



Sculptors Guild

PAST TENSE / FUTURE INFINITE



Curated by Janet Rutkowski and Karen Dimit



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PAST TENSE / FUTURE INFINITE



Curated by Janet Rutkowski and Karen Dimit

April 1–30, 2023



5-25 46th Ave. Queens, NY 11101 • culturelablic.org

EXHIBITING ARTISTS

Marc Bratman	Conrad Levenson
Alberto Bursztyn	Elaine Lorenz
Irene Christensen	Frank Michielli
Karen Dimit	Miller Opie
Janet Goldner	Kenneth Payne
Damon Hamm	Jessica Ramirez
Lannie Hart Lewis	Sawyer Rose
Lucy Hodgson	Janet Rutkowski
Howard Kalish	Peter Strasser
Elizabeth Knowles	Patricia Talbot
Darryl Lauster	Michael Wolf
Eric David Laxman	

CURATOR'S STATEMENT

Art that reflects a new sensibility as we look toward the future with what we learned from these years of isolation.

Humankind is looking ahead toward the future with a guarded sense of responsibility learned from the past. The pandemic revealed many hidden truths. It also taught us to seek our peace from within ourselves along with patience and contemplation. Cut off, we learned to be still and reflect. For some of us it was a time of fear, loneliness, and separation. For others, it created an opportunity to be alone and discover ourselves—our strengths and our weaknesses.

The works in this exhibition are related to that pause in time in which our confinement opened up a portal. You are invited to enter into this realm of balance, tranquility, and introspection.

Janet Rutkowski, Curator

MARC BRATMAN

My art is composed of the sculpture itself and the process which brought the sculpture into existence. The importance of process is the result of my problem solving abilities as an engineer. The sculptures I create are made of steel welded together in carefully designed geometric abstractions. The process is as important as the work and becomes apparent with the presence of my welds. Most recently I have incorporated into my work the very versatile triangle and more specifically the golden triangle and triangles with two sides in the golden ratio.

Over time, I have realized that certain aspects of my sculptures have become more important to me than others and dominate my work individually or together: the presence of curves, significant bases, texture, and patina.

- The rods I bend or shapes I cut from steel sheets and bars, cause the viewer to take a trip along the curved work. The curves are strong and definite yet soft and feel somewhat gentle. Even when the piece is constructed of strong shapes such as triangles, the flow of the triangles from one to another will often result in what is referred to as a rhythm line which changes as the position of the work changes.
- The bases I develop are not just there to hold the work but follow the essence of the work and are a significant part of the user's experience.
- I will often add texture on top of the basic steel. I like the contrast this texture affords and the interest it arouses.
- Finishing the sculpture with unique patinas has become significant in my work and arouses the curiosity of the viewer. I have developed patinas which make the steel warmer and friendlier, and which may change overtime.

All of these call the user to reach out and touch the sculpture which I strongly encourage. There was a time when I tried to break away from my engineering background while making my sculptures, but I have learned to embrace and enjoy that aspect of my art. I understand that this is how I view my work today—where process and material share in the finished product.



Amorphous 8
Welded steel triangles, custom patina, wax
16 x 17 x 15 inches

ALBERTO BURSZTYN

Perhaps

pushing the confines of the moment
seeking the comfort of memory, a refuge
boulders turned to sand
a dress, a birdcage, absence
questions left for another day
time flies they say

we were already here, and yesteryear
saw a pigeon or a crow
more will come in shadows
inscrutable, I know
wings of longing for tomorrow
above the sky below the tides
the future

Perhaps
Mixed media
10 x 4 x 4 feet





IRENE CHRISTENSEN

With the accordion book structure as the pre-determined element of the work, I employ a process of creative exploration and intuition. I work each double page in isolation, folding it back before beginning the next. The elements of the preceding pages inform those of the next as recent memories rather than a direct and present influence. Each of the Concertina books is a symbolic narrative analysis of my experience and a response to the structure of the books themselves. During the Covid period, I especially found this way of working healing and reflective.

