

LAWS OF ATTRACTION

LAW2 OF ATTRACTI0N

Monika Zarzeczna
Michael Wolf
Martha Walker
Robert Michael Smith
Barbara Segal
Lisa E. Nanni
Adrian Morina
Elaine Lorenz
Conrad Levenson
Eric David Laxman
Thea Lanzisero
Coral Penelope Lambert
Pavel Kraus
Brigid Kennedy
Stephen Keltner
Robin M. Jordan
Eve Ingalls
Lucy Hodgson
Paul Higham
Mikhail Gubin
Michelle Greene
Irene Gennaro
Fay Chin
Meg Bloom
Richard Barnet
Jenny Balisle
Ginger Andro &
Chuck Glicksman

Nolan Park Bldg #15 / Governors Island / NYC / New York

May 23rd thru July 20th 2015



NY SCULPTORS GUILD NY SCULPTORS GUILD

On Governors Island this summer the New York Sculptors Guild proudly presents 27 sculptors in the exhibition 'Laws of Attraction'. Showing a variety of installation and object based work that refers to the physical, emotional and scientific aspects of the world around us inspired by a force acting on particles of matter and non-matter, tending to draw them together, and resisting their separation. Ideas such as love, sexual desire, enticement, temptation, bribery, bait as well as the scientific aspects of magnets, balance, tension and gravitational force are explored in this diverse exhibition of sculpture.

The mission of the Sculptors Guild has always been to promote, encourage, and serve as an advocate for sculpture and to make contemporary sculpture a relevant part of the cultural experience by bringing a sculptural experience directly to the public. At the Guild, we are proud of our illustrious past that includes notable sculptors such as Louise Bourgeois, David Smith, Louise Nevelson and Chaim Gross. Whilst we reshape and change our Guild to focus on a new generation of contemporary sculptors, we are energized by our heritage and excited about our future.

We would like to thank Richard Timperio for his work in curating a dynamic exhibition.

Richard Timperio is the founding director of "Sideshow Gallery" one of the largest private exhibitions spaces in Brooklyn, the gallery has remained committed to his initial concept "that visual art is the language of the eyes as much as music is the language of the ear." He is an urban pioneer whose interest lies in creating and maintaining a critical dialogue with the greater artist's community. His mission is to provide a forum for, "all art that attains a high level of quality and embodies integrity, regardless of style or approach: where the art itself is the only thing that matters." In addition to his inspirational work as a gallery director and curator Timperio continues a successful career as a painter. He has also worked as an illustrator for The New York Times and as artdirector for Showtime at the Apollo Theatre.



Photo By Michael Schiavone

RICHARD TIMPERIO
RICHARD TIMPERIO

"It was a wonderful challenge to deal with installing sculpture in an unlikely space. A decaying living area with crumbling ceilings and walls painted a dowdy green along with kitchen cabinets. This space is far from the white box with which we are used to viewing work, which does not interfere with the piece; instead we are dealing with this stage set that has its own presence. Every installation also has its own demands within the environment. So the task is to place the work so it is comfortable with the other pieces in some ways they may seem like friends and they have this dialogue between the work and the room. What is very important is that when you enter the space it feels right. So the work has come together because of the laws of attraction, some pieces are unlikely companions, opposites attract."



Bridge1

24" x 24" x 6.5"

Paper, wood, string, aluminum,
acrylic paint, hardware

B

12" x 6.5" x 27"

Paper, wood, string, aluminum,
acrylic paint, hardware

Bridge2

22" x 24" x 8"

Aluminum, acrylic paint, wood
hardware, string

I made "Bridge 1," "Bridge 2" and "B" drawing from the idea of the desire to collect and arrange objects. The elements in the sculptures are playfully pinched or tied together, suggesting a lingering value. However the construction is also precarious, which questions the value of these objects or the ability to preserve them.



