

SCULPTURE NOW

10 VIRGINIANS

MAY 6 - JUNE 25, 1989

WILLIAM BENNETT

STEVE BICKLEY

MYRON HELFGOTT

ELLEN HENRY

MARTIN JOHNSON

REBECCA KAMEN

ELIZABETH KING

JOHN MCCARTY

PAUL MUNSON

CARLTON NEWTON

SCULPTURE NOW: 10 VIRGINIANS

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William Bennett
Steve Bickley
Myron Helfgott
Ellen Henry
Martin Johnson
Rebecca Kamen
Elizabeth King
John McCarty
Paul Munson
Carlton Newton



Danville Museum of Fine Arts and History

975 Main Street
Danville, Virginia 24541

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Organized by the Danville Museum of Fine Arts and History.
Curated by Thomas W. Jones, *Executive Director*.

Forward/Introduction

Sculpture Now: 10 Virginians was conceived for a number of reasons. First and foremost was the desire to provide the citizens of Danville and southwest Virginia with the opportunity to view a sampling of some of the most daring and original sculpture being produced today by contemporary artists from across the state.

The second reason, which is of equal importance, was to provide an avenue of support to the artists themselves through recognition, documentation and exposure. As the least understood of all the fine art mediums, sculpture has traditionally been under-valued, under-appreciated and under-exposed. To compound matters, sculptors are confronted with production costs unknown to artists working in two-dimensional formats, not to mention the logistical problems and costs associated with transporting their works plus the ultimate realization that new-age sculpture rarely sells. To persevere under these conditions requires strength and steadfast determination. This exhibition is a tribute to the sculptor.

Next, the exhibit was organized with the intention of making the statement that small museums and art centers with limited resources can produce important and viable exhibition programs given the support of state and federal agencies and the encouragement of governing boards, memberships and the community at large.

Finally, this exhibit was intended as a means of introduction. Having recently returned to Virginia after an absence of eight years, I was very anxious to become reacquainted with the artists of my home state. A survey show of contemporary sculpture seemed like a good starting point.

In an attempt to locate sculptors to be represented in the show, several museum professionals and institutions across the state were contacted and asked to make recommendations regarding sculptors in their locale. Other sculptors were directly invited to participate based on a prior knowledge of their work seen in other regional shows. A prospectus was also sent out to over 500 artists across the state asking that slides of their work be submitted for consideration. In all cases, participating artists were selected from slides, with individual works being selected by a studio visit.

Emerging into this project, as it were, with only a limited knowledge of what to expect in the form of an aggregate of contemporary sculpture, I chose not to attempt

thematic continuity, but stylistic diversity. Consequently, no prerequisites of iconography, style, or process were intended or preferred. Instead the criteria for selecting the artists was loosely based on the desire to include works which were challenging, provocative, visually interesting and "off the beaten track". All this was considered with the frame work of quality, as subjective a concept as that may be. A concerted effort was also made to include sculptors from across the state as opposed to one or two cultural hearth centers.

The featured sculptors represent Virginia's five major cultural/geographical locations defined by the Danville Museum as: Appalachia, northern Virginia, the Richmond/Charlottesville area, the Piedmont (south central) and the Tidewater region. The ten sculptors selected for inclusion in this exhibit are **William Bennett**, Charlottesville, **Steve Bickley**, Blacksburg, **Myron Helgott**, Richmond, **Ellen Henry**, Norfolk, **Martin Johnson**, Virginia Beach, **Rebecca Kamen**, Arlington, **Elizabeth King**, Richmond, **John McCarty**, Delaplane, **Paul Munson**, Floyd and **Carlton Newton**, Richmond. Each artist is represented by two works.

The pieces chosen for this exhibit are representative of each artist's current direction and exemplify today's pluralism in American art when no single style or approach is dominant. The interests of this diverse group of sculptors range from traditional formalist concerns to highly individual formats with an emphasis on the creative and experimental in terms of style, form and content.

If a common denominator exists in this otherwise eclectic exhibition, it would be one of process as all works are "assemblage" sculpture. In the context of this exhibit, "assemblage" is used interchangeably with that of construction and refers to any fabrication process which involves building up forms in an additive way by joining component parts - either pre-formed or found (ready-mades), rather than by carving or modelling an original mass. Regardless of whatever else this collection of works has in common, the process of assemblage provides an ideal departure point for viewing the works in this exhibit.

Thomas W. Jones
Executive Director

WILLIAM BENNETT (b. 1948)

Resides In Charlottesville, Virginia
Currently Associate Professor of Sculpture and Director of the Fayerweather Gallery,
University of Virginia, Charlottesville.

EDUCATION

MFA Indiana University, Bloomington, 1975
MS Bucknell University, Lewisburg, Pennsylvania, 1970

SELECTED ONE-PERSON EXHIBITIONS

1987, 86 Fayerweather Gallery, University of Virginia, Charlottesville
1986 **Halley's Comet** installation, Southeastern Center for Contemporary Art, Winston-Salem,
North Carolina
1985 Southeastern Center for Contemporary Art, Winston-Salem, North Carolina
1984 Pittsburgh Plan for Art, Pittsburgh, Pennsylvania
1983 **Stone Boats and Buildings**, James Madison University, Harrisonburg, Virginia

SELECTED GROUP EXHIBITIONS

1988 **Un/Common Ground**, Virginia Artists, Virginia Museum of Fine Arts, Richmond
Irene Leache, Memorial Exhibition, Chrysler Museum, Norfolk, Virginia
1986 Alexandria Sculpture Festival, Alexandria, Virginia
1984, 83 **Waiting for Lost Ships** installation, Alexandria Sculpture Festival
1983 **20 Sculptors**, Virginia Museum of Fine Arts, Richmond
1979 **University of Virginia Faculty Show**, College of William and Mary, Williamsburg, Virginia

AWARDS AND GRANTS

1986 Virginia Commission for the Arts
1984 Sesquicentennial Grant, University of Virginia
1983 Summer Grant, University of Virginia
1979, 78 National Endowment for the Arts, Grant for Artists
1975 Grant In Aid of Research, Indiana University
1970 Class of 1915 Art Award, Bucknell University

WILLIAM BENNETT - *Artist Statement*

My sculptures in this show, **Bed of Dreams** and **Boat over Ocean over Ocean** are part of an ongoing series of works that have been evolving for the last 10 years. Themes in this series include birth, death, and sexuality and the emotions of fear and awe with which we approach these moments of intense living. I work by trial and error and follow a personal sense of beauty in hopes of finding combinations and juxtapositions of forms, colors, images, and materials which allow our thoughts to drift below the surface of our daily affairs to a more universal level where our humanity is most clearly revealed. I am not interested in making art which critiques our society or celebrates the mundane. Instead, I would like my work to address these mythic events when we are most aware of being alive.



Boat over Ocean over Ocean, 1984-88, polychrome marble, brass, and lights,
56 x 23 x 23 inches

STEVE BICKLEY (b. 1953)

Resides in Blacksburg, Virginia

Currently Associate Professor, Department of Art, Virginia Polytechnical and State University, Blacksburg.

EDUCATION

MFA University of Georgia, Athens, 1978

BFA East Carolina University, Greenville, North Carolina, 1976

SELECTED ONE-PERSON EXHIBITIONS

1988, 85, 82 Southeastern Center for Contemporary Art, Winston-Salem, North Carolina

1980, 78

1988, 87, 86 Baumgartner Galleries, Washington, D. C.