South of Nomad, NYC to Costa Rica

Ink on accordion book

5 x 8 inches; 20 pages

KAREN DIMIT

Yin and yang, the balanced concept of female and male duality, seems to be dramatically out of balance due to the subjugation of the feminine to the masculine in our global society, including public spaces and urban architecture. In “Women Hold Up Half the Sky”, Plaza #2”, I attempt to visualize Mao Zedong’s quote in a way that will give the viewer a real visceral sense of the equal role “feminine” yin energies have to “masculine” yang energies in creating and upholding a secure environment in which we all can survive and flourish. The multi-armed Kali and Shiva-like powerful female and male figurines actively hold up the morning and evening sky overhead.

My artworks deal with multiple dualities inherent in the human condition. Historical references are contrasted with modern elements to express a collective sense of where we are in time. I utilize materials that have relevance beyond the material’s basic decorative function, striving to conflagrate the narrative, process and material.



Women Hold Up Half of the Sky, Plaza #2

Smalti, gold smalti, minerals, marble, coral, recycled glass tiles, LED lights, Magic Sculpt, steel rods, concrete, acrylic

53 x 19 x 19 inches (with pedestal)



Detail

JANET GOLDNER

The works in my Steel Collage series are pieced together from outtakes and scrap steel from my previous works. The abstract forms are inspired by my work about immigration and my ongoing inspiration from African culture.

The abstract constructions of welded steel have a vintage aesthetic and a strength of interconnectedness that speaks to the my international, inter-cultural, and multi-generational collaborations. With the negative spaces defined, the structures huddle together to gracefully hold their balance.

Bridging diverse cultures, my art celebrates the unique beauty and genius of each as well as what we share. I make steel sculptures and installations that also include photography and video. Research in the form of immersive fieldwork is important to my work. Annual visits to Mali, for more than two decades, provide inspiration. My art traces my enduring exploration of sculptural form, my ongoing relationship with African culture, and my lifelong involvement in social activism.

Since my Fulbright Senior Research Fellowship, I have traveled to Mali every year for projects, research, inspiration and friendship. I received four Fulbright Specialist grants and grants from the Ford Foundation, the UN Special Committee Against Apartheid. Exhibition highlights include Multiple Exposures and Global Africa Project, Museum of Arts and Design; Women Facing AIDS, New Museum; Have We Met?, at Colgate University. Permanent collections include the American Embassy in Mali, the city of Segou, Mali and the Islip Museum on Long Island, NY.

I engage in long-term collaborations, particularly with Malian artists. We are all, at the same time, researcher and object of research producing dialogue and concrete works of art. Working trans-culturally unites people from different cultures, education, histories. The exchange of perspectives and contexts can highlight global similarities and specific cultural differences as contributors think together, contributing beliefs and strategies from their individual experiences. As the work continues over a long period of time, the result can be an identity that is not exclusively linked to a geographic location or ethnicity but to new cultural and conceptual realms.



Which Way Does the Wind Blow
Steel
17 x 29 x 2 inches



Box
Steel
20 x 22 x 5 inches



Box 2
Steel
22 x 24 x 8 inches



Boat
Steel
20 x 16 x 2 inches



Floor Plan
Steel
14 x 30 x 2 inches



Mark I (aka Collision)
Brass, steel
21 x 12 x 10 inches

DAMON HAMM

My work is a continuous exploration of the natural world, expressing the abstract concepts of time and motion as physical forms and in a (hopefully) relatable way.

Most of my sculptures evolve out of an experiment in transforming one thing into another. I often start with a simple idea like 'visualize a sound', then explore various ways it could be expressed—from welding free-form three dimensional 'paintings' to capturing digitally, manipulating, and transforming back into an object.

For public works, my goal is to make beautiful things with a connection to the cosmos—ancient, universal truths we all share. Each sculpture is inspired by our environment; the movement of people, the stars in the night sky, the shadows cast by the sun over a single day or entire year.

Like an alchemist, I use metals as a favorite medium. Metals can bend, scatter, refract and reflect light while also being physically formed, shaped, and textured. Metals interact with the environment physically and perceptually; expressing the ravages of time on a scale different than our bodies, revealing our own impermanence on this planet and the ultimate triumph of entropy.



