

July 12, 2018

In Sight / On Site: The Fredonia Sculpture Program

The In Sight / On Site Sculpture Program, initiated by the Department of Visual Arts and New Media and the Office of the President in 1998, exists to expose our campus and community to developments and directions within contemporary sculpture, and to foster an appreciation for art as an integrated concern within public space. Selection of works to be included in this revolving exhibition is competitive, and work is solicited for consideration through national and regional initiatives. Most of the sculptures selected for installation are placed on site for two or three year visits.

In Sight / On Site is funded by the Student Association through the student club Art Forum. Some In Sight / On Site sculptures became permanent after being purchased with donated funds or gifted by the artist. Not all of the outdoor sculptures came to Fredonia under the In Sight / On Site program. Several are the result of residencies or workshops, two were purchased with state construction funds, and some are an outright gift of the artist.

John Clement

Born 1969

Lives and works in Brooklyn, NY

Popeye, 2007, painted steel

In Sight / On Site, purchased with funds donated by Lake Shore Savings Bank, 2009

Location: front of Rockefeller Arts Center, near Symphony Circle



After graduating from college and having little direction or idea what to do with his life John Clement enrolled in figure drawing classes at New York's School of Visual Arts. Through this unexpected turn he eventually discovered his love of sculpture and in 1992 began working for Mark di Suvero, one of the 20th century's most influential sculptors. Clement soon opened his own studio and today his work can be seen in public installations around the world.

Clement's signature style is immediately recognizable. His large-scale public sculptures elevate the immediate and playful qualities of the gesture to the status of monumental landmarks. Through the use of intense color and sweeping circular forms Clement manages to create a work that stands in complete contrast to its environment while at the same time engaging the viewer to such an extent that it becomes hard to imagine its absence. Titles such as *Popeye* are often drawn from playful anecdotes. While awaiting the delivery of the steel

that would be used to construct this sculpture, Clement received a phone call from the truck driver en route with the delivery. The driver was lost and needed directions to the artist's studio. His nickname was Popeye.

Remy Cornelissen

Belgian, 1913-1990

Wisdom, 1968, cast bronze

Gift of Marcel Van Jole, 1968

Location: Japanese Garden, Reed Library

Cornelissen was an educator, sculptor, lithographer, jewelry designer and, later in life, graphic designer. He was influenced by Cubism and Surrealism and, with his figurative sculpture, explored philosophical questions about the human condition.



Michael Hansel

Born 1958

Lives and works in Middletown, RI

Loose Ends, 2007, stainless steel

In Sight / On Site, purchased 2010 by Art Forum with allocations from the Student Association

Location: Between Thompson and Maytum Halls

The contrasting relationship between hard and soft forms is one of the central components of Michael Hansel's work. In many of his large-scale sculptures biomorphic forms take on mechanical characteristics and the surface and form of the piece is articulated with a stainless steel 'armor' of sorts. In *Loose Ends* we are confronted with a very animated form that conveys both humor and a sense of other worldliness reminiscent of characters from early science fiction films. This 'character' seems vaguely familiar while retaining a sense of mystery.



Duayne Hatchett

1925-2015

Lived and worked in Buffalo

Untitled, 1974, aluminum

Purchased with state construction funds

Location: Outside Marvel Theater lobby,
Rockefeller Arts Center



Duayne Hatchett first gained recognition in the 1960s as his work evolved from junk metal and found object sculptures into a more purified, minimalist abstraction. He placed great importance on the tenet of achieving maximum effect with minimal means. Hatchett's unique visual language is rooted in the concept of discovery and even his most minimal works, such as the one seen here, invite both interaction and contemplation.

Paul Howe

Born 1987

Lives and works in Franconia, MN

Mudtub, 2012, steel, brick and mortar

In Sight / On Site, gift of the artist

Location: Between Reed Library and Mason Hall



Ideas of physical work, craftsmanship and the artist as tradesman are at the heart of Paul Howe's sculptures. The artist's father, a highly skilled mason and brick-layer, was a great influence and role model to the artist in his youth. Using materials common to the commercial building trades Howe strives to discover the physical limits of both his body and the materials he is manipulating and to create and reveal a dialogue with these materials. Howe sees the art making practice as a kind of strategy for living and a vehicle through which he may continually improve and enrich his physical and spiritual life and the lives of the people around him.