1988 Reynolds Minor Gallery, Richmond, Virginia

Huntington Museum of Art, Huntington, West Virginia

1987 Alleghany Art Center, Clifton Forge, Virginia

SELECTED GROUP EXHIBITIONS

1989 **20th Annual Exhibition**, University of Georgia Studies Abroad, Georgia Museum of Art, & Cortona, Italy

1988 **Outdoor Installation**, Five Sculptors at Washington Harbor, Washington, D.C., Organized by International Sculpture Center

Outdoor Exhibition, Appalachian State University, Boone, North Carolina

1987 **Spring Works**, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina

Sculpture '87, Public Art Trust, Washington Square, Washington, D.C.

Works Off Walls, Huntington Museum of Art, Huntington, West Virginia

1986 **All Metal**, Second Street Gallery, Charlottesville, Virginia

Art South, Memphis State University, Memphis, Tennessee

Sculpture '86, Public Art Trust, Washington Square, Washington, D.C.

1985 **Contemporary Sculpture by Virginia Artists**, Portsmouth Museum of Art, Portsmouth, Virginia

1984 **Cityspaces**, Outdoor Sculpture Exhibition, Alexandria, Virginia

1983 **Biennial Exhibition of Piedmont Painting and Sculpture**, Mint Museum of Art, Charlotte, North Carolina

1982 **20 Sculptors**, Virginia Museum of Fine Arts, Richmond, Virginia

1980-83 **Smithsonian, Institution Traveling Exhibition Service (SITES)-**

Exhibition of American Drawings 111, Traveled throughout United States

1978 **Painting and Sculpture Today**, Indianapolis Museum of Art, Indianapolis, Indiana

AWARDS AND GRANTS

1986, 85 Virginia Museum Fellowship, Virginia Museum of Art, Richmond

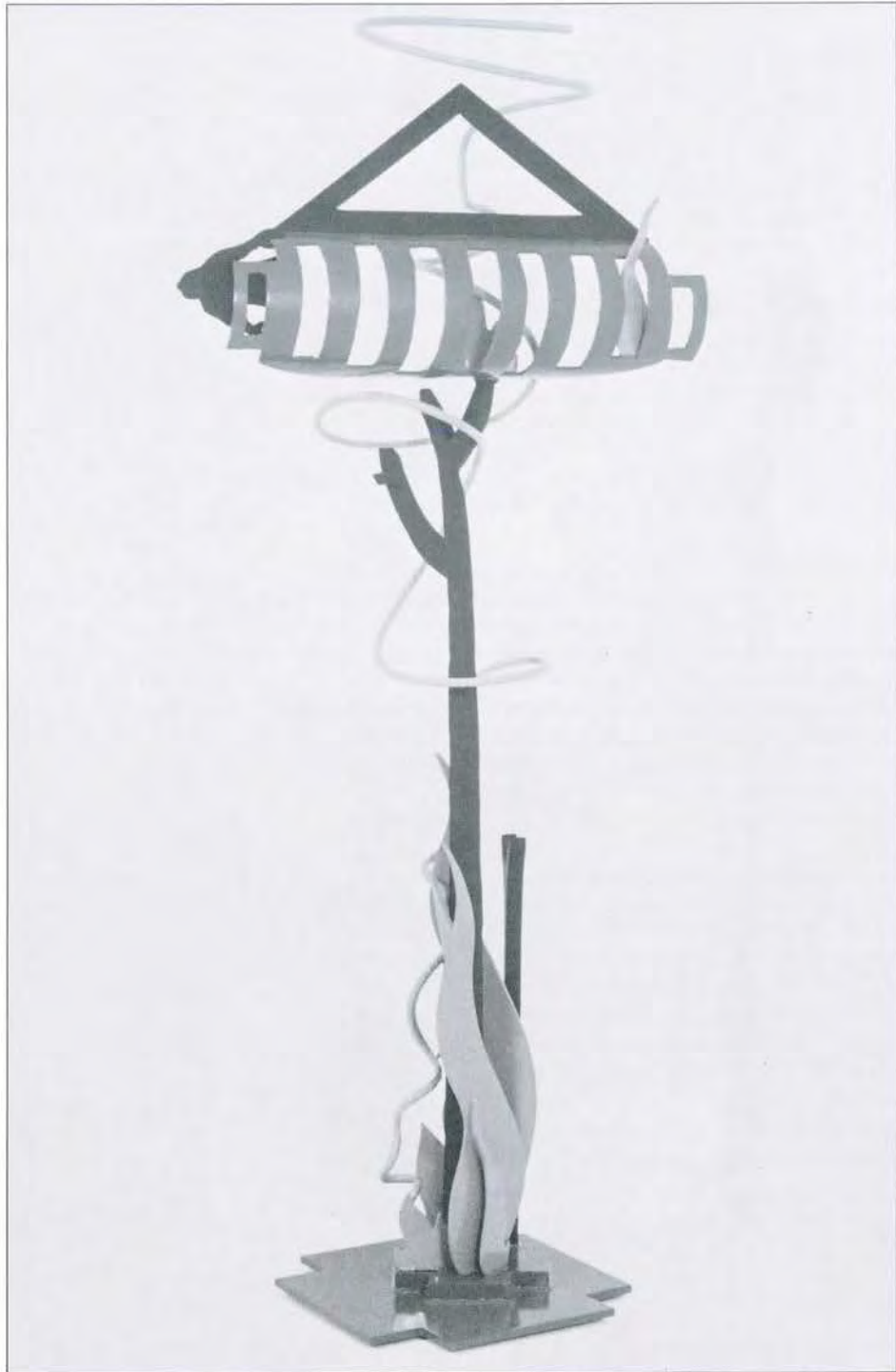
1983, 82 National Endowment for the Arts, Work Stipend for Residency at Clayworks Workshop, New York

1978, 77 Ford Foundation Scholarship

1976 Art Scholarship from Region of Tuscany for Graduate Study with the University of Georgia Studies Abroad Program, Cortona, Italy

STEVE BICKLEY - *Artist Statement*

My recent sculptures make reference to mystical landmarks and ancient sites; human symbols, fire, nature forces and religion are evident. These narrative elements give an additional dimension to the sculpture, yet I struggle to keep my work abstract, personal and original.



Nasca Torbellino, 1987, mild steel, paint, 80 x 34 x 19 inches

MYRON HELFGOTT (b. 1936)

Resides in Richmond, Virginia
Currently Professor of Art, Department of Painting and Printmaking, Virginia Commonwealth University, Richmond.

EDUCATION

- MFA University of Wisconsin, Madison, 1967
MA Northern Illinois University, DeKalb, 1965
BS Art Institute of Chicago, 1964

SELECTED ONE-PERSON EXHIBITIONS

- 1987 Northern Illinois University Art Gallery, Chicago
1984 College of William and Mary, Williamsburg, Virginia
1982 Virginia Museum of Fine Arts, Richmond
1980 Marshall University, Huntington, West Virginia
1977 Gallery K, Washington, D.C.
Baldwin Wallace College, Berea, Ohio
1976 Edinboro State College, Edinboro, Pennsylvania

SELECTED GROUP EXHIBITIONS

- 1989 **The Art of Richmond**, Southeastern Center for Contemporary Art, Winston-Salem, N.C.
1988 **Un/Common Ground**, The Virginia Museum of Fine Arts, Richmond
1987 **Portrait: Faces of the '80's**, Virginia Museum of Fine Arts, Richmond
Expressionism Now, Southeastern Center for Contemporary Art, Winston-Salem, N.C.
Richmond Wood Sculpture, Peninsula Fine Arts Center, Newport News, Virginia
1986 **Process/Image/Portrait**, Virginia Museum of Fine Arts, Richmond
1985 Group Exhibition, 1708 East Main, Inc., Richmond, Virginia
Un'Idea Meccanica, Anderson Gallery, Virginia Commonwealth University, Richmond (traveling exhibition originated by the Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York).
Patricia Wayne Gallery, Richmond, Virginia
1984 **Here and Now**, Greenville County Museum of Art, Greenville, S.C.
Philadelphia College of Art. Two-person show, 1708 East Main, Inc., Richmond, Virginia
1978 **Off the Wall**, The Chrysler Museum of Art, Norfolk, Virginia
Gallery K, Washington, D.C.
1708 East Main, Inc., Richmond, Virginia
1973 **Extraordinary Realities**, Whitney Museum of American Art, New York; Everson Museum of Art, Syracuse; Contemporary Arts Center, Cincinnati, Ohio

AWARDS AND GRANTS

- 1985 Virginia Commission for the Arts

MYRON HELFGOTT - *Artist Statement*

I spent years attempting to incorporate as many ideas as I could in my sculpture. Now that the machine seems to be primed and well lubricated, I put it on automatic and see what it does.



Under the Rose, 1987, oil, water-base putty and wire on plywood, 95 x 48 x 32 inches

ELLEN HENRY (b. 1945)

Resides in Norfolk, Virginia

Currently Adjunct Assistant Professor, Old Dominion University, Norfolk, Virginia

EDUCATION

- MFA Old Dominion University and Norfolk State University, Norfolk, Virginia, 1987
BFA Old Dominion University, Norfolk, Virginia, 1985
BA Psychology, University of Florida, Gainesville, 1971

SELECTED GROUP EXHIBITIONS

- 1988 Invitational Wood Sculpture Exhibition, Gallery 737, Norfolk, Virginia
Irene Leache Memorial Exhibition, Chrysler Museum, Norfolk, Virginia
The Figure, Invitational Exhibition, Peninsula Fine Arts Center, Newport News, Virginia
- 1987 **Names**, Project Memorial Quilt for A.I.D.S. Victims
Transformation, Master of Fine Arts Thesis Exhibition, James Wise Gallery, Norfolk State University
Silk to Steel: The Art of Sculpture and Fabric, Invitational, Tidewater Artists' Gallery at the D'Art Center, Norfolk, Virginia
- 1986 **Graduate Students' Group Exhibition**, Old Dominion University Gallery, Norfolk, Virginia
- 1985 Recent Works (two person show), James Wise Gallery, Norfolk State University, Norfolk, Virginia
Award and Scholarship Winners Show, Old Dominion University Gallery, Norfolk, Virginia
- 1984 Tidewater Artists' Association Annual Show

AWARDS AND HONORS

- 1985, 86 Old Dominion University Alumni Association Outstanding Scholar Fellowship Award
- 1985 Phi Kappa Phi Chapter Nominee, National Fellowship Awards
Phi Kappa Phi National Honor Society
Outstanding Senior Studio Art Award, Old Dominion University, Summa Cum Laude Graduate, Old Dominion University
- 1971 Cum Laude Graduate, University of Florida

ELLEN HENRY - *Artist Statement*

The artist and architect Alvar Aalto once remarked that wood is the most human material. I agree. A tree is a living being with a circulatory system, heart, limbs, and skin. Cypress trees even have knees! I enjoy working with the spirit and the natural form of the tree, letting these tell me what to make and how to make it. I also enjoy imposing my will on the wood, ignoring the natural structure and instead working from a laminated block. The figures in this exhibition are representative of these two methods of working.

The figures also express my interest in the traditions, motivations and outcomes involved in spiritual journeys. The eyeless, earless head strains upward in a symbol of the inner quest. The male and female figures, representing the animus and anima, are the guides or guardians that traditionally accompany one on such an inner search.



Guardian Figures, 1987, oak and poplar, 54 x 8 x 7 inches (each)

MARTIN JOHNSON (b. 1951)

Resides in Virginia Beach, Virginia
Self-employed at Virginia Beach, Virginia

EDUCATION

MFA University of North Carolina, Chapel Hill, 1977
BA Architecture, Virginia Polytechnical Institute and State University, Blacksburg, 1974

SELECTED ONE-PERSON EXHIBITIONS

1988 **Enigmatic Constructions - (Retro) Active Art Work(s)**, Portsmouth Museums, Portsmouth, Virginia
Gallery Installation, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina
1987, 85 Phyllis Kind Gallery, New York, New York
1983, 81, 80
1982, 81 Phyllis Kind Gallery, Chicago, Illinois
1981 Gallery Installation, Florence Wilcox Gallery in Commons, Swarthmore College, Pennsylvania
1978 Appalachian Center for Contemporary Art, Charleston, West Virginia

SELECTED GROUP EXHIBITIONS

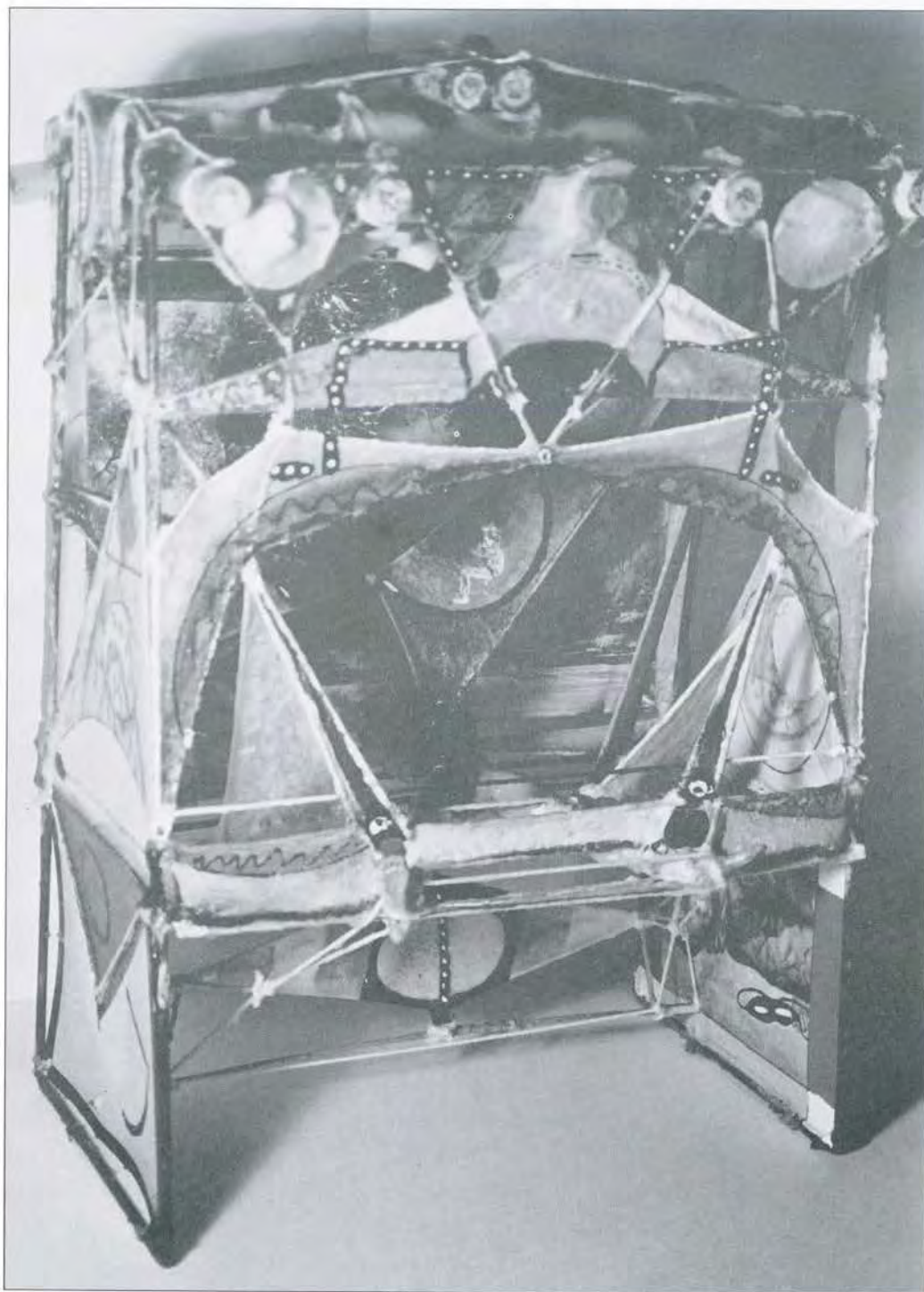
1988 **Household Media**, Virginia Beach Arts Center, Virginia Beach, Virginia
Installation, Newhouse Center for Contemporary Art at Snug Harbor, Staten Island, New York
From the Collection of Dorothy and Herbert Vogel, Arnot Art Museum, Arnot, New York
Artists Sketchbooks, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina
1987 **Four Sharp Artists**, Chrysler Museum, Norfolk, Virginia
Animals, Peninsula Fine Arts Center, Newport News, Virginia
1986 **Drawings From the Collection of Dorothy and Herbert Vogel**, University of Arkansas Gallery, Little Rock,
Moody Gallery of Art, University of Alabama; and Museum of Art, Pennsylvania State University
1985 **Insider/Outsider**, Virginia Beach Arts Center, Virginia Beach, Virginia
Erotic Art, S.P.L.A.T. Alternative Art Gallery, Norfolk, Virginia
Martin Johnson Installation, Old Dominion University Gallery, Norfolk, Virginia
1984 **Dozen/Half Dozen**, Installation, Phyllis Kind Gallery, New York, New York
1983 **Dialect = Dialect 11**, Phyllis Kind Gallery, New York, New York
1981 **Ikon/Logos: Word as Image**, The Alternative Museum, New York, New York