MONIKA ZARZECZNA
ANNA ZARZECZNA





Gravitational Attraction

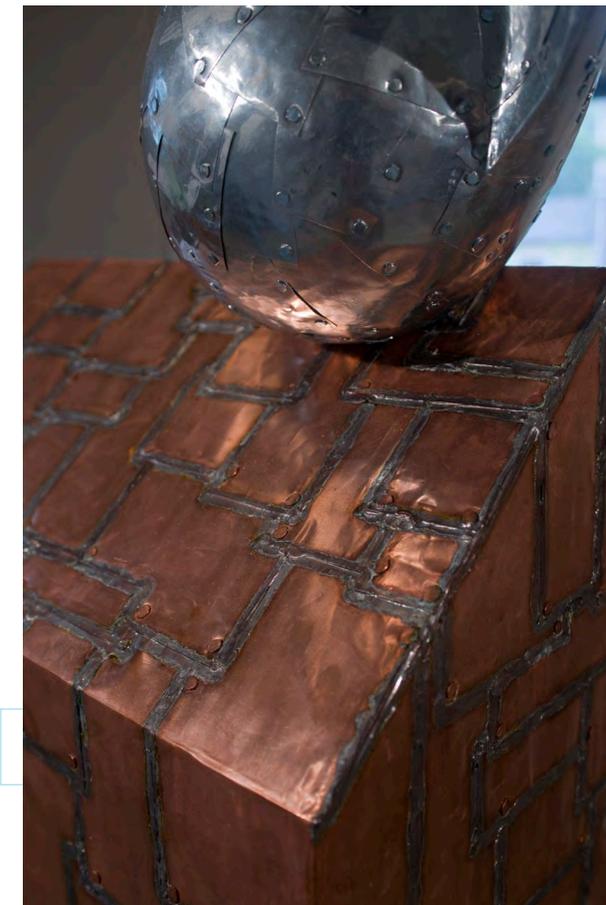
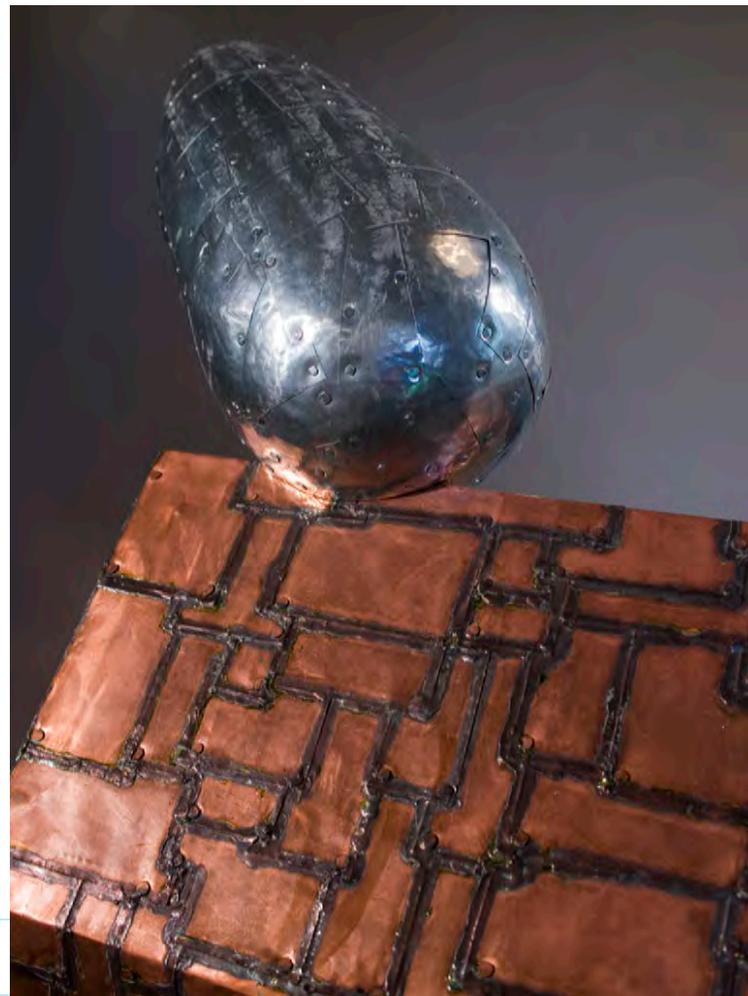
27" x 23" x 18"

