

collaborative concepts



**The Farm Project
@ Tilly Foster Farm**

100 Rte 312 Brewster, NY 10509

40 Artists on a 199 acre farm

September 5-October 31 2020



Installations

Tilly Foster Farm

To 684
& 84



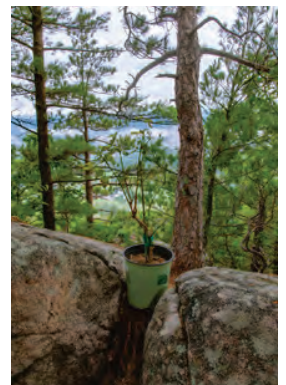
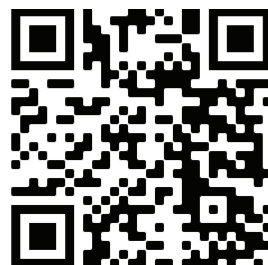


Jerry J. Adams/ Lara Saget; Monument for the Native Plant Life of New York State; Metal, glass, NYS vine, internal watering system; Dimensions variable; \$10000

Monument for the Native Plant Life of New York State is a monument for the plant life native to the region. This vine will slowly climb the metal support system, perhaps reaching the glass top. It is not yet common place for plants to have their own monuments, but the truth of the matter is that they are quietly climbing despite all opposition.

Sound of Native New York State vine

Scan the QR code with your phone's camera to listen to the sound of the Native New York State vine. Electro Harmonic Sound Interface technology records the electromagnetic variations from the surface of the vine's leaves to the root system and translates them into sound.





When the pandemic crept up on us and we were ordered to shelter in place, I (Anna) started rather obsessively building makeshift shelters in the woods near my house. It was a sort of meditative act, a form of creating order out of chaos, curating the forest, creating a home within a home.

In a similar obsessive-meditative fashion, Rudy was busy chopping and stacking a seemingly infinite amount of wood at his property, a bit further upstate.

At Tilly Foster Farm we have created a site-specific structure alluding to ideas of the (im)permanence of home, the ways in which we confront being confined to one space for an extended period of time, as well as what happens when we are allowed out.

What happens is that we are forced to connect (with ourselves, our loved ones, the land) and to make not only order, but also beauty, out of chaos. To collect parts of ourselves, our surroundings, and to reconstruct what we know into something new.

Here it is—a strange and magical structure, at once familiar and alien, made of discarded materials repurposed with absurd intention.

We invite viewers (yes, you) to become participants by selecting (and untying) a colorful piece of fabric from the pole, inspired by your emotional state, and tying it to the structure; fostering a solitary, yet communal exchange at this strange moment in (our) time.

You may enter the structure, one at a time. Wear a mask.

Anna Adler | www.annavictoriaadler.com

Rudy Vavra | www.rudyvavra.com



Anna Adler & Rudy Vavra; *Shelter in Place*, Tilly Foster Farm, 2020; Approx 10 ft h x 6 ft d; Found wood, metal, plastic, fabric, and mixed media; \$3000



John Allen; Stop; Bluestone; \$850

When I was a boy, unattended railroad crossings had a sign "stop, look, listen", black letters on white. My father would stop the car and pause, looking both ways; it felt like time would stop. Lately I've been thinking about this advice, essential for those RR X-ings but useful in general, an encouragement for both outer and inner listening.



Inez Andrucyk; *The Circle Within*; Metal, wood, fabric, paint; 78 x 48 x 48 in.; \$2000

Times are stormy as Corona and internet viruses attack factual truths, health, human rights, and a livable world. This sculpture reacts to the chaos and is filled with intentions for the creation of spacious balance, contained by universally symbolic mathematical shapes using both solid and nonsolid forms.

1. The rectangular base below and its enclosing wall is grounded
2. 4 triangles grow from 4 corners, 4 edges into a pyramidal point aiming towards the sky.
3. These shapes and point encloses and anchors two interconnected spheres wrapped in flowing fabric intentions.
4. Below at the base, is "The Circle Within", the mirror reflecting on its supports.
5. Interacting elements are wind, temperature, space, humidity, time.



Marc Bernier; Distorted Views; Plexi-
glas, aluminum, steel; 48 x 86 x 12 in.;
\$ 3200