SELECTED REFERENCES

Kuspit, Donald. "Martin Johnson". **Art Forum**. vol. 23 no.9, May 1985, p.108.
Kuspit, Donald. "Reviews of Exhibitions/Martin Johnson at Phyllis Kind". **Art in America**. vol. 71.
no. 8. September 1983, p. 117.

MARTIN JOHNSON - *Artist Statement*

Making for is force for us. Happy strangeness overwhelms the occasional moment. Art as tickle the trickle of time. Era stuff as to possess possibilities. Into of or as-if it is for.



*(Untitled/Unis) - Male, 1988, found objects, rhoplex, string and paint,
21 x 16 x 11 inches*

REBECCA KAMEN (b. 1950)

Resides in Arlington, Virginia

Currently Associate Professor of Art, Northern Virginia Community College, Arlington, Virginia

EDUCATION

- MFA Rhode Island School of Design, Providence, 1978,
MA University of Illinois, Urbana, 1973
BS Pennsylvania State University, University Park, 1972

SELECTED ONE-PERSON EXHIBITIONS

- 1988 Winston Gallery, Washington, D.C.
Middle Tennessee State University, Murfreesboro, Tennessee
1986 Brody's Gallery, Washington, D.C.
J. Walter Thompson, New York City
1985 Arnold and Porter, Washington, D.C.
1984 Washington and Lee University, Lexington, Virginia
1982 Gallery 10, Washington, D.C.

SELECTED GROUP EXHIBITIONS

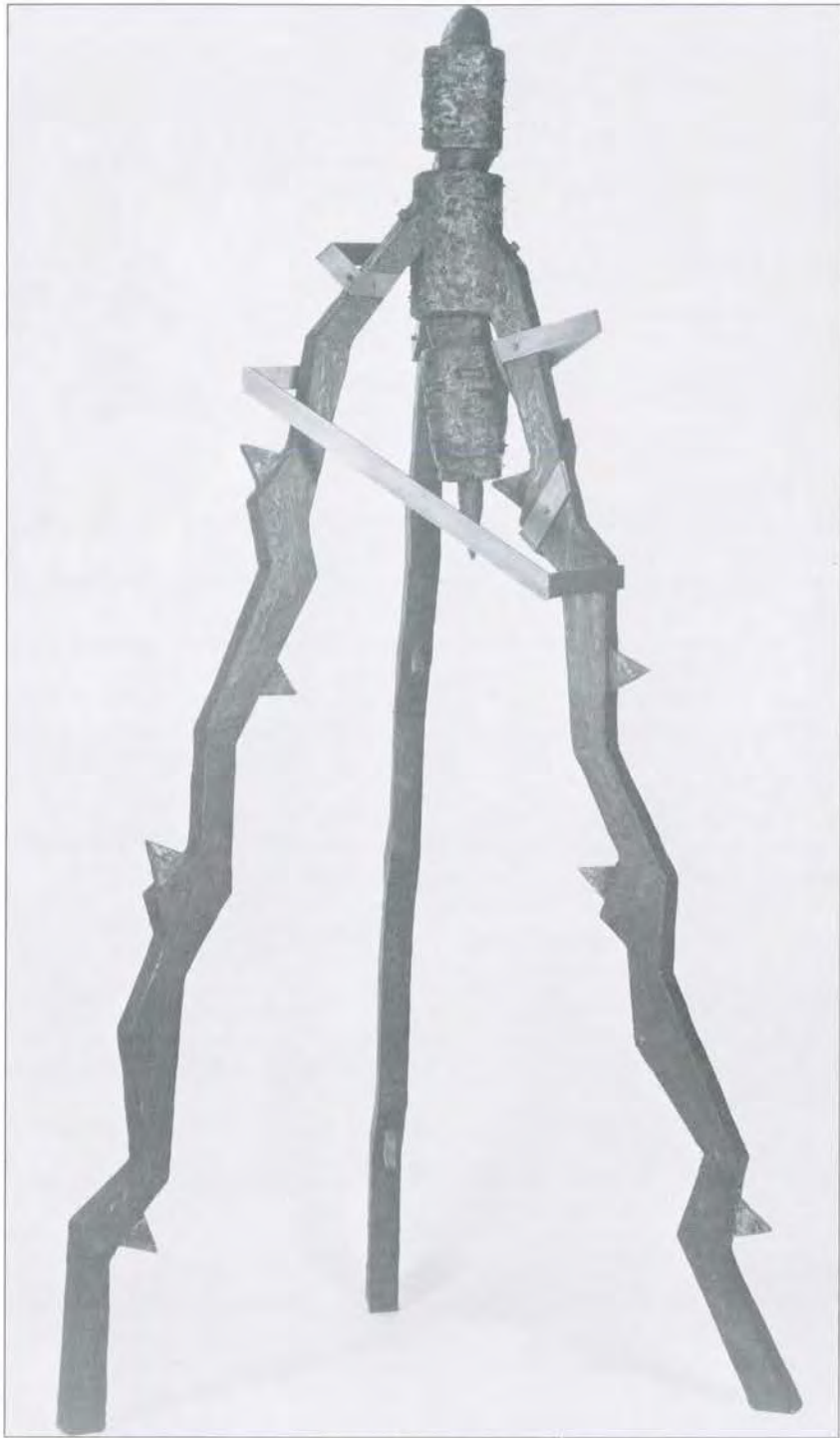
- 1989 **Women in the South**, Cumberland Gallery, Nashville, Tennessee
1988 **Sculpture on the Wall**, The Collector, Washington, D.C.
1987 Little Rock Art Center, Little Rock, Arkansas
Primitivism, Artscape 1987, Baltimore, Maryland
1986 **Sculpture '86**, Public Art Trust, Washington, D.C.
Montpelier Cultural Arts Center, Laurel, Maryland
International Sculptor Center, Washington, D.C.
Baumgartner Gallery, Washington, D.C.
1984 **Cityspaces '84**, Alexandria, Virginia
Gallery K, Washington, D.C.
Sculpture '84, Public Art Trust, Washington, D.C.
Baltimore Museum of Fine Arts, Baltimore, Maryland
1983 Pleiades Gallery, New York City
Artscape 1983, Baltimore, Maryland
Nornberg Gallery of Art, St. Louis, Missouri
1982 Mississippi Museum of Art (Traveling Exhibition)
1981 Corcoran Gallery of Art, Washington, D.C.

