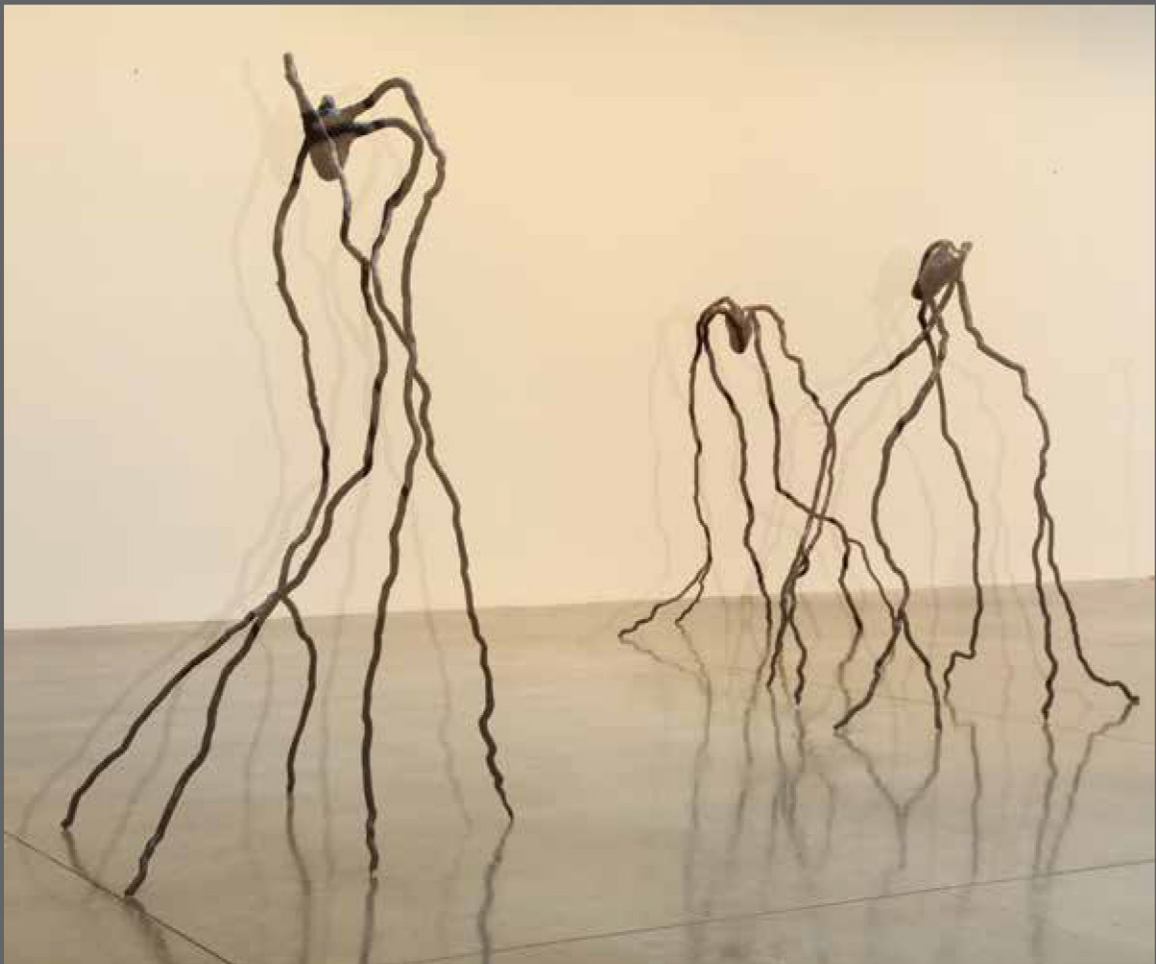




FORGE AND STONE:
CONTEMPORARY CALIFORNIA
WOMEN SCULPTORS



FORGE AND STONE:

CONTEMPORARY CALIFORNIA WOMEN SCULPTORS

At the onset of the twentieth century women began to take up the practice of sculpture in increasing numbers. Large, freestanding art had primarily been associated with male artists, an assumption upheld by the size and weight of the materials needed to create it. But women have discovered that in truth the practice affords tremendous flexibility, and can encompass a world of forms and materials. Female sculptors became pioneers, and their innovations broadened and deepened the arena of possibilities. Now, in the twenty-first century we recognize and acknowledge their inspired adoption of found objects (Louise Nevelson), inventive manipulations of fiber, metal, and clay (Magdalena Abakanowicz, Claire Falkenstein, Judy Chicago), and previously unimagined combinations of materials (Eva Hesse, Louise Bourgeois, Lee Bonticou). Still others stayed with the more traditional mediums of bronze, stone, and wood (Barbara Hepworth, Camille Claudel, Ursula von Rydingsvard), while conceiving something entirely their own.