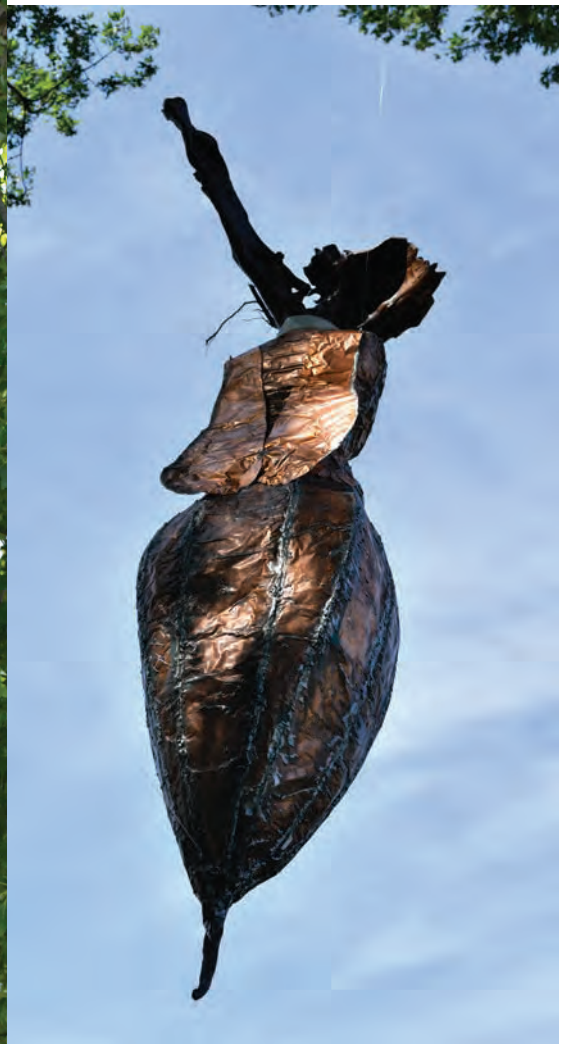


Gianni Biaggi; *Eulogy to the Earthworm*; High density foam w/hard coat and paint;
 4' 1 3/4" x 12' 2 3/4", 1' 9 3/4" x 6' 9 3/4"
 ; \$50000

Earthworms comprise 13 families and more than 7000 species. The common earthworm is called, for Latin lovers, lumbricus terrestris. Worms, unfortunately, have had a negative reputation: viscous, repulsive, bad for agriculture and infecting live plants like a parasite. Charles Darwin rehabilitated this thinking for the first time in his book "The role of earthworms in the formation of topsoil" (1881).

Indeed, this hardly noticeable creature that collectively can reach six tons per acre in temperate zones and whose biomass represents a total weight 20 times that of humans on our planet (!) is the engineer of soils, as the ladybug is the doctor of plants. Greater is its presence, more fertile the soil will be. It digs an intricate network of horizontal and vertical galleries extending 6 feet deep. Devoid of limbs, it uses its powerful body as one muscle and its tail as an axe to burrow through the ground by crawling movements, its segments expanding and contracting in a succession of peristaltic waves; it decomposes mineral and plant debris to create humus, breaking up big chunks of earth. Its excrements and urine, short circuiting the cycle of nitrogen and phosphorus, are directly assimilated by plants. It aerates and lightens the soil, increases its pores and its capacity to absorb water, prevents erosion and helps roots to grow. And with fungal networks it helps individual trees to join a community. Unfortunately, the growing amount of pesticides kill earthworms, as well as deep ploughing. But truly, the presence of worms will save soils for the future.

I've always liked to feel lumpy soil, watch worms at work and imagine the underground mystery. As years passed, I've grown an aversion toward sticking a hook on a worm and catching octopi. Why kill two intelligent creatures that have beautifully adapted to their environment? During my landscape architecture courses, I conceived a project of a giant worm with round openings used by children as a tunnel in a playground, an interface between the underland and the ground above. Now I have implemented this sculpture in a simplified way, as an object to be viewed in a surrealistic manner while imagining what's below.



Cindy Booth/ Steve Brooks; *Queen Bee*; Mixed media, copper, solder, wood, textile;
7 x 3 x 2 ft.; \$3500