SELECTED AWARDS AND DISTINCTIONS

- 1988, 85 Visiting Artist, Lecturer, China
1985 Nominated for the Governor's Awards for the Arts in Virginia
1984 Cash Award - Public Art Trust, **Sculpture '84**, Washington, D.C.
1983 Cash Award, **Artscape 1983**, Baltimore, Maryland

REBECCA KAMEN - *Artist Statement*

My work has been influenced by two major life experiences: teaching art on the Navajo Indian Reservation in Arizona in 1972; and two lecture trips to China in 1985 and 1987. Living and working with both the Indians and Chinese gave me a unique opportunity to participate in these ancient cultures. Indian artifacts, the designs found in Navajo blankets and jewelry, and the forms and richly patined surfaces of ancient Chinese bronzes, have had a strong influence on my sculpture.



Sojourner, 1987, acrylic on wood, 66 x 30 x 21 inches

ELIZABETH KING (b. 1950)

Resides In Richmond, Virginia

Currently Associate Professor of Sculpture, Virginia Commonwealth University, Richmond.

EDUCATION

MFA San Francisco Art Institute, 1973

BFA San Francisco Art Institute, 1972

SELECTED ONE-PERSON EXHIBITIONS

- 1988 Allan Stone Gallery, New York, New York
1984 Peninsula Fine Arts Center, Newport News, Virginia
1980 Works Gallery, San Jose, California
1978 80 Langton Street, San Francisco, California
1974 Hansen-Fuller Gallery, San Francisco, California

SELECTED GROUP EXHIBITIONS

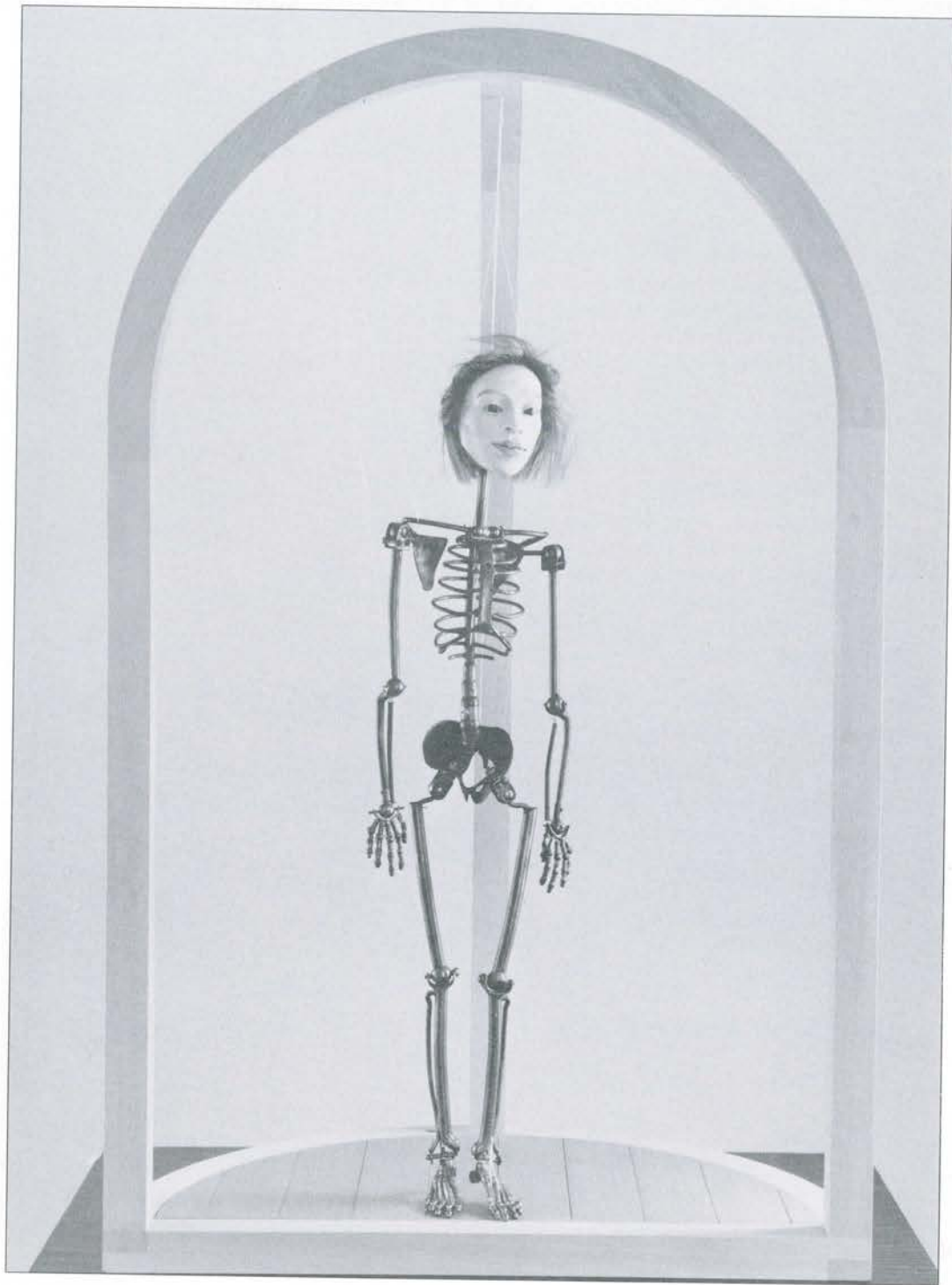
- 1988 **The Art of Richmond**, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina
Surrealism Continued, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina
1987 **Virginia Commonwealth University Sculpture Department Faculty and Graduate Student Show**, Frank E. Brown Gallery, Randolph-Macon College, Ashland, Virginia
Faculty Show, Anderson Gallery, Virginia Commonwealth University, Richmond, Virginia
Richmond Wood Sculpture, Peninsula Fine Arts Center, Newport News, Virginia
1986 **Southeast Sculptors: Comments on the Human Condition**, SVC Fine Arts Gallery, University of South Florida, Tampa
Process/Image/Portrait, Virginia Museum of Fine Arts, Richmond, Virginia
1985 **Faculty Show**, Anderson Gallery, Virginia Commonwealth University, Richmond, Virginia
Body Parts, Peninsula Fine Arts Center, Newport News, Virginia
1984 Allan Stone Gallery, New York, New York
The Faculty Image, Portsmouth Museum, Portsmouth, Virginia

AWARDS AND GRANTS.

- 1988 National Endowment for the Arts, Artist Fellowship
1986, 85 Mary Ingraham Bunting Institute of Radcliffe College, Cambridge, Massachusetts. Affiliate 1985-88, declined
1983 Best of Show, Juried Exhibition, Peninsula Fine Arts Center, Newport News, Virginia

ELIZABETH KING - Artist Statement

My work takes the form of a kind of prolonged inquiry, fueled by fright and amazement, on the coexistence of substance and spirit. I am thinking about who and about what a person is - as a being, as a thing. The figures I make are portraits, but I also address the human body as a working organism, made of stuff, palpable, animate. I imitate, mechanically the way the body moves: flexible spine, rotating shoulders, working fingers and toes, movable eyes. I'm interested in being able to place such an articulated figure in any position in space, and then stand back and look at it. Even in repose, the figure retains its potential for movement. I like that look. I should say that my intent is not for the viewer to manipulate the pieces. My own choice of a position is an important part of the formal presentation of these works. At present, I am carving an all-wood figure, one-half life size, completely movable in all joints including eyes and eyelids.



Untitled Figure, 1974-78, porcelain, metals, glass eyes, hair and wood frame,
26 x 18 x 11 inches - Courtesy of the Allan Stone Gallery, New York

JOHN McCARTY (b. 1940)

Resides in Delaplane, Virginia
Currently a Studio Artist in Delaplane, Virginia

EDUCATION

MFA Pratt Institute, Brooklyn, New York
BA Philosophy, University of Virginia, Charlottesville, Virginia

SELECTED ONE -PERSON EXHIBITIONS

1988 Galerie Walzinger, Saar Louis, West Germany
1987 Amerika Haus, Berlin, West Germany
1985 Grimaldis Gallery, Baltimore, Maryland
Arnold and Porter, Washington, D.C.
1983 Grimaldis Gallery, Baltimore, Maryland
1982 Diane Brown Sculpture Space, Washington, D.C.
1978-77 Diane Brown Sculpture Space, Washington, D.C.

SELECTED GROUP EXHIBITIONS

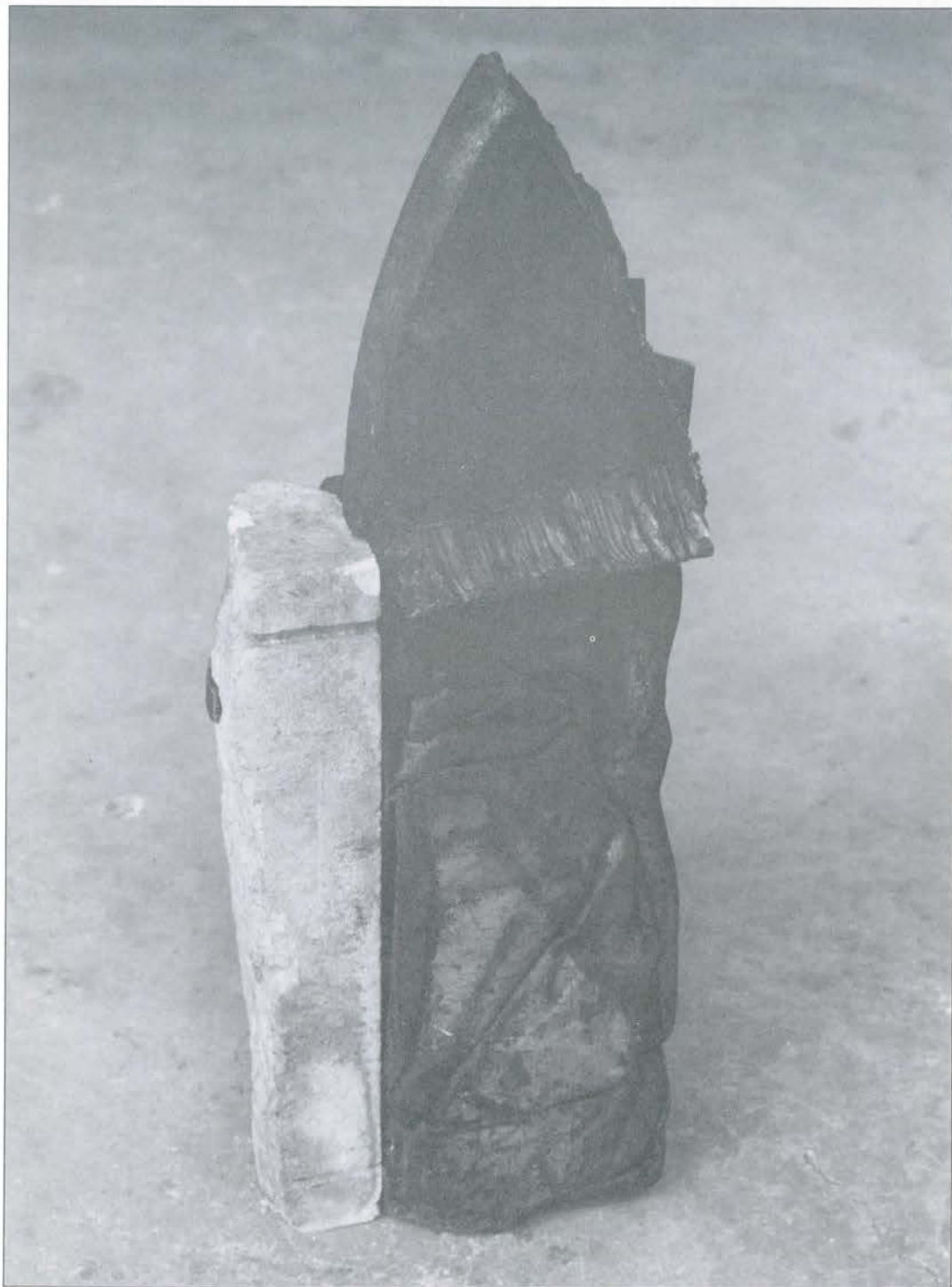
1988 **A Sculpture Show**, Grimaldis Gallery, Baltimore, Maryland
1986, 85 **Spring Hill Site Project**, McLean, Virginia
1985 **The Washington Show**, Corcoran Gallery of Art, Washington, D.C.
1984-87 **Sculpture: Exploring Three Dimensions**, Smithsonian Institution Traveling Exhibition Service
1984 Diane Brown Gallery, New York, New York
Sited Toward the Future: Proposals for public sculpture in Arlington County; Arlington Arts Center, Arlington, Virginia
Washington Sculpture: Prospects and Perspective, Washington, D.C.
1983 **Sculpture Space Baltimore**, Baltimore, Maryland
1982 **20 Sculptors**, Virginia Museum of Fine Arts, Richmond, Virginia
1981 **Outdoor Sculpture 81**, Northern Virginia Community College, Annandale, Virginia
Virginia Artists 81, Virginia Museum of Fine Arts, Richmond, Virginia
1980 Diane Brown Gallery, Washington, D.C.

AWARDS AND COMMISSIONS

1987 Virginia Commission for the Arts Sculpture Award
Commission for City of Baltimore, Francis Scott Key School
1984 John Simon Guggenheim Fellowship
1982 Fellowship at Hand Hollow Foundation, East Chatham, New York
1977 Commission for ICA Cultural Center, Accra Ghana
1967 Louis Comfort Tiffany Grant

JOHN McCARTY - *Artist Statement*

Ixion, made in 1983, is mainly about the head as a rounded hollow volume - referring perhaps to a Teutonic Knight's Helmet. Now, 6 years later and after two stays in Berlin, I am interested in hazardous material, real and imagined, and archetypal shapes that ignite childhood fears and fascinations.