Forge and Stone: Contemporary California Women Sculptors

presents a fresh look at a group of mature California artists who have made successful lives in sculpture. In alphabetical order, Ynez Johnston, Diana K. Moore, Gwynn Murrill, Gertrud Parker, Lisa Reinertson, Jane Rosen, and Alison Saar, have approached their practice from multiple perspectives in a reflection of their own life trajectories. Although their origins vary widely, all now make their home in California, and its many cultural movements—artistic, political, environmental, and civil—have no doubt played a part in shaping their work. Each woman has a distinctive practice not related in any formal sense by style, art

movement or theory to the others. Yet several connective themes incidental to West Coast contemporary life inevitably emerge. The strong pull of the natural world is evident throughout, with animals having particular resonance for Gwynn Murrill and Jane Rosen. Cultural diversity and influence find expression in the works of Ynez Johnston, Gertrud Parker, and Alison Saar, while Diana Moore and Lisa Reinertson address feminine representation and stereotyping. None of these categories are definitive, nor do they have much intrinsic value except as an overview. The true significance of a relationship between these artists lies in creative vision, courage, perseverance, and innovation, which they all share.

YNEZ JOHNSTON

Ynez Johnston was born in 1920 in Berkeley, California. An early exposure to small, intricately detailed and richly colored Persian and Indian miniature paintings in San Francisco's de Young Museum sparked her interest in art. She went on to the University of California, Berkeley, where she earned Fine Arts degrees and studied with the professors at the heart of the famed Berkeley School: John Haley, Erle Loran, Worth Ryder, and Margaret Peterson.

Johnston began as a printmaker, and her etchings won her grants and residencies that allowed her to travel and work freely. She visited and lived in Mexico and Europe, and later worked with June Wayne at the famed Tamarind Workshop. She is perhaps most renowned for her innovative paintings, in which she mixed a variety of non-traditional media (pure pigment, plastic steel, casein, dye, fabric) to create intricately layered and minutely detailed geometric panoramas filled with symbolic and mysterious human and animal creatures and structures. These works are clearly informed by the Asian miniatures so beloved in her childhood, but reflect later influences as well—artists such as Marc Chagall, Pablo Picasso, Georges Rouault and especially Paul Klee. The Spanish architect Antoni Gaudí was another favorite, as was the art and mosaics of the Byzantine period, and the Tibetan thangkas she discovered with her husband, poet John Berry, on their extended travels in India, Nepal, Cambodia, and Japan. Surprisingly, these apparently diverse artists and cultures have a number of commonalities, including a sense of the phantasmagorical, symbols and other random elements, and a skewed or flattened perspective, all of which mirror Johnston's own preferences and approach.

A residency in the 1950s led Johnston to her first experience with sculpture. Learning of a substance called "plastic steel," she created several experimental three-dimensional works. But she took this work no further, and ultimately returned to printmaking and painting. However, when her husband, who enjoyed woodworking, used one of Johnston's sketches as the basis for crafting a large piece, she again grew interested. Johnston was pleased with the result, and further developed it by adding her own intricate designs onto the surface and painting it. This collaboration continued with more sketches and carvings. Only much later, when she received a commission to do so, did she first consider casting these works into bronze.



