

Sahibzade

SORDON ART GALLERY AT WILKES UNIVERSITY
June 2—July 2, 2018

Solid Gone

Curated by Ben Woodson

June 2—July 1, 2010

Acknowledgements by

Wilkes Barre, Pennsylvania

FIGURE ONE

ARTS CENTER

“All these
moments
will be lost
in time, like
tears in rain.”

Roy Batty's dying monologue
Blade Runner (1982)

Celine Dion

the cusp of being or not-being. Fragile artefacts and ideas,

precious

delicate eq

Things that burst with a literal or metaphorical energy
of touch, or maybe things just waiting to die, transience.

Clinging on by your finger nails.

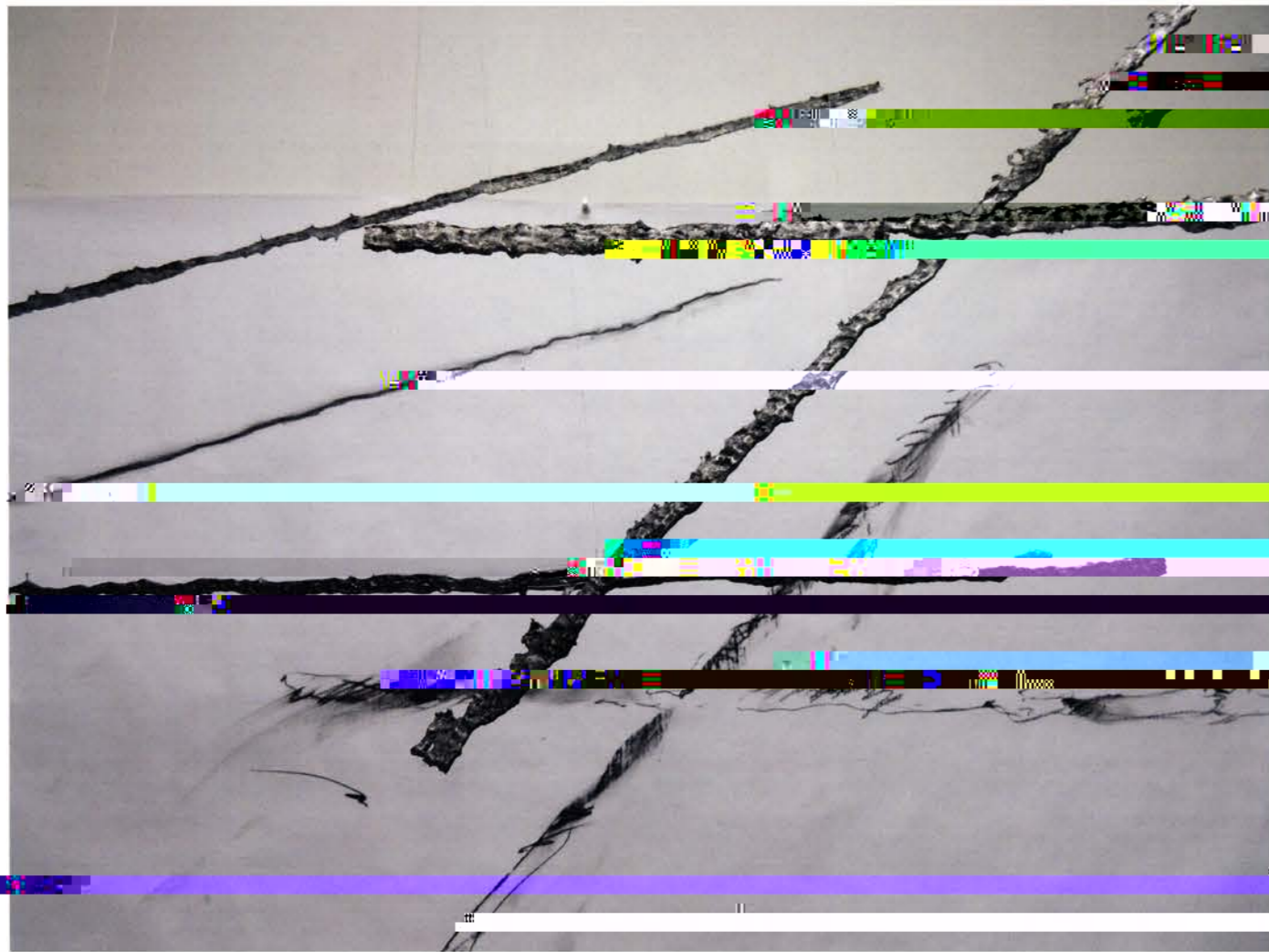
Ben Woodeson

Solid Gone (Sustained)

Ben Weir

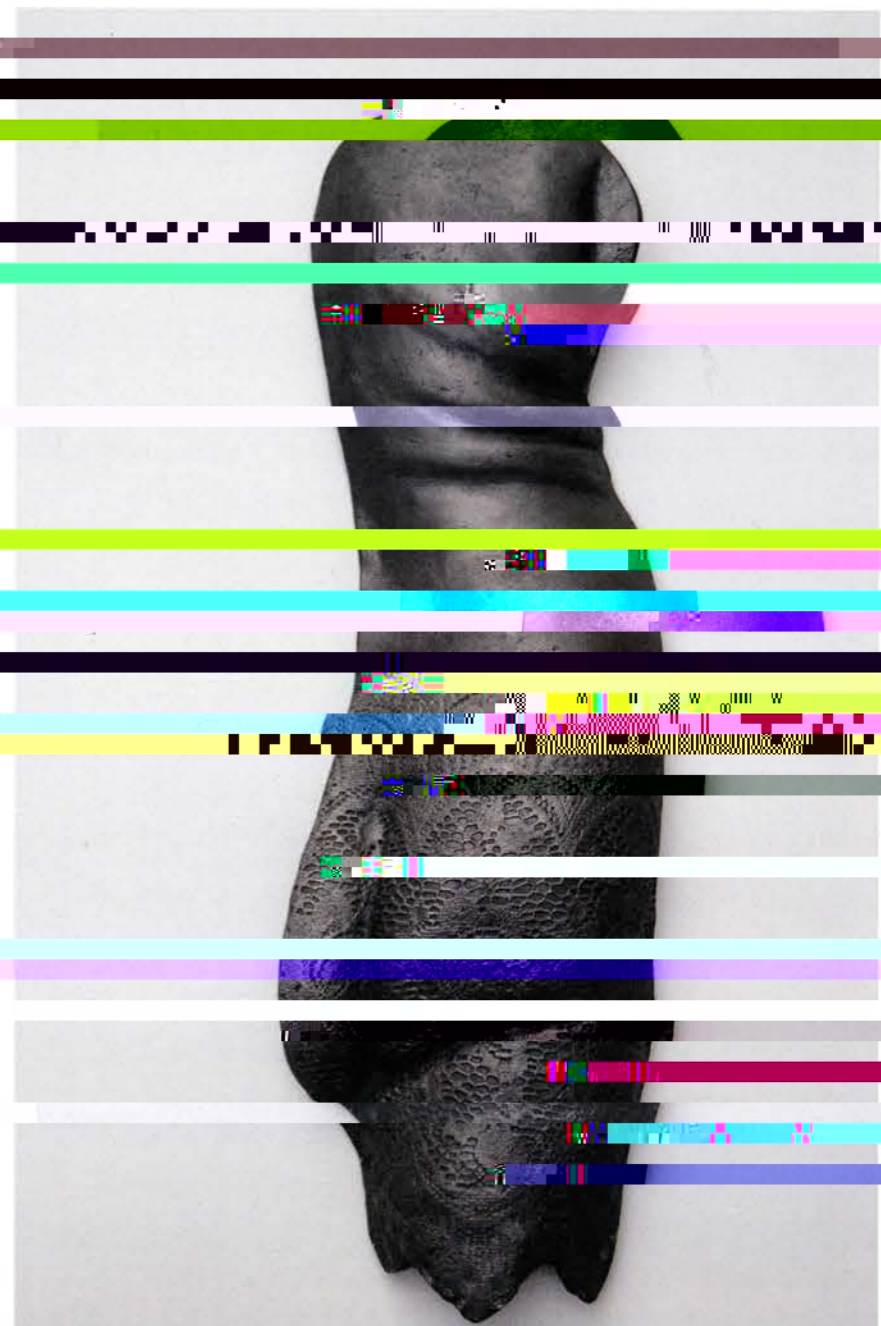
The car piled full of every
Earth. The middle of the gym. NASA.
War. Almost lost. A black
Pain. Running fast slowly. The truck.
Laughter lines. Kissing & frantic nights. KE
Tears. The first day. A
News. Trying not to look. Confusion.
Planes. The first page. Trying to juggle.
Tea. Joining a gym. Deserts.
Single malt Scotch Whisky. Early spring. Being late.
A piece of cake. Cooking. Ghosts.
Learning. Fresh snow.

Music. Grey hairs. Wet streets.
The environment. Sealed letters. Last night.
Piles of things. A sequel. Imbalance.
Reviews. Rattling windows.
Sunrise. The sub.
A kiss. Ice cubes. Advice.
Glimpse. DNA. Raptors.
Knocking against something. Wind and rain. Beginnings.
Memories. Leaky windows. Love.
Händler's messian. Ice. A hint of scent or afterburn.



Lines (from the *Lines of Communication Project*, Gütersloh, Germany),
Cast Iron
George Beasley
2018

These iron castings are the result of the process of pouring hot iron through bamboo tubes. I have often used these tubes on site as a dramatic method of moving molten iron from my stockyard to particular molds. I found that the probably long and delicate residual iron pieces extracted from the bamboo were in themselves, an incredibly elegant testimony or document of the performance event.



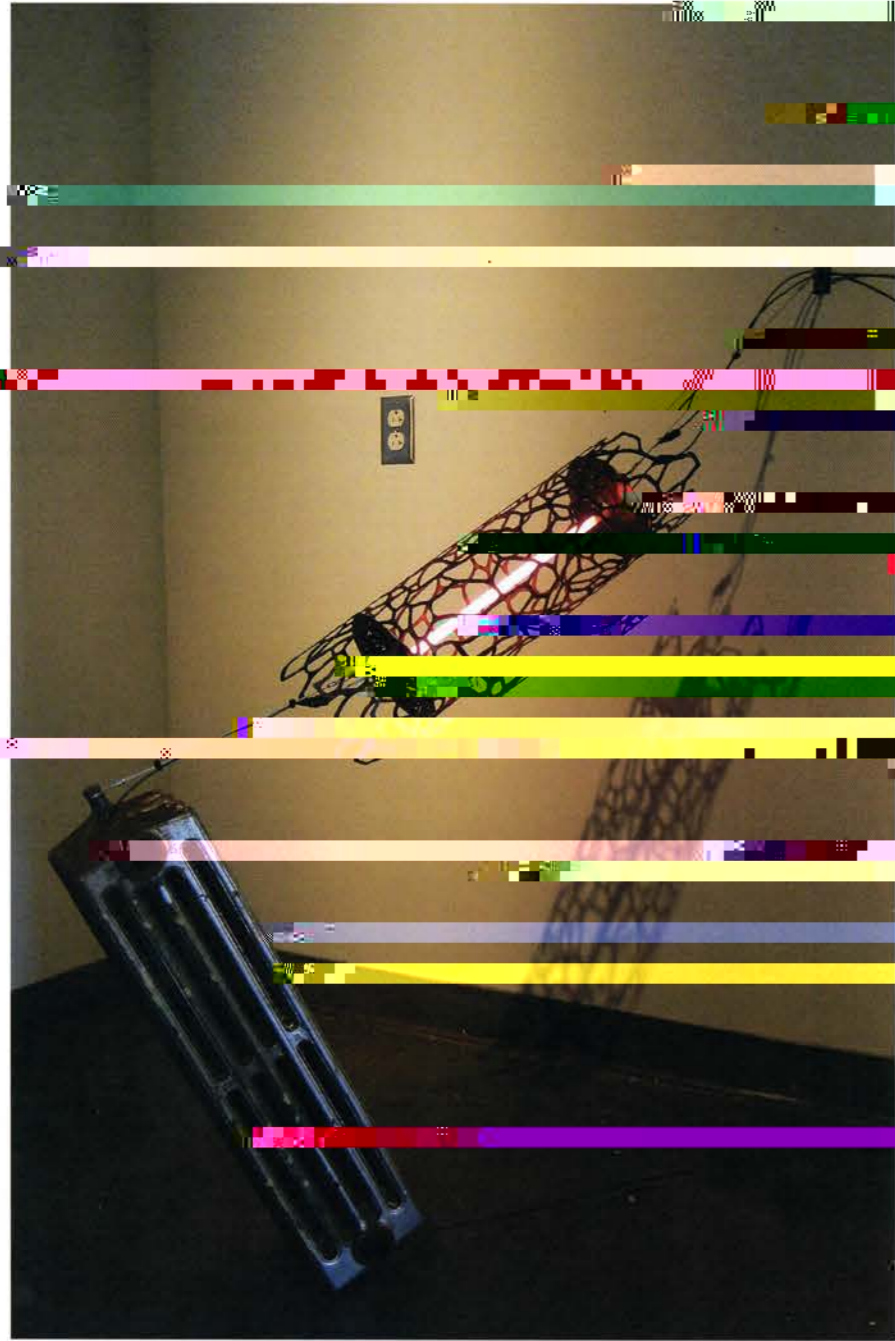
Counterpoised 2

Eric Cunningham

2016

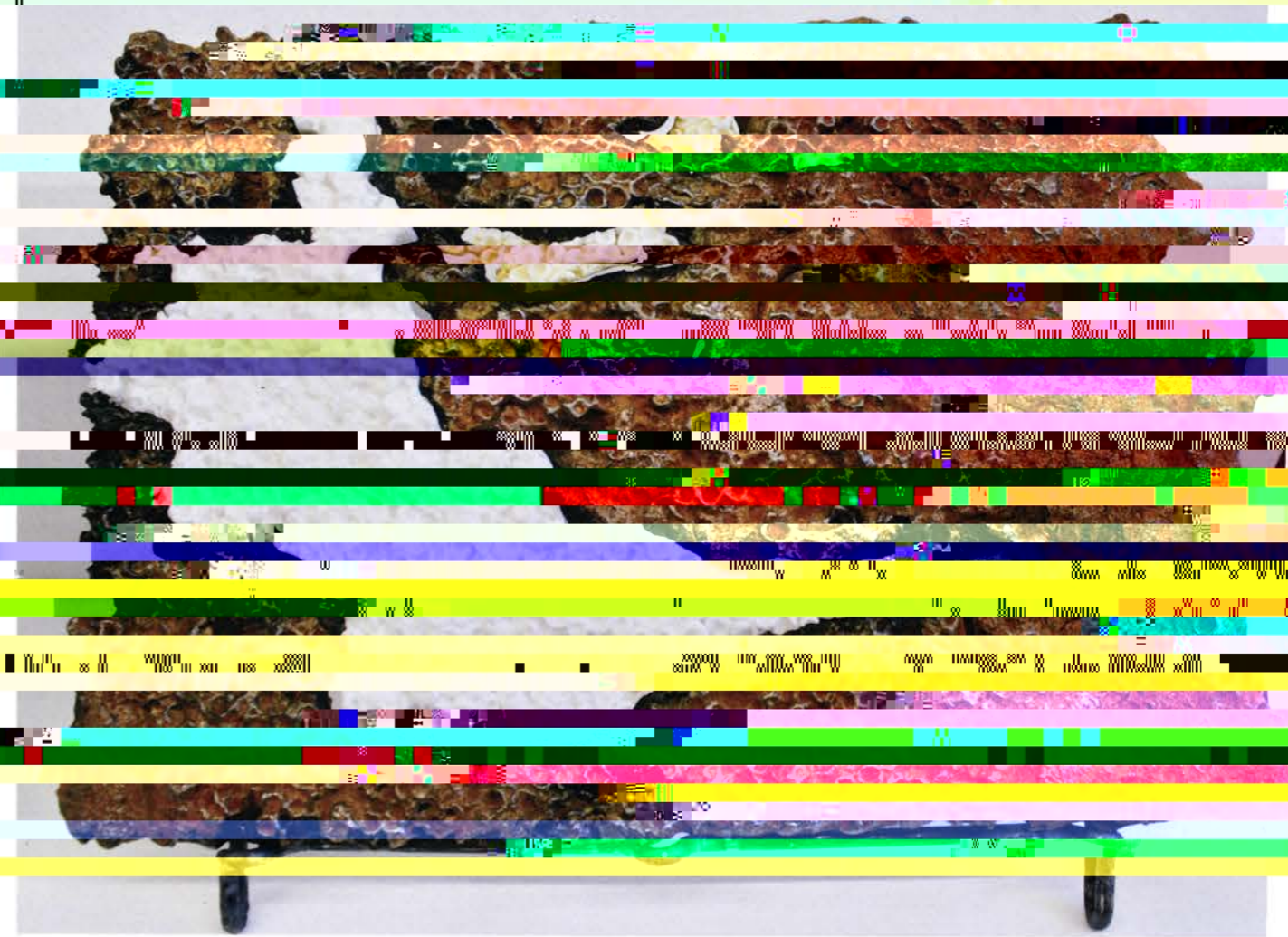
ericcunningham

The materiality of the female form is used to shift the experience of the female form from one based on societal parameters into one of a materiality that is both masculine and feminine, disposable and precious, and fragility and strength.



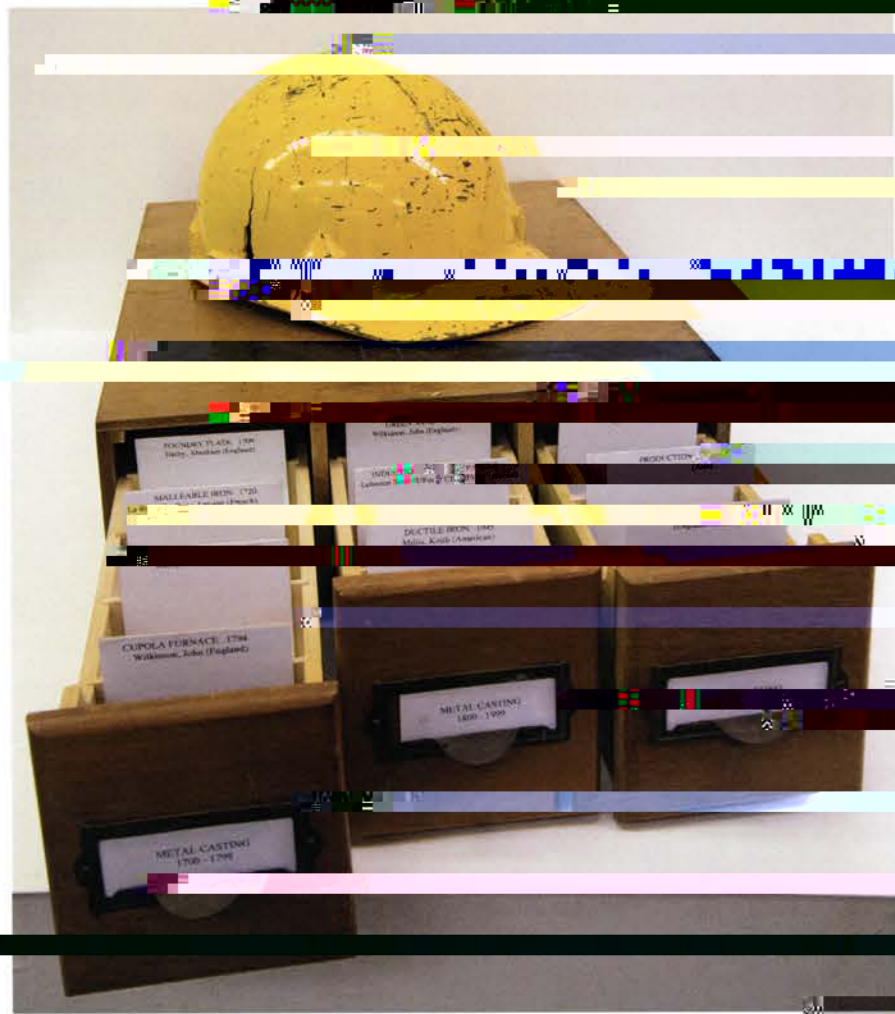
Mooring
Cast Iron Radiator, Steel, and Cast Soap
Kevin Dartt
2018
Kevin-dartt.com

Currently I see the world we live in as three interwoven environments, the natural, artificial and virtual. My work tries to challenge our physical and philosophical landscape by creating functional consumer sculptures that exaggerate issues of imbalance between solutions to common needs, solutions that are inspired by our own behavior.



Soap & Iron #2
Cast Iron and Cast Soap
Rebecca Flis
2017
rebeccaflis.com

With soap and iron, I challenge perceptions of vulnerability and ephemeral flux, playing off the duality of strength and fragility, and relying on the moment between materials in the waxing and waning of oxidation on the iron and expansion of it ends. Like the end of a performance, it happened, but it's never, forever in the past with only a deteriorating object as evidence it happened at all.



Progress?
 Slide Cabinet and Medium Format Slides, LED's, Microprocessors, and Cast Iron
 Brian Glaze
 2018
 brianglaze.com

Progress? comments about how manufacturing has changed over the course of the last 200 years, from the early days of continents since the industrial revolution to the present day. Progress? also comments about the impact of both the UK and US industries in metal casting. Progress? also comments about the environmental concerns and the development of skilled workforce in emerging countries.

An old slide cabinet for medium format slide film seemed the best way to convey the stages of metal casting. The cast iron hard hat speaks to the countless people, families and communities that prospered and survived due to the improvement of a town only to leave it decimated once the jobs were no more.



Pyro-Print Spiral
 Paper, Carbon, wood and Glass
 Cynthia Handel
 2014/2018

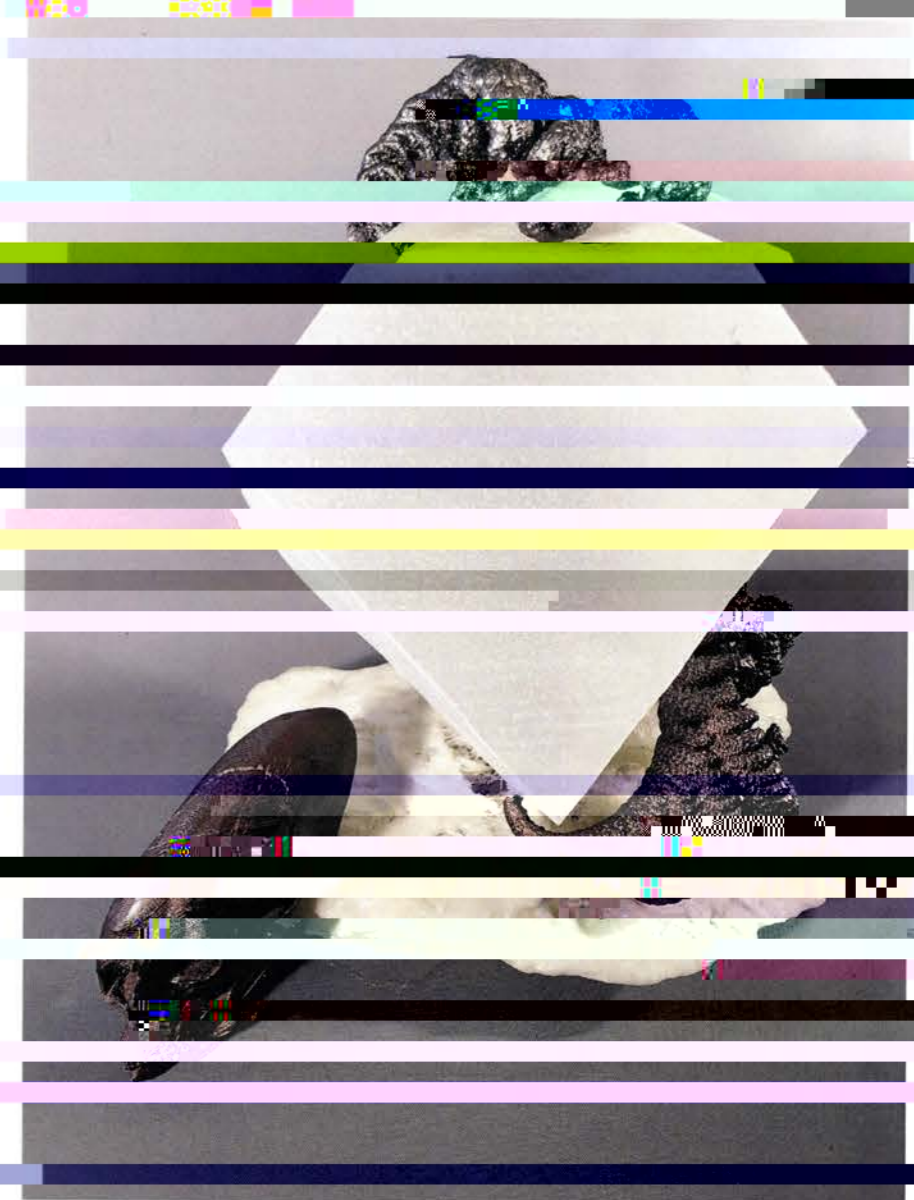
Cynthia Handel's work is a combination of traditional and modern techniques. She combines steel, cast bronze and iron elements with silk, wood, beeswax and fire. The work is a combination of the old and the new, and it is a testament to the human spirit. The movement of the iron on the paper and the artist. Each piece is a result of multiple gestures and multiple layers. Pyro-Spiral is a result of the cast iron spiral burning through 32 layers of wet Cranson paper leaving behind the residue, the marks of the iron. Her work is inspired by wide ranging iron structures and hybrids of these forms.



