



Brendan Stecchini

Reflective Wind: Site number 1

One way of looking with “new eyes” is to “hold a mirror up to it” thus looking at the same facts from an alternative perspective. For example, fine art painters have often carefully examined their work, seeking perfection, by viewing their piece in a mirror.

Reflective Wind is designed to be a visually dynamic and engaging experience, viewed up close and from afar, contemplative of the surrounding environment and our place in it both literally and figuratively.

Much like a lighthouse, the round mirror projects light, turning 360 degrees and oscillating in the wind somewhat like a weathervane. It is the focal point of the sculpture, looking in and reflecting out. The mirrors on the legs capture light, the sky, and the ground. The polished stainless-steel rod on top, points the entire sculpture sharply to the heavens.



Micajah Bienvenu

Flying Mountain: Site number 2

I am inspired by Nature, Science, Math, and Astrophysics. The curve of a vine, the graceful tracing of a barn swallow's flight path, the ratio of a circle's circumference to its area and the spirals of solar systems making up galaxies, these all excite my imagination. The curves of my sculptures often celebrate interconnectivity and personal connections. I enjoy engaging the community through public art and I strive to promote the importance of social support and comradeship among all peoples. From my perspective, art is one of the best ways to celebrate the fact that we are all in this together and more alike than different.

The work I create is inspired by a drive to enhance the beauty of the spaces in which we find ourselves. My instinct is to add intrigue, excitement, and elegance to the visual environment. Working with metal allows me to make the ephemeral permanent, and to solidify thought, emotion and gesture through fluid forms and exquisite curves and tapers. The elegance of these forms lifts the viewer's eye and opens a space for the spirit to follow and participate in my optimistic vision.



Craig Anderson

Unity: Site number 3

I am passionate about transforming steel, an angular and determined material, into graceful sculptures that embody lightness, movement, and life. As I cut, bend, weld, and shape the steel, I am inspired by my coastal surroundings in South County, Rhode Island.



Peter Dellert

Plugged - In: Site number 4

I have been making enlarged hand tools as outdoor sculptures as well as using found, recycled farm, garden, and other hand tools in a series of surreal nonfunctional pieces that are part of the ongoing New Paradigm Tool Company collection. These tools appear to be functional, but instead are humorous or whimsical. They have a certain perversity which undermines their function, but with pleasing results. They now appear to have a diminished and truncated relationship to their original function. On closer examination, they reveal questions about the capital / labor relationship, that if they were in fact useful at one point, what might this relationship have been? The juxtaposition of this idea with the present economic situation and its inherent implications for labor and the individual is implied. Something else therefore is important. They hint at some kind of bizarre cooperation in an imagined world.



David Skora

Kind of Blue: Site number 5

When I create two-dimensional or three-dimensional works of art, there is a process in which I go through. I usually begin a piece without a clear idea of what it will become. Sometimes I have an outline in mind but mostly the work begins serendipitously. As the work evolves the imagery becomes more focused and a story of imagery emerges from little vignettes in my thoughts like still photos captured from a dream. These "thought impressions" become the basis of my work and the thread, which draws the work together. *Kind of Blue* was created in this manner.

I started this project a few years ago when I created a maquette for an entirely different project. I liked the way the maquette looked and I became intrigued with the idea of making it large scale. Basing my sculpture off of this small piece I created *Kind of Blue*. The finished version of this sculpture is a bit different than the original maquette. I eliminated the round base and added more spheres to create tension and balance. *Kind of Blue* is about the illusion of a heavy object seemingly balancing on the surface of a sphere. The additional orbs on top of the sculpture also suggest movement or the process of the spheres rolling off the piece. I started out as a painter

and I like to incorporate color into my sculptures. This is the first sculpture where the color was predominantly blue, hence the title.

I leave it up to the viewer to interpret the any symbolic or metaphoric meaning ascribed to my sculptures. I am more concerned with instilling a sense of contemplation as well as inspiration to those who view my sculptures. I want the observer to have a visual conversation with the piece. I would like the viewer to question what they are seeing and notice what they are seeing. As the viewers move around the piece my desire is to let the sculpture slowly reveals itself to them.



Hugh Lassen

Rhino: Site number 6

Rhino is carved from a gneiss granite. A lot of granites are black and white, salt and pepper, so I was drawn to the graphic nature of the stone and the gentle salmon stripes. The initial block weighed about 4 tons. Often, I will start with an idea from a folder of drawings. Basically, I look through the drawings and decide which form might work with a stone I have. Obviously, this is a loose approach because the drawing only represents one view but usually it's enough of a starting point. The effort and time it takes to flip a 4 ton block is considerable so I made a small plaster model in order to work out the form in 3 dimensions. I was then able to attack the block with more decisiveness.