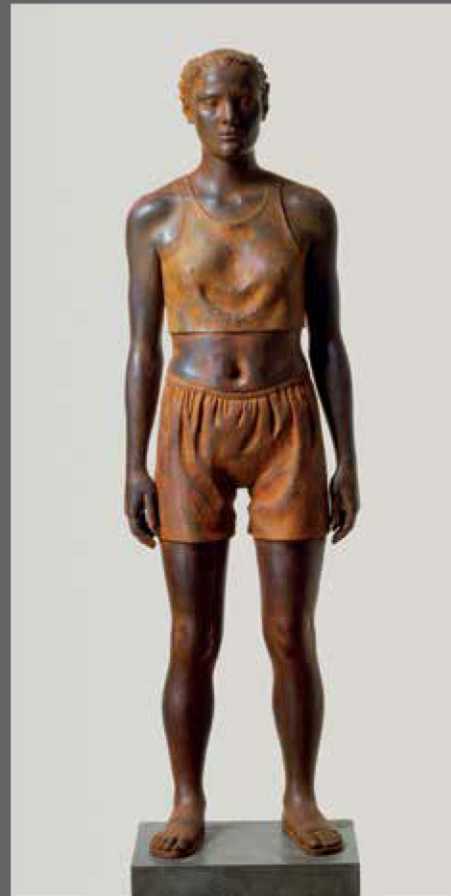
Johnston's bronzes echo her prints and paintings in their fanciful human, animal, and architectural features. Each is ornamented with her characteristic pictographs and the additions of now-possible recesses and protrusions, exactly as if her two-dimensional paintings had come to three-dimensional life. Her sculpture *The Magician* (1991), depicts a straight-backed figure adorned with a kind of antler headdress, seated atop a whimsical steed with dog-like tail and pointy bird beak. The pair seems at once playful and grave, as if on an important quest. With its beautiful green patina, they might have risen together from some primordial earth. *The Woman Who Waits by the Sea* (1994), again pairs a fanciful human figure with an animal creature, who acts as a pedestal, supporting her as she waits. Impressively life size, she is marked with the mysterious signs and symbols gathered from Johnston's lifelong cache of geometric mark making. Totem-like, she seems both amiable and mysterious, part of the world and beyond it, a personification of the essential spirit that permeates all of Ynez Johnston's remarkable artwork.

DIANA MOORE

Diana Moore was born in 1946 in Norfolk, Virginia. She first encountered clay during her high school years, and demonstrated such skill that she was awarded a scholarship for her work. She attended Northern Illinois University and then the University of Iowa. However, personal life intervened, with marriage—to artist William Beckman—and motherhood. While working as model and assistant, Moore took up long distance running as a break from posing. Her endurance and determination in this pursuit, at which she did admirably well, guided her towards the necessary resolve to reclaim her own creative aspirations. Moore began to make sculpture seriously, as she had always wanted to do. Her focus was figurative, and her experience as an athlete gave her unique insight into the role that physicality played in her own life. As a model for a figurative painter, she was also intuitively aware of the many nuances of physical expression. Surrounded by artistic practice, and with many influential years in the company of artists, she was well positioned for the sculpture she was drawn to make.

The figurative sculpture of ancient Western and Eastern civilizations particularly attracted Moore. Egyptian, Greek, and also Cambodian figures demonstrate a gravitas and potency that have retained significance well beyond their own cultural era, like the colossal marble head of the Emperor Constantine (c. 315 CE), which is a particular favorite of hers. This timeless quality has influenced—even dictated—Moore's two mediums of choice, concrete and steel. These materials indicate solidity and strength; qualities that she wants to activate in her sculpture and reflect in her own persona. They also require serious commitment and a great deal of sheer physical labor, but result in works that stand the test of time, like the monumental sculpture she most admires.

Moore's first solo sculpture exhibition received positive feedback, and her gallerist was highly supportive. Then unbeknownst to her, an art professional submitted her work to an open jurying for a Federal Courthouse sculpture commission in New Jersey. On a unanimous vote she was awarded the commission. This first public work takes the form of an immense, classically inspired head of Justice, eyes blindfolded. Moore has suggested a special personal interpretation for the blindfold beyond the traditional impartiality of justice: the figure looks inward to realize an internal strength not previously recognized or understood—not unlike the artist



herself. More public commissions followed, which gave her access to a domain and scale evocative of the ancient examples she prized, as well as an arena to portray female figures of dignity and power.