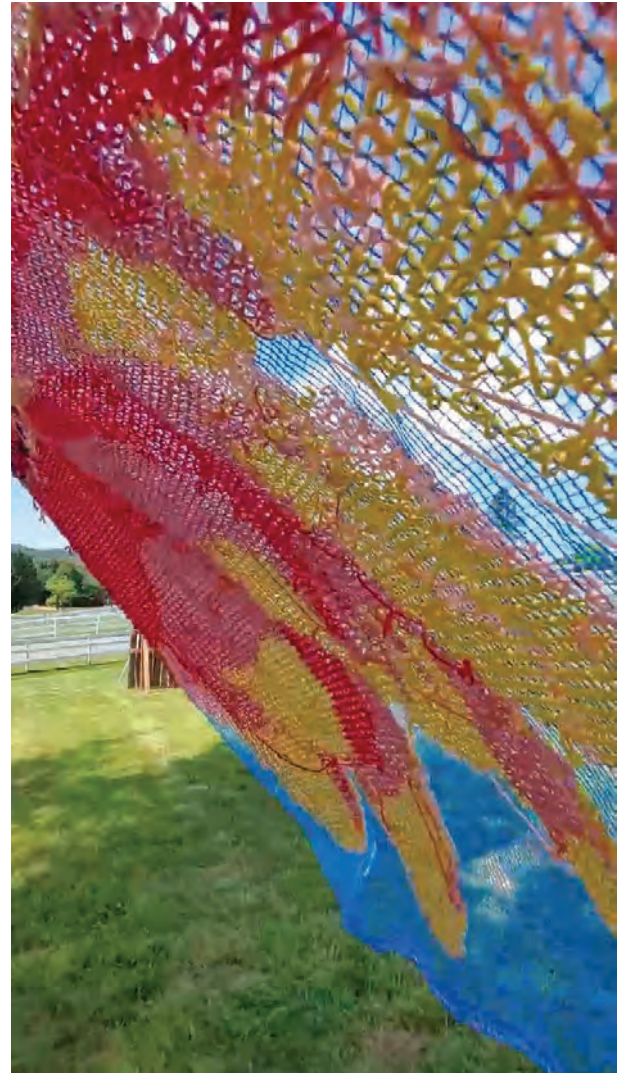
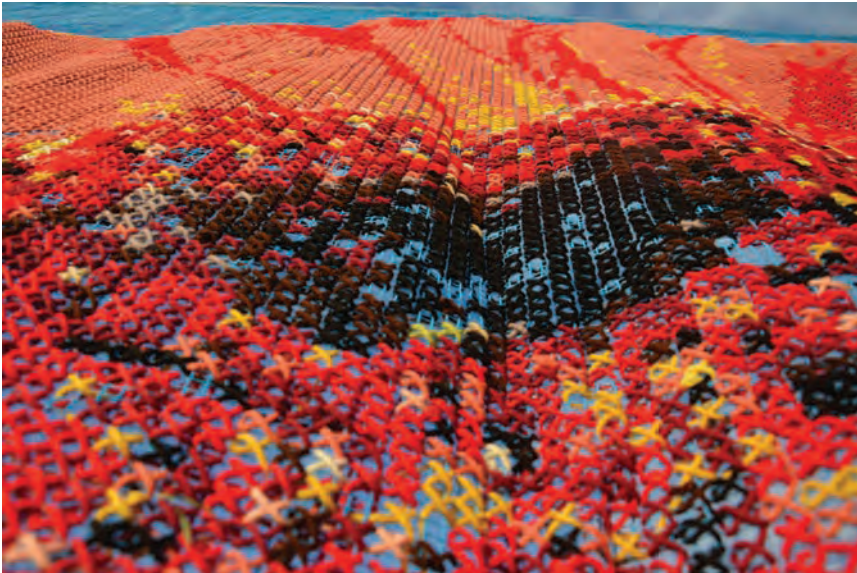
Jo-Ann Brody; *My American Family*; Cement, PVC pipe; Variable; \$3000

Reflections on current news led Brody to portray her children as three totemic figures amidst the colors of the American flag. Her children are from Vietnam, Korea, and Brazil respectively .

The linear format of all the elements suggests both a fence and the stripes of the flag. Totem/ bones, elongated figures reflect Brody's current focus in her exploration of the human form.



Robert Brush; *A Fisherman Always Sees Another Fisherman from Afar, No. 2*
Wood, paint; NFS - inquire photo sale



Kris Campbell; #iamORANGE; Craft yarn on blue debris netting, uv coating; 10.5 ft. sq. (12 x11 ft. with frame); \$15000

This is not your grandmother's needlework.

#iamORANGE is a really, really, big cross stitch tapestry done with craft yarn on construction debris netting.

#iamORANGE is one piece an eleven piece series, each created on an eleven foot square "canvas". The series began after a period of reflection on the pandemic culture. The experience of art would need to adapt. Art needed to go outside.

So I adapted. My artwork is about color, surface, and soul. Now it is meant to be seen outdoors.

The #iamCOLORED series began: #iamORANGE is one big orange piece in it.



Morgan Donohue; *Prayer*; Milled steel, cement, peat moss, cotton; variable; NFS

When I went back to work after an 11 week furlough for lockdown to stop the spread of the novel coronavirus, I learned that three of my co-workers had lost their mothers to Covid 19. In addition, other members in the same families also died. Some were still in the hospital, others trying to recover. In mid-summer, I had the idea of offering a physical prayer to those mothers and sisters and uncles and their surviving loved ones.

The figure, made of a mix of cement and peat moss over a steel frame, a technique new to me, represents the grieving. The masks in the colors of Tibetan prayer flags are the prayers. There are 180 of them, one for every thousand Americans lost at the time of installation.





Chris Froehlich; *The Four Directions*; Native white oak wood; 10 ft. x 20 x20 in.; \$20000

Made from a single tree, *The Four Directions* represents the four directions of the Earth and the wisdom each direction can convey to us, if we listen. To me, trees are beings that are intrinsically tied and connected to the planet and us humans. Trees reconnect us to the earth and the realms below the surface as they emerge and embrace the sky and the sun. A metaphor for the complete human and a balanced planet. And I believe trees do this on a visceral emotional level. There is something about the colors, patterns and textures of wood, that move us and cannot be logically explained. Awareness of the Power of the Directions encompasses your ability to strengthen and shield your field, connect to your guides, and weave magnetic opportunities to favor vision, and healing for You, the Earth, and Humanity.



