

## **Paths: Real and Imagined**

**Woodstock Byrdcliffe Guild, Woodstock, NY**

**June 9<sup>th</sup> – October 8<sup>th</sup>, 2007**

Paths: Real and Imagined on the Byrdcliffe grounds in Woodstock, NY celebrates the 50th Anniversary of the Kleinert Art Gallery of the Woodstock Guild. Byrdcliffe, besides having arts and crafts cottages and a main house, some of it dating to 1903, also has open fields, manicured lawns and some over grown and untended winding paths, brambles and flowers. Sculptors mostly from the Catskill area were invited to design what they perceived to be an idea for a path of any kind, going up, around, across or traversing through the grounds, 50 acres on which to place outdoor sculpture.

The concept of a path connotes both the unknown and the familiar, the path to spirit and the path to home.

The exhibition along the “real and imagined” path are park benches, foot paths, tall vertical works a carved bluestone maze. Iridescent tennis shoes walk up trees. A human nest of wild grapevines, an “ancient” cosmic wheel of straw and twigs. Small worm trails climb a solitary log. There is a “wonderfully wacky” sign path, a womans’ warrior path, a group of travelers moving along the unknown, and stepping stones, not for stepping. Continuing along you will also see cast aluminum deer peering out from a shed, a “smoke ring” path circling along trees, a flower made from shot gun casings, a bed growing plants and flowers, “flowering” vegetation, red plastic flowers in a stand of birch trees, path as crossroad.

*Nancy Azara (curator & artist), Barbara Bachner, Cristina Biaggi, Donna Byars, Stella Chasteen, Ursula Clark, Leila Daw, Daniella Dooling, Sarah Draney, Chris Dunbrack, Carol Field, Manuela Filiaci, Bo Gehring, Kenichi Hiratsuka, Lucy Hodgson, Roman Hrab, Gillian Jagger, Tania Kravath, Ken Landauer and Julianne Swartz, Doris Licht, Jason Lujan, Sarah Mecklem, Ann Pachner, Shelley Parriott, Sal Romano, Jane Schneider, Arlene Shechet, Sandy Straus, Grace Wapner*

I would like to thank all of the artists who were inspired by my vision of a path and Mary Farrel, Abigail Sturgis, Frances Hallsband and my assistant Emily Harris.

This is the second exhibition which Nancy Azara is curating for the Woodstock/Byrdcliffe Guild. She curated The Lily/Loosely Seen in 2003 in celebration of the 100th Anniversary of the Guild.

**SMART ART** / Paul Smart**Byrdcliffe paths**

When sculptor and teacher Nancy Azara finished curating her 2003 Byrdcliffe Sculpture Show based around the theme of the heralded art colony's lilly emblem four summers ago, she "kind of" swore to herself she would never undertake such an ordeal of aesthetic organization again.

And yet, on the verge of the 2007 Sculpture Show's opening Saturday, June 9, 4 p.m. - 8 p.m., Azara's nothing but a ball of girl-ish enthusiasm. As she makes her way back and forth between White Pines and the Villetta Inn, she frets over exact placement of the 29 pieces she's pulled together from 30 artists. Grins at the beauty of what's already up. Worries that everyone else gets it together, as planned over the past year, in time.

She holds a beautifully-rendered catalogue for Paths Real and Imagined as she explains her own Time Path carved board piece, two haunting and haunted collections of hieroglyphic panels flanking a red core path-like center. It's about the life cycle. She refers to it showing what Donna Byars's dream-referencing cast cement pieces leaned up against a century-old stone bridge were supposed to look like.

"Pretty close," she comments, almost to herself.

Some pieces, like Cristina Biaggi's nest of vines, have yet to be finished so the catalogue demonstrates what they will inevitably look like. Others, like Dapiella Dooling's welcome mat of shotgun shells, have yet to be installed... so the picture references what will be seen. Same goes for Carol Field's petroglyphic paintings on rocks near the old Ralph Whitehead home, or Bo Gehring's monumental cast aluminum tribute to Thelonius Monk.

This is process-heavy sculpture in myriad forms, substances, materials. Some, like Kenichi Hiratsuka's Welcoming Stone, an endless line carved into a giant slab of standing bluestone, feels of a piece with its surroundings. Others, like Sandy Straus's brightly geometric "Joyful Path To Nowhere," situated at the Lower Byrdcliffe Road entrance to the arts colony, seem applied, and fun, in that process.

