

2015 Flying Horse OUTDOOR SCULPTURE EXHIBIT



AT PINGREE SCHOOL

Saturday, September 5 –
Sunday, November 22, 2015



WELCOME TO PINGREE SCHOOL
AND OUR SIXTH ANNUAL

Flying Horse Outdoor Sculpture Exhibit



Message from
Tim Johnson, Head of School:

As Head of Pingree School, I am proud that we host this community event that celebrates the talents of more than 35 New England artists working in a vast variety of media. Art brings people together, opens hearts and minds in unexpected ways, and inspires both young and old. Public art that is open to all crosses all borders, serving as a vehicle for making new connections and developing relationships. That is an important reason we value the Flying Horse Exhibit so highly at Pingree.

The name Flying Horse comes from the former name of this property that was given by the owners, Sumner and Mary Weld Pingree. They constructed their family home here in 1931 and called the property Flying Horse Farm, after the flagship of Mary's father's merchant fleet. They raised three sons, as well as chickens, horses, and livestock for three decades before bequeathing the land and house for the establishment of Pingree School.

Pingree values the arts as an integral part of its academic program. We believe that art is the fuel that allows students the essential skills to imagine, create, and solve problems. It enriches souls, opens minds, brings people together, and deepens our understanding of the beauty and complexity of the human condition.

I invite you to be students today as you walk around campus and enjoy the art and landscape.

Special thanks to Judy Klein for making the Flying Horse Exhibit happen yet again; to the Fleetwing Foundation for its generous support; and to artist extraordinaire Dale Rogers for acting as our Honorary Chair this year.

Warmly,

A handwritten signature in black ink, appearing to read "Tim Johnson".

Tim Johnson
Head of School

Michael Alfano

Message from Dale Rogers, Honorary Chair:

I am so pleased to have been given the opportunity to be the Honorary Chair for the sixth annual Pingree Flying Horse Outdoor Sculpture Exhibit, which is the largest to date and features 45 individual works of art!! I've been exhibiting since the beginning, and it is amazing to see what this event has blossomed into! Many thanks go to all of the involved artists as well as to the staff at Pingree who work tirelessly to ensure that all this comes together.

My two beliefs about public art (and especially sculpture) is that it is one of the building blocks for new creativity in America and, secondly, that adding sculpture to the public landscape forever enhances the environment and serves as a reflection of the quality of the community. Pingree supports and exemplifies these beliefs in this annual sculpture exhibit. The students and community of Pingree are so fortunate to have this opportunity to be surrounded by such talent. I can't wait to take it all in!

Dale Rogers

A sculptor for more than 20 years, Michael has artwork in galleries, museums, parks, and private collections around the globe. Among his commissioned works are portraits of world leaders and public monuments, primarily in the Northeast. Currently, he lives and works in Hopkinton, Massachusetts.

"Evolution" is a series of faces within faces, over seven feet high, which creates an interactive line drawing in stainless steel. When the faces slide past each other they create a kaleidoscope of multiplying forms that imply growth through interconnectedness. This also expresses a rippling effect, where there is a definite impact though the outcome is uncertain.

"Evolution" Stainless steel and Granite, \$4,000



CONTACT: 508-435-4613 | 508-320-4376 | mail@michaelalfano.com | michaelalfano.com

Daniel Altshuler

Daniel Altshuler is a Gloucester-based classical sculptor who makes statuary, busts, bas relief, and medals of prominent individuals that are cast in bronze or carved in stone. His statuary can be seen in universities, hospitals, corporation headquarters, government buildings, museums, galleries, interior design showrooms, and on the internet.

"When I work in sculpture, whether it be a portrait or allegorical statuary, it is essential to me that I capture the spirit and the likeness of the subject or theme. I strive to show inspiration and beauty in my work which is revealed in variable lights. By the nature of the intensity of the raking light, the strong and simple expression of each piece communicates its intent in form."

The final location of the work is still another important factor to me. I need to know if the work is expected to be viewed from a distance or up close, as this affects the way I would model the statue or bas relief. Whether a sculpture is intended to be inside or outside a building is also a determining factor in the consideration of the modeled form."

"Ambrosia" Fiberglass, \$17,000



CONTACT: 978-879-8619 | daltshuler@nii.net

Thomas Berger

Thomas was born in a small town in the Moselle region of Germany where he was deeply involved with nature from childhood, collecting minerals, fossils, shells, and other natural objects, many of which he sketched or painted for documentation. His

love of nature also led him to garden extensively together with his father on a several-acre lot. After obtaining a degree in agriculture from Kassel University, he worked on farms in France and Australia, and then in Niger, West Africa, where he consulted to rice and vegetable cooperatives and subsistence farmers. When he moved to the U.S. with his American wife, Thomas founded his own landscaping and stone masonry business, Green Art, which allows him to combine his desire to be creative with his passion for gardening and stone art.

"With my sculptures, I express my admiration for nature in all its forms: the universe, our planet, life in all its variations, our human existence. There is magic found in every living thing, and the creation of nature and life out of a 'Big Bang' is a wonderful mystery."

Thomas often uses weathered stone surfaces to achieve a fossil-like appearance which hints at the vulnerability of life. At the same time, these signs of decomposition remind us of the resilience of life that persisted through the shifts of continents, the regression of oceans, and the freezing of the planet's surface, developing an ever increasing richness of forms and beauty.

"Fish with Travellers" Granite, \$8,000



CONTACT: 207-439-7700 | 207-752-7975 | thomas@bergerstoneart.com
bergerstoneart.com

Jeffrey Briggs

Partnering with a carousel frame company and a fine art painter, Jeff designed and sculpted an entirely new, custom carousel for the Rose Kennedy Greenway in Boston.

