1/2' x 12' x 18'*

## BETH GALSTON

Beth Galston is a Boston-based conceptual artist. Galston creates free-flowing improvisational installations by using a simple repertoire of material--colored LEDs, cast resin seedpods, and tangles of electrical wire. Galston's "gardens" are a glowing environment of tall spidery forms evocative of plant life and sea-creatures. Galston is inspired by nature and its processes, yet, the installations she creates are a sculptural world entirely comprised of man-made, industrial materials.

Galston's luminous installation projects have recently been shown at the DeCordova Museum, Boston; and Wave Hill, NYC; as well as numerous other institutions. Major public works include: "Colorwalk," an eighty foot long sculpture of colored glass for the Mesa Arts Center, AZ; "Thunderbird Bridge," a vehicular bridge for Phoenix, AZ; and "Tree/House," an outdoor architectural sculpture at Socrates Sculpture Park, NYC. Galston is the recipient of numerous awards, including a two-year fellowship from the Bunting Institute, Radcliffe, an NEA InterArts award, a Massachusetts Artists Fellowship in Sculpture, and residencies at Yaddo, MacDowell, and Sculpture Space, Inc. Most recently, Galston completed a public art project, an undulating and sinuous colored fence, in Jamaica Plain, Boston.



*Luminous Garden (Aerial), 2009, Urethane resin, LED's, steel and copper wire & monofilament, dimensions variable*



*Terrain: Sculpture Today, 2003, Urethane resin, Sycamore leaves, acorn caps & monofilament, dimensions variable*



*Ice Forest, 2005, Urethane resin, & monofilament, 10'x 10'x 14'*

## JANET ECHELMAN

American artist Janet Echelman reshapes urban airspace with monumental, fluidly moving sculpture that responds to environmental forces including wind, water, and sunlight. She premiered *Water Sky* arden at the 2010 Vancouver Olympic Winter Games, and she completed 2009's largest US public art commission, *Her Secret is Patience*, a new civic icon for Phoenix that has been hailed for contributing to the revitalization of its downtown.



Echelman's 160-foot-tall waterfront *She Changes* in Portugal was called "one of the truly significant public artworks in recent years" by *Sculpture Magazine*. Her art has been presented in Spain, Italy, Portugal, Lithuania, India, Japan, Indonesia, Hong Kong, Canada, Mexico, and the US. She completed graduate degrees in psychology and painting from Harvard College, yet is an autodidact in sculpture.

A recipient of fellowships from the New York Foundation for the Arts, Pollock-Krasner Foundation, Japan Foundation, Rotary International Foundation, Harvard Graduate School of Design Loeb Fellowship, Aspen Institute Henry Crown Fellowship, and a Fulbright Senior Lectureship, she currently serves on the national board of the Fulbright Association and the Aspen Institute Energy and Environment Awards.



*Biennial of the Americas, 2010, Spectra fiber, high-tenacity polyester & lighting, 230'x 63'x 30'*

## BRENDA GARAND



Brenda Garand has always been interested in the contrast between hard and soft, an inquiry manifested by her use of metal and fabric elements. Steel and fabric appear in a number of recent works: Garand's latest considerations of the formal and thematic implications of this material juxtaposition are elaborated beautifully in the open, airy metal works capped with dense piles of fur and fabric. Beginning in 2003, Garand has been making trips to Quebec, conducting what she terms "visual research" of the traditions and customs of the towns and villages along the St. Lawrence River. The lives and history of the region are evoked in such works as *Kamouraska*. The exciting sweep and movement the viewer finds in these large and dynamic three-dimensional open structures embody the flowing course of the river and activities important to the lives of the communities occurring there. (Excerpt: "A World About: Brenda Garand's Recent Sculpture and Drawings", by Ronny Cohen)

Garand holds an MFA in Sculpture from Queens College in Flushing NY and is the recipient of many grants and awards, including: an Artist Grant from the Vermont Arts Council; a fellowship from the New Hampshire Council on the Arts; a Fulbright Grant for study in France; and, The Marion and Jasper Whiting Foundation Grant Bayeux France.



*Kamouraska*, 2008, steel, roofing paper, wire & wool, 72"x 60"x 34"

## JOHN GRADE



John Grade is a sculptor and installation artist based in Seattle. All of his projects are site-specific; the carefully crafted sculptural elements evolve as they are sited out of doors and acted upon by the elements, sometimes over a period of several years. There is a fugitive aspect to Grade's work, as his sculptures transform and, even, decay in the environment. His most recent project, *Circuit*, will be installed in 2012 high in the Cascade Mountains for two years.