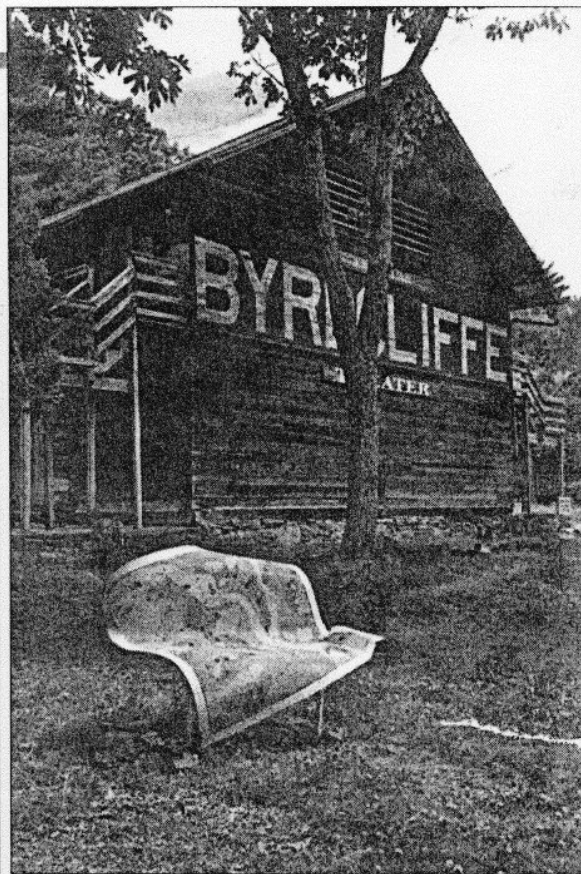
Azara commented on how hard it is to make Shelly Parriott's perforated aluminum Color Field pieces seem subtle and natural. But by being placed just so, Straus's work has become part of the landscape.

Talk about wonders.

"A path can connote both the unknown and the familiar, the path to spirit and the path to home. Sculptors mostly from the



**Kenichi Hiratsuka's Welcoming Stone.**



**Leila Daw's park bench with sea images.**



**Donna Byer's Dream Stones - The Gifts.**

much. Nancy says she'll have coffee with the artist's mother until the two finish their installation.

"And by the way, I like the way it's changing," she says. "Having it on the rock is so precarious, so inviting."

She points out Barbara Bachner's series of 12 pairs of model paste shoes painted white climbing a nearby tree. Then she gasps in the manner of a child brought before a presents-endowed Christmas tree when she notices for the first time that Stella Chasteen has placed her glazed stoneware footstones into the trickle of a stream outside the Villetta already. Again, things have turned out perfect.

There's a flow of multicolored paint coming down from a branch in the forest care of Chris Dunbrack; a sweet Bark House by Sarah Draney. Sarah Greer Mecklem has ringed trees most beautifully with cigarette butts she's found. Ann Pachner has gone three dimensional with a blue rendering of her breath. Grace Wapner has a mysterious and familiarly familial porcelain and bronze piece near the Barn called Travelers, Artists, Lovers and Thieves.

Up by White Pines, Azara points out where Kerhonksen-based Gillian Jagers is going to be hanging one of her assemblages of chains and deer parts. Everything's ready. Nearby will be Roman Hrab's Endless Squiggle Elements, its bed ready and waiting. We check to see whether Sal Roman's copper Floating Column, which mirrors the recently restored White Pine rooflines behind it, is actually floating in water.

This is exciting stuff and after over a year of organizing, Azara's nowhere near having gotten enough of it all. Her alchemy has produced a richness from these myriad parts.++



## NANCY AZARA

### **Time/Path**

Carved and stained cedar planks  
12' x 7' x 18"

**Time/Path** with its two parallel rows of tall white stained cedar planks, equal in length to each other and open to the sky, is a narrow path, with an interior of orange and with images carved and or pressed into the wood, images of myself, my partner, my 3 year old granddaughter, large tropical leaves, human/tree limbs, bird forms, a raven, a symbol for a friend who died recently, and a spiral, evoking the life cycle which we all follow.

Statements continued ...

## **BARBARA BACHNER**

### **Shoe Trees (Falling Up)**

12 pairs of shoes

I am intrigued by the emancipation from gravity, the spiritual implications, and the visual humor involved with the concept of imaginary paths supporting “Shoe Trees (Falling Up)”. I have been working with transformed shoes as a metaphor for our life trajectories. Here, ascending the trees at Byrdcliffe, they glow briefly at dusk, fading lights in the coming darkness, a reflection on the ephemeral quality of our lives as we make our choices, putting one foot in front of the other, on our paths through individual and communal existence.

