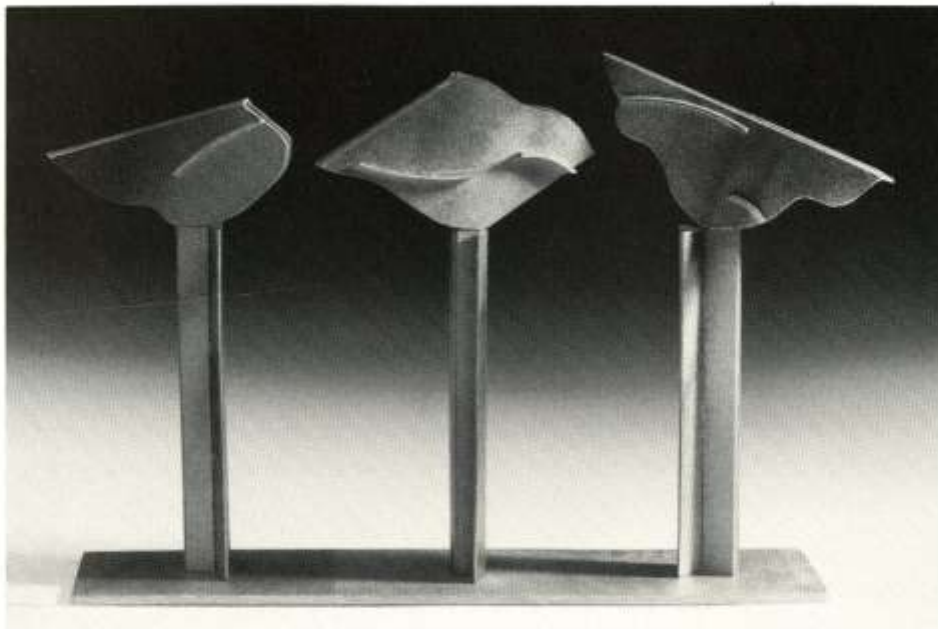


MARCIA WOOD

RECENT SCULPTURE



KALAMAZOO INSTITUTE OF ARTS

Foreword

It is with great pride that the Kalamazoo Institute of Arts presents this exhibition of recent work by Marcia Wood. Marcia's long association with the Institute illustrates once again the lasting relationships that develop between museums and individuals. In this case, the individual is an artist who is entering the zenith of her career.

Marcia began her specialized studio art training here at the Art Center while in junior high school. She then continued her studies in art at Kalamazoo College, went on to the Cranbrook Academy of Art for her master's studies and eventually returned to Kalamazoo to head the sculpture department at Kalamazoo College. On occasion, short episodes of special study or assignment forced her departure from Kalamazoo, but never long enough for Marcia or her ever growing following to forget that she was a part of our community.

Many artists have left Kalamazoo to seek their reputation, while others have come to our city to do the same. Marcia has elected to remain in the area and develop her career. Her persistent activity has accomplished fine results, far better in most cases than those who left for "greener pastures." Within recent years Marcia has accumulated an impressive array of commissions for major works in cities throughout this region. In an open competition, she won the commission for "Standing Together," a work installed in the city of Detroit. Soon after, she completed a piece for Kalamazoo College, "Prospect." There followed a piece for the city of La Porte, Indiana, "Avec Compassion"; most recently she won

an open competition for the Kalamazoo City Waterworks project, "Falling Water Arch." Finally there is "Procession," the centerpiece of this exhibition and the only large scale piece she has executed to date with a painted finish.

At the conclusion of this exhibition, "Procession" will be installed permanently in a courtyard adjacent to our school wing. With its awesome size and vivid color, I believe this work will become a Kalamazoo landmark and over the years will also inspire many students in our "studio" program. The people who contributed financially toward this sculpture deserve a special note of thanks and are listed elsewhere in this catalogue.

The interview with the artist that follows provides greater insight into Marcia Wood's particular approach to art. For this interview and for orchestrating the many details connected with the exhibition, the installation, and this catalogue, I wish to thank Helen Sheridan, my Assistant for Collections and Exhibitions.

Others who should also be noted and thanked for contributing time and expertise toward this project are: Thelda Mathews and Ed Gourlay of K&M Manufacturing; Bob O'Boyle and Kathy Blalock of O'Boyle, Cowell, Blalock & Assoc.; Kurt Bennett of Wheaton Blueprint & Supply; and Richard Benthin of Mulder's Red Carpet Moving & Storage.

Thomas A. Kayser
Executive Director

Cover illustration:

Procession, fabricated steel.

1985

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MARCIA WOOD

recent sculpture

Catalogue of an Exhibition at the
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October 17 - December 1, 1985

Kalamazoo Institute of Arts

A Conversation with Marcia Wood

The following text resulted from an August 1985 conversation between Art Center Curator Helen Sheridan and Marcia Wood.

HS You began your career in art as a painter. What led you to shift your direction and become so absorbed in sculpture?

