

THE FOREST

Rosemarie Castoro

Works from 1978-1983

Hal Bromm Gallery, New York

2011

The Forest, an exhibition held May-December 2011 at Hal Bromm Gallery, 90 West Broadway at Chambers Street in TriBeCa featured two-and three-dimensional works created from various media that reflected the artist's enduring fascination with nature, trees and landscapes -- real and imagined. In these works the complex mysteries of the artist's investigations in materials highlight a journey of mind-body discoveries.

The Forest included closely related works spanning several years. Drawings of ***tree trunk tracking*** in Boulder, Colorado led to wrestling galvanized steel ***Flashers*** for ArtPark. ***Webs*** were ensnared for the American Center in Paris, and ***Trap A Zoid*** was installed at Art on the Beach in New York City.



Works on paper included *Farther and Closer*, india ink drawings from 1978 that are *tree trunk trackings*. Comprised of two sections, each drawing explores spatial relationships within a contained grid structure. Castoro relates the tiny ink markings to “parts of the tree that have appeared in my work, from tree tops to roots to the trunk of the tree”.



Farther 1978

Farther 1978, ink on paper 20 x 30"



Sol LeWitt

Closer, 1978, ink on paper, 20 x 30"

For the artist, her ***tree trunk tracking*** drawing series is an example directly related to the ***Flashers***, which are “the bark of the tree”. Created by bending twenty-four 4 x 8’ steel sheets with hand-held vise grips, the ***Flashers***’ matte black painted finish embodies the transformative appearance of crumpled paper. Originally created for Artpark in 1979, they have been described by critic Ellen Lubell as “one of the best architectural site installations of sculpture I’ve seen”. Several ***Flashers*** were on view in the 2010 Buffalo exhibition *Artpark 1974-1984* (and will later be shown at *Wish You Were Here*, Albright-Knox Gallery, Buffalo NY, March 30-July 29, 2012), that chronicled the seminal years of the innovative residency program in Lewiston, New York. For critic Barbara Rose, the ***Flashers*** “unashamedly recall not the sexual display of dirty old men, but the triumphant pose of a Hellenistic Nike, poised for motion....Castoro’s materials are heavy metal, but her forms fight gravity”.



(far left edge) **Web D** 1983, ink on Mylar 49 x 88"; **Three Flashers**, 1979 galvanized steel, paint, each 8 x 3 x 2'; **Rosemarie Castoro**, 5'3"