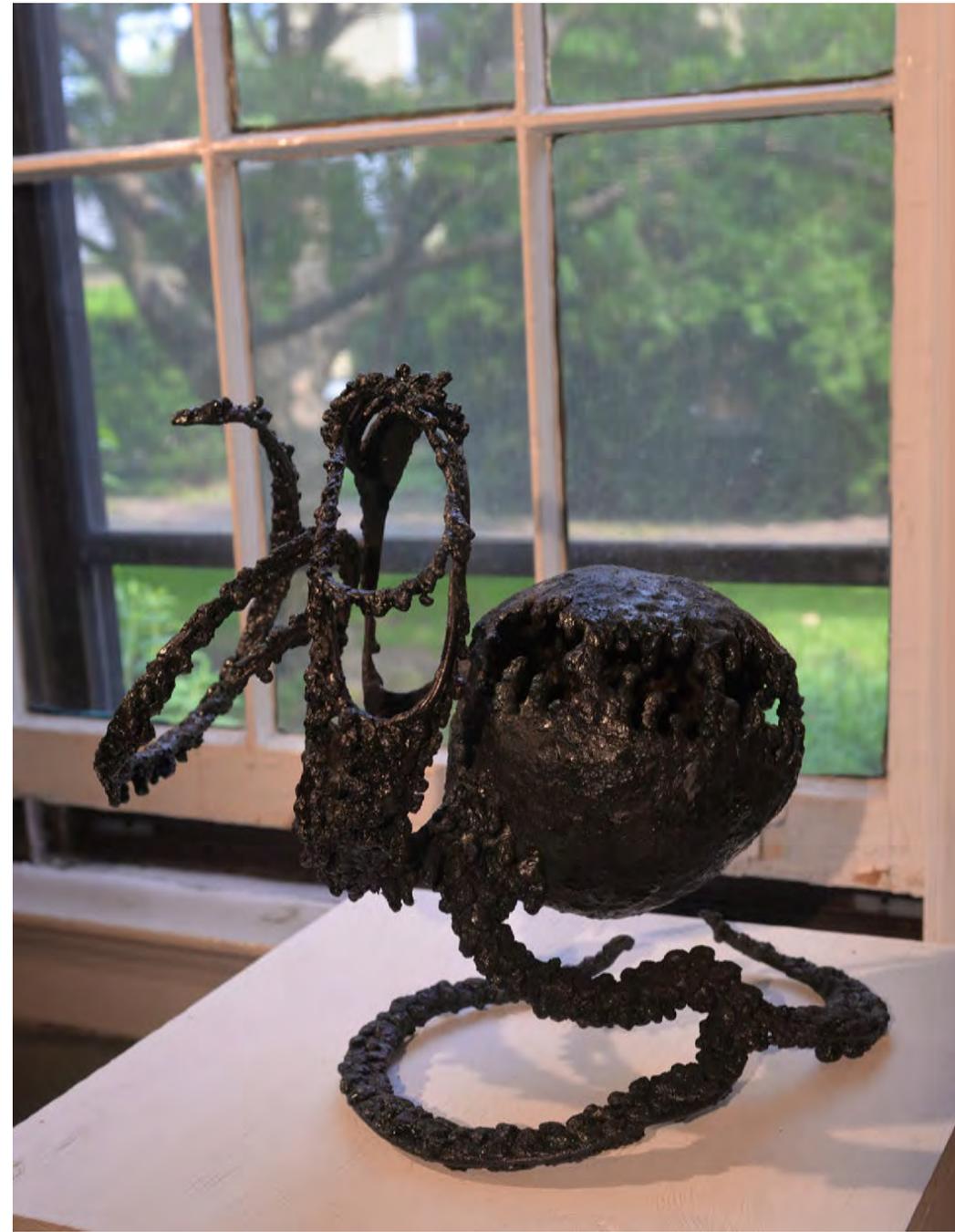
Zinc and copper sheet, wood

Size with base: 61"

In some traditional cultures house forms represent the womb while comets can represent precursors to important events. Here a comet shaped form is colliding with a house form alluding to conception.

MICHAEL WOLF
MICHAEL WOLF





Ecstasy
2015

12" x 6" x 18"

Welded steel, puddled process



Most of my art is inspired by sub-conscious psycho/sexual images and concepts. In this case, the title states the obvious. Ironically, I was also in a state of relief and happiness at the time I made this sculpture, because I was working free of any deadlines or prescribed themes.

MARTHA WALKER
MARTHA WALKER





*Fleurniversa /
FantasticaFandango*

10" x 8" x 7"
ABS plastic 3D
printed

Randomooreator

10" x 8" x 7"
ABS plastic 3D printed

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

ROBERT MICHAEL SMITH
ROBERT MICHAEL SMITH





Little Girl's Dress
11" x ___" x ___"
PLA raspberry plastic

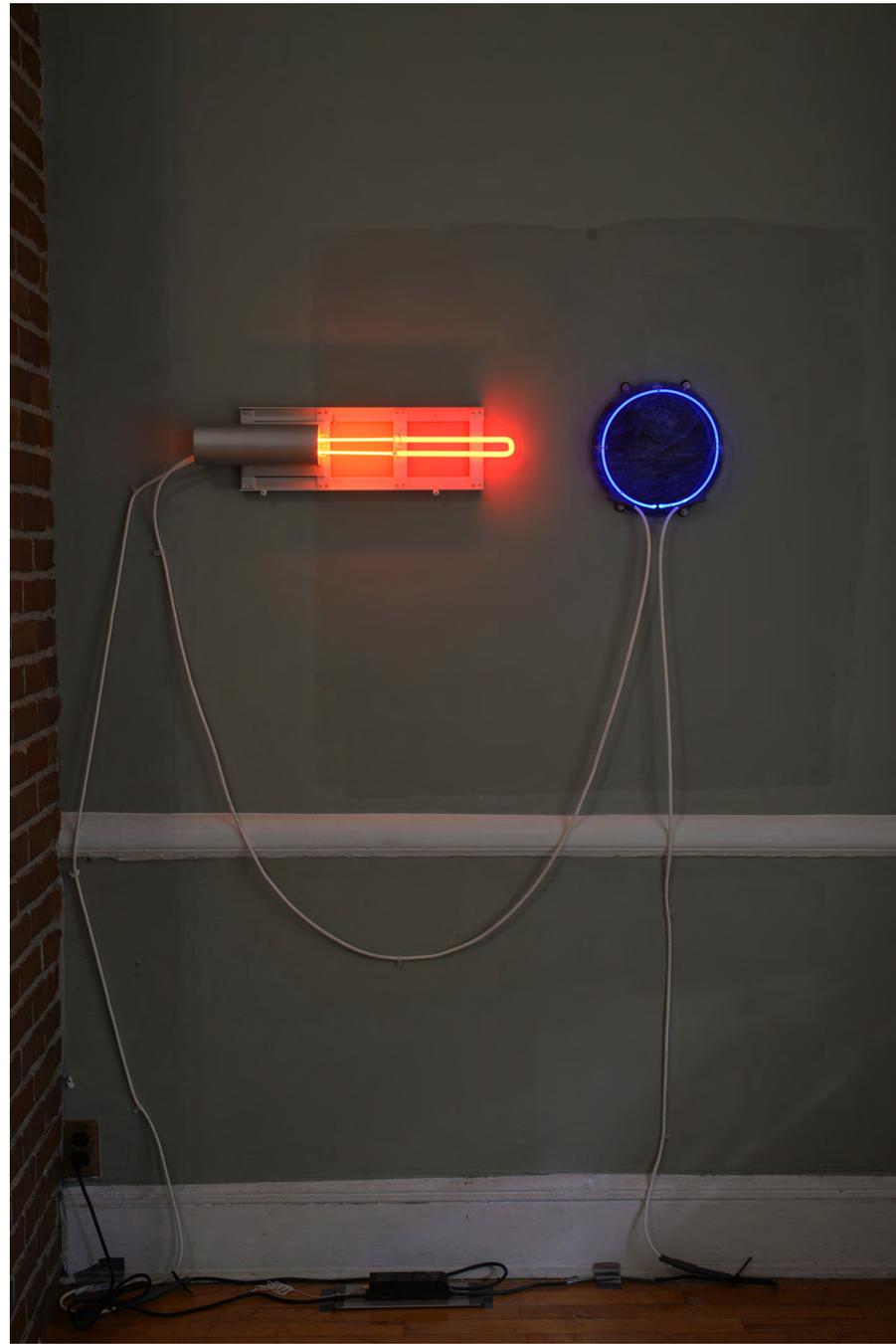


Personally powerful images of elegant finery, pop and fashion icons, European architecture and Baroque excess all compete for my attention. My focus has widened and I am now finding myself drawn to using modern technology in stone to bring renaissance and baroque methods into the 21st century. These 3d prints are a by-product of that new technology.