I try to keep the process loose and respond directly to the form as it takes shape in the stone and not get caught up making a perfect enlargement of the plaster. At the end of the day the quality of the stone sculpture is what counts, the plaster model is a crutch.

I find that my own sculptural aims revolve around mass, bulk, weight, in a phrase, ponderable form. For many years I've studied the figure using a range of exercises to develop my sense of touch. From these efforts and from my experiences carving, I realize that despite being an abstract sculptor, my work is founded on human and animal forms.

The subtle, quiet forces that inspire us are perhaps better left unstated but broadly, my aim is to create vital, life-enhancing forms.



William Bennett

Omphalos V: The Mount: Site number 7

The relationship to the installation site is very important to me. The site is one of the most important parts of the sculpture. “Omphalos” is the name of a mythic navel of the earth. Perhaps the most famous Omphalos is at Delphi, Greece. Locating an appropriate site on the grounds of The Mount was a very important part of this sculpture. This sculpture is performative and interactive and invites the viewer to participate in a simple activity. In a previous installation of this work at the UVA Kluge-Ruhe Museum of Aboriginal Art, the sculpture was set into the top of a gentle hill allowing participants to walk up a slight incline to the sculpture. Upon reaching the sculpture, a pathway allowed a visitor to circle the small mound. Four stone stairs set into the mound allowed the viewer to approach the small observatory, kneel on the concrete dome, and peer into the earth through the telescope like viewing device. The 2nd image shows the fiber optic constellation drawing which was visible in the last installation. A new constellation was created for the SculptureNow installation at the Mount.

Many of my sculptures can be considered tools to point a participant to something larger than themselves. In *Omphalos/Oculus*”, Earth is the primary material and message of the sculpture. The concrete, and bronze elements become the access points, the threshold for participants to interact with the earth and cosmos. I intend this sculpture to be a contemplative stopping point on a journey through the grounds and SculptureNow installations of The Mount.



Michael Thomas

The Question of Levy: Site number 8

A giant 800-Lb, 1920s era steel lifting hook is at the heart of my latest sculpture.

This forged and cast steel hook was born in a Pittsburg steel mill and most likely labored on a bridge crane in a shipyard, or possibly lifting girders up into a skyscraper, in a developing American city, during the Industrial Age.

This brutal elegance, now freed from a life of gravity, turned upside down... or perhaps right side up? Levy is its new reality, its new life.

Retired at 100 years, now looking out, and asking questions of the world and of the viewer. Tomorrow beckons, with emerging materials and technologies. AI, Universal Automation and Industrial Sustainability, all hurtle us into the future.

This ancient hook, now an alert and observational creature, questions the interface of analog and digital industrial revolutions by turning itself upside down into a somewhat unusable position, and into its own question mark, about the future of how things will be made.



Bob Pavlik

Vapor Line: Site number 9

The objects that fill our daily lives are designed using digital software and manufactured with precision computer-controlled equipment. My work investigates the collisions of contemporary digital design and fabrication with the traditions of artisanal handcraft. Whether angular and geometric or curvilinear and seemingly organic, digital tools are required both for developing my sculptures' three-dimensional shapes as well as to provide the accuracy to make them constructable.

I designed computer-controlled machines that are used to cut many of the components within my sculptures. I built these CNC (computer numerical control) machines by hand, using low-tech construction methods, yet they can accurately cut to a thousandth of an inch. I also use these machines to make guides and fixtures that hold parts of the sculptures in precise alignment during assembly processes such as welding. Within my studio in Connecticut, these advanced tools exist alongside traditional equipment for metal-forming, bending, rolling, welding, grinding, sanding, painting, etc. This range of tools allow me to design and personally fabricate everything needed for a sculpture within my own facility.

In *Vapor Line*, currently on view at The Mount, a continuous line of material winds through space. At each bend, the rectangular steel intersects at a unique, complex angle. The pieces that directly attach to the flat base are perpendicular, parallel, or in straight alignment with each other. As the pieces move upward into space, they freely angle outward, each in its own direction. As you move around the sculpture, especially from a slight distance, you may notice these vertical pieces may briefly appear to visually align and become parallel to each other. In two locations the vertical members narrowly avoid a collision. Achieving these compositional effects required designing *Vapor Line* on the computer, to carefully plan the path that this steel material takes through space.

