

# Sahid Gama

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

# Solid Gone

Curated by Ben Woodson

June 2—July 13, 2010

Acknowledgements by

Wilkes Barre, Pennsylvania

FIGURE ONE

ART

“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,  
precarious, delicate equilibrium, an idea whose time has almost come

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 night

War. Almost lost in

Pain. Running fast slowly

Laughter lines. Kissing dramatic nights.

Tears. The first day.

News. Trying not to look

Planes. The first page. Trying to juggle.

Tea. Joining a gym.

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.

Over sunrise. The sub

A kiss. Ice cubes.

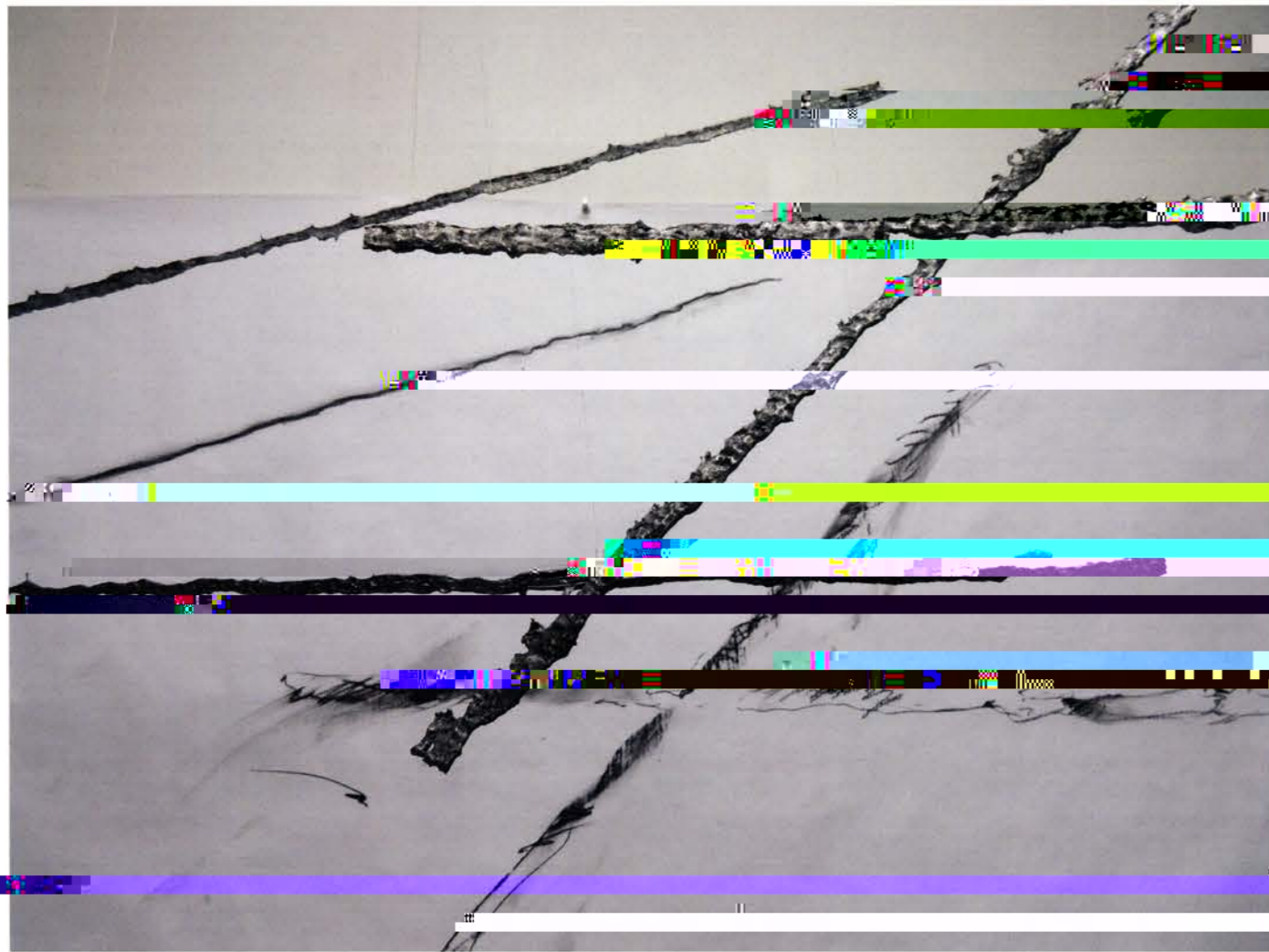
Knocking against something. DNA. Raptors.

Memories. Wind and rain. Beginnings.

Handkerchiefs. Leaky windows. Love.

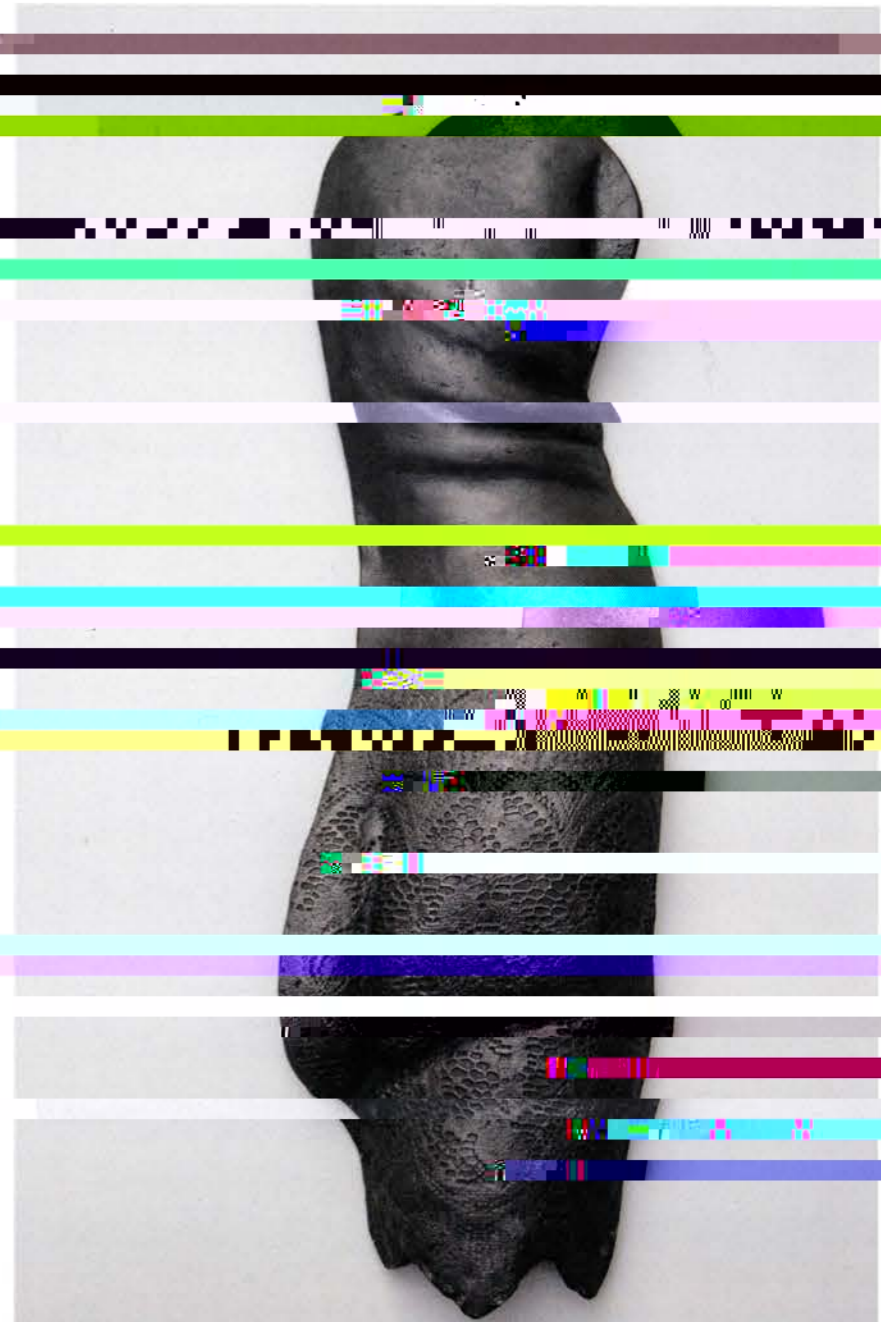
Metallica's Black album. Ice.

Rain. A hint of regret or aftermath



*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.