Seeds and Stems

Cast Iron
 Paige Henry
 2018

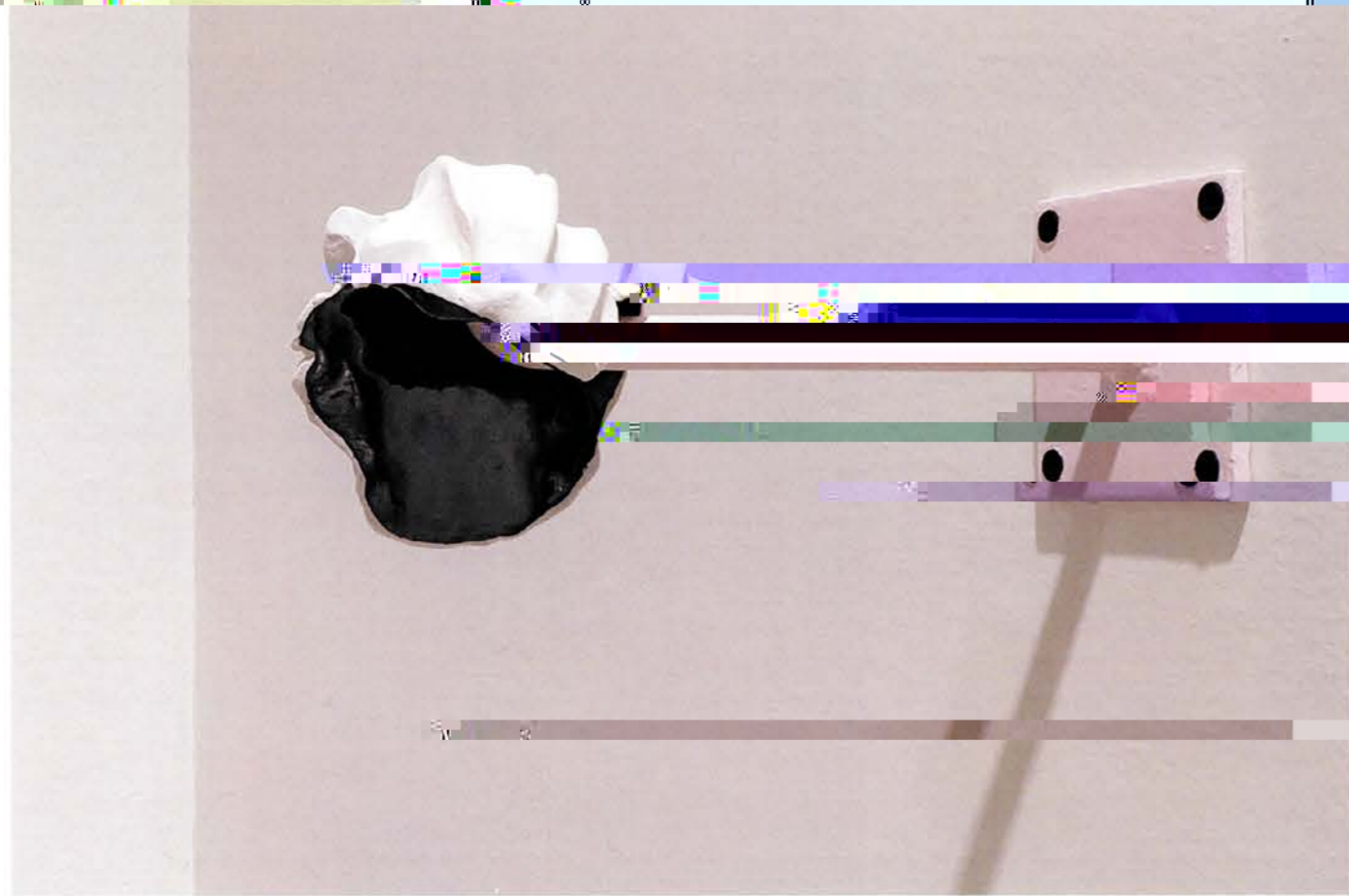
The fragility of the human condition is heightened by our consumption and lack of concern for the planet around us. As a symbol for nuclear disarmament and symbolizing the summer of 1968, heavy metals and radionuclides from soils and waterways through phytoremediation. The alluring and colorful spheres represent different elements of a stagnate full of toxins.



Melancholia in Hermetic Medicine
 Cast Iron and Glow in the Dark 3D Print
 Paul Higham

dataculpture.net

Since the early 70s whilst at Goldsmiths College of Art, my endeavor has remained consistent as such to propagate art based on self-organizing theories of artificial life. My work is driven by the concept of data and deals with the commodification of information and the relationship between data from digital streams and the physical world, exploring organicity, hysteresis & turbulence within a recursive expression of telemetric 'locum point' transfigurations of Richard III's Skull, Block Island Asteroid and Durer's & Holbein's Mathesis.



thrust chamber - Pictured

from the interior

Iron, Paint and Paper

Andrea Jespersen

2018

andreaespersen.com



safe house

Cast Iron and Vintage Canvas

Kip Jones

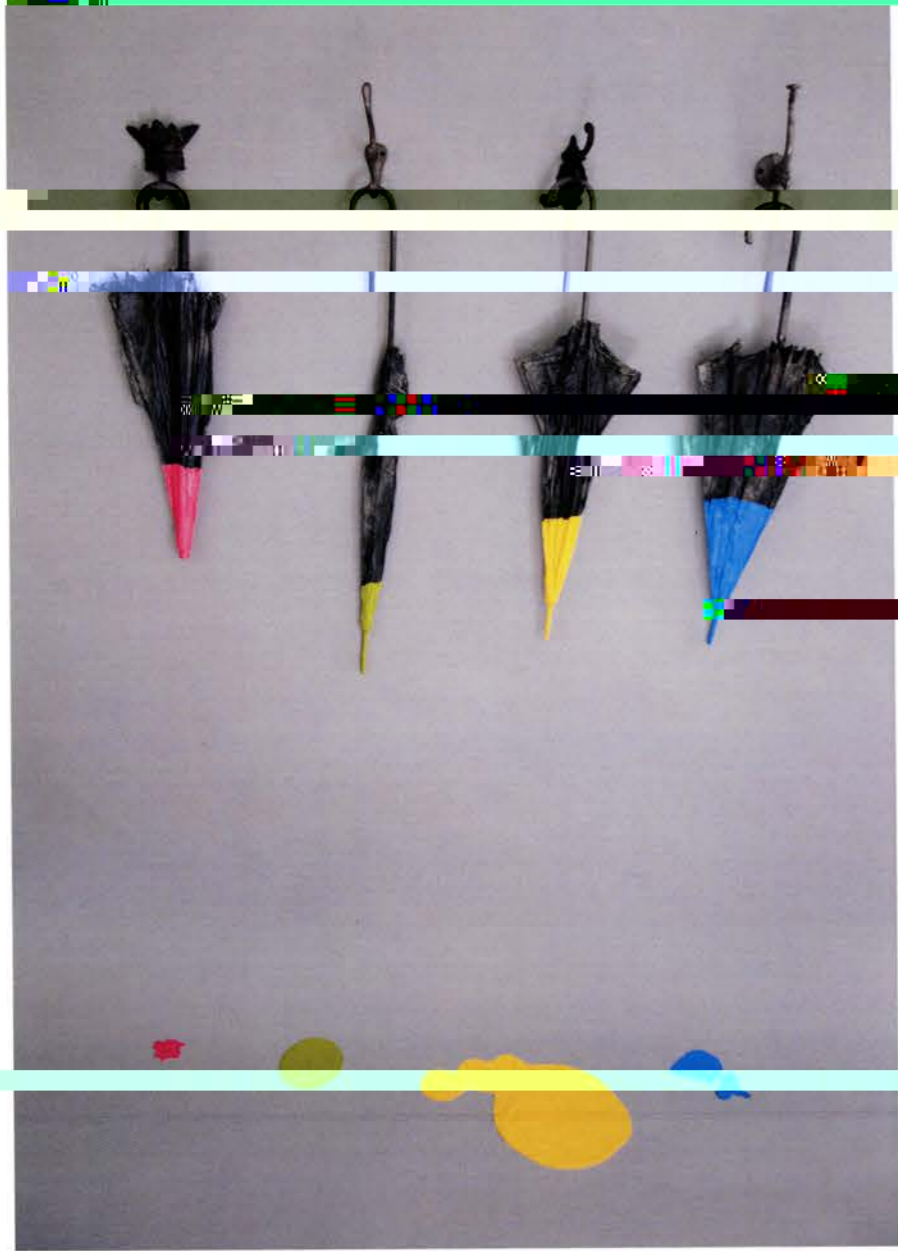
2018

kipionesart.com

The intricate work of Jespersen uses a variety of techniques and mediums, which invite the viewer to contemplate.

Jespersen has exhibited at museums and galleries throughout Europe, the United Kingdom, and North America. She is a graduate of London's Royal College of Art and Scotland's Glasgow School of Art. In 2015 Jespersen completed a PhD (Northumbria University, UK) that defines the 'cerebral handmade' in female con-

safe house addresses the precarious journeys of a young girl, a refugee, and a migrant, who find a moment of balance and stability by creating a home. The work is a playful yet threatening act of engagement that seeks to address the tensions between the human vision of nature and the natural in its quest to



