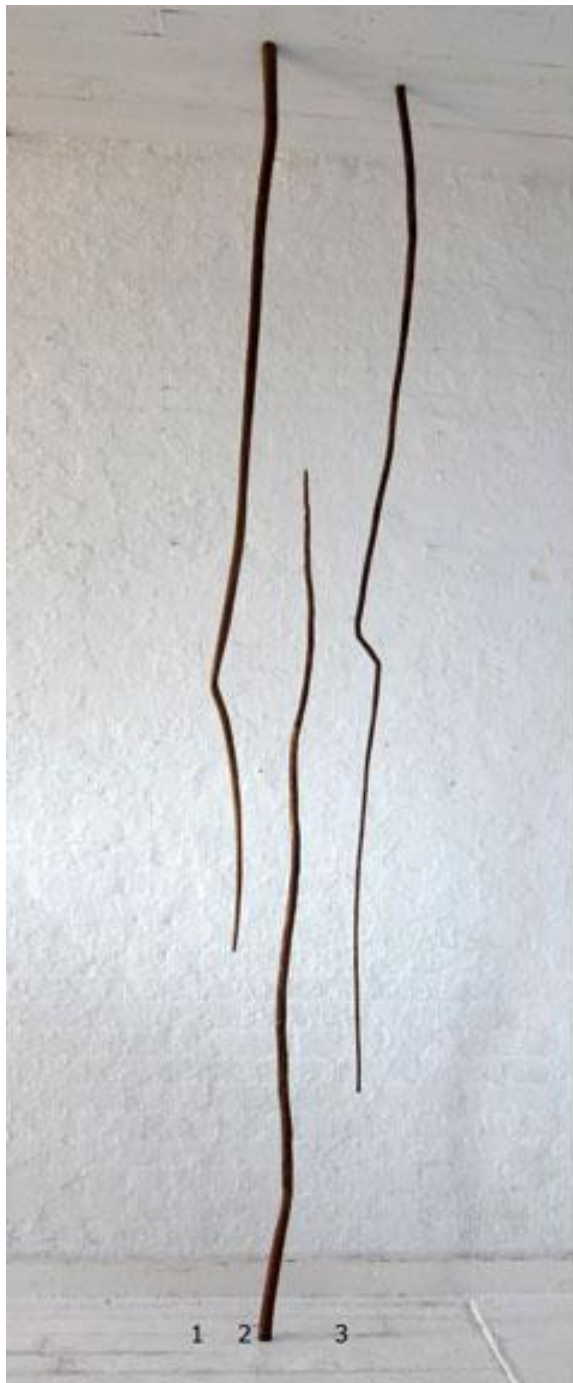




Forest of Threes 1977-1978

Restored with glue, wood putty, stain
and linseed oil

Rosemarie Castoro
October-January, 2011-2012



1977 **Bend**

3

121 x 17 x 16", installed at least 19" from wall---
height can reasonably vary

Carved sapling trees, stain, linseed oil

Installation: measure on center bolt

#1, 17" on ceiling from wall

#2, 10" on floor from wall,

centered between #1 & #3

#3, 13" on ceiling from wall, 14" from #1



1977 ***Interruptus*** 124 x 17 x 4" #5

Carved sapling trees, stain, linseed oil

Installation: on center

#1 is first placed, then #2, then #3

#3 is 11.5" from wall

#1 and #2 are 17" on ceiling from wall



1977 **Scar Rub** 96 x 14 x 14" #6
Carved Sapling Trees, stain, linseed oil

Installation: measure on center
#3, 16" from wall, 7.5" from #1, slightly to its right
#1, 9" from wall, 8.5" from #2
#2, 13" from wall, 9" from #3