## **CRISTINA BIAGGI**

### **Byrdcliffe Web/Nest**

*Wild grape vines and rope in various lengths, widths and colors*  
6' in diameter

This piece will be created from wild grape vines collected in the forest and from various lengths and widths of colored ropes. My idea is to weave a large bird-inspired environment that blends with the landscape. The colored ropes are meant to contrast, in texture and color, with the natural hues of the vines and create a lineal counterpoint. The question seems to rise: Are paths always meant to be walked on or can we travel on them in various other ways?

## **DONNA BYARS**

### **Among Silence**

*Drawing for sculpture*

Byrdcliffe's beauty invites us all to search for “Paths: Real and Imagined.”

The ancient symbol of the equal-armed cross dates from before 1500 B.C. and has had multiple meanings to multiple cultures. Its meaning for me, is a symbol of beauty and wholeness.

The cross – repetitiously imprinted on stones in the stream, flowing ever onward without reversal – is a metaphor for marking the timeline of our lives.

My path is this meandering streambed that I will try to gently cross.



## STELLA CHASTEEN

### **Still Water, Woods**

*Glazed stoneware*

16" x 8" each

Making this piece I wanted to create stepping stones, though not for stepping. Motionless pools moving the imagination. Stoneware currents of color through soft woods. A path to wonder on.

## URSULA CLARK

### **Cosmic Wheel**

*Hay and sticks*

The sun has always been considered to be the center of the cosmos, the "life of the world." Its sign, the circle, represents the whole.

During the summer solstice, the ancient custom of rolling a burning wheel down a hill is imitative magic of the sun's path in the sky as its annual declension begins a ritual still practiced today in many places.

## LEILA DAW

### **Anchorage, Safe Passage, Island**, 3 benches from the series "Sea Chart Benches"

*Painted clear coated aluminum*

35" x 60" x 34"

My work has always grown from concepts of mapping the pathways of our journeys, and orienting ourselves within our geographies, cultures, senses of time, and fantasies. Real places are conflated with imaginary terrains, sky with sea, sea with land.

I am locating these three sculptural benches, ostensibly sea charts, in a mountain/woodland setting. Waves and mountains both signify challenges to be met; islands and clearings are both places to look about and take stock of surroundings. Most importantly, passages through rocky seas also suggest pathways through wooded landscapes, and both allude to journeys of exploration -- and seeking our paths through the terrain of our lives, where much is hidden. From one of these benches, one might meditate upon a future path real or imagined, physical or metaphysical.

## **DANIELLA DOOLING**

### **“Untitled” (*Welcome*)**

Winchester shotgun shells

A "welcome" mosaic of hunter's detritus glistens gold and bloody red - a utopian gesture pursuing peaceful paths of connection between seemingly disparate communities - an imagined sight line between looking and use aiming at a shared fantasy of romantic realization. Or is it simply a warning sign for the deer?

## **SARAH DRANEY**

### **My house and path evoke unspoken memory, of past, present and future.**

*Plants, ceramics, mixed media*

My house and path, in their archetypal simplicity, evoke unspoken memories of past, present and future. The power of a path is in the movement of life along it. Paths that crossed in ancient Ireland, crossroads, held great power for people.

For many years, I have been working on a garden installation filled with rocks, plants and my sculpture. I create paths for practical and aesthetic reasons. The creatures that live in and around my garden also create paths with more practical intent, often undermining my paths.

## **CHRIS DUNBRACK**

### **Sugar Free Jazz**

*Paint and canvas*

My work has always dealt with space. My installations strive to create an area where the body and the mind can find a point of entry and exit, and even a detour. A pathway to deciphering the work both literally (similar to a labyrinth) and mentally (as with, perhaps, a crossword puzzle). The forest, where pathways derive their most basic definition, provides many points of entry, travel, and departures.

## CAROL FIELD

### **Petroglyphic Pathways**

*Paint on rock*

With this piece that I am creating for Byrdcliffe, "Petroglyphic Pathways", I hope to enhance the presence in the rocks of an image there with the help of some powdered pigments. The various rocks I've seen on the grounds have already suggested to me the presence of ancient amphibians, faces and perhaps fishes and who knows whatever else.

## MANUELA FILIACI

*Cement block*

I'm always fascinated by the mystery of things, that meaning inside that I see even in inorganic objects like these old cement blocks. These cumbersome pieces that have been following me from house to house, studio to studio, heavy, indestructible, plain, sturdy and a bit funny to me, are witnesses to a quite solitary path all these years, like old silent friends.