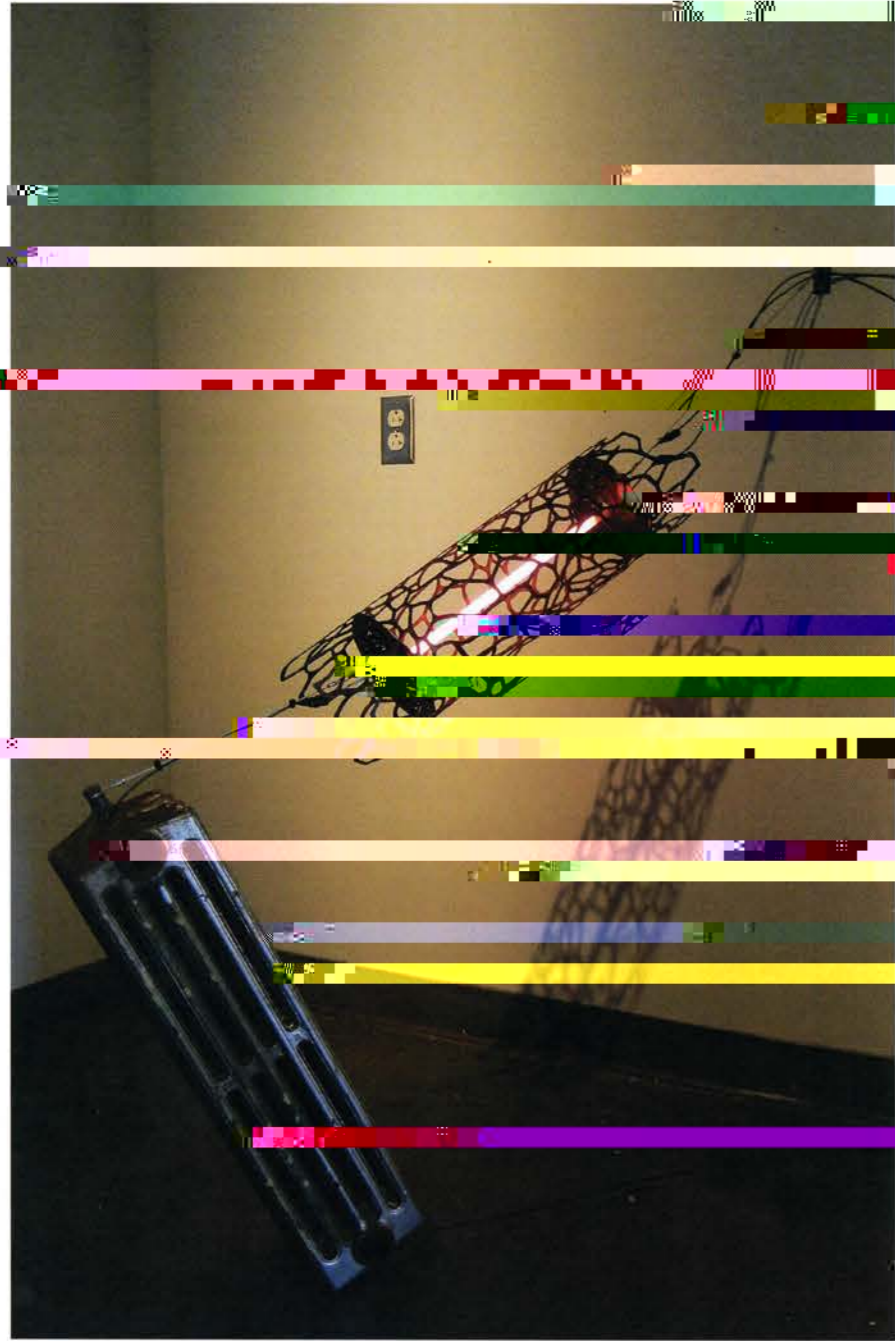
*Counterpoised 2*

Eric Cunningham

2016

ericunningham

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, Cast Iron, Steel, Cement

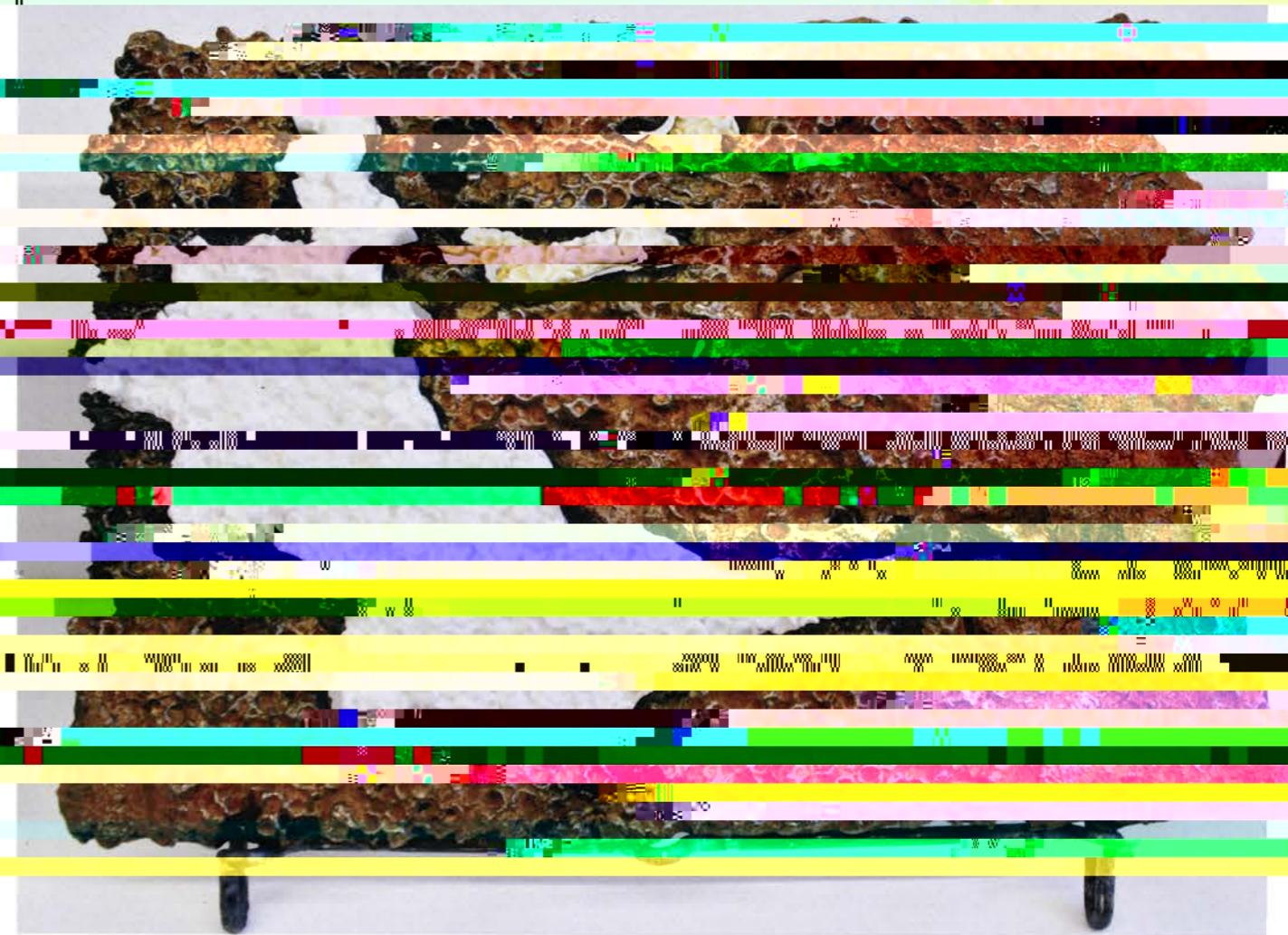
Kevin Dartt

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



*Soap & Iron #2*

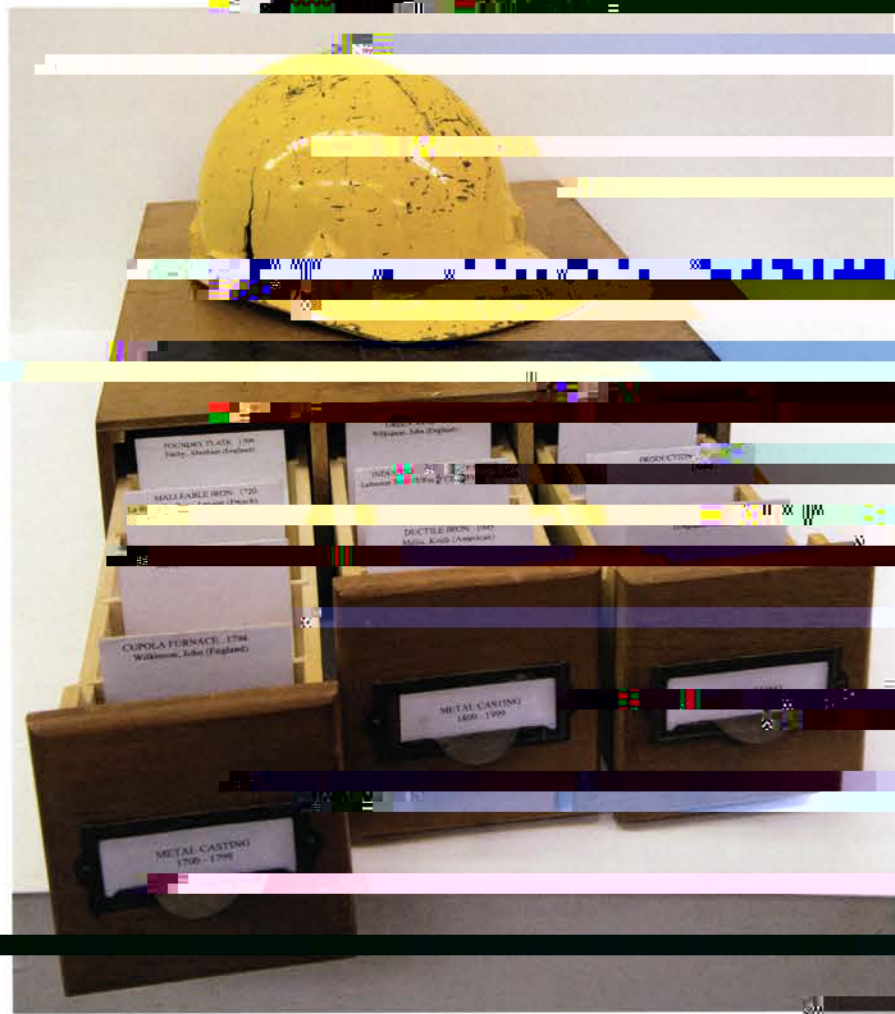
Cast iron and Cast Soap

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

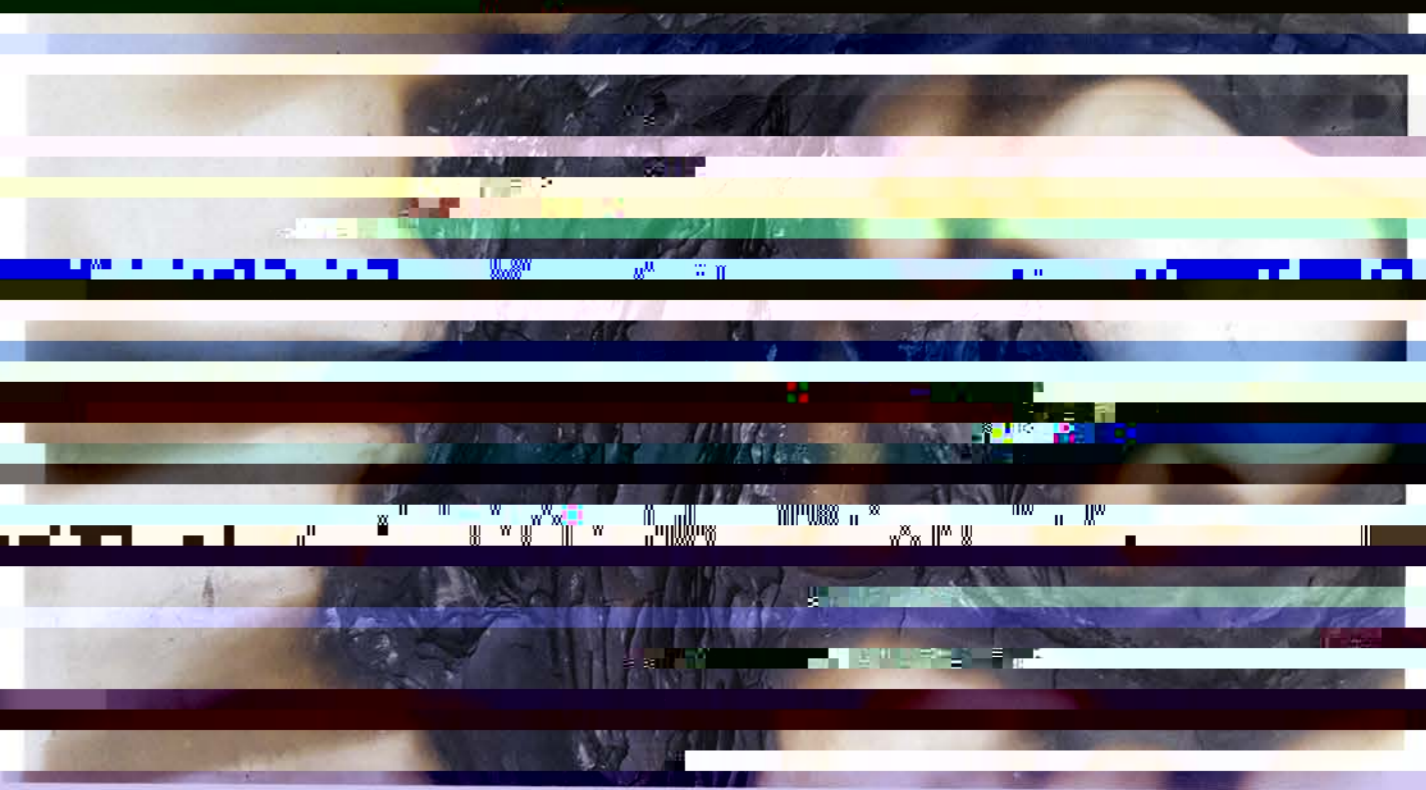
Brian Glaze

2018

brianglaze.com

Progress? comments about how manufacturing has changed over the course of centuries, from the early days of continents since the industrial revolution to the present day. Progress? also comments about the impact of automation on 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.