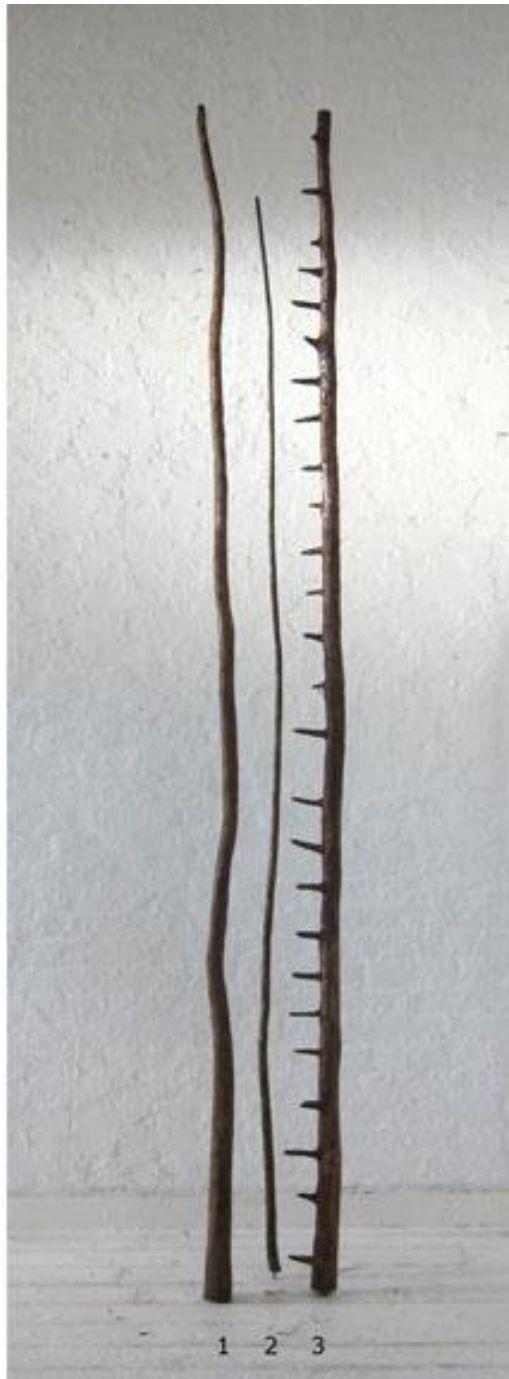
screw in #3 first; #2 & #3 are hung from ceiling



1977 **Tip Tickle** 95 x 19 x 14" #7
Carved sapling trees, stain, linseed oil

Installation: measure on center using
hanger bolts affixed to tree bottoms,
t-nuts anchoring the bolted trees

#1 -- 24" from wall
#2 -- 17" from wall, 8 3/4" from #1
#3 -- 16 1/4" from wall, 9" from #2
optional: screw-eyes and monofilament
for anchoring--may shift orientation 20o



1977 **Tree Teeth** 99 x 12 x 8" #8
Carved sapling trees, stain, linseed oil

measure on center bolt
#1, 17.5" away from wall, 9" from #3
#2, 12.5" away from wall, 7" from #1
#3, 16.5" away from wall, 6" from #2



1977 **Shade Tree**

#9

108 x 15 x 9", installed away from wall.