Instead of the traditional horses, this carousel features rideable lobsters, cod fish, a harbor seal and a host of other creatures from the land, sea, and air that can be seen on or around the Boston Greenway. The carousel opened to the public in August 2013 and has been a major attraction of the park ever since.

Previously, Jeff was a principal designer for Fabricon Carousel Company for many years, Jeff created numerous carousels currently operating in Singapore, Finland, Saudi Arabia, Bolivia and throughout the USA.

Jeff is also known for his sculpted wall reliefs which explore his thoughts about man's complex and paradoxical relationship to animals. His work has been featured in numerous national publications including Yankee Magazine, Woodworking - The New Wave by Donna Meilach, Fine Woodworking Books II and III, and Interior Design. Five of Jeff's bas reliefs are included in a recently published book, The Contemporary Art of Nature MAMMALS, by E. Ashley Rooney.

Jeff holds a B.S. in education from Tufts University and a diploma in painting from the School of the Museum of Fine Arts, Boston.

"Molly, The Irish Wolfhound"
Fiberglass Resin, \$6,000



CONTACT: 978-465-5593 | jeffrey@briggssculpture.com | briggssculpture.com

Lindley Briggs

Lindley received her B. A. from Connecticut College, New London Connecticut in 1967. She studied sculpture at the Boston Museum School of Fine Arts and The Skowhegan School of Painting and Sculpture from 1967 through 1969.

Throughout her career, Lindley has had numerous shows featuring her sculpture, drawings, collages and prints. Her work has been featured in national publications such as Yankee Magazine, Fine Woodworking and The New York Times.

Her sculpture is currently represented in eight galleries throughout the country.

Lindley's bronze medallions have been juried into three international museum shows in recent years — at the Hunterian Museum in Glasgow, Scotland, The Museum of Fine Arts in Tampere, Finland and The Archaeological Museum in Sofia, Bulgaria.



"Head in the Clouds" Apoxie Clay, Cast Marble, Fiberglass Resin, \$3,600

CONTACT: 978-465-5593 | lindley@briggssculpture.com | lindleybriggssculpture.com

Joseph Carpineto

In all of his work, Joe attempts to bring in the influences of his art training and his independent work in different countries—Mexico, Guatemala, England and India. In London, he attended the Camberwell College of Art and had several shows there and in various galleries. In San Miguel de Allende, Joe had a short-term residency at the Instituto de Allende and exhibited there. Likewise in Oaxaca, he affiliated with the Instituto Tamayo.

This work was inspired by Joe's reading of the book, *Dark Tides* by Roland Merullo, in which the author highlighted the deaths and the devastation of the North End of Boston caused by the implosion of a huge molasses holding tank. It created a wall of molasses that cascaded into the streets. The sculpture leans like the tank as if ready to expel its lethal contents.

"Dark Tide" Steel, \$4,000



CONTACT: 617-283-0590 | 617-764-2975 | joestudio@yahoo.com

Larry Elardo

Larry Elardo jumped back into making ceramics about 10 years ago after a 30+ year hiatus. "My work is mostly hand built and fellow potters often refer to me as 'the texture guy'. I love the infinite possibilities of clay. The functional and sculptural clay objects I build investigate the integration of form and surface. I'm always on the lookout for man-made objects that will help me create visually exciting surfaces."

The clay that Larry uses has a high iron content and remains unglazed, presenting a wonderful warm brown surface. The embedded colors are under glazes, a mixture of slip and pigment. His pieces are safe to remain outside during New England winters.

"Bell and Arch"

Ceramic, \$4,500



CONTACT: 978-430-3039 | lwelardo@comcast.net | mstreetpotters.com

Ruth Emers

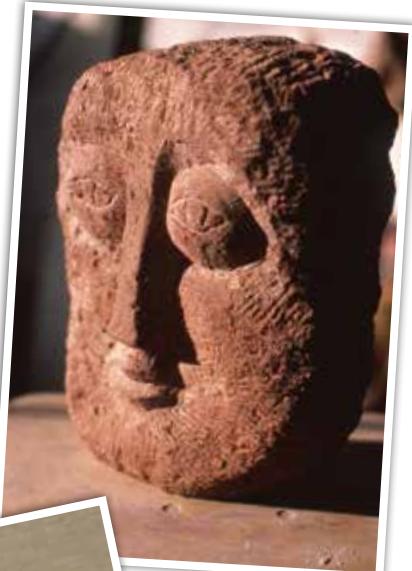
Ruth Emers holds degrees from the State University of New York and Brown University and has studied at the Rhode Island School of Design, Delatios Studio in Greece, the Vermont Studio Center, the Instituto Allende in Mexico, and elsewhere. She is a member of the Providence Art Club and the New England Sculpture Association, and was elected to the Copley Artists Association and the Connecticut Academy of Fine Arts. She has received a number of awards and honors, and her work has appeared in group and individual shows in museums and galleries throughout New England and as far away as Ohio.

“Sculpture is an adventure for me. I have explored many styles and worked with many materials over a period of 50 years. I have been exposed to and been influenced by many artists and art forms, but what draws me to sculpture are organic forms, seeing how forms are created by light and dark, and watching the changes as the light moves around them.

I have worked with clay, wax, metals, wood, stone, and found objects. I let each material guide me. When starting, I never know what will emerge. If a piece breaks, I let it take a new direction. That's the mystery and it always teaches and surprises me.”

