



# ***Castlewood Downs***

## **Sculpture Garden at Castlewood Park**

### **July 28th 2017 - July 2019**

**Hosting Organization: Lexington Art League**

**Juror: John Henry**

**Project Manager: Andy Light**

**Project Made Possible By:** Bluegrass Community Foundation, LexArts, VisitLex, Mason Structure, L. Tracee Whitley, Jeff & Lora Carter, Arthur Schechet & Marilyn Robie, Jomo Thompson, Dr. David & Beverly Hufford, Marco Logsdon & Michael Satterly, Jan & Larry Isenhour, Graham Pohl & Jane Fields, Pohl Rosa Pohl, Griffin & Sarah Wylie VanMeter, Haviland Argo, Richard Greissman, Cooper Stofer & LAVA Systems, Bristol Group, Poage Engineers & Associates

**Initiative:** The Lexington Art League understands that art is a powerful connector of diverse people and ideas. ***Castlewood Downs***, aims to create a space for that connection to occur within the 30 acres surrounding the Loudoun House, located in Castlewood Park. Inclusion, accessibility and diversity are woven into the mission of LAL, which has served as a catalyst for creative place making for the North Lexington community for decades.

LAL is situated at the cross section of two historic neighborhoods, Castlewood and North Limestone. In addition to LAL's curatorial, artist centered, and outreach programs, the Loudoun House gallery serves as a **cultural hub for the community**. Neighborhood meetings, tours, family days, weddings and other community focused activities enliven LAL's headquarters.

LAL is committed to inclusion and diversity through its programmatic efforts. In the spirit of that commitment and to authentically engage their community, LAL has designed year round after school art programs, interactive family and group tours, and summer camp programs that are accessible and inclusive. These programs have been designed in support of their **Art For Everyone** Initiative

**Historic Context :** Outdoor sculpture or "public art" is distinguished by its accessibility and location within or apart of everyday spaces. This rejection of the museum/gallery institution challenges the separation between art and lived experience. Often monumental in size, public art can be traced back to ancient civilizations where civic monuments were created to beautify city centers, express political messages or generate civic pride.

During the late 1960's and early 70's, environmental and land artists including Robert Smithson, Nancy Holt and Andy Goldsworthy began making works that utilized both natural spaces and materials, merging art and landscape. Contemporary iterations of public art, such as those included in *Castlewood Downs*, continue in a similar vein by seeking to incorporate art in the real world and vice versa.

## Castlewood Downs Featured Artists

### Carl Billingsley - *Narrow Passage*, oiled steel, NFS

**Artwork Statement:** "Narrow Passage" is an abstract sculpture that takes the form of an architectural structure. "...Passage" is very simply a free standing gate or entryway with a hemispherical 'Roman Arch.' What makes it a sculpture and NOT a piece of architecture is primarily the fact that it has no other architectural attributes, it is not part of a wall, building or other contexts. It stands alone and can just as easily be walked around, past or ignored, as passed through. However, the familiarity of the form draws people to it and even compels some to attempt to go through the very narrow space defined by the sculpture. Metaphorically, "Narrow Passage" poses the question of how we define terms such as Architecture and Sculpture, what we mean when we create these parts of our built environment and how those meanings develop and change over time and in different contexts. '...Passage' also references the psychological, social and emotional aspects of Architecture and Sculpture. What narrow passages have you encountered in your life?



**Artist Statement:** For me sculpture is a special means of communication. It is a way for me to express some of my thoughts and ideas about the human condition. I usually create abstract sculptures that don't represent objects, persons or creatures. More likely, the sculptures are about human activities and ideas that have preoccupied our species for millennia. Ideas such as way-finding, discovery of the materials and processes that have enabled us to build modern civilization and how those activities and materials are still in use today. I often reference history, technical processes and I always try to show something about how the sculpture was created. In a casting, for instance, I will often leave mold lines visible so that the viewers can understand that the sculpture was cast. When I carve stone or wood I leave tool marks. I am inspired by my connection as an artist to all artists that have gone before me and all those who will follow. We are part of a great continuum of human history.