MW Gradually in my painting, I began to find I wanted a more physical presence. Something more tangible. No matter what style one works in, on the whole painting remains an abstraction. It's a flat surface. And if there are illusions of space or three-dimensional form, that's exactly what they are – illusions – not something you can literally put your hands on. This occurred to me as I was doing a series of paintings and found I was working the paint into a heavier impasto. In fact, I began using a modeling paste to build up a low relief on the surface of the painting. Standing back from the work, I realized I wanted something much more three dimensional in a physical sense. Also, while I was teaching at Interlochen for several summers, I began playing around with clay. I found that I really liked the feel of the medium. These two factors, working in clay and finding my paintings taking on a three-dimensional character, led me to sculpture.

HS When was this?

MW In the early 1970s. At that time, I decided to take a workshop in bronze casting at the Art Center's foundry in Richland. It was a two-week class that allowed me to produce six small castings. I found I liked working with the materials, wax in this case, and I liked the translation into metal, a very permanent material that could be worked in a number of ways.

HS Did you do the casting yourself?

MW Part of the workshop was learning ceramic shell casting. I followed that up with more work in investment casting. At that time, I did the whole process myself, which is very time consuming. I think now, unless it's absolutely necessary, I would rather not spend my time with all the mold building and the actual foundry work. After a while, foundry work becomes a vocation in itself.

HS Did you make relief sculpture, which relates more directly to painting, or three-dimensional forms?

MW Three-dimensional forms at first. Later, I considered the idea of relief sculpture. I worked small scale partly out of an interest in learning the craft and partly because I wanted to learn about the materials and the process. Then I found that the pieces I was making seemed to be studies for what could be much larger work. At that point, I became interested in translating small-scale sculpture into large-scale work.

HS Weren't you interested in the human figure in your sculpture?

MW The human figure has always been of interest to me.

HS There seem to be two very different directions in your work, the human form, which almost by necessity limits the scale, and the abstract forms, which are good in any size.

MW My work seems always to be based in two sources of ideas: nature – meaning both landscape and the human figure – and architecture. Finding a sculptural metaphor that brings these interests together is probably the basic theme that will continue to run through my work as an artist.

My interest in developing ideas for large-scale public sculpture grew out of my response to nature and architecture and that notion of physical involvement with the work of art. Actual space and a scale that would allow for walking into and around the sculpture became important. Another reason I became interested in working on a large scale was because I just didn't like a great deal of the contemporary public sculpture I was seeing. So it became a personal challenge to design sculpture that would satisfy my interests and also meet the special demands of outdoor public spaces.

HS What kind of sculpture were you seeing?

MW A good deal of what I saw was sculpture that served mainly as barriers or obstacles in the environment. I conceive of public sculpture that invites a direct humanistic participation, bringing together the sensuous and the structural in a sculptural metaphor.

HS The Richard Serra piece in New York has been labeled a barrier. I can see how public sculpture can become a barrier. It's a little harder for me to see how large public sculptures can invite participation. What do you mean when you say participation is important in your large pieces.

MW For example, "Prospect," my piece at Kalamazoo College, is designed to be seen from a distance. It's also designed to be seen close up. There are many openings in the sculpture so that one can see through it, bringing space into the sculpture. It is designed on a scale so that one can walk through the sculpture, under it. It's that kind of literal "getting into" the sculpture I have been interested in. When I began working on various ideas for large-scale sculptures, the trend at the time was toward a minimal style in public art. That seemed to me to be sculpture one can think about and look at from a distance; however, a closer view doesn't bring any new experience. I don't particularly think one wants to touch such sculpture. And often those sculptures are poised in such a way that they almost look threatening.

HS You mean by threatening that they look like they are ready to fall down?

MW I mean they don't look inviting, at least from my point of view. For example, I think some Di Suvero's work, which critics characterize as playful, is really heavy handed. The rough I-beam and cable construction and the awkward balance of the work leaves the viewer more intimidated than invited into the work.

HS What sculptors do you like? What figures have been influential in your work?

MW Barbara Hepworth and Henry Moore. Their sculptures really seem to come out of a “felt” response to nature. Their work has a tactile quality that always appeals to me. Noguchi is another artist who, even at his most abstract, has a kind of felt experience in his work. Of the younger generation, Manzu, Elisabeth Frink and some of Stephen diStabler’s recent clay figures I find very exciting.

HS Can you describe the process you go through in the evolution of an idea for a sculpture?

MW Yes. Sometimes I have an opportunity to develop a proposal for a specific site. Then, of course, the particulars of that site will have a great impact on the kind of design or form concept I develop. In working out these ideas, I usually make a very simple sketch on paper. Nothing like an elaborate finished drawing, but just a very rough, almost schematic, notation of an idea. Then I move immediately to models. Usually I start with a paper cut-out or posterboard construction that doesn’t give all the planes but gives a feel for the general direction of the sculpture – that suggests a scale or a relationship of parts. Then I move from that cardboard or posterboard model to either plaster and wood or wax, which will then lead to a cast maquette. I like the model to become a permanent sculpture in itself.

HS Doesn’t the choice of materials have some impact on the final design?

MW Right. That’s why I work in a range of materials. Sometimes I build up plaster on plywood so that I can describe the topography in modulated, curvilinear surfaces. Next, I consider whether the work will be fabricated. Finally, I have to consider what kind of materials would be best suited for the full-scale piece.

HS When do your ideas about the final form become firm? How much of a formative influence is the production process?

