

Pamela J. Wallace

CV and Press

www.PamelaJWallaceSculpture.com

Instagram: [pamelajwallacesculpture](https://www.instagram.com/pamelajwallacesculpture)

Email: WallacePamelaJ@gmail.com

CV below this page

Press and information below CV

Pamela J. Wallace

www.PamelaJWallaceSculpture.com
Instagram: pamelajwallacesculpture

Solo Exhibitions

- 2026 *Upcoming 2026: Farm Project*, Wellfleet, MA
- 2017 *Clouds and other constructions*; wall sculpture, John Davis Gallery, Hudson, NY
- 2015 *In secluded corners*; wall sculpture and installation, John Davis Gallery, Hudson, NY
- 2013 *Industrial weeds*; wall sculpture and drawings, John Davis Gallery, Hudson, NY
- 2011 *Suspended so far, yet somewhere else*; Freight Elevator Installation, John Davis Gallery, Hudson, NY
- Substance, matter, bits and pieces*; John Davis Gallery, Hudson, NY
- 2007 *Pamela J Wallace: Sculpture*; Foundation Gallery, Columbia Greene Community College, Hudson, NY
- 2004 *Objects in space*; site-specific installation, Art Society of Kingston, Kingston, NY
- 2004 *Sculpture*; Chapman Cultural Center, Cazenovia College, Cazenovia, NY
- 2000 *Sculpture*; Muroff Kotler Visual Arts Gallery, Ulster Community College, Stone Ridge, NY
- 1998 *Eclipse; Sculpture, Installation, Drawing*; Surplus Art Space Gallery, Southern Illinois University, Carbondale, IL
- 1997 *Sculpture and Installation*; Vergette Gallery, Southern Illinois University, Carbondale, IL

Group, Two, and Three Person Exhibitions

- 2024 *Project space*, Farm Projects, Wellfleet, MA
- MINIMAL/MAXIMAL*, group exhibition, Lichtundfire Gallery, NYC
- 2023 *Group winter exhibition, Lab Space, Hillsdale, NY*
- 2022 *New Work, New Walls*, Three-person show with Margaret Saliske and Jean Feinberg at TurnPark Art Space, West Stockbridge, MA
- Speed of Light*, Lichtundfire Gallery, NYC
- Leichtschwerberlastungskörper: Collage and Drawing*, two-person pop-up show, ICL (Institute for Comfortable Living), Berlin, Germany
- Group winter exhibition, Lab Space, Hillsdale, NY*
- 2021 *Off the wall*, Three-person show with Margaret Saliske and Jean Feinberg at Hudson Hall, in the Hudson Opera House, Hudson, NY
- Together in Isolation*, The Re-Institute, Millerton, NY
- Group winter exhibition, Lab Space, Hillsdale, NY*
- 2020 *Outdoor Sculpture at Opus 40: Collaboration with Stephen Reynolds*, Opus 40, Woodstock, NY
- 2019 *Forging a link*, The Mercer Museum, Doylestown, PA
- 2018 *Inaugural Triennial*, ArtsWestchester, White Plains, NY
- 2017 *Mixed media work*, Graficas Gallery, Nantucket, MA
- Sculpture, two person show*, Panther Creek Arts, Fulton, NY
- 2016 *After Architecture*, three-person show, Sculpture and Site-specific Installation, Harts Gallery, New Milford, CT
- MHR-80, