

STEVEN DONO STEFANIE ROCKNACK EVE INGALLS

IRENE GENNARO MARY ELLEN SCHERL KATIE TRUK

SCULPTURE OF THE  
**21<sup>ST</sup> CENTURY**

JUNE AHRENS ELIZABETH KNOWLES ALISON HELM

**Housatonic Museum of Art**  
**At Housatonic Community College**

MARY BAILEY GREG LOCK LUCY HODGSON

Bridgeport, Connecticut

**February 23 - March 23, 2012**

MICHAEL ZANSKY ROBERT MICHAEL SMITH





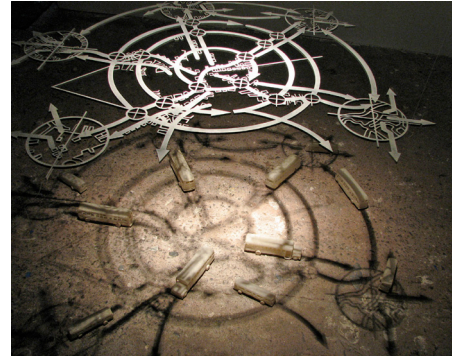
Irene Gennaro, *Messenger*, 1988



Robert Michael Smith, *Gyneprimaphorm*, 2009



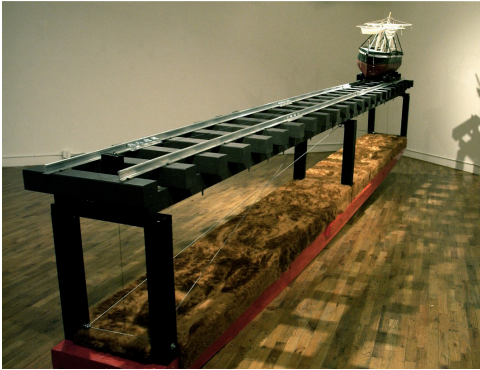
Mary Ellen Scherl, *Maiden Voyage*, 2009



Eve Ingalls, *After Thought*, 2010

## Acknowledgement

There are a lot of people who make an exhibit successful, especially a sculpture show! I would like to thank June Ahrens, Judith Steinberg, and Alvin Sher for initially approaching the Housatonic Museum of Art about doing an exhibition, and the Guild Members for their kind patience. Sherrie Lynne has been an invaluable resource helping to keep this project moving forward by following up and following through; Elizabeth Knowles for planning programming around this exhibit, and to all the artists for participating with the installation. I would also like to thank Nick Capasso, Senior Curator at the deCordova Museum in Lincoln, MA for putting together a varied and terrific show! Special thanks to the staff at Housatonic Community College for assisting in myriad ways including Dennis Minella and his team and Megan Federico for her creativity and enthusiasm.



Steven Dono, *The Ruin of Belief*



Stefanie Rocknack, *Queen*



Katie Truk, *Listen, 2010*



Mary Bailey, *Impending Motherhood*

## HISTORY of SCULPTORS GUILD

The founding of Sculptors Guild in 1937 was a seminal event for Modern sculpture in America. The primary objectives of the founders as stated in an early exhibition catalogue were: “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.”

Sculptors Guild benefited from the generous support of notable sponsors and patrons such as Eleanor Roosevelt, Henry Morgenthau, Fiorello La Guardia, Conger Goodyear, the Rockefeller Foundation, the Directors of the Metropolitan Museum of Art, the Museum of Modern Art, the Brooklyn Museum, and the Whitney Museum of American Art.

The inaugural Sculptors Guild exhibition of 1938 included notable founding sculptors: Paul Manship, Chaim Gross, Jose de Creeft, Herbert Ferber, William Zorach, Jose De Rivera and Nathaniel Kaz. These founders were at the forefront of American Modernism especially in their openly expressed rejection of the staid conventions of traditional figurative art. The result was an aesthetic paradigm shift that would impact the international art scene during the years of reconstruction following the global devastation of World War II.

