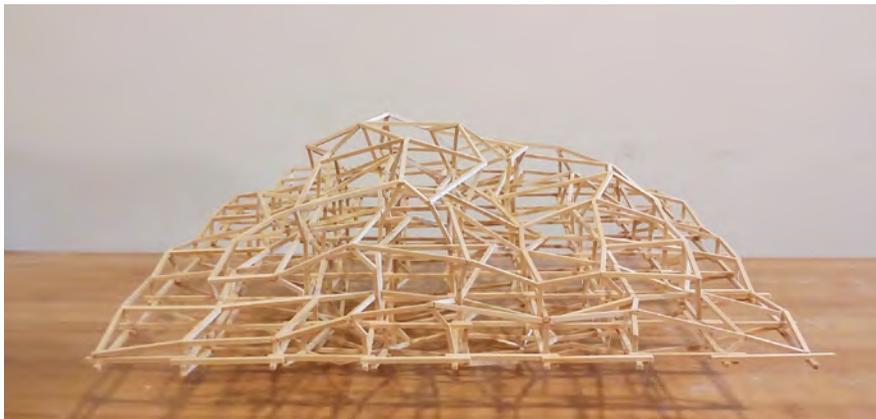


EXHIBITION CHECKLIST

- | | | |
|---|--|--|
| 1. <i>Window</i> , 2016
34h x 20w x 10d inches
\$800 | 7. <i>Swiss Device I</i> , 2016
36h x 12w x 24d inches
\$700 | 13. <i>Release</i> , 2017
12h x 12w x 12d inches
\$300 |
| 2. <i>Hold Me</i> , 2016
36h x 36w x 7d inches
\$1,200 | 8. <i>Column</i> , 2017
70h x 16w x 16d inches
\$1,400 | 14. <i>Swiss Device III</i> , 2016
20h x 36w x 12d inches
\$700 |
| 3. <i>Houdini</i> , 2015
28h x 60w x 8d inches
\$1,600 | 9. <i>Intertwine I</i> , 2017
18h x 18w x 18d inches
\$500 | 15. <i>Echo</i> , 2016
36h x 20w x 20d inches
\$1,400 |
| 4. <i>Emerging</i> , 2015
58h x 14w x 14d inches
\$1,000 | 10. <i>Intertwine II</i> , 2017
15h x 18w x 18d inches
\$400 | 16. <i>Leap</i> , 2016
20h x 36w x 16d inches
\$900 |
| 5. <i>Newborn</i> , 2017
48h x 20w x 4d inches
\$700 | 11. <i>Expanding Field</i> , 2015
4h x 12w x 12d inches
\$600 | All works are in wood.
In most cases pedestals
are available for
additional cost. |
| 6. <i>Turning The Corner</i> , 2016
46h x 24w x 4d inches
\$600 | 12. <i>Swiss Device II</i> , 2016
36h x 12w x 14d inches
\$600 | |



Expanding Field, 2015, 4h x 12w x 12d inches

WAAM



Swiss Device III, 2016, 20h x 36w x 12d inches

RICHARD SCHERR: LINES

WOODSTOCK ARTISTS ASSOCIATION & MUSEUM
SOLO GALLERY

March 17 - April 29, 2018

ARTIST TALK Saturday, March 24, 2 PM

RECEPTION Saturday, March 24, 4-6 PM

Juror, 2018 Solo Show Artists:

Kenise Barnes - Director, Kenise Barnes Fine Art

WAAM
Woodstock Artists Association & Museum
28 Tinker Street, Woodstock, NY 12498
T. 845 679 2940 woodstockart.org

RICHARD SCHERR: LINES

ARTIST'S STATEMENT

My sculpture is an exploration into the possibilities of line, or vector as both form and subject. While line is common to virtually all the 2 and 3 dimensional arts, it is primarily used as a way of describing the edge, or contour of a singular shape or volume, defining itself from the surrounding context. In the case of my work, I prefer to use line as the actual substance, the internal fabric of the sculpture, rather than merely an edge condition. In this way, line becomes a strategy of opening the work, embracing and unifying space both within and beyond the object.