### Jim Collins - *Cowboy Watcher*, 2016, Stainless Steel and Powder Coated Steel, \$7,500

**Artwork Statement:** The WATCHER SERIES started in 1978 I began with two figures in half-inch thick mild steel. The peaceful figure of the seated man has progressed to approximately 100 individual sculptures and can be found in both public and private collections from Maine to Florida with the majority located in the Southeastern United States. Plus, in 2004 the Watcher Family went international with the Black and Amber Watcher perched at Langton's Pub in Kilkenny Ireland and two Watchers are setting at the County Council Building in Limerick Ireland.



**Artist Bio:** Jim Collins is a Public Art sculptor working in a figurative manner, best exemplified by his long running series the WATCHER. He works in both Chattanooga (TN) and Highlands (NC). Collins holds an M.F.A. in sculpture from Ohio University and was a Professor of Fine Art at the University of Tennessee-Chattanooga. The monograph *Jim Collins: Art, 1963-2003*, was published by Two Hands Art Publishing. His work is in public collections including the Tennessee State Museum, Nashville, TN; Huntington (WV) Museum of Art; Milwaukee (WI) Art Center; and completed three Public Sculpture Commissions in Ireland. He is listed in *Who's Who in American Art*.

### Isaac Duncan II - *Khaleesi-Pa*

**Artist Statement:** I have always created forms that speak of the phenomenological perspective of understanding through the acceptance of “that, which is.” It is through our individual physical experiences that we understand our environment and “that which is.” I believe that my works galvanize people to investigate and assess that which is in front of them and it's relationship to them. By doing this, they recognize that there is something present and that it's presence is essentially the byproduct of the celebration of humanity. With the acceptance that an inanimate object, which looks nothing like one is accustomed to, one opens up to the acceptance that “that which is” different is also a celebration of life. And in celebrating life, one agrees that “that” which is different is like oneself. In these days and times, humanity really needs to understand this.

The notion that art is an expression of life is the foundation that I sculpt on. I am constantly creating works of art that give the feeling of motion: hence the sphere, angles, balanced and unbalanced elements, and voids. The elements of the sphere, curved forms and grinding patterns emphasize motion and motion implies life. Not only do I use various elements in my composition to imply life, but I also compose my initial thoughts while sculpting a piece in the same manner. By sculpting in the “direct method,” I do not sketch or create drawings for my sculpture. I am always creating in the round; from thought to actuality. I am always in the present and continuously making immediate decisions that lead me to the next set of circumstances, as in life.



### Walter Early - *The Gate Hangs Well*, 2016, welded steel, 5.5 x 6.5 x 3.5 feet, view of work installed on the campus of Appalachian State University, North Carolina

**Artwork Statement:** *The Gate Hangs Well* was created during an artist residency at the Museum of Steel Sculpture in Coalbrookdale, England where it remained on display until recently. This residency was sponsored by grants from the Henry Moore Foundation and the Nanovic Institute for European Studies. I went to research and respond to abstract sculpture created in the late 60s/early 70s, but became very influenced by the abandoned churches and abbeys that dotted the surrounding landscape. This piece is from a series



of works in a cubist fashion and deconstructs (or unfolds) views of those architectural relics. Each piece in the series was titled after pubs in the area as a nod to a William Blake poem remarking on the similarities of the two institutions' clientele.

**Artist Statement:** My creative work is series-based and explores object valuation systems. Similar to still life painting and photography, found objects are often utilized or referenced as a metaphor for life cycles. Formally the work draws from the language of fragments; using incomplete forms to allude to a larger whole. The sculptures included in this proposal began as planar, volumetric constructions made in steel by artists other than myself. I displace them from their original context by removing most of the visual information, distilling the forms down to moments in which the original artist made decisions concerning the sculpture's limits: the welded contours. Recently I have begun to further monumentalize these gestures by treating the pieces as maquettes for large scale, outdoor work. Bright monochrome pigment plays with perceptions of mass, weight, and volume.

