

SCULPTORS GUILD

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CURRENTLY



1937 - 2017

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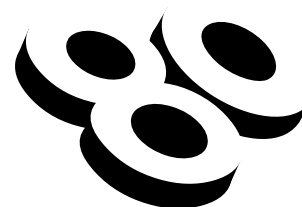
ANNIVERSARY

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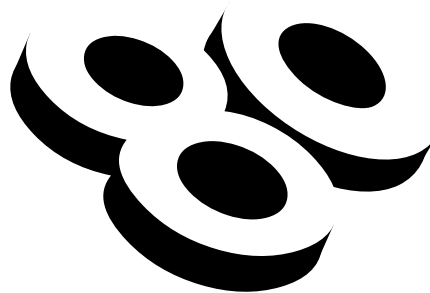


SCULPTORS GUILD

CURRENTLY



# CURRENTLY



The Sculptors Guild is a collective of contemporary professional sculptors seeking, as art critic and historian Brine Walsh writes, "...the freedom to make and show work within a community that supports and encourages their practices—a rare feat in a world full of the detritus of pop culture and commodity-driven creation."

The original founders wrote a manifesto/mission statement that appeared as the preamble to the 1942 catalogue defining the purpose of this association. At the occasion of this milestone exhibition, our 80th year, we would like to take this opportunity to restate and embrace this statement.

## PREAMBLE

### IT IS THE PURPOSE OF THIS ASSOCIATION


1. To unite sculptors of all progressive aesthetic tendencies into a vital organization in order to further the artistic integrity of sculpture and give it its rightful place in the cultural life of this country.
2. To assist the public to a fuller appreciation of the function of sculpture in the cultural life of the country.
3. To stimulate and uphold new artistic values in combat all reactionary tendencies.
4. To oppose all attempts to curtail freedom of expression in art.
5. To support all efforts directed toward maintaining favorable conditions for the artist and [their] work and to cooperate with other organizations so minded.
6. To encourage and support government recognition of the arts; to advocate a program calculated to insure to the arts a permanent place in a national educational scheme; to work for the inclusion of sculpture in larger measure in civic planning.
7. To point [to] the need for the allocation of more adequate funds for the purchase of sculpture by museums and other educational institutions; to promote a more equitable balance in the representation afforded sculpture in art exhibitions; to insist on its correct display.
8. To advocate a definite department in press criticism devoted to the understanding and review of sculpture as a distinct art expression.
9. To enlist the cooperation of the architectural profession that the sculpture and the architecture of buildings may again be planned simultaneously and homogeneously.
10. To advocate the selection of juries on a basis of professional ability in the arts including acceptable sculptors where sculpture is involved; to urge that all specifications and requirements be fully and clearly publicized; to urge that decision is reached by professional juries stand.



June Ahrens  
Ginger Andro and Chuck Glicksman  
Mark Attebery  
Richard Barnett  
Susan Beallor-Snyder  
Caroline Bergonzi  
Meg Bloom  
Gilbert Boro  
Colin Chase  
Irene Christensen  
Marilyn Davidson  
Mary Annella Mimi Frank  
Irene Gennaro  
J. T. Gibson  
Janet Goldner  
Gail Goldsmith  
Armando Guiller  
Lannie Hart  
Sarah Haviland  
Paul Higham  
Lucy Hodgson  
Eve Ingalls  
Howard Kalish  
Stephen Keltner  
Brigid Kennedy  
Elizabeth Knowles  
Pavel Kraus  
Coral Penelope Lambert  
Thea Lanzisero  
Eric David Laxman  
Conrad Levenson  
Robert Loebell  
Elaine Lorenz  
Vera Manzi-Schacht  
Elizabeth Miller McCue  
Betty McGeehan  
Gina Miccinilli  
Lisa E. Nanni  
Kenneth Payne  
Jessica Ramirez  
Sawyer Rose  
Arlene Rush  
Renata Manasse Schwebel  
Alvin Sher  
Emil Silberman  
Robert Smith  
Brigitta Varadi  
Martha Walker  
Andrew Werby  
Michael Wolf

In 1937, a group of sculptors got together and founded the Sculptors Guild in order to promote interest in contemporary sculpture. In many ways, the Sculptors Guild continued a tradition that started when a group of artists got together in Paris in December 1873 and founded the *Société Anonyme Coopérative des Artistes Peintres, Sculpteurs, Graveurs*. The purpose was to hold exhibitions of its dues-paying members, who could not show elsewhere. The first exhibition received a negative review by Louis Leroy titled, “The Exhibition of the Impressionists.”

The Sculptors Guild also paved the way for the intense period of artist-run galleries that flourished in New York between 1952 and 1965, which is currently being celebrated by the exhibition *Inventing Downtown: Artist-Run Galleries in New York, 1952 – 1965*, at the Grey Art Gallery at NYU (January 10 – April 1, 2017). The gallery is a little more than a block north of the Sculptors Guild offices, which are located in the 1830s townhouse where Renee and Chaim Gross once lived, now the home of the Renee and Chaim Gross Foundation. The overlap between this exhibition of works by members of the Sculptors Guild at Westbeth and the show at the Grey Art Gallery should serve as a healthy reminder of the importance of the relationship between independence and community. Neither can exist without the other, which is something we should never lose sight of.



***“Early members of the Sculptors Guild included Jose de Creeft, Louise Nevelson, and David Smith.”***

The original purpose of the Sculptors Guild was dignified and idealistic. The members of the first Executive Board included Chaim Gross, William Zorach, and Minna R. Harkavy, who was also one of the founders of the now-defunct New York Society of Women Artists, which was devoted to promoting the work of female avant-garde artists. Early members of the Sculptors Guild included Jose de Creeft, Louise Nevelson, and David Smith. It is one thing to promote yourself and another thing to help others expose their work to the public. How could I not say yes when Marilyn Davidson, one of the Guild’s artists, asked me to select work by members and write an introduction to the exhibition?

Eighty years have passed since the Sculptors Guild was founded and, thanks to the foresight and belief of the original members, it continues to exist and promote the work of its artists. After I began working with Thea Lanzisero and Elaine Lorenz at the Sculptors Guild and talking with Susan Fisher, Executive Director of the Renee and Chaim Gross Foundation, it quickly became clear to me that one way to celebrate the eightieth



anniversary of the Sculptors Guild would be to show some work by founders and earlier members of this wonderful organization. Despite all the shifts and eruptions that happen in art, there is also – as I think this exhibition will prove – a continuity that is marked by change.

Years ago, in his manifesto-like essay, “Specific Objects” (1965), Donald Judd wrote:

The main thing wrong with painting is that it is a rectangular plane placed flat against the wall.

He could not have been as succinct about sculpture. One of the things that struck me while looking through the submissions of the Guild’s members is the wide range of materials and processes that have been used. In many ways, the works seemed to have little or nothing in common, which is a good thing. The other thought – which I have had before while looking at art – is that processes do not become obsolete. In fact, I would claim that subject matter, materials, and processes never become outmoded, not in the right hands. Any subject, material, or process can be made fresh. It seems as if the artists in this show have put every sort of material to use, suggesting at the very least the resourcefulness and ingenuity that a sculptor needs to make a work of art. And when I say every kind of material, I mean exactly that. There are those that one might expect, such as wood, bronze, steel, rope, clay, and wire, but there are also animal skulls and antlers, feathers and sneakers, kindergarten chairs and goggles. One of the many delights of this show is discovering what materials these sculptors have chosen and how they are transformed.

From fired clay and bronze to software and 3D printing, this exhibition spans the history of sculpture from its ancient beginnings to the latest technology. Irene Gennaro directly carves and laminates wood, while Andrew Werby digitally masters his wall reliefs; we also have Lisa Nanni using neon lights and Paul Higham coding digital data. By bringing these diverse artists and their works together, the Sculptors Guild helps build a community, which is essential to the health of art.