You may not be able to tell how the two worlds of digital and analog, high-tech and low-tech, are combined within my sculptures. A piece may look intuitively composed yet was created within a 3D computer simulation or through the writing of an algorithmic computer script. Or it may look like it has the physical perfection of a factory-produced object, masking the countless hours of hand labor that were required to execute it. My goal is to seamlessly blend digital and analog, providing an ambiguity that will challenge your perception of my work, and of the manufactured objects that surround us every day.



Michael Cochran

Dublin: Site number 10

My newest outdoor sculptures are a return to my interest in the transformation of two-dimensional compositions into three-dimensional forms that began while living and teaching in Los Angeles in the late 1970's. Additionally, a lifelong interest in philosophy, metaphysics, and ancient archaeology has been a tremendous resource in the development of these works. This new series of welded aluminum sculptures derives specifically from individual works-on-paper that were inspired by tile patterns in ancient and medieval architectural settings. My sculpture Dublin was created from a two-dimensional paper artwork in 2017 that was influenced by floor tile and stained-glass window patterns in St. Patrick's Cathedral in Dublin, Ireland. In the Dublin sculpture, the curved and angular polychrome planes are wrapped around a black tetrahedral frame, which is the simplest three-dimensional form in nature. This essential three-sided form is an influence from my early studies with the philosopher/inventor/architect/designer R. Buckminster Fuller in California in the mid-1960s. The height and horizontal dimensions of the sculpture are defined by the Fibonacci numerical sequence, developed by Leonardo Fibonacci, a 13th Century Italian scholar. The aluminum planes ascend upwardly towards the goldleaf-covered cap at the top which is a direct reference to the Egyptian pyramids. It is believed that the tips of the Giza pyramids were covered with gold and could be seen from many miles away. In some ancient cultures, gold is considered to be "the skin of the gods." Goldleaf is a material that I have been using on my sculptures since 1982 for these luminous and symbolic qualities.



Lee Williams

Irradiation 3: Site number 11

A main part of my creative practice has been site specific sculpture. I have produced works in a variety of environments ranging from wilderness, rural and urban settings.

When considering making a sculpture, I am initially inspired by elemental forces and the connection to a sense of place. The centre of my art is the natural world, physically and symbolically and our (humankind's) relationship to it. I see the world as being made up of many small interactions. Each moment, each decision as an event, a mini happening. My work is time based in the sense that it is a collection of small interactions mainly made in situ and that the finished work only exists for a specific period time (usually several months but some pieces have only been in situ for 48 hours). Most of the work is recycled or reconfigured to make new projects, some things changing radically, always evolving.

Ultimately, I am searching for an equilibrium, a sense of harmony between human activity and the natural world.



Philip Marshall

Together: Site number 12

My usual approach to creating sculpture is to use whatever material I think best to fabricate the image I already have in my mind; that is to say: idea first, material second. For some time, I have been wanting to work with contrasting materials such as concrete and metal, setting the smooth, shiny metal against rough, matt concrete. But I found that selecting the materials before I had an idea in my mind, hampered my creative process, and many images for sculptures that I then came up with seemed forced and unsatisfactory. It took some time before I eventually came up with this piece. I prefer simplicity, and I liked how this simple form suggested a resting figure to me. Also, I like having two elements, or items, to a sculpture because they hint at an interaction between individuals and can allow interesting negative spaces to be created between them. I called it “Together” because it reminded me of two people together each resting on the ground leaning against a rock.

Having first made the stainless-steel shapes ready for filling, I imagined them filled with open circles of stainless-steel pipe rather than solid concrete. Still wanting to follow through with my experiment of using contrasting materials, I filled the stainless-steel shapes with concrete as planned, but made holes through the concrete filling. This lightens the piece both visually and literally.

I proposed making “Together” for SculptureNow at The Mount, finishing it in April 2022. The figure outlines are made of stainless steel, which I shaped by hand. The holes in the concrete are made by ABS plastic pipe. The colored concrete filling is strengthened with a commercial modifier and fiber strands and in some areas includes a core of expanded foam to reduce weight. The rock outline is aluminum filled with colored concrete.

I am now thinking about reproducing this piece as I imagined while making it. That is to say: using just stainless steel with open circles of stainless-steel pipe to fill the outline rather than concrete.

Also, I am considering making another sculpture with just one figure element sitting alone on a rock rather than leaning against it: reminiscent of Rodin’s “Thinker”.



