

IN A  
**DARK WOOD,**  
WANDERING

**A SURVEY EXHIBITION  
OF SCULPTURES**

by JOSEPH SACCIO

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"MIDWAY ON OUR LIFE'S JOURNEY, I FOUND MYSELF  
IN DARK WOODS, THE RIGHT ROAD LOST.  
TO TELL ABOUT THOSE WOODS IS HARD - SO TANGLED  
AND ROUGH..."

- DANTE ALIGHIERI, *INFERNO*, CANTO I (1320)

**NOVEMBER 7 - DECEMBER 14**  
2019

HOUSATONIC  
**MUSEUM OF ART**



**Henge** (detail)  
Photo Credit: John Groo

## INTRODUCTION AND ACKNOWLEDGEMENTS

How do the deceased overcome death? By surviving in living memory. How do we survive the loss of those we hold dear? By honoring their lives in some way perhaps by creating great monuments or small markers, or in the case of an artist, such as Joseph Saccio, by making sculptures that serve as sites for memory; touchstones to the past.

**In a Dark Wood, Wandering** is a pilgrimage of sorts – a spiritual journey – to visit the sacred sites that have tested the mettle of this artist. Saccio casts us into a forest of sorrow, drawing on classical mythology and religious connotations to create profound and fantastical works of art. He leads us through the darkness of our own fears and recollections of loss and grief until we arrive at a clearing, a sacred center, symbolic of the Divine and into the light of healing.

On behalf of the Housatonic Museum of Art, I would like to thank the funders of this exhibition and brochure, especially Elizabeth Fray and The Werth Family Foundation, with additional support from The Housatonic Community College Foundation, Housatonic Community College and our numerous individual donors. I would like to thank the artist, Joseph Saccio, for sharing his work with our community. A special thank you is reserved for Barbara O'Brien for a lovely and thought-provoking essay that not only adds insight into the work but anchors it within the history of art.

I am ever grateful to the many people that contributed their time and talent to this exhibit including Michelle Bolton King, Editor; Michael Wasik, Graphic Designer; Laura Roberts of laurarobertsmarketing; Vincent Dion, Matt Shropshire and Courtney Linderman for art installation and Dennis Minella and his staff for facilities support.

Robbin Zella  
Director, Housatonic Museum of Art

## IN A DARK WOOD, WANDERING

by BARBARA O'BRIEN

The exhibition title **In a Dark Wood, Wandering** suggests an allegory of exhibition as landscape. Entering the museum, the viewer undertakes a metaphoric journey: from a sunlit, open field into the dark, harbored space of a forest; from everyday thoughts and actions toward reflections on memory and loss. This career survey, a selection of two dozen sculptures by New Haven-based artist Joseph Saccio, has been smartly curated by Housatonic Museum of Art Director, Robbin Zella. We are invited to wander—to take our time without a set destination—through this sometimes-difficult, often-challenging and ultimately deeply satisfying selection of art created over nearly thirty years.

The sculptures on display take us to a place where the poetic meets the prosaic, where dark humor meets life's emotional breaking points. Saccio, as the maker, was there first and is therefore our guide. His decades in the studio make possible the formal and conceptual impact of these works of art, from the powerfully religious connotations of the wall-mounted *His Shield and Proud Flesh* (1998; fig. 1), in which the strata of materials deeply rewards close viewing, to the humorous pair *Once a Tree I* and *Once a Tree II* (2007; fig. 2)—the paper pulp from which cardboard is made was, indeed, "once a tree." His artistic vocabulary is organized around symbolism, organic abstraction, expressionistic gesture, and an intense physicality that ambitiously takes on large-scale and challenging materials with a sort of joyful abandon. What we experience in Saccio's sculpture seems to be the remains of a dialogue or battle between the inspiration of nature and the unfair turnings of the wheel of life.



**His Shield and Proud Flesh** (fig.1)

*Henge* (2012; fig. 3) is an ambitious large-scale sculptural installation that powerfully illuminates Saccio's artistic and conceptual vocabulary. The visceral experience of approaching it heightens our senses. We are facing what at first glance appears to be a ring of tree trunks, six feet in height and nearly thirteen feet in diameter.

