

OSSINING IN 3D

200 YEAR CELEBRATION



1813 • 2013

Honoring its Past
Embracing the Future.

A Sculptural Celebration of the Village's Bicentennial



(1) MATT HARDING
Lord Mr. Ford, Look What You Have Done
steel, enamel
\$12,500

(2) ELIZABETH BARKSDALE
In a Sea of Grass
wood, steel, corrugated plastic roofing
\$5,000

(3) MARY PAT WAGER
Artifacts II
stainless & mild steel
\$25,000

(4) LEONDA FINKE
Woman In The Sun Seated
bronze
\$90,000

(5) DAVID BOYAJIAN
Dancing Milkweed III
steel
\$22,000

(6) DAN BERGMAN
Lord Nightingale
steel
\$8,000

(7) CATHRIN HOSKINSON
Blue Moon
stainless steel, mirrored Plexiglas, sequins
\$12,000

(8) RICHARD BRACHMAN
Hope
oak wood, steel
\$20,000

(9) SARAH HAVILAND
Crossroads Aerie,
steel & wire mesh, rebar, stone, organic mixed media
\$12,000

(10) BERNARD KLEVICKAS
Untitled (red assembly)
aluminum, pigment, stainless steel
\$18,000

(11) FIELDING BROWN
Chinese Firecrackers
hardwood, pigment
\$4,000

(12) JUERGEN MEIER
Embrace
stainless steel & copper
\$32,000

(13) ANTOINETTE PRIEN SCHULTZE
Stamen,
granite, glass
\$15,000

(14) INSUN KIM
Heritage Two
stainless steel
\$37,000

(15) WENDY LEHMAN
Fan Dance
aluminum, paint
\$26,400

(16) ELAINE LORENZ
Water Course
cement, fiberglass, paint
\$8,000

(17) JAMES HAVENS
Let's Roll
stainless steel, plate, shaft and gear
\$9,500

(18) HENRY ROYER
Drawing 02
corten, brushed stainless, high polish stainless
\$21,000

(19) ROBERT GOODNOUGH
K—M—G
stained glass windows in Ossining Train Station overpass
Not for sale

(20) PETER BARRETT
Homenaje a Carlos Zook
steel
\$36,000

(21) JEROME HARRIS PARMET
Inter-Sections
steel, pigment
\$25,000

(22) ERIC STEIN
Untitled
painted steel
\$24,000

(23) ANTOINETTE PRIEN SCHULTZE
Totem
granite, glass
\$19,000

(24) WILLIAM JACKSON
Copenhagen Memory
steel
\$10,000

(25) MATTHEW WEBER
Cedar Cluster
cedar wood, steel cable, painted rebar
\$3,500

(26) GARY ORLINSKY
Double Arch
wood, paint, saplings
\$8,000

LENGTH OF SCULPTURE WALK IS 1.5 MILES. Map is not to scale



For more information, sales and comments, please contact
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ARTISTS' STATEMENTS

ELIZABETH BARKSDALE

As an artist, I love being inside of my pieces as I make them. This love inspires me to create works people can walk around inside of. *In a Sea of Grass* is one such work. In it, I explore the energy of a fluid line. For strength and scale, I created my line out of 4 x 4's and softened it with organic fringes of flexible green corrugated roofing. Giving into whimsey, I gave my line a head, allowing it to become a sea serpent undulating through a sea of grass. The body creates large open arcs which one can walk through. I have been delighted to see little children running through them, adding their own energy to the work.

PETER BARRETT

Homenaje a Carlos Zook is dedicated to a friend who spends his days in a wheelchair. Carlos was my roommate for seven weeks during a Spanish language program in the summer of 2006. His courage and his everyday zeal for life continue to inspire me. Accessibility is a universal issue, and, literally, through this piece I offer the viewer the opportunity to experience some of the barriers, and breakthroughs, that people in wheelchairs face on a daily basis. The hinged doors "open" in opposite directions, inviting yet confounding the viewer, and making the wheelchair-accessible ramp an open relief.

DAN BERGMAN

I sense the world as opposition and balance: the tension of bridge cables counters the compression of the stone towers, the pendulum's motion is a balance between gravity and inertia. I sculpt to explore those dualities, squeezing and stretching forms in search of a balance between tension and compression. I'm also thrilled by the sensual pleasure and expressive power of color. I think of my current constructions as musical in their playing with tension and its resolution. My work is without any message that could be verbalized, but is always about mysteries that I can't resolve in words.

DAVID BOYAJIAN

My sculpture is titled *Dancing Milkweed III*, fabricated out of steel. It is a poetic narrative depicting the scattering or diaspora of seed forms in nature. Seeds are designed to travel like people do. And during times of great conflict or natural disaster or personal timing, new options become available and things move. The *Dancing Milkweed* is about timing, releasing, holding on and letting go.