## BO GEHRING

### **Monk's April 2**

*Bronze and stainless steel*

8' x 40" x 40" with base

"Monk's April 2" is the second in a series based more or less on sound waves from Thelonius Monk's solo piano recording of April in Paris. Converting a musical passage into a 3D surface roughly 4' square on a tall support.

## KEN HIRATSUKA

### **Welcoming Stone**

*Bluestone*

34" x 34" x 8"

'Welcoming Stone' is the "map" that will take you into the online world. My work connects nations into one big sculpture 'earth' . . . my target is to bring human beings together. We are all one.

## LUCY HODGSON

### **I Will Always be there for you . . .**

*Wood shingles and steel pipe*

10'5" x 4' x 4'

I enjoy creating improbable situations that imply a narrative. In my recent work, I have given an anthropomorphic twist to constructions of ambiguous utility. They play a part in a drama while posing as viewers, framers, image snatchers, projectors, or containers. In keeping with environmental concerns, I try to use discarded matter - old pipes and shingles - to show that junk has a place in our culture other than in the landfill.

## ROMAN HRAB

### **Endless Squiggle**

*Ceramic*

My work has always been the product of observation and extraction. "Road Squiggles," my latest body of work, takes the tar drippings used to fill cracks in the road as the starting point to create topographic, calligraphic, or cellular terrain. The version of "Endless Squiggle" I have made for "Paths: Real and Imagined" stems from an earlier version I made as an homage to Brancusi's "Endless Column". Unlike that version, which stayed on the road, this version has gone "off roading", assimilating into and activating the environs of Byrdcliffe.

## GILLIAN JAGGER

### **DEER PATH (The other Ones)**

*Cast aluminum*

The ones who get it right, not us, the other ones, seem somehow to survive against callousness, carelessness, disrespect, narcissism and even death.

## TANIA KRAVATH

### **Warrior Woman I**

*Wood fired stoneware*

5'4" x 22" x 22"

These ceramic figures were conceived as spiritual travelers on a path of healing. These "Warrior Women" waging struggles for understanding, justice and peace, carry an integrity and moral compass so needed for our survival.



## KEN LANDAUER AND JULIANNE SWARTZ

### **Byrdcliffe Bed**

*Wood, paint, dirt and plants*

Julianne mostly makes magic from mundane materials and ephemera. Ken quests to uncover the uncanny in the common. Their collaborative sculpture, bed, is a fertile place to gather, plant seed, create, vegetate and culture.

## DORIS LICHT

### **Ritual Burial**

*Ceramic*

Like life, these totems are a work in progress that will be with me until the end of the journey.

## JASON LUJAN

### **Some Wander by Mistake**

*Resin and acrylic*

My work is about the place of Native Americans within global communities. Basically, I take a situation or location and see how that fits into contemporary Native culture. Sometimes a connection is easy to make, but most of the time I find myself having to create one, a path or trail that bridges Indian Country to whatever destination I am in or headed to.



### GRACE WAPNER

#### **Travelers, Artists, Lovers and Thieves** 1991

Porcelain and bronze  
65" h x 46" w x 48" d

This piece with its porcelain crown and bronze rodding may represent a jaunty group striking forth on paths unknown.

*Paths: Real and Imagined* on the Byrdcliffe grounds in Woodstock, NY celebrates the 50th Anniversary of the Woodstock Byrdcliffe Guild's Kleinert/James Arts Center. Byrdcliffe, besides having arts and crafts cottages and a main house, dating to 1903, also has open fields, manicured lawns and some over grown and untended winding paths, brambles and flowers. A path can connote both the unknown and the familiar; the path to spirit and the path to home. Sculptors mostly from the Catskill area were invited to design what they perceived to be an idea for a path of any kind, going up, around, across or traversing through the grounds.