For *Collector*, Grade submerged the sculpture in the Willapa Bay in Washington State for one year. Grade then drove the piece across country from Washington to Utah, where it was suspended in a square armature awaiting "cleaning" by the desert floods. The floods never came, but all the seaweed was picked away by birds and the wooden frame was left clean.

Grade chose the Willapa Bay because oyster farms in other waters in Washington were adding chemicals to the water to keep away invasive algae. When the oysters are eaten, the pollution and chemicals enter the human system. When Grade periodically visited *Collector* in the bay to see how the sea life and environment were affecting the piece, he simultaneously tested the water. He used this data to compare and contrast the water quality in his "oyster bed" with the water quality of the oyster farms. This implicit relationship between art and environment is an essential platform of his inquiry.



*Collector*, 2007, Teak wood, 80" x 80" x 10"

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*Fold*, 2008, wood and resin, 8' x 8' x 5'

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*Elephant Bed*, 2009, corn based resin and methyl cellulose skin, 24' x 6' x 6' (each)

## DUNCAN JOHNSON



Johnson creates his works' sumptuous surfaces through the use of varying wood types, colors, and textures. The artist combines the disparate wood elements to create his finished works and refers to resolved pieces as paintings. The term is appropriate, given Johnson's concern with composition, surface texture, color, and pattern-formal elements of the painting vernacular. Johnson painstakingly selects thin strips of weathered wood, painted and unpainted, imbuing his geometrical compositions with color, pattern, and texture, highlighting pattern through his application of a formal grid of wire nails and graphite.

Johnson received his BFA from Pratt Institute in Brooklyn, NY. He recently received a Pollock Krasner Foundation Artist Grant and a Vermont Community Foundation Artist Grant. Johnson has had solo exhibitions in New York, California, Massachusetts, Georgia, Ohio, and New Hampshire. Johnson lives and works in New England.



*Drift, 2009, wood, nails and graphite, 56"x 59"x 2"*

## MILAN KLIC



In Milan Klic's three-dimensional structures, threaded canopies hover tentatively over thin, bamboo wheels. Primitive and frail in their execution and composed of organic materials, the sculptures refer back to the origins of travel. The fragility of these seven and eight foot creations is stunning, and the lightness of the bamboo makes them appear to materialize out of thin air. In composition they seem to many viewers like spatial drawings reduced to bare essentials, confounding in their non-functionality. The vehicles are poised for movement, as if time and motion were suspended from within them. They bear silent, contemplative witness to a world obsessed with relentless mobility.

Milan Klic emigrated from the Czech Republic and continued his studies at Brandeis University in Boston. He settled in the northeast, and has shown his work at the Newport Art Museum, Fuller Museum of Art, the International Institute of Boston, and the DeCordova Museum. His work has been shown in the United States and abroad, and is in numerous private and corporate collections. Klic was the recipient of a Pollock-Krasner Grant in 2001.



*Opium War, 2007, Bamboo, Thread, and Beach Nuts, 101" x 79" x 25"*

## JAEHYO LEE



Jaehyo Lee is a lauded South Korean sculptor, working in natural materials and steel as his primary media. His work focuses on the use of natural materials, including hardwoods, bamboo, and leaves; he also incorporates steel spikes in an unusually complicated process of elegant patterning in charred wood. Lee has gained an international reputation for innovative sculpture, in both functional and non-functional approaches.

Of the artist's work, Jonathan Goodman wrote in *Sculpture Magazine*: "Allowing the materials to speak to him, he builds

self-contained worlds that mysteriously communicate with their outer surroundings...Texture is deeply important to Lee, who emphasizes the façade of the wood, crosscut and planed to reveal the character of the grain. The surface thus reveals the character of its making, becoming indicative of the creative process and holding interest by itself." (*Sculpture Magazine*, "The Possibilities of Nature", May, 2009)

Lee graduated from Hong-Ik University in 1992, and is the prizewinner of the Hankook Ilbo Young Artists Award in 1997, the Osaka Triennial Award in 1998, the Kim Sae-Jung Award in 2000, the Sculpture in Woodland Award in 2002, and the Japan Hyogo International Competition Ward in 2004. His work is included in the permanent collections of the National Museum of Contemporary Art, Korea; Hyogo Prefecture Museum of Art, Japan; Busan Metropolitan Art Museum, South Korea; and the Osaka Contemporary Art Center, Japan. Most recently, his work was included in the Museum of Art and Design's inauguration exhibition, *Second Lives*, in their new space at Columbus Circle.