Upon closer inspection, it is revealed to be composed of three tripartite sculptures, each with its own title. This bravura sculptural work of great beauty and some danger provokes as many questions as it offers certainties. In the essay "Divine Darkness and the Mystical Journey," exhibition catalogue contributor John Franklin suggests that this sort of experience is central to the power of many works of art: "Any project that would seek to discern mystical themes in works of art rightly includes images that are dark in atmosphere, somber in mood, even foreboding, taking the viewer to a place of uncertainty, over a threshold that may lead to either divine encounter or nihilistic despair."<sup>1</sup> While focusing his own analysis on paintings, Franklin's conclusion seems well attuned to the impact of Saccio's sculptures: "We are invited to stand before [works of art] in which nature is not an object for analysis but a location for encounter."<sup>2</sup>



**Once a Tree I** (Bottom)  
and **Once a Tree II** (fig. 2)



**Henge** (fig.3)  
Photo Credit: John Groo

Biography is pointedly relevant to the evolution of Saccio's artistic direction and practice. Born in New York City in 1934, he was what one would consider a casual artist during both high school and his first years of college. Training to be a doctor and then a psychiatrist at Yale School of Medicine left him too busy to do any art:

"I was always interested in building things. When I started my [medical] practice, I left half a day [each week] to make things. I learned to weld and, by working in the Creative Arts Workshop in New Haven, could make objects without spending a lot of money. I learned how to carve wood. I went to Italy and was introduced to bronze casting and carving."<sup>3</sup>

A more professional relationship to making art came after the tragic death of Saccio's young son in 1979, when Saccio was offered a studio space, his first studio, in an abandoned factory on the Quinnipiac River: "I spent all my free time there, often with my son, Damijan, and daughter, Tatjana, who helped me with a coterie of their friends playing their own loud music. They helped with all the winding and binding of large, primitive memorials [to their deceased son/brother] up to the 14-foot ceilings."<sup>4</sup> That the resulting major works, exhibited in his first solo show at the Choate Rosemary Hall in Wallingford, Connecticut, were an elegy to his son and made with the assistance of his surviving children is a powerful reflection on the healing capacity of art making.

Saccio has been in his current studio at Erector Square in New Haven for 32 years. My studio visit to meet him in the fall of 2018 resulted in hours of lively conversation held in the vivid realities of two seemingly diametrically opposed, expansive spaces. The first was his sunlight-filled studio with the trappings of a businesslike social encounter—chairs, a small coffee pot, bottles of water, and some pretzels—as well as sculptures in all stages of planning and completion, and the tools and machinery of someone who has a long history of engagement with wood, stone, and metal piled as high as one could see, and even suspended from hooks in the ceiling. The primary medium for his current sculpture is wood—black oak, laurel, a cherry tree trunk, and birch saplings that have been gathered and scavenged over many years and from many locations. Once source material is secured, he moves it into the studio, which in its scale and scope is both labyrinth and workshop. A stump, limb, branch or twig might be observed and considered for many years. "I rarely start with a finished idea or a plan to illustrate something. I work from the materials. I see what goes with what and it [the sculpture] grows."<sup>5</sup>

Saccio rarely sat still during our conversation. He paced gingerly from working model to finished sculpture to materials gathered and set aside for further reflection. I followed with my notebook and curiosity about his process and outcomes, happy for this opportunity to look at a wide range of his decades-long practice. Saccio was careful in his enthusiasm to show no favoritism to any one sculpture over another. They are all important; inspiration, imagery, making all deeply personal. Saccio doubts that a major new work to be carved from a massive tree trunk—which he must unavoidably see during every working day—will be ready in time for this Housatonic Museum exhibition, at the time more than a year hence. It is clear that Saccio's artistic process is physically demanding and that he, at nearly 85 years of age, is realistic about the toll this takes.

The second space that we visited that same day was an enormous expanse of storage in the basement, aptly using the industrial history of the Erector Square building that now houses many artist studios and small entrepreneurs. Going down steep steps and through narrow hallways of ever-dimming light suggested a mythical underworld befitting the imagery, inspiration, and literary references of the sculptures that Saccio had sited there. Saccio swept the beam of a flashlight to find his way to the long cords attached to bare light bulbs. One by one, lights were engaged throughout the half-dozen separate spaces in this cool, quiet ad hoc exhibition arena.