Chris Froehlich

The 4 Directions: Site number 13

- The Four Directions are the Guardians of the Earth and our Spiritual and physical connections to it. They represent the 4 seasons and the 4 cycles of life. They are our Elders. We honor them when we acknowledge them and seek to understand our own wisdom path



Thomas Matsuda

Five Elements: Earth, Air, Water, Fire, Space: Site number 14

Eight fires represent the eight noble truths in Buddhism. Five burnt discs represent the five elements in Eastern culture: Earth, Air, Water, Fire, Space. Created at Anna Maria College in Paxton, Massachusetts. Buddhist prayers; Sound by Hiroyuki Shido, musician; Taiko drumming by Miho Connolly, Mountain Rive Taiko.

Charred wood and blackened earth conjure up ideas of life, death, and rebirth, as well as the burning away of illusions and desires. Yet it can also be seen as a reminder of war, destruction of the earth, corruption within ourselves, and the close relationship between purification and destruction.

"This moment that humanity is living through can be considered a door or a hole. The decision to fall into the hole or go through the door is yours. If you consume information 24 hours a day, with negative energy, constantly nervous, with pessimism, you will fall into this hole. But if you take the opportunity to look at yourself, to rethink life and death, to take care of yourself and others, you will go through the door." Hopi Indian Chief White Eagle

A renowned sculptor in Japan, Koukei Eri, said that one can sense in old sculptures, "a mysterious strength that has the power to touch and penetrate our spirits." As a contemporary artist, it is my aspiration to evoke this spirit. I began my formal studies as an artist at Pratt Institute and then printing artist's lithographs in New York. I traveled to Japan and lived there for twelve years. During that time I apprenticed under the sculptor, Koukei Eri, and sculpted in wood and stone. I created over two hundred sculptures in Japan for businesses, individual patrons, villages, temples, and shrines, and exhibited in many major cities. Returning to America, I am bringing a culmination of all my experiences and ideas together in my work. I

carve traditional Buddhist sculptures and I synthesize eastern and western ideas in a contemporary approach.

Fire, air, water, earth, and space are the five elements in eastern culture. I use these natural elements in my work, often burning wood. The burned surfaces are very durable to the elements, handling, and transportation. Similar sculptures have been exhibited outdoors for months to years in sculpture parks and galleries. Each time, my work evolves with the situation, site, inspiration, and materials. I have collaborated with dance troupes, musicians, Buddhist monks, and Native Americans. I deal with the environment, natural and human, addressing environmental issues, cultural relationships, and the integration of art, culture, and spirituality. I continue to create new work for sculpture parks and international venues.

The burnt pieces in this sculpture were burned in eight fires at Anna Maria College on November 4th, 2021. The wood was obtained from the forest around the college with the assistance of art students. Musician Hiroyuki Shido and drummer Miho Connolly of Mountain River Taiko performed, a Buddhist prayer was chanted, and the art students helped light the fires.

I call this sculpture Purification. It is inspired by the Hopi Indian prophecy that states we are in a crossroads, either we purify ourselves and learn to live in harmony with each other and the earth, or we become purified through war or natural destruction.

I bring elements from my own background as a Japanese American. There are 8 fires with eight wood discs. I was thinking of the Buddhist eightfold path, guidelines for living ethically, training the mind, and cultivating wisdom that brings an end to the causes of suffering: Right view, intention, speech, action, livelihood, effort, mindfulness, and concentration.

Five burnt discs are assembled into a sculpture and displayed here, representing the five elements in eastern culture: air, fire, water, earth, and space. Charred wood and blackened earth conjure up ideas of life, death, and rebirth, as well as the burning away of illusions and desires – a reference to the fierce deities of Tibetan Buddhism that represent cutting through or overcoming our desires. Yet it can also be seen as a reminder of the close relationship between purification and destruction.



Tomer Ben-Gal

A-Frame Bench: Site number 15

A-Frame Bench is a simple geometric form that can be experienced as a sculpture or a temporary dwelling. The sculpture is an equilateral triangular prism, bound by three rectangular, rough-cut wood faces and open on the two triangular bases. It is supported by four cylindrical steel feet. Along each of the wood faces is an element of surprise—a void, and an invitation to enter. The voids become thresholds. The void parallel to the ground has the additional role of creating two benches, side by side. Viewers are thus welcomed to experience *A-Frame Bench* as a space for conversation, protection, and meditation.