At the same time, the variety of materials and processes that I saw in the submissions reflects the healthy state of contemporary sculpture and the fact that no style or aesthetic agenda dominates today’s scene. This, I would argue, is for the good. There are objects rising from the floor – which is the continuing legacy of sculpture ever since humans piled one stone on top of another – and images projected onto the wall. There are works formed by hands and those made with the aid of a computer. There is a fair amount of casting and welding, weaving and soaking. No matter what the works are about, all of them are infused with the artist’s subjectivity and deep feelings. I found no single characteristic by which I could characterize this exhibition, which makes me supremely happy.

Each sculpture embodies a different vision of the world, of the past, present, and future. Some of the sculptures are whimsical: others touch on the tragic. The sculptors present a span of human emotions as wide as the range of their materials, shaped by the mind as much as by the hand.

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**John Yau**

Curator, Currently 80

Poet, Critic, Writer



*Seek*  
2016  
Industrial mylar  
49" x 35" x 11"

My work continues to explore the properties of different materials. I am particularly attracted to industrial materials and everyday objects. I develop a dialogue with the material, which informs the outcome of each piece. The use of manufactured or found materials is seductive and feeds my focus on danger, beauty, darkness, and reflected light. The pieces can be site-dependent or stand alone depending on the space. The viewer is invited to consider the open-endedness of the work, reminding us of the need for social ritual and political discourse.



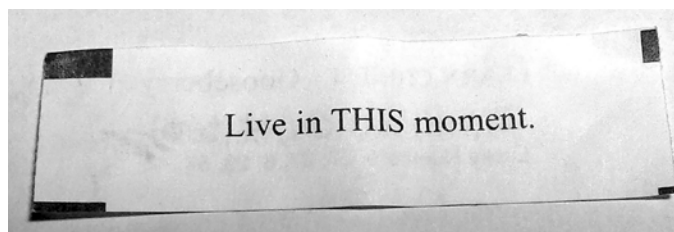


*Rear Window*

2013

Installation: single channel video  
projection, mixed-media elements,  
sound and scent

Size variable



## MARK ATTEBERY

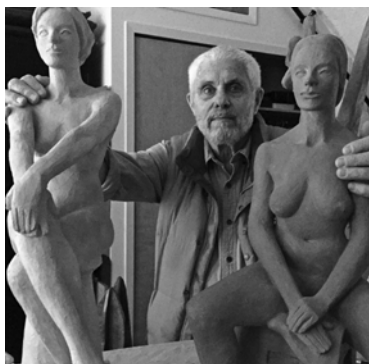


*Monocot*  
2014  
Steel, patina,  
burnt elm  
67" x 21" x 18"



Sensuous growth and flowing movement are the focus of recent metal work. While primarily abstract, these sculptures suggest natural phenomena and living organisms. The steel is shaped by graceful gestures observed in biology and astronomy.

Components are forged with traditional blacksmithing, welded, then finished with patinas, electro-plating, automotive paint, or powder coating. These are personal choreographic gestures in metal, capturing the elemental grace of a slowly unfolding natural world.



*Funny Honey*  
2011  
Bronze  
21" x 10" x 9"

Richard Barnett's terra cottas are inspired by two forms: the shapes of boats, especially sailboats; and the shapes of curved walls and towers. "I love to sail, and find beauty in sailboats that are creatures of both water and air. I hope that from this jumble of interests, coherent sculptures result. There is no other message in them."



*Broken*  
2014  
Natural manila rope  
36" x 100"

My work expresses my personal journey finding a balance between family and my art. The sculptures have been described as "meditations" allowing the viewer to get lost in the work and create their own story in the emotions that are evoked.







*Feather*  
2014  
Steel  
53" x 53" x 17"

*Feather* is a key piece to represent my body of work. Wings, phoenix, rebirth, transformation. Thematically, the harmony of the contrasts is very clear here, through this organized chaos, the vulnerability of a threatening softness. Technically, this style of intricate organic cut-out work is recurring in my artistic expression.

MEG BLOOM



*Desert Dance*

2017

Handmade papers, kozo fiber

Approx 65" x 48" x 48"

Finding beauty in the imperfect or impermanent, acknowledging moments of change, and engaging with the process of transience form the basis of my work.

My process is guided by the mix of planning and chance that the materials I use offer to the imagery.



***Stand By Me***

2016

Polished, welded stainless steel

34" x 16" x 16"

Boro's sculptural work explores the interplay of space, place, and scale in a wide range of media. While mastering the rigors of technical competence, he developed a deep-seated passion for three-dimensional art, which continues to be the influential force behind his creations. He is both inspired and motivated by the creative freedom of sculpting, finding that abstract work is the means to fulfill his vision.



COLIN CHASE



*Yunque de los Sueños #20*  
2017  
Wood, brass, steel, beads, feathers, cotton, poems  
67" x 17" x 160"

This work continues an ongoing series I began in 1995.





*An Unpopulated Place*  
2016  
77" x 5" x 3.5", 22 pages  
*As of Now* (homage to Cecil Taylor)  
2016  
77" x 5" x 3.5", 22 pages  
*From NOHO to SOHO*  
2015  
96" x 6" x 4", 24 pages



My accordion books contain symbolism and my attitudes to the environment and surroundings. Memories of events, past and present, in the three countries Norway, United States, and Costa Rica, have shaped my identity and how I see the world. The books are imported from Asia and my process consists of exploration and intuition. I am working with each double page first, and then fold the sides back before I start on the next. Each side can be considered a single work or as part of the evolution of the work. "I work intuitively. It's like emotion. It's like life."

## MARILYN DAVIDSON



*Jolie Laide*

2015

Plaster, pearls, textiles, polychrome

15" x 4.5" x 4.5"

I am currently exploring a vocabulary of symbols embodying collective and personal history and biological and spiritual identity through sculpture and works on paper. The need to say more about internal life, even if it can't be explained through narrative, remains. The sculptures have developed not through careful drawing, but only the quickest of sketches to capture the moment of mental image - vivid yet imprecise. My current studio practice employs traditional and non-traditional materials and processes.





*Oh the Joy*  
2016  
Welded brazed steel and iphone  
6" x 6" x 6"

My preference is to create visually alluring work that draws on the brain as well as the heart. I use simple shapes, often repeated, that articulate a narrative or minor drama.



*Cloud Cluster*

2016

Wood, fabric, wax, glue, acrylic, screws, and nails

39.5" x 33" x 24"

Lives lost and damaged by petro accidents, drilling, and their collateral effects cannot be overstated. Millions of people have experienced the ravages of asbestos poisoning 20 years after exposure. Petroleum exposure may take as long or longer to present the cancers that are inherent with toxin exposure. Initially people will be told there is no danger - the danger is not proven - it is minimal. This pattern of deceit and denial follows in the wake of companies interested in profit above all else. Asbestos, tobacco, and petroleum are deadly contaminants. My works are an homage to the victims.



***Beaver Chews: Bundle***

2014

Bronze

6" x 6" x 12"

With *Beaver Chews: Twins and Bundle* I have chosen a “collaborative” enterprise by working with found driftwood beaver chews and turning them into trophies. It is a little known fact that the young beaver will “chew” a tree as a display of prowess for the parent. I conceived these pieces after a gallerist came for a studio visit with her own trophies, pushed up high and beautifully displayed for me (all?) to marvel at. I didn’t get into the show.



## JANET GOLDNER



### *ZigZags*

2015 ongoing series

Steel

Triangle: 39" x 36 x 36"

Cube: 36" x 24" x 28"

Circle: 36" x 36" x 8"

Y: 42" x 16" x 14"

3-Tier: 39" x 18" x 18"

Octagon: 36" x 42" x 42"

*Zig-Zag* is an ongoing series of gestural steel sculptures. The work is inspired by Malian sculptures, chiwara, masks, and ideograms signifying a road that is not straight but contains many twists, turns, and detours.