In some way, it was an ideal introduction to the range and sensibility of these sculptures. At the Housatonic Museum they seem to hold fast to the memory of emerging from a place of shadow into the clear light of the gallery. In between the inspiration and the museum is the artist's studio, a place of alchemy where experimentation, inspiration, reflection, and craft transform raw material into sculptural forms—intense, sometimes fearful experiences that by their very aggressive imagery of raw cuts, sharpened points, burnt openings, and rent edges refer to loss, longing, and sadness, but finally seem to reflect a belief in a place of pleasure, healing, and accomplishment.

What does Saccio intend for the viewer, who in the encounter with these sculptures becomes implicated in his own grief—unimaginable unless one has been through the tragic loss of a child—and the emptiness of the death of a friend? How are we to "wander" as the title of this exhibition suggests? At times we cannot move at all, transfixed, solidly held to the earth, fixated on the abstraction of tree forms that were once growing, on memories that were once lived experiences, on references to the great mythologies and stories of the ages. All are now at the service of a transformative artistic vision and practice. The weight of gravity is everywhere and profoundly felt.

The earliest works in the exhibition date from 1990 with titles that put into stark relief a dynamic relationship between inspirations both ancient and contemporary, poetic and prosaic. *In Mouth of Medusa* (1990; fig. 4) wire wrapped in rubber tubing elegantly cascades from the maw of a found metal object, highlighting a dynamic between physical beauty and personal tragedy that continues to define the dynamic energy of many of Saccio's strongest sculptures. Medusa was a Gorgon, a Greek mythologic creature who famously had snakes for hair. Simply looking at her face would turn the viewer's body to stone. From the start, Saccio seems to challenge the viewer to look closely, not only at the sculpture but also at their own experiences however painful or fearful.

While not included in the exhibition, it is instructive to consider *Teeth of Grief* (1990; fig. 5) in relation to the development of Saccio's artistic vocabulary. This sculpture, at ten feet in height, is larger than human scale, compelling us to gaze upward and so to be literally overshadowed. The primary material is "a large Arbor Vitae tree blown down in the hurricane of 1985."<sup>6</sup> We are aware, in approaching the sculpture, that we are outside of the work of art. This sense of inside and outside, of what is apparent and what is hidden, of what is protected and what is vulnerable, is a repeated motif in Saccio's sculpture. The pattern on the exterior of the trunks, a series of deep gouges, was created by Saccio with the use of a wood carving chisel. *Teeth of Grief* closes in upon itself, holding perhaps a memory, history, or longing, while simultaneously offering a sheltered space in which a formal element in counterpoint—a pattern of hewn branches stripped of their bark—is sited. "The sculptures are always filled with conflicts; heavy and strong, but always vulnerable."<sup>7</sup>



Mouth of Medusa (fig. 4)



Teeth of Grief (fig. 5)

The danger in Saccio's sculptures does not exist in the abstract; there is a very real possibility that one can become impaled upon the sharp stakes that have been so finely wrought to threatening points in works such as *Henge* (2012) and *Quiver for St. Sebastian* (2005; fig. 6). The iconography of St. Sebastian often represents him as a young and beautiful male martyr in ecstatic pain, impaled by many arrows. Saccio believes deeply that ancient myths, stories, and legends hold power even now. A sense of unease, an awareness of the competition between the desire of the physical and the distance of the intellect, is present as one approaches many of the sculptures on view.

"The discomfort is important. What I make is often not comfortable. Even in the funny ones, there is often something that connotes arbitrariness—decisions without reason. As the maker, it's an important part of life."<sup>8</sup> Saccio's humor is not light-hearted, but rather dark, placing irony in conversation with life's often unhappy circumstances.