BARBARA SEGAL BARBARA SEGAL

Orange Chanel Handbag
10" x 11.5" x 5"
PLA gold plastic



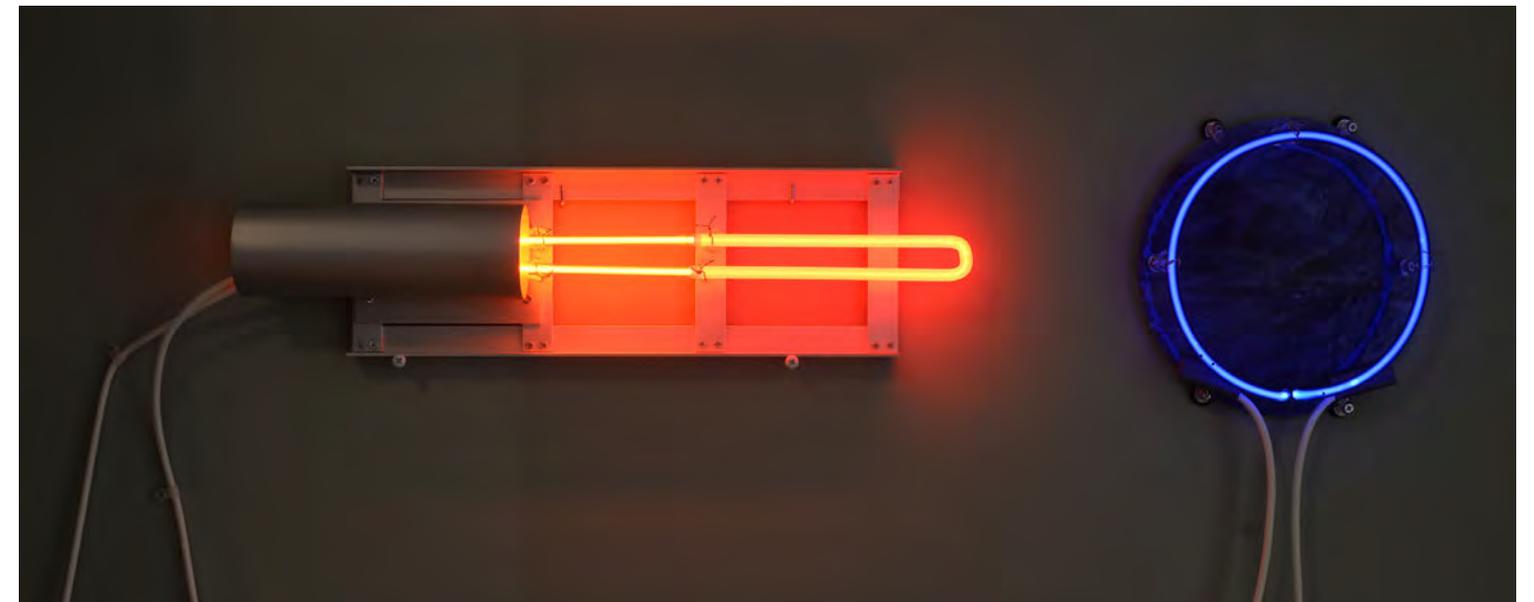


Neon and Argon Transit

10" x 36" x 4"

Aluminum, art glass, colored glass tubing, neon gas, argon gas

The wall sculpture, "Neon and Argon Transit", 2014, alludes to the movement of high energy toward a desired space. The red, neon (new- in Greek) beam is projected toward the blue, argon (lazy- in Greek) glass circle. We experience this movement of energy every day when we travel to our destination.



LISA E. NANNI
LISA E. NANNI



"Howl" – Knives, ten of them, sharp, erect with an intimidating prowess, they dare us....Do we want to claim them, or do we fear falling on them? Do we want to take sides: is sacrifice fundamental to our existence?

Howl
17" x 28" x 5"
Steel, mahogany, resin, bamboo

ADRIAN MORINA
ADRIAN MORINA





Windswept Separation
2015

7'-6" x 60" x 60"

Fiberglass, reinforced cement

My wall sculpture explores the gravitational pull or fundamental force of nature that exists in physical objects. This grouping of forms is changeable as is the negative space between them - each is equally important. The piece is titled "**Continuance**" because to me it represents a seeking for connections and bonds with individuals or a greater community.