**Artist Bio:** Walter Early is a Chicago-based sculpture artists who also works in film, painting and prints. Often composing and construction en plein air, the objects Walter creates emphasize the role of human presence in the natural world. Walther obtained his MFA from the University of Notre Dame. His recent works have been exhibited at the Giles Gallery and ArtsPlace in Kentucky, the Marquette and Culture Center of Michigan, and Water Street Studios in Illinois. Walter has been a resident artist in the Ironbridge Open Air Museum of Steel Sculpture in Coalbrookdale, UK and that the Blueberry View Artist Residency in Benton Harbor, Michigan.

**Jim Galluci -*Tumble Gate*, 2011, galvanized steel, \$13,000**

**Artwork Statement:** Open gateway evoking blocks tumbling to the ground – symbolic of our open gateways that are starting to crumble and close”

**Artist Statement:** I strive to create works that are accessible to the public, that inspires them and hopefully makes them aware of the positive impact art can have in everyday life.

Art is a physical manifestation of an idea or event that calls forth an emotional response from the viewer. It speaks to us and evokes a chord deep within us. Good art challenges us, can make us feel righteous, moves us, soothes us and can bring us peace.

**Artist Bio:** Jim Gallucci has been a sculptor for 40 years and works full time designing and creating/fabricating sculptures in his Greensboro studio assisted by a staff of 8 people. His commissions can be found in public, corporate, and residential spaces throughout the country. Jim is currently showing his work in over 30 sculpture shows across the county.



**Adam Garey - *Phoenix*, 2017, Fabricated Steel, \$14,000**

**Artist Statement:** From a young age, a strong work ethic was instilled in me. Not from chastisement or reward, but from a compelling example of knowing what should be done and doing it, whatever the cost.

When thinking about my artwork and a unifying statement that transmits throughout, I came to the conclusion that the more words I used, the less I actually said. My drive is not to write but to communicate visually in three dimensions. However, during my search for words, one appeared over and over: WORK. This small four-letter word expresses a great deal about my sculpture and my process. This world and I have a great deal in common.



**Ray Katz - *Red Green Construction on Painted Steel***

**Artist Statement:** I combine colored geometric and organic elements to create compositions that convey the kinetic energy implied in my work. I use the abstract manipulation of form and shape in space to create visual balance, using rhythm, action and movement. The implied energy of my compositional structures has become a hallmark of my work and is a metaphor for an evolutionary process that I associate with human experience. Through the creative -process a hierarchy of elements become symbols for ideas that are a tribute to the transcendental experience we all share in common, and in the transcendent experiences inherent in life's journey.

I have worked in many mediums but metal is my passion. Metal is best suited for my work because of its strength, malleability and inherent beauty. I combine geometric and organic elements to create compositions that convey the kinetic energy implied in my work. I use the abstract manipulation of form and shape in space to create visual balance, using rhythm, action and movement. The implied energy of my compositional structures has become a hallmark of my work and is a metaphor for an evolutionary process that I associate with human experience. Through the creative -process a hierarchy of elements become symbols for ideas that are a tribute to the transcendental experience we all share in common, and in the transcendent experiences inherent in life's journey.”



**Artist Bio:** Ray Katz was born and raised in Detroit Michigan where he attended Mumford High School. Immediately after high school he served four years in the United States Air Force where he became interested in art. Upon returning from the military he attended Detroit Society of Arts and Crafts and Eastern Michigan University where he received his Bachelor of Science in Fine Arts. He continued his education at Wayne State University where he received his Master of Fine Arts degree in sculpture and drawing. Currently he is a Professor of Art at the Auburn Hills, Michigan, campus of Oakland Community College where he teaches sculpture, drawing and design.

