



When I Was Here . . .

Remembering Our Artists-in-Residence

Sculptor-in-Residence Program Retrospective, 1969-2014

The Picture Gallery
September 5 – October 31, 2015

When I Was Here . . .

Remembering Our Artists-In-Residence

The transition from active artist's studio to cultural institution took the hard work of dedicated people at Aspet, the home and studio of Augustus Saint-Gaudens. After his death in 1907 his wife Augusta Homer Saint-Gaudens continued to operate his studio while unfinished commissions were completed. Soon afterward she incorporated the Saint-Gaudens Memorial (1919) to provide a lasting museum and educational entity. Transferred to the National Park Service in 1965 (the enacting legislation was signed by President Lyndon B. Johnson in 1964), the Saint-Gaudens National Historic Site was born.

Fifty years later the founding of the park is celebrated in a retrospective exhibition of the Sculptor-In-Residence program (1969-2014) at the Picture Gallery. The Sculptor-In-Residence Program at the Saint-Gaudens National Historic Site is the oldest such program in the National Park Service. Begun in 1969, the presence of a figurative sculptor working on the grounds continues to inform visitors to this day. The sculptor uses the Ravine Studio, a small structure built about 1904 and used by Augustus Saint-Gaudens as a private studio either for himself or one of his assistants to work undisturbed by the noise of the larger studios on the property.

Each summer, a figurative sculptor can be seen creating sculpture in the style of Saint-Gaudens. Visitors watch the artist work and can ask questions about the process of sculpture. In addition, the artist also speaks to school groups and teaches a series of classes on the basics of figurative sculpture to interested adults and young people. Classes can include portraiture, depicting the natural world, or more advanced classes in mold-making.

Artists represented in the exhibition include: Arthur Alvin (Sculptor-In-Residence 1970), George P. Anthonisen (1971), Tom Miles (1977), Robert Carsten (1979-80, 1982-83), Linda T. Dewing (1981), Edward J. Gerwe (1984-85), Suzanne Lupien (1986-89), Marilyn Wounded Head (1991), Darcy Jones (1993), Lawrence J. Nowlan, Jr. (1995-97, 2002-03), Leesa Haapapuro (2008), and Jon Riedeman (2014).

The exhibition encompasses the variety of expression seen in the careers of artists who are all part of the legacy of this place, informed by the spirit of Augustus Saint-Gaudens and carrying forward their own visions of art. This unique program will be enjoyed by visitors in the future as well, as new artists join the family of this special place of natural beauty and artistic inspiration.

—Henry Duffy, PhD

Curator, Saint-Gaudens National Historic Site

August 2015

Credits:

Marianna Foral, *Curatorial Intern*

Barbara Jones, *Graphic Designer*

Tara Mills, *Exhibit Specialist*

Wayne Beliveau, *Carpenter*



Jon Fisher, *Carpenter*

Scott Derkacz, *Painter*

Kathy Fournier, *Building Maintenance*

Elizabeth Rodriguez, *Museum Technician*

. . . and the artists who for fifty years have enlivened the park with their dedication and inspiration.

Arthur Alvin

1970

Born Pittsburgh, PA, 1906; Studied at University of Pennsylvania; sales representative for DuPont and Kodak Films; photographer with Bachrach Studio and worked independently



... His terms as Sculptor-in-Residence at Saint-Gaudens were absolutely a high point in his life—as well as in his career. I visited my father in his first year at Saint-Gaudens. To see him working in the sunshine of the old studio was wonderful. It is hard to imagine what this experience did for him! His Sculptor-In-Residence experiences at Saint-Gaudens were the most treasured of his accomplishments. He spoke fondly of it until his death in 1981.

