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## **PRESS RELEASE**

Release Date:  
January 1, 2010

Exhibition:  
Ann Sperry: Harmonic Convergence

Exhibition Dates:  
January 10 – March 30, 2010

Opening Reception:  
Sunday, January 11, 5 – 7 pm

Gallery Hours:  
Thursday – Monday, 11am-6pm

Admission:  
\$5 suggested donation

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## **ANN SPERRY: HARMONIC CONVERGENCE**

SculptureCenter is pleased to present **Ann Sperry: Harmonic Convergence**.

The exhibition, curated by Pepe Karmel, will be on view **January 11–March 30, 2010** with an opening reception on **Sunday, January 10, 2010 from 5-7pm**.

This solo exhibition presents an overview of the work of Ann Sperry (1934-2009) reflecting on four decades of experimentation with the emotional and psychological potential of material. Sperry began making sculpture in the 1960s. In later decades, when the art world came to value postmodern coolness and detachment, Sperry remained unafraid to reach into her heart and soul. She made art about her experience as a woman, a Jew and a human being awestruck by the immensity of the cosmos.

Born in the Bronx, Sperry went to Sarah Lawrence College, where she studied art history with William Rubin, and sculpture with Theodore Roszak, a leading Abstract Expressionist sculptor. She learned welding and brazing, the craft of fusing together ready-made materials and the craft of imbuing molten metal with emotional intensity. Sperry exhibited around the globe; her work was acquired by museums in the United States, France, and Israel; she executed important public commissions (for Seattle and Boston, among other cities); and she taught at Harvard, Yale, the Studio School, and many other institutions.

In recent years, she was active in the group Artists Against the War, and the College Art Association's Committee on the Status of Women in the Arts. She served on the Executive Committee of Volunteer Lawyers for the Arts and was a Trustee of SculptureCenter from 1997 - 2005. She was an activist who believed in a connection between art and social justice.

When Sperry welded a flower, it was a piece of nature, a cog in an industrial machine, and also a recollection of being a high school "wallflower." When she invoked the Biblical myth of creation, she also alluded to the discoveries of astrophysics. Long before "steampunk," she combined high tech, elegance, and romance, expanded mesh and red velvet. Her spheres were globes and wombs, military helmets and crystal balls. Sperry's work looks back to earlier eras with emotional engagement and material inventiveness while looking forward to a world full of possibility.

### *Thanks*

SculptureCenter's programs are supported by The New York State Council on the Arts; and The New York City Department of Cultural Affairs; as well as The A. Woodner Fund; Anonymous; Foundation for Contemporary Arts; The Joan Mitchell Foundation; The Kraus Family Foundation; The Lily Auchincloss Foundation, Inc.; The Mathis-Pfohl Foundation, The Milton and Sally Avery Arts Foundation; Peter Jay Sharp Foundation; The Pollock-Krasner Foundation; and The Tides Foundation advised by the Lambent Foundation.

We also acknowledge the generous support of our Board of Trustees, individual donors and members, and our dedicated interns and volunteers.

### *About SculptureCenter*

Founded by artists in 1928, SculptureCenter is a not-for-profit arts institution dedicated to experimental and innovative developments in contemporary sculpture. SculptureCenter commissions new work and presents exhibits by emerging and established, national and international artists

For additional information or photographs, please contact Nickolas Roudané at 718.361.1750 or press@sculpture-center.org