

Scott Sherk

Walks: sound and sculpture

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January 5 - February 2, 2008

KIM FOSTER GALLERY

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Soundwalk+Sculpture

I.

Sound and space are inextricably connected, interlocked in a dynamic through which each performs the other...

Background Noise: Perspectives on Sound Art, Brandon LaBelle

As a sculptor who draws I have often wandered through space with my pencil on a piece of paper. Recently, I have been wandering through space by *walking* my drawings in the real landscape on a real walk. Sculpture is a convincing creation and manipulation of spaces and forms. Recently, I've been generating my forms through walking and creating my spaces with the help of soundscapes.

I have been making landscapes. I take walks, often along familiar routes, sometimes in unfamiliar territory. As I walk I record my path and elevation on a GPS. I also carry a stereo recording rig, and I record my walks with an emphasis on capturing the ambience of places and particularly the sonic sense of the three-dimensional space.

Back in the studio, I transform the GPS information of map coordinates and elevations into welded forms that describe my walk as a three-dimensional drawing in clear, steel space. I mix and edit my field recordings to accompany the sculptures. Together they generate a synthesis with palpable and specific space. These works are both soundwalks and landscapes.

II.

The rhythm of walking generates a kind of rhythm of thinking, and the passage through a landscape echoes or stimulates the passage through a series of thoughts.

Wanderlust: A History of Walking, Rebecca Solnit

A few years ago instead of buying an iPod, I bought a competing device because I read that it could also record. Recording places soon became an obsession. I discovered John Cage in a new way. R. Murray Schaffer cleaned my ears, and my technical needs increased. After experiencing M/S stereo recording while attending the Cornell Nature Recording Workshop, I began to see a way to record space and the sounds that generate our aural knowledge of space. (One can easily identify the size of a space in the dark or with ones eyes closed with a simple clap of the hands.)

Having *heard* space, I was no longer content with my usual tools and materials. Since making sculpture involves the sensitive control and manipulation of spaces, *sound* became a necessary new tool to be used towards this end. I began by doing an installation in the old Bethlehem Steel office in Bethlehem, PA. Artists were invited to do whatever they wanted to rooms in the building. I found an old projection room, painted it black, covered the floor with mulch, and played recordings that I have made in the Sierras. As one stuck their head through a small window into the room—the walls of the small room dissolved into an expansive soundscape of Beartrap Meadows at 6900 feet. Now this was space!

I began *walking* with the idea that I would find interesting places to record, and that I would find visual and aural ways to document these places. I took along a GPS so that I could mark these interesting places. What I found, however, was that I never got very far as everything became interesting. This led me to begin to pay particular attention to the *walk* as the process, rather than the means to a destination. Walking and recording with both my stereo rig and the GPS led me to the realization that the act of walking was, itself, a *drawing* in space. And this *drawing*—my *walking*—could be represented three-dimensionally in *sculpture*. The space of my walk becomes the sculpture. The spaces through which I walk become the recordings.



Museum Mile, NYC, welded steel suspended by monofilament

I walk in both town and country. I have favorite walks along the Appalachian Trail that I often return to. I have many walks from home and I have walked in Ireland and Italy. I walked all over the lower east side of Manhattan, and I have recently walked Museum Mile in Manhattan recording the interiors of each museum. Each walk has its own peculiar shape that reflects the landscape into which I traveled. And each recording has its own space and aura reflecting the space through which I traversed.

Scott Sherk

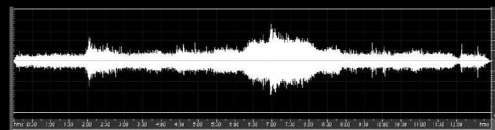
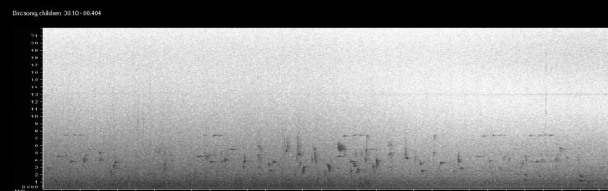
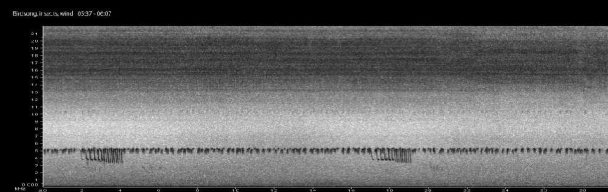
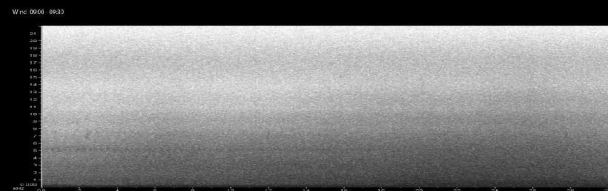
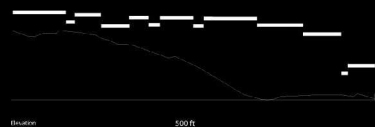
Orefield, PA 2007