Continuance
2015

34" x 30" x 6.5"

Ceramic, iron oxide stain

ELAINE LORENZ
ELVINE LORENZ





Eye of the Beholder

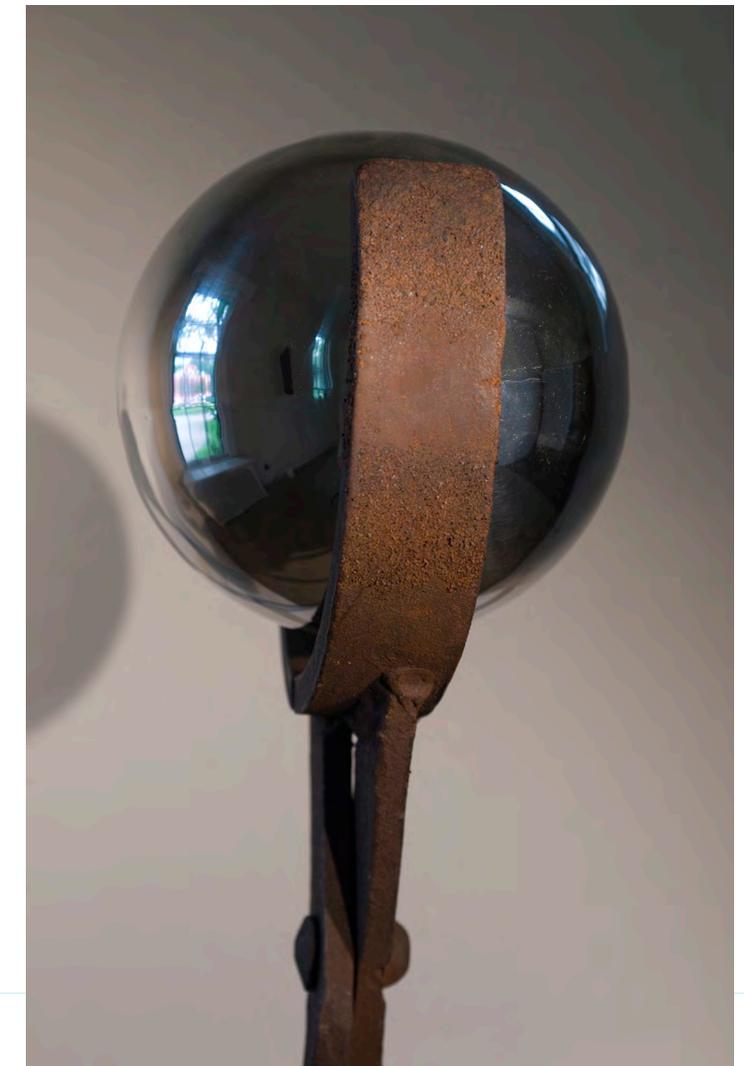
51" x 14" x 8.25"

Iron and steel

Salvaging scrap materials and obsolete objects, I recompose and repurpose them as works of art. I often combine previously unrelated elements, in new and unexpected ways, incorporating geometric and anthropomorphic forms that are often in balance and motion. My sculptures evoke the former times, places, lives, unique character and embedded energy of their sources materials. I tell their stories, as I explore and mediate the essential relationship between their form and content.



CONRAD LEVENSON
CONRAD LEVENSON





Rugged Heart
62" x 28" x 48"
Granite and steel

I scavenged all these steel wire ties from a masonry yard over the past few years. The ties were used to bind large quantities of Re-Bar and they called to me as a possible material for a large installation. I conceived of "Twister" as a large drawing in space; a tsunami of twisted lines. My intention was to create the feeling of an uncontrolled force of nature.

"Rugged Heart" This heart-shaped construction combines rugged granite fragments (which I found after a rock slide on the palisades near my home) with steel elements. I wanted to juxtapose the raw, rough stone pieces against a form that is usually soft and inviting. It is a metaphor for the way I must integrate the disparate elements of my life into something that is whole and balanced.



Twister
108" x 72" x 48"
Found Steel, wire
(ties used to bind rebar)



*Vibrational Field of
Dream Energy (Gong)*

48" x 48" x 12"

Corten steel, rope, plumbing fixtures

Fractal...

Theoretical physicists intend that we live in a multidimensional space where everything intersects on a subatomic level. Everything.

(Gong)

Consciously filling the space with intentional vibrational sound.

Thought waves...

Our thoughts and ideas as waves in the plethora of invisible waves of radio, gamma, micro, infrared, and ultraviolet.



*Thought Waves
Expanding into Reality*

42" x 48" x 52"