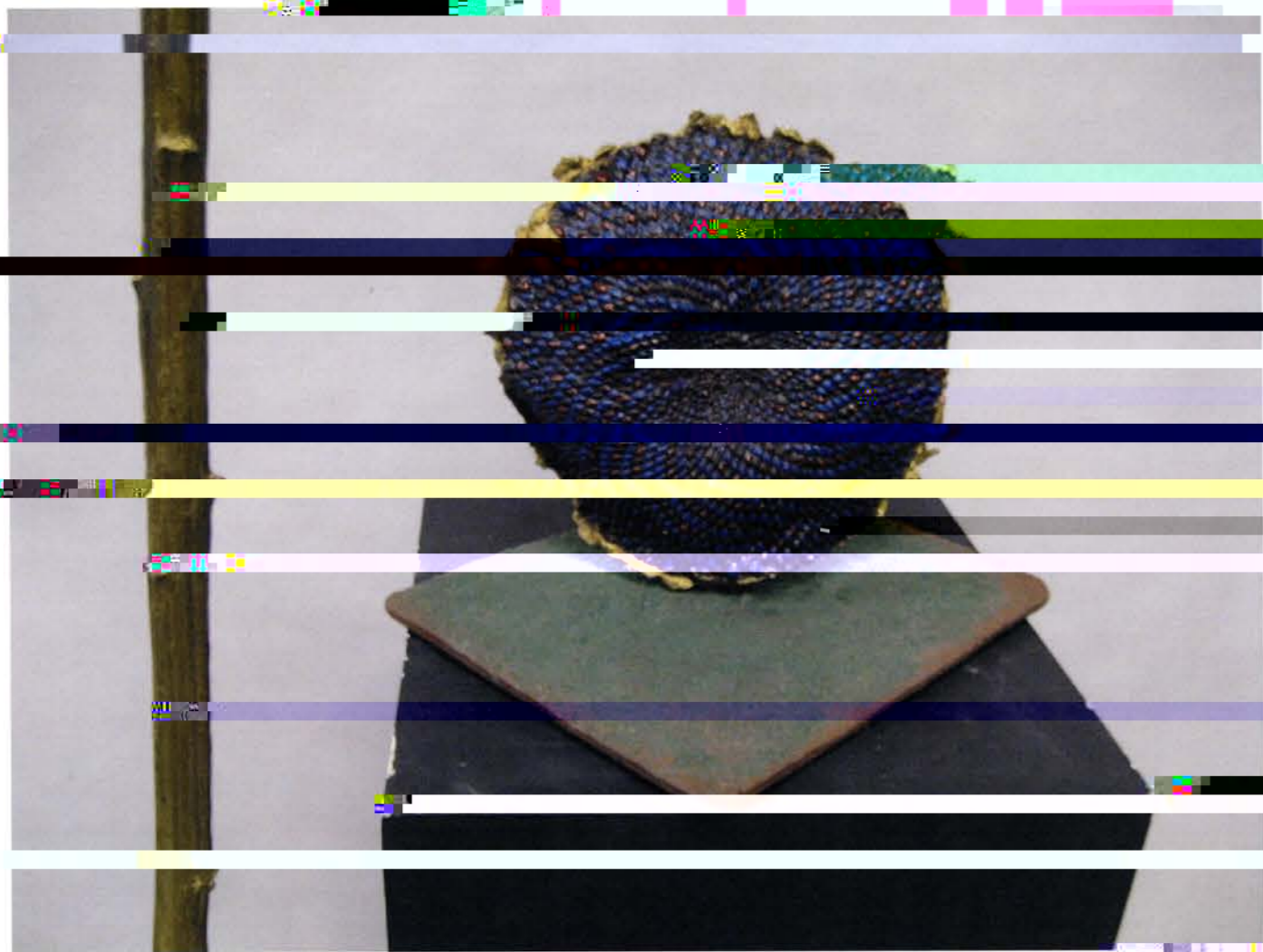
Pyro-Print Spiral

Paper, Carbon, wood and Glass

Handel

2014/2018

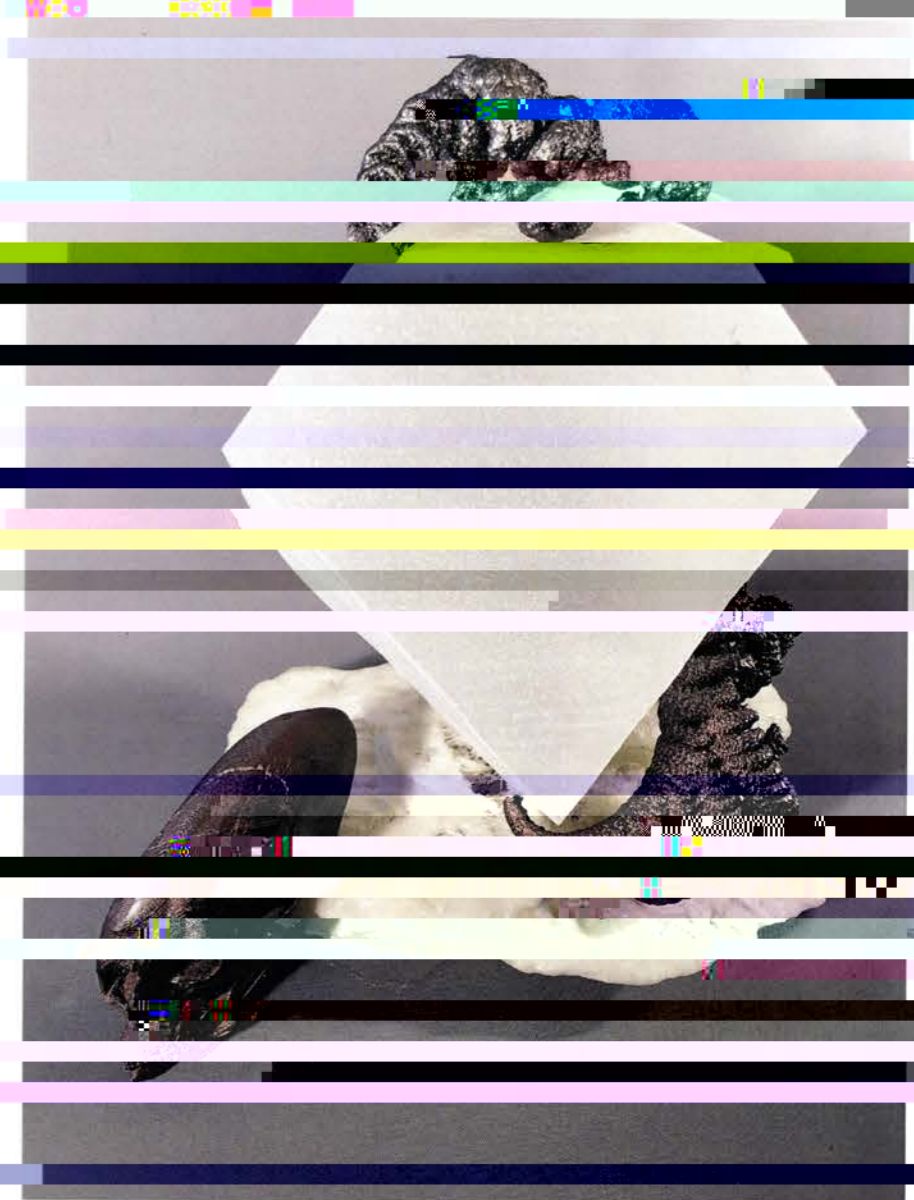
Cynthia Handel's work is a complex interplay of materials and processes. She combines steel, cast bronze and iron elements with silk, wood, beeswax and fire. The resulting pieces are a blend of the natural and the man-made, creating a sense of movement and life. Each piece is a result of multiple layers of wet Cranson paper leaving behind the residue, the marks of the iron. Her work is inspired by wide-ranging motifs, 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 symbol of the summer of 1968, heavy metals and radionuclides from soils and waterways through phytoremediation. The alluring and colorful spheres represent different elements of the periodic table that stagnate full of toxins.

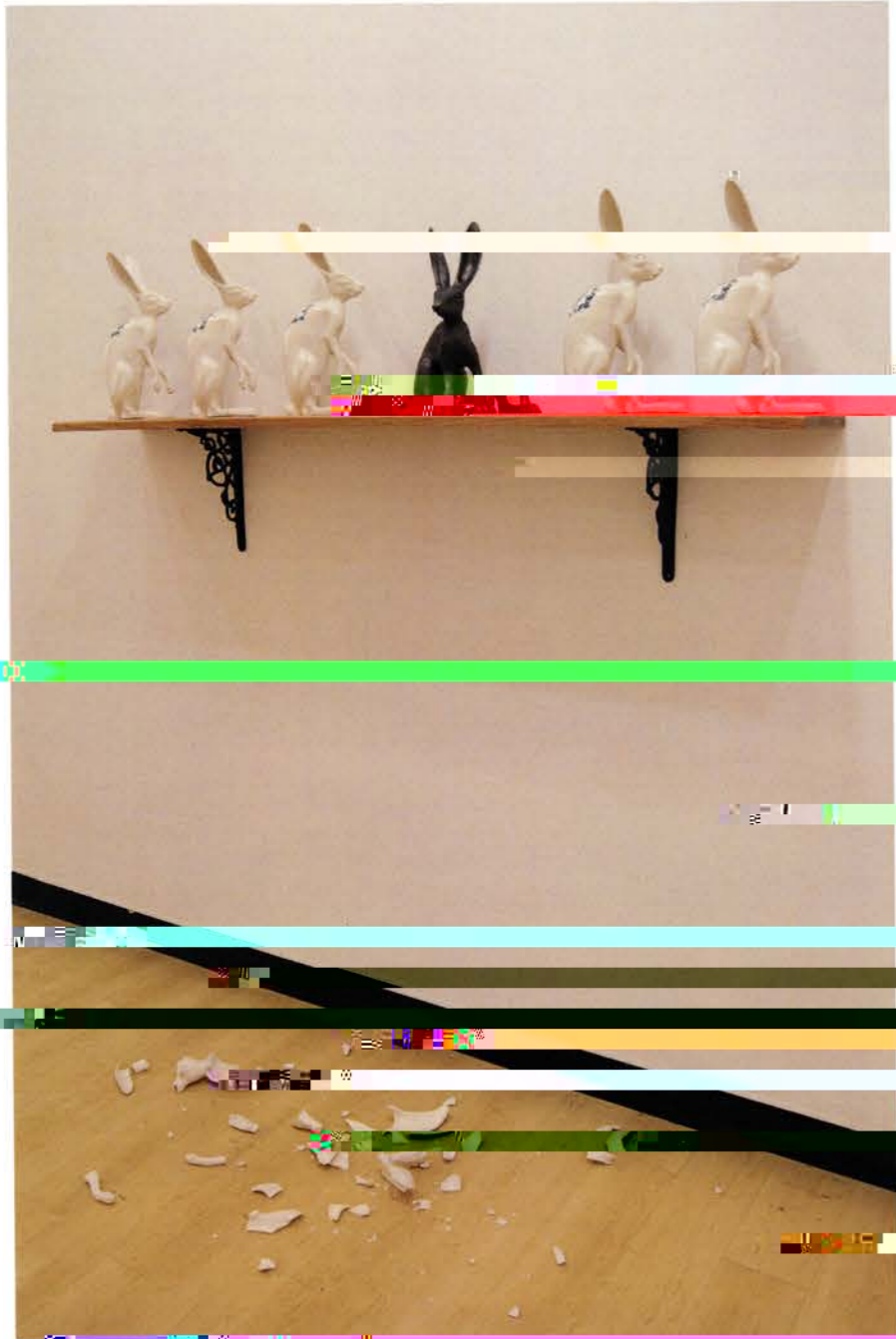


*Melancholia in Hermetic Zodiac*  
 Cast Iron and Glow in the Dark 3D Print  
 Paul Higham

[dataculpture.net](http://dataculpture.net)

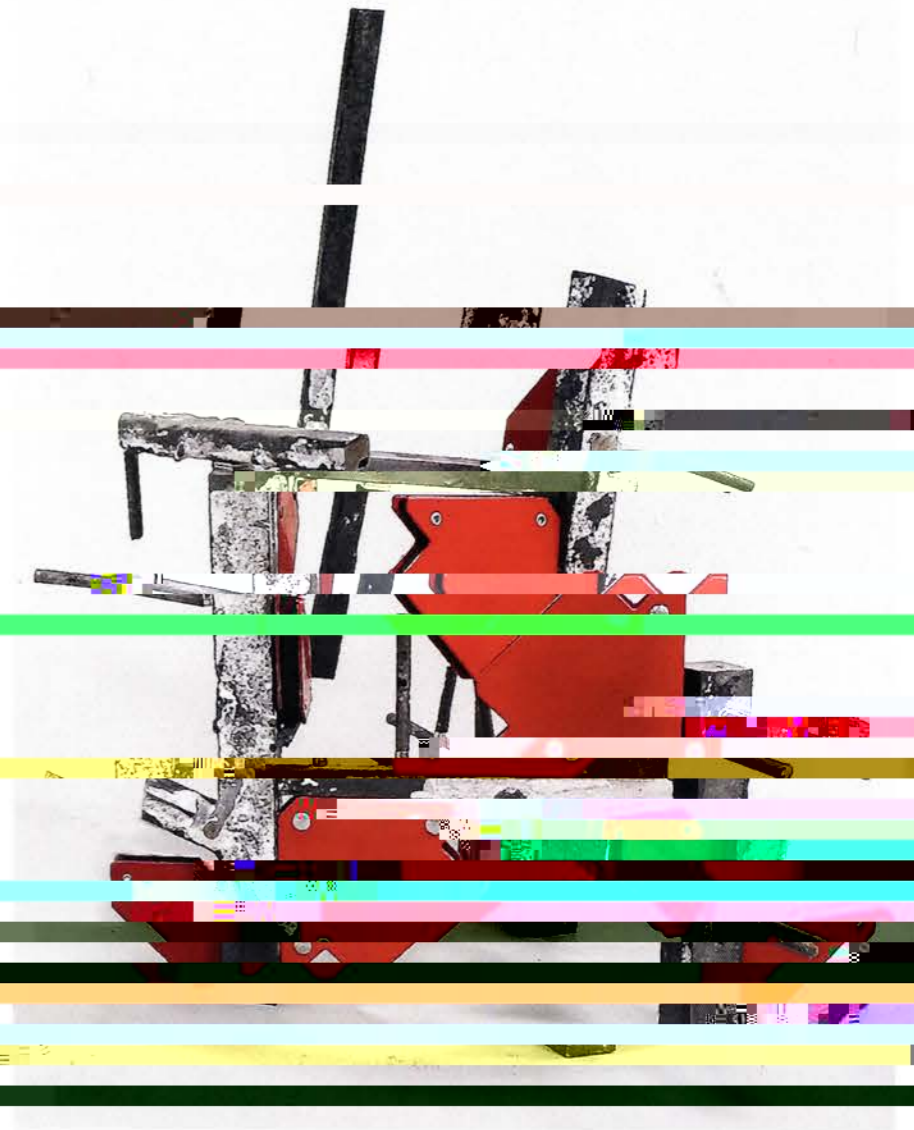
Since the early 70s whilst at Goldsmiths College of Art, my endeavor has remained consistent as such to propagate art based on self-organizing theories of artificial life. My work is driven by the concept of data and deals with the commodification of information and the loss of organicity, data from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





