

More
Specific
Site-Specific Outdoor Sculpture Invitational
May 3- October 27, 1996

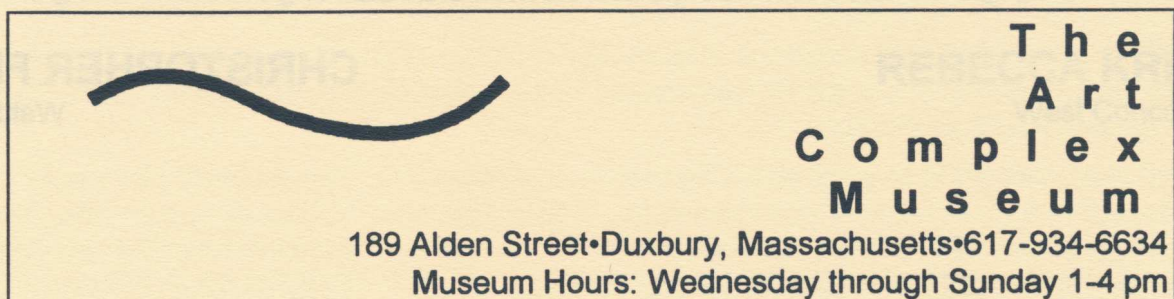
As the title implies, **More Specific** evolved from the museum's 1995 outdoor sculpture exhibition. Unlike last year's juried show, with artists chosen through proposals submitted to an open competition, the selections for this exhibition were made on the basis of the artists' previous temporary installations. In the interest of exploring a broader range of site-specific work, artists from last year's show were not considered.

The overall premise of the exhibition remains the same: to exhibit works of art that are site-specific, or that respond to the environment. Each piece in **More Specific** was created specifically for this exhibition. Artists drew inspiration from the museum's history and mission, as well as previous uses of the site. In one case, the grounds also provided both a studio and the sole source of material. The concept of shelter was addressed by two of the artists. Another was drawn to nature, and its potential for being simultaneously engaging and threatening (even before learning of our poison ivy).

Everyone involved with this exhibition invites you to explore, consider and enjoy the unique responses of creative minds to the Art Complex Museum environment.

Beverly Burbank,
exhibition coordinator

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leaf boats

Painted leaves

In the pond behind the museum

In my creative process, a particular space is often a catalyst for generating an initial image or feeling. I work on site through improvisation to create a sculpture, which may evolve in surprising ways. When I visited the museum, I was drawn to the pond. I watched layers of leaves float on the water, skim the surface and slowly change position as the wind blew.

I imagined a work that would focus attention on the water and leaves, while adding a sense of play. I gathered fallen oak leaves from the site, painted them with bright iridescent colors to catch light, and coated them with epoxy resin. The leaves float freely with other elements in the pond, adding a new rhythm; their configuration shifts according to wind and weather.



Color, light, movement and transformation are the elements of this ephemeral piece. The contained space of the pond becomes a mini-theatre, framing the activity within it.

BETH GALSTON

Somerville, MA



prima materia

Soil, mixed media

In the woods at the far end of Alden Street field

This artwork is a meditation on physical and psychological transformation. *Prima materia* is a term from alchemy that refers to both an unknown substance and an unknown potentiality. (Something unknown is not the same thing as unknowable.) A "treasure hard to attain" was suspected in the *prima materia*.

The sculpture "freezes moments" so the viewer may meditate on the drama being enacted. These moments may be from different points in time, yet through art, they are visible at the same point in time. The soil, the plants, and all the processes of nature are in motion in "real time" around the art. The work creates a presentation and an engagement of change.

REBECCA KRINKE

West Concord, MA