*Installation, 2009, chestnut & big cone pine, China*

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0121-1110=1090515, 2009, big cone pine, 83" x 70" x 46"

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0121-1110=1091212 (Alphabet Tower), 2009,  
Stainless steel bolts, nails & wood, 105" x 25 1/2" x 25 1/2"

## ANNE LINDBERG



Anne Lindberg creates large-scale line drawings and three-dimensional site-based installations that she also considers to be ‘drawings.’ She pays acute attention to line, and the visual possibilities offered when an accumulation of thousands of marks create a unified form. Motion, either actual or tromp l’oeil, is evoked in the way in which she brings these myriad discreet lines into a coherent, vibrant whole.

Lindberg’s work has been exhibited widely throughout the United States and abroad including the Kemper Museum of Contemporary Art, The Drawing Center, Daum Museum of Contemporary Art, the Denno Museum; Sheldon Memorial Art Gallery, University of Nebraska; the Belger Art Center, and Meadows Gallery, University of Texas, as well as venues in New Zealand, Canada and Japan.

Lindberg has been the recipient of numerous awards and honors, most notably the Charlotte Street Foundation Award; two ArtsKC Fund Inspiration Grant; and a Mid-America/National Endowment for the Arts Fellowship. She was Visiting Artist-in-Residence/Head of Department at Cranbrook Academy of Art in Michigan in 2005 and taught for nine years at the Kansas City Art Institute. Anne Lindberg received her BFA from Miami University, Oxford, OH in 1985 and her MFA from Cranbrook Academy, Bloomfield Hills, MI, in 1988.



*Waking Slow, 2008, stainless steel, pine, acrylic, 16'x 10'x 2'*

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*Vapor, 2009, rayon thread & pins, 24'x 8''x 14''*

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*Slant Yellow (detail), 2010, Egyptian cotton thread & staples, 7'x 2'x 2'*

## DANIELLE JULIAN NORTON

Julian-Norton's work explores the use and repetition of quotidian objects through large-scale sculptural installations. In three diverse and complicated installations, *Ambrosia*, *Breathe*, and *Treading and Transport*, Julian-Norton re-envision her materials and the space they inhabit. Ordinary, universal objects such as rice and soap bars morph from their intended function to creating a complete and sensuous environment, serving as a metaphor for corporeal experience and sensation. These ephemeral environments transport the viewer to a new spatial and material milieu. Enhanced by a strong sensual experience — visual, tactile, and olfactory -- viewers' pre-conceived associations become radically re-contextualized.

In *Breathe* and *Treading and Transport*, the artist uses rice and mat medium to create hovering vessels and delicate screens. She re-contextualizes space and utilizes light to capture the ephemeral quality of this delicate material -- no longer a mundane form of nourishment, but rather, a contemplative and inspirational environment.

Danielle Julian-Norton received her MFA from the University of Notre Dame, IN and BFA from Columbus College of Art and Design, OH where she currently teaches. Norton has shown amongst others at the Midwest Museum of American Art, Elkhart, IN; San Angelo Museum of Fine Arts, San Angelo, TX; Elmhurst Art Museum, Elmhurst, IL and Snite Museum of Art, Notre Dame, IN. She has received the Ohio Arts Council Individual Creativity Grants and a residency at the Headland Center for the Arts in San Francisco, CA.



*Treading and Transport* (detail); 2008; rice, glue, monofilament; 30' x 20'  
OPPOSITE : *Ambrosia*; 2008; 20,000 bars of soap; 7 1/2' x 25'

## SOO SUNNY PARK



Soo Sunny Park's installations play with perception by fracturing our vision. She creates environments with repeated elements and rhythmic visual patterns that confound visual assumptions. Her environments are experiential – one walks in between or among fixed and dynamic elements that are most often monochromatic and suffused with light. The emphasis of her installations is put squarely on the materials. The installation focuses on experimental negation between the patterns, the invitation to see through and beyond, rather than on the surface aspects of the piece.

A recently exhibited work in a CYNTHIA-REEVES Projects exhibition included large canopies of wire mesh (chain link fence) with plastic cups inserted in the grids, accented with long strings weighted by stones. When lit from above, the soft glow of light was reminiscent of deep-sea creatures. The artist described the effect as representing the space in between the snow and earth. The piece uses mundane (familiar/ quotidian) materials to create an ethereal and improbably (MEDITATIVE) beautiful surround.