—Gillette Alvin
(Arthur's son)



George P. Anthonisen

1971

Dartmouth College Medical School

1967; Art Students League,

New York, NY 1962-1964 (with

Jose De Creeft, John Hovannes)

National Academy of Design,

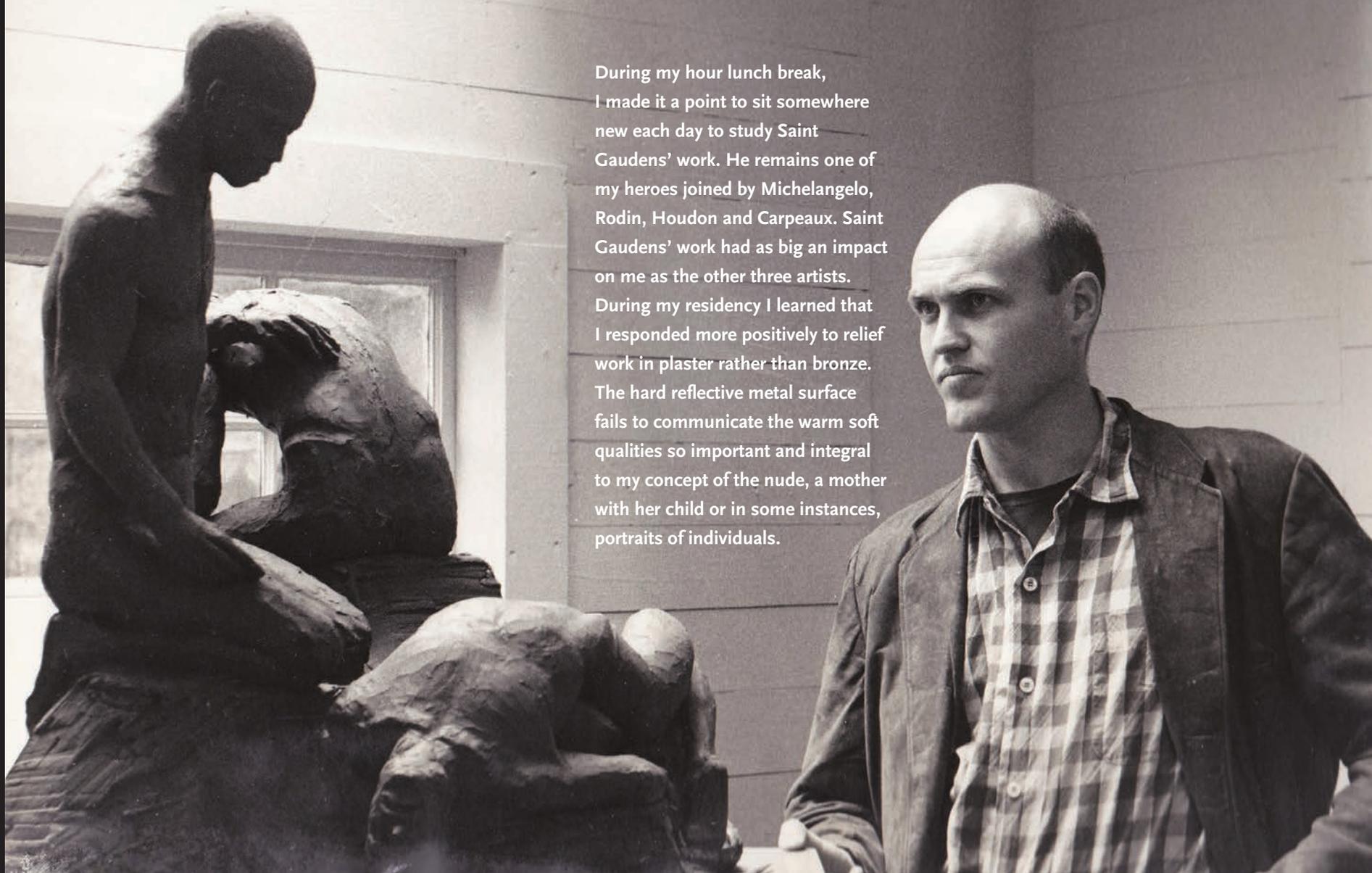
New York, NY 1961-1962 (with

Adolph Block, Paul Fjelde, Douglas

Gorsline);University of Vermont, BA

1961; U.S.Army 1955-1957.

Works in the collection of
the US Capitol, World Health
Organization, Carnegie Hall, and
several museums and universities.
Frequent exhibitor in group and
individual shows.



During my hour lunch break,
I made it a point to sit somewhere
new each day to study Saint
Gaudens' work. He remains one of
my heroes joined by Michelangelo,
Rodin, Houdon and Carpeaux. Saint
Gaudens' work had as big an impact
on me as the other three artists.
During my residency I learned that
I responded more positively to relief
work in plaster rather than bronze.
The hard reflective metal surface
fails to communicate the warm soft
qualities so important and integral
to my concept of the nude, a mother
with her child or in some instances,
portraits of individuals.