To call *Henge* large scale is to understate the obvious; it is a triptych work with each of the three titled sculptures containing an internal triptych. The triad form has deep resonance in religious and mythical imagery, from the Three Fates or Three Graces of Roman mythology to the Holy Trinity of Christianity. The palette of *Henge* is of close tonalities: tarry blacks and ebonized browns, with lighter flashes of bound sisal. Naturally occurring hues are offset with the occasional, dramatic use of color, such as the deep crimson tips of *Memory and Metamorphosis I*, which rise from the arms of sisal-wrapped outgrowths like painted fingernails. Upon close viewing, an intense physical effort and attention

to obsessive detail on the part of the artist is apparent—binding, hewing, chopping, sanding, and painting are the remnants of a tremendous battle of will and physical effort over matter. Saccio's sculptures often become vessels not just for the memory of loss, but they also reflexively reference their own making. *Henge*, with a diameter of nearly 13 feet overall, is intimidating at first approach. Our eyesight must make the adjustment from the clear light of the gallery to the texture and surface of the natural exterior of the black oak tree. The split hollows of the trunks create a central area of activity. In *Memory and Metamorphosis III: Homage for St. Sebastian*, for example, sharpened lances carved from cedar impale the trunks and move our gaze from the outside perimeter toward the vacated interior of the trunk.



The visceral quality in many of Saccio's sculptures is built with great intention using a visual vocabulary of truncated forms, heavily weighted line, and dramatic contrast between dark and light. These elements are reminiscent of the German Expressionist artist Käthe Kollwitz (1867–1945). Her titles are direct, allowing no confusion on the part of the viewer as to the artist's subject or point of view. Kollwitz's use of heavy blacks is mirrored in the way that Saccio cleaves the trunk of a tree revealing the lighter tones that have been protected from the elements—rain storms and heat, wind and blizzards.

Kollwitz often combines a difficult emotional image with another that offers comfort. Both Kollwitz and Saccio ultimately approach the viewer with respect, believing that what they have to communicate is warranted by its dark inspiration.

Kollwitz's prints from the mid-1930s had a special affinity and direct relationship to grief and the moment of death. Kollwitz lost her younger son in the action of World War I. Her prints showcase a muscular, expressionistic style that reflected her broader artistic vocabulary; inky, solid forms seem to emerge from the stark contrast of the paper upon which they are printed. *The Mothers* (*Die Mütter*), (1922–23, fig. 7), one of seven lithographs from the portfolio *War* (1923) and printed from a woodblock that the artist carved, has a particular resonance when considered in relation to Saccio's elegiac works. *The Mothers* pictures a group of women (though some children are tenderly tucked amongst the folds of their skirts) who seem to exist only as torsos and arms, hands and taut faces, with eyes darting in all direction, not one looking at the viewer. They form a powerful, sculptural form that seems to root their very torsos to the earth, creating a circle not only of protection and strength but also of fear and vulnerability. This powerful relation of sculptural mass and form to gravity, to being rooted in place, and to using expressionistic gesture to recall and re-create the experience of fear and grief is also present in *Henge*. The component parts of *Henge* are each separately titled using the terms memory and metamorphosis. Metamorphosis is not just a quiet change or a slow evolution of a form; it implies a transformation and suggests that this change has been dramatic, perhaps unwelcome and irreversible.

The triptych form, and its many attendant meanings, is presented again by Saccio in a trio of *memento mori* works created in honor of his friend Clint. Each title uses a different term—colloquy, requiem, elegy—to suggest the intention of the maker, the sense of loss felt, and the high esteem in which Clint was held. Saccio has had an extraordinary education and his use of language never panders to the viewer. That we may struggle to define, let alone understand, the words used is not Saccio's concern, but our own. The works are made in some way for himself; as vessels of grief, loss, and long-lost relationships. But, from the start, it was his intention that these works of art be shared with a broader public. What are we to make of this? In the trio of works whose titles reference Clint, Saccio also builds bridges of knowledge, understanding, or connectivity, to three separate arenas – the biographic, the art historic, and the formal.



Left:  
**Quiver for St. Sebastian** (fig. 6)

Right:  
Käthe Kollwitz (1867-1945) @ ARS, NY  
**The Mothers** (*Die Mütter*) 1922-23, (VI from Seven Woodcuts of War). Given by Dr. and Mrs. William Wolgin.  
Philadelphia Museum of Art  
Photo Credit: The Philadelphia Museum of Art  
Credit: ©2019 Artists Rights Society (ARS), New York (fig. 7)