RICHARD BRACHMAN

My background as an architect and builder gives me an appreciation of interior space as well as external massing. I incorporate this understanding by building sculpture with an open design showing both the exterior and the interior of the piece. This open quality allows views through thus including the surroundings and making them part of the sculpture. By leaving the "ends" open, I invite the viewer to visually or physically enter the sculpture and have a different experience from that of the outside. The immediacy of climbing inside or on is a tactile experience that reinforces use of material, building technique and the ideas that inspire these works.

FIELDING BROWN

How does an artist think like a scientist? Having spent a long career as a physicist, and now a short one as an artist, I can answer this question. Both artist and the scientist are motivated primarily by the desire to create or discover something new. The scientist is driven to reveal unknown knowledge of the physical world, what lies beyond present understanding. The artist seeks to bring to life visions of color and space, visions previously unseen.

LEONDA FINKE

I see the human body as a shape in space. It is an infinite source of changing organic forms. The abstract quality of these forms has great power and with their body language reveals the inner person. Since the beginning of human history, our bodies have expressed deep hidden feelings as well as our response to the turmoil of

the world we inhabit. For me, sculpture is about finding the forms and discovering the feelings. I work modelling wet plaster, carving it and constantly destroying. Never knowing when it is finished – until I can't go any further.

MATT HARDING

My work has always departed from my interests. Signage, sculpture (Smith, Di Suvero, Rauschenberg), and antique transportation technology influence my forms and shapes, which support a surface finish inspired by my exploration of automotive painting techniques. Despite the specificity of my own influences, a universal visual language of patterning and shapes emerges. This language forces people to associate meaning with the work—whether they want to or not. With this tactic, I wish to slow the speed of modern life and (re) explore our connection to the past.

JAMES HAVENS

I intend that my sculptures should contain enough information that the viewer is not confused or mystified by the artist's intent. I wish to be considered a good journeyman ironworker who demonstrates a high degree of craftsmanship while using only the best materials to create enduring sculptures that speak to the highest aspirations of the human spirit.

SARAH HAVILAND

Crossroads Aerie. Designed for Ossining's Bicentennial, *Crossroads Aerie* combines natural and architectural forms in monumental mesh. The sculpture's base echoes the landmark aqueduct bridge, while the figure of a nesting eagle perches on top, watching over the Hudson River once again. Like the historic double-arch crossing, the image of the eagle harks back to the area's early history and winged memorial designs. The iconic bird recalls national and multicultural myths, contemporary environmental treasures, and the human desire to fly. But the steel mesh material updates a classical image, suggesting human constructions like cages, nets, and river borders; while rocks and organic forms connect to the natural world and the environment revived. Built with equal parts labor and vision, *Crossroads Aerie* evokes Ossining's past and future joined.

CATHRIN HOSKINSON

Blue Moon is a whimsical poetic object which combines industrial materials to make an image dreamed in nature... making something usually considered masculine into something feminine. Stainless steel pins are mounted by hand onto mirrored Plexiglass, on which are suspended blue colored sequins. The sequins move slightly in the wind, creating a shimmering surface. The inspiration is partly car wash signs in New Jersey, and the color and movement recall Leonardo's notebooks, in which he surmises that the moon glows because it is covered with water.

WILLIAM JACKSON

Before Computer Aided Drafting (CAD), naval architects used "Copenhagen Ships Curves" to draw fair and smooth hull lines for wood and metal vessels. Sold in sets of 56, these translucent acetate "curves" were used in combination with French curves, T-squares, and triangles to help draft plans on vellum or polished linen. Hand rendered using graphite and India ink, the original drawings were contact printed to generate "blueprints" and wet process copies. The "cut out" (enlarged from the outer contours of a palm-sized 1940s Copenhagen curve), honors an obsolete drafting tool and recalls the aesthetic efficiencies of elegant hull design.

INSUN KIM

Heritage Two: Nails are very important tools in terms of structure and stability. One nail by itself however cannot hold too much together. Much of the time it is necessary for multiples to be used in unison. Each nail represents a person in my work. I use stainless steel nails for the clean and pure appearance. When each nail is welded to the ones next to it, it will visually have a bond specific to that set of nails. Every

bond or weld is different which comes to represent the individual relationships between people on a grand scale. Each nail used differs in size from the ones next to it, below it, and above it in a way to simulate the variety found in nature and society. In this event when we take a step back we no longer see each individual nail, but one tree, one tree that encompasses thousands of smaller pieces, each of which have their own bonds and relationships and ultimately play a much larger role maintaining stability and structure through their strength.

BERNARD KLEVICKAS

Untitled (red assembly) is the culmination of exploring the transformation of a flat plane into a curved surface. The red panels, identical in shape and size, are arranged in two configurations, resulting in an undulating pattern of concave and convex forms. The tiles are then suspended at a tilted angle by a tree-like network of pipes, with one tile resting near the base as if it had fallen like a leaf from an autumn tree. This sculpture is part of a continuing body of work in which I delve into spacial qualities of surface devoid of volume through waveform shapes.