One could say that the concept of a "real and imagined" path begins with Ann Pachner's sculpture which follows the path of her breath "inward," Sarah Draney's installation which evokes a path of memory, Salvatore Romano's *Floating Column* infused with the energy from reality's contradictions, Ursula Clark's *Cosmic Wheel* of straw and twigs, or Christopher Dunbrack's cascade in ribbons of color, an "inner and outer" pathway. Find a carved bluestone maze, a *Welcoming Stone* by Kenichi Hiratsuka, an *Endless Squiggle* by Roman Hrab or a shingle path to the sky by Lucy Hodgson. Continue along to animal-like painted rocks by Carol Field or to Donna Byars' *Dream Stones* on tablets or to three park benches with "sea" images by Leila Daw. Iridescent tennis shoes walking up trees by Barbara Bachner can be seen near the tall cedar planks of the *Time/Path* by Nancy Azara. Pause in a human nest of wild grapevines, straw and twigs by Cristina Biaggi or visit the small worm trails which climb a solitary log by Jane Schneider. Look for a "wonderfully wacky" sign path by Sandra Straus. Encounter two ceramic warrior women by Tania Kravath. Along the way, visit a jaunty group of bronze travelers by Grace Wapner; find some stepping stones (but not for stepping) by Stella Chasteen, or ones for stepping on a painted stone wall around the old garden by Arlene Shechet. Notice the cast aluminum deer peering out from a shed by Gillian Jagger and the collection of "city" cement blocks (odd fellows in the country) by Manuela Filiaci. Continue along to a "smoke ring" path circling along trees by Sarah Greer Mecklem and a set of ceramic totem tombstones by Doris Licht, as well as a giant "flower" made from shot gun casings, by Daniella Dooling. On this path find the *Color Field* installation of Shelley Parriott's and a flowering vegetation of red plastic flowers by Jason Lujan which "grow" in a stand of birch trees, or "listen" to music (sound waves) in Bo Gehring's *Monk's April 2* for Thelonius Monk, and then note the bed to "gather in" of wood, paint, dirt and plants by Ken Landauer and Julianne Swartz.

**NANCY AZARA** Curator and Artist  
May, 2007



## NANCY AZARA

### **Time/Path** 2007

Detail

Carved and stained cedar planks  
12' h x 7' w x 20" d

*Time/Path* with its two parallel rows of tall white stained cedar planks, equal in length to each other and open to the sky, is a narrow path, with an interior of red/orange and with images carved and or pressed into the wood, images of myself, my partner, my 3-year-old granddaughter, large tropical leaves, human/tree limbs, bird forms, a raven, a symbol for a friend who died recently, and a spiral, evoking the life cycle which we all follow.



## BARBARA BACHNER

### **Shoe Trees (Falling Up)** 2006–2007

12 pairs of shoes

Shoes, modeling paste, paint

7½" long x 5" wide x 4½" high, each shoe

I am intrigued by the emancipation from gravity, the spiritual implications, and the visual humor involved with the concept of imaginary paths supporting *Shoe Trees (Falling Up)*. I have been working with transformed shoes as a metaphor for our life trajectories. Here, ascending the trees at Byrdcliffe, they glow briefly at dusk, fading lights in the coming darkness, a reflection on the ephemeral quality of our lives as we make our choices, putting one foot in front of the other; on our paths through individual and communal existence.



## CRISTINA BIAGGI

### **Byrdcliffe**

### **Web/Nest** 2007

Wild grape vines  
and rope in various  
lengths, widths and  
colors  
6' in diameter

This piece will be created from wild grape vines collected in the forest and from various lengths and widths of colored ropes. My idea is to weave a large bird-inspired environment that blends with the landscape. The colored ropes are meant to contrast, in texture and color, with the natural hues of the vines and create a lineal counterpoint. The question seems to rise: Are paths always meant to be walked on or can we travel on them in various other ways?



## DONNA BYARS

### **Dream Stones/the gifts** 1979–2007

Cast cement

33" h x 19" w x 3" d, each

I have chosen the inner path of dreams, a path I have been following for many years. Since earliest times, people have recorded dreams on tablets. In keeping with this tradition, I recorded my dreams in a series that I call *Dream Stones*. This is an ongoing series, to which I continue to add images. The ancient feeling of a beautiful stone viaduct in Byrdcliffe is the inspiration for placing this sculpture at this site.



## STELLA CHASTEEN

### Still Water, Woods 2007

Glazed stoneware  
12 sections approx. 16" h x 8" w, each

Making this piece, I wanted to create stepping stones, though not for stepping. Motionless pools moving the imagination, stoneware currents of color through soft woods. A path to wonder on.



## URSULA CLARK

### Cosmic Wheel

2007  
Hay and sticks  
10' in diameter x 3'



The sun has always been considered to be the center of the cosmos, the "life of the world." Its sign, the circle, represents the whole.

During the summer solstice, the ancient custom of rolling a burning wheel down a hill is imitative magic of the sun's path in the sky as its annual declension begins a ritual still practiced today in many places.

## LEILA DAW

### Anchorage, Safe Passage, Island 2005

1 of 3  
3 benches from the series *Sea Chart Benches*  
Painted clear coated aluminum  
35" h x 60" w x 34" d

My work has always grown from concepts of mapping the pathways of our journeys, and orienting ourselves within our geographies, cultures, senses of time, and fantasies. Real places are conflated with imaginary terrains, sky with sea, sea with land.

