

Director's Foreword

While living and working at his summer home and studio at Chesterwood, sculptor Daniel Chester French also carefully designed the surrounding landscape. He created intimate "outdoor rooms" and stopping points along the woodland walks that offered open views of the Berkshire Hills. The landscape at Chesterwood first became a showcase for contemporary art in a natural setting in 1978. Since then, over 600 emerging and established artists have installed three-dimensional work in a variety of media through a juried process or selection by a guest curator. This year, we invited Cassandra Sohn, a photographer as well as the director of Sohn Fine Art in Lenox, MA, to curate the 2022 outdoor sculpture exhibition. Sohn decided to feature the Berkshire artist Jonathan Prince, whose large-scale metal sculpture dramatically reflects the environment around it. Prince brings a new perspective to contemporary sculpture, exploring ways in which he can change the inherent, structural property of his medium. At the same time, the artist's sculptural process becomes part of his meditative practice in daily life.

Daniel Chester French exhibited his own sculpture, as well as works by artist friends, outdoors at Chesterwood. French and his family resided at Chesterwood from May to October starting in 1897 until his death in 1931; during the summer months the sculptor surrounded himself with art not only in his home and studio, but in the landscape as well. We are proud to continue this tradition with the generous support of the Lillian Heller Sculpture Endowment.

- Donna Hassler, former Executive Director, Chesterwood

Artist's Biography



For sculptor Jonathan Prince, art is a journey that contemplates science, technology, and an ongoing investigation of spirituality. His work balances both precision and imperfection, congruent with the inevitable dualities found in life. Through stretching the limitations of his materials, Prince finds possibility within vulnerability - beauty in the chaos.

Born in New York City, Prince has been living and working in the Berkshires of Massachusetts for the last two decades. As a young artist, Prince was introduced to cubist sculptor Jacques Lipchitz, with whom he apprenticed on weekends. He consequently built a studio in his parents' basement where he taught himself sculptural methods, taking cues from some of the sculpture greats: Jean Arp, Barbara Hepworth, Isamu Noguchi, and Constantin Brancusi. Despite his early interest in sculpture, Prince's prowess for science and technology led him to become a maxillofacial surgeon.

After an extensive career in medicine, as well as having spearheaded various companies that worked at advancing the development of internet and media technology, Prince turned to his passion for sculpture once again in 2002. His background in science, technology, and medicine are uniquely reflected in his practice as a sculptor, as each work, both in methods of fabrication and precision, bear the hallmarks of these fields of study.

Prince's artistic interests have transcended the physical as he leans forward into the virtual world, seeking to promote innovation at the intersection of visual art, emerging technologies, and creative storytelling. "It was time for me to step in again," he says about creating augmented reality pieces. "As much as I love traditional sculpture, I love that you can take a different viewpoint from the analog world. By creating digital works, I am embracing a certain magic that the analog world cannot." Prince is launching *IOTA*, his first work in Augmented Reality at Chesterwood.

To realize this multidisciplinary vision, Prince has built a world-class fabrication facility and team through which he is involved at every step of the creative process. In this

space, he generates ideas and visions which can be manifested into structure. From his state-of-the-art studio at Berkshire House, Jonathan Prince has created artworks from a range of natural materials that have inspired audiences all over the world.

His work is in the collections of the Eli and Edythe Broad Art Museum at Michigan State University, The Joseph M. Cohen Family Collection, The Julie and Edward J. Minskoff Collection, The Brigham and Women's Hospital, ExxonMobil Corporation, PricewaterhouseCoopers, Candy, London, and The Park Tower Group. www.jonathanprince.com

This exhibition was created with the contribution of Stephanie Manasseh, Creative Director, Jonathan Prince Studio / Berkshire House www.berkshirehouse.com

Curator's Statement

Continuously pushing the boundaries of how materials can behave, Jonathan Prince's solo exhibition at Chesterwood focuses on the mutability of metal. Included are Prince's most recent metal works, which are often mistaken for wood, stone, or liquid. This fluidity of matter explores the idea that things we see may not always be what they appear. Though monumental in structure, rooted in perfect geometry and made of metal, Prince's sculptures possess an innate vulnerability. They are works of meditation both in process and concept. Formally, the liminal sculptures mimic nature but they contextually explore our connection between our inner and outer selves. Cracks and breaks remind us of the fragility in nature and humanity. When the outer form is broken, we discover something beautiful and unique on the inside. Each has a distinct story and their placements on the grounds of Chesterwood help bring those narratives to life.