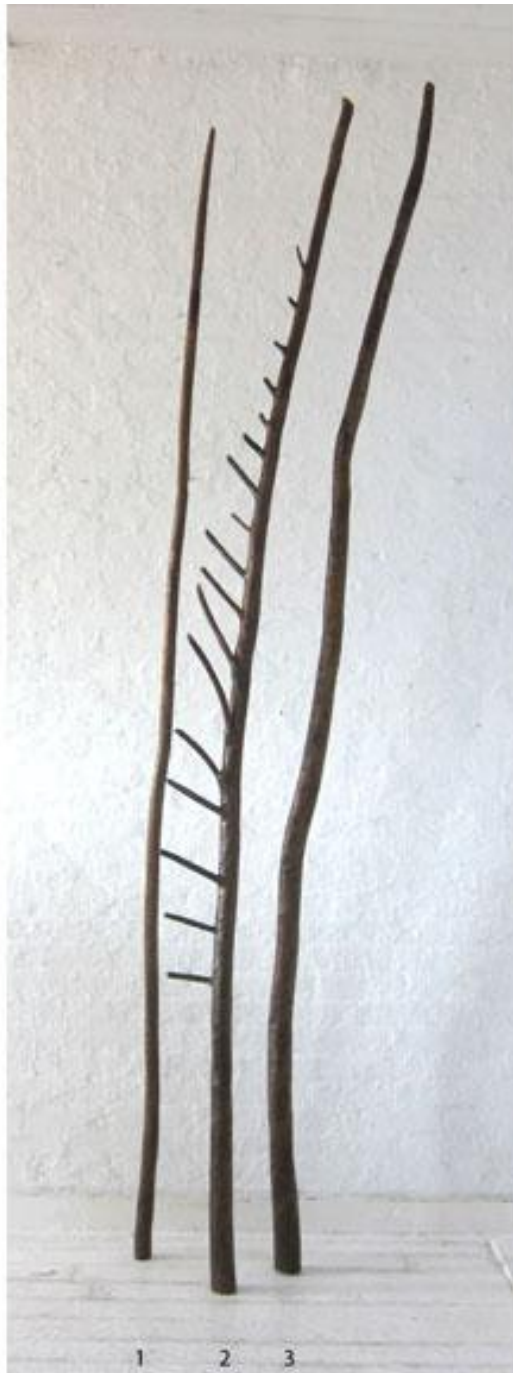
Carved sapling trees

Installation: inches on center:

#1, 10" from wall; #2, 9" from wall; #3, 14.5" from wall; #1 & #2 are 13.5" from one another

#1 & #3 are 8.5"; #2 & #3 are 9.5" from one another.

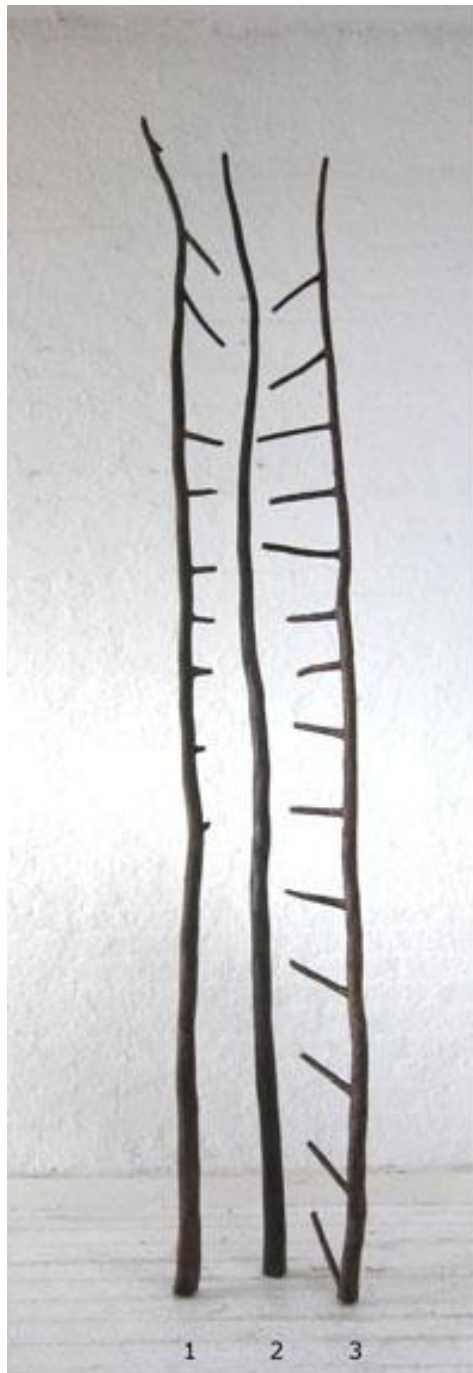
Small anchors (screw eyes) affixed to ceiling---monofilament threaded through saplings---will anchor elements



1977 ***Erratic Ratite*** 110 x 16 x 12" #10
Carved sapling trees, stain, linseed oil

Installation: measure on center, using hangar bolts
affixed to tree bottoms, t-nuts anchoring the bolts

#1, 20 1/2" from wall;
#2, 12 3/4" from wall, 10" from #1;
#3, 16" from wall, 7" from #2, using screweyes on
ceiling with #30 monofilament to keep position.



1977 **Made in Wood** 102 x 18 x 11" #11
Carved sapling trees, stain, linseed oil

Installation: measure on center, using
hanger bolts affixed to tree bottoms.

#1, 21" from wall

#2, 9" from #1, 17 1/2" from wall

#3, 24" from wall, 13 1/2" from #1



1977 ***Getting in a Word*** 105 1/2 x 18 x 11"
Carved sapling trees, stain, linseed oil #12

Installation: measure on center

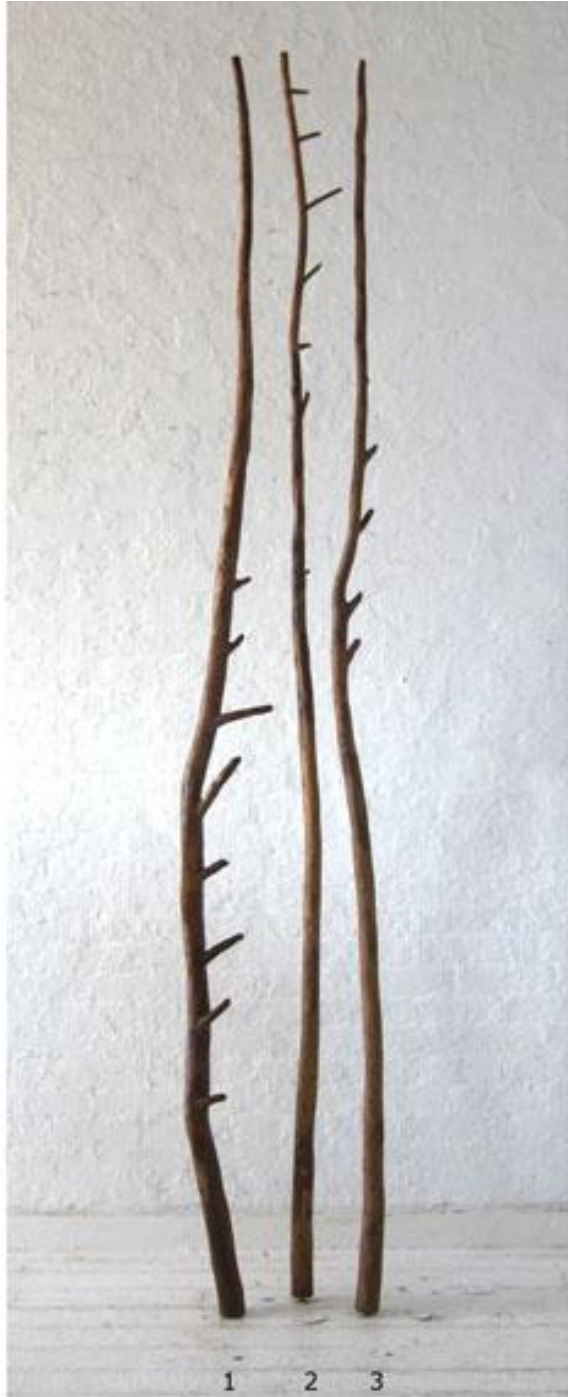
#1, 17" from wall
#2, 10" from wall, 10" from #1
#3, 16" from wall, 14" from #1



1977 **Trees A Crowd** 106 x 18 x 19" #13
Carved sapling trees, stain, linseed oil

Installation: measure on centers, screwed
into floor or base

#1, 8 1/2" from wall
#2, 9 1/2" from wall, 12" from #2
#3, 17 1/2" from wall, 10" from #1

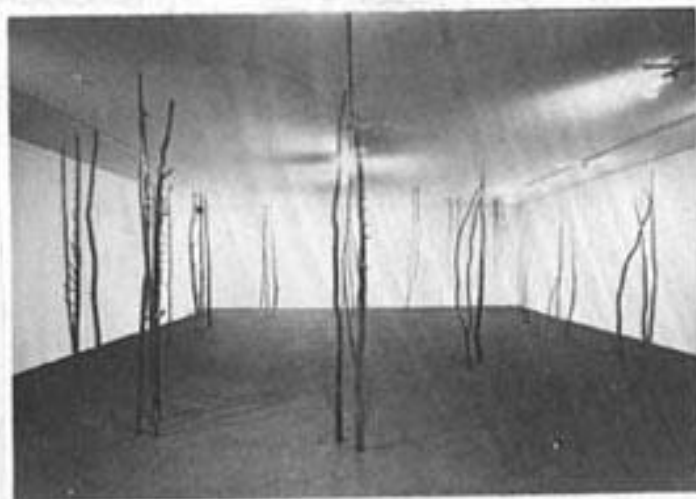


1977 **Relay** 101 x 16 x 8" #14
Carved sapling trees, stain, linseed oil

Installation: measure on center bolt

- #1, 15.5" from wall
- #2, 13" from wall, 5.5" from #1
- #3, 15.5" from wall, 10.5" from # 1