I am locating these three sculptural benches, ostensibly sea charts, in a mountain/ woodland setting. Waves and mountains, islands and clearings are both places to look about and take stock of surroundings. Passages through rocky seas suggest pathways through wooded landscapes, and allude to journeys of exploration. From one of these benches, one might meditate upon a future path real or imagined, physical or metaphysical.



## DANIELLA DOOLING

### Untitled (Welcome) 2007

Winchester shotgun shells  
Study for sculpture  
Actual installation dimensions: 3' h x 39½" w x 8 long



A "welcome" mosaic of hunter's detritus glistens gold and bloody red—a utopian gesture pursuing peaceful paths of connection between seemingly disparate communities—an imagined sight line between looking and use aiming at a shared fantasy of romantic realization. Or is it simply a warning sign for the deer?



## SARAH DRANEY

**Bark House** 2007  
Sculptor's drawing  
Plants, ceramics, mixed media  
Installation, dimensions variable

My house and path, in their archetypal simplicity, evoke unspoken memories of past, present and future. The power of a path is in the movement of life along it. Paths that crossed in ancient Ireland, crossroads, held great power for people.

For many years, I have been working on a garden installation filled with rocks, plants and my sculpture. I create paths for practical and aesthetic reasons. The creatures that live in and around my garden also create paths with more practical intent, often undermining my paths.



## CHRIS DUNBRACK

**Sugar Free Jazz** 2007  
Model for sculpture  
Paint and canvas  
Installation, dimensions variable

My work has always dealt with space. My installations strive to create an area where the body and the mind can find a point of entry and exit, and even a detour. A pathway to deciphering the work both literally (similar to a labyrinth) and mentally (as with, perhaps, a crossword puzzle). The forest, where pathways derive their most basic definition, provides many points of entry, travel, and departures.



## CAROL FIELD

**Petroglyphic Pathways** 2007  
Paint on rock  
Dimensions variable

With this piece that I am creating for Byrdcliffe, "Petroglyphic Pathways," I hope to enhance the presence in the rocks of an image there with the help of some powdered pigments. The various rocks I've seen on the grounds have already suggested to me the presence of ancient amphibians, faces and perhaps fishes and who knows whatever else.

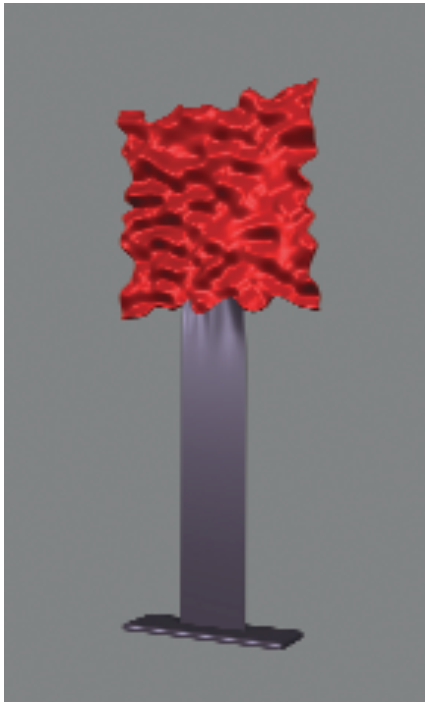


## MANUELA FILIACI

**New Bridges** 2007  
Sculptor's drawing  
Cement block  
16" h x 8" w, each

I'm always fascinated by the mystery of things, that meaning inside that I see even in inorganic objects like these old cement blocks. These cumbersome pieces that have been following me from house to house, studio to studio, heavy, indestructible, plain, sturdy and a bit funny to me, are witnesses to a quite solitary path all these years, like old silent friends.





## BO GEHRING

### **Monk's April 2** 2007

Painted cast aluminum  
94" h x 39" w

A Thelonious Monk piano solo is transposed into a three-dimensional surface. Music, which only exists in the time domain, is realized as a physical sculpture. This work is my impression of this music, just as a painting is an artist's impression of something seen.



## LUCY HODGSON

### **I Will Always Be There For You . . .** 2006

Wood shingles and steel pipe  
10'5" h x 4' w x 4' d

I enjoy creating improbable situations that imply a narrative. In my recent work, I have given an anthropomorphic twist to constructions of ambiguous utility. They play a part in a drama while posing as viewers, framers, image snatchers, projectors, or containers. In keeping with environmental concerns, I try to use discarded matter—old pipes and shingles—to show that junk has a place in our culture other than in the landfill.

## KENICHI HIRATSUKA

### **Welcoming Stone** 2004

Bluestone  
34" h x 34" w x 8" d, not including base

*Welcoming Stone* is the "map" that will take you into the one line world. My work connects nations into one big sculpture "earth" . . . my target is to bring human beings together. We are all one.