- Cassandra Sohn, Director, Sohn Fine Art

Lillian Heller Sculpture Endowment



Lillian Heller in residence in Italy, ca. 1990

Lillian Heller was born in New York City in 1917 and married Harry Heller in 1939. Over the next forty years, they established several successful businesses together and she retired in 1977. At the age of sixty, she began to study with artist Dino Fabrizio to develop her skills in the practice of making sculpture.

A dedicated artist, she produced more than 100 works in a variety of materials that included marble, alabaster, wood, bronze, and clay. A highlight of her career was a trip to Italy to work in travertine marble, using a jackhammer to cut her selected stone from the quarry. Lillian's sculptures were exhibited at shows associated with her studios in New York and Westchester. She declined numerous offers to purchase her work, choosing instead to gift many pieces to cherished family members and friends.

Lillian had a deep affection for sculptors and their work, which became a significant part of her life. After her son and daughter-in-law, Philip and Anita Heller built a home across the road from Chesterwood, she visited the sculpture exhibitions each summer. Lillian worked in her studio nearly to the end of her life in 2004, surrounded by her sculptures – a testament to her creativity and passion.

To memorialize Lillian's love of the arts and her commitment to recognize and encourage sculptors, Lillian's sons Philip and Fred Heller, their wives Anita and Cynthia Heller, together with her grandchildren Benjamin Heller, Gregory Heller, Elizabeth Pyle and her husband Jeffrey, have established the Lillian Heller Sculpture Endowment to support the annual Contemporary Sculpture at Chesterwood exhibition.

"Creativity is a foundational element of my life and spiritual practice. I explore the ideas that I'm investigating and look for ways to convert them to form."
- Jonathan Prince

Chesterwood

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Elemental Matters: The Sculpture of Jonathan Prince

July 1 – October 24, 2022

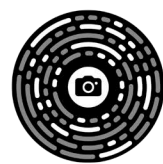
Curated by Cassandra Sohn, Founder/Director, Sohn Fine Art



The 44th Annual Contemporary Sculpture at Chesterwood exhibition is supported, in part, by the Lillian Heller Sculpture Endowment



Elemental Matters: The Sculpture of Jonathan Prince



IOTA

Mobile Augmented Reality (AR)

Can a digital object in the Metaverse be as real in our consciousness as an analog object in the physical world?

G2V



CorTen and Mirror Polished Marine Grade Stainless Steel / Steel Base with Urethane Paint Coating, 114 x 96 x 48 in.

This work references a theoretical artifact, perhaps found in an archeological excavation and now being presented for study. G2V references the astronomical nomenclature of our sun.

Shatter I, II and III



CorTen and Mirror Polished Marine Grade Stainless Steel, Each Work Approx. 88 x 46 x 46 in.

Euclidian Geometry represents perfection of form but, is the real beauty in what we consider to be perfect or is it found in the chaotic inner core?

Alembic Cube



CorTen and Mirror Polished Marine Grade Stainless Steel, 100 x 96 x 96 in.

We often look at an object or thing and believe we know what it is. This work asks you to look beyond the surface and form and consider what's really inside.

Torus 340



CorTen and Polished Marine Grade Stainless Steel / Steel Base with Urethane Paint Coating, 162 x 144 x 96 in.

Recognizable forms often present us with the notion that an object had some previous utility and leave us with more questions than answers.

Columnar Tear



Mirror Polished Marine Grade Stainless Steel, 100 x 16 x 16 in.

Our epithelium or outer skin is what others see when we are being looked at and columnar cells make up a part of the epithelial layer. The "skin" on this work has been "torn" and replaced by a sort of scarring - positing the viewer with the question; is real beauty found in the skin - or is it in the breaks and scars beneath?



Southern Remnant

CorTen and Mirror Polished Marine Grade Stainless Steel, 60 x 132 x 60 in.

This work presents a similar query to the notion that real beauty is often found in the breaks, tears, and scars rather than in the perfected selves that we humans like to project. The title references the conical form from the 1981 Michael Heizer sculpture, *North, East, South, West*.



Rumination

CorTen steel, 144 x 16 x 16 in.

To ruminate about the past is called depression and to ruminate about the future is called anxiety - this work looks at the delicate balance that's required to find equanimity.