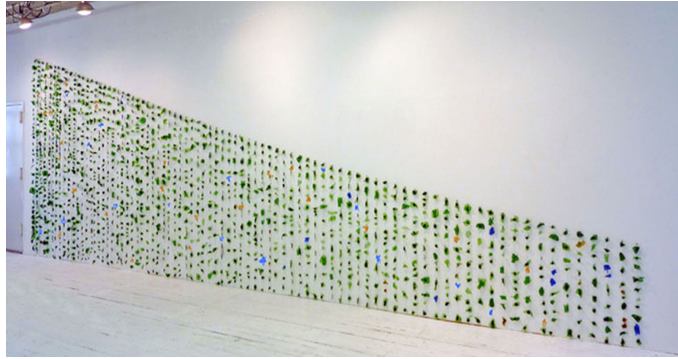
Sculptors Guild members have ranked among the most prestigious and significant artists of the past seven decades. During the 1940's David Smith exhibited regularly with Sculptors Guild. He remains an influential mid-20th century sculptor who was the American pioneer of welded steel constructions of expressive geometric abstractions. And, Smith's powerful influence has remained apparent in the later direct metal sculptures of many Sculptors Guild members such as Clement Meadmore, John Henry, Bill Barrett, Bruce Beasley, Michelle Greene, Richard Heinrich, Robert Perless, Joel Perlman, Judith Steinberg, Hans Van de Bovenkamp, Stephen Keltner, Ann Jon, Lin Emery and Jean Woodham.

During the 1950's Modernism exploded into prominence with New York City as the emergent international center of the artworld. Along with David Smith, other Sculptors Guild members who propelled this great American sculpture movement forward were such renowned figures as Jacques Lipchitz, Louise Bourgeois, Seymour Lipton, Ibram Lassaw and Herbert Ferber.

When Sir Jacob Epstein was inducted in 1955 as an Honorary Member of the Sculptors Guild, he expressed that it felt a great honor to be nominated by a cadre of such accomplished professional sculptors. Since then other select honorary members have included Mark di Suvero, George Rickey, Louise Bourgeois, Kenneth Snelson, Joel Shapiro, and Albert Paley.



Greg Lock, *Barnfold*, 2011



June Ahrens, *Passage*



Michael Zansky, *American Panopticon*, 2011

Figurative sculpture also continued to flourish throughout seven decades including notable Sculptors Guild members such as: Paul Manship, Chaim Gross, William Zorach, Jacques Lipchitz, Jose de Creeft, Nathaniel Kaz, Richard McDermott-Miller, Peter Agostini, Bruno Lucchesi, Leonda Finke, Barbara Lekberg, Vera Manzi-Schacht, Carole Feuerman, and Mary Ellen Sherl.

Membership within Sculptors Guild has always been based on the selection of sculptors with proven qualities of aesthetic excellence and professional standing. Sculptors Guild has a proud heritage of meritocracy without gender bias long before most other artworld institutions finally properly recognized the great sculpture works of women artists. Some of the more recognized female sculptors have included: Louise Bourgeois, Louise Nevelson, Dorothy Dehner, Jean Woodham, Helen Escobedo, Lin Emery, Leonda Finke, Nancy Grossman, Mary Ann Unger, Nancy Azara, Donna Forma, June Ahrens, Judith Steinberg, Lucy Hodgson, Eve Ingalls, Irene

Gennaro, Vera Manzi-Schacht, Mary Ellen Scherl, Michelle Greene, Elizabeth Knowles and Carole Feuerman.

With the advent of the new millennium, the Sculptors Guild has enjoyed a resurgence of interest by emerging sculptors of various divergent aesthetics. The continuation of the extensive history of prominent sculpture visionaries within Sculptors Guild avant-garde has extensively expanded during the past decade to include the notable digital sculptors: Bruce Beasley, Kenneth Snelson, Jon Isherwood, Robert Michael Smith, Michael Rees, Barry X Ball, Dan Collins, Mary Bates Neubauer, David Smalley, Greg Lock, David Morris, Michael Zansky and Dan Henderson.

For decades, the Sculptors Guild exhibited annually at Lever House in Midtown Manhattan until a change of ownership during the early 1990s. Other significant Sculptors Guild exhibition venues have included: the Guggenheim Museum, the Brooklyn Museum, Washington Square, the Rockefeller Center, Bryant Park, the American Museum of Natural History, the New York Botanical Gardens, Grounds for Sculpture, Chesterwood, the City of White Plains, and the Rockland Center for the Arts.

