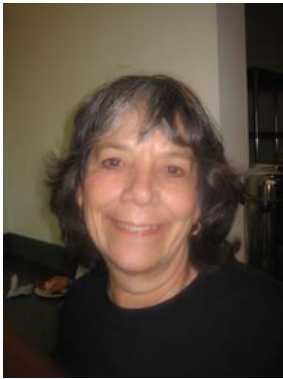


My Curatorial History

By Ellen Landis



I am the new curator at Grounds For Sculpture, and I would like to introduce myself and give you a very brief history of my interaction with sculpture. My undergraduate degree was in art history, with concentration in Italian Renaissance painting and sculpture; I went on to receive a graduate degree

with a specialization in Greek archeology. I never had an opportunity to use either of those fields of my education, for my first museum job was as an assistant curator of exhibitions and publications in all fields of art. Later, however, I was able to pursue my interest in three dimensional work as curator of a private collection of Rodin sculpture.

For the last several years my curatorial experience has been as a generalist; I have worked with all media in all time frames. While I enjoyed that freedom to learn and to originate exhibitions without the constraints that sometimes accompany specialization, I have found my niche as curator at Grounds For Sculpture where I can once again focus on my original interests in sculpture.

I hope to bring many new and exciting exhibitions to fruition here, and hope that you will welcome me in these endeavors.



Christina Ely providing another great educational walk around the new fall and winter exhibits in the Museum and Domestic Art's building. Shown is **Michael Naranjo's** stone sculpture.



EXPRESSIONS

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A New Addition in the Park

Gloria Vanderbilt

Interviewed for **EXPRESSIONS** by D.J. Haslett

EXPRESSIONS: You have worked in many artistic mediums, both performance and visual, in your career. What inspired your DREAM BOX series, two of which are on display at Grounds For Sculpture?

GLORIA: About ten years ago I started having

interesting dreams which related to objects I would later come upon in the flea markets I frequented. I brought them to my studio and assembled the dreams into some kind of order in Plexiglas boxes so that they told a story, which is why I named them DREAM BOXES.



*Gloria Vanderbilt, Remember?
Photo by Jody Kendall*

EXP: Your sculpture REMEMBER? is on exhibit in the Visitor's Center. Patrons have asked if the items in the box, including the two dolls and a third figure, are yours. If not, where did you find them?

GLORIA: I collect found objects from here, there, and everywhere, which find their place at some time or another in a DREAM BOX.

EXP: How do you interpret your REMEMBER? piece?

GLORIA: Sibling rivalry, perhaps? Or...?

EXP: The second piece in the park is HEART'S DESIRE, and patrons have many questions about it, especially about the items in the box. Can you give us some insight into the items including the two large dolls; the woman facing the large doll; the dolls in the jar; the heart in the clamp; the blond-haired doll; the dollar sign; the arrow with the number 15 on it; the wooden carved figure; the skull, dice, and snake; the glass castle; the stars in one of the lower boxes; the ice cube in the box; and what appears to be a focal point; the red glass heart?

GLORIA: HEART'S DESIRE Sculpture... The central theme of HEART'S DESIRE is a yearning that does not seem to end. There is no "it," there's just the longing FOR "it."

The dolls in the jar—babies waiting to be born?

The stars in the back lower box—hope?

The glass castle—home is your castle?

The ice cube in the front box—hopes melting?

The large standing doll, arms outstretched—compassion/healing?

The armless woman facing the compassion doll—pain/loss/despair/grief/loneliness?

The dollar sign—money?

The small blond-haired doll looking into the box that holds the crystal heart—Marilyn Monroe?

The heart in the clamp—"it"?

The wooden carved figure reaching out to the heart in the clamp—the yearning for "it"?

The snake—evil ready to sting the doll reaching for "it"?

The skull—death?

The arrow pointing to the skull—an arrow pointing to death?

The number 15 and the two dice—random chance?

EXP: Does the pathway leading to HEART'S DESIRE have any significance to the piece, such as finding your way?

GLORIA: Seward Johnson saw a 24" by 24" DREAM BOX at Joyce Carol Oates' house. It was his genius that had the concept to enlarge a DREAM BOX into a 6' by 6' sculpture and to install it in a forest of trees approached by a winding path.

EXP: What is your overall interpretation of HEART'S DESIRE?

GLORIA: The red crystal heart centered in the sculpture: the longing that does not seem to end — the longing for "it"?



*Gloria Vanderbilt, Dream Box.
Photo by Jody Kendall*

EXP: What would you like people to experience when they view your work?

GLORIA: Surprise/puzzlement/fun/curiosity/wonder of the heart/see something in a new way.

EXP: Your art education included attending the Art Student League in New York which has been attended by many famous artists such as yourself. Were you influenced by any of these artists, and which artists did you find the most interesting?

GLORIA: At the Arts Students League I was blessed to have as a teacher the great Robert Beverly Hale. These words to his students had tremendous impact:

I intimated that the artist doesn't see things as they are, he sees things as he is. I warned them that there was nothing more dreadful than imagination without taste. I also told them that the life of the artist was desolate and dangerous, and finally I told them, in the words of Camus, that I was convinced that a man's work was nothing but the long journey through life to recover, through the detours of art, the two or three great and simple images that first gained access to his heart.

EXP: Do you have any advice for emerging artists on promoting their work?

GLORIA: Keep working.

EXP: Can you tell us what pieces you may be working on now, or where we can see some of your exhibits in the future?

GLORIA: Sponsored by the Southern Vermont Arts Center, my paintings can be viewed on gloriavanderbiltfineart.com.

Obsession: An Erotic Tale, will be published by Ecco Harper Collins in June 2009.