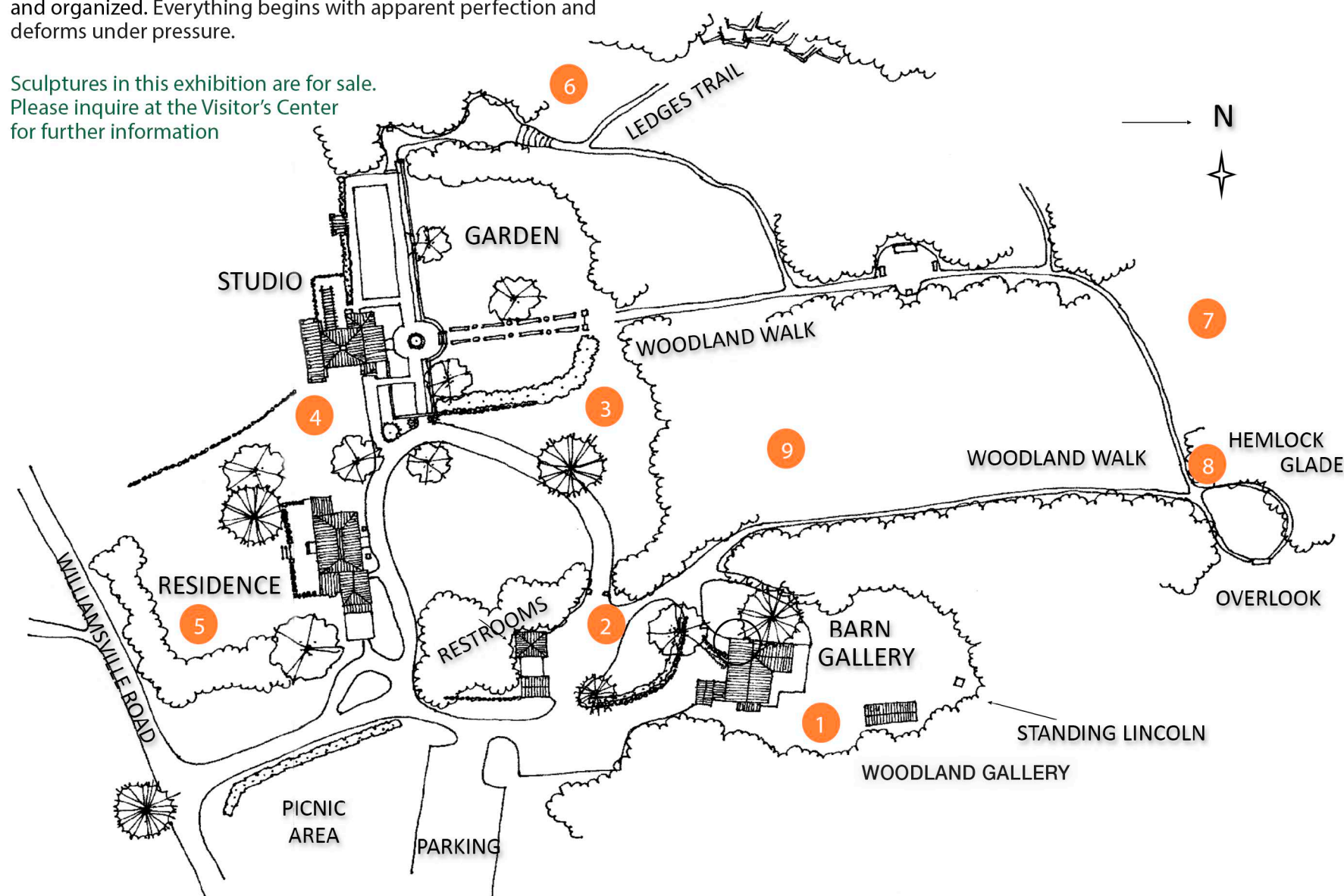


Turbulence Column

Mirror polished marine grade stainless steel, 85 x 19 w x 19 in.

The *Turbulence* series explores the ways that an external force can apply enough energy to disrupt what is seemingly perfect and organized. Everything begins with apparent perfection and deforms under pressure.

Sculptures in this exhibition are for sale. Please inquire at the Visitor's Center for further information



Artist's Talk & Reception: July 29th, 5pm – 7pm, free

Special Guided Tours of the exhibition are scheduled from August to October. For registration please visit www.chesterwood.org/calendar.

Artist and Curator's Tour, Sunday, September 18th at 4pm, with grounds pass \$10

Interested in supporting Chesterwood by booking a special evening tour and reception on the studio piazza with Jonathan Prince?

For pricing and availability please contact Margaret Cherin, Interim Director, at mcherin@chesterwood.org 413-298-2034