Generating form as a line rather than shaped planes or volumes is a method of making sculpture equivalent to drawing in space, explored earlier by many sculptors, including Picasso, David Smith, and others. Drawing is a human gesture, free and spontaneous, a searching, extended process of exploration. An example (and inspiration for my work) are the drawings of Giacometti, in which the multiplicity of lines (some were possibly mistakes to be changed, some to be reinforced, some are to be replicated) gradually shape a desired formal expression.

My work similarly explores form as gesture, or approximation, rather than a precise, static contour. The approach is to imperfectly repeat multiple lines, highly intuitive, and non-systematic. These “searching” lines occupy alternate locations and multiple possibilities of definition, resulting in a blurring of contour that defies a fixed, static reading. The resulting overlay of contours produces forms which occupy multiple positions in space, unstable, in

unresolved states of transformation. This exploration through lines which are changing and imprecise reflect our current times of uncertainty. Yet paradoxically, we also possess digital tools of unparalleled precision, allowing us to produce complex images and forms which are beyond our hand’s ability to draw, carve, or assemble. Given such tools, even the most advanced craft cannot compete; striving for perfect execution is a dead end. I prefer to allow the traces, blemishes, and questionable choices in my work to come through, and exist openly as a product of human limitations rather than technological perfection.

The lines sometimes suggest human action (unravelling, leaping) organic forms (insect-like, fetus-like) or states of transformation (approximate replication, form emerging out of another). Readings shift back and forth, from abstraction to reality and points in between, resulting in states of tension, ambiguity and indecision.

It is intended that the lines, through their variability and imprecision become animated, and charged with organic force. Any single contour occupies one possible position in space, but is unstable, in a continual state of transformation, seemingly in motion. The desired result is repeating lines in a dynamic state of flux, imperfectly resolved—as dynamic and variable as life itself.



Echo, 2016, 36h x 20w x 20d inches



Intertwine I, 2017, 18h x 18w x 18d inches

ABOUT THE ARTIST

Richard Scherr practiced and taught architecture for 42 years, blurring the lines between the art and architectural disciplines. Early in his education, he devoted himself to the study of art, sculpture and architecture. After he entered the architecture program at Cornell, Scherr studied sculpture under Jack Squier, and quickly found himself spending more time in the Foundry than the drafting studio. Greatly inspired and encouraged by the sculptor Jason Seley, Chair of the Art Department, Scherr produced an extensive body of work which resulted in 2 one-man shows held in the Sibley Art Gallery. The ground-breaking *Earth Art* exhibition and symposium held at Cornell in 1969 stimulated an interest in earth and environmental art, culminating in an Eidlitz Travel Fellowship to study the IJsselmeer Polders in the Netherlands, photographs of which were later exhibited at the UTA Art Gallery. While completing his Masters at Columbia he got a job reviewing art films by and about artists published by *Art + Cinema Magazine* written by Eva Wisbar, writing over 30 reviews on the work of major video artists and art filmmakers. After moving to Texas to teach architecture at the University of Texas at Arlington and start a private practice, he created artwork in paper and wood, and was selected by then Director of the

Des Moines Art Center James Demetrian to exhibit in the Tarrant County Annual held in the Fort Worth Art Museum. His work was also exhibited in group shows at the UTA Art Gallery.

Scherr moved to New York to become Chair of the Graduate Architecture program at Pratt Institute. He entered a series of sculpture proposals in design competitions, and won 1st (Finalist) prizes in the Salem Tercentenary Witch Trial Memorial Competition (1992), and the Oklahoma City Bombing Memorial Competition (1996). Later, in the role of Pratt’s campus architect, he designed projects which combined art-inspired interventions within architecture renovations, promoting the branding of Pratt as a foremost school of art, design, and architecture. His design of the ground-up Prattstore building featured an abstract calligraphic steel scaffold hung from the ceiling throughout the store, and won a *Building Brooklyn* award in 2005.

After retiring from Pratt, Scherr and his wife moved to Kingston, NY, renovating and adding to a cottage on Lake Katrine. He is now devoted to making sculpture full-time, inspired by the nature and the creative work of the region.