

Sculpture:

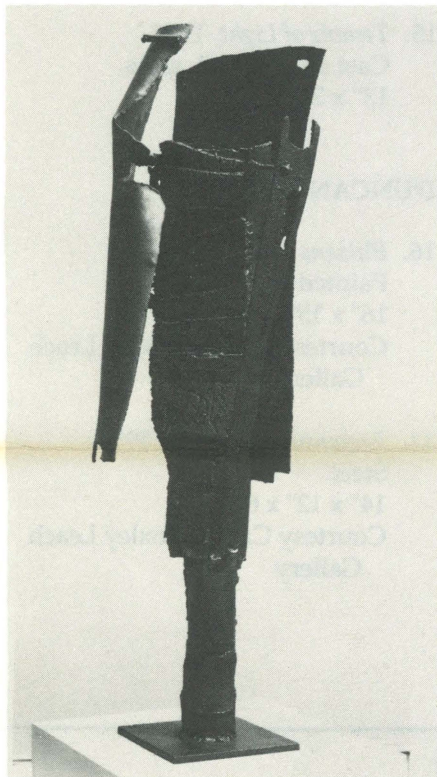
The Studio Tradition at The George Washington University
FACULTY AND ALUMNI ARTISTS

June 5–July 31, 1990

Introduction

In conjunction with "International Sculpture '90," The George Washington University's Dimock Gallery is hosting an invitational exhibition celebrating the University's long commitment to the teaching of sculpture. The exhibition showcases the achievements of alumni artists who are actively involved in teaching and carrying on leadership roles in the field of contemporary sculpture. The sculpture program began in 1966-67 under H.I. Gates' leadership. Technical expertise in woodworking, assemblage, metal construction, and a directness to sculptural form are but a few of the common characteristics these alumni share with the work of Gates. The students who worked with him over the years assimilated his emphasis on craftsmanship into their personal styles, along with an inherent respect for the nature of materials, love for teaching, and the promotion of sculpture to a wider audience. We are indebted to the Department of Art for providing the necessary support for this exhibition, and to the participating artists who have enthusiastically engaged in our exhibition's planning and installation. H.I. Gates is to be applauded for his guidance and cooperation.

LDM



H.I. GATES *Samurai I*, 1962, steel, 61" x 19" x 23", in the collection of The Corcoran Gallery of Art, Museum Purchase, Carmen and David Lloyd Kreeger Purchase Prize

H.I. GATES
Associate Professor of Sculpture, GW
B.F.A. (1958) and M.F.A.
(1960), University of Illinois

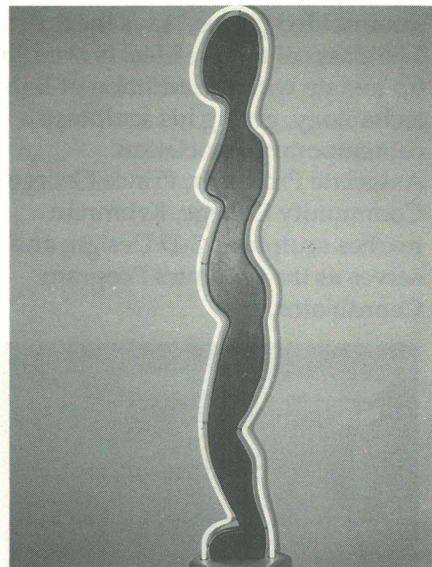
Four of the nine works selected to represent Gates' oeuvre in this exhibition are part of a series which depict images of "Samurai Warriors." There is a combination of ferocity and aestheticism in the feudal Japanese warrior's approach to battle, and Gates' mixed media sculptures capture this quality. Early on in his sculptural career, *Samurai I* (in the collection of The Corcoran Gallery of Art), exhibits how Japanese armour types were inspirational to the artist. "The spirit of the way my sculpture is put together and the final product is assemblage," says H.I. Gates. Eliciting an emotional response to found or manufactured materials is the essence of the work. The power of Gates' sculpture lies in his ability to animate common materials by combining and assembling them in new ways. With each transformation, the symbolism grows more layered.



Reflection, 1989, mixed media, 50" x 36" x 36"

**MARGERY ELEME
GOLDBERG**
(B.A. 1972)

Wood sculpture, sculptured furniture, wood and neon furniture and sculpture are Ms. Goldberg's oeuvre. The inspiration has been the human figure as both monolith and poetry. In sculptured furniture, the excellence of a figurative woodworkers' craft merges with the innovative technology of neon light. A major force in Washington's art community since 1973, she established Zenith Square



Illuminated Outline, 1987, neon, purple heart, 66" x 10" x 10"

and later opened Zenith Gallery. The 7th Street gallery has been a forum for the appreciation of sculpture and fine crafts in Washington's downtown.