Tellingly, Moore's personal work conveys a sense of dignity and power as well. Her figures feel monumental, if not in scale then in attitude. In her sculpture *Athlete* (2001), a serious young woman—each fit and well-contoured muscle captured in sympathetic detail—stands erect in a perfectly delineated cropped shirt, shorts, and sandals. She exudes commitment and determination, but she seems focused on an internal dialog of equal importance to her athletic performance. An arresting quality of this piece, and in fact in the majority of Moore's figurative work, is a de-emphasis of specifically feminine characteristics in her female subjects. Certainly, serious athleticism demands hard physical work, endurance, and strength, but conventionally these attributes are more often associated with masculinity. Moore however resists such conventions, and by daring to consider them genderless imbues her female subjects with these very attributes. She reinvents female representation on her terms, and as a response to generations of male sculptors who, as she says, "had for centuries defined the female."

GWYNN MURRILL

Gwynn Murrill was born in 1950 in Ann Arbor, Michigan. She first came to sculpture by chance, while studying painting at the University of California in Los Angeles. There, a required class meant making three-dimensional work, and she slowly realized that both her abilities and enthusiasm lay in that direction. Apparently fearless, she chose to construct a complex, life size rocking horse as her first piece, followed soon after by a rocking lion. Both were fabricated from 2 x 4 and 4 x 4 inch pieces of wood that she scrounged from construction sites around Los Angeles. Feeling her way and relying, as she has said, primarily on intuition, she used glue to assemble a great quantity of the disparate chunks, and power tools to shape them into what became rough, yet imposing forms. Even at the start her sculptures radiated a strong, eye-catching presence.

Over time Murrill refined the process of assembling and laminating her pieces. She worked from the center outwards, adding on more wood if necessary. She paid careful attention to color and grain, arranging pieces to accentuate particular attributes, like eyes and nose, of her animal subjects. She sculpted rhinoceros and antelope heads, and smaller creatures like clams and snails. With this body of work she earned a prestigious Fellowship at the American Academy in Rome, where she lived and worked for several months, honing her skills under the tutelage of master marble carvers. When she returned from Italy she again tackled full size animals, beginning with a series of coyotes and large wild cats made from a gift of Hawaiian koa wood. These refined and polished sculptures clearly demonstrate her growing command of the medium. Color, surface, and grain are harnessed seamlessly to serve contour and structure, accentuate form, and enhance the individuality of each animal.

Murrill again received recognition for her work, this time with a National Endowment for the Arts grant and a Guggenheim Fellowship the following year. Now for the first time she was able to make molds of her sculptures and have them cast in bronze. This medium lent her work a new gravitas, and it began to draw more serious attention. Numerous public commissions and requests for exhibitions followed, and have continued with regularity over the past thirty years. One of her most recent was an impressive installation of twenty-two large bronze animals in Century City, California, along the Avenue of the Stars in 2012 and 2013.



Murrill continues to work with wood and occasionally stone, but more often carves in a lightweight polyurethane foam, an excellent material for pieces that will be cast directly in bronze. She continues to favor animal subjects, and still loves to observe those who share her rural environment. With a comprehensive grasp of skeletal structure and an almost innate empathy for their manner of physical communication, Murrill can convey the subtlest nuances of expression. She resonates particularly well with the cat family. In *Cougar III* (2006), Murrill does not only depict a wild cat, but rather discloses the essential animal energy held within a crouch, the expression in a nose raised, ears laid back, tail whipping. The effect is visceral, and we recognize its authenticity at once. She is not drawn to, nor does she require, intricate details to articulate her animals. They are in fact even more striking for their graceful minimalism, which enhances and honors their wild nature. In a revolutionary approach and to accentuate this quality further, she makes the radical move of placing her sculpture directly onto the ground. No plinth or pedestal separates or raises the animal above human eye level, making them unexpectedly startling to encounter. The impact of more familiar domestic animals like the dog *Anabell II* (2008), with its sleek limbs and alert posture, is also reinforced by this striking placement. We are forced to reconcile with a wild, life size creature, not separated from us, but meeting us in our own environment, and on its terms. Murrill has found her muse with animals, and in concert with them she reveals all the formal beauty inherent in wild nature.