*Vapor, 2007, Chain link fence, plastic cups, cotton string, and river rocks, Variable Dimensions*

## JONATHAN PRINCE



Jonathan Prince's sculptures simultaneously evoke the work of 20th century fine art masters like Constantin Brancusi and Jean Arp, and ancient archeological artifacts. Principally, his work is concerned with exposing the material's latent power through large-scale, universally iconic forms. Ellipses, spheres and cubes are intentionally interrupted by the artist's hand to infer a sense of discovery of something ancient.

The artist resurrected his passion for sculpture in 2004 after a distinguished and diverse professional career in the arts and sciences. Prince completed a doctorate at Columbia University and post-doctoral studies at the University of Southern California. He has produced feature films and directed numerous computer animated special effects projects, including a miniseries for CBS which his company won an Emmy Award for set design. He has been involved in several large-scale technology and art installations at such renowned venues as the Smithsonian Institution and holds several design patents for his developments in optical engineering. In an article for Art New England, critic Christine Temin wrote about Jonathan as one of "Steven Sculptors to Watch" in 2010. According to critic Alexandra Anderson-Spivy, Prince's return to the studio has produced "a mature body of work, refined in concept and fearless in execution."



*Vestigial Block*, 2010, CorTen and Stainless Steel, 38" x 36" x 36"

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*Broken Torus*, 2008, Cambrian granite, 40" x 80" x 40"

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*Disc Fragment 1*, 2011, Oxidized and Stainless Steel, 18" x 16" x 8"

## GARY HAVEN SMITH

Gary Haven Smith works with massive granite found near his home in New Hampshire. He describes his process as “bumping shoulders with the stone.” This gracious approach allows for a constant evolution in the potential he finds in the granite.

Recent work features apertures in his stone forms; the negative space adds a sense of lightness antithetical to the mass and weight of the material. Haven-Smith has mastered this inquiry by inventing machinery that constantly turns the stone while cutting with a flexible, diamond-edged blade. The resulting sculptures appear to have been peeled off of a massive boulder, just as one would peel an orange. The double curve of the stone, and the feather edge he achieves is an almost unfathomable foil to the granite’s dense materiality.

Haven-Smith has been an artist-in-residence in Greece, Italy, and in numerous programs throughout the United States. He exhibited extensively in New York and the northeast, as well as in Europe. Smith is a lifetime fellow of the New Hampshire State Council on the Arts and is the recipient of numerous awards, including grants from the Greater Piscataqua Community Foundation, The George Sugarman Foundation and the Pollack-Krasner Foundation. He has served as adjunct professor at the University of New Hampshire (1991-98), guest lecturer at New England College and holds workshops annually at the Carving Studio and Sculpture Center in West Rutland, VT.



*Along the Way*, 2009, glacial granite and granite, 45" x 37" x 33"

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*Either Way*, 2009, glacial boulder and granite, 90" x 29" x 28"

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*Sentinel III*, 2010, granite, 82" x 36" x 28"

## JOHNNY SWING

Johnny Swing's most recent sculpture continues his practice of manipulating raw steel into magnificently torqued, twisted, and sinuous sculpture. In *Riddling*, Swing creates a coiled rope made exclusively of metal. The sculpture's form directly contrast's with Swing's medium of choice. A thickly coiled rope can change its shape and form, while the work's material, steel, is notoriously unyielding unless under intense heat and pressure. The *Big Seed* is another inquiry into the properties of steel when coiled and twisted to its utmost capacity. Swing's ability to make this unyielding metal into a sensuous, continuous curvilinear shape is a tour de force; to punctuate the sculpture with light bulbs is Swing at his un-deferential and humorous best.