“Moses” Sandstone, \$575

“Galatea” Alabaster, \$600



Rich Erickson

Richard Erickson is a Massachusetts artist represented by Etherington Fine Art in Marfa, TX. More of his work can be viewed at richardericksonart.com.

“M.Y.L.” Paint and Wood, Price on Request



Shawn Farrell



Shawn Farrell is an artist and educator living in Hamilton, MA. Originally from western New York, he received a BFA from Hartwick College where he specialized in glassblowing and bronze foundry. He polished his techniques while living on the West Coast working for various artists from Alaska to New Mexico. He has shown in various galleries and does many private commissions. He prefers not to limit himself to any one medium, but finds himself continually drawn to working with glass and metal.

"When you are accustomed to seeing something in the same way day after day, you tend to forget the beauty that is held within it. With my work I like to take the observer to a place they may have been before but have not seen in such a way. This allows the viewer to experience a new perspective on his or her own world and their place in it. It allows them to find the inherent beauty in all things." Nature is a designer. This piece was inspired by looking to the fascinating world of design in plants and the intricacies of seed vessels in the Nigella Genus. It is the second in a series inspired by botany and abstract figurative forms.

"Nigella Damascena, Love in a Mist" Steel and Paint, \$2,250

CONTACT: 401-529-9052 | 978-468-2528 | sf.studios@hotmail.com | shawnfarrell.com

Joseph Ferguson

Joseph Ferguson, born in 1930, grew up on a dairy farm in Unadilla, NY, where he graduated from high school. He worked as a junior draftsman for the New York Central Railroad in New York City and attended Cooper Union night school, though that was interrupted by the Korean War. He served in the 417th Engineer Aviation Brigade, building airfields in Korea. After the war, he attended Edinburgh College of Art in Scotland, got married, received an Andrew Carnegie scholarship to study at the art centers of Europe, and then settled in Boston in 1957 to work at J.G.Reynolds Stained Glass. He founded Ferguson Stained Glass business in Weston, Mass in 1970, where he still creates his works of art.

"I was schooled in the traditions of Modernism, influenced by British and American sculptors of the late '50s and chose stained glass as my medium. I liked the intensity of its changing color with the interaction of light. Its challenge was to make it sculptural, free it from its architectural, cathedral setting. I wanted to realize landscape sculptures, like those of Henry Moore and Alexander Calder. I was fortunate to enjoy the use of tools."



"Seven Stars" Aluminum and Glass, \$75,000

CONTACT: 781-893-4273 | joe@4fergs.com | josephferguson.com

Yetti Frenkel

Yetti Frenkel earned a B.F.A. from the School of the Museum of Fine Arts, Boston, and Tufts University. Her work is in the collections of Boston Children's Hospital, the Lynn Museum, the Boston Public Library, the Insignia Group, North Shore Community College, and Massachusetts General Hospital. She has exhibited throughout New England.

"My work often combines my fascination with animals with my love for carousels, magic shows, circuses, and other art forms that have a quality of whimsy. Mosaic is beautiful when applied to a flat surface, but when applied to a three-dimensional form it imparts a confetti-like quality which imbues the object with a certain joy. I use this technique to decorate sculpture formed from eps foam, fiberglass, and concrete over steel armature. These sculptures are durable and cheerful, suitable for public spaces where they serve a functional and decorative purpose.

Several of the murals I've painted for nine public libraries focus on regional history, nature, and the cycle of the seasons.

My goal with my public artwork is to help people feel comfortable in an environment, creating images and three-dimensional forms that give the space a unique and delightful feeling." Frenkel often works on collaborative public projects such as a large history mural for the city of Lynn. Other projects include residencies in middle and high schools and workshops with local residents to create murals, mosaics, and illustrated books of poetry and stories.

"Polar Bear Bench" Cement and Fiberglass, \$20,000

CONTACT: 781-592-9866 | yetti60@juno.com | educationalmurals.com
mosaicsculpture.com



Susan Kapuscinski Gaylord

Susan Kapuscinski Gaylord has been working as an artist for 35 years. *Whispered Fragments II* combines her love of the written word, her long-term relationship with the calligraphic arts, and her sensitivity to the natural environment.

Whispered Fragments II contains lines from the poems of Emily Dickinson chosen for the beauty, freshness, and crystalline ambiguity of her language, lines to both say out loud and let echo silently in the mind. The presentation of the fragments of poems fluttering on the trees is inspired by a Japanese tradition of hanging slips of poetry from tree branches.

"Whispered Fragments II Emily Dickinson" Paper, Ink, Wood, Wire, Beads, Waxed Linen, \$400



CONTACT: 978-462-3255 | susan@susangaylord.com | susangaylord.com

Gints Grinbergs

A lifelong packrat, Gints Grinbergs initially took up welding at Brookline High School to learn how to make sculpture out of all the great junk he had encountered! (He sat next to Conan O'Brien in Drawing 101, Class of 1981.) He earned his BFA and BA (Architecture) at Rhode Island School of Design in 1986; then he continued his studies at the School of the Museum of Fine Arts and Mass Art.

Gints lives and works in Dedham, MA with his wife, three daughters, and a seemingly endless supply of industrial scrap, found objects, and rusty junk. He is inspired by mandalas, diatoms, sub-atomic particles, macro pictures of flowers, Hubble photos and Kundalini yoga.

He has taught sculpture to other packrats at Stonybrook Fine Arts in Jamaica Plain, MA; has participated in countless group and solo shows throughout New England, including at the DeCordova Museum, Fuller Craft Museum and Stonehill College as well as in New York, Chicago, Denver, Philadelphia, Toronto, at the Museum of Fine Arts in Riga, Latvia, and at the Embassy of Latvia in D.C. Gints is a member of the New England Sculptors Association.