WENDY LEHMAN

My work is spontaneous and intuitive. My aim is to communicate with the viewer primarily on a subconscious level. I start with small line drawings of shapes which are then much enlarged and fabricated in wood. I don't dominate the process as the largeness of the sculpture makes it "talk back" to me. Much later when the work is finished I then analyze the choices I made. I discover why the work took the form it did and what the psychological or intellectual content might be. I see a strong and definite visual threads through the work, often all the way from my childhood to the present.

ELAINE LORENZ

I am intrigued by shape and form, mass and volume. The backbone of the Earth, the bedrock and its erosion into cliffs and canyons by water has been a major influence for her work. My sculpture is tangible and touchable, but it can also reflect an emotional experience. I experience a humbling and spiritual effect within those vast canyon walls, but also the curiosity to explore around the next bend. The open circle of my sculpture captures a sense of connection with the earth, the renewal of life, and a feeling of joyfulness.

JUERGEN MEIER

Every person, every artist is influenced by nature and environments, but we all see things differently. I like the extreme. I push myself to take on new challenges with designs and materials to create truly dynamic artworks. If others watch me work, they see the energy, engineering, and precision I put into transforming materials with my hands. In particular, I love working with metals. It's a challenge to transform them into beautiful, three-dimensional and even moving objects that evoke emotions or simply make you feel their energy. If I can inspire others this way, I feel satisfied with my work.

GARY ORLINSKY

This piece pays homage to the Double Arch, part of the Old Croton Aqueduct that is a landmark of Ossining. The shape of the top arch is referenced by the horizontal bamboo lines which hint at the aqueduct's brickwork while the lower arch reverses this process with the void defined by the vertical lines.

JEROME HARRIS PARMET

Sculpture might be called my "second language" after having enjoyed a 40-year career planning and designing architectural interiors. My artistic mode of expression is steel sculpture—the strength and durability of the material versus its surprising liquidity and malleability fascinates me. I want my art to speak for itself from my feelings to the viewer's emotions. Public Art must relate to its audience as is true for commissioned art. Whether dictated by architecture or a specific public site, the work must reflect and represent the goals of those who commissioned it. I understand

how to convey an image to the public that represents their dreams.

HENRY ROYER

In exploring different forms, utilizing different materials, my goal is to create visually compelling objects—something you would want to view more than once.

ANTOINETTE PRIEN SCHULTZE

Stamen is a shining sculpture carved from Bethel White granite. Vertical and masculine in shape it also has curved feminine valley's and openings. It stands erect like the stamen of a flower with three golden shapes of glass representing the pollen that attracts the bees. *Stamen* is an Ode to Nature. Radiating strength and stability, I use the natural and eternal presentation that stone affects to carve abstract forms that reflect our common humanity. I flag each sculpture with ethereal colored glass that adds a vulnerable and fragile quality to my art. This quality of opposites, strength and fragility, is a reminder of the beautiful balancing act that is ever present in nature.

Totem has a vertical masculine presentation and looks like a large candle rising skyward on a slight angle. The rose colored granite is carved into four curved segments creating a soft feminine feeling to the candle. The symbolic joining of the masculine and feminine ignites the idea of the red flame, represented by the red glass that burns at the top of the candle: a light for life. Radiating strength and stability, I use the natural and eternal presentation that stone affects to carve abstract forms that reflect our common humanity. I flag each sculpture with ethereal colored glass that adds a vulnerable and fragile quality to my art. This quality of opposites, strength and fragility, is a reminder of the beautiful balancing act that is ever present in nature.

ERIC STEIN

My work is about and derived from energy, an expected or present explosion or an interpretation of an idea or historic event. My sculpture will sometimes take a single idea or event and freeze it for further consideration or confront us with a specific action. Our lives are continuously punctuated by increasing amounts of information and an ever growing amount of stimulus from technology and computers. I use the individual building block in computer imagery, the "pixel", which evolves to human size. Generally, the individual pixels are fabricated from 8"x8" steel tubing. The steel tubing is further integrated with conventional structural steel sections and custom cut steel forms if need be in order to form the final sculptural expression.

MARY PAT WAGER

Artifacts II is one of a series of sculptures. Some of the components in this piece are from my inventory of artifacts gathered from an industrial archeological dig. The process was that of unearthing a vast area, layer by layer in a methodical and thoughtful way. These artifacts were extracted from the earth, culled, categorized and catalogued in reference to time and location. The site represented the history and intrusion of an industrial process on a place of nature. The final piece, *Artifacts II* is an assemblage of fabricated forms juxtaposed with these earthly artifacts.

MATTHEW WEBER

My work explores the interdependence of environmental form and architectonic structure. I am particularly interested in the physical and symbolic transformation of natural materials into built forms and abstract stages of growth and decay. Projects concepts are developed to engage the spectrum between structured and organic states. I seeking to isolate and manipulate those forms, materials, images and spaces that retain engaging and ambiguous physical positions and sculptural presence. These resulting works share contrasting surfaces, a dense material presence and reveal physical traces of transformation.