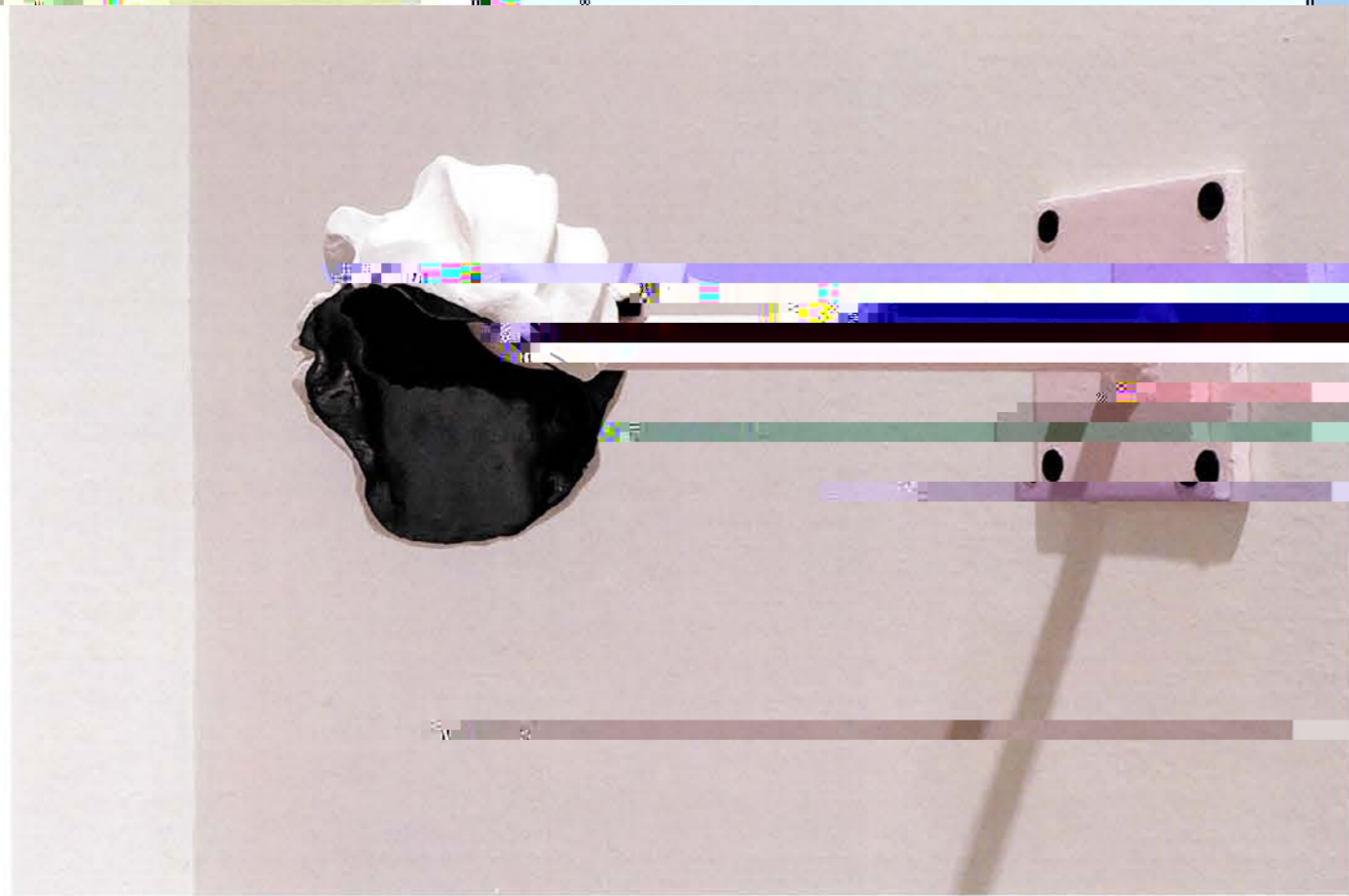
Cast Iron, Cast Porcelain, Mixed Media  
Stacey Holloway  
2018  
staceyholloway.com

I am a visual storyteller. The form of the narrative has been used for centuries to entertain, to preserve culture and to instill morals. Stories can be told through painting, sculpture, and mixed media. I am a visual storyteller. The form of the narrative has been used for centuries to entertain, to preserve culture and to instill morals. Stories can be told through painting, sculpture, and mixed media. I am a visual storyteller. The form of the narrative has been used for centuries to entertain, to preserve culture and to instill morals. Stories can be told through painting, sculpture, and mixed media.



Attraction or Industrial Waste  
Cast Iron and Magnets  
Jean Jawrunner  
2018  
jeanjawrunner.com

represents the interrelated contexts of what is art and what is industry. It is a visual story to be illuminated and explored...fascinating and thought-provoking for interesting times!



*thrust chamber - Pictured*

from the interior

Iron, Paint and Paper

Andrea Jespersen

2018

[andreaespersen.com](http://andreaespersen.com)



*safe house*

Cast Iron and Wood

Kip Jones

2018

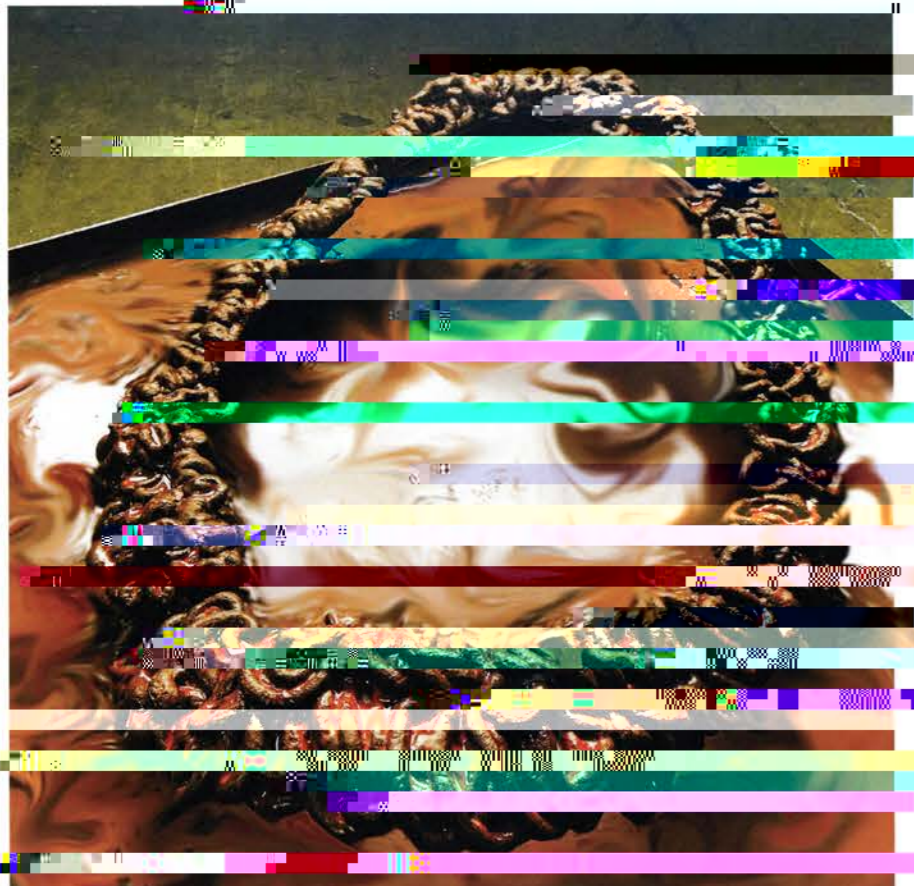
[kipjonesart.com](http://kipjonesart.com)

The intricate work of  
techniques and mediums, which  
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

*safe house* addresses the precarious journeys of  
balanced state by a natural house framework, which  
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





*Rust Belt*

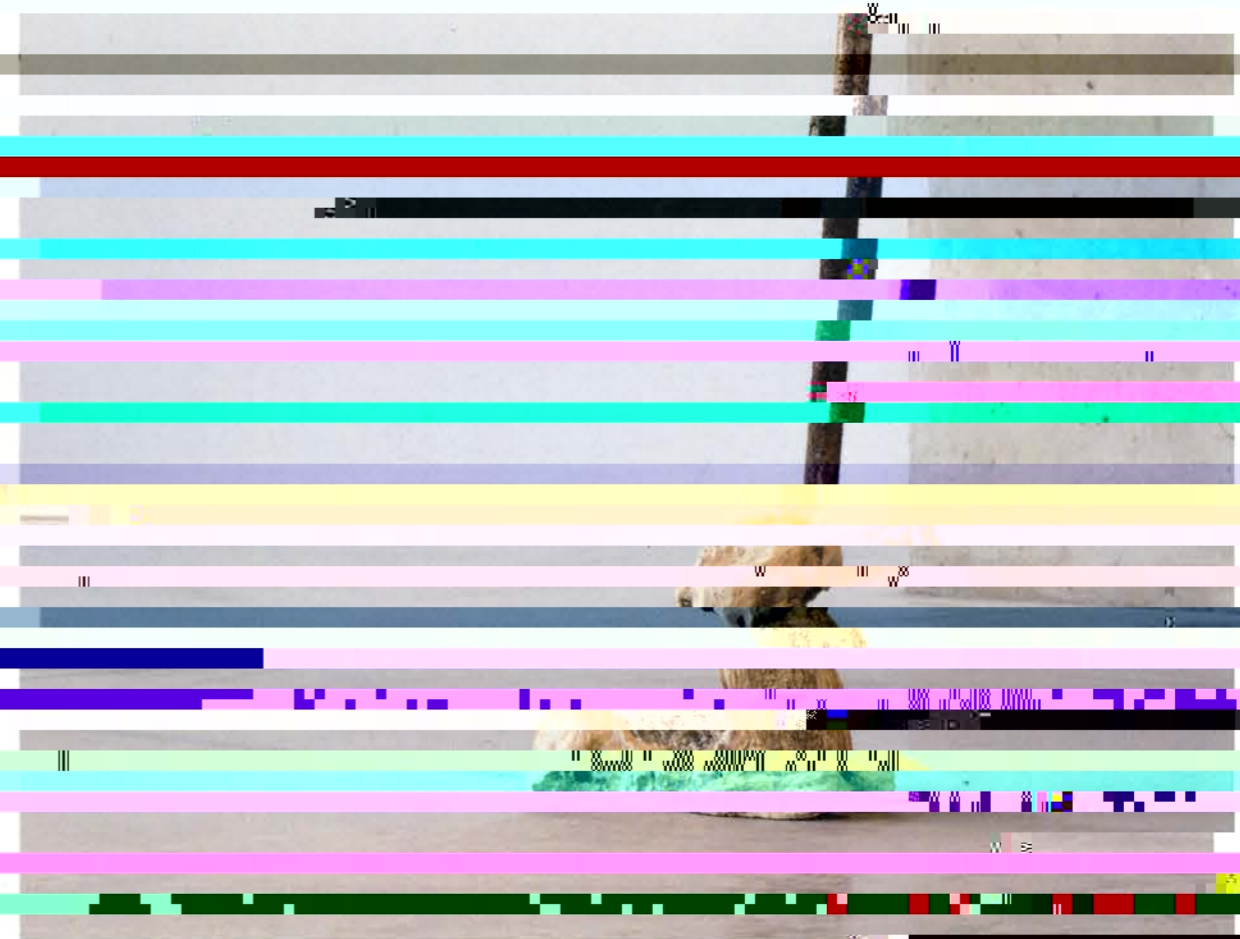
Cast Iron, Rust, Steel and Salt

Coral Penelope Lambert

2018

[corallambertsculptor.com](http://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. The sculpture is a healing process.