William King

1925-2015

Lived and worked in New York City

Fabricated by Newbrook Machine Corp., Silver Creek

Words (commonly known as *The Tin Men*), 1974, stainless steel

Created during a summer sculptor-in-residence program funded by the Edward John Noble Foundation; materials donated by Allegheny Ludlum Steel Corp., O'Brocta Salvage Inc., and Dunkirk ReadyMix; excavation work donated by Meister Construction Co.; wrecker and crane donated by Halicki Motors; architectural services donated by Nelson Palmer

Location: Top of hill, between Rockefeller Arts Center and Forever Wild



William King's human figures trace social attitudes through the last half of the 20th century, often poking sly and poignant fun at human follies and foibles. Like many of King's figurative sculptures, *Words* is distinguished by long, spidery legs and an exaggerated ratio of torso to appendages. Gestures and posture suggest attitude and illustrate the artist's amusement with the unwieldiness of being human. These three figures are 17 feet tall.

Jonathan Kirk

Born 1955, Great Britain

Lives and works in Utica, NY

Poseidon's Eye, 1994, steel

In Sight / On Site, gift of the artist

Location: Between Maytum and King Concert Halls



Jonathan Kirk's sculptures evoke a wide range of sources, from the natural and organic world, to forms of industrial and naval architecture. In many of Kirk's sculptures objects are presented in a partial state, possibly emerging from or submerging into the earth. This imbues the work with a sense of mystery, forcing the viewer to continually question the object-hood and visual context of the piece.

Coral Lambert

British, born 1966
Lives and works in Alfred, NY

Thunder Cloud, 2005, cast iron, cast aluminum,
and steel

In Sight / On Site Loan
Location: Costello Plaza, Rockefeller Arts Center,
across from Steele Hall



Responding directly to metal's transitional fluid state, I engage and treat it as a living material; it flows, breathes, and emerges from the mold raw and elemental. I allow traces of the process to remain as if raised from the earth's depths or fallen from the deepest darkest skies where something mysterious and magical has the potential to be evidenced.

Innate in all of us is the urge to make, to change, and to control. One question I ask with my work is can we express nature in a way that does not merely illustrate it? In Thunder Cloud I have tried to capture the transience and awe of nature.

Born and raised in the United Kingdom, Lambert studied sculpture in the 1980s with Sir Anthony Caro and other leading figures in the field. She is currently Head of Sculpture at Alfred University, NY where she also directs the National Casting Center's Foundry Program.

Robert Murray

Born 1936
Lives and works in New York City

Megan's Red, 1969, painted steel

Purchased 1969 with state construction funds
Location: Main entrance to Reed Library



A native of Canada Robert Murray moved to New York City in the 1960s. His early influences include the British sculptor Anthony Caro and the American artists David Smith and Barnett Newman. Unified by a smooth painted finish, often in a saturated color, Murray's sculptures possess a physical a gestural presence that allow them to punctuate the landscape even when viewed from a great distance. He has produced public sculptures for sites throughout the United States and Canada.

Albert Paley

Born 1944

Lives and works in Rochester, NY

Portal, 2009, painted stainless steel

In Sight / On Site Loan, Paley Studios, Rochester

Location: Upper plaza, Rockefeller Arts Center

Albert Paley began his career as a jewelry maker before transitioning into the large-scale sculpture for which he is best known today. In 1974 he was propelled into the national spotlight when the Smithsonian Institute commissioned him to create a gate for the entrance of its Renwick Gallery. Since that landmark commission Paley has continually returned to the form of the gate or portal as a way of documenting the transformation of these utilitarian objects into aesthetic symbols of passage. In *Portal*, Paley contrasts his quintessential banner shapes with more rigid, geometric structures like the hexagon. He has created similar *Portals* on a larger scale which allow visitors to walk through them.



Steven Siegel

Born 1953

Lives and works in Red Hook, NY

Fredonia Suitcase, 2015, plywood, snow fencing, crushed plastic bottles, and rubber hose

A collaborative project between the artist and students from SUNY Fredonia, Fredonia Middle and High School, and Brocton and Silver Creek High Schools. Funded by the Carnahan-Jackson Humanities Fund and In Sight / On Site
Location: Science Quad

Steven Siegel creates massive public sculptures out of the scattered detritus of modern life – newspaper, plastic bottles, aluminum cans, shoes, shredded tires, car parts, juice boxes, etc. He does not regard his sculptures as environmental statements, but rather waste transformed into elegant minimalist forms. One blogger wrote of Siegel's work, "It is refreshing to find work that deals with the issue of trash powerfully while avoiding preachy didacticism. Steven Siegel's testaments to our



modern world say what they need to say by simply being what they are. While not solutions to the problem of our growing waste streams, they elegantly call attention to our collective responsibility to recycle and deal with them."