MW The process can be terrifically conditioning of the outcome. Many of my smaller castings in the past few years have been conditioned by the fact that I’ve had to work in a commercial foundry using cope-and-drag sand casting. I had to reconsider a lot of the forms I wanted to work with because of the limitations of that method. For example, the textures I’ve used, the axes involved in the form of the piece, the undercuts – all of these decisions have been terrifically influenced by the foundry. Now that there is a foundry in Kalamazoo doing investment and shell casting, I feel much more free about the possibilities for the pieces I design for casting. The same is true for fabricating. The resources available for the fabrication process often condition what I think of doing. The K-College piece was the most complicated fabrication job I’ve been involved with to this point.

HS Where was that fabricated?

MW It was fabricated here in Kalamazoo in a Victorian fire station on the east side of town. The two fabricators who worked on it were very resourceful, not having much in the way of elaborate machinery like rolling equipment for shaping contours or press

brakes for bending and folding. They really had to develop their own solutions to the problems. It was a very complex piece involving compound curves going two directions at the same time. That’s very difficult to work out in stainless steel.

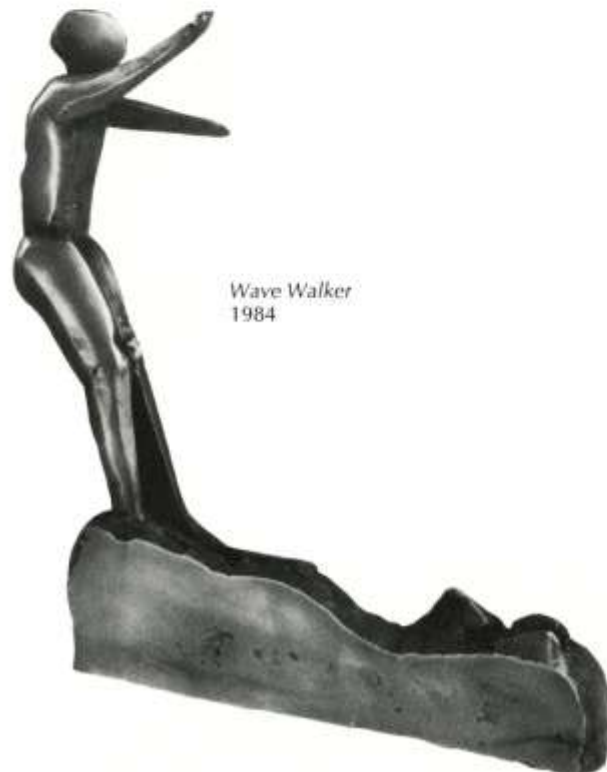
HS Do you do much close supervision at the foundry or fabrication site?

MW Absolutely. I’m there as much as possible because little decisions must be made almost every day. Sometimes engineering considerations will force some modification in the design. Sometimes decisions that don’t appear to make any difference to workmen can have a profound influence on what the sculpture will look like. The welding techniques, the surface finishing, all of this is really very crucial to the piece.

HS Could we talk about your imagery for a bit?

When you work with the human figure, it’s easy to understand the reference to nature. But you say your abstract forms also refer to nature. The water utilities piece, for instance, is described as a water arch. Is there always this close tie with natural forms?

MW Well, I think there is an impulse that runs through most of my sculpture, associating nature with the sculptural forms, whether they are abstract or not. It’s a response to gravity, to atmosphere, to space and light, which are all tied up in nature. Michael Graves, a contemporary architect, talks about making a case for figurative architecture. Now that sounds like a complete contradiction. But it makes a lot of sense to me. I feel very in tune with what he’s talking about. In my case, it’s making the sculpture come out of a response to felt environmental forces, rather than inventing a mental construct



Wave Walker
1984

that can be translated into visual materials. In the latter case, one could almost turn the structure either upside down or right side up and it would work as well one way as the other. It's a structure so removed from felt forces that it doesn't matter where you put it, the relationships are always the same. It will work as well in one place as another. This can be compared to some of the international style architecture.

HS Do you mean the work is designed almost by formula?

MW I mean that it is a design that has no reference to and no bearing on physical existence. No reference

to a particular site, how you feel about it or how you would respond sensuously to it.

HS So this kind of architecture, in spite of its flexibility in terms of application, doesn't speak to either an individual location or individual needs. For instance, the impersonality of Mies Van der Rohe's architectural forms are well known. They're very handsome and they're certainly utilitarian, but they're not personal.

MW I'm thinking of some of Rietveld's architectural design. The De Stijl group, for example. Their designs are very striking on paper. Even as little cardboard models, they're interesting to look at. But I can't think of those spaces and those surfaces connecting in any particular way to a specific site. They don't have what I call a sculptural feeling for form.

HS I think architects can have a sculptural feeling in their work without referring to human comfort or human needs. That's why furniture designed by architects very often fails. Frank Lloyd Wright's furniture looks very handsome and fits his designs very well, but it is just not comfortable to live with.

MW I wouldn't make any arguments for Wright's furniture, but I would for a lot of his buildings. I think the starting point for arriving at sculptural form in architecture is just different from the starting point in sculpture. As I have said, architecture is another source of influence on my work, and I've been interested in it for many, many years. Architecture is basically some system of enclosing space, dealing with light and all the pragmatic features of engineering. There's something about the designing of the space that either takes human scale and human experience into account or doesn't. Some contemporary architecture particularly appeals to me because it seems to connect with the feelings I have about sculpture. For me, both sculpture and architecture somehow need to speak to human experience. How this is translated into a physical form is a complicated business.