(L) Nothing Orthogonal
Bronze
15 x 15 x 15 inches



(R) Off Axis
Steel, marble
18 x 10 x 10 inches

LANNIE HART LEWIS

My work examines the perception of women in contemporary society as informed by their portrayal in history and myth. My figurative sculpture, installation, and painting embraces ornate found object assemblage as I work to merge the past with the present. Based on the female figure, my method is rooted in the mastery of combining many techniques, including welding and soldering of metals, clay sculpting, and wood carving. I find that the layering of different mediums strengthens my concept.

Surrealism and the Renaissance influence my work. My ornate sculptures inhabit an allegorical tale. My shaped paintings with fabricated embellished frames form the background of the scene. My goal is to illustrate how society's contemporary view of women has evolved, and yet has not fully evolved, from the historical myth.



(L) She Felt His Gaze
Paper mâché, velvet fabric,
sterling silver necklace set,
glass eyes, fresh water pearl
14 x 11 x 8 inches

(R) She Needs Her Armor
Brass, glass eyes, found objects
31 x 20 x 17 inches



LUCY HODGSON

Petroleum industry rules the modern world. That is the fact that underlies most of my work in drawing, printmaking, and sculpture. Unfortunately, the White House provides a nexus between Big Oil and most institutions of government. Pipeline to the Rose Garden embodies this phenomenon. Enough said.

Pipeline to the Rose Garden
Concrete, steel pipe and spring
66 x 20 x 16 inches



HOWARD KALISH

In my opinion a sculpture is an embodiment (rather than a depiction) in three dimensions of a constellation of characteristics, emotions, associations, and influences meant to present something beyond "representation" (re-presentation) to the viewer. I think this is true whether the sculpture is figurative or abstract. It should convey something meaningful to the viewer beyond that which may be articulated in words (if that were possible words would be a much more economical means than a sculpture). Each of my sculptures is trying to embody a constellation of meaning centered around a particular aspect of life.

Untitled (Belief Defeating Doubts)

Resin, acrylic paint
16.5 x 16 x 12 inches



ELIZABETH KNOWLES

Natural patterns inspire my work. Some are biological patterns on the cellular level of organisms. Others are geological patterns of the earth's natural landscapes. Working site specifically with a variety of media, I explore how dynamic patterns connect landscapes and life forms, physiology and physics, death and detritus, growth, and form.

Starting with the most simple and building to the more complex, my creative process becomes a recreation of the interaction of different levels of life. One basic component connects with another and another and another until a whole is created. This action is similar to a cell grouping together with other cells to form a more intricate organism. Echoing vibrant rhythms in nature, the work displays the unfolding of life as patterns expand back into each and into themselves. Additionally, the structures reveal a frozen moment in time depicting the transitional components in nature fluctuating between order and chaos or life and death.

Ranging from the atomistic to larger organizational systems, the work probes the complex interface between the various levels of life and the mysterious connection between them.



Detail

Crossing Borders
Site Specific Installation
Wire, acrylic, paper
10 x 8 x 4 feet



DARRYL LAUSTER

My work investigates American history and contemporary culture, hinging on the reality that our understanding of America is often largely subjective.

I use text directly mined from primary archives such as those from American Foundational documents, passages of the Old Testament, treaties, official congressional records, militia manifestos and published letters of correspondence. Fascinated by the way colonial idioms and constitutional references have been reinvented in the political present, my work exploits the stark nature of these texts presented out of context, forcing viewers to question the veracity of their meaning. As public information is increasingly defined through dogmatic parameters, seeking also to replace fact with belief, I am questioning the stability of the foundation on which we stand.

I present these texts on enduring iconic forms, such as bells, stelae, and columns to appropriate their historic and/or symbolic functions and to draw a line from the present to the past. Equally important to me, however, is injecting a contemporary populist shift into the form. My sculptures become subversive in that they broaden the canon in unsanctioned ways. They champion the legacies of individuals or movements excluded by the hierarchies that have defined, and in many ways continue to define, American wealth and power and our national mythology.