Corten steel

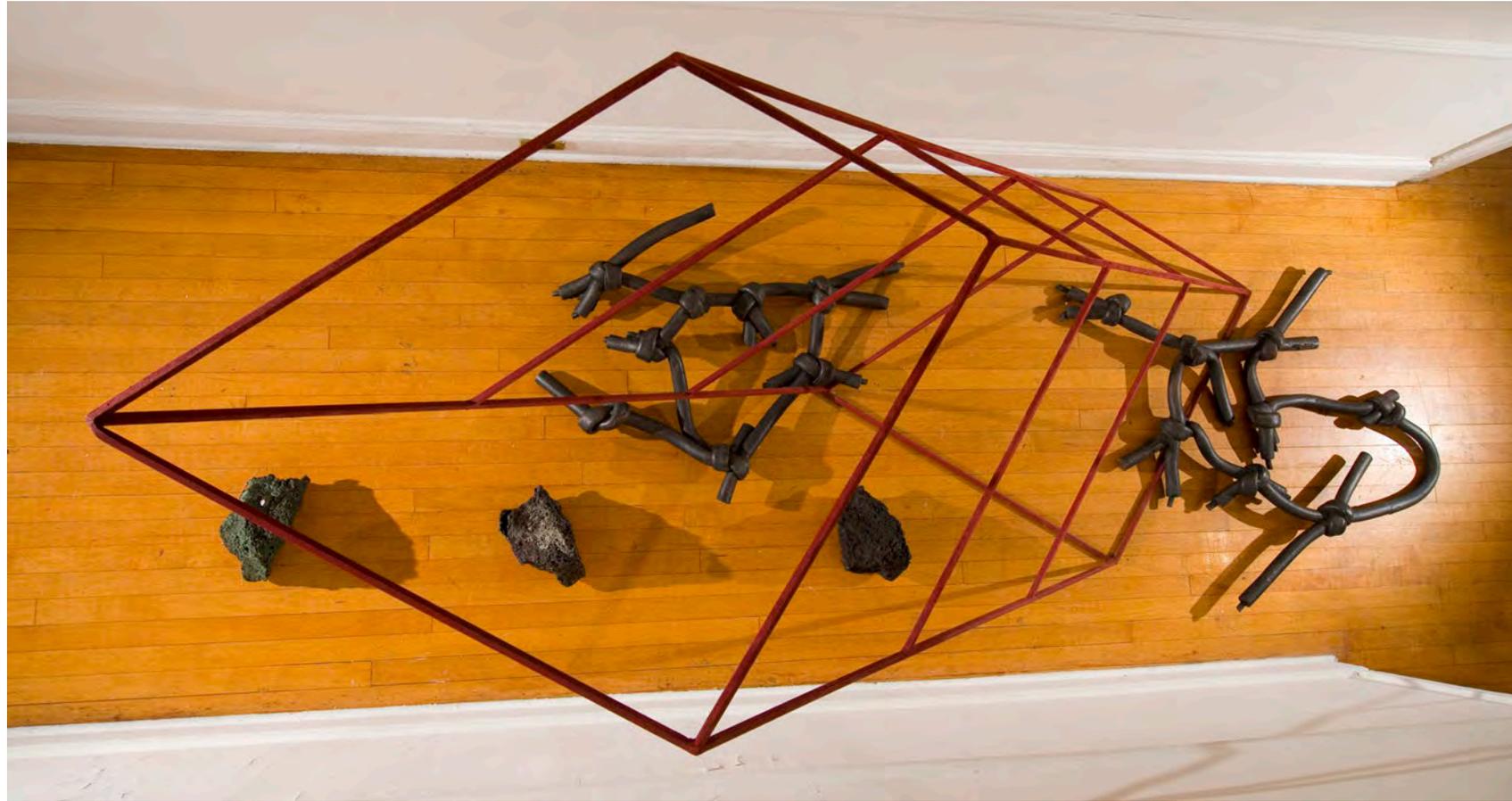
THEA LANZISERO
THEA LANZISERO



*Fractal Planes Vibrating
at Similar Frequencies
Intersecting Across
the Constant Arrow of Time*

33" x 25" x 11"

Welded steel, tinted clear coat



*Installation Sky Net with
Lodestones*

6' x 10' x 4'

Cast iron, lava, flocked steel, bronze

CORAL PENELOPE LAMBERT
COBALT PENELOPE LAMBERT

In conversation with the overarching laws of nature as a sculptor I am interested in the manipulation of its forces. The cast metal "Lodestones" entangled within "Sky Net" have been taken through fiery processes of transformation both natural and manmade on their way to becoming lava, iron and bronze. Now they sit silently with their secrets hidden within. These static objects underneath their iron canopy emit a meta magical magnetic quality and reveal their connection to the creation of the cosmos and reflect our place within it.

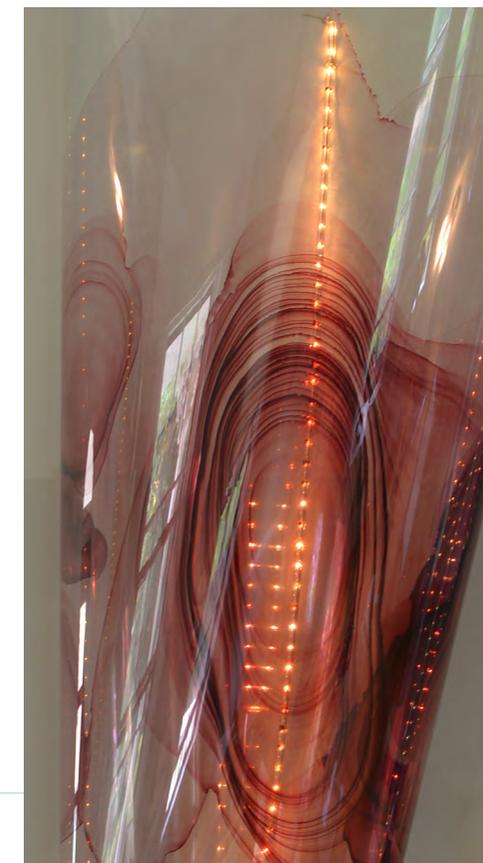




Electric Candles
2012 / 2013

Dimensions variable
Mylar with pigment, LED lights

Recently, I have been working with saturated pigments and transparent Mylar elements. I immediately recognized that this work was directly linked to memories as a four-year old child in post-war Europe receiving chewing gum and candy packages from USA.



PAVEL KRAUS
ПАВЕЛ КРАУС



Sahel IX

13" x 15" x 15"

Grout, metal, wood, pigment



I've been attracted to the essence of Sub-Saharan traditional architecture: the elemental connection to the earth, a strong belief system that infuses traditional design and building techniques. Add to that the call to respond to recent events in the region.

BRIGID KENNEDY
BRIGID KENNEDY



Labbezanga I

Paper pulp, screen, wood, pigment



D5 S.O.S.
 24" x 24" x 3"
 Steel bar, pipe

"The disturbances in our natural world are often seen and understood without our conscience attention. My work deals with the physical displacement caused by an invisible intersecting fulcrum within a constant preset grid pattern. The two exhibited works rely on the effects of light to enhance and detract the position of the displaced planes.