appeared in

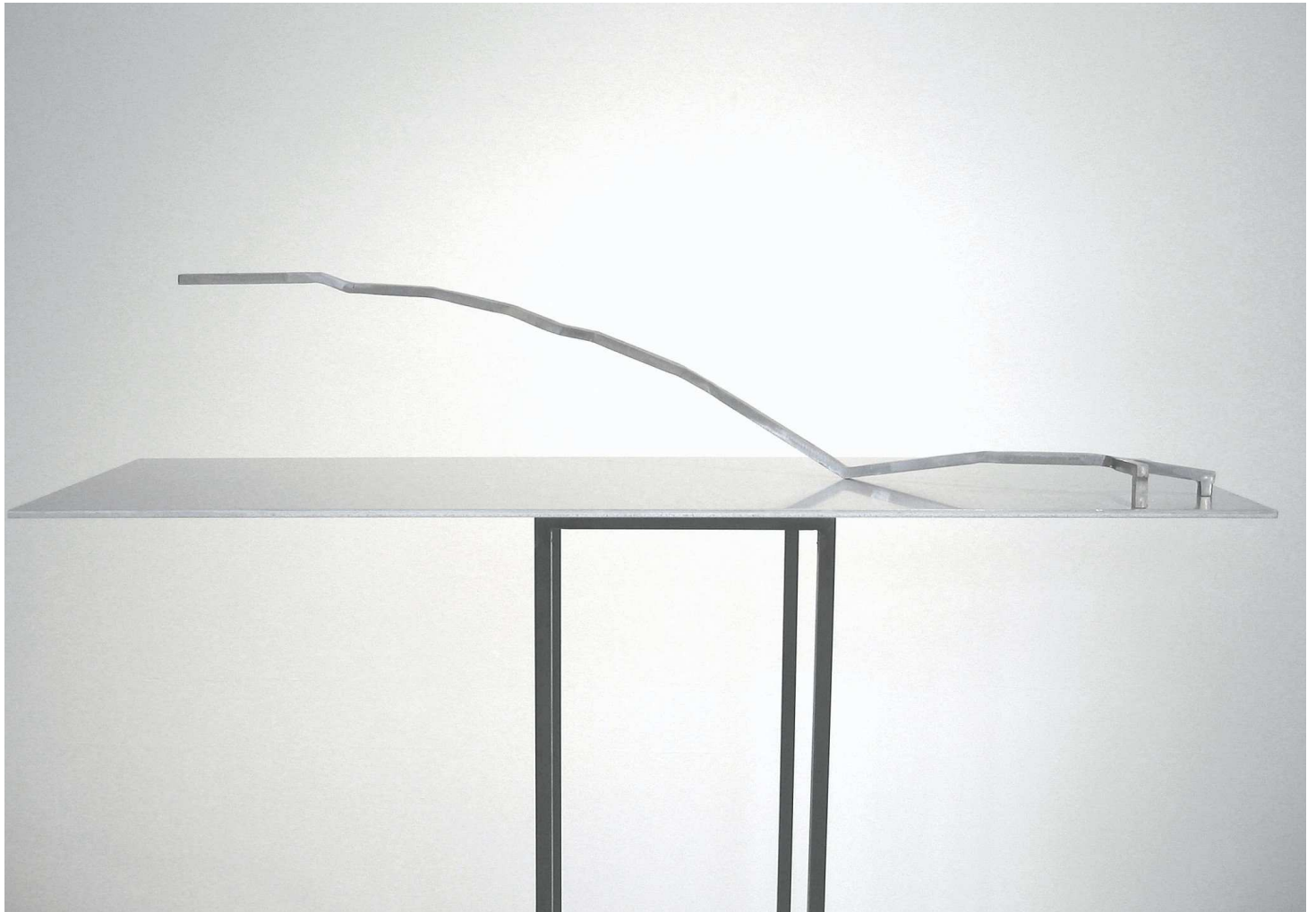
Soundscape: The Journal of Acoustic Ecology