HS I can understand how a form like your water arch refers back to nature. But I don't see how it speaks to human experience, except in so far as it repeats the forms of nature, which speak to all of us.

MW My sculpture doesn't repeat the forms of nature. But I think one can empathize with the movement of a particular piece through its shapes and forms.

HS In so far as the forms are sensuous, of course, they do speak to us. The curves and undulations of a particular form can be very pleasing. But your LaPorte piece, in contrast to "Falling Water Arch," has very hard edges.

MW I'm glad you mentioned that piece because it is very severe. It's probably the most reductive sculpture I've done. Because of the hard linear character of the sculpture, I felt a need to treat the surface in a very special way. I worked with the fabricator very closely to develop a hand-worked, almost drawing, technique for the surface. Through brushing and grinding, an irregular movement was created, a linear movement over the surface that breaks up the flatness and the hardness of the sculpture. This brings light into a more active relationship on the surface than would be the case if



Mythic Figure
1984

Ridge Walker
1984

it were smoothly brushed like the K-College piece. With "Prospect," I kept a uniform surface because the physical contours were so complex.

HS The surface handling in the LaPorte piece adds interest? It softens the severity of the forms?

MW It does. And I think it makes the sculpture more lively than it would be with uniform surfaces. Also, in designing that piece I thought about the relationship of the elements of the sculpture. There is an interdependence of parts, a mutual balancing of one part with another. This refers to the human experience of relationships, whether it's one person to another, groups to communities, or human beings to nature. If you wanted to dig for themes in my work, this is probably one of them. I'm very interested in human relationships that can be expressed through sculptural form. Sculpture can be a metaphor for all of these relationships and experiences.

HS Will this be true of the work in your Art Center show?

MW Having said all this about the ideas underlying a great deal of my sculpture, my current work may appear to be inconsistent. The show will have several small figurative sculptures, which fit in with my years of continuing interest in the figure. But the larger pieces are going to seem rather severe. They may seem just the opposite of what I've been talking about.

HS You have claimed an interest in architecture as well as in nature. It certainly seems the interest in architecture is becoming much more pronounced in the recent work you've done.

MW Yes, I think the work done in preparation for this exhibition at the Art Center has much more self-consciously grown out of a desire to bring more closely together my interest in both sculpture and architecture. How do you put those two things together? I think that's an idea I'll continue to work on as long as I'm doing sculpture. These two motifs, these two form concepts are starting points for my current work. The pieces I'm now working on are very literally growing out of an acknowledgment of my interest in architecture. So I'm starting with rather linear forms.

HS These are the welded pieces?

MW These are the assembled cast units. Some welding is involved in putting them all together, but basically they are all cast units. They combine linear structure and sculptural reliefs.

HS How does this relate to the Art Center sculpture planned for the Lovell Street side of the building?

MW The Art Center sculpture is very definitely part of this current direction in my work. A related idea I've been working with in the past few months is a conscious salute to architecture and to other works of art that have meant something to me in the development of my own ideas. For example, the Art Center sculpture is, in my mind, related to wonderful architectural fragments from classical antiquity. You've seen the remains of Greek temples, particularly the colonnades and pediments, where

only bits and pieces are still standing after all these centuries. I'm very interested in how forms survive. Perhaps that's another metaphor for human existence too – survival.

HS Forms can survive through their eclectic use in subsequent art.

MW Artists are continually looking back to see what has been done with art. What has happened to it since it left the hands of the artist or the architect. How it has been impacted by nature, by the elements, by human interaction. What struck me about some of these ancient forms was that they do endure, almost by chance sometimes. But they endure in a variety of ways, even though fractured and disfigured and showing the scars of time. They reveal history. They have not been kept in a closed, supervised environment but are an experience of history.

HS You are interested in the human history associated with form?

MW Yes. The columns and fragments in the piece I've designed for the Art Center incorporate a feeling of precarious balance. This idea is also reflected in the figurative pieces in the show. They all seem to express some kind of balance in the midst of the flow of history or the flow of physical existence.

HS The sculpture for the Art Center has been designed with the architecture of the Art Center building in mind. Since our building is an example of the international style, are you trying to humanize these references?

MW Yes. All of the shapes mounted on top of these columns are a combination of severe planes and curving edges. That is a way of bringing the two ideas together again. The linear elements added to those large curving shapes will cast shadows and set up a rhythm. A linear, rhythmical pattern over these surfaces will be set against the tempo of the rather rigid columns.

HS You say the castings you've incorporated into the welded sculptures are your salute to monuments of the past. Are they all architectural monuments or are there some painting references also?

MW I very directly say, "Here is the work of an artist I've enjoyed a great deal." For example, a figurative relief incorporated into one of these structures clearly borrows from Botticelli. The elegance and the richness of his paintings have appealed to me for a long time. Here, I appropriate some of Botticelli's work and put it into a context of my own without disguising it.

HS There are references to the artist rather than to particular art works?

MW No, this is very specific. The Three Graces and the Flora figure from the "Primavera" are included in this piece, as well as two of the flying figures from the "Birth of Venus." I don't know if Botticelli would be happy with this.