STEPHEN KELTNER
СТЕПЕН КЕГЛНЕР

A2a2 Ace
 20" x 20" x 2.5"
 Steel plate





Orange You Walking the Dog

37.5" x 15.5" x 22.5"

Steel, fabric, thread, plastic

Bucks Bouquet

32.5" X 18.25" X 16.5"

Steel, fabric, thread, plastic

Bird Dog

20.5" x 34.5" x 7.5"

Steel, fabric,
thread, plastic



ROBIN M. JORDAN
ROBIN M. JORDAN

My art is inspired by the concept of garden as a metaphor for human mortality. It is that brief juxtaposition of seemingly unlikely pairs of natural elements—a dog's walk, a buck's rack or a dog whose sniffs turn into a scented bouquet.



*They Always Like
to Work On a Clean
Sheet of Water
and/or
Peter Pan Highway*

106" x 36" x 22"

Handmade abaca paper, pigment,
wire, metal rods, cotton

"They Always Like To Work On a Clean Sheet of Water" addresses the history of water on earth as experienced by humans. This sculpture shows five different moments in human history that reflect our reliance on good water. They begin with the bottom piece. It reveals a man reading from a book which I thought of as a text about baptism. In the next piece we encounter a family standing in the midst of nature as the father plans how to provide food. The next two areas present a world in which cities are gradually taking over the globe. Having enough clean water has become a huge issue. On the top piece we see a rowboat in a landscape that is all water. The boat appears to be slipping down into the city below suggesting that the presence of clean water is unsustainable.



EVE INGALLS
EVE INGALLS



Viscous Recycling
2015

64" x 19" x 19"
Concrete, steel, pipe, wire mesh,
fossil, otter and muskrat skulls

My work addresses the idiocy with which we are destroying our natural environment with toxic waste. An industrial wasteland of hideous brutalist structures is rapidly replacing what should be valuable arable land or inviolable wilderness. **Viscous Recycling** represents the processing plants and conversion systems that are part of the fossil fuel industry.

In **After Lascaux**, an imprisoned skull, reflects back to the art of prehistory which venerated the animal kingdom.



After Lascaux (#1 of a series)
2014

24" x 6" x 6"
Concrete, wire mesh, beaver skull

LUCY HODGSON
LUCY HODGSON



*Higham Solar Eclipse Concrete
Ships and Falcon Call
Equilibria Hysteresis Series
6" x 6" x 2"
Rapid prototype*

Based on real-time data acquisition in the environment whilst witnessing the partial solar eclipse setting over a fleet of WWII Concrete Ships, this work was sampled and 3D printed on location at Chesapeake Bay on October 23rd 2014 in my mobile digital studio the 'Solar Airstream Fab Lab'.

As a concordance of chaotic attractors I collided these data sets with a multiscroll sonogram of the mating call of the Falcon to produce a unique 'Synthetic Data Sculpture' as part of my ongoing Data Sculpture process initiated in 1996.

www.datasculpture.net

PAUL HIGHAM
PAUL HIGHAM

*Higham Solar Eclipse Concrete
Ships and Falcon Call
Equilibria Hysteresis Series
6" x 6" x 2"
Bronze*



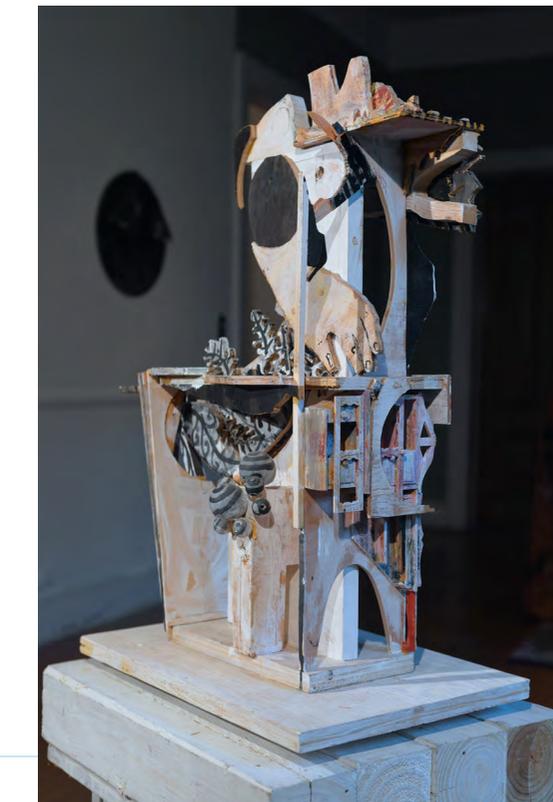
*Higham Solar Eclipse Concrete
Ships and Falcon Call
Equilibria Hysteresis Series
10" x 4"
Video on mini monitors*



Rider

26" x 21" x 12"

Wood, acrylic, ink



The Lady and the Hooligan

24" x 21" x 11"

Wood, acrylic, ink

Wooden pieces are glued together to form elaborate constructions that move between recognizable forms and abstract shapes. I am trying by these sculptures charge the viewer's imagination with innumerable possibilities. And I hope, immobile, wooden configurations take on movement and gesture and beckon viewers to a new world.

MIKHAIL GUBIN
MIKHAIL GUBIN





Fearless series / Curves

16.25" x 16" x 16"

28.25" x 16" x 16"

Steel

"Curves" is a recent sculpture in the "Fearless" series. The Propeller – curved columns appear to be turning. Together they form a Pathway.