*Who would, would you?*

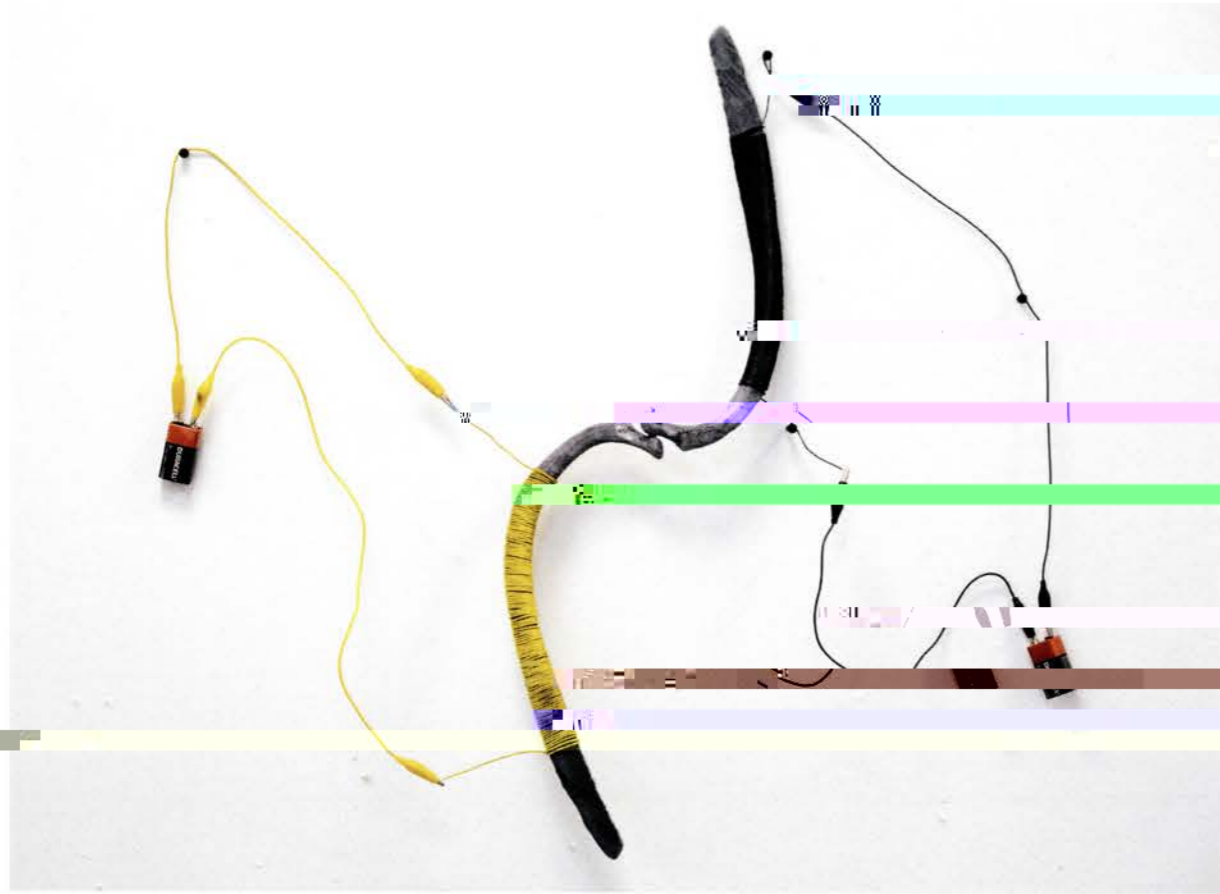
Cast iron covered with unearthened clay balancing found metal tied with string

Marc La Pointe

2018

[marclaointe.virb.com](http://marclaointe.virb.com)

Large collection of steel, debris, and job detritus. Originally from northern Michigan, 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

Samarthee, 2014

www.samarthee.com

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. A common theme in my work is interaction with the other, recovery from nature and machine. Understanding comes a greater capacity for healing and reconciliation.



Branded Binary Mandala - Pictured

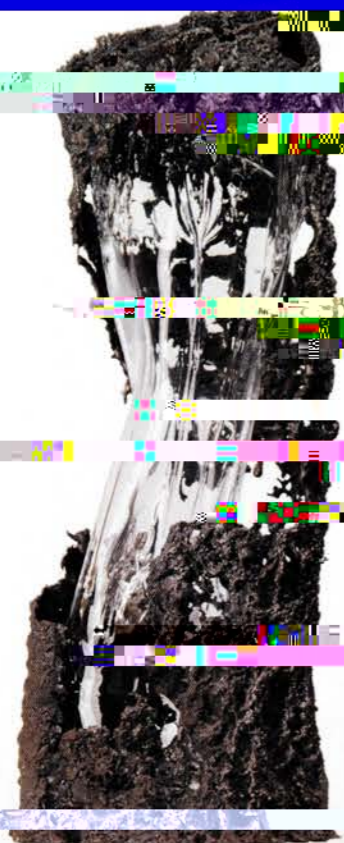
Binary Mandala - Exhibited

Sand and Red Iron Oxide

David Lobdell

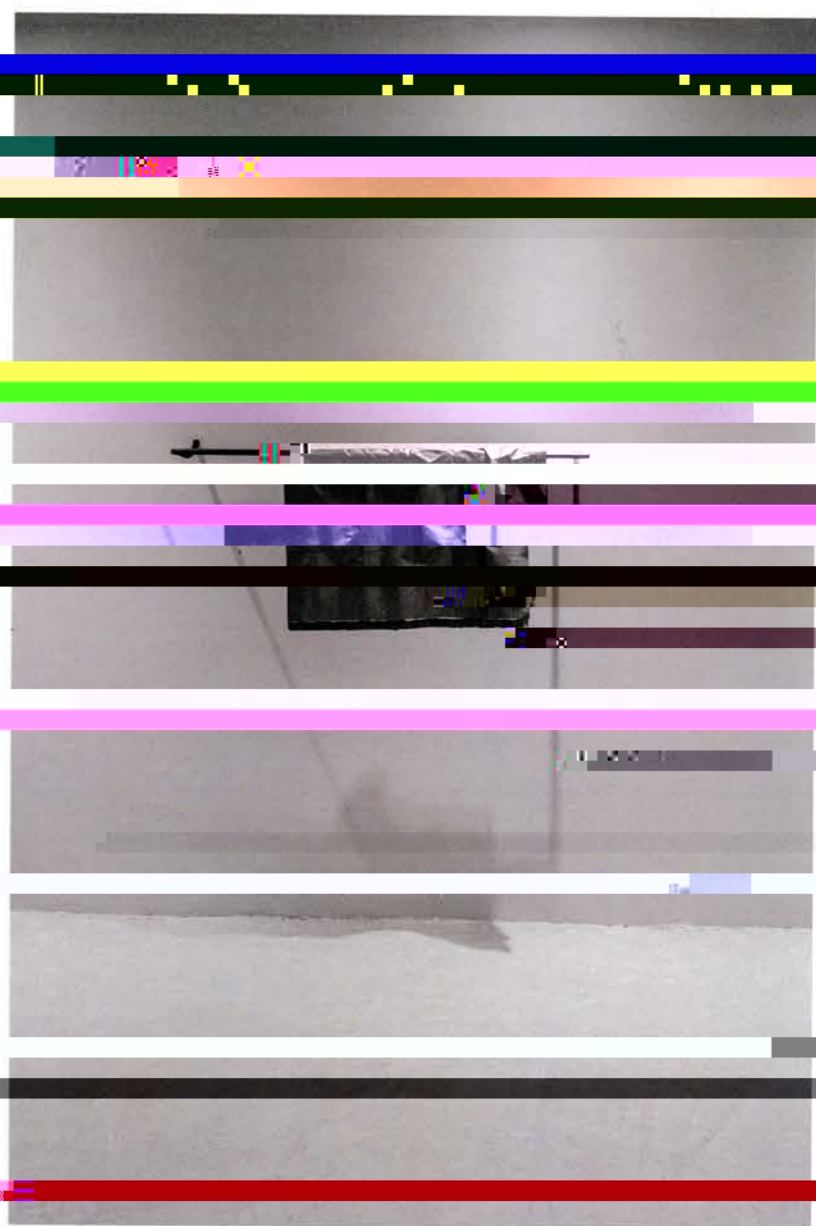
davidlobdellartwork.com

This work is one of a series using binary code as a basis for a Zen Buddhist sand painting and engravings.



She  
Cast Iron and Glass  
Kelly R. Ludeking  
2011  
kellyludeking.com

Cast iron is normally thought of as a hard material that is difficult to break, while glass is considered a fragile material that can shatter. Ludeking juxtaposes the two materials and sets them in a juxtaposition to themselves as well as each other. The iron is beautiful and delicate, while the inner glass is the strength.



Untitled (Towel) - Pictured

Subconscious late

Cast iron  
Alan Magee

2018

EDITION OF 100

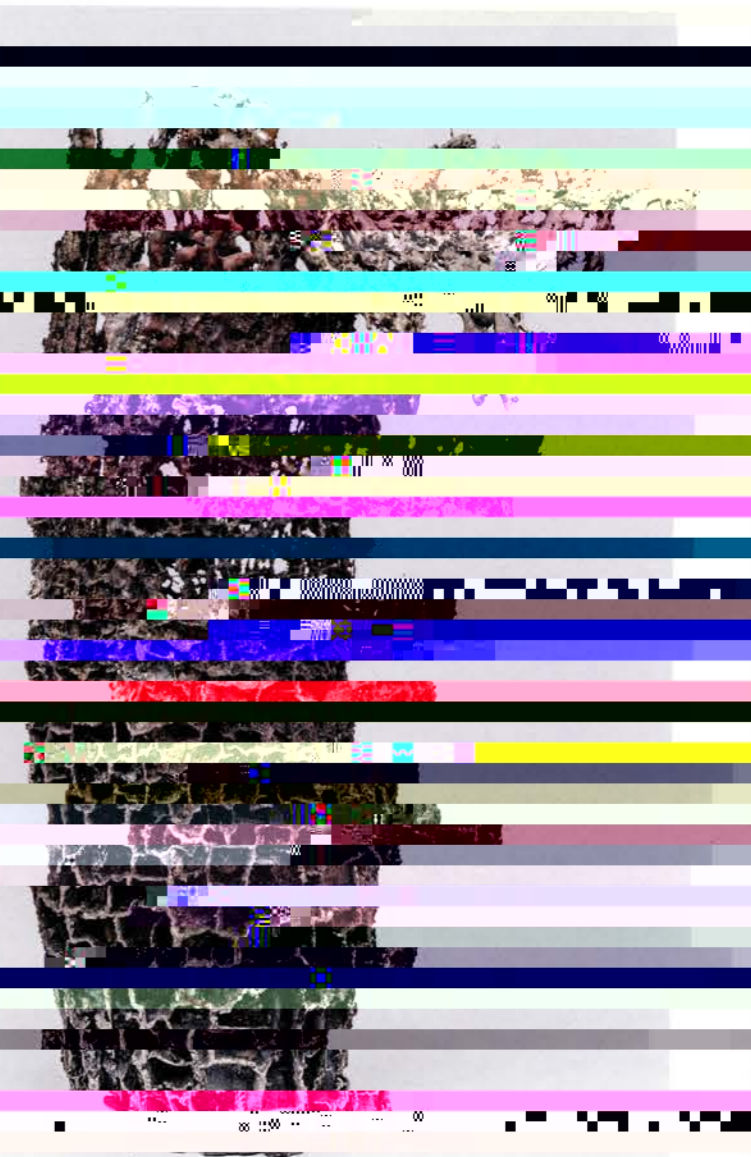
alah-magee.com

Fingernail growth as an involuntary practise. Unendingly, it plants the seeds of iron right through the skin and grows and a half feet in a lifetime. More than enough to make you...



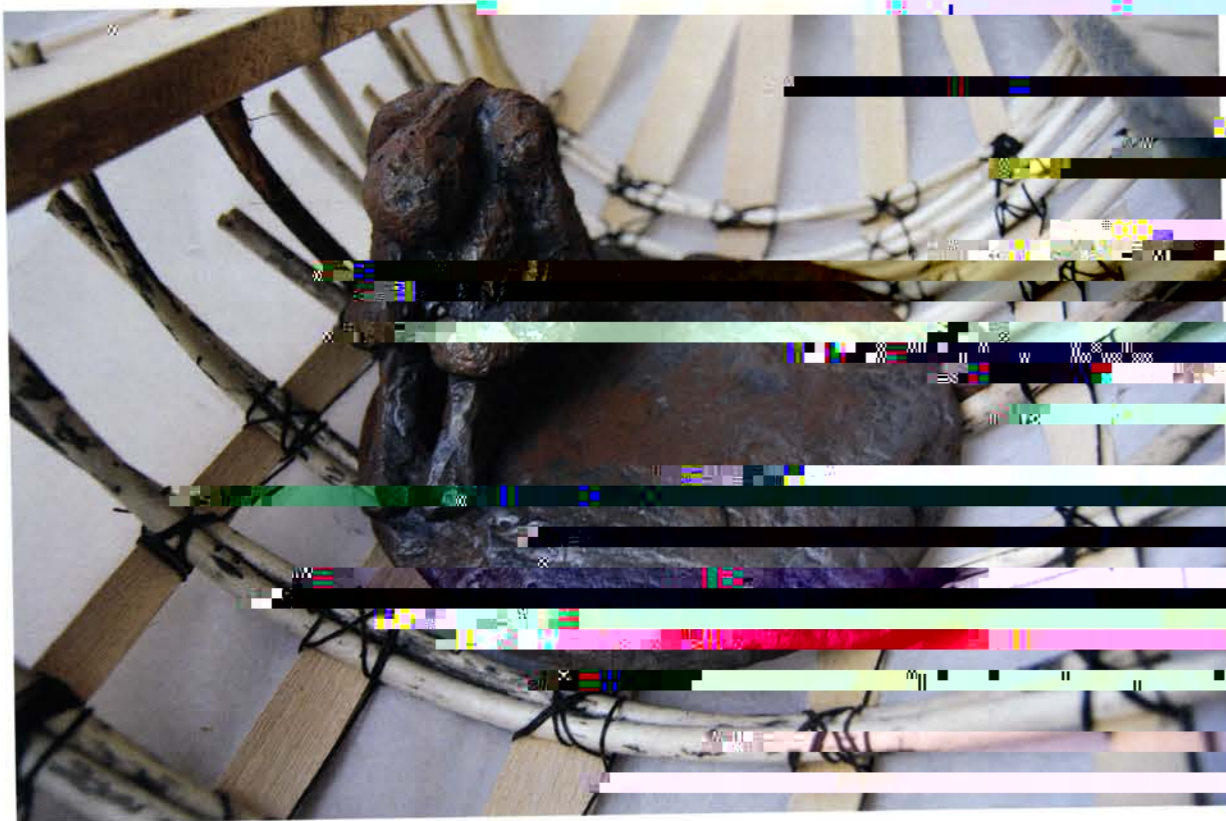
*Alchemical Chance*  
Cast Iron  
Kim McKenzie  
2017

describing the artist's inner vision of the spiritual path that is unfolding in the alchemy, which is depicted in this piece. The work 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 creates a sense of fragility 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