Robert Carsten

1979, 1980, 1982, 1983

Attended Art Students League of New York, the Rhode Island School of Design and the Accademia di Belle Arti (Italy). Work in the collection of Butler Institute of American Art, the Bennington Museum, the Mattatuck Museum, the D'Amore Museum, the Noyes Museum, National Arts Club, and many others. Master pastelist, signature and honorary board member of the Pastel Society of America, master circle artist in the International Association of Pastel Societies, Frequent author of articles about pastel, teacher and juror of exhibitions. In 2016, he will lead a workshop to San Miguel de Allende, Mexico.



Saint-Gaudens' bas-relief sculpture has influenced my way of thinking about space and form in my paintings. My thoughts are that it was such a wonderful opportunity and honor to be amidst the work of a great master. I also enjoyed initiating workshops to further promote understanding of the sculpture. For me, Saint-Gaudens Historic Site is a magical place!

Thomas Miles

1977

Born Enid Oklahoma. BA Baker University, Master of Theology, Princeton Seminary, MFA Boston University 1978. Created Miles and Generalis Studio in Philadelphia. Real estate development, service on regional boards including Samuel Fleisher Art Memorial, The University of the Arts, Philadelphia Game Lab, Avenue of the Arts, Inc., and Philadelphia Arts Center.



The Cornish community, which I became a part of, and its history melted me into that contemplative mind set. To me, it was an idyllic environment where one has a supportive community and is visually pleasing and secure. With Augustus looking over my shoulder, I became more involved with bas relief and the conventions of eighteenth century public sculpture. Much of my time at Saint-Gaudens NHS was spent working in the little studio in the woods. Talking to the public and helping them see the world of public art with new eyes was my job. Answering the question, “How much does it weigh?” too many times.



Portrait by Lincoln Perry, 1978

Linda T. Dewing

1980

Harvard University, Cambridge MA, BA
in Slavic Language and Literature,
New England School of Art
fine art and interior design,
Naguib School of Sculpture
Glen Ellyn, ILL,
Marble carving in Pietrasanta, Italy,
summer 1979, hand carving in a marble
studio

Teacher of art, French, work at Paul King
Art Foundry, Johnston RI 1981-88
Wheaton College, Norton MA, Executive
Assistant to the President, 1988-96
Independent Planning Coordinator
for Wheaton College Campaign
Celebrations, 1997-8
HERS South Africa Planning
Coordinator for both segments in USA
and in SA 2001-3
Blackstone Exchange, LLC, Project
management, marketing and sales,
property management 2003-present
Places & Spaces Realty, Broker
Associate, real estate, 2008 – present;
cofounder



I loved teaching classes outside the Studio under the big pine trees. I loved being able to go at any time to study and admire Saint-Gaudens' variety of work – the incredible sensitivity of his reliefs, the integrity of his line, the haunting images, the attention to frames and bases. Walking across the bright sun filled field into the cool shade of the little studio. Strolling through the openings in the thick hedges into the magic color of the flower gardens. Discovering a huge patch of wild thyme in the lower part of the meadow.



Ed Gerwe

1984, 1985

BA California State University 1974

MA Fine Arts, Boston University 1988

Sculpture Studies Art Students League
and Santa Barbara Community College
1980

Teacher of art:

Boston University 1981-84, 1987-88,
1999-2003; Beechwood Independent
School, Mitchell KY 1987; Brookline
High School, Brookline, MA 2002-
03; Central New Mexico Community
College, Albuquerque, NM 2004-06;
since 2006 Independent Sculptor



**Navigating over the one lane
covered wooden bridge from
Windsor, Vt. each morning set
the historical framework for
my studio work that day.**



Suzanne Lupien

1986-89

It was something in the dew in the grass in between the Birch Allee and the woods' edge by the Ravine Studio. Something in the atmosphere when you stuck your head as far as it would go, down into the terra cotta urn on the pathway to the Reflecting Pool. Something that wafted out from between the blue shingles of the west wall down into the steep ravine on a misty September morning. It was the mix of scents; the plastoscene and the hemlocks, and the spirits who lived in the crevices at the base of the great locaust near the house. . . . All this magic so tangible to me during my four summers there, rubbing off on everybody and everything in an endless variety of ways, and presided over by Ascutney, holy mountain of The Colony.