Hazmat, 1989, steel, stone and wood, 24 x 8 x 10 inches

PAUL MUNSON (b. 1940)

Resides In Floyd, Virginia
Currently a Studio Artist in Floyd, Virginia

EDUCATION

MFA Virginia Commonwealth University, Richmond, 1972
BFA Cranbrook Academy of Art, Bloomfield Hills, Michigan, 1969
Certificate of Graduation, Detroit Society of Arts and Crafts, Michigan, 1966

SELECTED ONE-PERSON EXHIBITIONS

1987, 86 Southeastern Center for Contemporary Art, Sculpture Court, Winston-Salem, North Carolina
1986 St. John's Museum of Art, Wilmington, North Carolina,
New Element's Gallery, Wilmington, North Carolina
1978 Virginia Museum of Fine Arts, North Wing, Richmond

SELECTED GROUP EXHIBITIONS

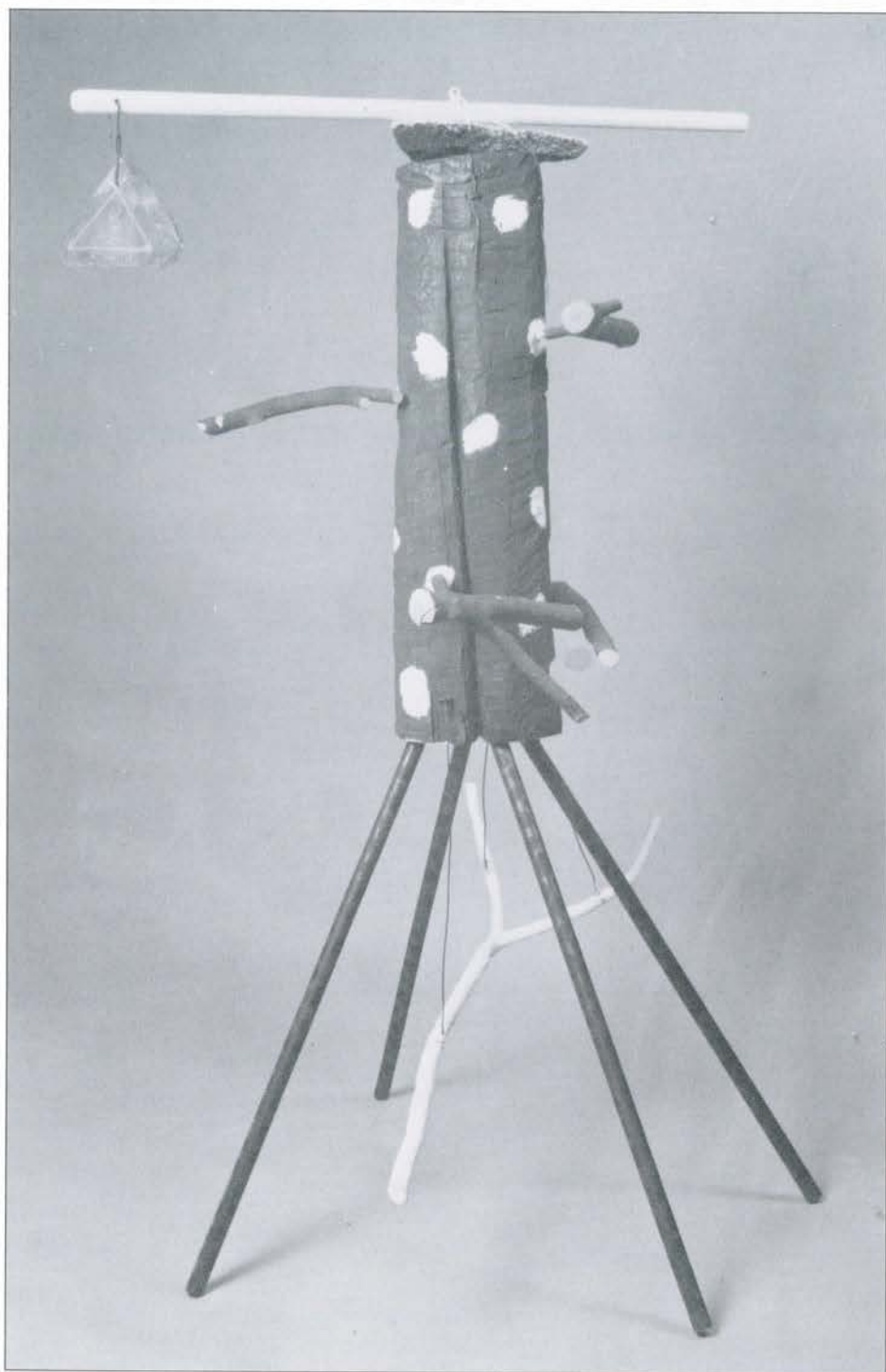
1985 **Contemporary Sculpture by Virginia Artists**, Portsmouth Museum, Portsmouth, Virginia
Virginia Sculpture/Drawing Exhibition, Bridgewater College, Bridgewater, Virginia
1984 **More than Land or Sky: Art from Appalachia**, Invitational, National Museum of American Art,
Smithsonian Institution, Washington, D.C., October 1981-January 1982; traveled throughout
13-State Appalachian Region
1981 Sculpture/Drawing Exhibit, Second Street Gallery, Charlottesville, Virginia
1980 Virginia Beach Outdoor Sculpture Exhibition, Virginia Beach, Virginia
University of Georgia, Athens, Botanical Garden Environmental Sculpture
1978 Southeastern Center for Contemporary Art Outdoor
Sculpture Installation, Natural Materials, Invitational
1977 Biennial Exhibition, The Mint Museum of Art, Charlotte, North Carolina
1975 **Primitive Presence in the '70's**, National Sculpture
Exhibition, Invitational, Vassar College Art Gallery, Poughkeepsie, New York
Webb and Parsons Gallery, Bedford Village, New York
1971 **Virginia Biennial**, Virginia Museum of Fine Arts, Richmond

AWARDS AND GRANTS

1979 National Endowment for the Arts, Artist's Fellowship Grant, Sculpture
Nominated for Excellence In Teaching Award, Radford University
1977 Certificate of Distinction, **Focus on Art: Ten Virginians**
1976 Certificate of Distinction, Roanoke Fine Arts Center
Certificate of Distinction, **Virginia Artists '71**

PAUL MUNSON - *Artist Statement*

I have lived in Virginia for eighteen years. I enjoy the Piedmont, mountains, atmosphere, people, and history. I have found the mountains a source for many of my personal ideas and reflections. The Appalachian region has had a strong influence and impact on my life and work.



Water Which, *n.d.*, wood, slate, wire and paint, 65 x 48 x 39 inches

CARLTON NEWTON (b. 1946)

Resides in Richmond, Virginia

Currently Adjunct Faculty, Department of Sculpture, Virginia Commonwealth University, Richmond.

EDUCATION

MFA San Francisco Art Institute, 1978
BFA San Francisco Art Institute, 1972

SELECTED ONE- PERSON EXHIBITIONS

1988 Peninsula Fine Arts Center, Newport News, Virginia
1986 1708 East Main, Richmond, Virginia
1984 Siegfred Gallery, Ohio University, Athens, Ohio