Instrument of the Past

Bronze , steel
14 x 20 x 3 inches



ERIC DAVID LAXMAN

Creating sculpture is a personal journey and exploration that allows me to interpret and make sense of the world around me. I love the process and physicality of carving stone, welding and forging metal and assembling found stone and metal objects. I combine these diverse materials into integrated figurative and abstract compositions to express the themes of transformation, growth, balance and movement. I create sculptures that seem spontaneous and inevitable using a process that is extremely labor intensive and deliberate. This duality, a recognition of the discreet parts and the creation of a new unified whole is the essence of my creative process. Seeking is a constant; to transform my materials while at the same time respecting and acknowledging their unique properties and their raw fundamental nature.

The human heart fascinates. It is the center of our emotions and a symbol of love. It is also an organ, a mechanical pump that circulates the blood throughout our bodies. My heart sculptures explore this duality represented in both its anatomical and metaphoric form. These interpretations of the heart reflect my inner self and spiritual journey.



Anatomy Of A Heart
Plywood and Steel
20 x 9 x 3 inches



Resilient Heart
Marble, railroad spikes
72 x 24 x 16 inches



Reconstructed Heart
steel pipe, stainless
steel
16 x 17 x 5 inches



Layered Heart
Cast Resin with faux
bronze finish
8 x 8 x 2 inches

CONRAD LEVENSON



Eye of the Beholder
Iron, steel
51 x 14 x 8.25 inches

My home and studio are located in Stanfordville New York, a rural community in the Hudson Valley. The area has a long agrarian history and culture that depend upon, and value, both work and the tools of labor. It is a place that provides both inspiration from, and access to, discarded and decaying materials and artifacts ripe for transformation.

I apply my passion for reclamation and recycling to these remnants of traditional agriculture, industry, transportation, and daily agrarian life. Having outlived their practical usefulness, they have been unceremoniously abandoned and forgotten. I hear the voices of these survivors calling from scrap heaps and junk yards, as I respond sympathetically to their pleas for salvation.

My work is not characterized by a preconceived approach nor style. I let the source materials speak to me in their own voices and at their own pace. I tell their stories, revealing their character and embedded energy, while evoking their past lives and former practical uses. I often combine previously unrelated elements, in new and unexpected ways. I often give my sculptures whimsical names that allude to their old lives yet reflect their new physical personas.

I exhibit regularly in galleries and outdoor public art venues throughout the Northeast. My sculptures vary in size from small intimate works to large scale installations. Ranging in height from several inches to almost fifteen feet, weighing from a few ounces up to thousands of pounds, they can be displayed indoors or out depending on their size, weight, and materials.

My sculptures and commission works are included in numerous private collections across the country. Those who own them, whether through purchase or commission, are not merely collectors but feel a personal connection to my works and their stories.

ELAINE LORENZ

During the pandemic I spent quite a bit of time in my studio and let my instincts guide me in my work.

Initially I created several pieces involving visual unbalance, depicting the unsteadiness and anxiety I was feeling at the beginning of the lock-down. More recently I created this stacked piece, much larger and more stable than earlier pieces, but still with a feeling of danger and unease.

Precarious Balance
Ceramic with bluestone base
44 x 12 x 9 inches





FRANK MICHIELLI

Working as a practicing architect and sculptor, I have had the opportunity to explore key 3-dimensional design concepts at varying scales. Although the two arts fundamentally differ in that one provides a function and the other stands alone, they share a number of commonalities. Both deals directly with physical form: materiality, light, scale, color, texture, mass and volume, as well as more abstract concepts such as movement, memory, and space. No matter the medium, I have a strong interest in the spatial qualities of a work, its balance and movement, and I am inspired by the unique potential of the specific materials I am working with. My recent work has been a series of explorations, where mediums of different scales and site conditions inform and influence each other.

As its title indicates, Blue Moth is loosely inspired by an insect creature captured at the moment before it takes flight. Of primary interest is how the form interacts with its surroundings. The two wing-like forms have their concave surfaces facing outwards, engaging the space around it. The curvatures are intended to project out and emit, as well as absorb and receive the energy surrounding it—almost like an acoustic experience. The facing concave surfaces compress the space between them creating a focus that is animated by their highly reflective, polished finish. The vertical and horizontal wings are set to be almost in balance but suggesting a slight rotating movement.