On a Sunday afternoon after a concert, in the stream of people passing through my studio, I engaged with a little girl of about six, got her busy with a lump of clay by the time her grandmother came upon the scene. A strong friendship grew from that day, one that greatly affected my life, one of enormous help to me. Enabling me to work in Europe at a traditional art foundry, giving me confidence, opening my eyes to so many things, giving me skills to pursue making sculpture the old way. Rosalind Putnam—I forever thank you.



Marilyn H. Wounded Head

1990-91

Born Pine Ridge Indian Reservation, South Dakota. Studied at the Institute of American Indian Arts, Santa Fe, New Mexico 1972. BFA Minneapolis College of Art (sculpture) 1978. MFA University of South Dakota, Vermillion 1991. Teacher of art at all grade levels, Professor of Art State College, Colorado. Work in the collection of Inter-Tribal Council of California at Sacramento 1988, Mitchell Chamber of Commerce, 1989, galleries, museums and private collections. Sculptor-in-Residence at Mt. Rushmore 1981, 1982, 1983. Work has been featured in film and print publications.



During my summer at Augustus Saint-Gaudens I created a bust and a relief. I had them cast in bronze. I entered the bronze relief in a competition. The art show staff said that I got third place because “Indians didn’t make reliefs.” If they had been aware . . . I attended graduate school, meaning I was exposed to many art styles. I find that funny. It was so enriching to work in Augustus Saint-Gaudens’ Studio and to be around his sculptures.