Volume 8, No. 2

Walk name: Trexler Game Preserve Elk Walk
 Walk begin coordinates: N40 59.256 W75 37.411
 Walk end coordinates: N40 59.848 W75 37.308
 Highest elevation: 633 feet
 Lowest elevation: 417 feet
 Elevation change total: 216 feet
 Total distance of walk: .708 miles
 Terrain description: Woodland path along creek, meadow



Trexler Game Preserve, Print, digital print on acetate



Trexler Game Preserve, welded steel, aluminum plate

Walkname: Walk of Shame

Walk begin coordinates: N40 55.754 W75 30.4100

Walk end coordinates: N40 56.827 W75 30.884

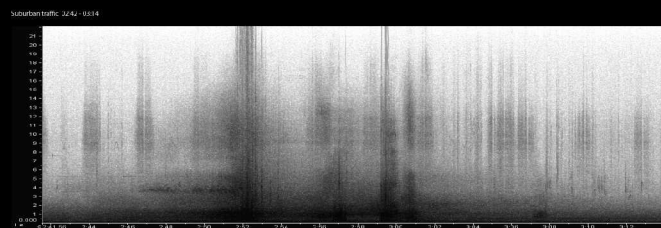
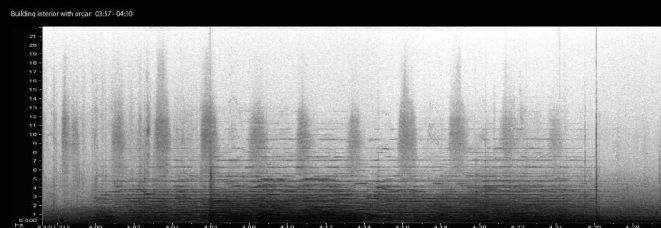
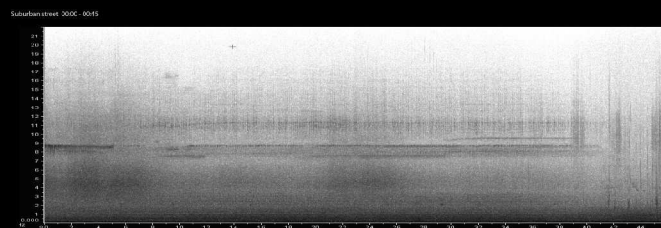
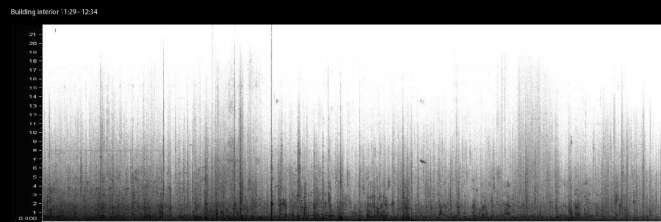
Highest elevation: 576 feet