The piece is made from 12-gauge steel sheets. The outside surface exposes the hammer marks and stitched weld joints, making the fabrication process apparent. The interior faces were ground smooth and polished before the piece was oxidized to bring out the blue color.

Blue Moth
Steel
14 x 8 x 14 inches

MILLER OPIE

In response to the exhibition's call, I've combined techniques & ideas that draw on my past experiences with my forward looking perceptions. My work has always explored personal healing as a theme and recently protection has become almost as important.

Past/Future Chainged Hauberk continues my "Chainged" series where I use chain to alter combinations of animal bone into something changed. I also investigate the protective aspects of armor. I've sewn silk with chain into a faux chain-mail & mimicked a protective rib cage with cut deer ribs.

In *Future Chainged Coat of Plates* the armor is truer, more purposeful, offering a fortified view of the future. Both of these two pieces nest on top of frothy "ruched" linen.

Imperfect Chainged Armor uses similar forms & repetitive shapes, but is nested IN the linen, rendering the protective aspects of the bones imperfect.

All three of these pieces embrace my fearfully cautious and still optimistic view of the future.



Imperfect Chainged Armor
Mixed media
20 x 16 x 3 inches



Future Chainged Coat of Plates
Mixed media
20 x 16 x 3 inches



Past Future Chainged Hauberk
Mixed media
20 x 16 x 3 inches



KENNETH PAYNE

Our relationship to the world is spiritual our connection is physical. The ancients imbued the physical elements in their environments with spiritual content. The spirits of their ancestors lived in the forests and were held in the rocks the trees the dirt and the water. There was no separation between these two realities. The barriers were thin and could be traversed with the right knowledge. The past is in the present and the present reveals the future.

The Alchemists crucible was a tool for the transformation of Prima Materia, the material from which all others are made. A material born of consciousness that when mastered could turn lead into gold. To work with the elements is to work with one of the vital forces of nature.

My goal or my job is to introduce one material to another to encourage their form but to stay out of the way of their intent. Our environment is thick with the presence of spirits. They touch us with unseen hands and speak to us with silent voices, their influence is strong they presage our relationship to those who come after us. One thousand years of history is held in one imperishable oak.



(L) Sierge Maria
Wood, polymer
60 x 18 x 14 inches

(R) Isabella
Cast Iron, bronze
62 x 24 x 16 inches

JESSICA RAMIREZ

In my current series, I use self-portraiture as a means of exploring my own cultural identity and as a way to connect with my viewers on a deeper level. The tapestries I create are infused with imagery that is specific to my experiences growing up in Texas, such as cactus and other regional plants. By using these symbols, I aim to express the rich cultural heritage that has shaped my identity.

One of the defining features of my work is the use of chromadepth techniques, which I employ to create the illusion of three-dimensions. Through the use of these techniques, I am able to create pieces that are visually striking and that engage the viewer in a dynamic and immersive experience. When viewed through chromadepth glasses, the rugs take on a whole new dimension, and the viewer is transported into a world of vivid color and depth.

Falling Figure
Tufted rug
64 x 42 inches





SAWYER ROSE

Sara works full-time as the head of analytics for an ad agency, and is the mother of two young children, one of whom has physical and intellectual disabilities. She works both of these jobs, paid and unpaid, from home and finds difficulty setting boundaries between her work and personal life – taking conference calls at school drop-off, and working late, missing dinner. Though her husband is supportive, even encouraging, of her need to decompress, Sara admits that her passion to do her best at work and for her family often overrides her best intentions to find balance.

Parenting a daughter with multiple disabilities is, as Sara puts it, work that never ends. In an average week they have 9 therapy appointments (on top of their son's baseball schedule). Getting around town requires a wheelchair van and a surprising amount of physical labor, now that their daughter is around 50 pounds. On top of that, Sara sometimes feels guilty that she isn't able to do more at-home physical therapy with her daughter, and is learning to deal with the emotions that come with allowing that to be.

The time, money, and health pressures that families normally face are compounded by caring for a child with disabilities – a situation that 1 in every 26 US families experiences. 32% of parents of children with disabilities spend 40+ hours per week caring for that child – equal to a second full-time job. It is not surprising, then, that mothers of children with disabilities are significantly more likely to experience depression and anxiety.