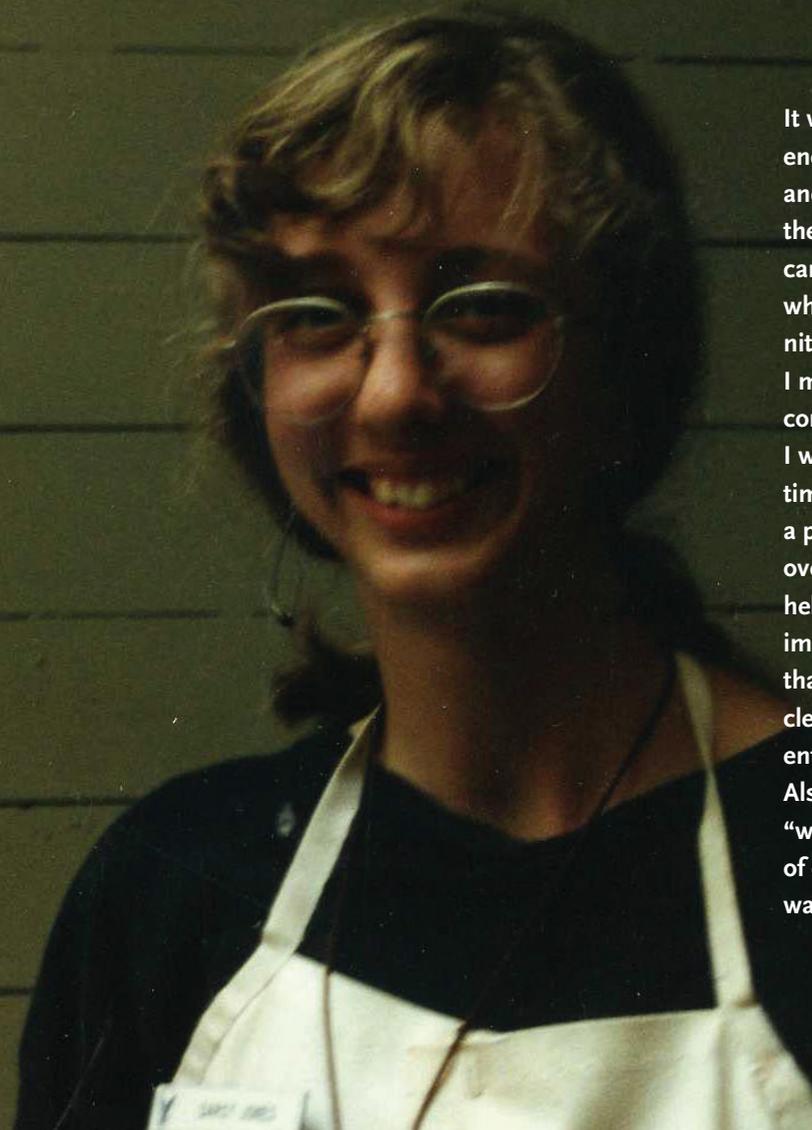
Darcy Jones

1993

My training in art led to a fifteen year career in the film industry, creating sculpture for film. In 2009 I earned an MA in Mental Health and have since worked with the connection between art and healing as a Somatic Psychotherapist. Between 2009 and 2013 I worked with veterans of Iraq and Afghanistan.



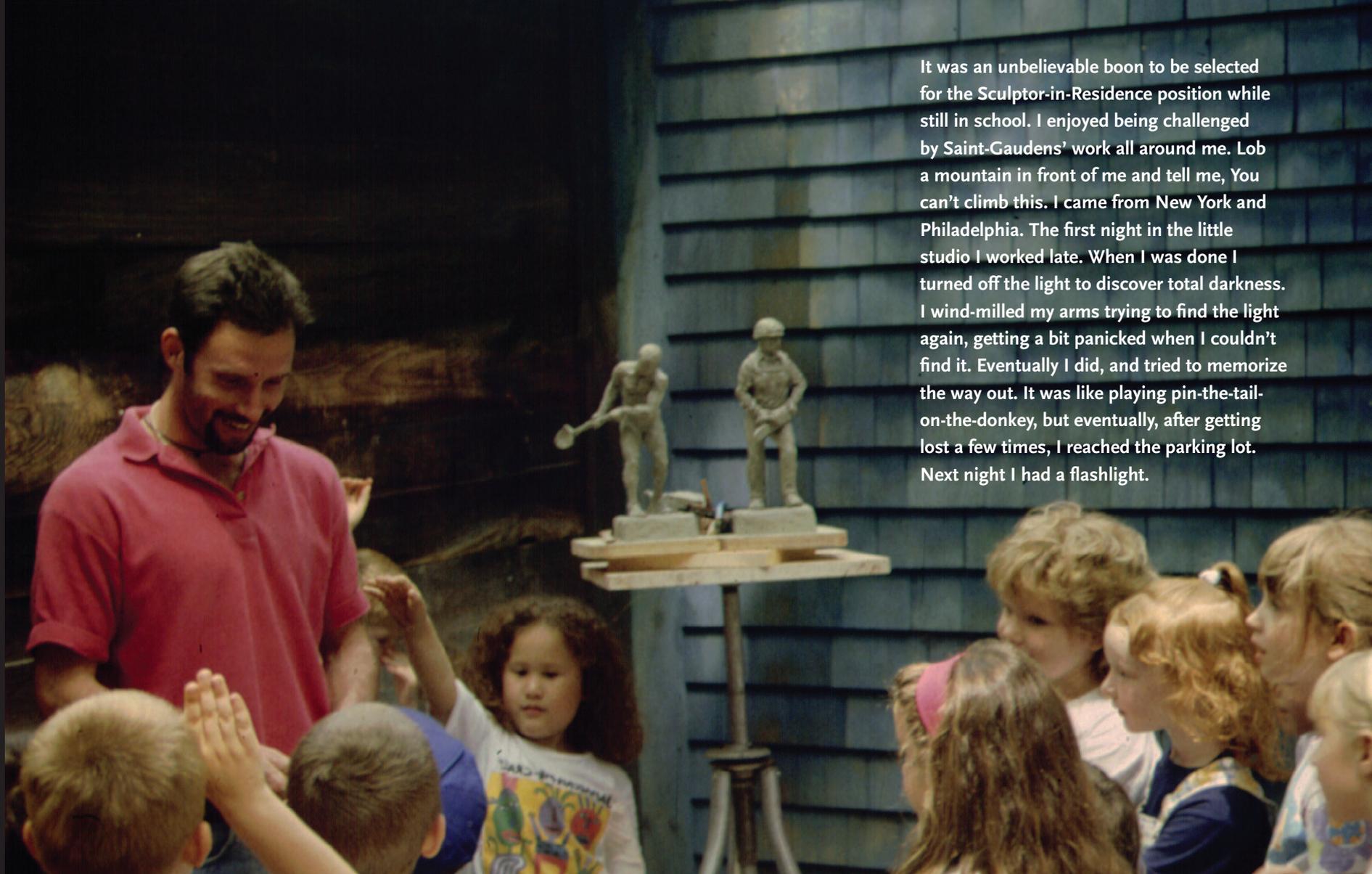
It was a multi-layered experience; I loved the little studio and the woods behind it with the little creek, the people who came through to learn about what I was doing, the opportunity to teach others, friends that I made during the time, it all contributed to a rich experience. I was in a position, for the first time, to talk about my work as a professional artist over and over, day after day. This process helped me clarify what was important to me about the work that I did, and helped me get clear on how I wanted to present myself as a professional. Also, I appreciated the sense of “walking in history,” the sense of connection to those who had walked before me.