Lowest elevation: 515 feet

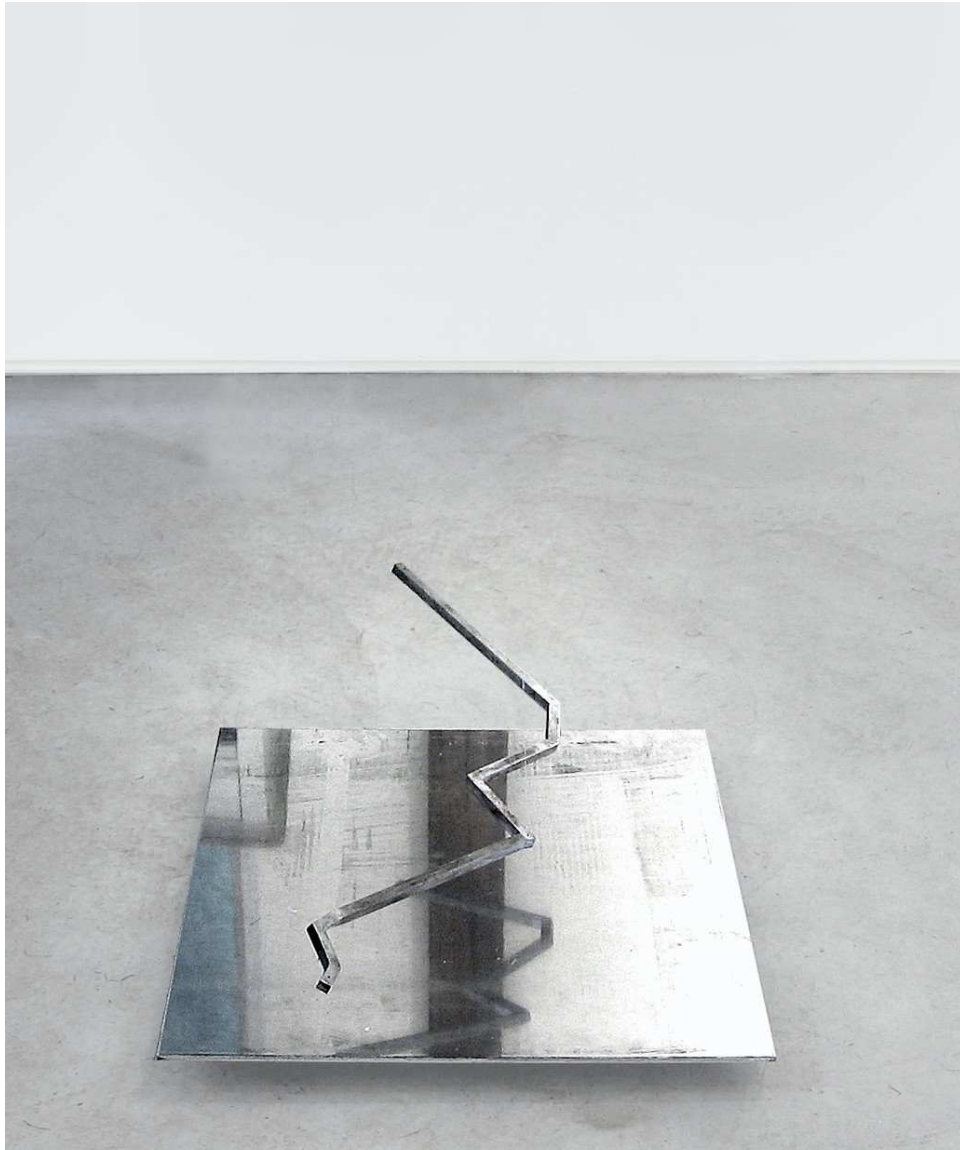
Elevation change total: 65 feet

Total distance of walk: .324 miles

Terrain description: Suburban street with sidewalk, small woodland, paved walkway, building interiors



Walk of Shame, Print, digital print on acetate



Walk of Shame, welded steel suspended by monofilament, aluminum plate

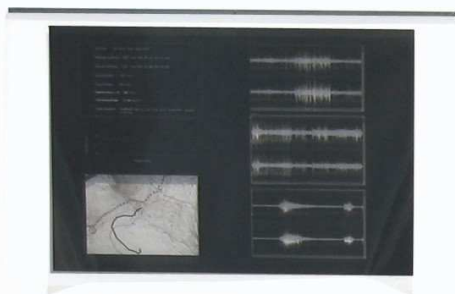


Rodeo Drive, Beverly Hills, welded steel suspended by monofilament, aluminum plate, installation view





State Game Land 106, welded steel suspended by monofilament, digital print on acetate, listening device





State Game Land 106, welded steel (suspended)

Scott Sherk

Born: Harrisburg, PA
Lives and works in Orefield, PA

EDUCATION

1975 Haverford College, B.A. with Honors in
Fine Arts
1976-77 New York Studio School of Painting,
Drawing and Sculpture
1980 University of Pennsylvania, Graduate
School of Fine Arts, M.F.A.