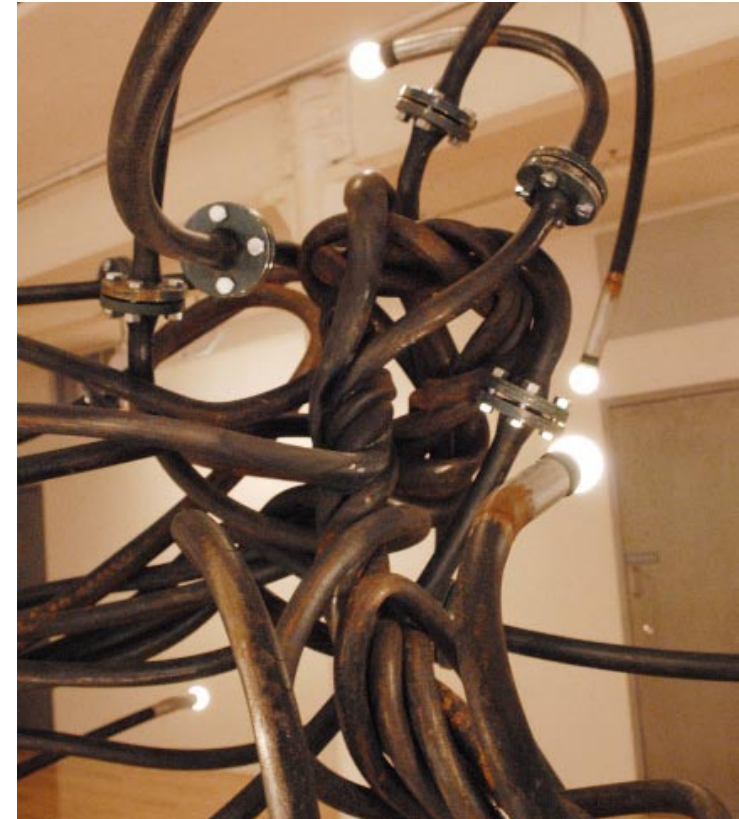
Swing's work is included in the permanent collections of notable museums and art centers around the world, including Storm King Art Center and the Robert Crowell Museum. His contemporary furniture has been featured at the International Furniture Show at the Javits Center in New York several times; his designs have been included in *The Chair*, a review of the most innovative design of the past decades. On December 17, 2009 an edition of Johnny Swing's Nickel Couch, previously featured on the cover of *Arts and Antiques Magazine*, will be auctioned at Sotheby's as part of noted collector Robert Isabell's estate sale.



*Nickel Couch*, 7 000 nickels, welds, stainless steel & rods, 80"x 42"x 29"  
*Butterfly Chair*, 1 500 half dollars & welds 46"x 32"x 34"



*Riddling, 2009, Steel, 30" x 35" x 30"*



*Big Seed, 2006, Steel, horn & light bulbs, 70'x 20'x 15'*

## MALCOLM WRIGHT

Melcolm Wright's forms, highly prized by his collectors for their simplicity and inherent elegance, are made often of extruded brick clay, unglazed, and left for the kiln fire and ash to leave their mark indelibly in the clay. The gradation of subtle coloration is a wonder, when one understands just how high the heat needs to be in the kiln, and how close each piece might come to utter disaster. All of Wright's work is fired in his private, hand-built kiln that reaches 21 feet in length. Dug into the hillside of his Vermont property, the twice-a-year firings bring the kiln to life, as well as the over 300 pieces that are fired at temperatures as high as 2500 degrees.

Wright began his studies in the United States, and then undertook a decidedly unusual course of action in 1968 by embarking on an extended two-year apprenticeship with Tarouemon Nakazato the 12th in Karatsu, Japan. Nakazato is honored as a National Living Treasure in Japan, in a lineage of ceramists dating back to the sixteenth century. Wright's training immersed him in technical disciplines of the craft, and the subtle dynamics of the Japanese aesthetic. Wright lives and works quietly in southern Vermont. He has shown his work in New York, Tokyo and Boston.



*Zig Zag, 2007, brick clay, 7"x 7"x 6"*

## SIBYLLE PASCHE



Swiss artist Sibylle Pasche gives the ancient practice of sculpting stone refreshing relevance. She reduces marbles to sleek, pure forms, and vivifies them with carefully hewn apertures and protrusions. Simple, lucid shapes – spheres, discs, all manner of ovoid innovations – mimic the organic, yet evince a skilled and lively imagination.

Pasche was born in Switzerland and studied at the Liceo Artistico in Zurich, where she also taught sculpture. She maintains a studio in Switzerland and one in Carrara, Italy, where her work was shown in the XII International Biennale of Sculpture. She has exhibited at numerous venues in Switzerland, Italy, Spain, Germany, South Korea, and Taiwan. Pasche's work is in numerous private and public collections including the University of Daegu, South Korea, and The Historic Center, Tarcento, Italy, among others.

Pasche has been awarded a prestigious commission for the city of Zurich in Switzerland, which conducted an open call for submissions throughout Europe. She will be installing her award-winning sculpture, *Traces of Time*, a 20-ton sculpture of white Carrera marble, later this year.