Lawrence J. Nowlan, Jr.

1995, 1996, 1997, 2002, 2003

Born Philadelphia. BA University of Pennsylvania, Millersville 1987, MA New York Academy, Graduate School of Figurative Art 1996. Specialty in bas-relief portraits and monumental sculpture. Monuments include: National Wildland Firefighters Monument, Boise, Idaho; Jackie Gleason, New York Port Authority Bus Terminal; Nile Kinnick, University of Iowa; Bill Bergen Iowa State University; Harry Kalas, Citizens Bank Park, Philadelphia. Portraits include: Series of portraits for Vintner's Hall of Fame, Napa Valley, California; Augustus Saint-Gaudens, Dublin, Ireland.



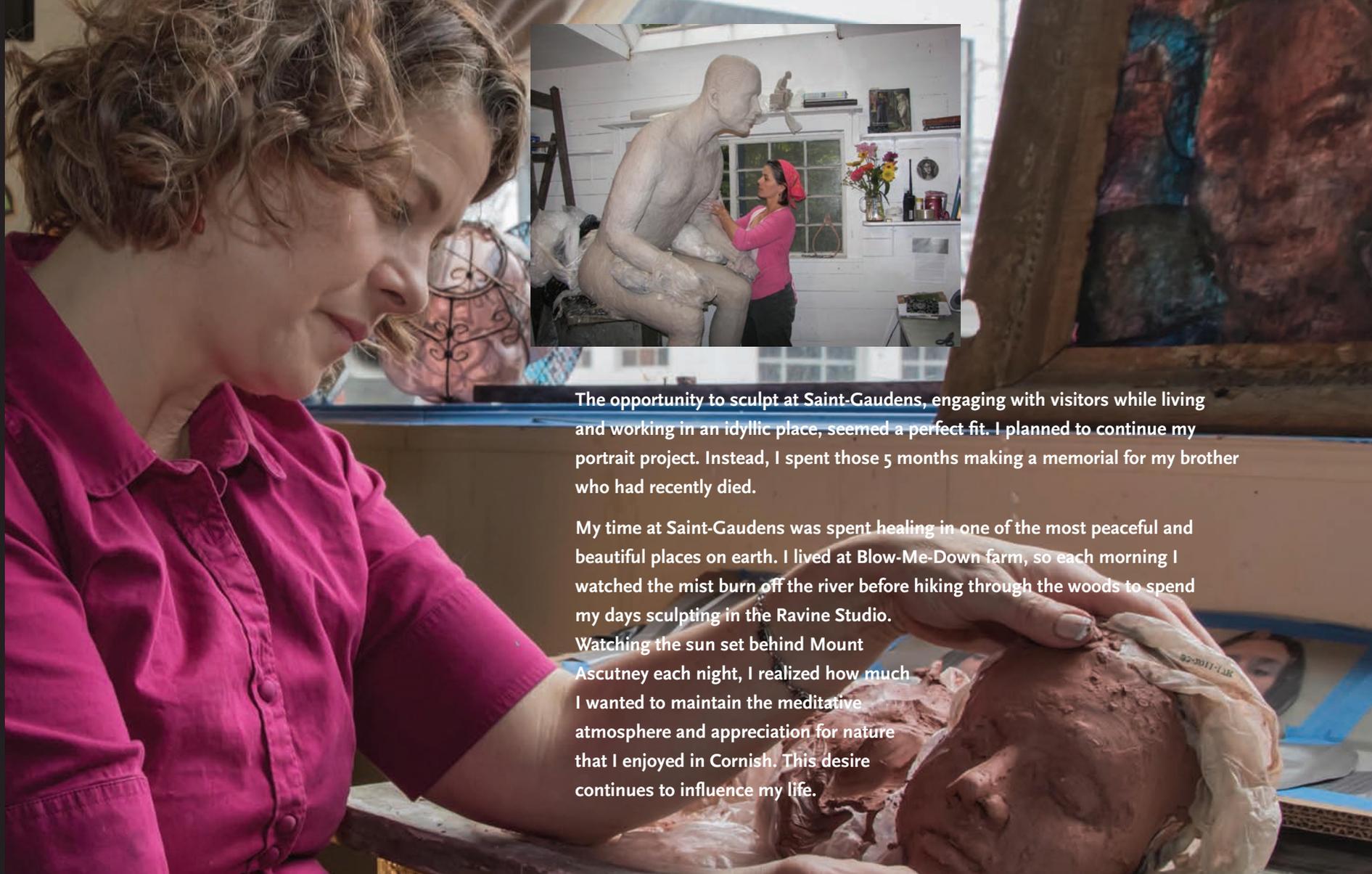
It was an unbelievable boon to be selected for the Sculptor-in-Residence position while still in school. I enjoyed being challenged by Saint-Gaudens' work all around me. Lob a mountain in front of me and tell me, You can't climb this. I came from New York and Philadelphia. The first night in the little studio I worked late. When I was done I turned off the light to discover total darkness. I wind-milled my arms trying to find the light again, getting a bit panicked when I couldn't find it. Eventually I did, and tried to memorize the way out. It was like playing pin-the-tail-on-the-donkey, but eventually, after getting lost a few times, I reached the parking lot. Next night I had a flashlight.