HS Are you having fun?

MW Yes. I think they are wonderful figures. I didn't want to seriously alter them; rather, in a sculptural

form, I intended to comment on what I see as some of the wonderful figures in the paintings.

HS This is one of the four welded sculptures?

MW One of the four floor pieces, the three-dimensional, free-standing pieces. Another one is a structure with a landscape element added to it. And still another is a little more abstract and I try something a little bit more like a bridge and landscape put together.

HS Are all of the sculptures in this exhibition recent works?

MW Almost all of the pieces have been made in the past year and a half.

HS We'll certainly be right on top of the latest developments in your work. Where do you think you'll be going from here?

MW Into debt, I think.

HS That's one of the difficulties of being a sculptor in the contemporary world. You're up against problems that other artists don't have to contend with.

MW For those who are not aware of the whole process involved in arriving at a finished piece of sculpture, particularly in metal, the costs are surprising. First of all, the materials are very expensive these days. That means, unless there is a direct commission, the artist has to be wonderfully naive and indifferent to financial realities, independently wealthy, or very self-confident. Or just determined to make the work whether it sells or not. I guess that's the way I'm proceeding. I decided I simply wanted to make a series of pieces that I'm interested in. I hope others will be interested in them too. Besides the financial considerations involved, another problem with metal sculpture is the time frame. Going from the idea to the finished piece can take months, sometimes a year or more. Having a place to work and having the equipment to work with are also problems. Metal work demands a lot of machinery.

HS It's not what you'd call a spontaneous medium.

MW That's it! The amount of time that goes into developing the idea is minute compared to the whole process.

HS The time involved, the work involved, the costs of materials all contribute to the high cost of sculpture.

MW The final price tag on a piece of sculpture tends to be very high. The casual viewer, even the interested art collector, is sometimes taken aback at the prices on sculpture, not realizing how tremendously expensive the whole process is. If there's a gallery involved, the prices double again. It's really a very different situation, I think, from artists who are painters or printmakers.

HS How do you find time to be an artist?

MW About five years ago, I made the decision to reduce my teaching load by a third. It was a clear financial sacrifice to do this, but I felt the necessity of making a commitment to my own work at that particular time in my life. I really wanted to go as far as I was capable in developing my own ideas about

sculpture – that requires more time. This is another balancing act involved in making art. Of course, I really am genuinely interested in teaching. I enjoy teaching, but it does take a great deal of time and energy. So doing my own sculpture is something I have to balance with my other job.

HS What are the problems in getting an exhibition of sculpture together? What is involved in producing pieces when you have to work with foundries and fabricating facilities?

MW That's another serious issue. Working with the schedule of the foundry or fabricating firm takes a lot of planning. Much of my time goes into trips, phone calls and letter writing just to make sure the work is going to come out at the right time. Occasionally, a real monkey wrench is thrown into the works when, as is the case now, one of the foundries I use closes down.

HS A foundry is closing?

MW Right. Riverside Foundry, which has cast a lot of my work, is closing. And since they are closing down, this means that the kind of pieces they could cast for me will have to be done elsewhere. So that's another problem. Last summer, Bill Tye opened a fine arts foundry here in Kalamazoo. They do ceramic shell and investment casting. Now I have an opportunity to work with him doing more complex pieces. But it's very expensive. There is always that kind of trade-off.

HS You also work with K & M Machine-Fabricating, Inc., in Cassopolis?

MW Right. They are now doing their third piece for me. K & M is really a wonderful firm. They have all the resources of heavy industry to bring to sculpture fabrication. And they are nice people.

HS Do you have any other comments on your Art Center show?

MW I want to say a little bit more about the pieces in the show. In looking at some of the architectural pieces, anyone familiar with casting will notice that I have left some imperfections on the surface of these works. Ordinarily one would see these as mistakes. For example, flashings – which ordinarily would be ground off – are left on in many cases. The randomness of these "little events" fits in with my ideas about architectural or structural forms that have experienced something. It's a kind of historical layer upon these forms. I like the idea of a structure that has a history about it – a work of art that has taken on a whole new veneer not calculated in the beginning. It's like a second or third chapter in the history of the form.

HS So instead of life beginning with the finished piece, the life of the sculpture begins with the sketch and evolves?

MW Yes.

HS Each sculpture accumulates its individual history?

MW Yes. This brings into the work a sense of time and the past. The work is part of a continuum. Any finished piece is only finished in the sense that it has begun to take on some new experience or veneer of life.



Chronology

- 1933 Born in Paw Paw, Mich.
- 1955 Received B.A. in painting, Kalamazoo College, Kalamazoo, Mich.
- 1956 Received M.F.A. in painting, Cranbrook Academy of Art, Bloomfield Hills, Mich.
- 1956-57 Art Consultant, Kalamazoo Public Schools, Kalamazoo, Mich.
- 1957 Fellowship, Huntington Hartford Foundation, Pacific Palisades, Calif.
- 1958-61 Art Faculty, The National Music Camp, Interlochen, Mich.
- 1958-63 Instructor, Hope College, Holland, Mich.
- 1960-61 Graduate Research in Art History, University of London, London, England
- 1962 Summer Study in Art History, Harvard University, Boston, Mass.
- 1963-65 Instructor, The Philadelphia College of Art, Philadelphia, Pa.
- 1965- Professor of Art, Kalamazoo College, Kalamazoo, Mich.
- 1967 Fellowship, The Macdowell Colony, Peterborough, N.H.
- 1968 G.L.C.A. Award in the Humanities for stay in London.
- 1969 Tuition Grant for Bronze Casting Workshop, Kalamazoo Institute of Arts, Kalamazoo, Mich.
- 1972-73 Kellogg Fellowship, Sabbatical Leave Support
- 1979 Sabbatical Leave from Kalamazoo College
- 1980 Lucasse Fellowship Award