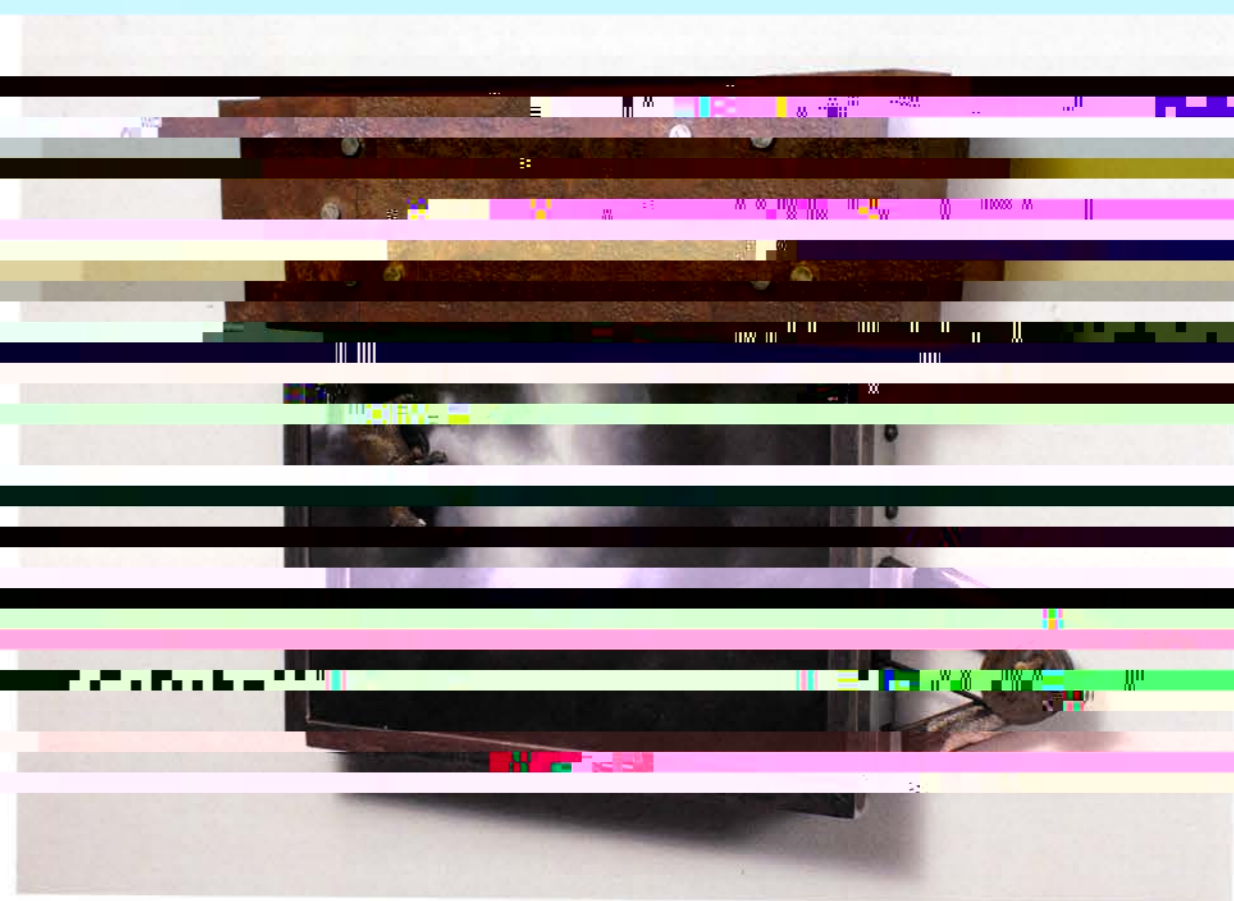
2018

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 of Ireland, straining to hold the weight of it. The paper boats moored to pencils invite you to sail your own logpains for home.



*In Whirls The Mad Tornado Flies*

Alison Ouellette-Kirby

Alison Ouellette-Kirby

My work attempts to isolate experiences that evaluate to itself. I 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 afraid. 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.

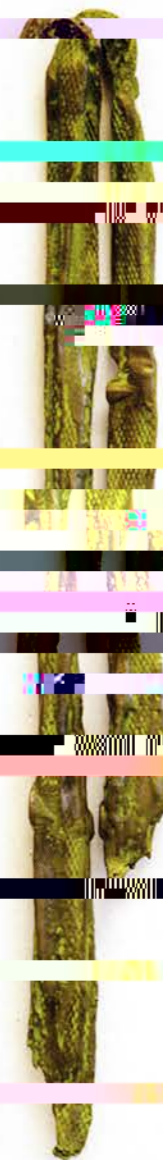




#66, 7/2017. 39.0834° N, 86.7561° W. Lady D

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 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.



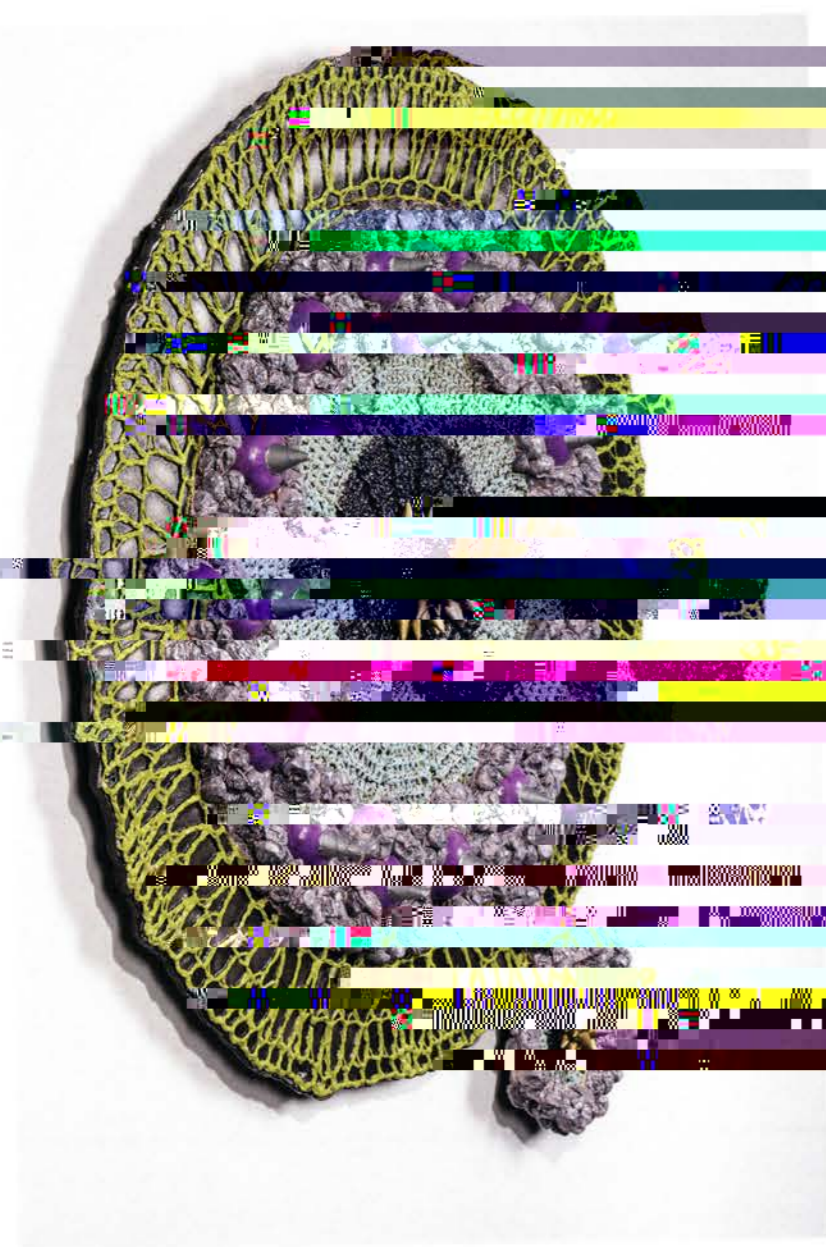
Droop

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 I enjoy juxtaposing with the softness of the materials I use. The works are made with a focus on abjection, and process. The materials of the works are made with a focus on material choice being a large driving force in the process.



Sublime Mitosis  
Cast iron, Paint  
Ed Parrish

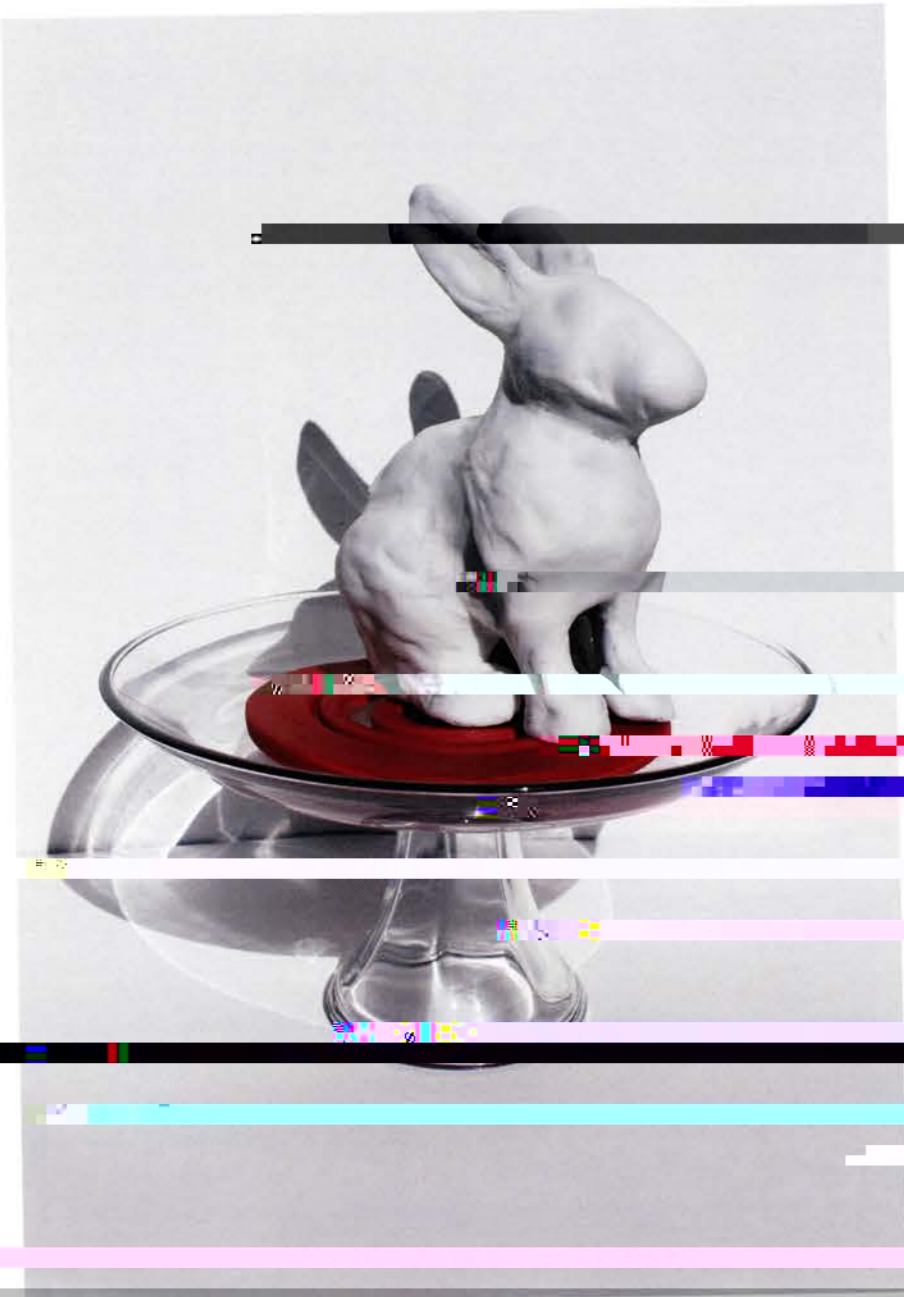
My current artistic practice utilizes a process of metal casting and employs the  
 I work intuitively creating three dimensional sculptures that breathe new life to the typically impermanent  
 abstract, temporal concepts of time and space. The work is inspired by my experience as a visual  
 artistic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