GERTRUD PARKER

Gertrud Parker was born in 1930 in Vienna, Austria. Her early childhood was steeped in the Viennese arts and crafts movement, the celebrated *Weiner Werkstätte*, to which her family had close and active connections. Sadly, with the onset of World War II the family had to emigrate, and they came to the United States and settled in San Francisco. In the Bay Area, Parker went on to earn a political science degree from the University of California Berkeley, marry, and raise her children. By the late 1950s her interest in the arts had resurfaced, and she began to study and take classes. Weaving and creative embroidery were of special interest to her, and revived the needlework skills of her childhood. By the 1970s, as contemporary artists were integrating fiber into collage, assemblage, and other formal structures, Parker too was creating her own three-dimensional woven and knotted work. A groundbreaking textile exhibition featuring massive freestanding fiber installations (*Deliberate Entanglement*, 1972) held at the San Francisco's Legion of Honor museum became a decisive and motivating experience for her. It confirmed the ambition and innovation of contemporary fiber artists, while demonstrating that the medium was gaining significant standing within the art world.

Parker's involvement with the burgeoning artisan-craft movement took place on another level as well. Inspired by a visit to the American Craft Museum in New York City, in 1982 she and a partner founded the Craft and Folk Art Museum in San Francisco, which thrived for thirty years. Various as a board member and director, she was closely involved in the organization, which enabled her to examine and study an enormous variety of processes and materials from distant corners of the world. Whether intentionally, or subconsciously, exposure to such a diverse range of creative activity deeply informed Parker's own practice.

A major event in the trajectory of Parker's art was her discovery of gutskin as a medium. For her it was another kind of textile, and one that she could easily apply to sculpture. Indigenous Alaskan and Siberian cultures have traditionally used this inner membrane of sea mammals for parkas and ceremonial garments, and Parker was powerfully moved by the examples she found at a Berkeley anthropology museum. She is quoted as commenting, "I was drawn to the extraordinary sheerness and transparency of the material . . . and found that it handled in a manner similar to fabric . . . and when dried it became hard, with a



solid form that was magically transparent."

Parker first worked with gutskin in the late 1980s, and has continued to integrate this unusual material into her sculptures in tandem with metals, glass, wood, cloth, and plastics. Its eerie gossamer quality belies its structural integrity and animal origins, and delivers a mysterious visceral sensibility to her work. She has folded, pieced and stitched it over armatures of metal, embedded it with glass, and saturated it with inks or dye—it will take on myriad shapes and structures. Her sculpture, *Unusual Steeples* (2001), is one example from a series of similar works of the same name. Here, she stacks two rectangular panels onto a Lucite post that supports them. Each panel subtly evokes the over-under structure and pattern of weaving, and so references her early, and still active connection to textiles. But despite these overall similarities, the panels are extremely distinctive. An open weave, zigzag-structured rectangle interspersed with triangular butterfly shapes among the "netting" rests below, while repetitive interwoven horizontal and vertical strips accentuated by scattered dots forms the patterned rectangle above. These differing approaches emphasize the scope of Parker's command of her medium, and her marvelous inventiveness in making use of its mysterious organic power.

LISA REINERTSON

Lisa Reinertson was born in Washington DC in 1955, but has lived most of her life in Northern California. She started in the arts with drawing but when she began working with clay as a teenager, the hands-on process and tactile properties won her over. At about the same time she visited Italy, where she saw Michelangelo's sculptures first hand. His monumental works made a great impression, and gave her a direct experience of the power of humanist sculpture.

Growing up in Sacramento gave Reinertson a number of artistic advantages. She had access to ceramicists of national and international standing with whom she was able to study, both at Sacramento State University (Ruth Rippon and Peter VandenBerge), and later at the University of California Davis, where she earned her M.F.A. The University at Davis had at that time one of the country's most celebrated art faculties, including most notably for Reinertson, Robert Arneson and Manuel Neri. She thrived in Arneson's and Neri's democratic environment of discussion and experimentation. Arneson in particular challenged her to investigate new ways of working with clay, and to find and explore her own voice. At the time, innovative ceramics were flourishing in the form of California's Funk Art Movement, an in-your-face response to the smooth commercialism of Pop Art, and the reductionism and dispassion of Minimalism. This work was purposefully irreverent, often unpolished, and featured mundane and humorous subjects. The nearby Candy Store Gallery featured many Funk Art ceramic artists, and Reinertson was no doubt energized by the work she saw there.