*Treehouse/bodyhouse*  
2008  
Highfire stained clay  
12.5" x 8.5" x 7.5"



Start with a body or start with a tree. Watch the transformation: body to skeleton to structure to scaffold. Tree into skeleton of itself, this a ruin or an abandoned burnt-out building. A movement from what was once considered natural to a new non-human nature with its own peculiar beauty. Nothing is what it was.

## ARMANDO GUILLER



*Helical Work 5*

2007

Steel, birch, plywood, hardware

65" x 11" x 11"



I'm fascinated with the Helix; to me is the equation that best describes the process of human development, because of its tremendous resemblance to our path in search of meaning and growth. My work brings Naturalis Principia into aesthetic and perceptual examination. Through my pieces I intend to give body to laws and study those structures in a more subjective and symbolic context. The sculpting process consists of stacking a chosen material in sections or layers to form a complex body, where the body refers to life and the sections to those experiences that can turn its course.





*The Lovers*

2016

Bronze, brass, wood, pigment, and found objects

72" x 33" x 11"

The work I create explores how women are perceived by society as portrayed in myth and legend. My figures often occupy conflicted positions. They are simultaneously exposed and empowered, beautiful but also distorted or unhinged. My work evokes religious images, nature, and cultural references that have a strong feminine point of view.

## SARAH HAVILAND



### *Silver Chronicle*

2014

Wire mesh with mixed media

61" x 30" x 30"

My recent works explore human-bird personae, recalling mythological winged figures related to the soul. Inspired by stories and images from many world cultures, these hybrid beings incorporate symbolic and psychological content familiar from religion and fairy tales. Alternately grounded or airborne, they reflect on essential human desires and raise questions about our conflicting responses to nature.



*MRI of a Dog's Beating Heart  
with Mined Data & Noise*

1997

CNC, nickel-plated cast iron  
18" x 18" x 60" on steel pedestal



Paul Higham has used computational technology for over 30 years and remains a pioneer of digital sculpture. Grains of data are mined and harvested from real-time to reveal organicity, hysteresis, and turbulence within our culture; showing the flux of societal transformations such as the freeze and crash of the dollar. Using sources like a Dog's Beating Heart or the Dow Jones Index, data is synthesized with coding and genetic algorithms. It is perturbed with virus and noise in order to generate new vectoral forms. This is a process he calls "Autotecture" producing "Data Sculpture," which he developed in the 1990's. Works are output through cnc and rapid prototype technology.





*Blowing in the Wind, or the Invasion of Industry*  
2016  
Concrete, steel pipe, antler, and wire mesh  
72" x 20" x 20"

My work refers to the destruction of the natural environment by industrialization. It expresses outrage at the practice of Hydrofracking in particular. Species extinction, pollution, and global warming are all products of these facilitators of greed.



*Rising Tide*

2016

Bronze, photographs (of a  
game field in Costa Rica)  
on paper, plywood  
82" x 24" x 2"



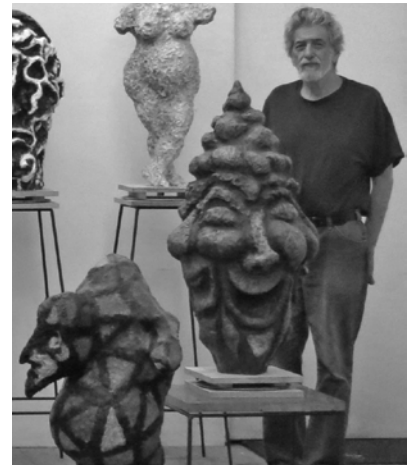
Discovering and inventing a new purpose for things has become a crucial task at every scale. This work highlights this situation. In *Rising Tide* humans are playing a game on the beach. The shells that are part of the game were made of paper by me, because there are no real shells left. There is a human shadow occupying the bottom of the image.

## HOWARD KALISH



*Pieta, Signori, Pieta . . .*  
2015  
FGR Hydrocal, acrylic  
38" x 23" x 20"

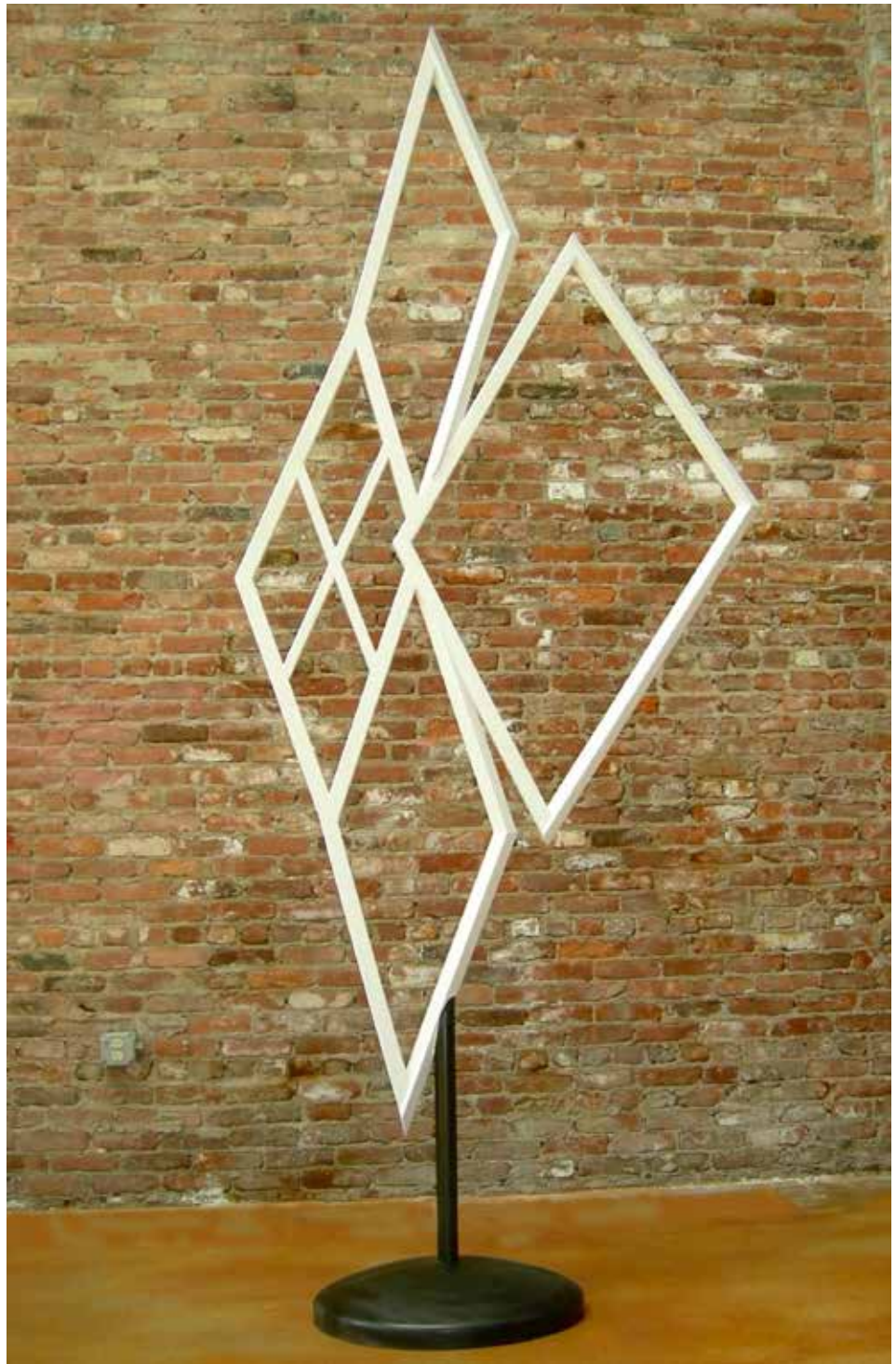
I try to be a good matchmaker. I introduce the abstract to the figurative (or vice versa), and if I do my job well they realize despite their differences that they have a lot in common, and they fall in love, marry and have children. The children are called Meaning, Association, Form, Content, Design, and Etcetera. Sometimes they are twins, or triplets, or more. In each case they look like their parents, or rather a combination of their parents (a matchmaker might say "a perfect combination", but this would be hyperbole).