His work is included in private and corporate collections throughout North America. He recently completed a large scale outdoor commission for the Southfield development in Weymouth, MA. He exhibits with the Clark Gallery in Lincoln, MA and the Boston Art Inc., and his work can currently be seen at Liquid Art House as well as Marc Hall Objekt, Boston, MA.

"I look to nature for inspiration. I study objects that interest me, I analyze what aspects are of interest and I rework them using different materials. Today, my interests range from the macroscopic to the microscopic—from flowers and their structure to bacteria and viruses—from the giants of outer space to sub-atomic particles. I build sculptures derived from the universal forces of nature. All of the sculptures in this series are built from recycled materials. I collect material discarded by the industrial world around us—remnants cut with computer driven lasers and punch outs from enormous hydraulic presses. I attempt to transform, up-cycle, these manmade materials into the infinitely more complex forms designed by nature."

"Winter Weed Dandelion" Recycled Materials, \$9,000

CONTACT: 781-251-9897 | gagrinbergs@yahoo.com | gintsgrinbergs.com



Viktor Guyetsky

Viktor Guyetsky was born in Kiev, USSR, the son of a famous painter. By the age of ten, Viktor began his formal art training. He attended The School of Visual Arts for gifted young artists in Kiev from 1955 to 1959 and, in 1966, received a Master of Fine Arts in Monumental Sculpture and Architectural Design from Stogonov Academy of Industrial Art, Moscow.

He was an industrial sculptor from 1966–68 and produced 10- to 20-foot-high sculptured monuments from small scale models with armature construction. From 1968–1979, he was a freelance sculptor, designing and producing 19 sculptures for city parks and historical sites in such key Ukrainian cities as Kiev, Chernigov, Kerch (Crimea), Belya Tserkov; Russian cities and Uzbek cities. During this period, he also produced many portraits for exhibitions as well as private commissions. When he came to the United States, he restored antique sculptures for museums and collections, including The White House Collection, from 1980–1985. From 1985 to 1997, he was a senior industrial designer/sculptor for Hasbro and Playskool Divisions, Hasbro Industries, Inc., Pawtucket, R.I.

Viktor was one of four finalists for the national competition for the Arthur Fiedler Memorial in Boston, Mass., and he has had numerous one-man shows in New York and New England. He is an elected member of the Honorary Society of Soviet Artists (equivalent to a Ph.D. in Fine Arts) and has participated in prestigious national and international juried shows, over 30 in the former USSR. His current figurative work is of fired clay, resin, and bronze and is very expressive of the human condition.



"My Friend Piff" Bronze, \$6,000

CONTACT: 617-332-2276 | 617-448-2710 | drguyetsky@rcn.com

Bruce Hathaway

In his early artistic life, Bruce Hathaway worked with soldered steel and plaster on steel mesh frames. He came to welding through an industrial background, learning the craft while he was a welding apprentice at the Electric Boat Company building submarines. The experience has served him well, especially in fabricating with aluminum and stainless steel, two metals that need some special knowledge and attention.

For some years, Bruce put sculpture aside to find expression with the photographic medium. His photography has been exhibited in Connecticut, New York City and, extensively in Vermont. He has received two KINSA awards and a number of gallery exhibition awards.

Bruce's return to sculpture was prompted by a need to give expression to spatial vision and to realize abstracted and expressionistic compositions. He has been involved with the metal crafts for close to 40 years. Bruce lives in northern Vermont where he creates sculptures in his hilltop studio. His works are displayed in galleries and sculpture parks in Vermont, Massachusetts, Ohio and Michigan.

"My work is intuitive and organic in nature. I strive to create art that reflects and amplifies the natural world. To capture the sense of movement in static forms and the expressiveness of the curved line have always held great interest for me.

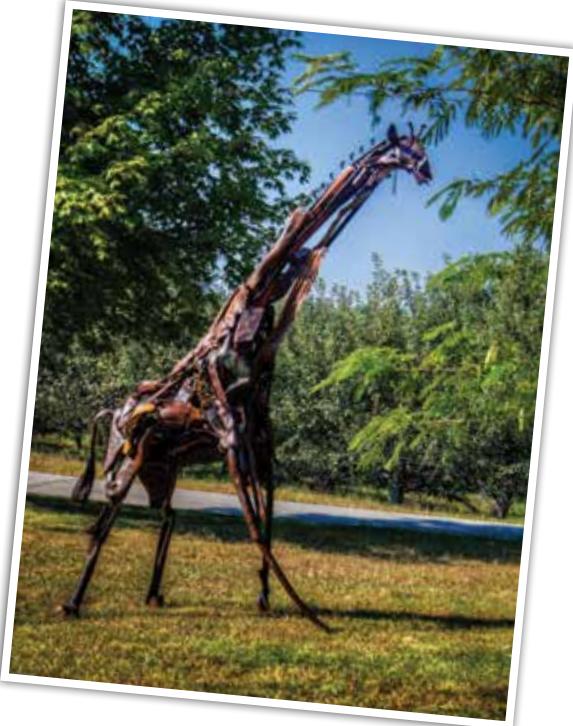
In this sculpture I have explored the symmetry of uneven numbers, in this case seven. There are seven main branches. Among the branches are seven disks. These can be combined to form three triangles. Three of the disks are slightly larger and form one large triangle."