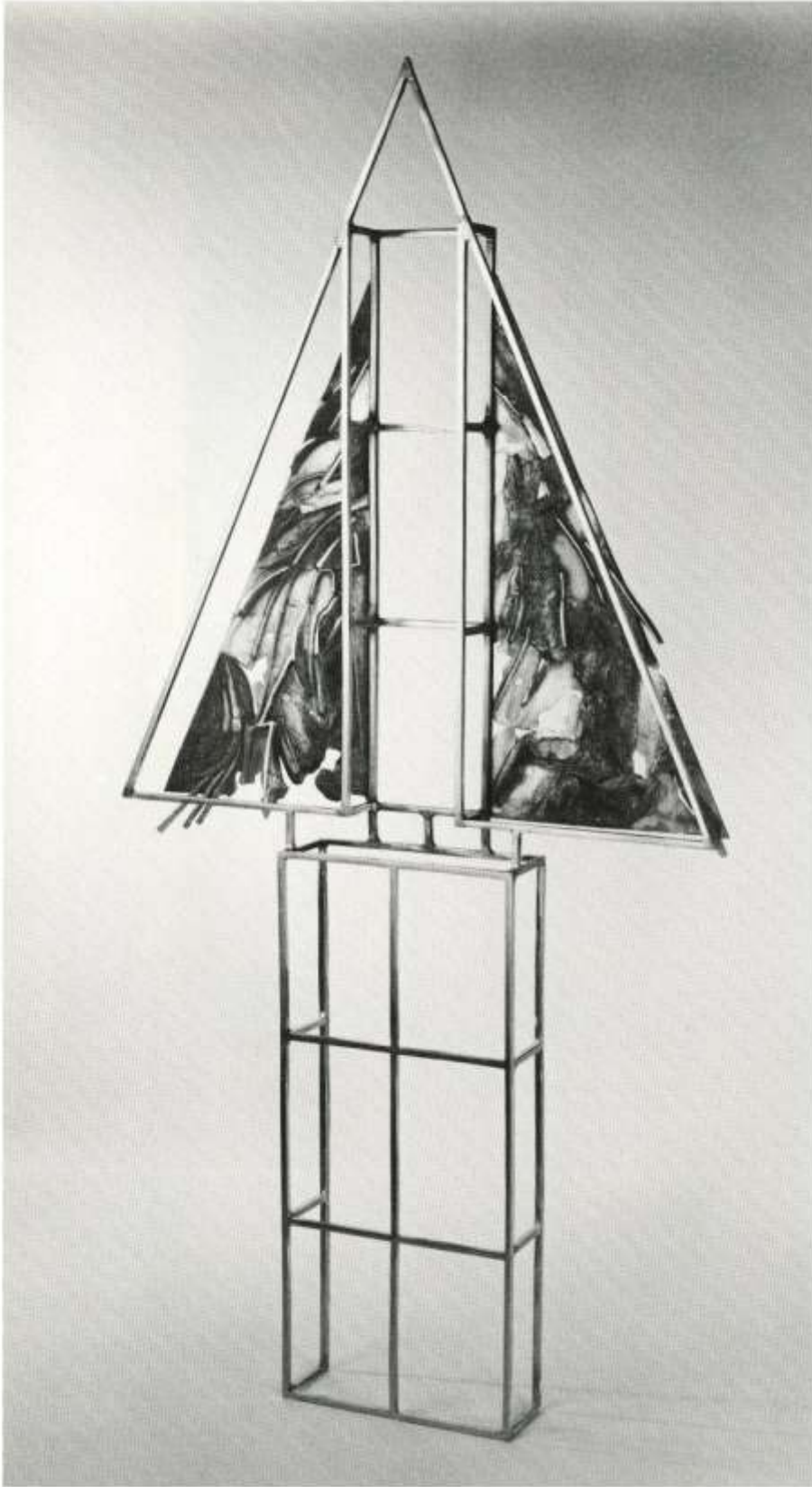
Prospect
1982
Site: Kalamazoo College





Open Door
1985





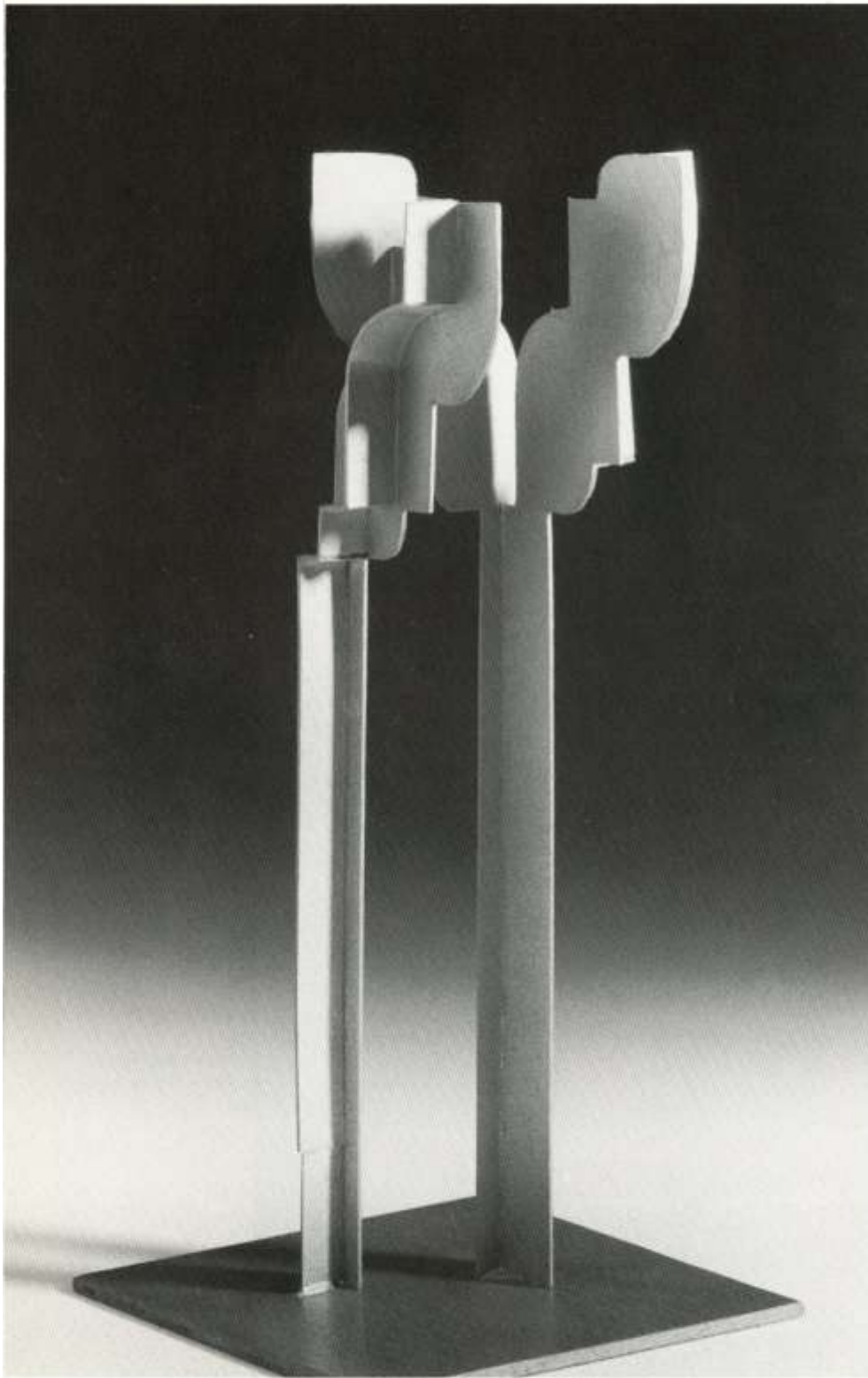
Meeting Point
1985



Falling Water Arch (Maquette)
1985



Avec Compassion
Site: LaPorte, Indiana



Forward Motion (Maquette)
1985

Procession (Maquette)
1985



Catalog of the Exhibition



Survivor
1984

NOTE: All dimensions are listed in inches (height × width × depth).

1. "Procession" 1985
painted mild steel
126 × 160 × 48
2. "Procession" 1985
cast bronze
11 × 16 × 6 (maquette)
3. "Prospect" 1982
cast aluminum
10 × 14 × 7
4. "Standing Together" 1980
cast aluminum
17 × 8 × 4 (maquette)
5. "Avec Compassion" 1983
cast aluminum
17 × 10 × 6 (maquette)
6. "Falling Water Arch" 1985
cast bronze
15 × 10 × 4 (maquette)
7. "Meeting Point" 1985
assembled cast bronze
83 × 40 × 5½
8. "Open Door" 1985
assembled cast bronze
60½ × 31¼ × 13
9. "Forward Motion" 1985
cast bronze
16 × 7½ × 7½
10. "Wave Walker" 1984
cast bronze
13 × 11 × 4
11. "Ridge Walker" 1984
cast bronze
13 × 7 × 6
12. "Mythic Figure" 1984
cast bronze
20½ × 8½ × 4½
13. "Dancing Figure" 1980
cast bronze
10 × 6½ × 3¼
14. "Athenian Echo" 1985
assembled cast bronze
65 × 35½ × 16
15. "Tribute to Botticelli" 1985
assembled cast bronze
69 × 35½ × 16
16. "Survivor" 1984
assembled cast bronze
51 × 28 × 11½
17. "Standing Arch" 1981
redwood and brass
35 × 36 × 10¼
18. "Solar Wedge" 1980
cast bronze
72½ × 14 × 19
19. "Medieval Plans" 1985
assembled cast bronze
69 × 31 × 6
20. "Passage" 1985
cast bronze
19 × 17½ × 8½
21. "Predella" 1985
cast bronze
49½ × 38 × 8
22. "Walking Landscape" 1985
assembled cast bronze
42 × 38 × 20
23. "Bather" 1984
cast bronze
9½ × 13 × 6