*Untitled C3 Looking Glass*  
1996  
Enameled steel tube  
138" x 36" x 2"



Presenting visual phenomena, employing laws of perspective and cognitive relationships have been my personal areas of interest. The work is a mathematical permutation of a preset pattern of planes that is distorted by the physical properties of an invisible line. The work is derived from a computer program to generate a drawing in full perspective representing physical properties of planar weight.



*Surrender*

2016

Grout, metal, wood, cotton, sealant

15" x 14" x 15"

My recent work centers upon investigating permutations of surface, form, and volume. Devoted to additive and meditative process, the work is play... a play between the ephemeral and the physical. It invites discovery - while engaging with and challenging the physical limitations of the material.

A combination of abstraction, craft, and improvisation, my work invites the viewer to look within. Form articulates the dynamics of change through a rhythmic language.





*Bottlehead*  
2015  
Earth, metal, string, glass  
13" x 18" x 10"





*A(rising)*

2017

Stone, metal, acrylic, papier maché

60" x 10" x 8"

Natural patterns inspire my work. Some are biological patterns on the cellular level of organisms. Others are geological patterns of earth's natural landscapes. My work particularly derives from the fractal aspect of life forms as patterns replicate on differing scales. By layering clear pools of acrylic polymers with textural applications of acrylic paints and gels, I experiment with a variety of textures and effects similar to the fluid qualities of the microscopic world. Ranging from the atomistic to larger organizational systems, I explore how dynamic patterns connect landscapes and life forms, physiology and physics, death and detritus, growth and form.



*Levitation*  
2006  
Pigment on mylar  
29" x 58" x 28"

"Lyrical and abstract, the *Levitation* paintings result from a rather unusual painting process in which the artist starts by placing the sheets on the floor and applying fluid gestures of brightly colored, poured and splattered pigments that flow into each other." -*Art in America* review, Edward Leffingwell

CORAL PENELOPE LAMBERT



*Earth Chakras*

2015

Cast aluminum, bronze, felt, and steel

84" x 24" x 24"

The *Chakra* series of sculptures deals with ideas of things being in sync with nature; they explore ideas of coexistence, containment, resonance, and metamorphosis. In each sculpture a changing number of spherical forms have become joined and dependent upon each other, this state references such things as the alignment of planets in the sky or the chakras in the body.





*[Magic Carpet] Journey*  
2016  
Steel  
48" x 24" x 12"

I make structures that bridge my daydreams with reality.



*Concentric Conversation*

2017

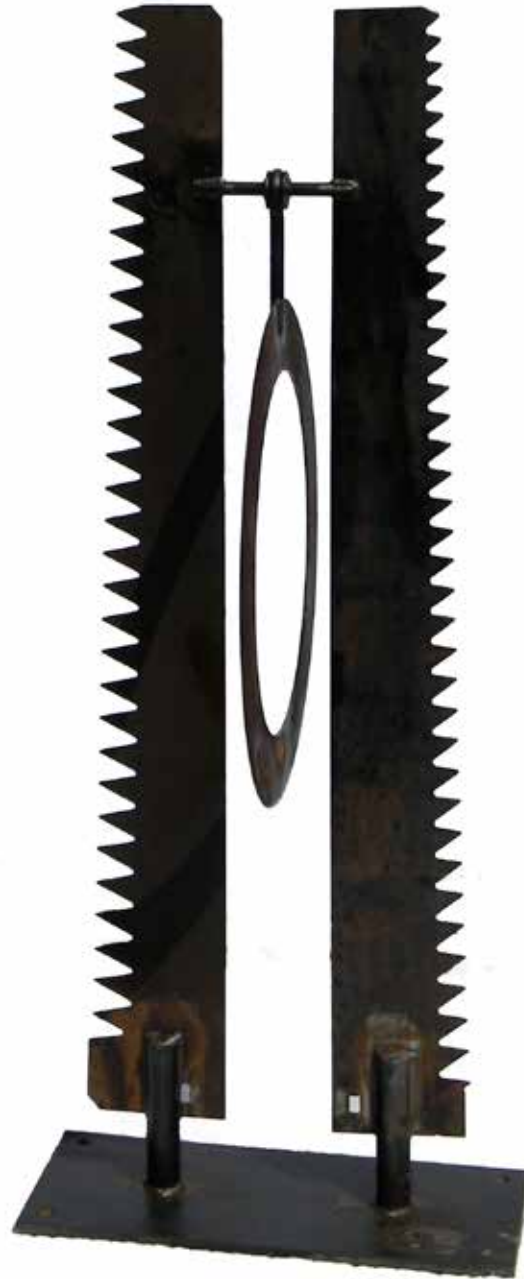
Welded stainless steel

84" x 48" x 42"

It is my intention to create sculptures that seem spontaneous and inevitable using a process that is extremely labor intensive and deliberate. Seeking is a constant: to transform my materials while at the same time respecting and acknowledging their unique properties and their raw fundamental nature.



*Counter Action*  
2014  
Iron and steel  
58" x 19" x 24"



Salvaging scrap materials and obsolete artifacts of industry, transportation, and agriculture I repurpose and recompose them as works of art. In that process I often combine previously unrelated objects in new and unexpected ways.

My sculptures evoke the former times, places, lives, character, and embedded energy of their source materials. I tell their stories as I explore and mediate the essential relationship between their form and content.



## ROBERT LOEBELL



### *Timeline*

2013

Yellowheart wood, burned and painted

36" x 30" x 1"

My sculpture has changed and evolved over my career. I have always tried to create work that references whatever interests me at the time- a book, a scientific idea or image, another work of art. My new relief pieces explore the intersection between sculpture and photography. I reference archival photographs from historical sites, family photographs, or images from my travels. By carving them to become three-dimensional again- the original state of the objects and people in the photographs- they have a new dimensional context. The work becomes a kind of dialogue between flat and dimensional, between image and abstraction.







*That Which Remains*  
 2016  
 Ceramic, steel  
 28.5" x 12" x 8"



My recent body of work centers on the world's vast variety of seedpods and their promise of the future. Although I am attracted to the ripe and luscious forms of new seedpods, I find the somber beauty of dried, opened, and empty shells more meaningful in our present political climate. The sense of loss created by the empty pods allude to our future, with denials of global warming and the declining biodiversity of plants and animals.



*Liberata*  
2015  
Terracotta, cast resin  
78" x 18"x 18"



This sculpture was inspired by the 12th-century medieval cult of *Liberata* in Lucca, Italy. As a patron of brutalized and abused women, her image and legend came to life through mutual activity within the women's faith community. Also known as Wilgefortis - strong woman - and Ucumber - a burden unencumbered, she additionally was the patron of unhappy love affairs, fertility, and care of domestic animals.



*Bullet*  
2016  
Walnut, brass ball, steel  
71" x 18" x 9"



My journey into Expressions in Wood started with my fascination of the simple yet exquisite beauty of the wood itself. In this series, sweeping lines of color, spiraling patterns of growth, and bridled history of the wood grain, all exemplify nature's artistic mastery. To me, these 'life etchings', enhanced by the rich textures that border the bark, are an organic expression of beauty and wholeness that reach beyond our human capabilities. Adding another element to each sculpture gives the piece special importance. These man-made forms contrast with the free-flowing patterns of the wood and serve to confront the viewer and encourage reflection.



*Il Corpo*  
2016  
Mixed-media glass  
48" x 47" x 17"

Recycled material, something once deemed useless, is given a second life reaffirming meaning and nature within medium and process. Glass is delicate and yet it belies this fragility when shattered into shards. My glass sculptures are inspired by biological processes from cellular level to the nature of matter within the cosmological realm.