SELECTED ONE PERSON EXHIBITIONS

2005 Cantor Fitzgerald Gallery, Haverford College,
Haverford, PA
2005 "Steel Solitudes", Kim Foster Gallery,
New York, NY
2001 "Borrowed Light", Kim Foster Gallery,
New York, NY
1996 "Empty Spaces", Allentown Museum of Art,
Allentown, PA
1995 Cantor Fitzgerald Gallery, Haverford College,
Haverford, PA
1991-1993 Morris Arboretum, The Official Arboretum of the
Commonwealth of Pennsylvania, curated by
Edward Fry
1990 Frank Martin Gallery, Muhlenberg College
1987 Leslie Cecil Gallery, New York, NY
1986 Leslie Cecil Gallery, New York, NY
1985 Leslie Cecil Gallery, New York, NY
1984 Southern Alberta Art Gallery, Alberta, Canada

INSTALLATIONS

2007 "blues", in collaboration with Pat Badt,
Moravian College, Bethlehem, PA
2006 *sound = space*, site specific sound work in
"Serious Business", Bethlehem, PA
2004 "Point, Line, Plane", a collaboration with
Pat Badt, Lafayette College, Easton, PA
2002 "The Bunker Project", Muhlenberg College
2001 "2000 People Missing All of them Different, 2000
Sculptures All of them Different", a campus
collaboration, Muhlenberg College
2000 "Range: An installed environment", in collaboration with
Pat Badt, Axis @ Marshall Arts, Memphis. TN

- 1999 "Clouded Drawing", in collaboration with
Pat Badt, Birke Art Gallery, Marshall University
- 1997 "HorizonLines", in collaboration with Pat Badt,
Kim Foster Gallery, NY, NY
- 1997 "Hut View", in collaboration with Pat Badt, Katonah
Museum of Art, Katonah, NY
- 1996 "Polite Sources", Frank Martin Gallery,
Muhlenberg College
- 1993-92 "Sighting the Gallery", in collaboration with Joel
Sanders, Artists Space, New York, NY
- 1992 "Reception" In collaboration with Joel Sanders, Dooley
Le Capellaine, New York, NY
- 1991 Installation, Morris Arboretum, The Official Arboretum
of the Commonwealth of PA, curated by
Edward Fry
- 1988 "Project 2", in collaboration with Joel Sanders, Art at the
Anchorage, Creative Time, Brooklyn Bridge
Anchorage
- 1987 "Columns", in collaboration with Joel Sanders, Memorial
Arch, Prospect Park, Brooklyn, NY

SOUND PROJECTS

- 2007 "Melt", one track on Wandering Ear Compilation
- 2007 "The Sound of Ice and Snow": two tracks,
Gruenrekorder
- 2006 Das Kleine Field Recording Festival, Festival to Go,
Factory, Berlin
- 2006 One Minute Vacation, featured week of July 31, 2006,
Symbiosis—Experimental Sound Textures
and Rhythms, August 9, 2006
- 2005 *Sonda*, Zeppelin Festival, Barcelona, Spain
- 2005 Sound Café, Jedburgh, Roxburghshire, Scotland, curated
by James Wyness

SELECTED GROUP SHOWS

- 2007 "GeoPhonoBox: Sonic Surveys of Place", Around the
Coyote Gallery, Chicago, IL
- 2007 "On Ice", Williams Center for the Arts Gallery,
Lafayette
- 2007 College, Easton, PA Sound installation w/ Pat Badt
painting
- 2006 "Ex-urbia", Kim Foster Gallery, NY, NY sound
installation w/ Pat Badt paintings
- 2005 "Collectors Gallery", Albright Knox Art
Gallery, Buffalo, NY
- 2005 "Drawings, Figures and New Work—Sherk
and Tuttle", Martin Art Gallery, Muhlenberg
College, Allentown, PA
- 2005 Kim Foster Gallery, New York, NY
- 2004 Kim Foster Gallery, New York, NY
- 2003 "Selections from the Permanent Collection", Kim Foster
Gallery, New York, NY
- 2001 "Black and White", Kim Foster Gallery, NY
- 1999 "Local Color", Frank Martin Gallery
- 1998 "Small Works" Hunteerton Museum of Art
- 1995 "Contradictory Conclusions" The Gallery at
Northampton, curated by Rhonda Wall
- 1995 "Invitational" New Arts Program, Kutztown
- 1994 "Pat Badt and Scott Sherk", Tezukayama College, Nara,
Japan
- 1992 "Gallery" Dooley Le Cappellaine, NY
- 1992 "Hard Choices/ Just Rewards", Blair Art
Museum, Hollidaysburg, PA travels through state
of PA
- 1991 "Forms of Allusion" Soho Center for the Visual Arts, NY,
NY
- 1991 "Lumia", Open Space Gallery, Allentown, PA
- 1991 "Light and Shadow", Regeneration, Easton, PA