Exhibitions

17

One-Person Shows:

Hope College, Holland, Mich., 1958, 1961
Philadelphia College of Art, Philadelphia, Pa., 1964
Kalamazoo College, Kalamazoo, Mich., 1966, 1967, 1973, 1976, 1982
Kalamazoo Institute of Arts, Kalamazoo, Mich., 1976
Prajna Gallery, Saugatuck, Mich., 1976, 1977, 1980, 1981
Kingscott Architectural Associates Gallery, Kalamazoo, Mich., 1977
Space Gallery, Western Michigan University, Mich., 1978
Arts Council, Sturgis, Mich., 1981
Kalamazoo Institute of Arts, Kalamazoo, Mich., 1985
Art Gallery, Central Michigan University, Mount Pleasant, Mich., 1985
Battle Creek Art Center, Battle Creek, Mich., 1986
Krasl Art Center, St. Joseph, Mich., 1986

Group Shows:

General Motors Technical Center, Detroit, Mich., 1955
Arts Extended Gallery, Detroit, Mich., 1956
Detroit Artists Market, Detroit, Mich., 1956
Michigan Watercolor Society Traveling Exhibition, 1957
Wichita National Graphic Arts & Drawing Annual, Wichita, Kan., 1958
National Small Sculpture & Drawing Show, Muncie, Ind., 1960
Newport Rhode Island National, Newport, R.I., 1961
Carl Simbab Gallery, Boston, Mass., 1962
Emerson House, Cambridge, Mass., 1962
National Print & Drawing Exhibition, Ohio State University, Columbus, Ohio, 1963
Smithsonian National Exhibition, Washington, D.C., 1963
Eighth National Exhibition, Greater Fall River, Mass., 1964
The Painting & Sculpture Society of New Jersey, Jersey City, N.J., 1964
The American Watercolor Society, New York N.Y., 1964
Art Association of Newport Rhode Island Annual, Newport, R.I., 1966
Biennial Michigan Artist-Craftsman Exhibition, Grand Rapids, Mich., 1966, 1972
Tadlow Gallery, Whitehall, Mich., 1967
The Brockton Massachusetts Annual National Exhibition, Brockton, Mass., 1970
The South Bend, Indiana Museum Annual, South Bend, Ind., 1970
Rentschlaer Gallery, Grand Rapids, Mich., 1971
Shera Galleries, Grand Rapids, Mich., 1972, 1973
Colgate University Invitational, Hamilton, N.Y., 1974
Mid-Michigan Annual, Midland, Mich., 1974, 1975

Michigan Education Association Purchase Exhibition, Lansing, Mich., 1974-1977
Battle Creek 100 Purchase Exhibition, Battle Creek, Mich., 1975
University of Michigan Gallery, Ann Arbor, Mich., 1976
Gallery Noel, Indianapolis, Ind. 1977-1979
The Art Wurks Gallery, South Bend, Ind. 1978-1979
Collectors Showroom, Chicago, Ill., 1978-1980
Texas Tech University Invitational, Lubbock, Texas, 1980
Ferris State University Outdoor Sculpture Exhibition, Big Rapids, Mich., 1980
Western Michigan Annual, Kalamazoo, Mich., 1980
Meadow Brook Art Gallery Invitational Outdoor Sculpture Exhibition, Oakland University, Rochester, Mich., 1981
Battle Creek Art Center, State of Michigan Show, Battle Creek, Mich., 1981
Birmingham/Bloomfield Hills State of Michigan Show, Birmingham, Mich., 1982
Ball State National Small Drawing & Sculpture Annual, Muncie, Ind., 1982
Kalamazoo College: Three-Person Watercolor Exhibition, Kalamazoo, Mich., 1982
Indianapolis Art Association Annual, Indianapolis, Ind., 1982
Group Sculpture Exhibition, Episcopal Cathedral, Kalamazoo, Mich., 1983
National Small Sculpture Traveling Exhibition, Mount Pleasant, Mich., 1983
International Art Collections, Holland, Mich., 1984-1985
Light Tight Gallery, Kalamazoo, Mich., 1985

Works in the Collections of:

Hope College, Holland, Mich.
Kalamazoo College, Kalamazoo, Mich.
Kalamazoo Institute of Arts, Kalamazoo, Mich.
City of Numazu, Japan

Private Collections:

Michigan, Washington, D.C., California, Indiana, Illinois, New York, Texas, North Carolina, Wisconsin, New Jersey, Arizona

Commissions:

Outdoor Sculpture Commission: Washington Boulevard, Detroit, Mich., 1980
Outdoor Sculpture Commission: Kalamazoo College, Kalamazoo, Mich., 1982
Outdoor Sculpture Commission: LaPorte, Ind., 1983
Maquette of Kalamazoo College Sculpture: Numazu, Japan, 1983
Outdoor Sculpture Commission: Kalamazoo Institute of Arts, Kalamazoo, Mich., 1985
Special Bronze Castings: Kalamazoo College, Kalamazoo, Mich., 1982, 1984
Outdoor Sculpture Commission: Public Utilities Dept., Kalamazoo, Mich., 1985



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