MICHELLE GREENE
WICHETTE GBEEVE





Listening
(The Impermanence Series)

22" x 21.5" x 5.5"
 Wood, oil paint, gold leaf, screws,
 rabbit skin glue

Impermanence is a series of carved and painted wood sculptures that incorporate the iconic symbol of the crucifix. It is the raison d'être of the series that combines primarily human attributions in an emotionally charged and visceral confrontation. Wood crucifixes, both Latin and Greek, become the physical foundation of each sculpture that claims its own anatomical section to create a distinctive and unique force.

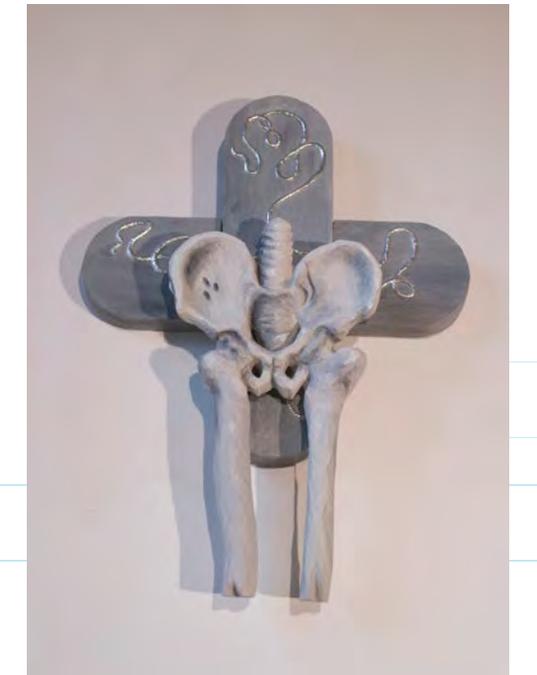
A group of primarily Greek crosses are the basis for the sculptures that carry forward the initial vision and form the nexus of the Impermanence series. It was the specific form of the Greek cross with its graceful curves and equidistant proportions that distinguished themselves in the initial conception, with dozens appearing on wall after wall. Each possessed a specific inscription that would only later become clear in its form, identity and, in some cases, color.



IRENE GENNARO
IBENE GENNARO

Crucifix and Pelvis
(The Impermanence Series)

19" x 13.5" x 3.25"
 Wood, oil paint, aluminum leaf,
 screws, rabbit skin glue





Dancer I
25" x 6" x 4"
Welded steel

The sculpture is an expression of dance, and the dancer's movements of attraction, caught in the moment of dance and the inter-play of attraction.



Tender Ghosts - yellow

18" x 10" x 9"

Handmade papers, pigment, branch

MEG BLOOM
WEG BLOOM

Finding beauty in the imperfect or impermanent, acknowledging moments of change and engaging with the process of transience (transformation) often form the basis of my work. The laws of attraction are contained within that process and part of life's cycle. This is one of life's tender ghosts.





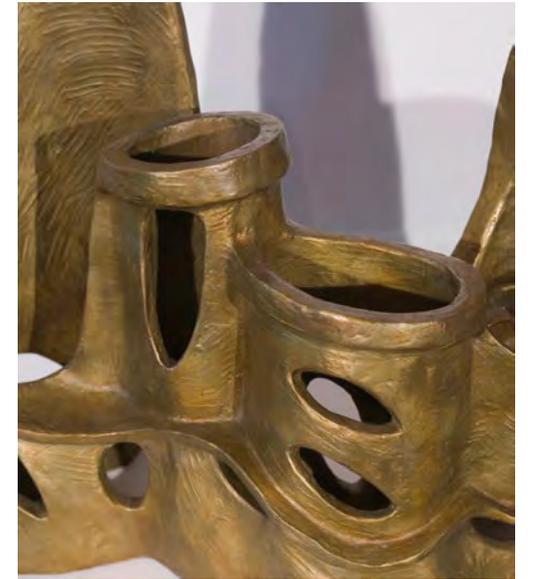
Quiet Tower
2012 / cast 2014
21.5" x 9" x 8.5"
Bronze

My work is easily and substantially as good as I can make it, It has that in common with all these other artists — in sculpture you just can't fake it. I wish you'd buy it. Its bronze, and heavy, and, shines, and weathers. Your money talks smart if you take it.



Rhineland Castle
2009 / cast 2014
14" x 19.5" x 10"
Bronze

RICHARD BARNET
RICHARD BARNET





JBI.12.13.171
7" x 12" x 7"
Acrylic Installation



JENNY BALISLE
JENNY BALISLE

My art practice is conceptually linked by researching dichotomous relationships-simple and complex, beautiful and grotesque, micro and macro perspectives, and natural and manmade environments. This interest in opposing forces correlates to my process: Working ambidextrously, I engage both hands in an attempt to unify the obsessive and intentional marks made by my right hand with the open and lyrical tendencies of my left. Inspired by the Laws of Attraction exhibit, the acrylic sculpture investigates line manipulation by creating bends, curves, and movement.



Chowtime
 35" x 30" x 10"
 Video and mixed
 media

GINGER ANDRO & CHUCK GLICKSMAN

"Florence's Rose" has come to mean many things to us. Originally made at a difficult time, the piece has become a type of clock, a memorial and an attempt to reach the spirits.

What best exemplifies the laws of attraction?
 Answer:
 Jake and his food



Florence's Rose
 8" x 2" x 12"
 Installation: video projection,
 mirror, sound, scent