Ladies Umbrellas

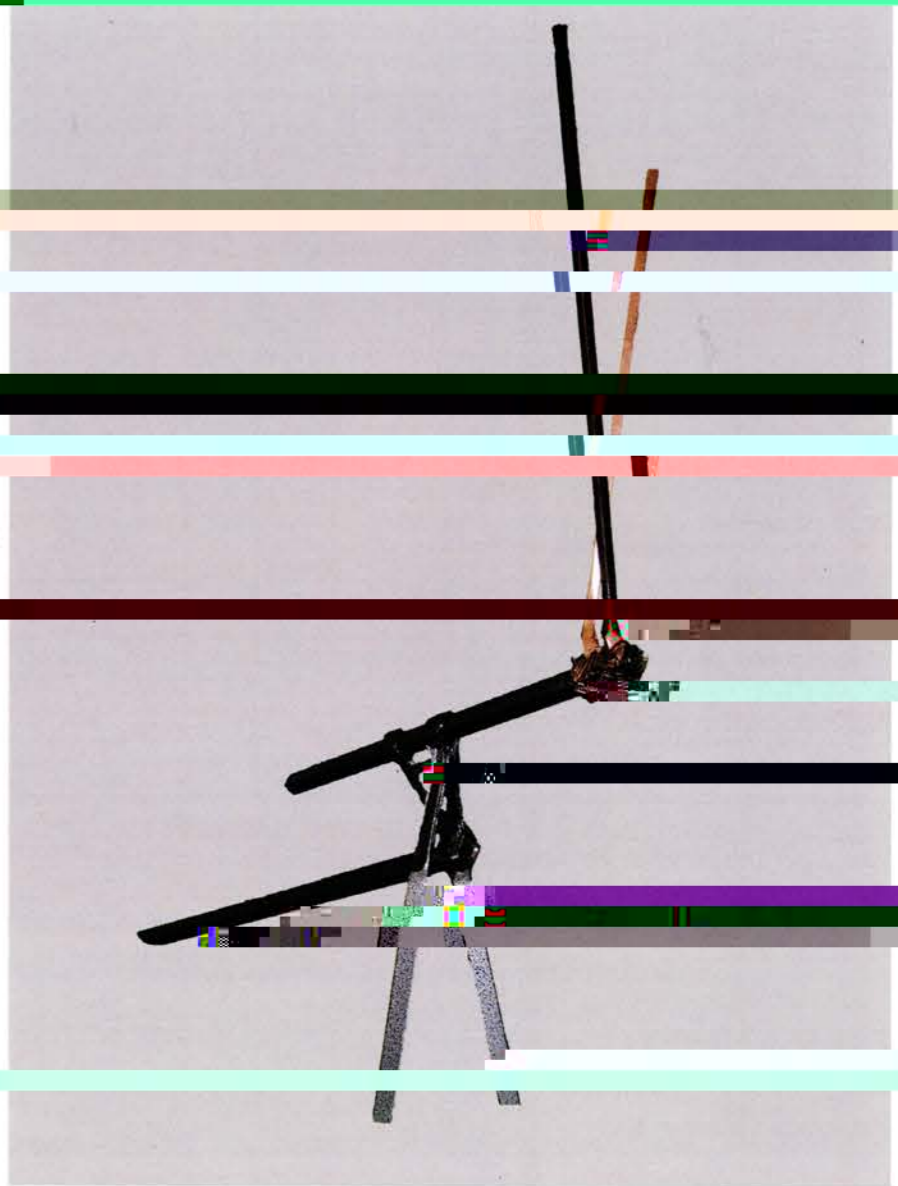
Cast Iron, Paint

Rian Kerrane

2017

riankerrane.com

My imagery describe myself materials with an impetus to honor their innate qualities and histories. Ultimately, I present and integrate familiar images, focusing the audience on the visual and mundane. I elevate their humble status and pay tribute to the heroic nature of the habitual achievements, chores and decorative decisions. My studio and gallery are a kind of laboratory for a kind of pseudo-science and a home-brewed celebration and critical



Cast Iron, Steel, Powder, natural

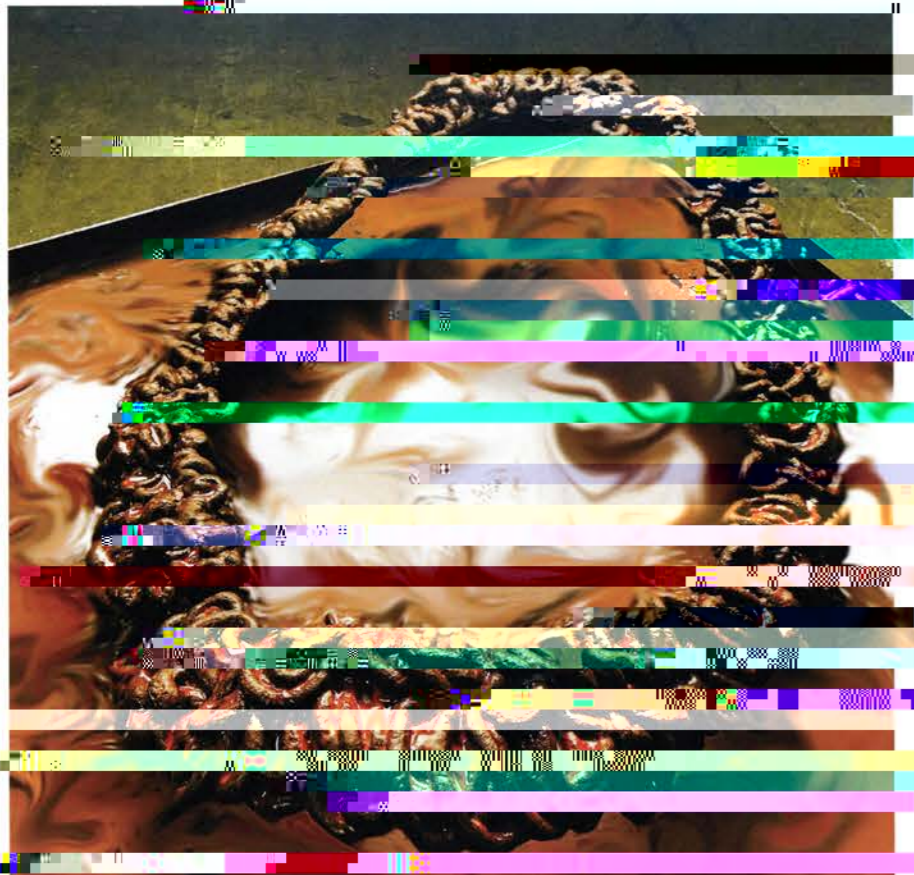
Deborah La Grasse

2018

deborahla

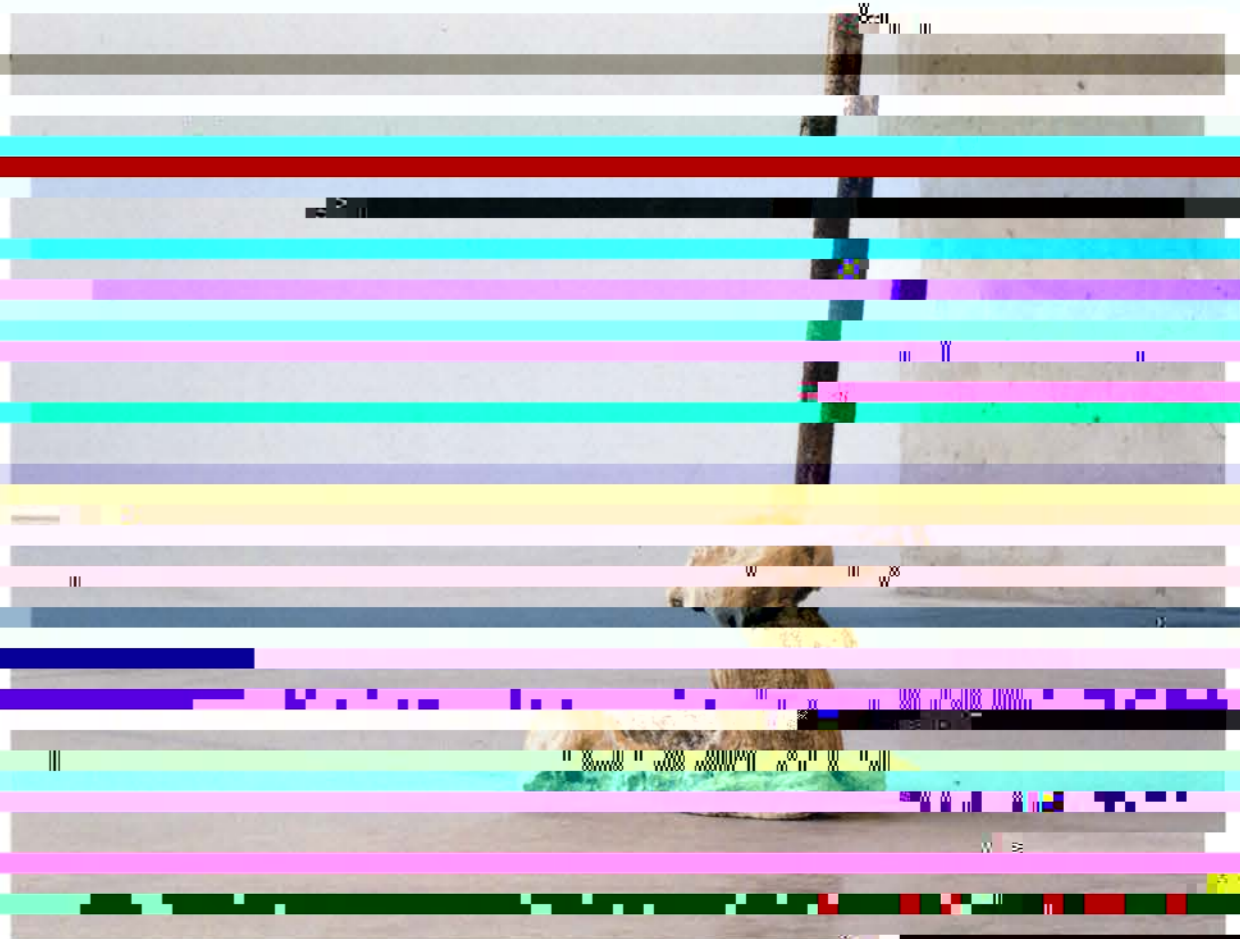
Double Trouble is often an idiom for a situation where there is twice the number of unpleasant problems. Historically, it is derived from a rustic

iron connections are meant to meld into the stock steel



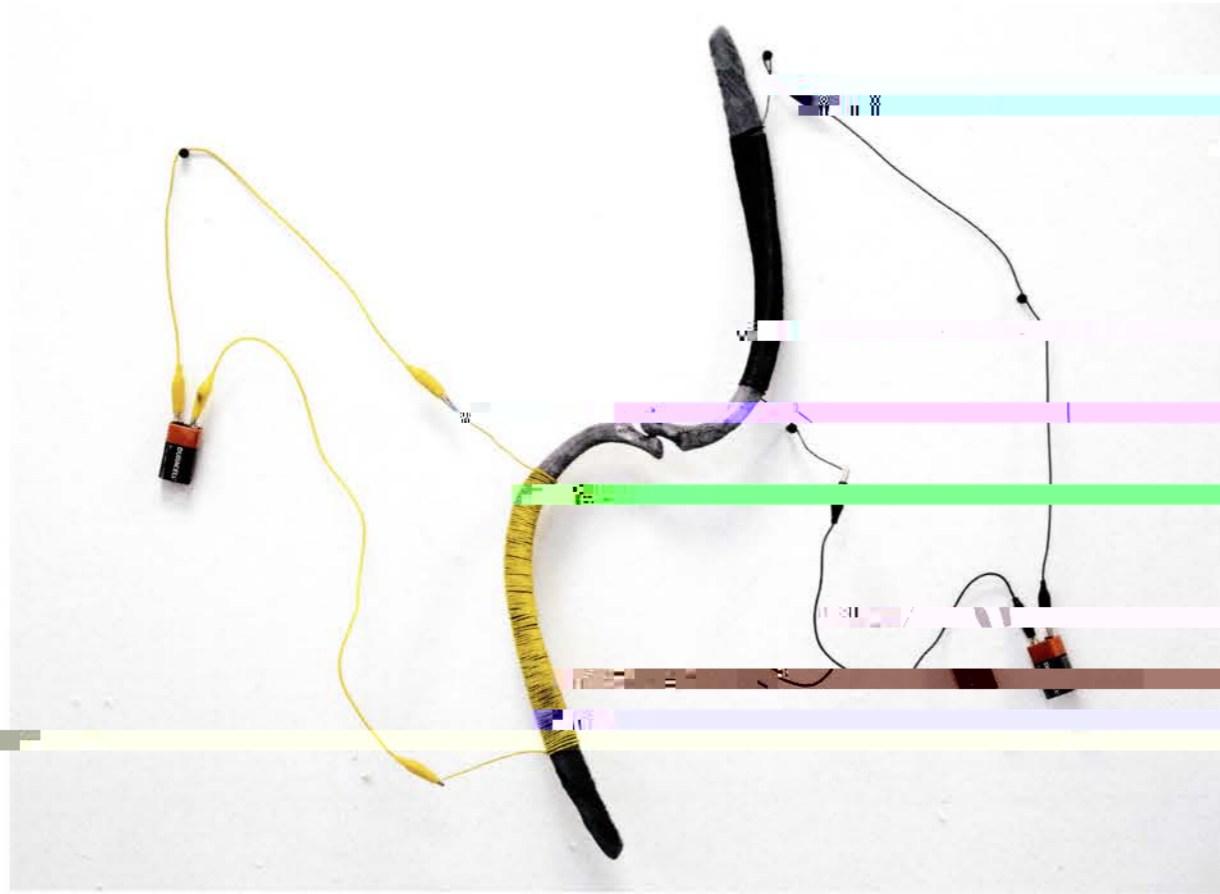
Rust Belt
Cast Iron, Rust, Steel and Salt
Coral Penelope Lambert
2018
corallambertsculptor.com

Exploring forces of nature and seeking to address darker issues related to the Rust Belt, celebrates the beauty in the destructive nature of rust. The term Rust Belt refers to parts of the US that are characterized by declining industry, aging factories and a fading population such as the steel producing areas of Pennsylvania and Ohio. The sculpture is a healing process.