*Genesis*, 2009, white marble from Carrara, 47" x 79" x 60"

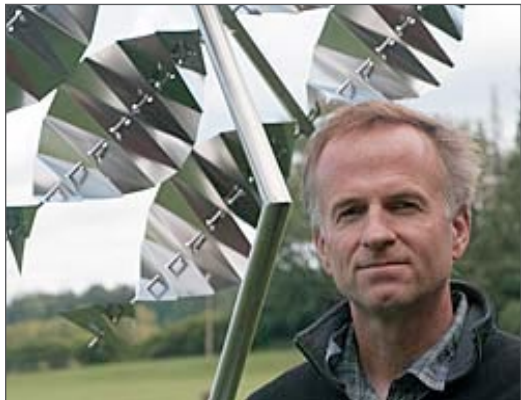


*Floating, 2007, white marble Carrara, 21" x 130" x 37.5"*



*Upside down, 2009, white marble Carrara, 47" x 79" x 51"*

## GEORGE SHERWOOD



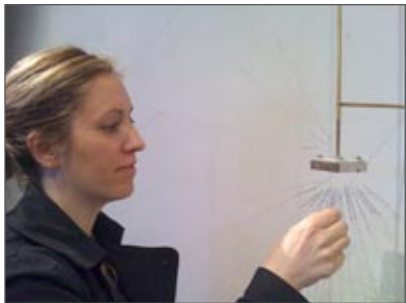
George Sherwood masterfully constructs site-specific sculpture comprised of stainless steel. His work naturally interacts with wind speed and direction, as well as shades of sunlight. These “life-like” sculptures evoke a sensory awakening in its viewers, alerting a deep sensitivity to one’s surroundings and shifting landscape. Ultimately, the connectivity between man and environment becomes one in experiencing Sherwood’s creations.

A glimpse into this mindset is catapulted by pieces such as “Small Wind Orchid”, with its pronounced arc formation tilting and swaying by wind shift, much like autumn leaves and branches that coil like tendrils of a new plant seeking light. Coupled with the sun’s rays resting on its steel surface, the sudden flashes of light stir thoughts of momentum, movement, and perhaps even the changing tides at sea. In the artist’s own words, “Each sculpture is a three-dimensional painting of shifting light, drawing all the colors of the environment, pulling down the sky, drawing up the earth and gathering everything in between. It is the light, after all, that we see and process, not the physical object.”



*Standing Wave, 2005, Stainless steel, 180" x 180" x 240"*

## CLAIRE WATKINS



Claire Watkins is a Brooklyn-based artist who often describes her kinetic sculptures as machines. Indeed, her works of art utilize simple technology such as motors and electricity. Watkins has always been fascinated by science and nature, finding inspiration especially in the incredibly fragile and yet resilient, complicated systems of the human body. She brings an inventive mind and offers confounding ways of re-imagining ordinary materials. Watkins's sculptures visually incite the same amazement and sheer fascination one experiences when learning about natural and scientific phenomena for the first time.

In *Untitled (Lungs)* viewers encounter delicately rendered larger than life metal “arteries”, visually resembling the pulmonary arteries servicing the human lungs and heart. The kinetic sculpture moves, in synch with imagined lungs, in an inhalation and exhalation pattern.

Watkins earned her B.F.A. from the Kansas City Art Institute, Kansas City, MO in 1996. She received her M.F.A. in sculpture from Virginia Commonwealth University, Richmond, in 2004. Since then, Watkins has been featured in numerous exhibitions, including Tanya Bonakdar Gallery, Kim Foster Gallery, 3rd Ward and Smack Mellon (all in New York) as well as the Urban Institute of Contemporary Art, in Grand Rapids, MI, the Albuquerque Contemporary Art Center, University of Arkansas and the Arlington Arts Center in Arlington, VA. Watkins has exhibited her work internationally in London at the Steps Gallery and Keith Tyson Gallery and in Japan at the 2005 World Expo. Watkins was the 2008 recipient of the Saint-Gaudens Memorial Fellowship.



*Thinking Three Thoughts at Once, 2009,  
Magnets, motors, metal, LED's, tool dip, dimensions variable*

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*Untitled (Lungs), 2007, Stainless steel, wires, motors, dimensions variable*

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*Magnet Drawings, 2009, mixed media, 8" x 10" x 3 1/2"*