*Ball of Leaves (maquette)*

1995

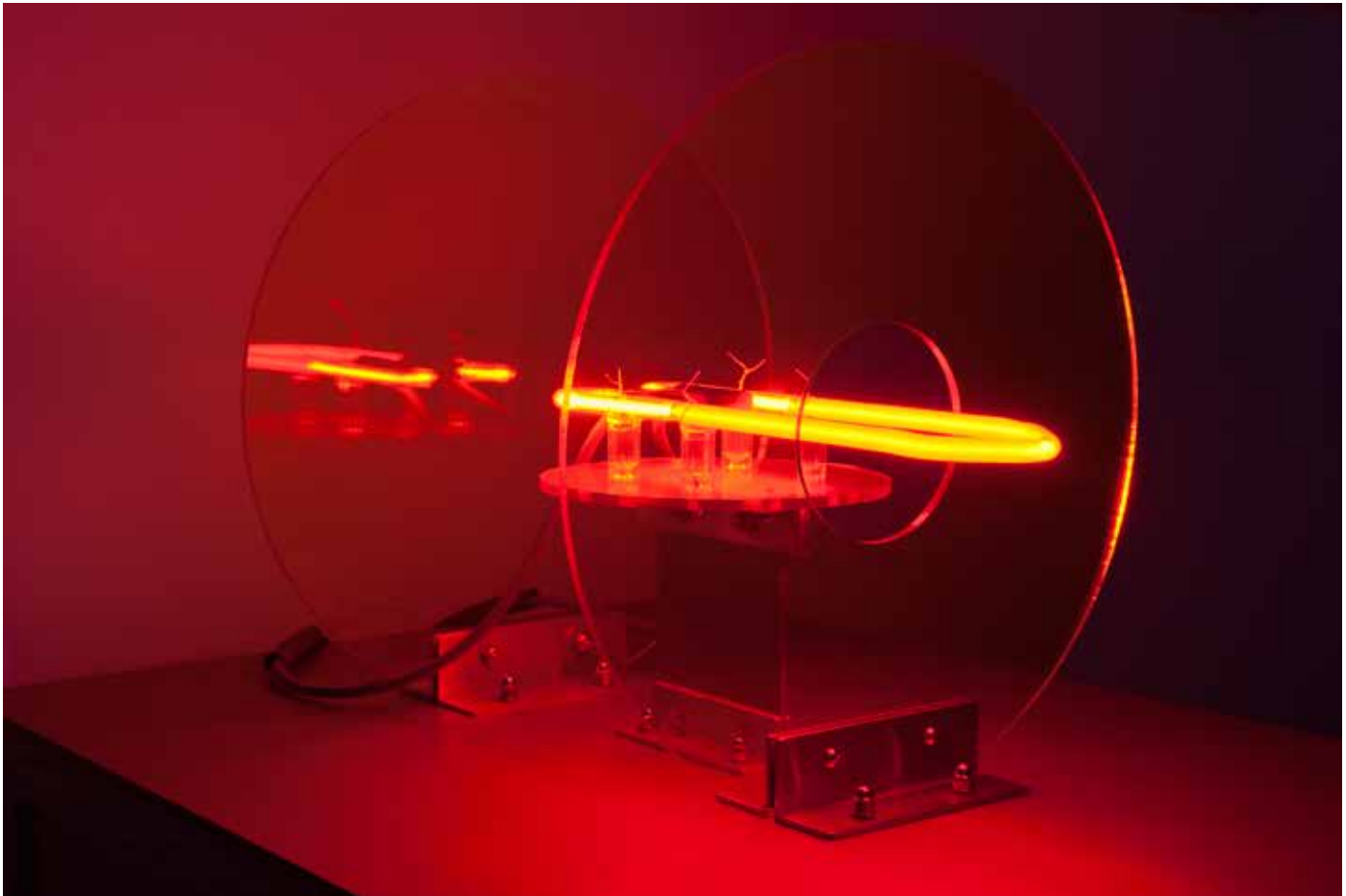
Patinated Cast Bronze

16" x 16" x 16"

The sphere concentrates being around a center, an image of the macrocosms and the microcosms, the world and individual man.

*Ball of Leaves* is an image of abundance and growth. It was awarded the Environmental Sculpture Commission for the Corporate Headquarters of Salomon, Inc., at the now former 7 World Trade Center, New York, NY. This maquette survives in the possession of the artist.

Sculpture brings the primacy of touch into our world of computer and television screens.



*Flare*

2014

Gold anodized aluminum, colored acrylic,  
colored glass tubing filled with neon gas  
14" x 30" x 21"

My work consists of sculptures and site-specific installations that utilize neon and argon lighting because of their intense illumination and reflectivity on metals, acrylic, and glass. The creation of my light sculptures is inspired by the flow and opposition of energy in our environment and the Solar System. The energized gases in neon and argon lighting are ideal for depicting the waves of energy that affect us like solar flares emitted by sun.





*Glass Man*  
2015  
Lead crystal and cast iron  
68" x 24" x 18"

*Glass Man* is a figurative work made of lead crystal and cast iron. This work speaks to the state of our spiritual life in these modern times. Rooted in iron yet fragile. Broken chunks of leaded glass that are at once inviting and forbidding. The overall presence seductive but threatening.