Who would, would you?
Cast iron covered with unearthened clay balancing found metal tied with string
Marc La Pointe
2018
marclaointevirb.com

Large collection of steel, debris, and job detritus. Originally from northern Ohio, grew up navigating the residual traces of human presence. Echoing the mechanized debris implanted within industrial logging sites, I create meditative and inconclusive material assemblage.



Long Distance

Cast Iron, Electrical Wire, Batteries

Samarth G. Joshi

© 2014

I am fascinated by the process of repair and salvage, both in the sense of mending objects but also of mending selves. I work by tapping into the collective unconscious, channeling that energy into solid existence, made of common theme in my work is interaction with the other, recovery from nature and machine. As we learn to live with each other, a deeper understanding comes a greater capacity for healing and reconciliation, and my work is a reflection of this process and my expression on the part of the artist.



Branded Binary Mandala - Pictured

Binary Mandala - Exhibited

Sand and Red Iron Oxide

David Lobdell

davidlobdellartwork.com

This work is one of a series using binary code as a basis for a sand mandala, based on a Zen Buddhist sand painting and enclosures.



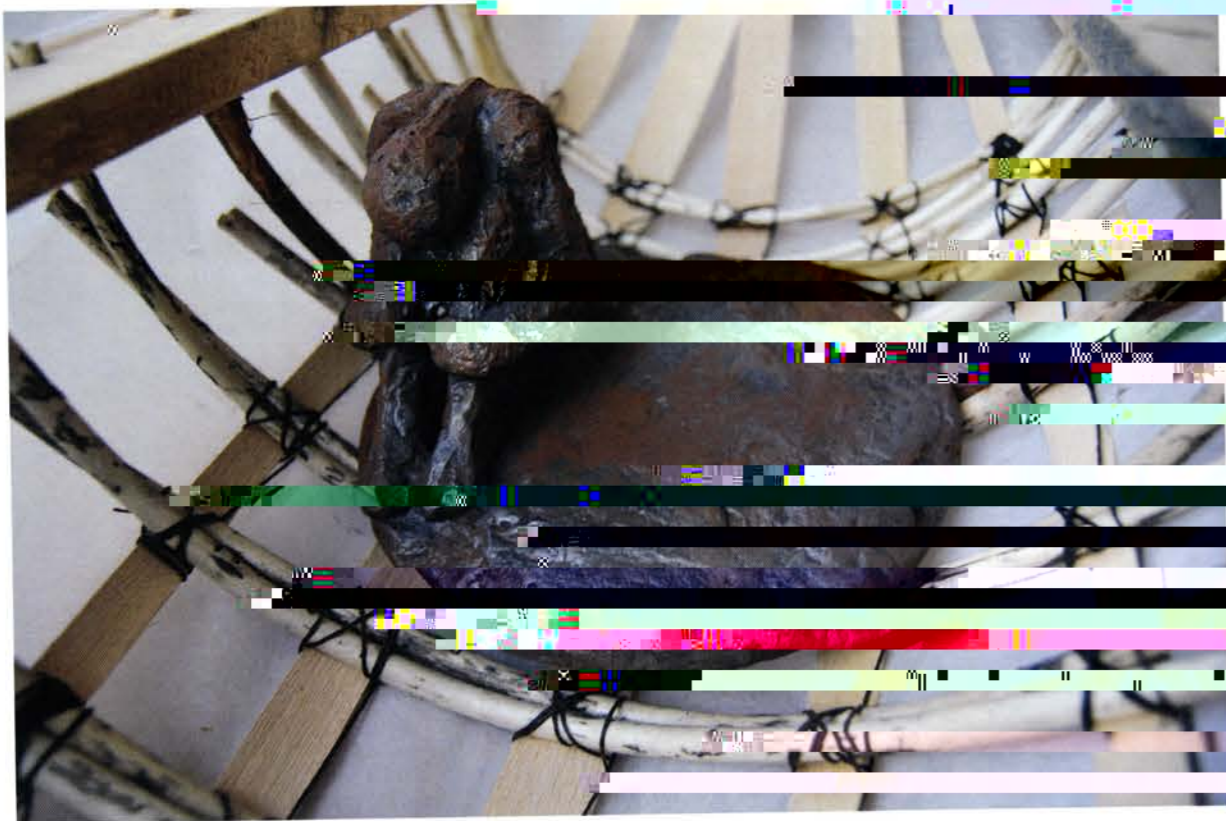
Alchemical Chance
Cast Iron
Kim McKenzie
2017

describing the artist's inner vision of the spiritual path that is unfolding through the process of alchemy, which is depicted in this piece. Alchemy is an ancient and secret practice designed to awaken the consciousness of the practitioner. To seek the treasure which has been said to be the most important, yet precarious and elusive undertaking that a person can make in this lifetime.



Flop Top
Cast Iron
Christopher Meyer
2016

The juxtaposition of the industrial material and the organic form evokes a sense of the lacy feeling from such an industrial material and the persistence of time through decay or outright destruction. Flop Top is part of a series of castings in cast iron generating and continuing a dialogue about environmental loss.



Hiraeth

Cast Iron, Wood, Graphite, and Paper

A.S. Milligan

Nicole Mary Milligan

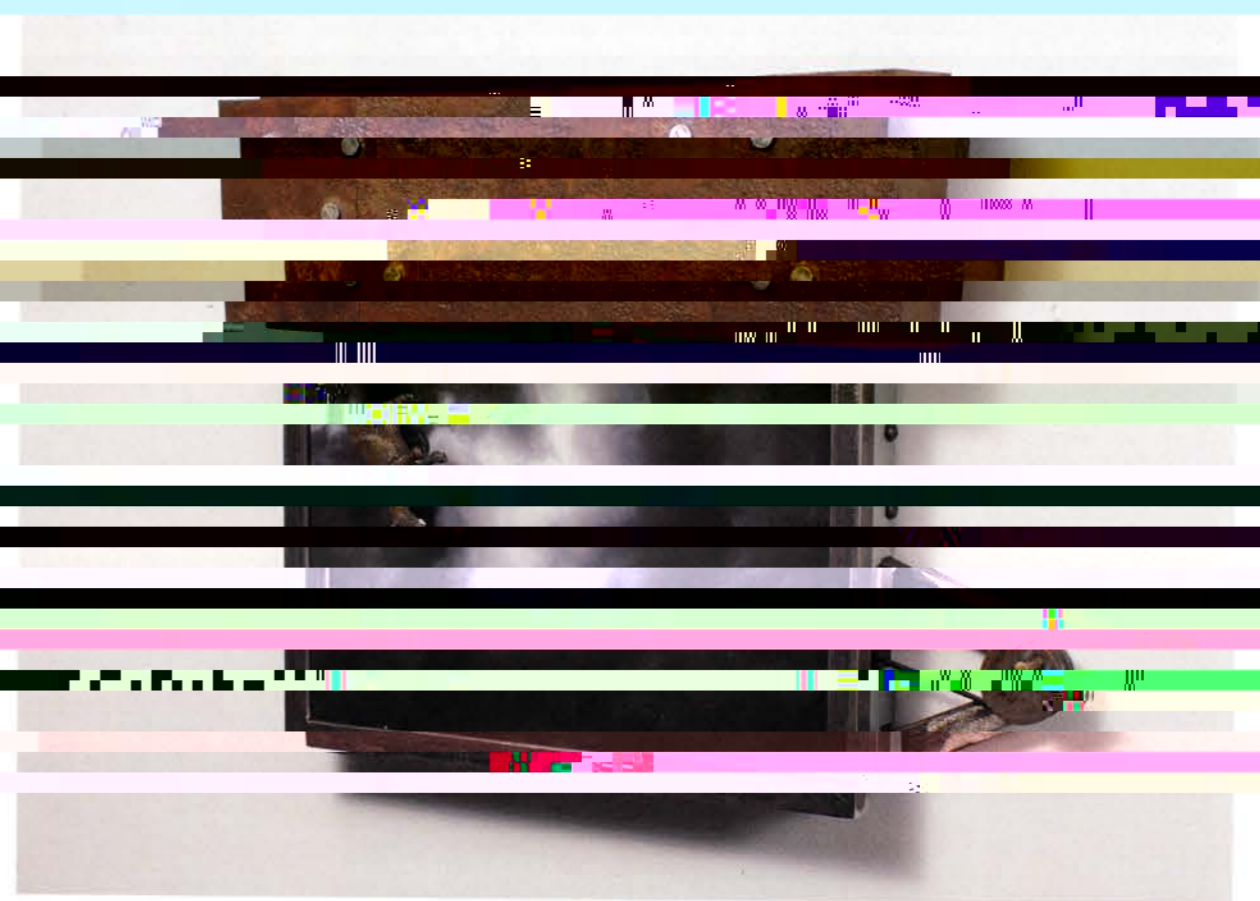
2018

asmilligan.com

nmkelby.com

Hiraeth is a word in Welsh that means "homesickness." It can only be explained as a longing to be where your spirit is.

Each of the boats is made of paper, strung to hold the weight of it. The paper boats moored to pencils invite you to see your own longing for home.



In Whirls The Mad Tornado Flies

Alison Ouellette-Kirby

Alison Ouellette-Kirby

My work attempts to isolate experiences, evaluate to myself, and create specific relationships and realization of meaning through ambiguity. What becomes a bridge of discomfort, uncertainty, longing, desire, disillusionment, and confusion. My objects can be relentless, sometimes even aimed. They act as a type of reflecting pool, and, in essence a filtering system; ideas can pass, one to consider the circumstances presented within each experience.



#66, 7/2017. 39.0834° N, 86.7561° W. Lady D

Christyn Overstake
2018
christynoverstake.com

I explore the imagery of industry rendered ridiculous in its obsessive drive for control. Based in my background as a production welder/fabricator, I create abstractions based on subversion of the processes and outcomes of industrial production. These objects are created in industrial media, produced by repetition of action and form. The ultimate outcomes are not in pursuit of the perfection of sameness, but of deviation; each repetition is an unpredictable result.