Taken as a group, the Clint series offers another extended look at the artistic vocabulary Saccio has spent decades crafting. What one first observes is that each of the three sculptures is composed around a “spine” formed from a single piece of wood, expanded by regularly spaced cuts in a staccato rhythm. “I had pieces of his oak tree for almost twenty years before I had the right idea to make the three wall pieces. The dark areas on the wood indicate the oxidation over those waiting years, and the lighter areas indicate new chain saw cuts that renewed the hurt of his premature death.”<sup>9</sup> *Colloquy for Clint: The Barn Door, His Oak, and the Laurel* (2010) is a sculpture with a title both tender and intellectual; it seems to me to be perfectly sited in the space of the dialogue Saccio sets out to create between what can be intellectually known (a colloquy being a space of not just conversation, but of philosophical discussion) and what is learned through the act of making. The use of oak—a symbol of power and wisdom—is in poignant counterpoint to the inclusion of laurel, a symbol of resurrection. Oak is a wood of enormous density; Saccio used a chain saw to slice the trunk, limbs, and branches into parts that are then reconfigured. The tension between the pale oak that has been recently machine cut and the blackened surface is palpable. Saccio hand applied pigment, using his hands to blacken the surface of the open cuts.

I am reminded, once again, of *The Mothers*, where the hands of the women suggest both a flailing and a tightening of the circle. There is an appreciation that even in despondency, the body holds the power to reach out, to hold close, to make and remake, to sculpt and to form. *Elegy for Clint: Homage to Motherwell* (2010; fig. 8) references American artist Robert Motherwell (1915–1991), one of the great Abstract Expressionist painters of the twentieth century. In his *Elegies to the Spanish Republic* (1948–67; see fig. 9) series, Motherwell adopted a strikingly muscular, even sculptural,

painted vocabulary in heroically scaled works. The series references the Spanish Civil War, which took place when Motherwell was only 21 years of age. Like Saccio waiting twenty years to use the tree from Clint’s property, Motherwell created his *Elegies* years, even decades, after the end of the war.



Joseph Saccio  
**Elegy for Clint: Homage to Motherwell** (fig. 8)  
 Photo Credit: Gerald Saladyga



Robert Motherwell, (1915-1991) © ARS, NY.  
**Elegy to the Spanish Republic No. 110. Easter Day**, Acrylic with graphite and charcoal on canvas. 82 x 114 inches (208.3 x 289.6 cm). Gift, Agnes Gund, 1984. Photo Credit: The Solomon R. Guggenheim Foundation/Art Resource, NY  
 Credit: ©2019 Dedalus Foundation, Inc./Licenced by VAGA@Artists Rights Society (ARS), NY  
 (fig. 9)

The sculptures before us create a dynamic dialogue, perhaps best held with a companion while wandering through this “wood,” but surely also open to an internal conversation between the museum visitor and the works of art. Walk into, through, and out again, but I suggest that even after leaving the gallery, we hear the echoes of this powerful exhibition; they stay with us and for some time color the experiences of life, allowing for reflections on personal history and mortality. That the sculptures on view will not last forever is an outcome to which Saccio has given tremendous thought:

“All of these references to memorials reminds me of a typical way we humans have of dealing with loss that is imposed on us by creating something, or a situation, which, for a good extraneous reason, we then need to undo. These are smaller demolitions, compared to the initial real, spontaneous traumatic loss imposed on us without consent. Psychoanalytic theory suggests that this active and volitional destruction is part of the healing process from the original loss without control. Hence, I make things that I already know, in the making, will have to be destroyed at some point. It’s the process, itself, of building that is most important.”

**In a Dark Wood, Wandering**, is an exhibition featuring art of complex power, beauty, and concept. The wandering offers encounters with sculptures that engage our senses and sensibilities; cause us to ponder the relationship between art and healing, beauty and loss. Finally, the sculptures on view suggest a deep appreciation for life in all its complexities.

*Barbara O’Brien, an independent curator and critic based in Milwaukee, Wisconsin, was Executive Director of the Kemper Museum of Contemporary Art in Kansas City, Missouri from 2012 – 2017, after serving as chief curator and director of exhibitions since 2009. O’Brien is an elected member of AICA-USA, International Association of Art Critics.*

1. John Franklin, “Divine Darkness and the Mystical Journey,” in *Mystical Landscapes: From Vincent Van Gogh to Emily Carr*, ed. Katharine Lochnan with Roald Nasgaard, Bogomila Welsh-Ovcharov (Toronto: Art Gallery of Ontario and New York: DelMonico Books/Prestel, 2016), 175.
2. *Ibid.*, 177.
3. Joseph Saccio, studio interview with the author, October 19, 2018.
4. Saccio, email to the author, May 31, 2019.
5. Saccio, studio interview with the author, October 19, 2018.
6. *Ibid.*
7. *Ibid.*
8. *Ibid.*
9. Saccio, email to the author, September 29, 2018.
10. Saccio, studio interview with the author, October 19, 2018.
11. Saccio, email to the author January 6, 2019.