Madeleine Lord

Fisherman: Site number 16

The Fisherman is based on a visit to the seacoast town, Goa India, in the seventies. I watched and photographed the local fishermen mend their nets on the vast beaches and carry the nets to and from their wooden boats. The men were tall and thin, bronzed from their work under the sun on the sea. The sculpture started with the smashed shopping cart, which reminded me of the nets of these men. It took several years to find all the metal scraps to compose the figure. It is powder-coated as well as hand painted



Joe Chirchirillo

Earth Arch #2: Site number 17

I am very process-oriented when creating sculpture which is evident in viewing this piece. Although I began this sculpture with an idea about the form and material, there were many aspects of the piece which developed while I was working on it. Earth Arch #2 is made of cast concrete. One of the many things I like about working with concrete is the additive and subtractive process. While working on the sculpture, I would cast then grind and carve away an area then cast again over that. I continued to work on the form and surface until it felt right. I describe this as having a conversation with the sculpture.

The arch form has been a reoccurring theme in my work for many years. They are simultaneously simple and complex and are strong enough to have lasted thousands of years. This shape is the basis for so many structures throughout the world which why I named the piece Earth Arch.

My goal is to create public sculpture that uses architectural processes and, in this case form, but does not feel or look like architecture.

The arch invites people to engage with it; walking through it, photographing people within it and enjoying the way space is divided between its inner and outer edges.



Binney Meigs

Ocean Swimmer: Site number 18

A granite carving of a man swimming; maybe in the ocean or feeling buoyant floating in hope.

Sculpture grows from the inside out just as does everything in nature. It expresses itself through mass, line and capacity to cast a shadow.

Creating a sculpture begins with an urgency to explore a form. The finished piece no longer requires the artist's assistance to bring the sculpture alive. It stands on its own and can take care of itself. If you want to reach out and touch the piece, it's probably just doing its job and is prepared to give energy back to you.

Sometimes, a drawing happens in the early development. Next, a clay model followed by a plaster casting of the clay. Finally, the carving. Sometimes the carving just happens.

This particular granite was quarried along the Maine coast and is found in buildings all along the Atlantic seaboard. From its islands of origin, it was floated by ship to mainland cities creating the foundations, columns, doorways and windows of great buildings before concrete dominated the industry.

Granite is unusual for sculptures but common for gravestones and architectural design. It is more resilient than marble and has distinctly different carving characteristics mastered long ago by the ancient Egyptians and other peoples from Asia.



Gary Orlinsky

Poaceae: Site number 19

Poaceae is the scientific family name of bamboo. With its graceful line, its subtle variation in color and diameter, with its expansive culture and history, and its promise of renewability, I found bamboo to be a tantalizing material to work with. With a sculpture such as this that emphasizes the horizontal, its relationship to the ground is paramount. With *Poaceae*, the allusion to the flow of the creek is implicit. The organic movement of the pine needles and bamboo also enters into an intriguing dialogue with the industrial wooden trough.



Fitzhugh Karol

Friendship: Site number 20

This past year I carved twenty of these pine logs, seven of which are displayed at this year's SculptureNow. These works are carved with a chainsaw while laying horizontal. I enjoy both the physicality of working with the large material and the opportunity to work outside surrounded by forestry. In the past, these carvings have been referential to the silhouettes of landscapes. As a progression from the past works in this series, and with so many blank logs to work with in this batch, I began to experiment with new shapes and patterns, some of which were geometric and some more figurative.

I first started working on this series ten years ago, carving white pine trees and standing them up in groupings for a few shows around the Northeast. Since then, I've returned to the series every few years when working outside of Brooklyn in the summertime. I usually leave the carvings unfinished to gray out in the sun, but I've also charred them and coated them in roofing tar.



Mary Taylor

Imminence: Site number 21

I weld nature's creatures in mild and stainless steel to enhance our connection to and our understanding of the grand forces of nature and the movement and growth so inherent for our imaginations to flourish and reach out towards our dreams.

Over the last 50 years, I have constructed interior and exterior sculptures of wildlife. Employing steel rods, I render unique and intricate patterns of realistic animation with a strength of spirit and an intensity of aliveness. My sculpture is an announcement, a reminder and a heralding of our natural heritage.

This is a poignant, crucial time in the light of extinction. There are basic philosophical questions encompassing the juncture of life and death, beauty and harmony of not only our endangered species but also of our own fragile selves.



Tim Prentice

The Fuzz: Site number 22

In my current work in kinetic sculpture, I am trying to concentrate on the movement, rather than the object.

I take it as an article of faith that the air around us moves in ways that are organic, whimsical, and unpredictable. I therefore assume that if I were to abdicate the design to the wind, the work would take on these same qualities.

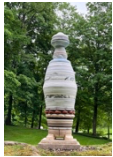
The engineer in me wants to minimize friction to make the air visible.

The architect studies matters of scale and proportion

The sailor wants to know the strength and direction of the wind.

The artist wants to understand its changing shape.