Not unlike Arneson, many of Reinertson's pieces project a strong autobiographical component, centering on a female character that acts as her voice. A single mother of two daughters, her early works often featured the mother-daughter relationship, or relationships with animals, particularly dogs. In each instance the central figure stands as a mother or caregiver of strength and responsibility—a potential Mother Earth, passionately concerned for her charges. Despite their somewhat raw sensibility, these are formally accomplished life size pieces suffused with vulnerability and meaning. Stylistically, they are devoid of romanticism or fussy refinement—clear indications of Funk Art influences. Reinertson ultimately moved away from this approach, and her figures developed a more classical bearing. Her subjects however have remained grounded in subjective concerns and experience.



Along with her personal work, Reinertson has received numerous commissions for public sculptures. Of particular note are bronze monuments for two major figures of the 1960s, civil rights leader, the Reverend Dr. Martin Luther King Jr. (1999, at Riverside, CA), and labor leader and founder of the United Farm Workers Union, Cesar Chavez (2001, at Sacramento, CA). Her activist family was involved with both the men and movements, and a strong emotional connection suffuses these pieces. Reinertson unerringly captures their likeness and character, as each strides ahead with commitment and hope. She does not isolate either King or Chavez on pedestals, setting them up to be distant heroes admired from afar. Through detailed bas-reliefs sculpted onto areas of the surface, Reinertson merges supporting figures and true-life scenes with each figure, making an inspired narrative, and more holistic portrait. These sculptures are remarkable realizations, on both a conceptual and an artistic level.

Much of Reinertson's recent work reflects an ever-deepening interest in animals and concern for the human-animal relationship. In a powerful example, the impressive life size bronze *Wolf Rider* (2016), evokes this relationship. Sculpted first (as always) in clay, a strong young nude woman balances comfortably on the back of a wolf. For its part, the creature seems to accept her presence without question. They are like inseparable partners who belong to the same world—a concept that Reinertson clearly intends her viewer to contemplate. While offering a contemporary response to today's threatened creatures, the pair also subtly recalls the classical world of the goddess and her animal companion, and demonstrates something of their timeless dignity as well.

JANE ROSEN

Jane Rosen was born in 1950 in New York, New York. She graduated from New York University, studied at the Art Students League, and taught at the New York School of Visual Arts in addition to exhibiting her sculpture and actively participating in the city's dynamic art scene. A successful educator, she has also lectured and taught at prestigious colleges and universities across the country, including ten years at the University of California, Berkeley. As a child, Rosen often visited and admired the hawks and falcons in the Metropolitan Museum's Egyptian collection. So, when in a dramatic turn she decided to leave New York City behind for a new life on a secluded ranch in Northern California, it was a hawk that convinced her. She heard the message, "stay and tell my story," and this is what she has done.

Rosen's California work centers on these birds, although ravens, horses, sheep, wolves, and foxes also appear as subjects of sculpture, and in her compelling multi-media drawings as well. But by far, large birds of prey are her central passion, totem, and guide. She first carved them in stone, a medium with which she has a deep, intuitive connection. Through synesthesia (the blending of two senses), she experiences the sensation of hearing the rock as she carves it. This surprising attribute seeps into her work, as her birds seem to miraculously emerge out of their surrounding rock in the very process of becoming. Wings, powerful legs, and beaks materialize with their protective coloration and potential for flight seemingly intact. Despite recognizable characteristics, these sculptures are not portraits, and Rosen avoids the distraction of easy familiarity. Illuminating essential raptor-ness is what she is after.

In addition to stone, Rosen works in glass, which she discovered through a residency at Pilchuck Glass School in Washington. Although she does not blow the glass forms herself she has a team of professional glassblowers with whom she collaborates closely. With her partners, Rosen presses into the hot glass to shape it and selects colored pigments that determine the luster and pattern that define each one. Some years ago she began to work with cast glass as well, firing pieces in a kiln over hours or days, and rolling the glass in colored pigments or marble dust as before.

The cast glass sculpture *Sky Scraper Bird #1* (2011) undoubtedly refers back to Rosen's years in Manhattan. This poised and attentive raptor perches on a tall, narrow pedestal of limestone,



recalling the city buildings where many birds of prey dwell and make their living. Rosen always elevates her birds in this way, in reflection of their natural milieu, their all-seeing vantage point and nobility (i.e., the Egyptian falcon-headed god Horus, meaning "he who is far above"). This position also raises them to a status of honor and reverence, attributes clearly evident in *White Night* (2014), whose pale coloration evokes an air of mystery. Though her birds are about life size, they feel imposing, and convey a timelessness and grandeur reminiscent of her much-admired ancient Egyptian sculptures.