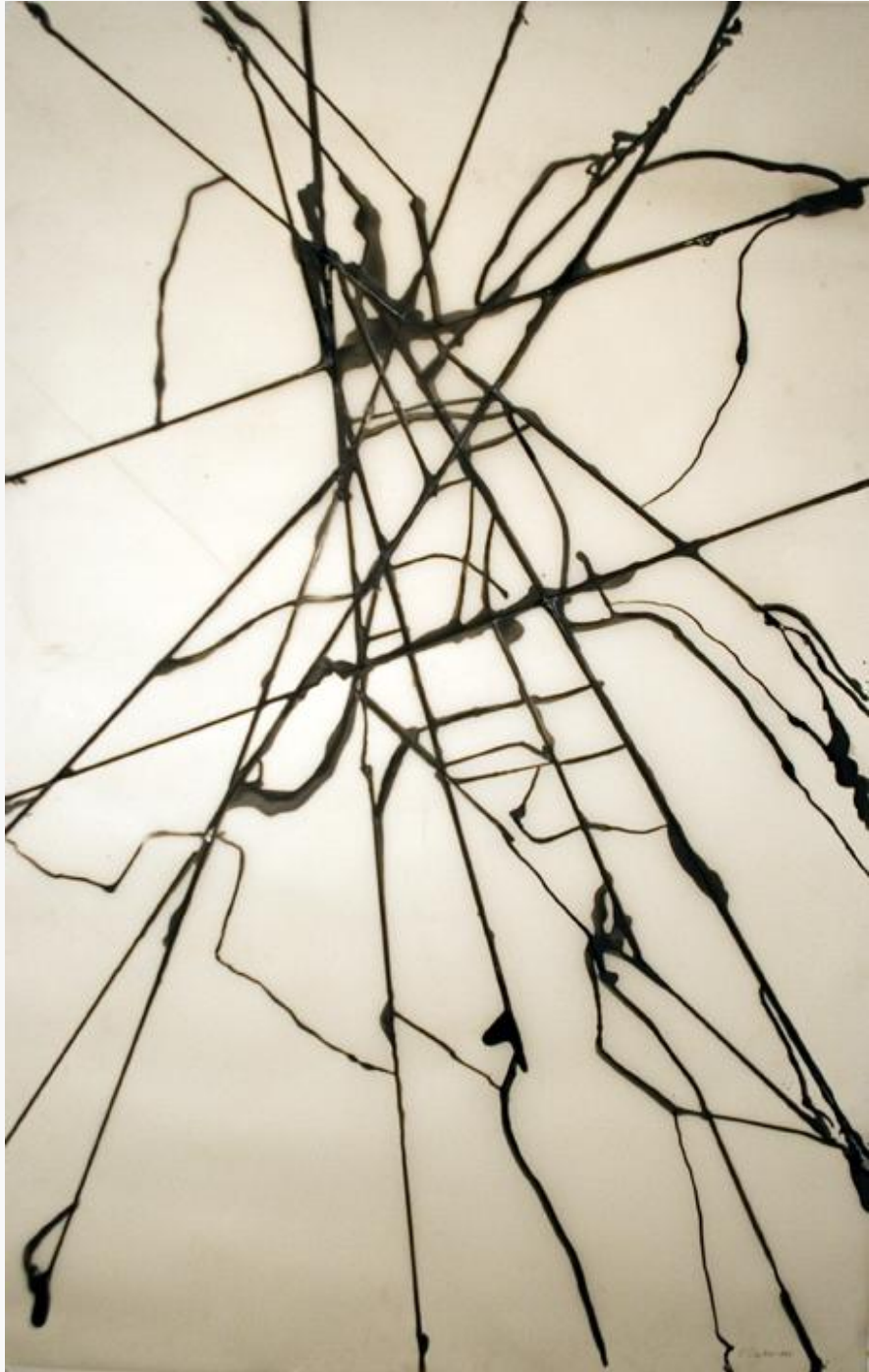


Web F 1983, 49 x 97", ink on Mylar

Web F, one of several 1983 drawings that were on view, alludes to the forest's canopy, the intricate maze of leaves and branches creating webs of dark and light when seen from below. By folding Mylar acetate sheets into sections before journeying ink along their creases, Castoro created random patterns extending the forest landscape. These echo the spider-like forms of earlier works such as **Symphony**, a 1974 epoxy and styrofoam piece (not on view), that conveyed a powerfully organic presence.



Web 1983, 49 x 30", ink on Mylar



Vertical Web 1983, ink on Mylar, 84 x 43"