## ARTIST'S STATEMENT

Prior to diving full-time into my second career as a professional artist, I was a professor at the Yale Child Study Center teaching early child development and maintaining a private practice in Child, Adolescent, and Adult psychiatry from 1966 – 2005.

I have sustained a serious art practice throughout my life and, although largely self-taught, I have continued honing my skills and developing a variety of techniques through advanced course work at Creative Arts Workshop in New Haven throughout the 1960s and 70s. I also studied with sculptor Ann Lehman who was a very important influence, introducing me to sculpture techniques such as welding, the lost wax casting process and casting with pewter. I spent four consecutive summers between 1979 through 1982, in Italy, informally studying marble carving and bronze casting in Lucca and Pietrasanta.

Since 1980, I have actively exhibited in local and regional competitions, numerous group and solo exhibits, and between 2006 to 2016, had been a member of the artists' cooperative Kehler Liddell Gallery in New Haven. My work has consistently been recognized, most recently with two awards for Best Sculpture and another for Best in Show from the highly competitive juried exhibition, Art of the Northeast, held annually at the Silvermine Guild Art Center in New Canaan, Connecticut. In addition, my work has received critical attention from area newspapers and art periodicals.

**In a Dark Wood, Wandering** includes twenty sculptures created over as many years that explore themes of mourning and remembrance. These objects, some flecked with irony or humor, are imbued with symbolic meaning that harness the power of myth as metaphor in an effort to examine, through art, the human experience.

- Joseph Saccio 2019

## EXHIBITION CHECKLIST

1. *Mouth of Medusa*, 1990, 9' x 3' Diameter of mouth. Mixed Materials: aluminum found object, wire, rubber tube casing of electrical wire, sisal wrapping, tar, silver paint (wall mounted)
2. *His Shield and Proud Flesh*, 1998, 42" Diameter x 12" (wall mounted), shallow cane baskets, plexiglass, brass and steel mesh, fiber, paraffin wax
3. *Quiver for St. Sebastian*, 2005, 6' x 6' x 13", hollow cherry tree trunk, cane, sea shells, brass screening covered with tar, paint, beeswax, machine strap, brass fittings (wall mounted)
4. *Do You Remember That White Tree?*, 2007, 13' x 8'5" x 4', birch saplings, plexiglass, zinc marine anodes, steel base
5. *Once a Tree I*, 2007, 7' x 24" x 24" diameter capital, 14" diameter column, wood, hundreds of cardboard discs, paper, resin, paint
6. *Once a Tree II*, 2007, 7'9" x 36" diameter capital, 14" diameter column, wood, hundreds of cardboard discs, paper, resin, paint
7. *Wake for a Dead Forest*, 2007, 4' x 6'4" x 9" (wall mounted), wood, cardboard, paper, resin, paint, plexiglass, collage
8. *Flowers for Duchamp*, 2008, 6' x 5' x 28", laurel wood, heavy paper accordion files, cane, metal, paint, beeswax (partially wall mounted and standing on floor)
9. *Book of Catastrophes*, 2010, 20' x 38" x 14", wood, cardboard, collage, shellac (wall mounted)
10. *Book from La Brea*, 2010, 50" x 42" x 14", wood, accordion filter material, newsprint collage, dried flowers and stems, beeswax, leather (wall mounted); On loan from Drs. David Kaminsky and Rochelle Schreiber
11. *Colloquy for Clint; The Barn Door, His Oak, and The Laurel*, 2010, 8'5" x 55" x 12" (wall mounted), old door, shards of chain sawed black oak, laurel branches
12. *Elegy for Clint: Homage to Motherwell*, 2010, 3' x 6' x 14" (wall mounted), chain-sawed black oak shards
13. *Requiem for Clint: A Thousand Cuts*, 2010, 61" x 64" x 12" (wall mounted), chain-sawed black oak shards
14. *Scar*, 2011, 60" x 20" x 20" (wall mounted), wood, steel, foam, packing material, yarn, paint and beeswax