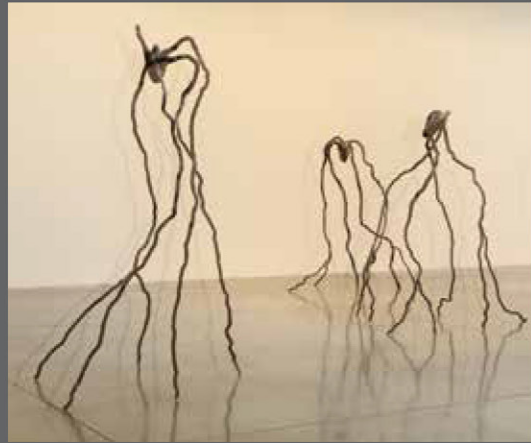
Rosen also studied philosophy, and she looks deeply into the ideas and meaning expressed through her work. In an interview with Richard Whittaker from the publication *Works + Conversations*, she thoughtfully considers, "who and what does my art address?" She questions the nature of activist art, "For something to be really art, not social commentary, it has to engage more of the viewer. It has to activate what can be felt, what can be sensed, and what can be thought." She wonders, "How can art direct us toward our possibilities? Toward a finer quality of existence so that the relationship between nature and the culture I find myself in can be reconciled. So a balance can be brought. So I can understand. That is what interests me." These are not the customary sentiments expressed in most art interviews today, but they resound as necessary. They reflect the dichotomy of an artist whose experience has shifted from an intensely urban life to the deep quiet of a life embedded in nature. Rosen's art comes to fruition through her creative reflection and expression of this conundrum.

ALISON SAAR

Alison Saar was born in 1956 in Los Angeles, California, into an exceptionally creative family. Her mother Betye Saar is the well-known African American artist celebrated for politically charged collages and assemblages. Her late father Richard Saar was a painter, ceramicist, and art conservator. Saar's influences are multiethnic through blood—with African American, Native American, and European on her mother's side, and German and Scottish through her father—and multicultural through experience. Her mother introduced her to metaphysical and spiritual traditions from the Americas and East Asia, and with her father she learned to restore a variety of Asian, Egyptian, Pre-Columbian, and African art and artifacts. Outsider Art was another major influence, and a family trip to the Watts Towers—built by self-taught artist Simon Rodia with scrap metal and decorated with scavenged tile, glass and shells—made a lifelong impact. In addition, a family art studio was always available to Saar and her two sisters, and museum visits and art classes were regular occurrences.

Saar's immersion in art continued with her higher education. She attended California's Scripps College, where she studied with renowned art historian and founder of the Museum of African-American Art, Dr. Samella Lewis, whose field of Caribbean and Pre-Columbian Art reflected her own interests. She earned an M.F.A. from Otis College of Art and Design in Los Angeles, and began making her first serious sculptures. Saar's artistic practice, like her cultural interests, is wide-ranging, and her work shows remarkable creative flexibility. She makes both powerful paintings and life-size sculptures. Reminiscent of her mother Betye's approach, Saar's sculptures are assemblage-like, and composed of multiple, often-disparate components. She collects and may combine an unlikely assortment of wood, dirt, plant roots, tin, fabric, glass, wax, and gold leaf, along with a conglomeration of found objects. She hangs or winds her carved figures with ropes, pierces or appliques them, fashions wire or tarred roots into hair or feet, carries or holds them with found objects—chairs, pitchers, jugs, and basins rest at their feet or balance on their heads. She covers many of her wood figures with tin, and also casts them in bronze. Yet, however adventurous her process or materials, Saar's work is always deeply grounded in story.