By JUDITH ROSENTHAL



Rosemarie Castoro, *Forest of Threes*, 1977-78. Carved oak and maple saplings. Courtesy Tibor de Nagy Gallery.

ROSEMARIE CASTORO

At Tibor de Nagy, one enters Rosemarie Castoro's barren *Forest of Threes*, a hushed winter-like environment of wooden sculptures. Each work in the group is made of three branches of which the original shape has been preserved, although now they have been pared down, carved to taper to a point, smoothed and oiled. Most are rooted to the floor; some point downward from the ceiling. To the right is one breed, bending and curving through the air as though responding to a common stimulus, supple and graceful like a dancer's fingers. Those to the left seem older, stiffened with age, hardened to their surroundings, even prepared for defense with their rows of

spiky branches that have been grafted on by the artist. These personalities are echoed in the shadows thrown on the surrounding walls. The artist has choreographed the group carefully; each sculpture and each branch within it has a specified position. Each "Three" is a formal and inviolable relationship of parts and commands its own territory. As you explore the space, moving between the sculptures, you feel that you might be trespassing, that you must make yourself small, that you are being eyed with apprehension. All their allusion to nature, life, and personality gives to each work, and to the composition as a whole, an aura of being, with a right to take up space. (Tibor de Nagy, *December 9-January 3*)

Rosemarie Castoro

Rosemarie Castoro is showing a group of sculptures at Tibor de Nagy which are both evocative and elusive. They are actually an installation — a work which exists in terms of the gallery space — although appreciation of the individual components of the sculpture is perfectly feasible.

A rough circle of fourteen groups of three saplings disposes itself around the gallery. The bark has been stripped from the wood, and what branches there might have been are trimmed and sharpened to a point. On some of the saplings existing spikes have been supplemented with others. Other saplings have had their branches removed entirely and have been whittled smooth to give them a cleaner, purer look. The pieces stand on the floor or hang from the ceiling. In both cases the impression is of growth, obviously an intended effect, to judge from the invisible nylon wires which secure them.

Walking in, the effect is of a forest. The tangled (or so it appears initially) forms seem to require careful negotiation. Then, as we proceed, it becomes more ordered, until the middle the "clearing", at which point this work takes on another character. The even, regular grouping of similar forms recall Stonehenge in its evocation of arcane ritual and presence. This impression is bolstered by the triads, the sets of three saplings themselves. Each is individuated to such a degree and is so anthropomorphic that one feels oneself in a group of different personalities.

It may be the overdeveloped rationalist in me, but I felt that just as this sense began to gain ascendancy it was supplanted by a more fundamentalist attitude. This said that the installation should be taken on more concrete terms, that the allusiveness is extraneous, and that only the intrinsic characteristics of form and environment are relevant. I don't think there's any "right" impression. We are to make of it what we will.