Modern War  
Glass and Cast iron

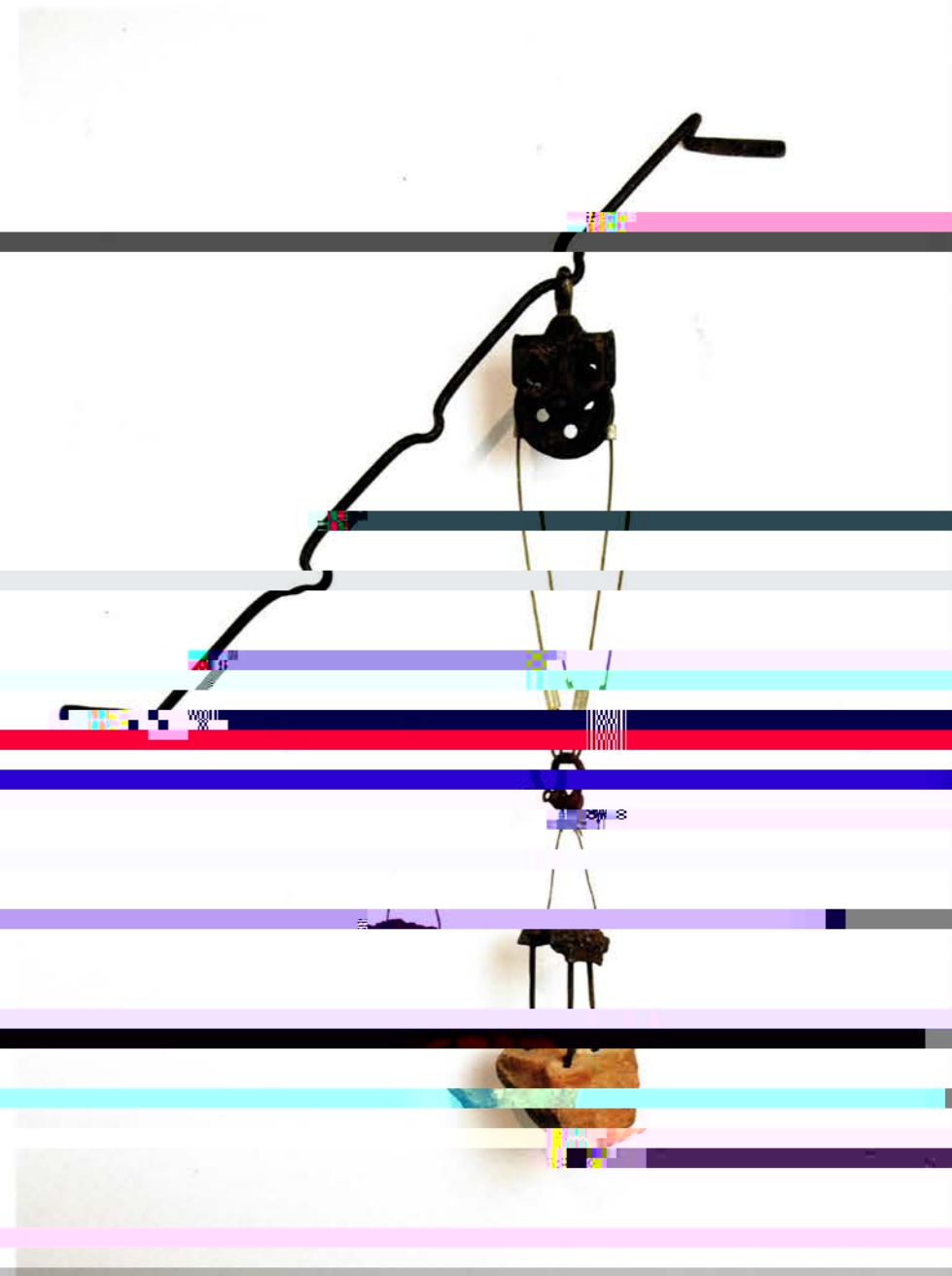
Modern War is the work in a series of work titled Modern Times. It is a great  
 fierce war club with a glass head making it ineffectual for any practical use.

contemporary pr



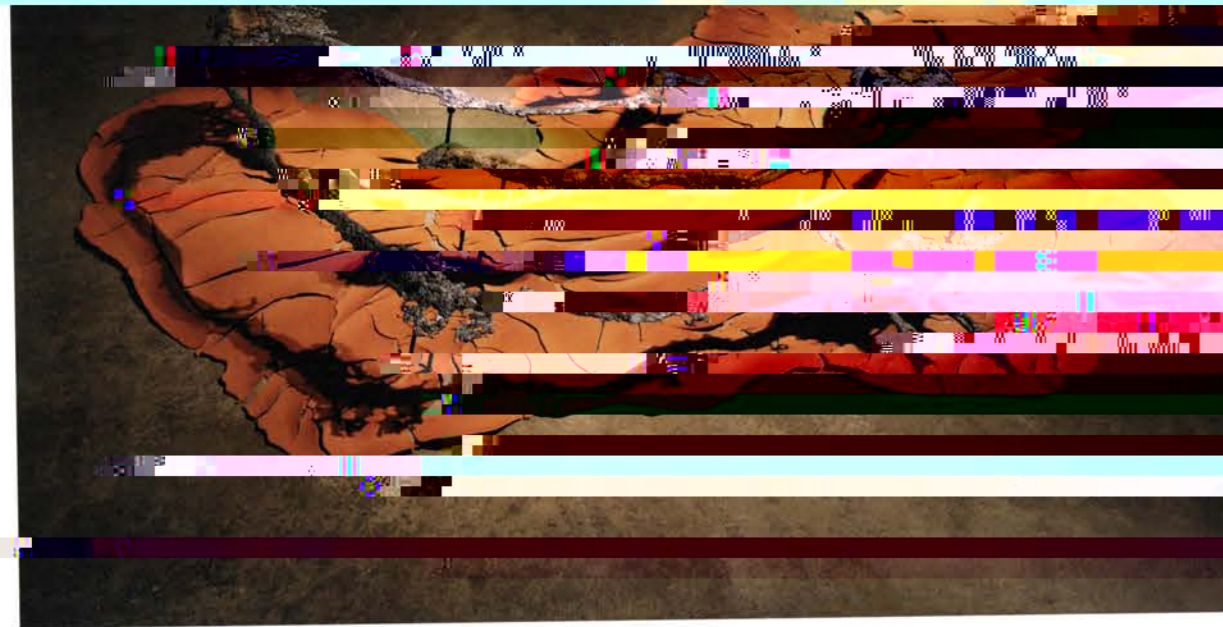
*On the Spot*  
Cast Iron, Fondant and Glass Cake Plate  
Laura Phelps Rogers  
2018  
laurap Phelps.com

Living on process-based media adds dimension expanding opportunities to alter existing objects, consider color, Inc. photography and light. Favoring grass, food and flowers, and installations. Concepts relating to domesticity, bringing the outside in or the inside out, scale and substitute private expressions within my visual language.



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

Danielle L. Robinson explores with measurements in a vertical plane, she uses loads on a top terrain with a multitude of environmental an industrial remedy to environmental problems in existence to play.



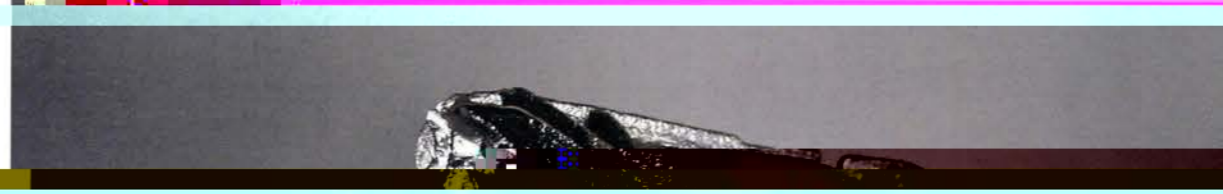
An Artifact from the Reflections of the Landscape in your Eye

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.

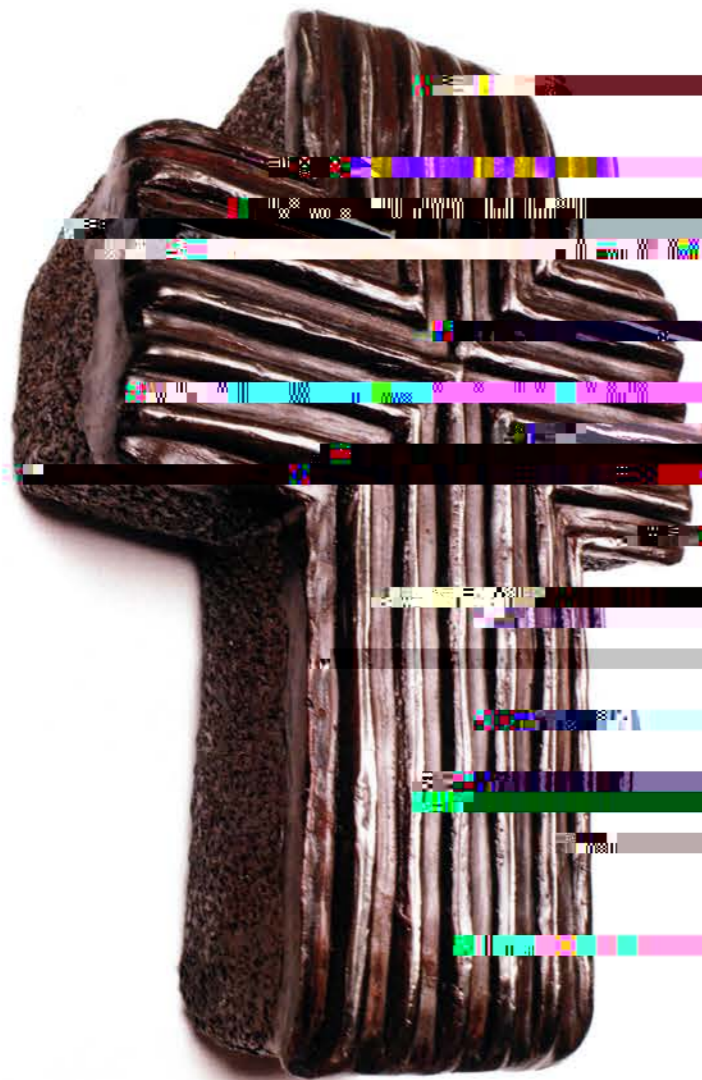


Square One

Rhiannon Scheidt

2019

I choose to work in iron for its inherent material beauty, its history of  
labor and collective effort, and to be vulnerable to the process  
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

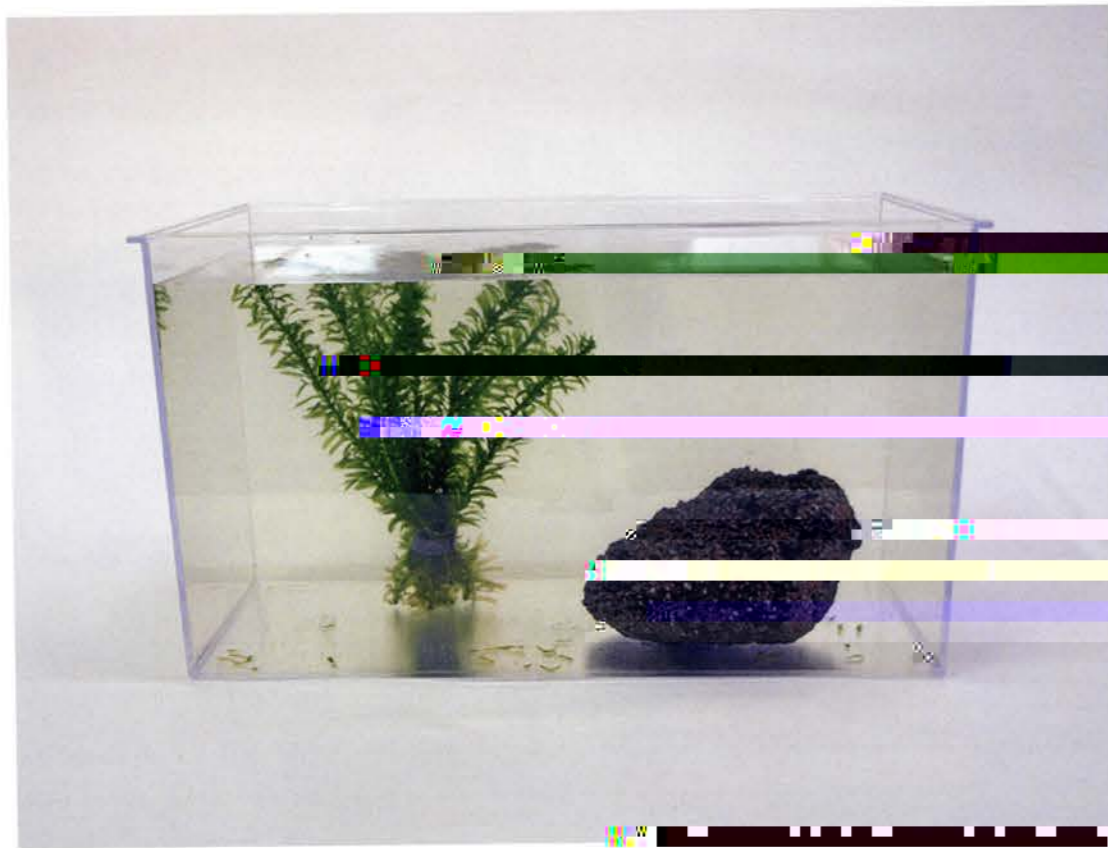
Cast iron & Black granite

Kathleen Studebaker

KathleenStudebaker.com

Luke Sides is a sculptor and pork zinger. He has transformed his art into 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 beloved zingers 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, will obsolesce by nameless events over an indeterminate period of time. It explores the transition from the whole to the broken, and broken past, it's mysterious, 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 neo-engineering practice of Iron Fertilization, 'the intentional addition of iron to areas of the ocean surface to stimulate phytoplankton production. This is intended to enhance biological productivity and/or accelerate carbon dioxide (CO<sub>2</sub>) sequestration from the atmosphere.' (Wikipedia). National Geographic has a video on the iron fertilisation in "Savior 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 to admit my fascination with machinery during the Industrial Revolution. The designs of rail, 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.