The three bronze figures that make up *Hankerin' Hearts* (2012), were part of Saar's powerful traveling exhibition STILL... The spidery creatures represent three human hearts turned



into little independent beings supported by rangy tendril-like branches. Saar has given each sculpture an individual identity: *Hincty* a female, and *Mosey and Gimpy* two males that follow after her. In an interview from the Figge Art Museum venue of the exhibition, she describes her vision, "*Hincty*, the one up front, is kind of tightly wound, and she's being pursued by *Mosey and Gimpy*—one has these lumps of what look like stab marks, and the other one has this gash that's been roughly sutured back together." Addressing the pain that also comes with love, and the scars and wounds that an open heart engenders she continues, "I wanted to create these little hearts that are sort of their own little animal selves, and that go on even when they feel vulnerable or exposed or susceptible; they're kind of silly and kind of goofy, but I think they have this sort of dark undertone." In fact, a certain dark tone underlies much of Saar's work. She addresses the world with few illusions, as she draws from her wide repository of influences—unconventional outsider art, art of Asian, African, and Pre-Columbian cultures mixed in with African American history and archetypes from the world's mythologies and religion. She makes use of this remarkable and uniquely American cultural and political *mélange* to create work steeped in a singular artistic vision: the inner and outer experiences of a mixed-race woman in this fraught American culture.

Forge and Stone: Contemporary California Women Sculptors

has brought together seven important California artists in an exhibition that revives our interest and enriches our understanding of the exciting diversity of contemporary sculpture today. These artists bring with them diverse and wide-ranging bodies of work, and long-standing careers as exhibiting artists, with pieces in museum collections throughout the country. All are worthy subjects for further exploration. As women, they tell new stories while expanding opportunities for artists that will come after them. As sculptors, they invigorate the practice, uphold the legacy of female artist-pioneers, and share a lineage with the unknown creators of works left to us by ancient civilizations, which with good fortune will remain to astonish, nourish, and inspire people for many years to come.

Front Cover: Gwynn Murrill, *Cougar III*, 2016, Bronze, 8/9, 13 ½ x 70 x 24 inches
Courtesy of Winfield Gallery, Carmel

Inside Front Cover:

Ynez Johnston, *The Magician*, 1991, Bronze. 26.5 x 28 x 8 inches
Jane Rosen, *Sky Scraper Bird #1 & #2*, 2011, Kiln cast pigmented glass and limestone 66 x 15 x 13 inches
Alison Saar, *Hankering Hearts*, Cast bronze,
Mosey, 2012, 66x49x59 inches, *Hincty*, 2012, 75x38x50 inches, *Gimpy*, 2013, 64x54x50 inches

Page 2: Ynez Johnston, *The Woman Who Waits by the Sea*, 1992 Bronze. 77 x 41 x 17.75 inches
Courtesy of Decker Studios

Page 3: Diana Moore, *Athlete*, 2001, Carbon steel 2/2, 75 x 22 ¼ x 14 inches
Courtesy of Winfield Gallery, Carmel

Page 4: Gwynn Murrill, *Anabell*, 2008, Bronze, 15 x 39 x 26 inches
Courtesy of Winfield Gallery, Carmel

Page 5: Gertrud Parker, *Unusual Steeples*, 2001 Lucite, Aluminum, Gutskin, Dye

Page 6: Lisa Reinertson, *Wolf Rider*, 2016, Bronze, 72 x 70 x 26 inches (includes base)
Courtesy of Winfield Gallery, Carmel

Page 7: Jane Rosen, *Sky Scraper Bird #1*, 2011, Kiln cast pigmented glass and limestone 66 x 15 x 13 inches
Courtesy of Winfield Gallery, Carmel

Page 8: Alison Saar, *Hankering Hearts*, Cast bronze
Mosey, 2012, 66 x 49 x 59 inches, *Hincty*, 2012, 75 x 38 x 50 inches, *Gimpy*, 2013, 64 x 54 x 50 inches
Courtesy of LA Louver Gallery

Back Cover: Lisa Reinertson portrait with *Wolf Rider*. Photo by: Kurt Fishback

This catalog is published by Winfield Gallery. Publication © 2017 Winfield Gallery
All rights reserved. No part of this catalog may be reproduced without the written permission of Winfield Gallery

Essays by Helaine Glick

Design by Stephanie Workman/Red Dot Media



October 14, 2017 – January 7, 2018



551 Broadway, Sonoma CA 95476
707.939.7862 | www.svma.org

WINFIELD
GALLERY

Dolores between Ocean & 7th
PO Box 7393 Carmel, CA 93921
800.289.1950 || 831.624.3369

www.winfieldgallery.com