"The Seventh Tree" Solid Aluminum Rods, \$5,000



Robert Hesse

Robert Hesse of Winchester, MA. primarily makes his art with photographic images. Robert or "Dr. Bob" is also an orchid judge and over the past five years been a frequent collaborator with Madeleine Lord on metal sculpture. The giraffe was a combined project for almost a year. The process included the "human vice grips" step where one artist would hold a piece up in a particular location and the other would circle, speak, suggest other angles. Bob was also chief engineer for the Giraffe's first road trip to Harvard MA where it lived at Old Frog Pond for two years, in close contact with a mimosa tree.



"Giraffe" (created with
Madeleine Lord) Welded
Scrap Metal, \$15,000



CONTACT: 802-434-2454 | brucehathaway@sculpturedmetals.com
sculpturedmetals.com

CONTACT: drbobhesse@netzero.net | etchedinlight.com

Waldo Evan Jespersen

Waldo Evan Jespersen earned a Bachelor's degree with a concentration in sculpture from Alfred University and a MFA in Sculpture from Arizona State University. He has exhibited widely in New England, New York, and Arizona.

"The contemporary world is inundated with throwaway goods designed for mass consumption and disposal. Yet, an appreciation for the unique and well-crafted object persists: we don't want to be sold garbage that will break before its Styrofoam packaging degrades. While my work is influenced by the fine craftsmanship and precise design of modernist sculpture and decorative arts, these approaches are updated through the use of contemporary materials, tools, and methods. Computer-aided design and a firm understanding of material allow me to push the boundaries of readily available techniques to create unique objects that present alternatives to the world of mass manufacturing. Approaching each work with a singular concentration, I attempt to realize an original vision with as little compromise as possible. Each work is a marriage of simple forms and complex underpinnings. This pairing helps to create the poetry within the work."

"Two Tetrahedrons"

Steel and Paint, \$8,000



CONTACT: 978-270-4801 | evanjespersen@gmail.com

Thomas Linville

Thomas Linville is a professional sculptor and arts educator currently living on the North Shore. He has exhibited extensively in the New England region for many years. Bronze is his primary medium and the subjects of his work can be either representational or abstract.

"My work is a mixture of abstract and figurative forms drawn from a sensory response to the essential qualities of natural sources ranging from the minute to the monumental, living or static. Inspiration might come from the close observation of the complex articulations of a seashell or the erosive effects on stone of wind and water. Through sculpture I integrate these responses to nature with formal artistic qualities such as form, balance, rhythm, symmetry, scale, and texture.

I use traditional materials such as bronze and stone. This is a deliberate choice. I find these materials best maintain a consistent connection between a natural source of artistic inspiration and its sculptural manifestation. As a sculptor, I strive to create forms using materials that possess a timeless integrity reflecting the immutable forces of nature.

The sculpture 'Torso' began as a small clay study for a series of sculptures based on the heroes of the battle of Troy in Homer's *The Iliad*. The gestural quality of the clay original is suggestive of the untamed force of Achilles, the subject of this particular sculpture. The fragmentary treatment of 'Torso' points to the destructive power of these heroes and the ultimate futility of conquest."

"Torso" Bronze, \$2,800



CONTACT: 978-879-8709 | tom_linville@yahoo.com

Madeleine Lord

Madeleine Lord creates welded steel sculptures from found scraps. Her style is "vivant." Subjects range from angels to goats, a life-size giraffe to table top figures. Materials include recognizable tools, rails, machine parts, and unrecognizable debris. The results can be openly witty or deeply private, meditative. There is inner life, movement, esprit de corps, as if the piece has just arrived and is about to move on.

Lord majored in Studio Art at Smith College where she worked on sculpture with Elliot Offner and printmaking with Leonard Baskin. She started cutting and welding steel in 1983 at Shawsheen Vocational Technical High School in Billerica, MA. Her initial style was cut steel drawing based on photographs. Her first public work, "Revolutionary Figures," was installed at Fort Washington Park in Cambridge, MA in 1987. Her work has been included in the outdoor exhibit at Chesterwood in western Massachusetts and at Sculpture Fest in Woodstock, Vermont. In 2003, she created a 9/11 memorial for Whitinsville, MA and a garden installation for the city of Chicago's Millennium Park opening celebration. Her work is in the collection of the Asheville Art Museum in North Carolina, and in the Patricia Ladd Carega and Millbrook galleries in New Hampshire.

"Giraffe" (with Robert Hesse)
Welded Scrap Metal, \$15,000

"Juggler" Welded Scrap Metal,
\$1,200



CONTACT: 617-480-7230 | madilord@yahoo.com | mlordsculpts.com

Mitchel Lunin

Mitchel Lunin has always been fascinated by human form and function. His first piece of art was a female torso done his senior year of college while practicing for the carving portion of the Dental Boards. The next 35 years were spent successfully practicing dentistry in Greater Boston. After retiring in 2002, Lunin studied sculpture at the DeCordova Museum, West Concord Art Co-Operative, The Carving Studio, and the Beaumont Sculpture Center. These diverse educational centers gave him a broad foundation upon which to create three-dimensional art. A second prize award at the 2009 James King Bonnar Show, of a reclining nude form, encouraged him to continue creating sculpture. Most of his work is created in clay and cast in bronze. His work has been shown in galleries, shows, and homes in New England and New York. "I feel that sculpture gives me an opportunity to both express myself and celebrate the human form."

"Lost in a Pool" Bronze, \$4,750



CONTACT: 617-964-1959 | 617-697-1959 | silk50@aol.com

Colin Moore

"In my current body of work, I explore the relationships between people and the world they live in. I tend to show the ongoing human experience with its embellishment and frailties—not perfect, and less predictable. My sculptures have an ephemeral quality, experienced when moving around or through the work, which allows one to consider varying perspectives. Acknowledging the science behind vision, I communicate feelings with objects and space; aware that we perceive three dimensional objects with a primitive part of the brain which creates a visceral and memorable experience. The intention of my work is to invite the viewer to be present and accept the moment with trust, whether fabulous or futile, it is perfect just as it is."

