



**Eight Sculptors An Exhibition Organized By Douglas G
Schultz March 17 April 29 1979**

R.R. Bowker Company



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Eight Sculptors Albright-Knox Art Gallery, Douglas G. Schultz, 1979 Eight Sculptors presents the work of a group of artists whose sculptures exemplify a diverse range of intellectual interests formal issues and concerns with materials and techniques Considered as a sampler of new trends in contemporary American sculpture this exhibition makes it apparent that no one particular style dominates rather it is evident that there is a new and different emphasis on a personal kind of artistic freedom Such a stylistic diversity reflects this new freedom and at the same time parallels a pluralistic nature which exists in art and society today Thus a comparative examination of the works in this exhibition will not provide us with a sense of homogeneity but rather will emphasize the multi faceted character of contemporary sculpture In approaching these works it is important to remember that they are highly individual statements which communicate physicality and presence as well as psychological and personal experiences While diversity prevails it is also possible to find certain similarities between a number of the works Artists such as Deborah Butterfield Robert Lobe and Michael Singer are drawn to nature and isolate it as a source of inspiration imagery and materials Ira Joel Haber s dioramas depict altered realities In their wall reliefs Charles Fahlen and Don Gummer present inventive and mystical forms which seem strangely emblematic or symbolic Steve Keister s small suspended objects have an eerie and unnatural presence An architectural rationale is reflected in the works by Singer and Christopher Wilmarth The materials and techniques of these eight sculptors are as varied as their imagery Each deals in innovative ways with the physical characteristics and aesthetic qualities inherent in the particular materials with which each chooses to work The range is wide from the mud and sticks of Butterfield s horses to the painted wooden forms of Gummer and Keister from Haber s plastic toy houses to the fabricated wood materials which Fahlen uses from Lobe s hammered metal sheets to Singer s long resilient strips of wood and the majestic plates of metal and glass of Wilmarth s work For each sculptor I have written an appreciation which precedes the illustrations of their work These entries are meant to be informative to the viewers in their consideration of this work much of which is new and unfamiliar It should be stressed that these sculptures have been selected from larger bodies of work and offer simply an overview of the aesthetic concerns of these eight artists In several cases I have made historical associations in the hope that such analogies will not be taken as strict guidelines but rather will provide a stimulation to the viewer s perception and understanding of the works Although many of the sculptures embody a clear acknowledgment of art historical sources they reflect new realms of artistic thought which do not totally rely on the past More than any other art form sculpture depends upon the viewer s active participation in a physical as well as intellectual sense this new and diverse work will require new and diverse perceptions and will hopefully in the end stimulate the viewer s understanding and appreciations of contemporary sculpture

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