SKIRA ART ACTUEL 1979

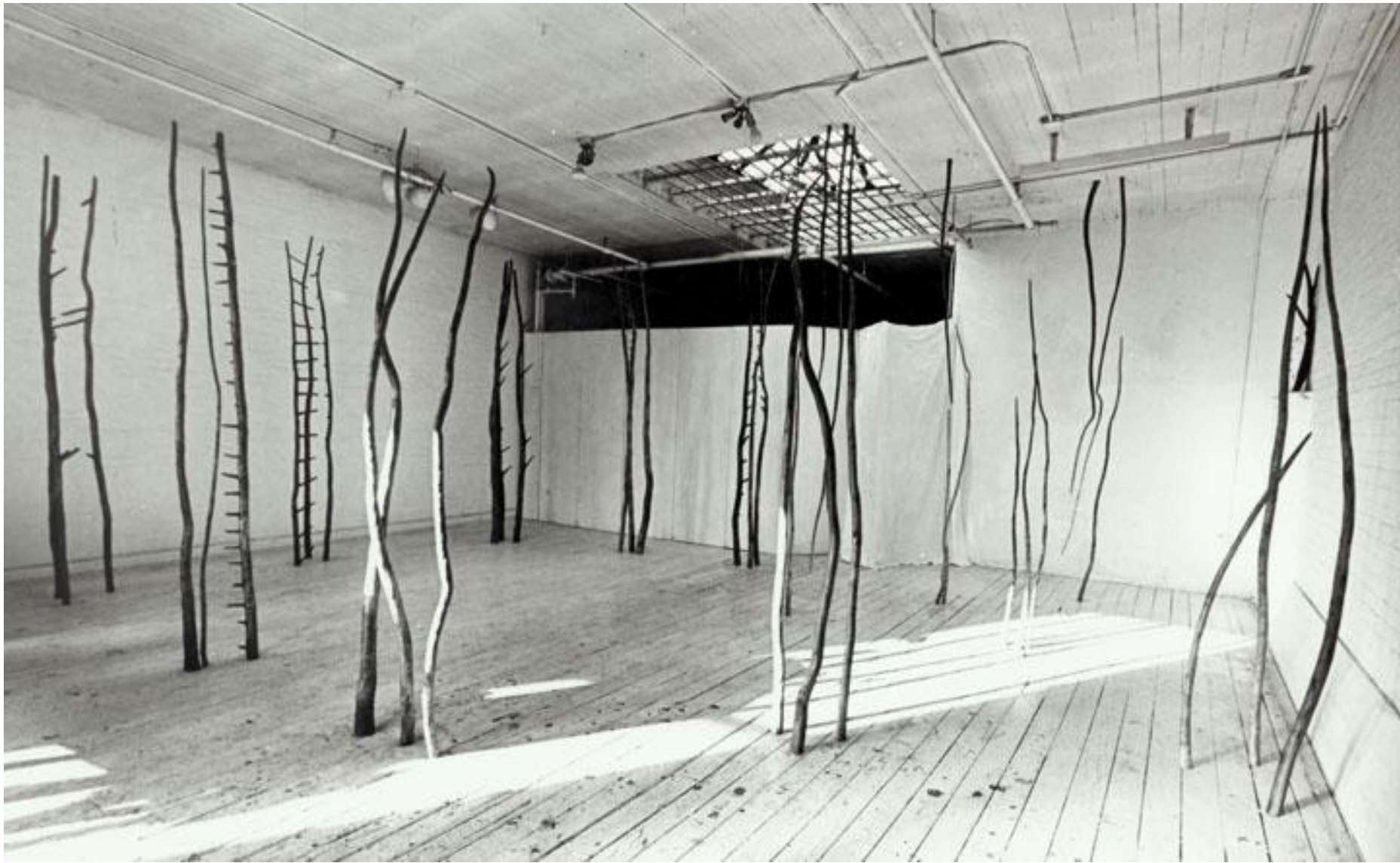
Rosemarie Castoro, "Forest of Threes", 1977/78

❶ **Rosemarie Castoro.** J'élabore un monde où les frontières de la découverte commencent aux périmètres de moi-même. Où cultiver les rebuts de la civilisation devient un moyen de prospecter des choses curieuses. L'alchimiste faisant de la magie. Où l'usage du matériau transformé décrit des rapports, de même qu'une force vivante communique avec une autre. Chorégraphie de flexibilités permanentes dans un monde par ailleurs transitoire.

New York, 20 janvier 1979.
Traduit de l'anglais.

❶ **Rosemarie Castoro.** *I am making a world where the frontiers of discovery start at the perimeters of myself. Where nurturing the discards of civilization becomes a tool in investigating curious matter. The alchemist making magic. Where use of the transformed material describes relationships, as one living force communicates with another. A choreography of permanent flexibilities in an otherwise transient world.*

New York, 20 January 1979.



1978 *Forest of Threes* studio installation 10'x15'x20' sapling trees