*Identity Through Sculpture*

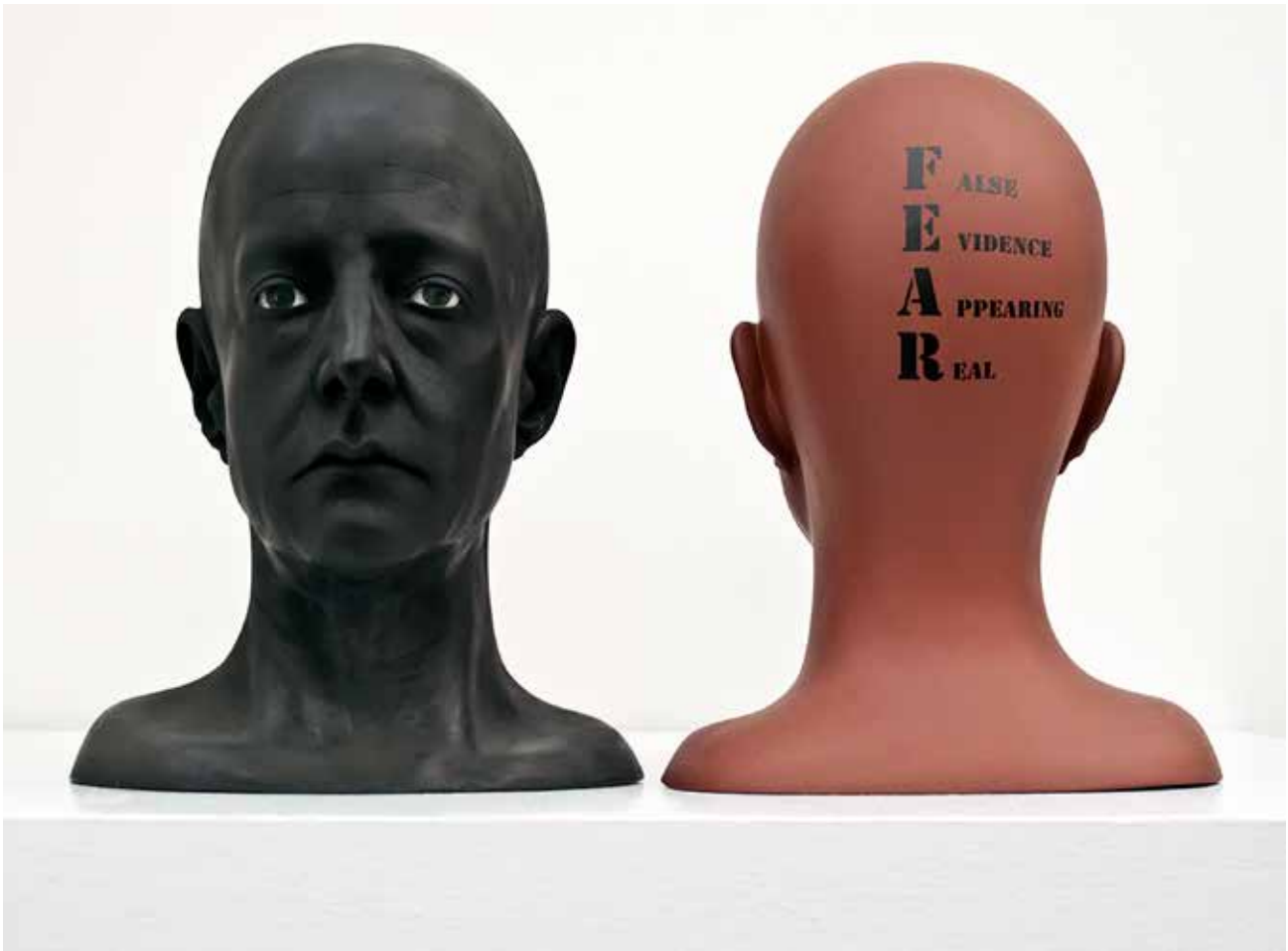
2017

Fabric and wire

48" x 48" x 36"

This new series discusses a fundamental understanding of place as it relates to my identity as a Mexican-American. I am selecting objects from my childhood that center around my relationship with my mother. Using regional fabrics, I am reconstructing forms, specifically plants my mother grew in my childhood home. The aloe vera plant plays a central part in this series. The subject of identity can be a rich topic for the viewer, drawing on their own associations and considerations with topics of social, political, and cultural identity. By raising questions about who I am and where I come from, my work creates opportunity to relate visual associations with historical and social connections.





*False Evidence Appearing Real*  
2014  
Resin, fiberglass, acrylic,  
vinyl lettering, marker, and glass  
12" x 18" x 9"

Through the depiction of human parts, I am exploring one's perception of reality.

In its nature the sculpture draws you into the materiality that defuses interest in the details of any specific human being. The work is reduced to an object of thought, becoming a metaphor for one's perception. Through this activity, I am re-shaping conventional reality and opening up a dialogue to something broader.

SAWYER ROSE



*Contessa*  
2016  
Silver solder, copper, rigid foam armature  
8" x 8" x 8"





*Mothwing Vessel*

2016

Silver solder, copper, fiberglass armature

24" x 24" x 24"

Sculptural forms are clad in geologic layers of silver solder and copper, as if their delicate bodies are growing the armor they need to flourish in the increasingly corrupted environment humans are leaving for them. Using the texture of the metal as my primary mark-making medium, the liquefied silver morphs into bark, or feathers, or scales.

RENATA MANASSE SCHWEBEL



*Post*  
2000  
Painted wood  
56" x 4" x 4"

I tend to work in cycles using metal, wood, and clay, but in the past, always returning to welded metals (either stainless steel or aluminum). More recently, because of a pacemaker, I have to give up TIG welding, and limit my direct metal work to constructions. Most of my sculpture is in the hard-edge non-objective mode, but every so often the wish for humor evokes abstracted figurative work.





*Compass Temple*  
2015  
Bronze  
12" x 10" x 10"



I create sculptures using imaginary architectural elements. The works express our needs and curiosity in today's world through forms such as temples, altars, and observatories. My role as an artist takes forms apart, experiences and reassemble them, working back against cultural currents to arrive at the original meanings of these ideas I started from. These primordial expressions are what make my art.



*Fibonacci Fraternal Fritter*

2014

ABS plastic

10" x 8" x 8"

Art is alchemy. Alchemy is the magic, observation, process, and ritual of life. My sculptures, both virtual and actual, are conversations regarding the archetypal forms that are the basic structures of nature. I build alien abstract worlds that become familiar through frequent immersion. These worlds are constructed to open exploration to the deepest regions of the human psyche for development within the landscape of the imagination.

The question for me is not whether something is art or not. The question is whether it is significant art.



*Star Child Re-Genesis*  
2015  
ABS plastic  
12" x 8" x 8"





*Knight*  
2016  
Metal, wood, found objects  
58" x 10" x 12"

Blind devotion and subordination, sometimes irrational and unappreciated, is the subject for this work.





**Noel Ruane**

2015

Ox mountain sheep wool, merino wool,  
silk gauze, markings: branding fluid,  
branding crayon

78" x 78" x 5"

The work from *Markings* series investigates the decline of traditional sheep farming in the North-West of Ireland and explores the different marks used by farmers to identify their sheep. Creating a dialogue with farmers and place, the project opens on to a broader reflection concerning the signs and forms of identification humans use to identify animals, plants, and territories.



*Muse #2*  
2012  
Puddled steel  
15" x 16" x 12"



My work is spherical and curvilinear in virtually every case. My objective is to literally draw the viewer into the work. The eye is meant to trace the lines within each composition as if riding a roller coaster that travels around and through itself. In fact, several of my most recent works are inspired by möbius circles, which are geometric configurations that, by definition, carry the eye “around and through”.



*Aragcitrlinglith*  
2014  
Elm  
35" x 5" x 4"



Natural objects speak a language of their own, which is independent of any artistic style developed by man. By capturing these forms and textures directly, and using them in combination with each other to concentrate their innate power, searching for affinities, mating one with another and combining them into works of art, I feel I'm getting to the root of our innate sense of beauty. Using 3D scanners, modeling software, 3D printers, and CNC machines, I'm able to meld these forms fluidly, as dictated by the inner logic of the structures and patterns I'm exploring and the materials I employ.



*Sanctum*  
1998  
Copper  
18" x 14" x 10.25"

*Sanctum* is from a series of sculptures based on architectural structures. The void in the structure is a representation of the embodiment of the sacred. In these sculptures I have explored archetypal forms of shelter and how these forms allude to personal and social themes that occupy my thoughts.



CURRENTLY

**D I S T I N G U I S H E D P A S T M E M B E R S**



Jose de Creeft

Chaim Gross

Michael Malpass

Louise Nevelson

Jean Woodham



Courtesy of The Renee and Chaim Gross Foundation

*Harem Girl*  
c. 1940  
Bronze  
5.5" x 5" x 6.75"



Courtesy of The Renee and Chaim Gross Foundation

*Black Figure*  
1935  
Ebony  
40.5" x 12" x 8"

MICHAEL MALPASS



*Untitled*  
1983  
Brass pipe  
Approx 16"-18" diameter

Courtesy of The Renee and Chaim Gross Foundation





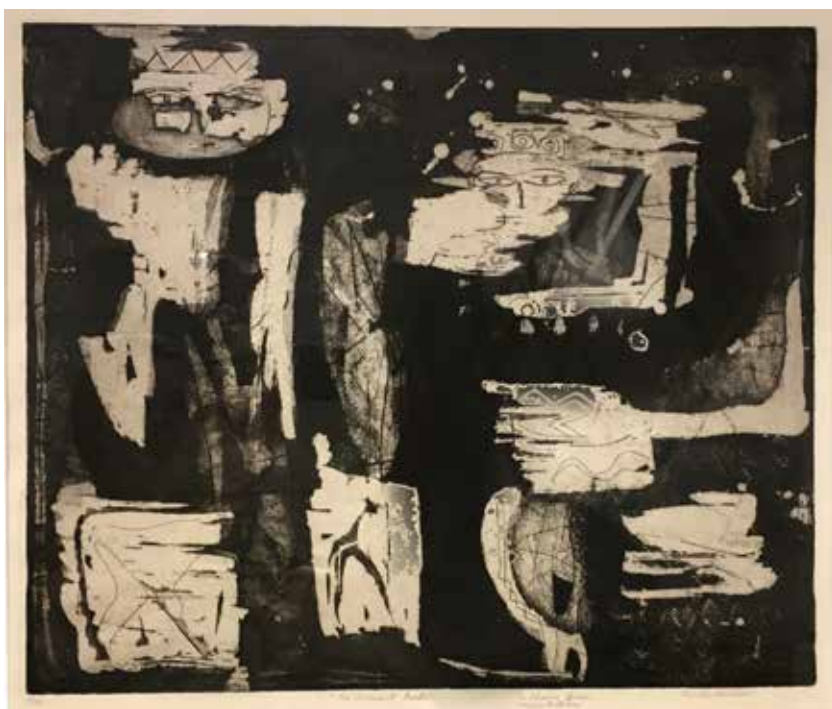
Courtesy of Pace Gallery

*Small Cities IX*  
1978-1985  
Wood painted black  
13" x 13.5" x 9"