**Gary Kulak - *Green Windswept*, 2015, Powder Coated Steel 18' x 4' x 4' \$17,500**

**Artist Statement:** Creating presence through absence using a chair to represent the “human spirit” is the center of a 40-year life investigation. Embracing cultural differences, socio-economic constructs, and psychological perspectives through use of the common historical object, the chair, gives the viewer a frame of reference, an identity, and a basis for communication. Construction materials of the work are primarily welded steel using industrial processes. The goal of this work is to create bridges, to signify relationships between individual and community, private and public, cultural and natural, and to use the metaphor of figure, the chair, to exemplify the human spirit.

Living in a world changing at an ever increasing rate of speed allows for greater clarity. World event images in real time are uncensored and raw. This collected data gets organized into new thoughts, forms, and ideas. The impressions of these images, not the actual representations, are the source of ideas. This work’s representation of a chair is a line drawing in space. What one sees is as important as what one does not see.

Allowing the observer to complete the question of meaning on their own, creates an active approach to participation. Intellectual participation occurs as a direct result of the observation. This reconnects to the chair’s meaning being specific to each individual’s experiences and history, leading them to embrace their own cultural differences and socio-economic constructs.

**Artist Bio:** As the son of a steelworker and grandson of a coal miner, Gary Kulak grew up in Noblestown, Pennsylvania, a small town outside Pittsburgh. He remembers visiting Bethlehem Steel Co. with his father and the discussions of the mill at dinner. In Pittsburgh, everyone spoke of the mills and legend has it that the iron in the water made them strong. Gary’s father made sure he pursued an education and did not have life in the mills. As an artist, Mr. Kulak continues a tradition of drawing from the memories of his youth and embedding them in steel. Gary began his career as a professional sculptor in 1974 graduating with a BFA from Cranbrook in 1975. He completed his MFA from Hunter College in 1983. At Cranbrook, he studied with Michael Hall.



Upon graduation, as an independent artist, Gary assisted Sol Lewitt, John Mason and Lyman Kipp with installations of their work. At Hunter College in New York, Gary studied with John Mason, Robert Morris and was Alice Ayccock's studio assistant. Gary's work is a part of many public and private collections throughout the US. He is currently Head, Fine Arts Department at Cranbrook Schools in Bloomfield Hills, Michigan.

**Bret Price - *Vertigo*, 2014, 10.5 ft. h., Steel, \$85,000**

**Artist Statement:** Since 1979, I have been building heating chambers around large pieces of steel, applying concentrated, intense heat, then manipulating the material to create a sense of softness. When the heat is removed, these illusions of flexibility are frozen, and on one level, the sculpture becomes a documentation of those forces used in the process. It is my intent that these sculptures communicate a sense of continuance, as if each piece is a single frame taken from a film, appearing to be at rest before moving on.

This method of making art offers a number of creative options for me as a sculptor. The variables of heat intensity, size and shape of the raw material produce a wide range of results; from the quiet simplicity of a single pipe bend to the rhythmic complexity that emerges from folding a section of structural steel. A degree of unpredictability is always present, which tends to tease one's curiosity and lend energy.



**Bryce Robinson - *Makers & Takers*, 2014, \$6000  
Steel, Punch Cards, Enamel, Wood**

**Artist Statement:** I create large-scale sculptures, installations, and images as a means of thinking through material. Recently I have been pursuing two parallel bodies of work. The first is a series of large-scale sculptures and installations developed around the concept of Emergence Theory. "Emergence is a phenomenon whereby larger entities arise through interactions among smaller or simpler entities such that the larger entities exhibit properties the smaller/simpler entities do not exhibit." – Wikipedia. I am particularly interested in the ways that emergent behaviors can be seen in the constitution of our cities, society and body politic. The second series addresses Ferguson before and after the death of Michael Brown. My work has addressed issues of race, class and hidden local histories since 2009. In the wake of #Ferguson I felt I was uniquely prepared to connect those vital stories to our contemporary experience.