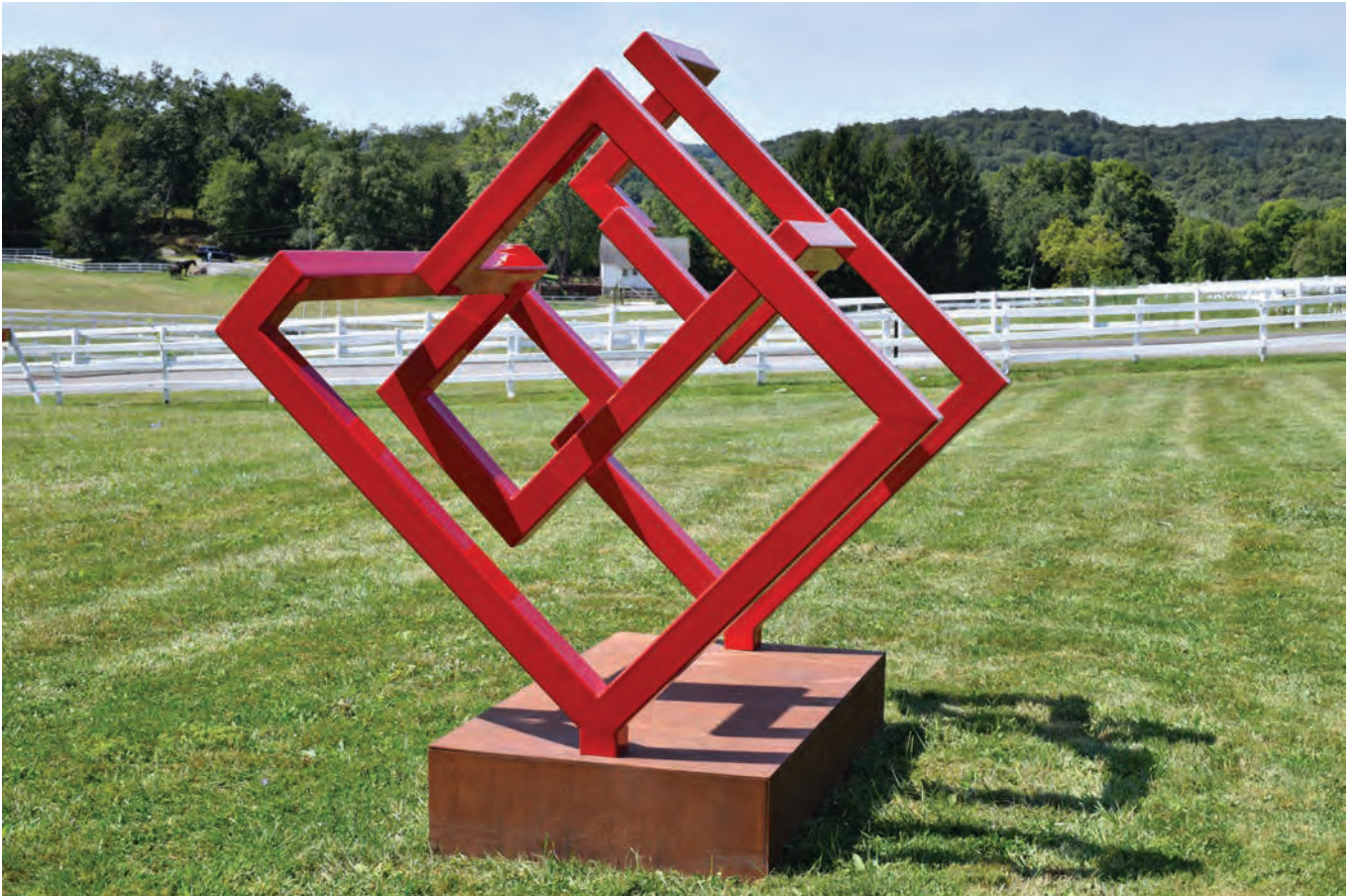


Barbara Galazzo/ & Carol Flaitz; *Keep Your Social Distance*; Glass mosaic, steel, wire, cement; 7 x 7 x 3 ft.; \$8500

This mosaic bird stands strong with legs of steel and a body of steel, cement and glass. Yet in its quiet gracefulness, it's outstretched arms remind us to keep our social distance of 6 feet during this Covid time.



Salvador Guzman; *Fuego y Libertad*; Stainless and Mill steel; 7 ft. x 30 in.; \$6500



Lenny Harrington; *wandering*; corten steel base,
milled steel; 5 x 5 x 5 ft.; \$9200





Eric Jacobson; *A-Whirl*; painted wood, copper tube, painted steel base; 5 x 4 x 4 ft.; \$2100





Natalya Khorover; *Speaking of Birds*; Single use plastic, thread;
Variable; \$70 each

“Speaking of Birds” is an outdoor installation of birds stitched and formed from single-use plastic. Viewers will note the irony in crafting birds from a material that is polluting our environment, and contributing to the deaths of thousands of birds as they become entangled in plastic bits or mistake it for food. The whimsical appearance of the birds belies the importance of the message, echoing the contradictions people encounter when weighing convenience with recycling and proper waste disposal.