SELECTED GROUP EXHIBITIONS

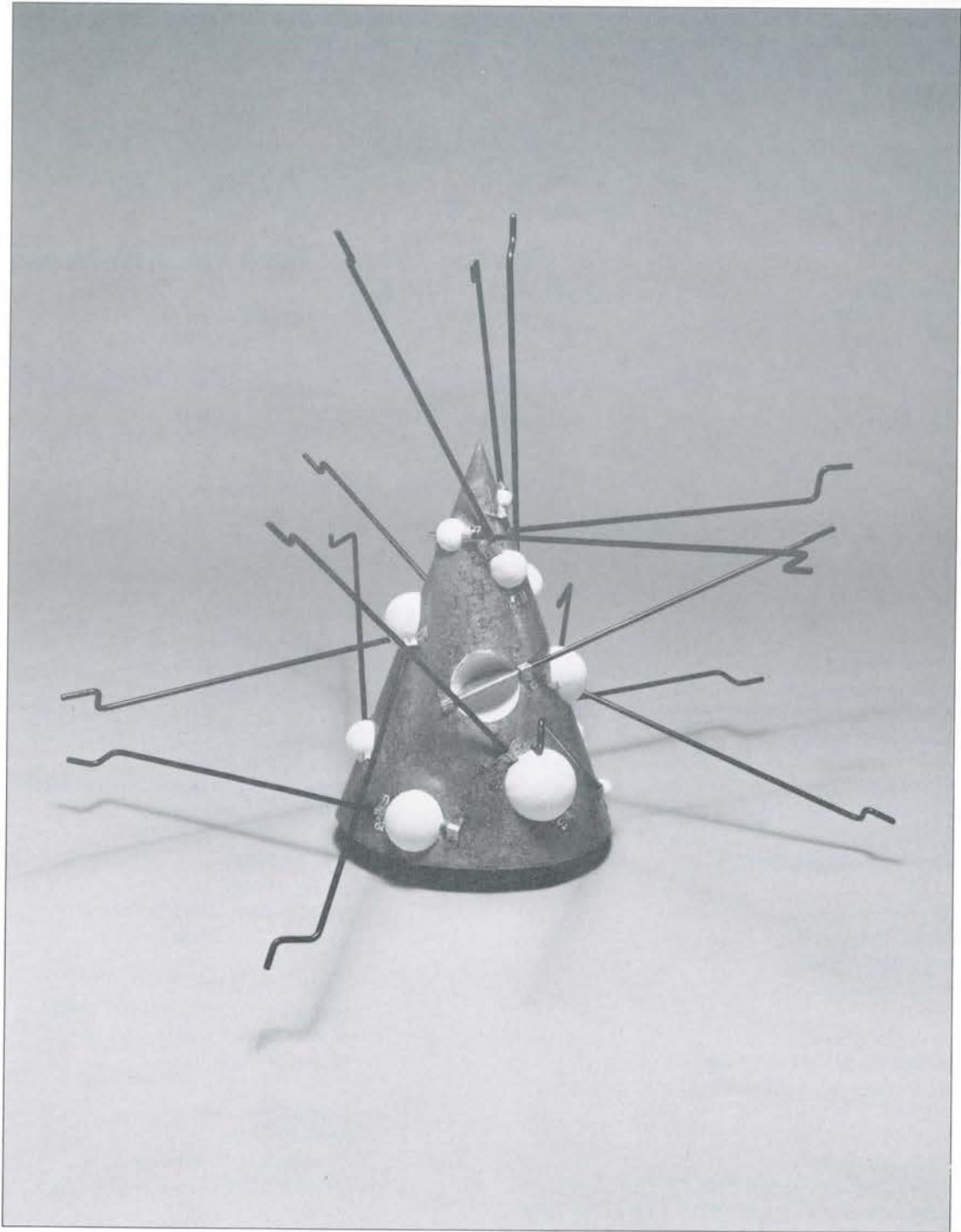
1987 **Virginia Commonwealth University Sculpture Department Faculty and Graduate Students**, Randolph-Macon College, Ashland, Virginia
Faculty Show, Virginia Commonwealth University, Richmond, Virginia
Southern Abstraction, City Gallery of Contemporary Art, Raleigh, North Carolina
15 From Richmond, June Jubilee, The Arts Council of Richmond, Richmond, Virginia
Contemporary Modes of Expression, Tucker Boatwright Festival, University of Richmond, Richmond, Virginia
Five From Richmond, The University Gallery, Old Dominion University, Norfolk, Virginia
1986 **New Art Faculty Show**, Marsh Gallery, University of Richmond, Richmond, Virginia
1985 **A Decade of Visual Arts at Princeton: Faculty 1975-1985**, The Art Museum, Princeton University, Princeton, New Jersey
Faculty Show, Joseph and Margaret Muscarelle Museum of Art, College of William and Mary, Williamsburg, Virginia
1984 **The Faculty Image**, Portsmouth Museum, Portsmouth, Virginia
15 Contemporary Virginia Sculptors, Peninsula Fine Arts Center, Newport News, Virginia
1982 **The Renaissance Revisited**, Tyler School of Art, Philadelphia, Pennsylvania
1981 **Annual Exhibition**, American Academy in Rome, Rome, Italy
1979 **Dimensions Variable**, The New Museum, New York, New York

AWARDS AND GRANTS

1983 Faculty Summer Research Grant, College of William and Mary, Williamsburg, Virginia
1981, 80 Rome Prize Fellowship in Sculpture, American Academy in Rome
1980 Artist Fellowship, National Endowment for the Arts
1979 Honorarium, New York State Council on the Arts, through the New Museum, New York, New York
1978 Spring Show Award, San Francisco Art Institute, San Francisco, California

CARLTON NEWTON - *Artist Statement*

I have been interested in motion in sculpture, not kinetic art, not necessarily action motion, but the history of motion that allows itself to enter into the imaginary life of the piece. In the beginning I worked with liquid forms, using plaster because it had so many different states of fluidity. Growth by liquid accretion fascinated me. Later, I used simple shapes to sweep out volumes. The shapes, the volumes, and the history of motion made an image. The viewer's recreation of the making of the image created a kind of mental space that became an important part of the sculptures.



Semana Santa En Sevilla, 1988, plaster, sheet metal and steel, 29 x 29 inches

EXHIBITION CHECKLIST

- | | | | |
|-----|---|------|--|
| *1. | William Bennett
Boat over Ocean over Ocean , 1984-88
polychrome marble, brass, and lights
56 x 23 x 23 inches | *12 | Rebecca Kamen
Sojourner , 1987
acrylic on wood
66 x 30 x 21 inches |
| 2. | William Bennett
Bed of Dreams , 1984-86
stone, wood, copper, glass and lights
55 x 24 x 63 inches | 13. | Elizabeth King
Articulated Torso , 1984-86
bronze
8 x 6 x 4 inches
Courtesy of the Allan Stone Gallery, New York |
| *3. | Steve Bickley
Nasca Torbellino , 1987
mild steel, paint
80 x 34 x 19 inches | *14. | Elizabeth King
Untitled Figure , 1974-78
porcelain, metals, glass eyes, hair and wood frame
26 x 18 x 11 inches
Courtesy of the Allan Stone Gallery, New York |
| 4. | Steve Bickley
Ife , 1988
mild steel, concrete
68 x 11 x 11 inches | 15. | John McCarty
Ixion , 1983
welded steel
28 x 15 x 14 inches |
| 5. | Myron Helfgott
Life is Elsewhere , 1987
oil, water-base putty and wire on plywood
87 x 73 x 62 inches | *16. | John McCarty
Hazmat , 1989
steel, stone and wood
24x8x10 inches |
| *6. | Myron Helfgott
Under the Rose , 1987
oil, water-base putty and wire on plywood
95 x 48 x 32 inches | 17. | Paul Munson
Terry's Fork , 1986
wood, slate, soapstone and wire
70 x 69 x 17 inches |
| *7. | Ellen Henry
Guardian Figures , 1987
oak and poplar
54 x 8 x 7 inches (each) | *18. | Paul Munson
Water Which , n.d.
wood, slate, wire and paint
65 x 48 x 39 inches |
| 8. | Ellen Henry
Delphi , 1987
laminated poplar
8 x 9 x 6 inches | *19. | Carlton Newton
Semana Santa En Sevilla , 1988
plaster, sheet metal and steel
29 x 29 inches |
| *9. | Martin Johnson
(Untitled/Unis) - Male , 1988
found objects, rhoplex, string and paint
21 x 16 x 11 inches | 20. | Carlton Newton
Untitled , 1988
plaster and sheet metal
29 x 4 inches |
| 10. | Martin Johnson
(Untitled/Unis) - Lamp , 1988
found objects, rhoplex, string, paint and light
32 x 24 x 19 | | |
| 11. | Rebecca Kamen
Hanging Fragment Totem , 1986
acrylic on wood
73 x 16 x 16 inches | | |

Unless otherwise noted all works are courtesy of the artists.

*Measurements: Height precedes width and depth.
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