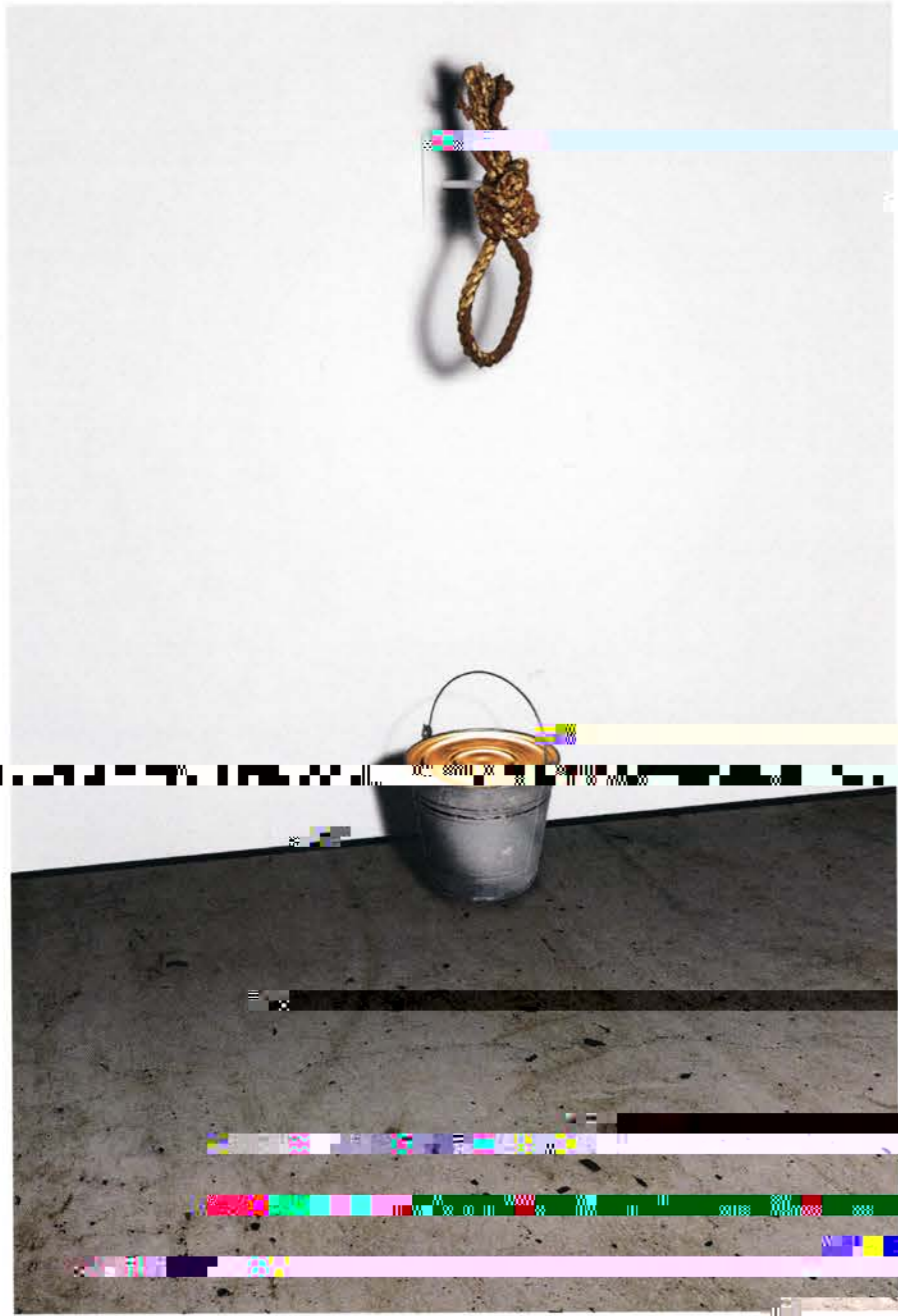


Cast Iron, Steel

2016

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...*

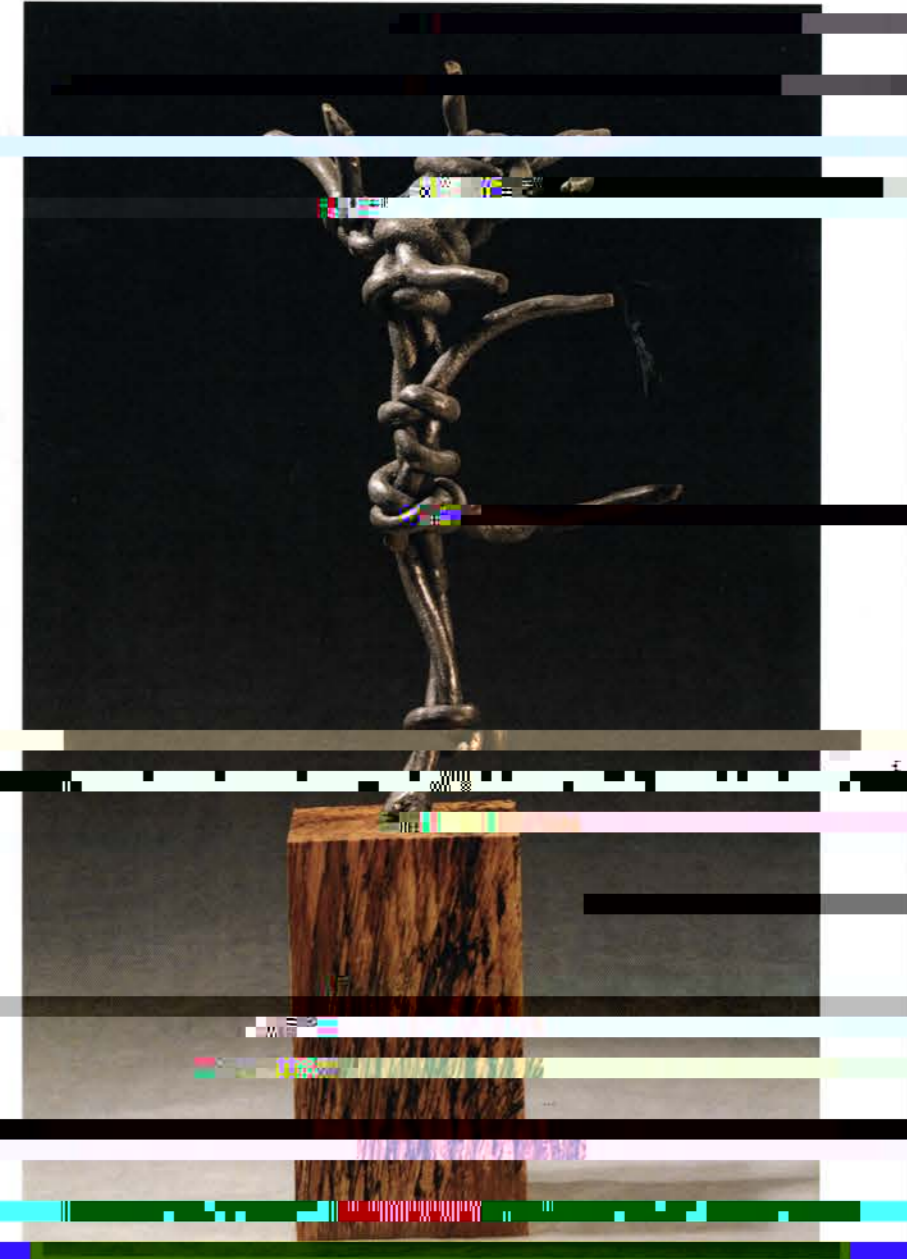
Cast Iron, Cast Aluminum, Bucket, Gold

Alair Wells

2018

[alairwells.com](http://alairwells.com)

This body of work presents a mixed media exploration of personal identity, both of the artist and the viewer, of lust and of desire. The body being the vessel that we all 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, Wood

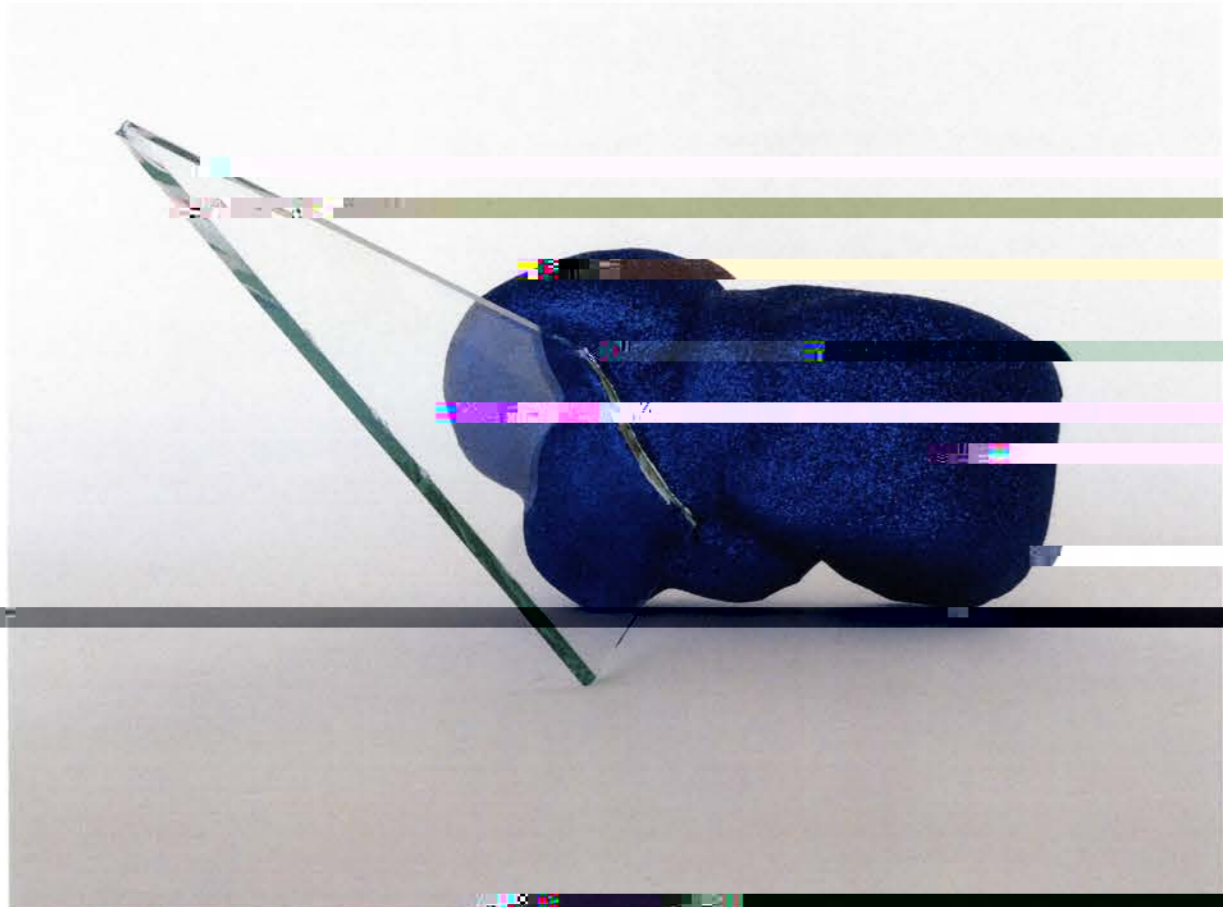
Bill Wolff

[billwolff.net](http://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 freedom...





## 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.

Curator Heather Sincavage has made this an exciting experience. Ben for his vision and for the works he have worked to bring to the gallery. I would also like to thank the artists featured in the exhibition for their dedication and assistance.

*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 communities are 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 tussle the line between existence and non-existence.

*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  
Aphurea Jespersen  
Kip Jones  
Mark Kerrane  
Marc LaPointe  
Deborah Layton  
Coral Penelope Larnet  
David Lobuc  
Samantha Leopold-Sullivan  
Kelly Ludeking  
Alan Wilgus  
Kim Mckenzie

Christopher M...  
Alan Milligan & Nicole  
Milligan  
Christyn Overstak  
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