Bernard Klevickas; untitled (shell); formed stainless steel; 49 x 38 x 62 in.; \$4000

"A very thin surface curving, if it were flat, it would collapse. It has little substance but from some viewpoints is large. I want to show the inside and the outside at the same time. To create something empty, hollow, and thin but enveloping, big and held in suspension.



Kevin Laverty; *Summer House*; Wood, rope; Variable; POR





David Link; *Stoic*; Repurposed wood; 5 x 4 x 4 ft.; \$2000

Minimalism

Simple geometric forms reveal a world of math and of ideas.
Interaction between form and space tells a story.
Color brightens the mood.



Jim Lloyd; *Low Hanging Fruit*; Welded scrap metal, paint; 9 x 5 ft.; \$1500

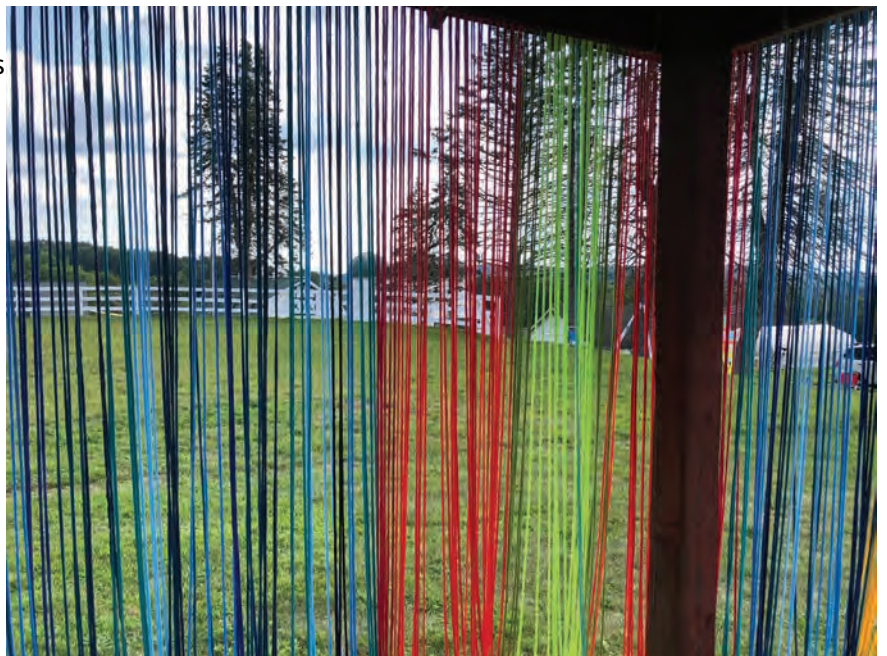


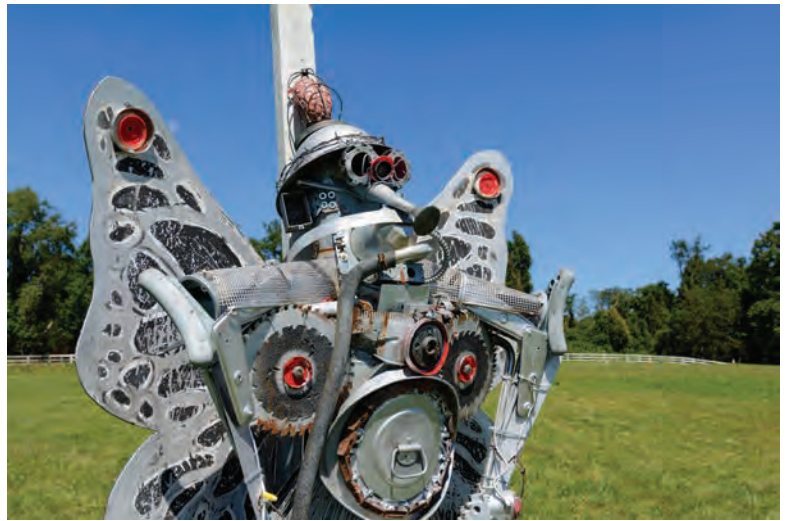
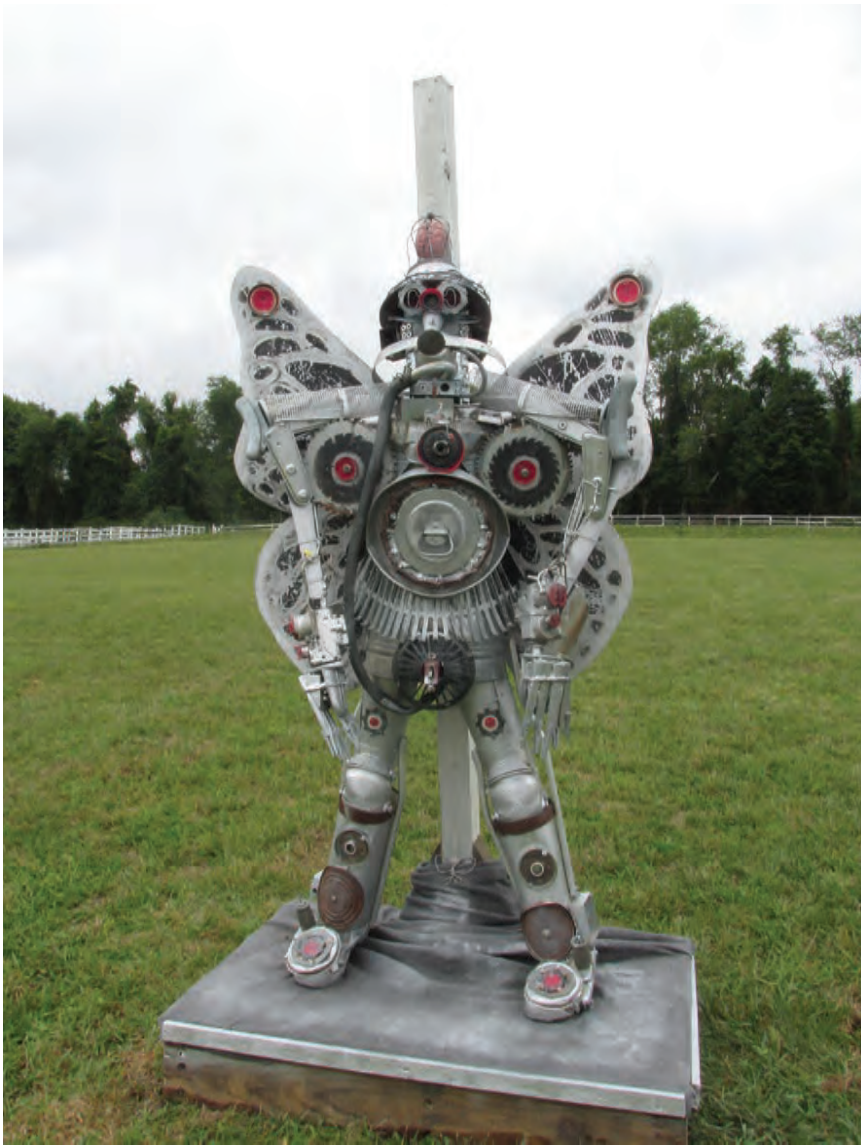