Meanwhile the child wants to play.



Don Porcaro

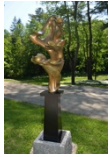
Talisman 18: Site number 23

My work over time has consistently explored the nature of human interaction with the physical world through references to architecture and man-made objects. Tools, utensils, buildings, and machines eventually become artifacts, archaeological sites, and cultural signifiers. I work in series that bring together many of these interests, with an emphasis on totemic iconography and the human form through the building up and layering of stones. This layering alludes to the accumulation of geological time as well as cultural history, while the feet firmly place the sculptures in the realm of figuration.

My *Talisman* series invite interaction. They appeal to our desire for something magical and the power of objects to realize those desires. To touch a talisman is to will that object's power, which is never so fully rewarded as when the material gives us something sensory back. Stone's sensuality lies not just in its physical qualities, which when cut and polished is wonderful to touch, but lies in the history that is embedded in its physical structure. You sense when you touch stone its rich metamorphic history and the millions of years of geological compression it took to create it.

I construct with stone, rather than carve in the traditional manner from a monolith, because the fluid nature of building allows for a more spontaneous process of thinking and making. By

adding, subtracting, and combining different colors, textures and forms I can edit the piece as I go, ultimately arriving at the final sculpture.



Martina Angela Müller

Davonte: Site number 24

The creation of my pieces is very deeply rooted in the elemental processes of nature and how they inscribe themselves into the materiality of wood, sand, clouds, water, and rocks. These energetic movements are very sculptural and stimulating to the imagination, often becoming the foundational substrate for my pieces of art. Every time I start work in the studio, I first settle into inner practice and meditation before touching any tools to invite more far-reaching inspirations and intuitions into the process of art making, transcending a more every day and regular self.

This particular sculpture, *Davonte* was inspired by a gnarled, very gestural piece of wood I found at the temple of Nike on Samothrace in Greece. *Winged Victory of Samothrace*, (nowadays displayed in a place of prominence at the Louvre in Paris) is one of the world's most important and celebrated sculptures of course, for its depiction of triumph, boundless energy and fluidly billowing garments that defy all laws of physicality and express unbridled life force. When I traveled to Samothrace, I carried the question within me if the forces of nature possibly worked a little differently in the area of the Initiation Temple where Nike once stood and where humans sought enlightenment for hundreds of years. The incredible plant life around the area certainly led me to think so. I was thrilled to find a relatively small, but very lively piece of wood in the temple district that I wanted to use as a design inspiration for a contemporary sculpture of victorious, dynamic energy.

I hand built the maquette for this sculpture out of porcelain 21" tall, first strongly based on the above-mentioned piece of wood, magnifying its character and fluidity of movement, and then eventually releasing the artistic process into the evolving spirit of the piece. Building an intricate, multi-layered sculpture like this takes many weeks. Once dry, the sculpture got delicately hand sanded and bisque fired.

A 3D file was created that allowed the foundry to print a 3D enlarged polymer version of the piece for lost wax technique casting in bronze. Due to this modern technology the sculpture can easily be cast in many different sizes and be finished in different patinas.

The essential expression of the sculpture evolved into free flowing, fluid forms becoming weightless in their forward moving dynamic to convey courage (*Davonte*), intention and undeterred perseverance. The horizontal, open shapes bring levity, grace, and hope into the form. In this time of great unrest, with health, freedom, and democracy in a delicate state worldwide, an active inner balance needs to be found. This sculpture expresses uprightness and the courage to speak out.

The visual heft of granite gives it a massive voice



Anthony Garner

One Family: Site number 25

I am intrigued by discarded and disassociated architectural elements; here the salvaged, historic, neo-classical balusters from the exterior railings at the stairs, porches, and the roof ridge of the Mount. Even deteriorated, these elements exhibit the long-ago energy that was expended to introduce Character and to represent Culture at this House. Resurrecting and stabilizing these pieces draws our attention to that still-present culture and energy, while also reminding us that even marble and concrete are transient.

As with many classical architectural elements, the anthropomorphic qualities of the Mount's balusters are obvious, along the lines of game playing pieces, such as those used for chess. Here, I use these anthropomorphic pieces to further critical conversations of OUR moment, regarding (among others) racism; sexism; body awareness; universal accessibility; and justice, equity, diversity, and inclusion (J.E.D.I.).