GARY IRBY
(M.F.A. 1969)

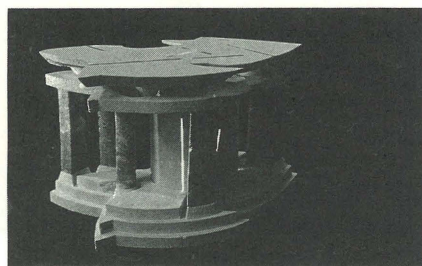
"These primal figurative assemblages, made of discarded materials, have been conceived as reminders of man's impact on the earth's environmental balance....," says the artist. His approach is light and humorous, merging characteristics of tribal art and ritual incantations. The sculptural traditions of Papua New Guinea, Australia, and Africa are suggested in the tall, imposing figures. The titles "... speak to the future."



"Man's Journey Through the Environment—Up the Creek Without a" (detail), wood, canoe paddles, nails, eyes, and pink 72" high

JOHN KRUMREIN
(M.F.A. 1976)

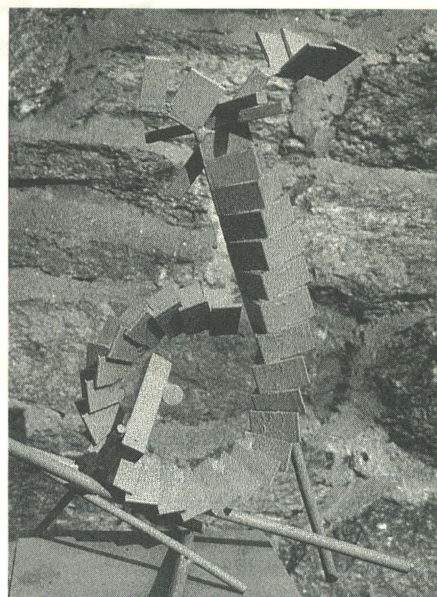
"My current work draws from the natural landscape as well as a rich history of architecture... The southwestern landscape of the United States with its great plateaus and towering mesas give me a nemesis for my organic sandmolded pieces," says the artist. The classical temple ideal is brought up to date with the addition of light technology, giving his sculpture a contemporary association. Associate Professor, Prince George's Community College, Krumrein teaches sculpture, 3-D Design, and serves as the Ceramics Program Coordinator.



Temple of Light, 1990,
cast stone, sand, glass, 13" x 23" x 16"

DUNCAN TEBOW
(B.A. 1967)

In addition to obtaining a degree in painting and drawing from GW, the artist received the M.F.A. and B.F.A. degrees from School of Art, Yale University in 1969. Presently, he is Assistant Division Chairman for Humanities at Northern Virginia Community College, Annandale, where he also holds the rank of Assistant Professor of Art for Sculpture and Design. Long active in the Washington arts community, Tebow was an organizer and board member of the Washington Sculptors Group. Tebow's steel sculptures utilize color and shape repetition in their design. Maintaining a dynamic balance between harmonious shapes and directional movement, the sculptures effectively juggle linear elements, negative space, and mass. "For my purposes, painting and sculpture have always been integrated," says Tebow.



Blitzens Dilemma, 1989,
painted steel, 16" x 15" x 9",
Courtesy Carega Foxley Leach Gallery

Checklist of the Exhibition

H. I. GATES

1. *After Dark, 1960*
Wood and iron
23" x 22" x 10"
2. *Bust with Katana, 1988*
Mixed media
36" x 26" x 36"
3. *Christmas Greeting, 1962*
Wood and various metals
60" x 14" x 14"
Collection of Douglas H Teller
4. *Head, 1986*
Mixed media
27" x 15" x 13"
5. *Red Box, 1988*
Mixed media
23" x 14" x 6"
6. *Reflection, 1989*
Mixed media
50" x 36" x 36"
7. *Samurai I, 1962*
Steel
61" x 19" x 23"
In the collection of The Corcoran Gallery of Art, Museum Purchase, Carmen and David Lloyd Kreeger Purchase Prize

8. *Standing Warrior, 1987*
Mixed media
84" x 30" x 24"
9. *Steel Fortress, 1969*
Steel
23" x 18" x 22"

MARGERY ELEME GOLDBERG

10. *Illuminated Outline, 1987*
Neon, purple heart
66" x 10" x 10"
11. *The Zenith Family, 1990*
Cherry, maple, padouk, purple heart
18" x 16" x 8"

GARY IRBY

12. *"For Centuries Man's Instinct and Intuition Were in Harmony With Nature--He Almost Had Eyes in the Back of His Head--Now His Instincts Are Extinct and His Intuition is Just Tuition"*
Wood, canoe paddles, drum sticks, paint, rubber balls and fur
84" high

13. *"Man's Journey Through the Environment--Up the Creek Without a"*
Wood, canoe paddles, nails, eyes, and pink
72" high

JOHN KRUMREIN

14. *Stepped Temple, 1988*
Cast stone, glass
24" x 26" x 21"
15. *Temple of Light, 1990*
Cast stone, sand, glass
13" x 23" x 16"

DUNCAN TEBOW

16. *Blitzens Dilemma, 1989*
Painted steel
16" x 15" x 9"
Courtesy Carega Foxley Leach Gallery
17. *Brownings Combine, 1989*
Steel
14" x 12" x 6"
Courtesy Carega Foxley Leach Gallery

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