Ellie Murphy; *Lashes (Gazebo)*; 2020; Polypropylene fiber, wood; 8 x 8 x 8 ft.; \$7500

Exploring the relationship between personal and collective nostalgia in subject matter, material and method, her work straddles the childhood/adulthood line while questioning fine art/traditional craft border. Combining references to nature, fashion, folk motifs, and Americana, she sees interdependence between the multiplicities of cultures in our world and makes sculpture as a way of recognizing and playing with the unintended and humorous connections between them. By attempting to make a physical picture of the rhythm and repetition at the heart of ordinary life, “Lashes” asks the question—do the actions of one individual, one strand, work in relation to the whole, or the whole of society? Do the fibers work together with or in opposition to each other?

Ellie Murphy lives and works in Queens, New York. She was born in Urbana, Illinois, grew up in Lindsborg, Kansas, and studied sculpture at Washington University in St. Louis and Yale University in New Haven. You can see her work online at www.ellie-murphy.com or at [@artelliemurphy](https://www.instagram.com/artelliemurphy)



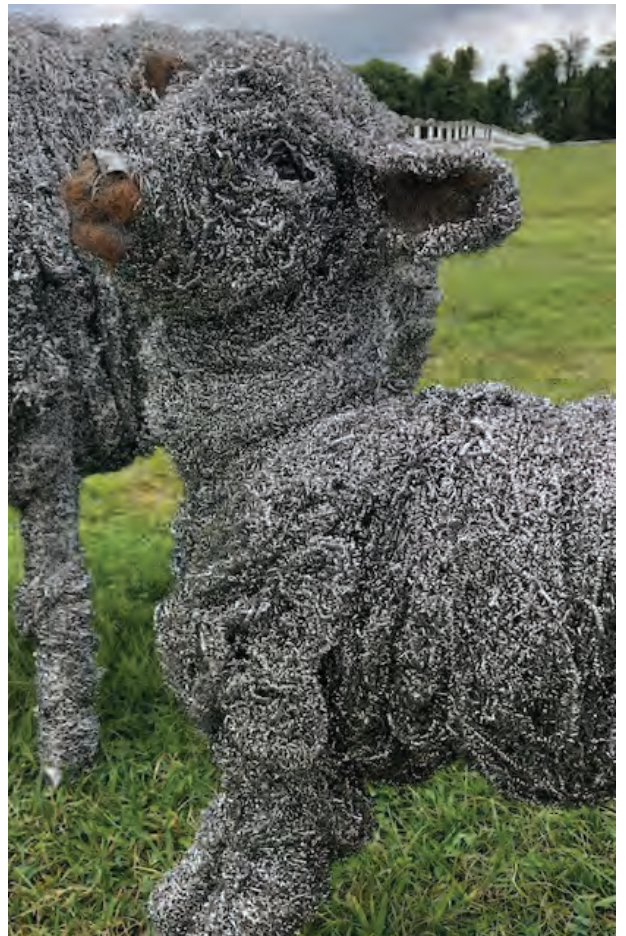


Michael Natiello; *Intergalactic Cosmic Moth Man*; Found objects; 6.5 ft.; \$600



Justin Perlman; *Winter*; Carbon steel w/stainless steel accents; 96 x 72 x 36 in.; \$25000