**Artist Bio:** Bryce Robinson received a MFA with emphasis in Sculpture and Public Practice from Washington University in St. Louis. Prior to that he was the 2007 recipient of the Chairman's Merit Portfolio Scholarship at The School of the Art Institute of Chicago where he

received his BFA. Bryce is a native of Ferguson Missouri; he completed his foundational studies at St. Louis Community College at Florissant Valley. Bryce has exhibited his large-scale sculpture and installation work nationally. His most recent solo exhibitions were held at the Kranzberg Art Gallery in St. Louis, Missouri and the University of Rochester, Hartnett Gallery in Rochester NY. In 2013 Bryce Robinson proposed and lead the development of the first sculpture park in Ferguson, Missouri. In the spring of 2014 the 7-acre Jeske Sculpture Park was established and continues to showcase rotating biennial exhibitions of outdoor public sculpture from across the United States. Mr. Robinson is deeply committed to arts education. Since 2016 Robinson has been a member of the support staff at Washington University's Sam Fox School of Design and Visual Art and an Adjunct Professor at a number of St. Louis area community colleges and universities. From 2012-2016 he served an appointment as Visiting Professor of Sculpture at the University of Notre Dame.

**John Henry (the Juror) - *Marigolds for Michelle***  
**On Loan from collection of Sarah Vance Waddell and Michelle**

John Henry is **known worldwide** for his large-scale public works of art. His works grace numerous important museum, corporate, public and private collections as well as the collections of many American cities and states. His works are also prominently exhibited in the public collections of various European and Asian municipalities.

Mr. Henry has shown his work extensively since the early 1960's and exhibits a definitive trademark style that is **recognized internationally**. His works range in scale from small tabletop pieces to some of the largest contemporary metal sculptures in the world. His recent exhibitions of works include "New Monuments" at the Laumeier Sculpture Park in St. Louis, Missouri, "Back on the Plaza" on Chicago's Magnificent Mile, "Real-Irreal-Surreal", at Art- St-Urban in St. Urban, Switzerland, "OPEN" in Venice, Italy, and "ODYSSEY" at Purdue North Central University in Westville, Indiana. Currently, he is also a featured artist in the Vancouver Biennale in British Columbia.



Mr. Henry **attended the University of Kentucky**, University of Chicago and the Art Institute of Chicago, where he received a Ford Foundation grant, the Edward L Ryerson Fellowship and earned a BFA. He received an **Honorary Doctor of Arts from the University of Kentucky** in 1996. As a visiting professor of sculpture, Mr. Henry taught at University of Iowa, University of Wisconsin, University of Chicago and the School of the Art Institute of Chicago. He is currently Distinguished Professor of Art at Chattanooga State College. In 2002 he received the Governor's National Award in the Arts from the State of Kentucky and in 2004, the Mayor's Award of Distinction in the Arts from the City of Chattanooga. Other recent honor's include recognition on the floor of the Tennessee State Senate in 2004 and the 2005 honorary renaming of North Cermak Road "John Henry Way" by the City of Chicago in recognition of his contributions to Public Art on the local and national levels.



As an active participant in promoting the arts Mr. Henry has served as a member of the Advisory Board of Lawyers for the Creative Arts in Chicago, a coordinator and advisor to the City and the Art Institute of Chicago for the "Sculpture in the Parks Exhibition" and as an advisor to the Art Council of Greater New Orleans for the "Super Sculpture New Orleans" Exhibition. Since 1991 he has been on the Board of Trustees of the National Foundation for Advancement in the Arts, serving as Board member at large, Chairman of the Programs Committee and member of the Executive committee. Since 1996 he has served the Board of the International Sculpture Center in various leadership roles, serving as Chairman for two years through the spring of 2002. Mr. Henry has lectured extensively on the role of art in public places and is known as a strong advocate of all of the arts, not only sculpture.