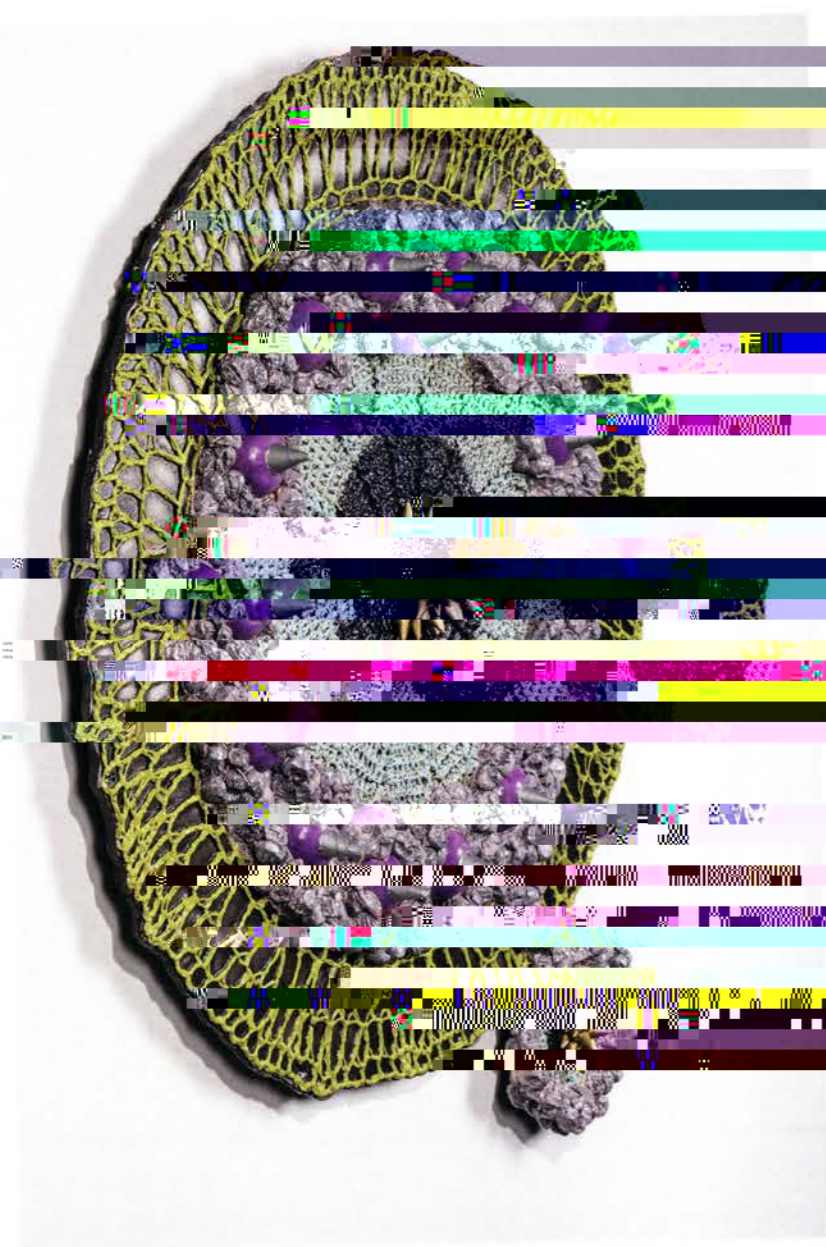
Droop

Cast iron and oil paint

Christen Parker
2018

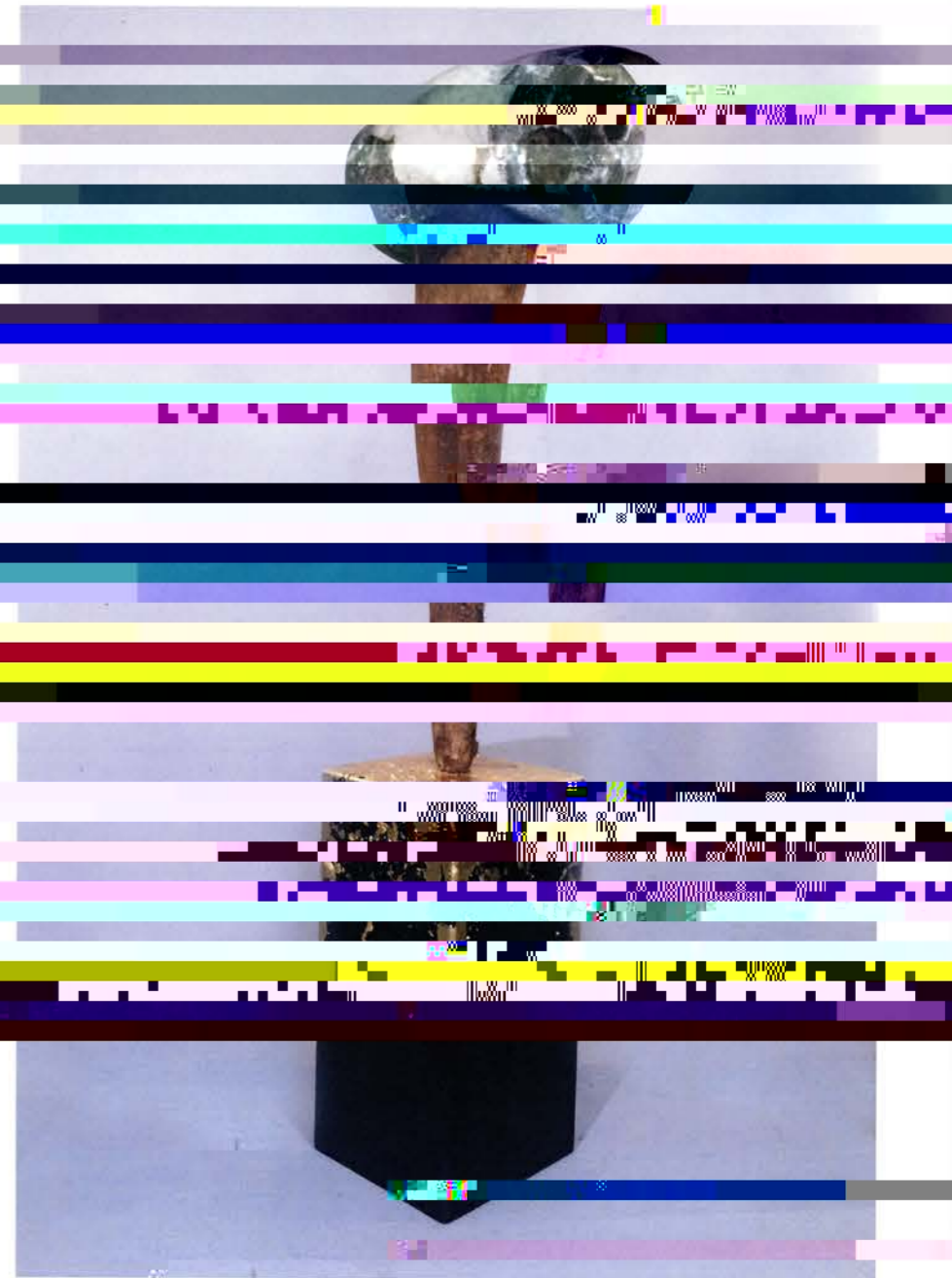
christenparker.weebly.com

My work creates a conversation about the perceptions the viewer has about the strength or frailty of materials. Cast iron references notions of hardness that emerge from its material choice being a long, dense, heavy metal. The works are made with a focus on abjection, and process. The forms of the works are made with a focus on material choice being a long, dense, heavy metal.



Sublime Mitosis
Cast iron, Paint
Ed Parrish

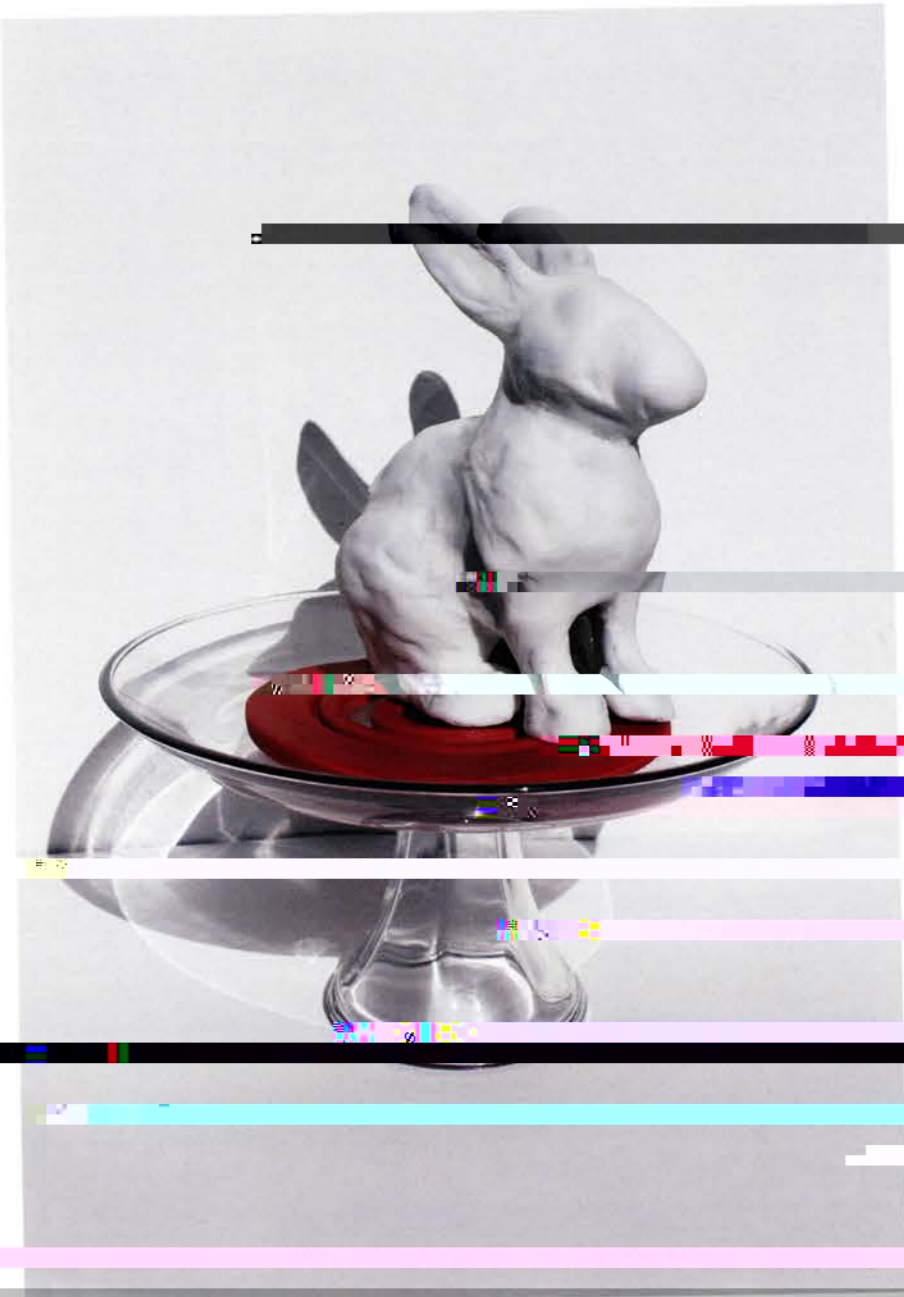
My current artistic practice utilizes a process of metal casting and employs the
 I work intuitively creating three dimensional sculptures that breathe new life to the typically impermanent
 abstract, temporal concepts of time and space. The work is rooted in my experience as a visual artist. My
 artistic process involves assembling and manipulating materials in a way that is both laborious and
 intensive, physical and emotional. I use color in the finishing of work to give vibrance, life and joy to an often
 cold utilitarian material. My considerations influences the work through the use of light, shadow, rhythm,
 cosmos, portals, micro and macro relationships, science, toys, decay, time, play, nature, mass production, therapy,
 myths, experimentation, and the human condition. The work is a reflection of the human condition
 patterns, cellular structure, manipulation, mill hunk funk, infinity incorporated, dark matter, metaphysics, existence,
 dreams, downfalls, peace, the void, gaia, and all of ya'll