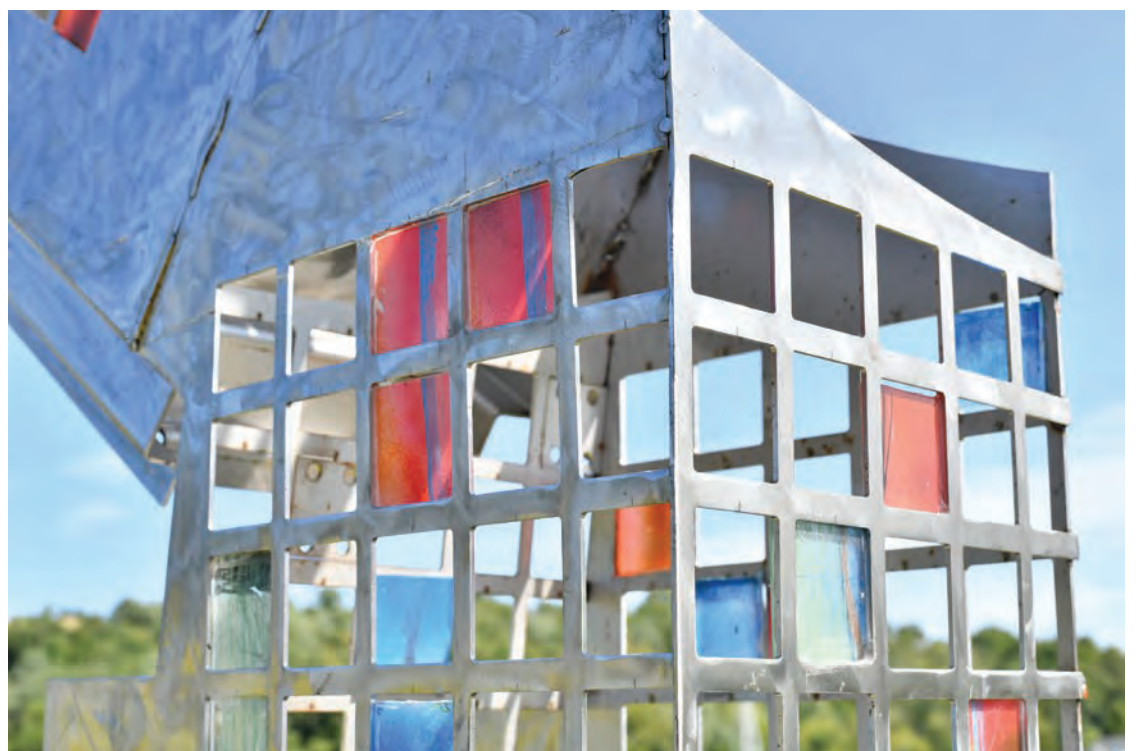




Hildreth B Potts; *Sheepish*; Steel, copper, organ pipes, steel wool; 4'3" x 4'3" x 1'3"; Sheep: \$825, Lamb: \$550.



Herman Roggeman; *High Rise*; stainless steel with plexi windows; 10 x 2 x 3 ft.; \$5000





Peter Schlemowitz; *C Squared X*; Painted plywood, studs; 8 x 16 x 5 ft.; POR



Fred Schlitzer; *Indian Brook Falls*; Patinated Copper; 8 x 3 x 10 ft.; \$6000



Linda Schmidt; *Shift*; 84 x 84 x 12 in.; POR

Linda's work recalls celebrations, marches, banners and fairs, while simultaneously functioning as an incubator for thought and contemplation. Inspired by makers, quilters and seamstresses with sewing and design skills that have been passed down through generations in her family, Linda works intuitively, piecing together a mix of transparent and opaque fabrics and other materials that interact with each other, creating space and capturing ambient light and air. The result is a geometric structure that facilitates beautiful color mixtures, lighting variations and gentle movement. There is a gestural and ephemeral quality, as many of the edges are unfinished and frayed.



**Tom Shaw; *Rigged*; untreated driftwood and sail cloth;
Variable; \$1500**





Laurie Sheridan; *Fecund Pod*; Steel, plaster, wood, rubber; 24 x 34 in. x 11 ft.; \$8000

Fecund Pod is a monumental homage to the power of nature to regenerate.

An amplified version of a common seed pouch, it has greatly enhanced prospects. It is a hybrid of flora and fauna; a pod engorged with eggs, the promise of future sentient beings.

I give imaginative expression to the values of harmony with nature and environmental responsibility. Through a re-enchantment of nature, I encourage the seeking of inter-connectedness; a recognition of the symbiosis between humans and our environment. My work speaks to the transformation and revitalization that is possible within all of us.