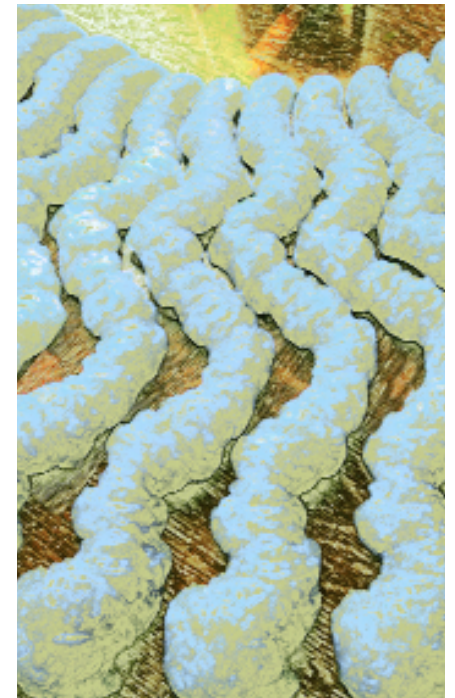


## ROMAN HRAB

### **Endless Squiggle Elements** 2007

Sculptors Drawing, 24" h x 18" w  
Ink, watercolor; and marker on inkjet print  
on vellum  
Installation dimensions variable

My work has always been the product of observation and extraction. *Road Squiggles*, my latest body of work, takes the tar dripings used to fill cracks in the road as the starting point to create topographic, calligraphic, or cellular terrain. The version of *Endless Squiggle* I have made for *Paths: Real and Imagined* stems from an earlier version I made as an homage to Brancusi's *Endless Column*. Unlike that version, which stayed on the road, this version has gone "off roading," assimilating into and activating the environs of Byrdcliffe.





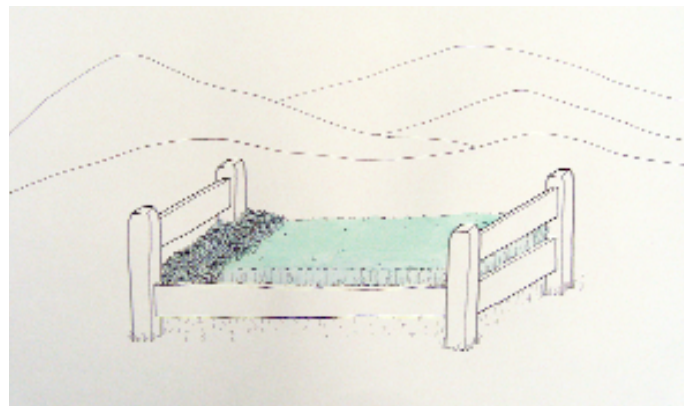


## GILLIAN JAGGER

### **Deer Path (The other Ones)** 2007

Aluminum and Chains  
16' long x 8' wide x 10' high

The ones who get it right, not us, the other ones, seem somehow to survive against callousness, carelessness, disrespect, narcissism and even death.



## KEN LANDAUER and JULIANNE SWARTZ

### **Byrdcliffe Bed** 2007

Sculptor's drawing  
Wood, paint, dirt and plants  
32" h x 64" w x 84" long

Julianne mostly makes magic from mundane materials and ephemera. Ken quests to uncover the uncanny in the common. Their collaborative sculpture, bed, is a fertile place to gather, plant seed, create, vegetate and culture.

## TANIA KRAVATH

### **Warrior Women I and II**

2006  
2 pieces  
Ceramic / Woodfired  
64" h x 22" w x 22" d and  
65" h x 22" w x 22" d

These two ceramic figures were conceived as spiritual travelers on a path of healing. These *Warrior Women* waging struggles for understanding, justice and peace, carry an integrity and moral compass so needed for our survival.



## DORIS LICHT

### **Here She Is** 2007

Ceramic  
5 pieces, 24" h x 16" w each

Like life, these totems are a work in progress that will be with me until the end of the journey.