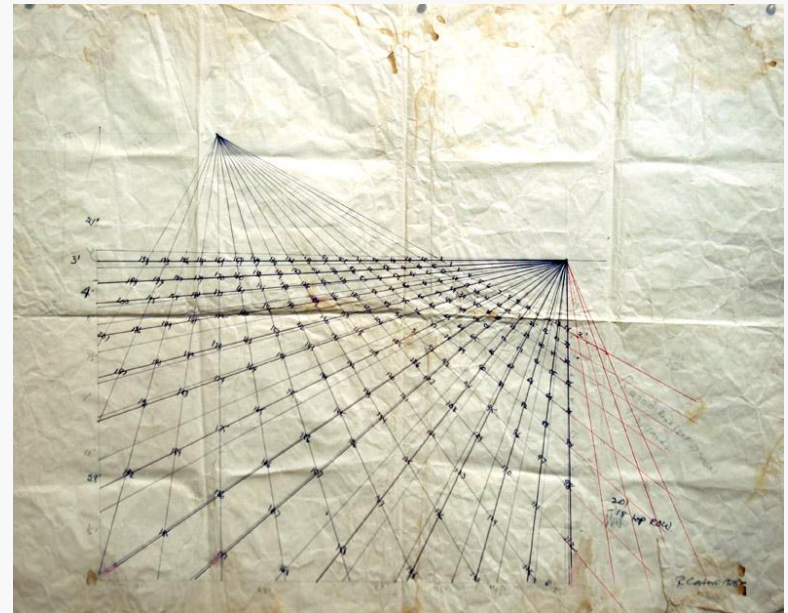
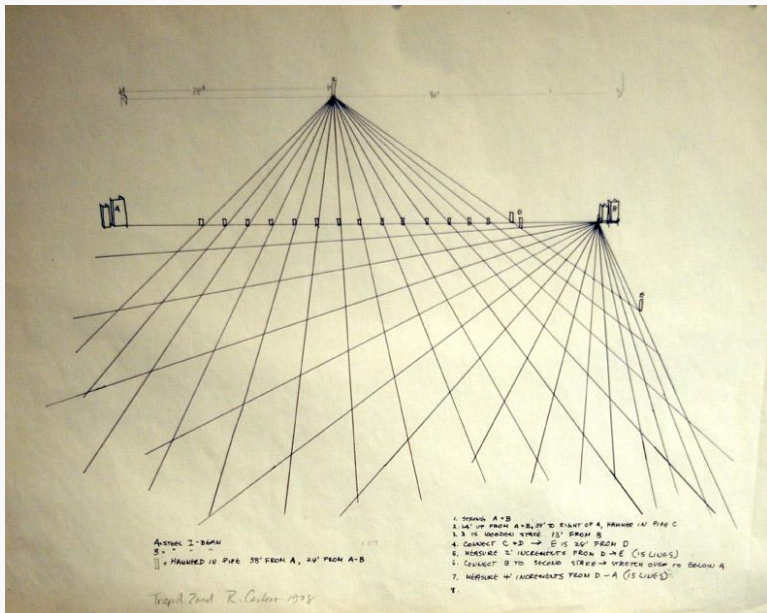
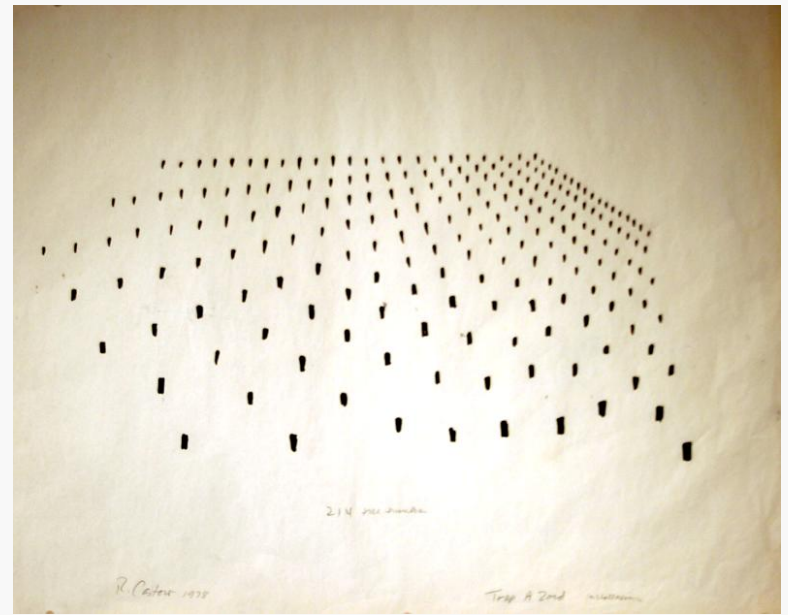
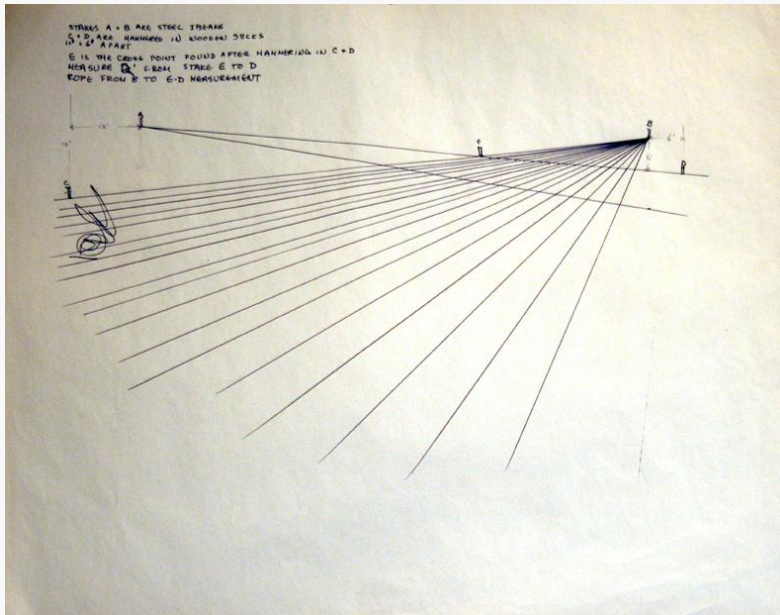


Web D 1983, 49 x 88", ink on Mylar, 49 x 88"



Trap A Zoid 1978, 18 x 23" ink, graphite on museum board

On view was documentation of **Trap A Zoid**, a site-specific work commissioned by Creative Time for Art on the Beach in 1978. Created from several hundred cut tree trunks placed in a grid pattern on the sandy Hudson River beach (later to become Battery Park City), the piece was monumental in scale. Working with the NYC Dept of Forestry, tree trunks were specially cut into sections before taking them to the "beach" for installation.



Plans for **Trap A Zoid** 1978, ink, graphite, paper, each 19 x 24"



Trap A Zoid, 1978, cut tree trunks and twine, 5 x 80 x 90'; installation at Art on the Beach, lower Manhattan. Commissioned by Creative Time, New York