15. *Memory and Metamorphosis I*, 2012, 6' x 7' x 3'5" --one of 3 triptychs composing the Henge, aged hollow Black oak tree opened up by vertically splitting the first 6' of the trunk into a triptych, exterior pods made of wire mesh wrapped in thick sisal cord coated with tar and beeswax, paint, various steel fasteners

16. *Memory and Metamorphosis II: Homage to the Laocoön*, 2012, 6' x 7' x 3'5", aged hollow Black oak tree opened up by vertically splitting the second 6' of trunk into a triptych, serpentine laurel branch, fiber, tar, paint

17. *Memory and Metamorphosis III: Homage for St Sebastian*, 2012, 6' x 7' x 3'5", aged hollow Black oak tree opened up by vertically splitting the third 6' of trunk into a triptych, cedar lances, wire mesh wrapped in thick sisal cord coated with tar and beeswax, paint, various steel fasteners

18. *The Compelling Aesthetic of Destruction*, 2015, 6' x 3' x 9", steel frame, corrugated cardboard, hydrocal, laurel branches, paint, shattered wire-reinforced glass

19. *Diary of Persephone*, 2015, 57" x 6' x 24" (wall mounted), oak slab, weeping beech branches with leaf buds, laurel branches, tar paper, paint, aniline dye, steel hoop bolts

20. *Portico to a Dead Forest*, 2015, 8' x 35 1/2" x 16 1/2", wood, aniline dye, laurel branches, paint (wall mounted)

21. *A Secret Garden*, 2015, 6' x 3' x 5", steel frame, sectioned and distorted cardboard tubes, resin, paint, encaustic

22. *A Tree Grows in Macondo: Homage to Gabriel Garcia Marquez*, 2015, 9' x 7' x 32", wood, aniline dyes, construction paper, resin, paint, artificial butterflies

23. *Garden of the Beheaded*, 2018, 10' x 8' diameter, Zelkova tree trunk in center surrounded by a variety of hardwood smaller blocks at the base (all wood is distressed with chain saw markings), wire mesh, tar (for hair forms), steel rod connectors between body and head

## ONE PERSON SHOWS

2019 *In a Dark Wood, Wandering*, Housatonic Museum of Art, Bridgeport, Connecticut

2018 Five Points Gallery, Torrington, Connecticut

2016 Kehler Liddell Gallery, New Haven, Connecticut

2014 Kehler Liddell Gallery, New Haven, Connecticut

2013 Mercy Gallery, Loomis Chaffee School, Windsor, Connecticut

2012 Kehler Liddell Gallery, New Haven, Connecticut

2010 Silvermine Guild Art Center, New Canaan, Connecticut

2010 *Site Unseen*, Kehler Liddell Gallery, New Haven, Connecticut

2009 *Transformative*, Kehler Liddell Gallery, New Haven, Connecticut

2008 *Inaugural Exhibition*, Parachute Factory, New Haven, Connecticut

2007 Kehler Liddell Gallery, New Haven, Connecticut

1998 Erector Square, New Haven, Connecticut

1996 Choate Mellon Art Center, Wallingford, Connecticut

## TWO PERSON EXHIBITIONS

2011 Keator Gallery, Hopkins School, New Haven, Connecticut

1991 Creative Arts Workshop, New Haven, Connecticut

1989 Erector square, New Haven, Connecticut

## SELECTED GROUP EXHIBITIONS

2018 *How with this Rage Shall Beauty Hold a Plea?* Kehler Liddell Gallery, New Haven, Connecticut

2018 *117th Annual Art Exhibition*, New Haven Paint and Clay Club, New Haven, Connecticut

2018 *Perfect Partners-Art in Design*, Silvermine Guild Art Center, New Canaan, Connecticut

2018 *An Anthropogenic World II*, Ely Center of Contemporary Art, New Haven, Connecticut