**JASON  
LUJAN**

**Some Wander  
by Mistake** 2007  
Acrylic, leaves,  
sumi ink  
Dimensions variable

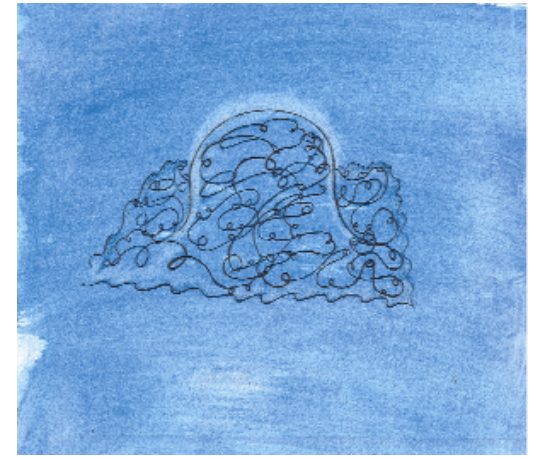
*Some Wander by Mistake* is actually a fragment from a larger phrase. My work is about the place of Native Americans within the global community. In Woodstock, I feel uncomfortable due to the 'alien' landscape, which is very different from the high desert back-country where I grew up. The density of shrub and trees made me hesitant to leave well worn roads. This artwork is my response to that, my own path of sorts, designed to help me, and to make others, perhaps, feel a little uncertain with themselves.



**SARAH GREER MECKLEM**

**Crossing Paths: Smoke Rings** May – October 2007  
Site Specific Installation/cigarette butts attached to 12–24  
tree trunks  
Cigarette butts, twigs, scraps of bark

*Crossing Paths*, represents actual paths taken over the twelve months preceding the June/October exhibition period, to “draw” a path through the woods by “marking” twelve trees, one for each month, with rings of cigarette butts collected during the walks I have taken during that month of the past year. Each cigarette butt represents the path of the anonymous person who smoked and discarded the cigarette which became part of my “palette,” it’s “butt” indicators, the many paths of unknown smokers which I crossed over the 12 months.



**ANN PACHNER**

**The Sky is Here  
The Breath is Here** 2007  
Drawing for laminated pine sculpture  
3' h x 3' w x 3' d

My work is my personal experience of following the path of my breath inward.



**SHELLEY PARRIOTT**

**Color Field: Rainbow Hues** 2007  
Powder coated perforated aluminum  
10' h x 8' w

This *Color Field* installation presents a painterly approach to sculpture. At once corporeal and ephemeral, shimmering rainbow hues suggestive of optimism and magical paths to be followed, stand sentinel along the way. Overlapping transparent polychromes create prismatic patterns of color and light as one tinted sheer appears and disappears behind another. In passing, the viewer is immersed in a constantly changing spectrum—intensity and saturation play in the atmosphere to describe presence, absence, and the transitory nature of existence.





## JANE SCHNEIDER

**Worm Pole** 2006  
Wood  
82" h x 36" w x 27" d

Jane Schneider died in October of 2006. She made *Worm Pole* the previous summer specifically for *Paths: Real and Imagined*. She has written about her work: "Each piece of wood chosen as possible raw material has a special appeal in its makeup . . . perhaps a twisted shape or a configuration altered by attrition or insects. The sculpture has morphed from solid muscular pieces derivative of human gesture to the pure abstraction of *Bare Bones* and forms stripped to their essence of simple lines and minimal shapes." Her last NY show, *Sculptures from the Forest* was at the June Kelly Gallery in the fall of 2006.



## SAL ROMANO

**Floating Column** 2000  
Copper and water  
10' h x 5" w x 5" d

I am happy to participate in the exhibition *Paths: Real and Imagined*. Most of my works are the result of various levels of fantasy built on dreams but based on the absurd contradictions that make up reality. Through the use of many materials, I create a new and different work infused with the energy from reality's contradictions.



## ARLENE SHECHET

**In the Way** 2007  
Sculptor's drawing on photo

For *In the Way*, the flat continuous ribbon of stone wall found in the old garden ruins, will be presented as an active walking path. Using slivers of reflective material discreetly imbedded into the stones, the sun will catch and "light" the walkway wall. The history of Byrdcliffe will also shine through as the top of each stepping stone will be embossed with a border design taken from an original Byrdcliffe drawing. *In the Way* brings the inspirational glory of the old gardens shining back to life by placing the Byrdcliffe designs back within the garden muse.

## SANDY STRAUS

**A Joyful Path to Nowhere** 2007  
Details of panels for sculpture  
Acrylic on Wood  
Work in progress



"Wonderfully wacky" is what came to mind when (after being away for a week) I walked into my studio and looked at the pieces for my sculpture for Byrdcliffe.

Two rows of triangular shaped sculptures, a path between the rows, each cut from 4' x 8' pieces of wood, each a slightly different shape will point up down and at angles. They are all about triangles and patterns. The sources for the patterns are Plains Indian Parfleches, African Mudcloth, Japanese Imari Porcelain, Oriental Rugs and my imagination. Of course, there will be a path between the rows. It is a path to nowhere.