In 1993, Sculptors Guild opened its first foreign exhibition in Kyoto, Japan. During 2008, Sculptors Guild participated in international art fairs at Art Cologne and Supermarket Stockholm. For the past four summers Sculptors Guild has maintained an exhibition space at Governors Island, opened a gallery space during 2010 at Sculptors Guild office on second floor at 55 Washington Street in DUMBO, Brooklyn and now presents *Sculpture of the 21st Century* at Housatonic Museum.





Elizabeth Knowles, *Necessity*



Alison Helm, *Cell Slice*



Lucy Hodgson, *The Big Picture*

## Juror's Statement

For this exhibition of work by members of the Sculptors Guild, I selected twenty-eight sculptures by fourteen artists, using several criteria. First and foremost, I was interested in work that is well wrought, and displays a confident, unselfconscious, or experimental attitude toward materials. I also sought to include sculptures that are products of a seamless melding of material, form, subject, and content. And, as a curator of contemporary art, I was most attracted to works that look forward to the aesthetic and philosophical concerns of the 21st century, rather than back towards the 20th century.

I am delighted to present a set of diverse sculptures that explore the object in its relationships to architecture, history, art history, science, biology and the complexities of nature, and spirituality. Many of the artists have explored the expressive potential of color (or lack thereof), and several have crafted narratives – both with and without the human figure.

Thank you for inviting me to serve as juror for this exhibition, and congratulations to all the participants.

Nick Capasso  
Senior Curator  
deCordova Sculpture Park and Museum  
Lincoln, Massachusetts



# Artist Checklist

## **June Ahrens**

*Passage*

9'x 26'x 3"

Re-purposed glass, stones, hot glue, wire

*Highs and Lows*

85 x 24 x 30"

Re-claimed glass, wood, mirror, roof tiles.

*Mourn*

6'9" x 25.5" x 16"

Acrylic mirror, aluminum

## **Elizabeth Knowles**

*Necessity*

18 x 5 x 8'

Wire, acrylic site specific installation

## **Alison Helm**

*Cell Slice*

8 x 3 x 2'

Stainless steel, nylon filament strands, painted wood and glass

*Introspection*

5 x 3 x 2'

Stainless steel, soapstone, marble, hematite, glass

## **Robert Michael Smith**

*Bilabiabyte, 2009*

45 x 70 x 35 cm

Marble

*Gyneprimaphorm, 2009*

45 x 45 x 45 cm

Marble

*Paradise Bird Burlesque, 2008*

60 x 90 x 100 cm

Granite

*Spiral Cuttle Cutter, 2010*

48 x 93 x 54 cm

Stainless steel

## **Mary Bailey**

*Bouquet*

21 x 15 x 13"

Wood

*Huddle*

Wood, paint

33 x 12 x 10"

*Impending Motherhood*

46 x 14 x 12"

Wood, paint, graphite

*Red Mama*  
Wood, paint;  
31 x 11 x 9"

**Greg Lock**  
*Barnfold, 2011*  
Wood  
51 x 87 x 47"

**Lucy Hodgson**  
*The Big Picture, 2009*  
76 x 11 x 14"  
Wood, steel and envirotuk

**Steven Dono**  
*The Ruin of Belief*  
20 x 2 x 8"  
Painted wood, leather,  
fake fur covered wood, steel  
and aluminum railroad tracks

**Stefanie Rocknack**  
*Terrified*  
Life-size  
Hard maple

*Queen*  
Life-size  
Laminated Basswood

**Eve Ingalls**  
*After Thought, 2010*  
74 x 75 x 77"  
Aluminum, abaca handmade  
paper, spotlight

**Michael Zansky**  
*American Panopticon, 2011*  
Mixed media

**Irene Gennaro**  
*Cairo, 1999*  
72 x 26 x 8"  
Wood, oil paint

*Messenger, 1988*  
84 x 13 x 30"  
Wood, oil paint

**Mary Ellen Scherl**  
*Maiden Voyage, 2009*  
22 x 15 x 18"  
Bronze

**Katie Truk**  
*Exhausted, 2008*  
26 x .5 x 6"  
Wire and pantyhose

*Listen, 2010*  
33 x 28 x 12"  
Wire and pantyhose

*Up the Decibel, 2010*  
21.5 x 31.5 x 12"  
Wire and pantyhose





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AT HOUSATONIC COMMUNITY COLLEGE

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(203) 203-332-5052