Leesa Haapapuro

2008

MA Cranbrook Academy 1998-2000

Sculptor in Dayton, OH, working with various community activities to introduce art and sculpture to underserved groups



The opportunity to sculpt at Saint-Gaudens, engaging with visitors while living and working in an idyllic place, seemed a perfect fit. I planned to continue my portrait project. Instead, I spent those 5 months making a memorial for my brother who had recently died.

My time at Saint-Gaudens was spent healing in one of the most peaceful and beautiful places on earth. I lived at Blow-Me-Down farm, so each morning I watched the mist burn off the river before hiking through the woods to spend my days sculpting in the Ravine Studio. Watching the sun set behind Mount Ascutney each night, I realized how much I wanted to maintain the meditative atmosphere and appreciation for nature that I enjoyed in Cornish. This desire continues to influence my life.

Jon Riedeman

2014

Studied sculpture at Bucknell University and then went on to get an MFA at Penn State. For years I made large figures assembled from welded steel and found objects. As the years have passed, my sculpture has gravitated towards a more traditional approach, modeling in clay and casting in plaster or bronze. I began finding inspiration from the world of winged and four legged subjects. The birds provide a unique challenge, transforming their ethereal grace into bronze has been an endless source of intrigue and exploration.



I loved the staff and the friendships that developed in my time at the park, I loved every day I was working in the studio, loved the many wonderful interactions with the visitors. Some of my greatest times during the residency actually were when everyone went home and I would pull my modeling stand out onto the lawn and work through the evening watching the sunset, absorbing the silence and the beauty.

We thank the Saint-Gaudens Memorial for their support:

Byron Bell, *President*

Lisa Niven, *Executive Director*

Meghan Gallagher, *Exhibit Coordinator*

This exhibition is sponsored through the generosity of
The Saint-Gaudens Memorial.

The Saint-Gaudens Memorial is a private, non-profit organization chartered by the State of New Hampshire in 1919, to preserve and exhibit Saint-Gaudens's home and studios. The Memorial operated the site as a museum until 1965, when they donated the property to the National Park Service to become the Saint-Gaudens National Historic Site. The Memorial continues to play an important role as a park partner and supports the site in a variety of ways including sponsoring programs and activities such as this exhibition, the summer concert series, and other events that increase public awareness of Augustus Saint-Gaudens, his works, and that promote sculpture and the arts in general.

To find out more or to help us by becoming a friend of Saint-Gaudens,
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Saint-Gaudens National Historic Site

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