2017 *An Anthropogenic World*, Albertus Magnus College, New Haven, Connecticut

2017 *Biennial Juried Exhibition*, Five Points Gallery Torrington, Connecticut

2017 *Nature Constructed*, The Gallery at Whitney Center, Hamden, Connecticut

2017 *116th Annual Juried Art Exhibition*, John Slade Ely House, New Haven, Connecticut

2016 *Symbol and Reality*, Silvermine Guild Art Center, New Canaan, Connecticut

2016 *Artist as Curator III*, Kehler Liddell Gallery, New Haven, Connecticut

2016 *I Like the Sound of That*, Art Space, New Haven, Connecticut

2015 *REMYTHOLOGIES: New Inventions of Old Stories*, Housatonic Museum of Art, Bridgeport, Connecticut

2012 *Collective Vision*, Silvermine Guild Art Center, New Canaan, Connecticut

2012 *Local Builders*, West Cove Gallery, West Haven, Connecticut

2012 *Unnatural Variations*, Akus Gallery, Eastern Connecticut State University, Willimantic, Connecticut

2011 *Crossroads*, Silvermine Guild Art Center, New Canaan, Connecticut

2011 *Extraordinary Facilities*, John Slade Ely House, New Haven, Connecticut

2011 *The Guy Show*, Artspace, Fairfield, Connecticut

2010 *Flock: Language in Art*, Silvermine Guild, New Cannan, Connecticut  
2010 *INVENTIVE STRUCTURES: Beyond the Codex*, International  
Competition, Creative Arts Workshop, New Haven, Connecticut  
2010 *Art of the Northeast USA*, Silvermine Guild Arts Center, New Canaan, Connecticut  
2009 *SEDUCED: The Relevance of Landscape in the 21st Century*; The Mill Gallery  
at the Guilford Art Center, Guilford, Connecticut  
2009 *New Members Show*, Silvermine Guild Arts Center, New Canaan, Connecticut  
2009 *Family Business*, Parachute Factory, New Haven, Connecticut  
2008 *One Thing*, Connecticut Commission on Culture and Tourism, Hartford, Connecticut  
2007 *Black+White and Red Upstairs*, John Slade Ely House, New Haven, Connecticut  
2007 *Menage a Trois*, The Art Gallery, Gateway Community College, New Haven, Connecticut  
2007 *Contemporary Perspectives*, Arts+Literature Laboratory, New Haven, Connecticut  
2007 *Transformations*, Arts + Literature Laboratory, New Haven, Connecticut  
2007 *Annual Members Group Show*, Kehler Liddell Gallery, New Haven, Connecticut  
1996 *New Art Annual*, Stamford Museum, Stamford, Connecticut  
1995 *Annual Barnum Festival*, The Discovery Museum, Bridgeport, Connecticut  
1994 *Annual Barnum Festival*, The Discovery Museum, Bridgeport, Connecticut  
1994 *New Work New Haven*, Artspace, New Haven, Connecticut  
1987 *The Italian Artist*, Artspace, New Haven, Connecticut  
1986 *Invitational Show*, Creative Arts Workshop, New Haven, Connecticut  
1982 *National Juried Show*, Greene Art Gallery, Guilford, Connecticut  
1981 *Connecticut Sculptors of the Eighties*, Westport, Connecticut

## **AWARDS**

2017 The Charlotte Alling Prize (Best Sculpture), The New Haven Paint and Clay Club 116th Annual Juried Art  
Exhibition  
2015 The New Haven Paint and Clay Prize (Best Sculpture) 114th Annual Juried Art Exhibition  
2013 Weiss Sisters Prize for Sculpture (Best Sculpture), New Haven Paint and Clay Club, 112th Annual Juried Art  
Exhibition, John Slade Ely House  
2010 Best In Show at Art of the Northeast, Silvermine Guild Art Gallery  
1999, Albert Jacobson Award (1st Prize in Sculpture), Art of the Northeast, Silvermine Guild Art Center  
1996 Honorable Mention, Stamford Museum  
1994 First prize in Sculpture, Discovery Museum  
1992 Sculpture prize, Market Award, Silvermine Guild Art Center  
1991 Albert Jacobson Award (1st Prize in Sculpture), Art of the Northeast, Silvermine Guild Art Center  
1983 Honorable mention, Brush and Palette Club  
1982 First Prize in Sculpture, Greene Art Gallery

## **CREDITS:**

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