One overt aspect of diversity and inclusion, with far-reaching ramifications on justice and equality, is the many colors of our diverse human race. There is a well-known story of the Crayola® Crayon color called "Flesh", which was a singular, light peach tint, implying that all (proper?) humans would be of that color (small "c"), and that all Persons of Color (capital "C", an interesting "now" terminology, perhaps implying that light-toned skin is of NO color), would be "less-than-Flesh". Crayola® eliminated their "Flesh" terminology in 1962, but only in 2020, nearly 60 years later, launched "Colors of the World", with 24 crayon colors representing some few of the infinite range of human skin tones. Many other companies and agencies are finding new purpose and new direction in embracing the wide range of our Color Family.

This installation assembles a grouping of the Mount's cast-off balusters: some near complete, some less so, many chipped and cracked; but all "whole." Each is painted differently, within the near infinite palette of our Family of Color; and all in contrast to the stark whiteness of the Mount's in-situ architectural fabric.

Edith Wharton's writings have been identified (recently, within the context of OUR time) as a source of some racism, which provides opportunity for all manner of conversation regarding how we might respond to our forebearer-artists' knowledge and understanding of J.E.D.I. within their world/time, and of what their impact might be on our world. Most importantly, how might WE read/see/hear THEIR art; and moderate that art within the context of our (perhaps/hopefully more enlightened) time; to enhance our own responses to the conditions of our time and our future. And maybe, even to ensure that our progeny do not look back at us, aghast.



Linda Hoffman

Refuge: Site number 26

Two endangered species, a young giraffe and old sea turtle, are rescuing humanity in my sculpture *Refuge*.

Our planet faces a ferocious loss of habitat, fifty percent of the species on the earth have disappeared in the last forty years. We're a destructive species causing the acidifying of the ocean, the loss of precious topsoil, and the poisoning of the very air we breathe. The animals haven't caused this harm—we have. But I like to think, despite our recklessness and selfishness, they would choose to save us.

Refuge is a hopeful piece. The giraffe and the turtle are determined, unconcerned with the enormity of their mission. Perhaps they are at sea somewhere between the continents, swimming unceasingly until they find fertile land. They inspire us to engage and offer as much help as we can for the safety of all beings.



Ann Jon

Bios44: Site number 27

Bios44 reflects my intuitive vision of our life (bios) in 2044, in response to our global challenges.

The Past is preserved in the “Library”, where all history of the universe, our planet and its people are kept. Human knowledge, visions and dreams reside here.

The Present, inspired by the Global Seed Vault, is a selection of what we need to survive on our destroyed planet or in space.

The Future is life in a Space Capsule where a central computer governs all life as we hurtle towards another planet.

Bios44 has been an adventure and exploration for me: The concepts, the creative ideas, the materials, the tools, and the fabrications all called for research, experimentation, and testing.



Sarah Peters

Botanical Fainting Couch: Site number 28

The *Botanical Fainting Couch* was completed in 2012, on the heels of another alphabet-themed sculpture, the *Alphabet Chair*. Both feature impressions from actual objects that create textures on the surface of the large interwoven letters. The name of each texture begins with that letter. On the *Alphabet Chair* for example, A is Animals (toy animals), B is Buttons, and C is Coral, etc. While working on the first sculpture I found that the most satisfying textural impressions were made from plant materials, like Ferns, Grass, Vines, and even Pineapples. Upon completion of the first work, I couldn't resist embarking on a new, larger, and much trickier challenge – a botanically themed alphabet sculpture.

The *Botanical Fainting Couch* took five years to complete. During this time I collected, properly identified, and tested a wide array of plant materials for their suitability and visual interest once squashed flat and stripped of their color. I found that the change of seasons also had an impact on the specimens. A delicate leaf collected in the spring would behave very differently from one collected in autumn, so experimentation and patience was key. Early on I determined that the plants would be identified by their Latin botanical genus rather than by common names, which can be regional and confusing. The scientific classification system is universal, making the final piece understandable anywhere across the globe. *Acer*, for instance, is a maple, whether you speak Japanese, German, or English. I worked with the help of botanists at the Harvard University Herbaria to be certain of correct identifications. A microbiologist at Harvard kindly examined a lichen sample under a microscope for me, which, happily, resulted in locating an elusive X, *Xanthoria*.

Another consideration was that I wanted to show a broad range of plant types. There are evergreens, deciduous trees, perennials, annuals, shrubs, tropicals, legumes, and I even threw in an algae to create a stir. Every plant has a story. One tricky letter was the K, *Krascheninnikovia*, or Winterfat, a rugged plant found in the rangeland of the American West, which nourishes livestock and wildlife during the harsh winter months. I obtained working samples of this plant with the help of a horticulturalist at the Denver Botanical Garden.