1989 Leslie Cecil Gallery, NY, NY
 1989 "Bearings", Parsons School of Design, Princeton
 University School of Architecture
 1988 Big Sculpture For Big Spaces-- Art at the Anchorage,
 Creative Time, Brooklyn Bridge Anchorage
 1987 Leslie Cecil Gallery, NY, NY
 1987 Installation (site specific) Memorial Arch, Prospect Park,
 Brooklyn, NY
 1987 Lehigh Valley Arts Project, Easton, PA
 1986 "Art and Illusion", Anchorage Museum of Art and
 History, Anchorage, Alaska
 1986 "Agostini, Sherk, Silver, Cairns, Gagnier", Leslie Cecil
 Gallery, NY, NY
 1986 "Shadows and Projections", McGoverns Bar, NY, NY
 1986 Leslie Cecil Gallery, NY, NY
 1986 Elizabethtown College, Elizabethtown, PA

AWARDS

2002 Empie Award, Muhlenberg College
 1996-7 Class of '32 Research Chair,
 Muhlenberg College
 1993 I.D. The International Design Magazine
 Environments Award
 1992-93 Hoffman Research Fellowship, Muhlenberg College
 1988 Robert C. Williams Award for Scholarly and Creative
 Excellence
 1987 First Prize-- Artemide Lighting Design Competition

SELECTED BIBLIOGRAPHY

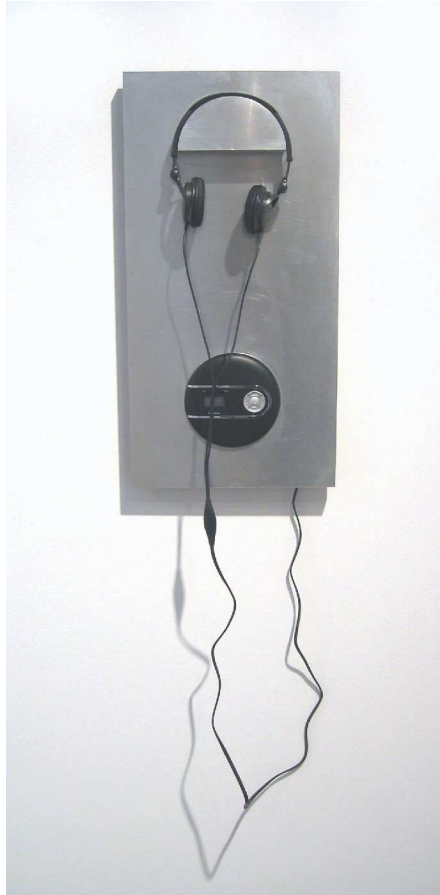
ArtNews, "Gabo's Progeny" by Cynthia Nadelman, December
 1987
The New York Times, Review, Michael Brenson,
 March 29, 1985
The Philadelphia Inquirer, Review, Victoria Donahoe, October 29,
 1987
Art and Illusion, Exhibition Catalogue, Ann M. FitzGibbons,
 Anchorage Museum of History and Art, Anchorage, Alaska,
 1986
Light/Heavy Light, Contemporary Shadow Use in the Visual
 Arts, Frances Butler, Poltrone Press, 1985
Gallery, September/October, 1984, Southern Alberta Art Gallery.
ArtNews, "Waterfront Art", by Sara Cecil, September, 1984
American Craft, "Shadow in the Visual Arts, by Frances Butler,
 February/March 1985
Phoenix, "Arch Exhibit Spins..." October, 1987
The Morning Call, "Valley meets New York", October 29, 1987
The Express, "Psst! Keep the show quiet", October 23, 1987
The New York Times, "Bridge as art gallery", June 10, 1988
Channel 2, Tokyo, "New York Underground", June 1988
The Princeton Packet, "New on the design scene..." July 15, 1988

COLLECTIONS & COMMISSIONS

Mint Museum of Craft + Design, Charlotte, NC
 Morris Arboretum, the Official Arboretum of the
 Commonwealth of Pennsylvania
 Pacific Parks, Santa Monica, CA
 Thomas Dougherty, Pittsburgh, PA



Inishmore , sculpture, print, listening station, installation view



Listening Station



Individual CD's of Field Recordings