LOUISE NEVELSON



*Untitled*  
c. 1934  
Black and colored ink on paper  
17" x 15"



*An Ancient Garden*  
1953-55  
Etching and aquatint, edition 1/20  
14.5" x 17.75"

Courtesy of The Renee and Chaim Gross Foundation



*Dolmen*  
Welded bronze  
18.5" x 9.5" x 6"

**GALLERY VIEWS**

CURRENTLY







GALLERY VIEWS



GALLERY VIEWS





GALLERY VIEWS



GALLERY VIEWS





GALLERY VIEWS



**SCULPTURE GUILD MEMBERS**

CURRENTLY



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Bailey, Mary  
Ball, Barry X.  
★ Baizerman, Saul 1938  
Baldwin, Cliff  
Balisle, Jenny  
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Barnet, Richard  
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● Barrett, Bill  
Barrett, Oliver O'Connor  
Barthe, Richmond  
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★ Ben-Shmuel, Aaron 1938  
Bergonzi, Caroline  
Bianchino, Gianluca  
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Bloom, Meg  
Bloomer, Kent  
★ Boas, Simon Brangier 1938  
Bogdan, Mary  
Bogle, Jon  
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Bourgeois, Louise  
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Briggs, Rick  
Broadbent, Tom  
Brown, Adam  
Brown, Keith  
★ Brown, Sonia Gordon 1938  
Buckner, Hal  
Caesar, Doris

Campbell, Kenneth  
Caparn, Rhys  
Casanova, Aldo  
Casbon, Linda  
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★ Cash, Harold 1938  
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Cavalieri, Alberto  
★ Cavalito, Albino 1938  
Cave, Leonard  
Ceraso, Steve  
Cerny, George  
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Chase, Colin  
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Church, Elise P.  
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Colpacci, Viorica  
Comins, Jeremy  
Cook, Robert  
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★ Cronbach, Robert 1938  
Cronin, Robert  
Cross, Louise  
★ Cunningham, John 1938  
Danziger, Joan  
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Davidson, Carol Kreeger  
Davidson, Marilyn  
Davis, David E.  
Davis, Richard  
Day, Worden  
★ Decker, Alice 1938  
★ de Creeft, Jose 1938  
Dehner, Dorothy  
Del Prado, Marina N.  
★ De Marco, Jean 1938  
de Moulpied, Deborah  
Der Harootian, Koren  
★ De Rivera, Jose Ruiz 1938  
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Dietel, Fritz  
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Dockery/Michelle, Leon/Elizabeth  
Doddoli, Adolfo  
Dolan, Stacey  
Dombek, Blanche  
Dono, Steven  
Dorado, Rex  
Doyle, Tom

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Dubie, Lu  
Dudek, Peter  
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Emery, Lin  
Emser, Bob  
Endacott, Pamela  
Epping, Franc  
Escobedo, Helen  
Ewing, Lauren  
★ Faggi, Alfeo 1938  
Fane, Lawrence  
Fasano, Clara  
Fekner, John 2008  
Fellerman, Michael  
★ Ferber, Herbert '38  
Feurman, Carole  
★ Fiene, Paul 1938  
Filkosky, Josela  
Fin, Daniel  
Fine, Joan  
Finke, Leonda F.  
Fischer, Rob  
★ Flannagan, John B. 1938  
Forma, Donna  
Frank, Mimi  
Frazier, Paul  
★ Freilicher, Hy 1938  
★ Friedman, Mark 1938  
Fucigna, III, Joseph T.  
Fuller, Sue  
Gagnon, Steven  
Gale, Don  
Geissbuhler, Arnold  
Gennaro, Irene  
★ Gershoy, Eugenie 1938  
Gialanella, Donald  
Gianakos, Cristos  
Glasson, Lloyd  
Gibson, JT  
★ Glicenstein, Enrico 1938  
★ Glickman, Maurice 1938  
★ Ginsky, Vincent 1938  
Goerlitz, Drew  
Goldner Janet  
Goldsmith, Gail  
Golya-Stork, Thomas  
Goodridge, George  
★ Goodelman, Aaron J. 1938  
Goulet, Lorrie  
Graham, Richard D.  
Graham, Richard M.  
Grassi, Andrea  
Grashow, Jimmy  
Grausman, Philip  
Greco, James