In Sara's sculpture, a solid golden chain links represents an hour of paid work, an open silver chain link represents an hour of unpaid work, and half-open links represent hours when Sara worked at paid labor and unpaid labor at the same time. Spaces in the chains represent hours when Sara was not working.

The Carrying Stones Project combines art and data visualization to jump-start public conversation about women's work inequity. The works encourage viewers to confront issues of equity, labor, and community by pairing human faces and stories with the numbers behind them.

My large-scale data sculptures, accompanied by poignant photographic portraits of the women whose stories they tell, communicate the diverse and distressing truths about American women's unpaid/underpaid and unseen labor. Cooking, cleaning, childcare, eldercare, and community volunteerism statistically still default to women, which keeps them from advancing at work and in society. These sculptures document the physical, emotional, and practical effects of these imbalanced burdens.

Sara

Wood, leather, foundry hooks, acrylic
96 x 77 x 48 inches

JANET RUTKOWSKI

“Great art, whether it be visual, sculptural, functional, or audio, has a presence, a spirit which it truly felt. I seek to incorporate that presence, that spirit into every piece I create. Art is an unfounded religion whose inspiration comes from a divine source. the power is within each of us, and we should use it in everything we do, in all walks of life. It is the power of transformation. Transformation of the mundane into the divine.”

2023 heralded in a time of alchemy for me. A time of transformation. A time to elevate that which is base, whether it be emotional, physical, or spiritual desires into the that which is sacred. The focus of my work this year will be transforming base metal, rusted, scrap and found objects into that which are desirable, precious, and beautiful. When I was asked to curate a show for the Sculptors Guild at Future Lab, I was honored to take on such a great task. Each of the artists in this exhibition accepted that pause in time to discover themselves and their relation to humanity through their work. They have brought beauty and new meaning into existence. This show is a celebration of life.



(L) Beyond the Veil

Brushed and patinated steel, steel mesh,
wood base
77 x 45 x 12 inches

(R) Primordial Energy

Brushed and flame torched steel, carved
wood base
69 x 53 x 23 inches





PETER STRASSER

Trees and timbers have always had an important role in my life. I love the organic rawness of a tree in its natural shape. I am always humbled by its beauty and strength and amazed at its versatility. As a past furniture/cabinet-maker, contractor, and historic restorer I also have always enjoyed manipulating wood with hand and power tools to create the finished product, be it a table or an entire house.

We all live in a modern world where we all buy meats, produce and clothing and have little or no active part in the actual process of its manufacture or procurement. The same could be said of the dimensional wood, 2X4's, 2x6's, planks that we buy from Home Depot. What was once a living-growing tree has been chopped up, milled into a host of possibilities. The pattern of the grain, the strength of the fibers, the heavy aroma of a freshly cut board, are all there to remind you of that once beautiful living spirit that is a tree.

The desire to search for the spirit of the trees has culminated in many of my sculptures. I hope to show the original tree with different touches of the artists hand in creating a look that works with that particular shape and species of wood, preserving the original, but adding another layer of thought to what was once there and still is.

Out of Place

Wood slab, old artifact, steel pedestal
70 x 24 x 12 inches

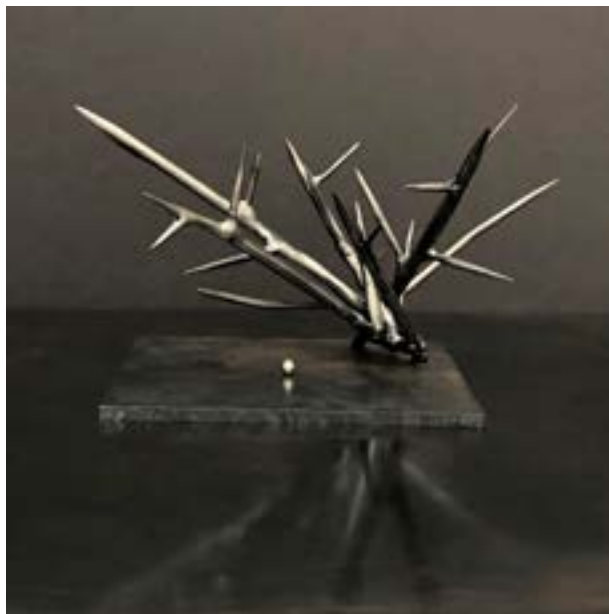
PATRICIA TALBOT

To most, steel is a material that appears rigid, lifeless, and indifferent. For me, it is a canvas for artistic expression. When I create, I allow my instincts to guide me and let the innate characteristics of the steel inform my work. It is through this often arduous but rewarding process that I discover the true meaning of my art.