"Affect" Bronze, \$32,000

"Emily" Bronze, \$28,000



Morris Norvin

Morris Norvin studied at the Massachusetts College of Art, the School of the Museum of Fine Arts in Boston, and at the Museum of Fine Arts Scholarship Program. He has taught at Stonybrook Fine Arts in Boston for the past eight years, at the Museum of Fine Arts since 1988, and at various other art venues throughout the region. His work is regularly displayed in exhibition and installations in New England as well as in private collections and in the collections of such institutions as Wellesley College and the Children's Museum in Boston. Last year, his work was featured in the book, *Animals in Art*, by Ashley Rooney. Norvin has also created set designs and constructions for the Boston Opera House and the American Repertory Theater.

"My interest lies in recycling objects and materials, things that had a previous life and purpose and then found themselves discarded. It is my hope that the viewer will recognize bits and pieces of tools, machines, and vehicles, and see them differently, considering their lines and shapes rather than their previous functions. I work figuratively tapping into the organic nature of the scrap, and provide a connection between the living world and industrial one."

"Ratchet" Welded Found Metal and Paint, \$4,200

"Izu" Welded Found Metal and Paint, \$4,200



Ken Reker

Ken Reker, Professor of Art + Design at Salem State University, received his MFA in sculpture from the Art Institute of Chicago and a BFA in drawing and printmaking from the University of Louisville. His public commission for the Boston Children's Museum was an assemblage of objects from the museum's Chinese collection into a large window installation that represented a three-dimensional Chinese landscape painting. He has exhibited widely in public art venues in Key West, FL and Savannah, GA, as well as regionally, including at Art in the Park in Elm Park, Worcester, MA, Moving Art at the Cambridge River Arts Festival in Cambridge, MA, and at the Outdoor Sculpture Exhibition at Maudslay State Park in Newburyport, MA.

The sculpture, Chandelier, 2015, consists of plastic bottles assembled in the form of a chandelier. The 30" X 60" assembled form, is based on the Marcel Duchamp ready-made work entitled Bottle Rack. "I utilized this form in 2012 to create Fountain, a sculpture of petroleum-based products that I exhibited at Pingree that year." The structure of Chandelier is comprised of an interior and exterior form; the exterior form resembling an ornate Victorian chandelier and the simple interior skeletal structure of the inverted Bottle Rack. The transformation of the sculpture and visibility of the interior and exterior forms, are made possible through light; one structure taking precedence during the day and another structure revealing itself at night. A light collecting paint coats the inside of the bottles that comprise the interior Bottle Rack structure. The ornate skin of the outer form reflects the light during the day, adding to its complexity and concealing the inner structure. At night, the outer skin dissolves to reveal the simple glowing interior that has been collecting the light during the day.

"Chandelier" Mixed Media/Found Objects, \$7,000



CONTACT: 781-244-7171 | 781-598-0934 | kreker@salemstate.edu

Jason Ries and Karen Krolak

Jason Ries and Karen Krolak translate their adventures together into interdisciplinary creations that twist movement, lighting, fibers, ideas, and text into ephemeral metaphors about connections and communities. As award-winning artists in their separate media, they relish how their collaborations stretch them beyond their comfort zones and prompt them to learn about other forms and traditions. While their dance theater creations have been presented in San Francisco, Minneapolis, and throughout New England, this is their first foray into a living sculpture.

Jason currently serves as the Theatre Tech and Stagecraft teacher at Pingree. You can learn more about Jason and Karen's dance company, Monkeyhouse at: www.monkeyhouselovesme.com.

"Familluminotri" is a quizzical exploration of our idiosyncratic evolutions. Blending familial fact and fiction, we ask questions about what it means to graft branches of history together. The process used in building this piece is integral to what can be observed in the final product, just as the process of building a home is a never ending journey. This ongoing, site-specific piece responds to the elements with strange fruit that subtly alter over time."

"Familluminotri" Mixed Illumination and Textile Media, Time, Tree, \$20-\$750 for individual elements or \$2500 to adapt this project to another site



CONTACT: 415-640-8825 | jries@pingree.org | packasj@gmail.com

Dale Rogers

Dale Rogers, an award-winning metal sculptor, takes pleasure in creating work that inspires the public to think about the world differently. He has been working as a full time metal sculptor since 2003. In that time, he has developed a strong and positive reputation for himself with art collectors, art show promoters and galleries. Dale works with Cor-Ten and stainless steel; all of his work is originally designed, laser cut, TIG welded and hand finished into large scale 3-dimensional sculptures that combine his love for abstract geometrics with organic lines and a figurative appeal.

Dale is proud to have his sculptures displayed in private collections in 49 states, Puerto Rico and Canada, and public work in more than 25 states with the goal of reaching the public realm in all 50 states. He has always believed that art should be accessible to the public and should be an integral part of our everyday surroundings. "It is important to add art to the landscape of public venues. Art triggers the imagination of its observers, encourages them to view the world differently, and stimulates conversation. It adds an extra layer for the public to connect with at any park, office building, common area or trail."