Modern War
Glass and Cast iron

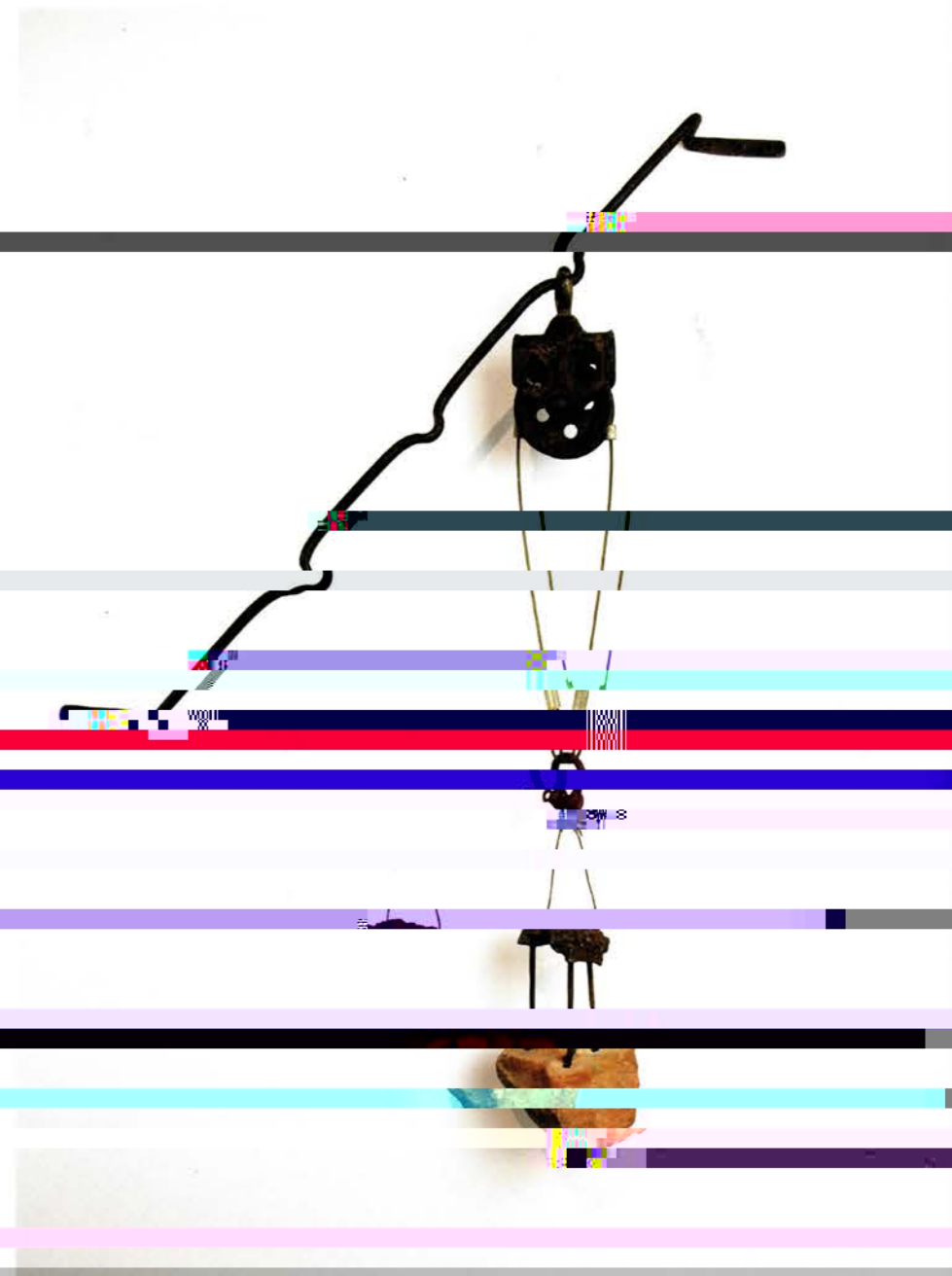
Modern War is the work in a series of work titled Modern Times. It is a great
 fierce war club with a glass head making it intellectual for any practical use.

contemporary pr



On the Spot
Cast Iron, Fondant and Glass Cake Plate
Laura Phelps Rogers
2018
laurap Phelps.com

...living on process-based media...
adds dimension expanding opportunities to alter existing objects, consider...
color, Inc...
photography and light. Favoring grass, food and flowers, these...
and installations. Concepts relating to domesticity, bringing the outside in or the inside out, scale and
substitut...
...state of expression within my visu...



Leveler
Cast iron, Steel, Cable, and Sandstone
Danielle L. Robinson
2017

Danielle L. Robinson ex...
with measurements in a vertical plane, Sha...
...itude of en...
...an industrial remedy to environmental problems in... existence to... ay.



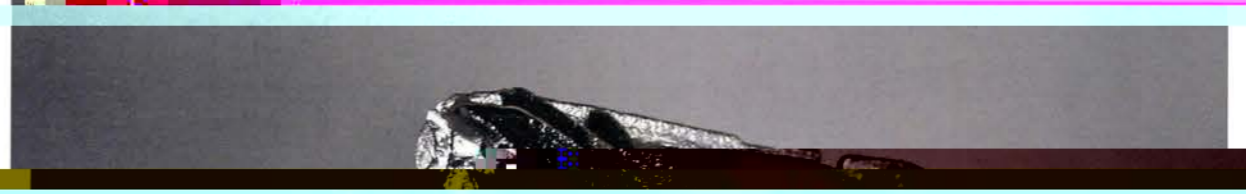
An Artifact from the Reflections of the Landscape in your Eye

Cast Iron, Terra Cotta Slip, Steel

Gwen Sadler

2017

An Artifact:
a fragment of a moment non-recoverable.
A portal, to
Reflections
of a past, in the present
impenetrable mirror draw me deeper in
the Landscape,
I stretch out over.
But cannot
but an imprint in the body.
The pathway bares
the fragility of it all,
as its truth.

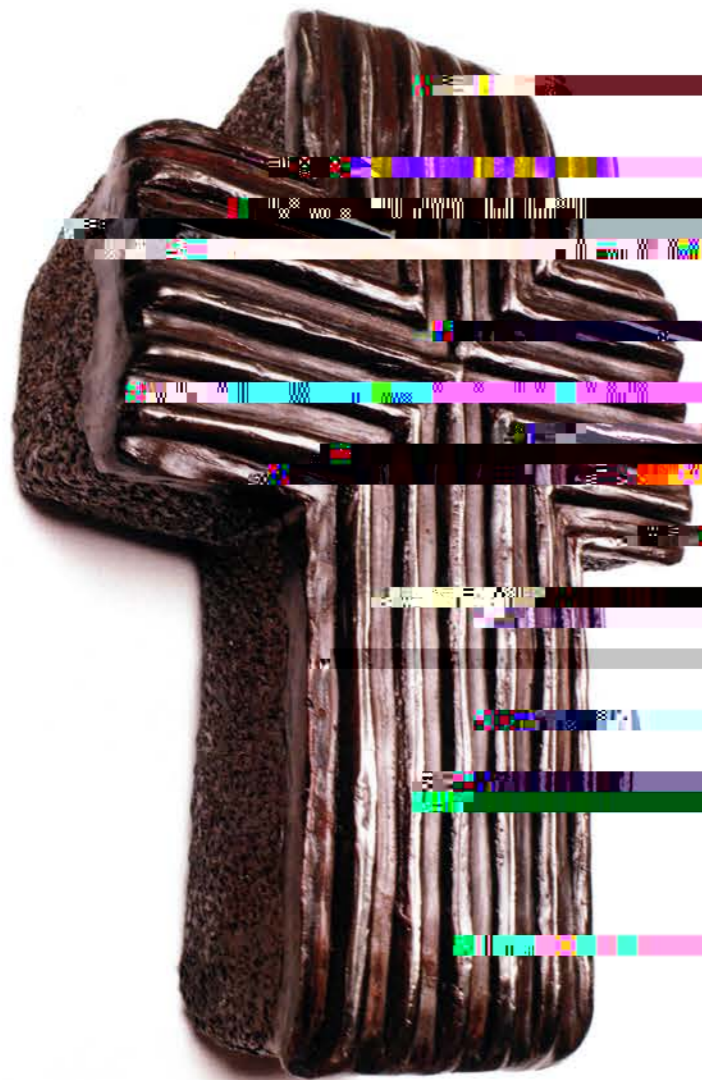


Square One

Rhiannon Scheidt

2019

I choose to work in iron for its inherent material beauty, its history of
labor and collective effort, and to be very honest, its history of
of the foundry. My current work is an attempt to show those process
and create pieces that harness iron's molten state.



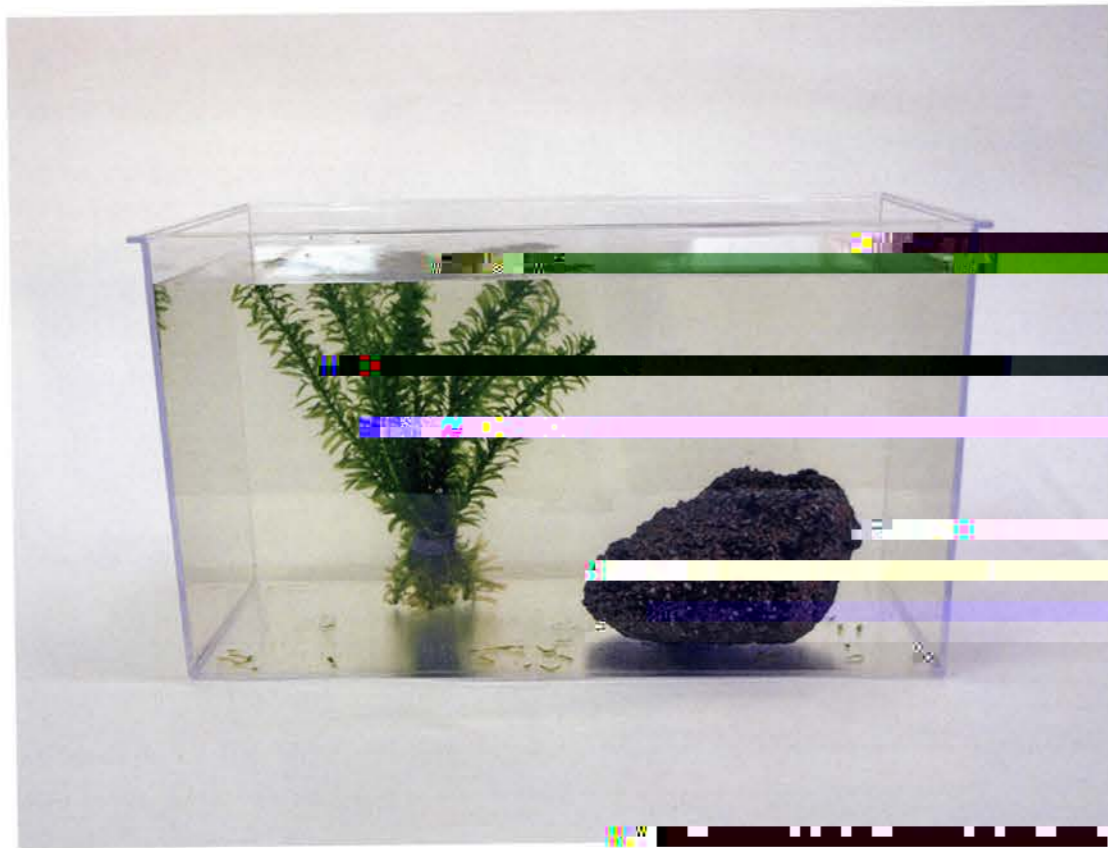
Holy Zinger
Cast Iron
Luke Sides



Memento
Cast iron & Black granite
Kathleen Studebaker
KathleenStudebaker.com

Luke Sides is a sculptor and pork belly enthusiast. His art often references his art to the form of his food. While eating this food has brought Luke much pleasure and happiness, it is ironic because of his stature.... So, Luke has used food as his main source of inspiration for his sculpture for the past 10 years. What started as adoration for these belly items has transformed into memorialization but either way these sculptures are a direct reflection of Luke Sides. Oh, Luke Sides received his MFA from the University of North Texas in Denton TX, and has taught full time at Collin College in Plano.

By its nature, cast iron speaks to me of things lost to time, broken down by its intractable forward momentum. This object is archaic, maybe fossilized, with its obsolescence by nameless events over an indeterminate period of time. It explores the transition from a whole and broken past, its mysteries unknown and unknowable, and made more beautiful by the unanswerable questions it suggests.



Iron Seeding
 Solid cast iron, oxygenating plant, water, plastic aquarium
 Karen Tang
 2018
 karentang.co.uk

'Iron Seeding' (2018) is a response to the controversial geo-engineering practice of Iron Fertilization, 'the intentional addition of iron to ocean surface to stimulate phytoplankton production. This is intended to enhance biological productivity and/or accelerate carbon dioxide (CO2) sequestration from the atmosphere.' (Wikipedia). National Geographic has published an article for 'Scientists: Safer to Climate Change or Ocean Dumping?'

In this artwork, a natural sea sponge cast in solid iron is accompanied in a tank by an oxygenating plant. Over time, the iron sponge oxidizes.



Protector
 Cast Iron, Bronze, Steel

I have tried to make a commentary drawing my inspiration from the Industrial Revolution. The designs of really bad equipment, machinery, snowplows and street cleaning machinery are continually... Each sculpture references a concept that is abstract... through sketches while looking at pieces of...



Stack II: Corruption

Cast Iron, Handmade cotton and recycled 2016 United States Congressional Record paper, Gold leaf, Mister, Steel, Brick

Kristen Tordella-Williams
2017/2018

Corruption (2018) consists of an unsealed cast iron plate covered with cockroaches overtaking an abstracted white house form. The plate weighs heavily onto of a 4 1/2 inch stack of handmade paper. A soft mist of water descends from above, rusting the iron. The work is a self-contained, performative sculpture. The handmade paper's fiber consists of recycled United States Congressional Records from 2016 blended with white cotton fiber in a visible gradient, creating a gray to white paper strata. On the plate, a gold leafed king of the mountain sits atop a cluster of cockroaches, symbolizing American leadership. A cockroach is an intriguing symbol of survival; folklore assures us that roaches will be some of the few living creatures to outlive a nuclear holocaust. Corruption is a destructive paperweight, critical of negativity, while simultaneously a monument to the natural reaction of iron, water, and paper. I anticipate the paper eroding in beautiful, unpredictable entropy. Each time Corruption is exhibited, it is a performance of the natural reaction of iron, water, and paper.