Betty Stafford; *I Am Nomad*; Skateboards; 42 x24 x1 in.; \$400

Making use of well-worn skateboards – from their scuffed and shredded decks to the hardware that supports them – Betty Stafford’s art digs down through layers of rough use to find resilience, beauty and joy. The artist works her material heavily, transforming scarred boards into layered and colorful constructions that reveal unexpected brilliance under the surface.

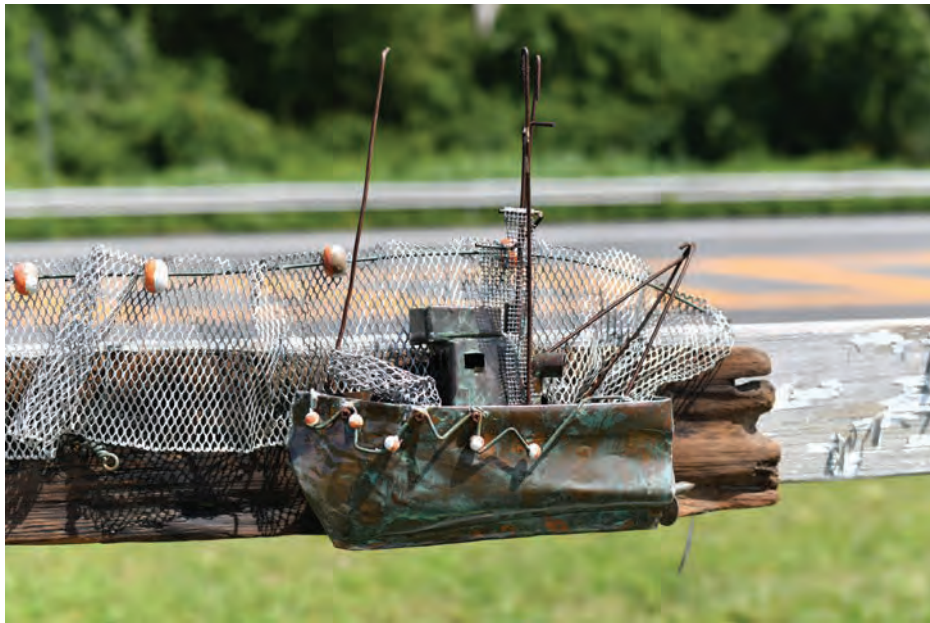
With planes and features recalling Oceanic as well as Pop Art, Stafford’s sculptures can be at once anthropomorphic and architectonic, while others offer a new take on the landscape tradition. Her most recent work also confronts the challenges of mobile making, finding balance and unity in disparate objects with her signature style.

Betty Stafford holds a BFA from the University of Texas, Austin. She currently lives and works in Garrison, New York.



Hideki Takahashi; *Opening Exhibition*; Sheet steel studs, sheetrock, concrete blocks and 4 of Blue Indigo Denim paintings, 84 x 108 x 48 in.; Entire installation, 29" x 32" each painting, \$2500 each painting on the wall, \$7500 entire installation includes 4 paintings

Bringing a piece of art gallery wall to the field for an art exhibition. It's the begging of the window.



Jim Thomson; *Hudson River Trawler*; mixed media; 12 x 3 in. x 7 ft.; \$1200



Chuck von Schmidt; *The Stuff Dreams Are Made Of*; Concrete; 25 x12 in.; \$500 ea.

These little fellows are far from home. Perhaps they are confused by global warming. They might even be canaries in the coal mine.



Eva Whorley; Uprooted; Japanese elm tree roots; 3 x 7 x 8 ft.; \$2200 .



Max Yawney; *Untitled*; wood; POR.



Collaborative Concepts

Enjoy major works of art in a timeless, pastoral setting during our 15th annual sculpture exhibition on a Farm.

Collaborative Concepts offers artists the freedom to create what they want, something grand, or silly, or experimental. It even gives them permission to fail. Experimental art has always been encouraged at the Collaborative Concepts Sculpture show.

Collaborative Concepts, a not-for-profit, nonmembership organization of professional artists, brings together sculpture and installations by 40 participants on the rolling fields of the Tilly Foster Farm in Brewster. The exhibition presents artists from the region, NYC and Switzerland.

This year the hills are gentler and the walk is shorter. We have restrooms!

With gratitude to Max Yawney, chief photographer, and Elbert Mills, Jr. and the artists for additional photographs, and to Tracey Walsh, Joyce Picone, and our committee members who worked tirelessly to make this show possible.

And generous donations from Sally Forrest, Mark and Jane Weiss, and Stanley and Judith Zabar.



Our annual show is created by an all volunteer group of artists and technical professionals, dedicated to producing an art experience that is free and open to the public. Please consider making a donation to help us continue this mission, now in our 15th year.

To purchase a sculpture, please go to our website and we will contact the artist.

For information
www.collaborativeconcepts.org
collabconcepts@optonline.net



Collaborative Committee

Inez Andrucyk
Marc Bernier
Jo-Ann Brody
Morgan & Rhonda Donohue
Barbara Galazzo
Hildreth Potts
Fred & Mary Schlitzer
Peter Schlemowitz
Dell Jones
Thom Joyce
Jim Lloyd
Herman Roggeman



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