I work primarily with steel found on the streets of New York. I enjoy extracting the evocative potential from the practical forms of all those things cast aside, once useful, now worthless. A simple beam, tube, or pipe becomes a vessel for my art, capturing its past and present, endings and new beginnings.

My work is minimalist and abstract, finding new harmony with its environment. And yet, because those objects once had a purpose, something else transpires in the finished works—a reflection of our industrious society, perhaps.

I believe that art should be open to interpretation. That people should be given the space to find their own meaning. That is why I choose not to title my work. I want it to speak for itself, to provoke thought and spark imagination.



(L) No. 728
Steel
5 x 10 x 8 inches

(R) No. 711
Steel
30 x 8 x 5 inches



MICHAEL WOLF

The themes I am investigating in my current work are the dichotomies of permanence and transience and sheltered vs. exposed. In these sculptures I have been exploring archetypal forms of architectural structures and the sculptural possibilities of these forms. I have examined how openings can pierce and divide the structure. Piercing these solid forms allows shadows to be created that move with the changing light of the day. A quote from Gaston Bachelard's *The Poetics of Space* conveys the essence of this series of sculptures "...the imagination functions in this direction whenever the human being has found the slightest shelter: We see the imagination build "walls" of impalpable shadows, comfort itself with the illusion of protection or, just the contrary, tremble behind thick walls, mistrust the staunchest ramparts".

Ancient monuments inspire some of these sculptures, while others are inspired by local vernacular architecture, either urban-industrial or rural. Some of the structures that inspire this series are in current use and some are in various stages of neglect as their function has become obsolete with the changing technologies of our era. Material integrity is an important aspect of my sculptures. I choose the medium of each sculpture carefully so that the material speaks to the spirit of the piece. Currently I am involved in direct carving of wood and stone.



(L) Portent

Copper and Zinc sheet,
wood, plywood, concrete
27 x 23 x 18 inches

(R) No Sound of Water

Limestone, wood, 24k gold leaf,
oil paint
15 x 19 x 5.5 inches



ABOUT THE SCULPTORS GUILD

MISSION

The mission of the Sculptors Guild is to promote, encourage, and support sculptors and sculpture through personal interaction, professional development, exhibitions and community outreach.

HISTORY

The Sculptors Guild was founded in 1937 and is one of the oldest artist-run organizations in New York City. The founders were at the forefront of American Modernism rejecting the staid conventions of traditional figurative art. Their primary objective, as stated in an early exhibition catalogue was: "to unite sculptors of all progressive aesthetic tendencies into a vital organization."

The Sculptors Guild roster includes prominent national and international contemporary artist members. The guild membership is known to have included some of the most famous Sculptors of our time- before they actually became famous! Including: Louise Nevelson (1954), Louise Bourgeois (1955), David Smith (1940), Lin Emery (1976), Jose Ruiz De Riviera (1938), Chaim Gross (1938), George Rickey, Ibram Lassaw, Carole Feuerman, Tom Doyle and so many more.

Sculptors Guild actively continues its mission today as a not-for-profit organization based in New York City with a professional membership of acclaimed sculptors of diverse aesthetics. The primary goal of the organization remains the promotion of sculpture and sculptors through exhibitions and educational outreach programs.

Membership within Sculptors Guild has always been based on the selection of sculptors with proven qualities of aesthetic excellence and professional standing. The Sculptors Guild has a proud heritage of meritocracy without gender bias and with the advent of the new millennium has enjoyed an interest in emerging sculptors of divergent aesthetics.

Simon Rigg, President

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