"Spring Awakening"

Stainless Steel with Powder-coated Bird Accents, \$3,600



CONTACT: 978-556-1607 | dale@dalerogersstudio.com | dalerogersstudio.com

Janice Corkin Rudolf

Janice Corkin Rudolf has studied sculpture since she was in the third grade, counting herself fortunate to have moved as a young child to a house across the street from the person who would become her first mentor, the sculptor "Maestro" Peter Abate. She went on to study art at Colorado Women's College, Boston University College of Fine Arts, and Antioch University. Currently, Janice is working on three commissions and teaching many students in her company, Sudbury Art Studios. In addition, she teaches sculpture as a volunteer to children at the Boys and Girls Club in Dorchester and to adults who have AIDS and HIV, some of whom are homeless, at Victory Programs' Boston Living Center.

Janice also curates and judges art exhibits and give scholarships to those who lack financial resources and would like to take her studio classes.

"To me, art is a language with its own vocabulary that can be learned by all. It is a means of expression, portraying intimate feelings and moods with passion and strength. Sculpture is what I mostly choose as my medium, modeling in clay and then moving to wax then bronze with the ancient process called 'lost wax'."

"The Duke of Mantua" (from Verdi's opera, Rigoletto)
Bronze, \$40,000

"An April Day" (after Henry Wadsworth Longfellow's poem) Full-size sculpture in front of Goodnow Library in Sudbury, MA, Bronze, \$20,000



CONTACT: 978-460-3274 | janice@janicecorkinrudolf.com | janicecorkinrudolf.com

Nancy Sander

Nancy Sander graduated from the University of New Hampshire with a Bachelor's degree in Art in 1972 and began creating soft sculpture puppet and performing shows with Silver Penny Puppets for schools and libraries. In 1993, Roaring Duck Puppets was established and she continued to perform and teach workshops in puppetry throughout New England.



Nancy has participated for the past 15 years in the Open Air Sculpture Shows at Maudslay State Park in Newburyport, MA, creating large scale pieces as abstract forms or sometimes as fanciful creatures, using fabric, pvc pipe, and heavy wire.

In the early '90s, she began to return to figurative sculpture, using clay and attending the life model sessions at the Newburyport Art Association. In the past several years, she has continued to study figurative sculpture at the Sanctuary Arts School in Eliot, Maine.

Since 2009, she has also made large scale puppets for the ConTutti and Voices Choruses in Portsmouth. The largest and most recent puppet, Kakilambe, a large primitive forest spirit, performed in the 2014 Con Tutti winter concert.

"I love the challenge of making an idea appear out of the invisible world of our imaginations and thoughts, so as to share with other people."

"The Chorus: Nature sings out to us with the answers to all our problems. If only we would listen."

"The Chorus" Rebar, Papier Mache, Metal Conduit, Epoxy, \$275

Carol Schena

Carol Schena specializes in bas relief and wire. She takes her inspiration from family life and is especially fond of children as her subject matter. Her wire sculptures include animals and people in action such as musicians and dancers. A resident of Melrose, MA, Carol is a graduate of the Massachusetts College of Art.

"Octopus" Steel, Not for Sale

"Seahorse" Steel, Not for Sale



Beverly Seamans (1928–2012)

Beverly Seamans is known for her bronze figures of animals, birds, and children. She grew up in Cohasset, MA. As a child, her interest in art was encouraged by her grandfather, John P. Benson, a marine painter.

After graduating from Milton Academy, she went to Sweet Briar College for two years and then entered the Boston Museum School for Fine Arts where she studied sculpture with Peter Abate. She also studied with George Demetrios of Rockport.

Mrs. Seamans won awards from the Copley Society, the National Sculptors Association, and the Marblehead Arts Association, among many others. Her solo and group shows were numerous.

"Beaver" Bronze, \$18,000



Gene Sheehan

Gene Sheehan wanted to try something different with his welding skills and wound up producing an eight-foot-long working cod fish weathervane in steel for his front lawn. Since then, he has created several small origami-like sculptures and larger creatures, also in steel, for homes and gardens around the North Shore. Much of the inspiration for his work comes from the natural beauty and wildlife that surround the home he shares with his wife and dogs on Rings Island.

"1826" Steel and Stained Glass, \$425



Duncan Smith

At various points in his career, Duncan designed furniture and museum exhibits, worked as a museum director, and was a partner in an exhibit design firm. Throughout these activities, he has been sculpting and designing mobiles and wind toys. His first activity after college was making mobiles for a Cambridge art gallery, and he has been more or less a wire and metal bender ever since.

"For several of the Pingree submissions, I have explored wind-driven works geared to the Pingree site with its rolling lawns and sweeping windscape. This year I have tried to celebrate this wonderful site with a stable, greeting the wind and expressing a joyful spirit. The piece is based on a maquette that I designed to meet the challenge of this site and occasion. The piece has no name. Visitors to the Pingree exhibition are welcome to provide a name for the work."

"No Name" Plywood and Paint,
Not for sale



Daniel Stone

Daniel Stone's assemblages are composed of found materials cohesively combined over wood infrastructures. He experiments with ways of deconstructing the standard concepts of printmaking, collage, painting, and sculpture, while simultaneously fusing them together to create unprecedented visually stimulating 3-dimensional works.

His relief style collages and powerful mythologically inspired reptiles both succeed in creating a resonating kinetic presence that confronts and engages the viewer on a primal level. Daniel is a recent graduate of Montserrat College of Art in Beverly.

"Urban Dragon" Found Scrap Materials on Wooden Infrastructure, \$12,500



CONTACT: 978-536-9539 | duncan_smith@comcast.net

CONTACT: 413-822-6180 | daniel.stone@montserrat.edu

Bart Stuyf

Bart Stuyf lives by the sea in Gloucester, Massachusetts. He started his career as a dancer and choreographer in the Netherlands. His groundbreaking avant garde company was called MultiMedia. He continues to work in many media: copper, soapstone, wood, and even recycled Styrofoam. All of his work reflects both his interest in movement and his whimsical sense of humor.