- Green, Michelle  
 ★ Greenbaum, Dorothea 1938  
 Greenberg, Alan  
 Greenleaf, Ken  
 Greenly, Colin  
 Grey, Michael Joaquin  
 Grippe, Peter  
 ● ★ Gross, Chaim 1938  
 Grossberg, Jacob  
 Grossman, Nancy  
 Gubin, Mikhail  
 Guiller, Armando  
 Gur, Yasmin  
 ● Gussow, Roy  
 Guzman, Erik  
 Hadzi, Dmitri  
 Hamburger, Sydney K.  
 Hajikano, Maki  
 Hamer, Irene  
 Hamburger, Sydney  
 ★ Hamlin, Genevieve Karr 1938  
 ● Hanrahan, Jerelyn  
 Hare, Robert  
 ★ Harkavy, Minna 1938  
 Harrison, Carole  
 Hart, James  
 Hart, Lannie  
 Hartmut, Stockter  
 ● Hartwig, Cleo  
 Haseltine, Mara G.  
 Hauer, Erwin  
 ★ Hauser, Alonzo 1938  
 Haviland, Sarah  
 Hayes, David  
 ★ Hebdal, Milton 1938  
 Helm, Alison  
 Heinrich, Richard  
 Helm, Alison  
 Henderson, Daniel  
 Henry, John  
 Herrera, Gina  
 Hewitt, Corin  
 Higham, Paul  
 Hill, Elizabeth  
 Hochstette, Pamela  
 Hodgson, Lucy  
 ★ Horn, Milton 1938  
 ★ Hovannes, John 1938  
 Hyun, Paul  
 Ingalls, Eve  
 Isherwood, John  
 Izuka, Kuno  
 Jacobsen, Katja  
 Jencks, Penelope  
 Johns, Gregory Scott  
 Johnston, Randolph W.  
 Jon, Ann  
 Jordan, Robin  
 Judge, Mary
- Judelson, David  
 Kaish, Luise  
 Kalish, Howard  
 Kalkin, Adam  
 ● Kallem, Herbert  
 Kanarek, Yael  
 ★ Kane, Margaret Bressler 1938  
 Kaplan, Penny  
 Katz, Robert  
 ★ Kaz, Nathaniel 1938  
 Kearl, Stanley  
 Kelly, Timothy D  
 ● Keltner, Stephen  
 Kennedy, Brigid  
 Ketchman, Niki  
 Key-Oberg, Ellen  
 Kim, Intae  
 Kim, Soonhee  
 Kimmel, Norbert  
 Kimura, Hitoshi  
 King, William  
 Kip, Lyman  
 Klavun, Elizabeth  
 Klein, Adrienne  
 Klevickas, Bernard  
 Knoblick, Joshua  
 Knowles, Elizabeth  
 Kodama, Masami  
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 Kreis, Henry  
 Kraus, Pavel  
 Kunst, Ugur  
 Kurhajec, Joseph  
 Lail, Thomas  
 Lambert, Coral  
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 Lanina, Yuliya  
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 Larsen, Gunilla  
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 Leon, Dennis  
 Levenson, Conrad  
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 Lipchitz, Jacques  
 Lipton, Seymour  
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 Liu, Andy  
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 Loebell, Robert  
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- Lock, Greg  
 ● Lorenz, Elaine  
 Lucchesi, Bruno  
 Lux, Gwen,  
 Malin, Gay  
 Malpass, Michael  
 ★ Maldareli, Oronzio 1938  
 Mandel, David  
 Mandel, Patricia Anne  
 ★ Manship, Paul 1938  
 Manzi-Schacht, Vera  
 ★ Margoulies, Berta 1938  
 Mark, Phyllis  
 Maron, Jeffrey  
 Martinelli, Enzo  
 Mashko  
 Mason, Molly  
 Matteson, Ira  
 Mayon, Taal  
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 McDonnell, Joseph Anthony  
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 McGeehan, Betty  
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 Meadmore, Clement  
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 Mehlman, Ron  
 ★ Melicov, Dina 1938  
 Mellor, George  
 Mendelson, Shari  
 Mercer, Norman  
 Metzler, Kurt Laurenz  
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 ★ Meyers, George 1938  
 ★ Michnick, David 1938  
 Miller, Burr  
 Miller, J. Pindyck.  
 Miller, Richard McDermott  
 Mim, Adrienne C.  
 Mississippi, Connie  
 Moir, Robert  
 ★ Montague, Ward 1938  
 Morgan, Frances Mallory  
 Morris, David C.  
 Morrison, Beth Ann  
 Morina, Adrian  
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Pattison, Abbott  
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Paley, Albert  
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Rickey, George  
★ Robus, Hugo 1938  
Rocklin, Raymond  
Rocknak, Stefanie  
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★ Sardeau, Helene 1938  
★ Scaravaglione, Concetta 1938  
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Simon, Sidney  
Simmons, Philip  
Slivka, David  
★ Slobodkin, Louis 1938  
Smalley, David '90  
Smith, David '90  
● Smith, Robert Michael  
Smithson, David  
Smyfy, Susan  
Susan, Snyder  
Soloman, Mitzi  
Somoroff, Michael  
Spath, Christophe  
Spiak, John  
Squier, Jack  
★ Stea, Cesare 1938  
Stein, Linda  
Steinberg, Judith  
Storrs, Immi  
● Talbot, William  
★ Tarleton, Mary 1938  
Taylor, Marie  
Teller, Jane  
Tesser, Julie  
Tobias, Julius  
Todd, Michael  
Tovish, Harold  
★ Trajan, Turku 1938  
Truk, Katie  
Umlauf, Charles  
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★ Vagis, Polygnotos 1938  
Valderrama, Tonoto 2008  
Vander Borgh, Jorris  
Van de Bovenkamp, Hans  
Van Gent, Elona 2007  
Van Tongeren, Herk  
Vance, Kathleen  
Varadi, Brigitta  
Viterbo, Dario  
Vodicka, Ruth Chai  
Voigt, Roben  
Volmer, Ruth  
Walker, Martha  
Walsh, Bernard  
Walsh, Michael  
★ Walton, Marion 1938  
Wandel, Sharon  
Wang, Xinggang  
Warneke, Heinz  
Wasey, Jane  
Wasserboehr, Patricia  
Wein, Albert  
Weinberg, Elbert  
● Weiss, Harvey  
Weller, Judith  
Werby, Andrew  
★ Werner, Nat 1938  
★ Weschler, Anita 1938  
Wetterer, Richard A.  
Weyhe, Arthur  
★ Wheelock, Warren 1938  
Widdis, Claudia  
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Wilson, Susan  
Wingate, Arline  
Winkel, Nina  
Wolf, Michael 2013  
★ Wolff, Adolf 1938  
● Woodham, Jean  
Wyss-Tye, Karla  
Yolfe, Vladimir  
Z, Tmima  
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★ Zorach, William 1938





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*The Westbeth Gallery is a nonprofit gallery operating on the first floor of the Westbeth Artists Housing. It exhibits work of resident artists and independently curated exhibitions.*



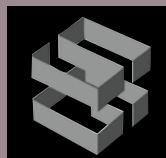
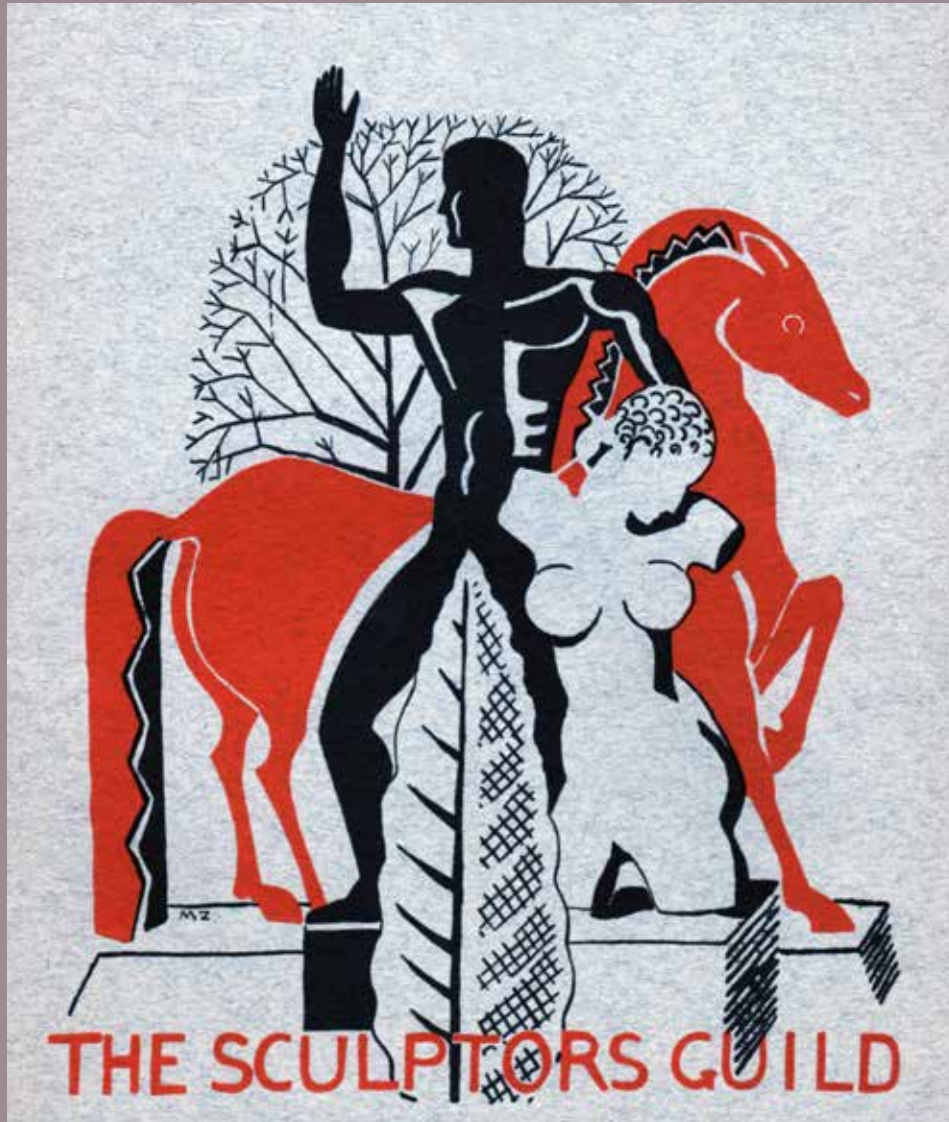
**SCULPTORS GUILD**

*526 LaGuardia Place, 2nd Floor,  
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