Fainting couches were very common in the Victorian era. Ladies in corsets would need a place to recover when their restrictive undergarments caused light-headedness. The Victorians were also botany fanatics. Poems were written, symbolism was assigned to various species, and specimens were collected to press and study. Choosing the fainting couch as the form for this project seemed the perfect fit. Swoon!

In closing, I list below all the plants on the *Botanical Fainting Couch*. Avert your eyes if you wish to challenge yourself! I hope that it is a true botany nerd's dream challenge.

Acer – maple, *Begonia Comptonia* – sweetfern, *Dahlia*, *Equisetum* – horsetail, *Fucus*, *Ginkgo*, *Hosta*, *Iris*, *Juglans* – walnut, *Krascheninnikovia* – winterfat, *Lunaria* – money plant, *Metasequoia* – dawn redwood, *Nymphaea* – water lily, *Opuntia* – prickly pear, *Pinus* – pine, *Quercus* – oak, *Rhus* – sumac, *Salvia* – sage, *Taxus* – yew, *Ulmus* – elm, *Vitis* – grapevine, *Wisteria*, *Xanthoria* – a lichen, *Yucca*, *Zea* – corn.



Robin Tost

Cecilia: Site number 29

Cecilia (who is named for a children's television show in the 60's) is my "What I Did During Covid" project. As the world went into lockdown in March of 2020, I was just finishing the Spirit Bear for that summer's show at The Mount which was, of course, cancelled. A long isolation with only myself for company loomed. At that point, John Graney suggested that it would be a good time for me to come up with a new project as Rich Wansor, the fabulous fabricator of my steel frames, was also isolated and working from home in his own shop. I'd been thinking about a sea serpent for a long time. I made a maquette (a model of the sculpture), and Rich produced the frames for the sections in record time. When I'd said airily, "Oh I don't know. Maybe about 7-8' tall...", I hadn't really thought about how big that actually was, but there she was in all her large glory. Back to work!

My work is basically quilting in scrap metal. First, the colors for each sculpture have to be found. I generally cut a paper pattern for each piece as I align it to the previous pieces. Then the metal is cut by hand. The holes are lined up and punched with a drill press. Then the pieces are sewn together with wire onto the frame. It's a long process, and Cecilia was by far the biggest thing I'd ever done, but I had nothing but time. My family and friends couldn't come near me for fear of killing me. Cecilia gave me purpose, a reason to get up in the morning (and sometimes in the middle of the night) to think about shapes and the different color gradations of my metal collection. Very slowly each section was sewn and then moved out of the studio to make room for the next one. It's taken almost two years to finish her skin. Look for pieces of license plates, a cut-up map of Becket and a USPS eagle that came from a squashed mailbox!



Miller Opie

Bone Furcraea Garden : Site number 30

My work explores and exorcises my life-altering experience that began when I learned that I had several tumors that were destroying my jawbone. Enduring over three years of surgeries and procedures has inspired me to intimately explore beauty, mortality, and rejuvenation.

My desire is to create something beautiful, compelling, and surprising by combining natural objects to build something else. My installation “Bone Furcraea Garden” does just this. I combined deer and cow ribs to resemble plant forms— inspired by the Furcraea genus of succulent plants. The ribs stretch to the sun and appear to blow in the gentle breeze. Each “plant” is anchored with a soft round hypertufa base. Gardeners will recognize this material as it is commonly used to make garden planters. The plants are nestled in a bed of river stones, meandering along the landscape. These sculptures pay homage to the nourishment that plants give deer and the nourishment the deer give back to the forest in their mortality. The plants grow, the deer feast, the deer die and nourish the forest to help the plants grow, and so on...

I have had a life-long passion and obsession for collecting bones, shells, and other natural treasures. I now use these materials in my artwork; cutting apart, carving, and combining different complex shapes to create something new yet familiar, graceful, and powerful.

Spending time in nature looking, listening, and finding has enriched my personal experience and always been an exercise in healing and awareness. And now as an artist, walking in the forest behind my studio is an integral part of my practice. The dappled sunlight, the breeze on my face and the sounds of ravens soaring above the trees help me envision new pieces and shape combinations. These hikes bring me closer to understanding nature’s way of giving and taking and how we are all part of this cycle. Collecting natural artifacts helps me understand the true resilience of the physical body and the profound experience of life and death.

All of my natural materials I find, or they’re given to me. There is no industry to my materials. Friends who hunt for food for their families, gift me with what bones they don’t need. Then, I give what I don’t use back to the forest. The deer nourish my friends’ families, nourish my artistic and personal exploration, then nourish the forest. Which in turn nourish deer, and so on...