"Pig" Copper, \$2,500

"Dragon" Copper, \$3,500



Lisa Victoria

"An artist from the start. Exposed to art since the beginning, 1955. Educated in Art and Art History. Teacher and creator of three-dimensional art. A sailor and lover of nature, shifting light. I see our Bristol sailboat, moored in the Merrimack, anticipating adventure. My husband, our Labrador Retrievers, Teddy and Coco, sail. My compassion for the majesty of whales reflects my respect for all elements of nature, especially the sea."

"My hand-sculpted clay whales pay homage to the majesty of the Humpback, Blue and Sperm Whales. They have graced our oceans for millions of years, yet are in serious decline. I portray them swimming through water with their flukes in action."

The whales are mounted on Plum Island driftwood. Whales with a satiny patina are protected with museum quality wax and only need occasional buffing.

Raku is based on an ancient Japanese firing technique where smoke creates an alchemy of magical colors. Each whale is signed by the artist.

"Whales in Motion"
Ceramic and Wood,
Prices upon request

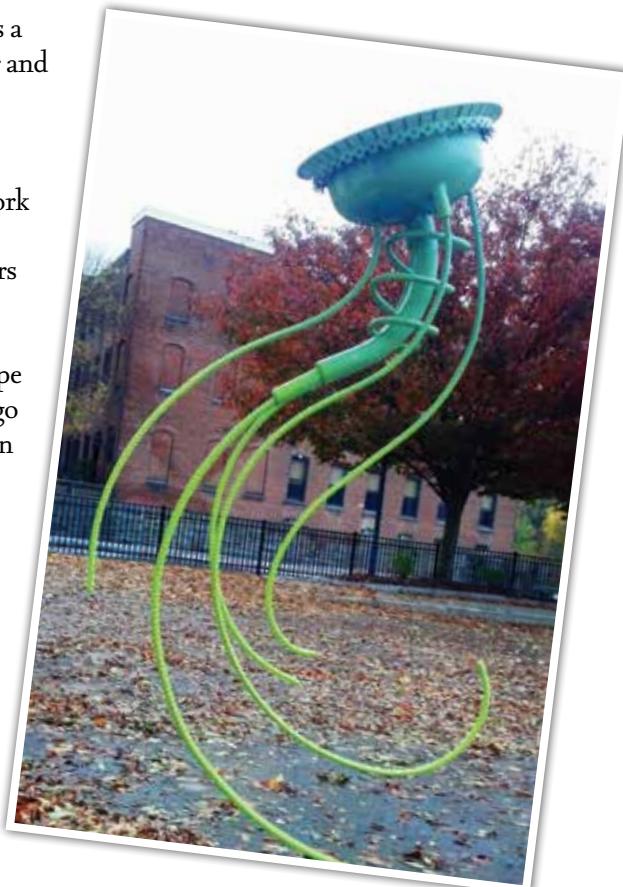


Nathan Walker

Nathan Walker has worked as a freelance illustrator, designer and sculptor for the past 14 years, spending time in Australia, California, and throughout New England. Most of his work focuses on children's book illustrations, but over the years he has ventured into almost every venue of the art world, from video games to landscape paintings, comic books to logo designs, and digital animation to large public sculpture.

He taught for several years at Montserrat College of Art and is a frequent artist-in-residence at various local schools throughout New England. He is available for commissioned works through his website.

"My sculpture work is focused on the strong passion I have for nature and all of its idiosyncrasies. There are so many beautiful and bizarre things all around us, if we slow down for a moment and take the time to look, we will find inspiration around every corner, wonder under every rock, and magnificence in every droplet of water. Jellyfish #3 is part of a series of jellyfish, squid, and other tentacular underwater animals I recently completed. The sculptures focus on the grace and beauty embodied in these creatures as they drift and swoop through their aquatic landscape."



"Jellyfish #3" Metal, Concrete, \$2,500

CONTACT: 603-686-0096 | ecoart3@yahoo.com | walkerstudioworks.com

Joyce Zarins

Zarins' three-dimensional work in steel, bronze, and other media has been shown at museums, sculpture parks, and exhibits from Maine to Florida and Washington, D.C. to Chicago. She is a member of the New England Sculptors Association and the International Sculpture Center.

"Solidarity" Painted Steel, \$1,900



CONTACT: 978-346-8994 | 978-270-3258 | joyce.zarins@verizon.net
joyceaudyzarins.com

PINGREE CELEBRATES THE ARTS!



Learn more
[at pingree.org](http://pingree.org)

2015

Pingree
SCHOOL

Flying Horse Outdoor Sculpture Exhibit

PARTICIPATING ARTISTS

Michael Alfano

Daniel Altshuler

Thomas Berger

Jeff Briggs

Lindley Briggs

Joe Carpineto

Larry Elardo

Ruth Emers

Rich Erickson

Shawn Farrell

Joseph Ferguson

Yetti Frankel

Susan Kapuscinski
Gaylord

Karen Krolak

Gints Grinbergs

Viktor Guyetsky

Bruce Hathaway

Robert Hesse

Evan Jespersen

Thomas Linville

Madeleine Lord

Mitchel Lunin

Colin Moore

Morris Norvin

Ken Reker

Jason Ries

Dale Rogers

Janice Corkin Rudolf

Nancy Sander

Carol Schena

Beverly Seamans

Gene Sheehan

Duncan Smith

Daniel Stone

Bart Stuyf

Lisa Victoria

Nathan Walker

Joyce Zarins