To create *Fredonia Suitcase* Siegel worked with Fredonia students and area middle and high school students to build a plywood frame and an outer layer of crushed bottles held in place by snow fencing and rubber hose. Students also collected bottles to augment a donated 1,200 lb. bale of 41,000 crushed plastic bottles. *Fredonia Suitcase* is a prototype for a sculpture Siegel hopes to create for a glacier in Italy. The only way to put it on the glacier is build it elsewhere and have it airlifted to the site using the giant handle.

Lawson Smith

Born 1952

Lives and works in Syracuse, NY

After the Tornado, 1991, found objects in wooden door

Gift of the artist, 2006

Location: Marion Art Gallery Lobby, Rockefeller Arts Center

I am inspired by objects; well worn, used, or previously-owned. An object's evident history of 'use' attaches meaning and value to it, and I respond to that. Having been used, or even just having been made, a Thing earns my respect. Even a sliver of soap retains a certain dignity. It has 'experience'; it has been places, and has given itself up. Once chosen, the collected objects are placed in situations that hopefully invite the imaginative participation of the viewer. Sometimes they beg the question, 'What happened here?!' Hopefully, their peculiarity invites reflection. At the least, the work operates as a curious but perhaps pleasant, visual exercise. At best, it enlarges the meanings of everyday living.



Smith is an emeritus professor at Syracuse University where he taught art from 1976 to 2006.

Christopher Spath

Born 1957

Lives and works in Mercerville, NJ

Void, 2000, granite and glass

In Sight / On Site, purchased by the Class of 2006

Location: Between Reed Library & Mason Hall



Christopher Spath studied architecture in Germany and was greatly influenced by European minimalism and its ability to use simple forms to express complex ideas. Over the past 15 years his interests have shifted to the concerns and challenges of site-specific work in public spaces. Using primarily stone and glass, Spath sees his work as a representation of the human form. The glass represents the fluid inner life or soul and the stone represents the solid, physical body that holds it. Light is an important factor in experiencing this and many of Spath's sculptures. Both the direction and quality of light coming through the glass have a significant impact on the visual life and dynamics of the work.

Eric Stein

Born 1952

Lives and works in Huguenot, NY

Cutter, 2012, painted steel

Gift of the artist, 2016

Location: Science Quad



Eric Stein, a 1974 Fredonia alumnus, donated *Cutter* to Fredonia in 2016. This formalistic, geometric sculpture features two thin discs and diagonal square rods, reflecting an industrial design in which the rods cut the discs into two pieces.

When Stein studied at Fredonia in the early 1970s, the Minimalist movement was going strong. The Tate Gallery describes Minimalist art as "a highly purified form of beauty representing such qualities as truth (because it does not pretend to be anything other than what it is), order, simplicity and harmony." Minimalist sculptors call attention to the materiality of the artwork by using industrial materials, like steel, avoiding emotional content, and creating large-scale sculptures.

Cutter was previously on display at East River State Park in Brooklyn and SUNY Oswego.

Bill Stewart

Born 1941

Lives and works in Rochester, NY

Lunar Time, 2000, terra cotta

Created during a Visiting Artist Program workshop organized by Marvin Bjurlin and funded by the Williams Visiting Professorship Endowment

Location: Between Maytum and King Concert Halls



Bill Stewart's work pulls from an immense pool of cultural, historical and artistic sources. Using the age-old medium of terra cotta (low fire clay), Stewart creates three-dimensional forms that exude a sense of invention, humor, mystery and whimsy. While his choice of materials is traditional, his approach to subject matter is anything but. His strange and imaginative forms often merge elements of the human and animal body with those of the classical vessel; the form most traditionally associated with terra cotta.

The surfaces of the work are often scratched or drawn into suggesting the influence of costuming and body decoration seen in both primal and popular cultures. Stewart also has a strong interest in outsider art including folk art and the art of children that is evidenced throughout his oeuvre. All of these influences along with many others coalesce to produce an extremely unique and singular body of work that is ultimately the product of a profound imagination and talent.