Cast Iron, Steel

robertovisani.com

Stack is a work from a series of gun sculptures titled 'versos' referring to the reverse of something. I began making versos to record guns which exist in our midst and reference their mass production and proliferation. These works are drafted from weapons confiscated by law enforcement and friends. 'Stack' is assembled as a house of cards to make a connection between the shelter of a home and the potential for collapse.



just another drop in the bucket...

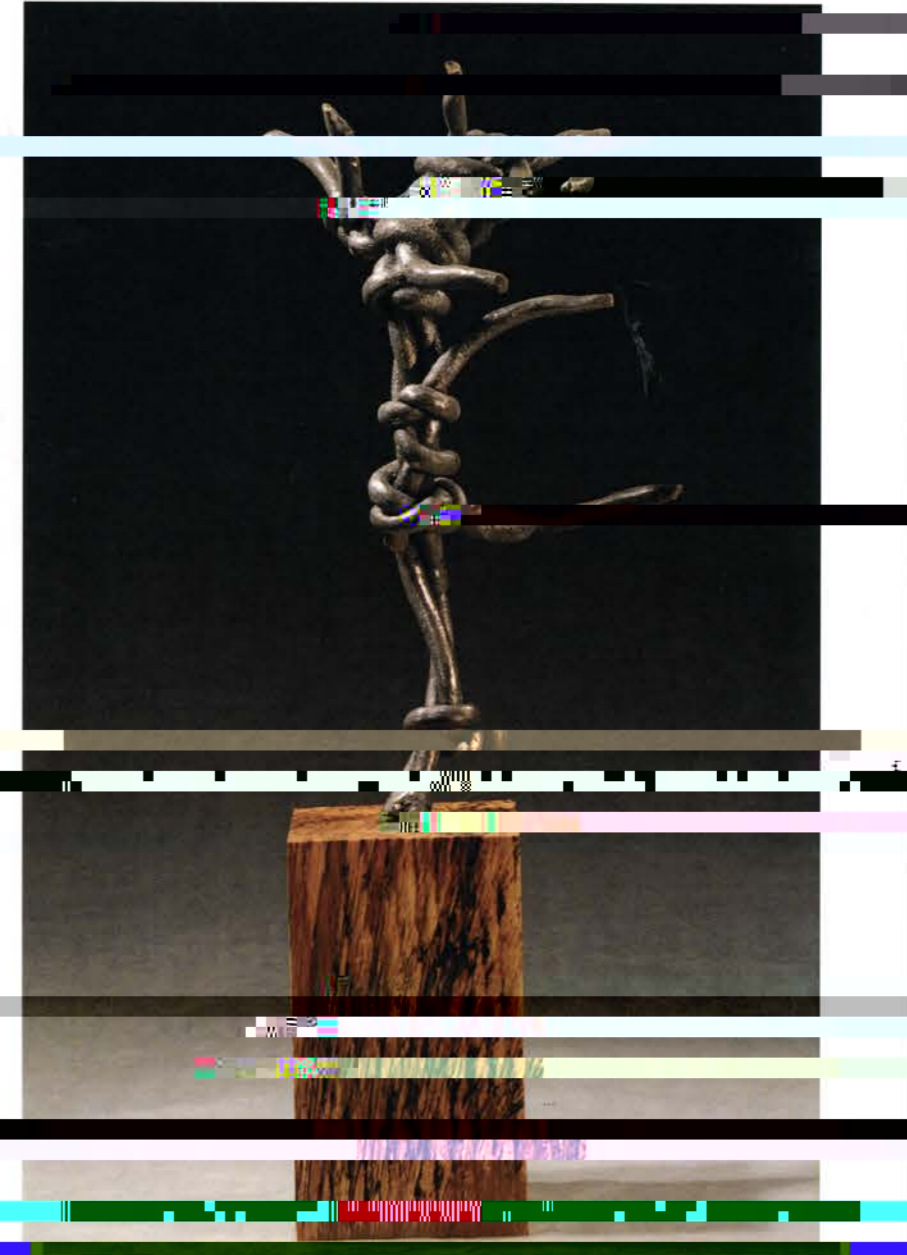
Cast Iron, Cast Aluminum, Bucket, Gold

Alair Wells

2018

alairwells.com

This body of work presents a mixed media exploration of personal identity, both of the artist and the viewer, of history and of desire. The body being the vessel that we inhabit will become the stage to express pleasure and joy, pain, longing, and reflection. The fine line between existing but a dream, illusion or reflection of a life once lived.



Dissolution III

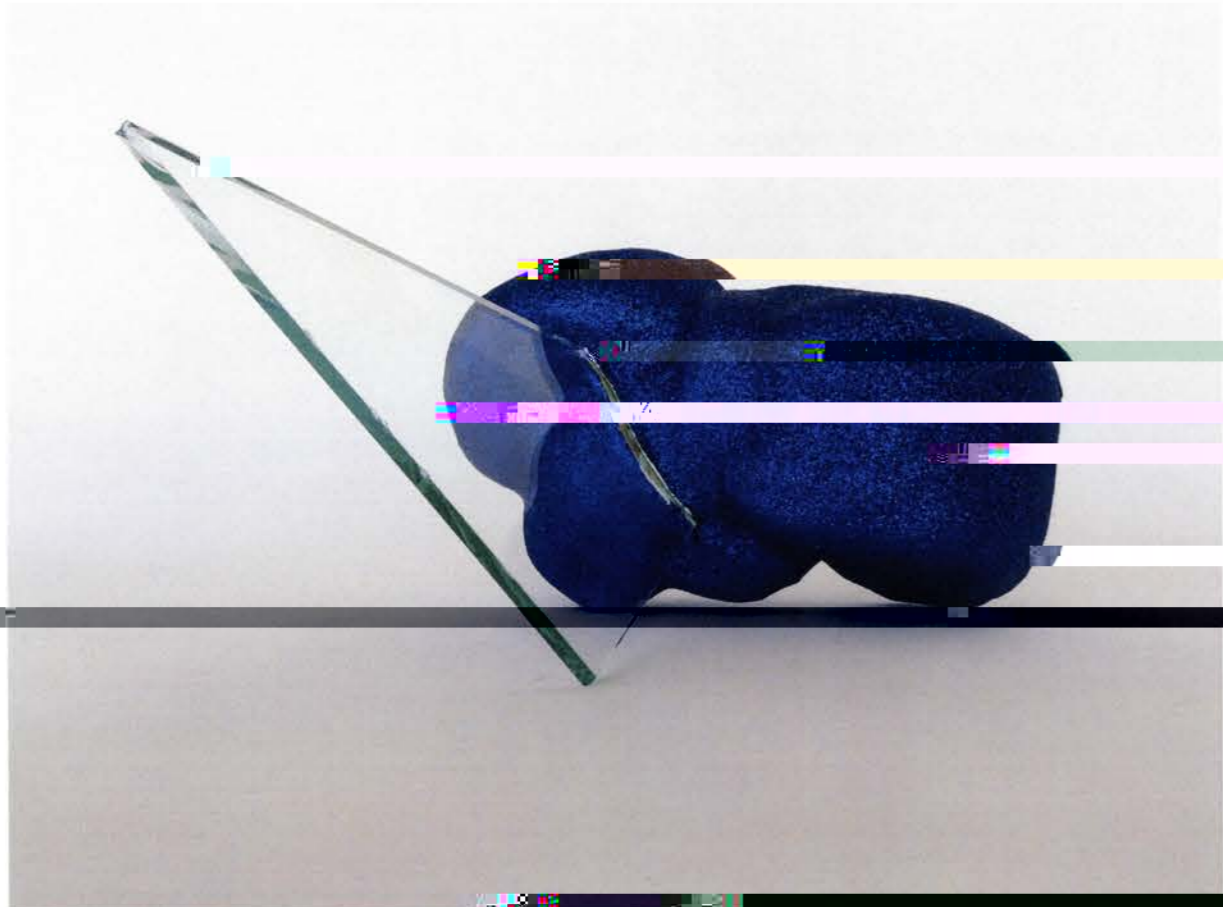
Cast Iron, Cast Aluminum, Oak

Bill Wolff

billwolff.net

This work is a complicated monolithic form suggesting an ephemeral state.

inspired in part by footage of an exploded Atlas rocket tumbling, it is gestural and complex, suggesting systems gone awry or in collapse. While knots are an obvious metaphor for complexity, the frayed and fragile ends and precarious



Solid Gôñè
Cast Iron, Glass and UV resistant Glitter
Ben Woodeson
2018
woodeson.co.uk

I'm interested in the diverse ways that individuals and groups choose to behave when confronted by problematic artefacts within a supposedly safe environment. My works relationship with the viewer is symbiotic; pieces can be damaged by a misstep, and yet the viewer is equally vulnerable from the sharp edges and poised weight within the works. I examine basic physical ideas such as balance and fragility to create precarious works that straddle the line between existence and non-existence.

ACKNOWLEDGEMENTS

Heather Sincavage, *Director*

The Sordoni Art Gallery plays many roles in our community. It provides exposure to diverse art forms, it nurtures the creativity of artists, and it is a steward of the unexpected. Solid Gôñè is an exhibition of cast iron and the vision of artist and curator, Ben Woodeson. I have enjoyed working with Ben to bring together the works of artists from around the world that defy our expectations of what cast iron can do.

Curating an exhibition is no small feat and Ben has put together an exciting and diverse exhibition. Ben for his part has worked tirelessly on Solid Gôñè. I would also like to thank the artists featured in the exhibition for their dedication and assistance.

Solid Gôñè is an ICCOIA exhibit. We are very proud to be a venue for the annual International Conference for Contemporary Cast Iron Art, occurring in Scranton, PA. Many thanks to the ICCOIA exhibition committee and Nig for their involvement in the conference.

I always appreciate the support of my colleagues at Wilkes University. Many thanks to Dr. Daniel Lebeck, Dean of the College of Arts, Humanities and Social Sciences, and Dr. Paul Riggs, chairperson of IM/DDMA, department of Art. Thank you to the always supportive Sordoni Art Gallery Advisory Commission for their guidance and enthusiasm.

EXHIBITOR ARTISTS

George Beasley
 Erin Cunningham
 Kevin Dartt
 Rebecca Finn
 Brian Glaze
 Cynthia Handet
 Paige Henry
 Paul Higham
 Stacey Holloway
 D'jean Jawrunner
 Anjuned Respersen
 Kip Jones
 Mark Kerrane
 Marc LaPointe
 Deborah Laybasse
 Coral Penelope Larnet
 David Lobuc
 Samantha Leopold-Sullivan
 Kelly Ludeking
 Alan Wilgus
 Kim Mckenzie

Christopher M...
 Alan Milligan & Nicole
 Milligan
 Christyn Overstak...
 Kenneth P. Payne
 Christen Parker
 Ed Parrish Jr.
 Laura Phelous Rogers
 Danielle Robinson
 Jennifer Sadler
 Rhiannon Scheidt
 Luke Siders
 Kathleen Studebaker
 Karen Jago
 Doreen Durant Thompson
 Roberto Adams
 Alair Wells
 Kristina Trudell Williams
 Ben...

ADVISORY COMMISSION

Virginia Davis, Chairperson
 Stanley Grand, Ph.D.
 Patricia La...
 Patrick Leahy, Ph.D.
 Allison Maslow
 William Miller
 Paul Riggo, Ph.D.
 Eric Ruggiero
 Anne Skjeder, Ph.D.
 Heather Sincavage
 John Smith
 Andrew J. Sordoni, III
 Joe Zifotsky

STAFF

Heather Sincavage, Director
 Nicole Lewis, Assistant
 Nancy Stanko, Research Assistant

GALLERY ATTENDANTS

Olivia Caraballo
 Jesse Elliott
 Nils Mominzada



SORDON
ART GALLERY
WILKES UNIVERSITY

84 WEST SOUTH STREET, WILKES BARRE, PA 18250
www.wilkes.edu/sordonartgallery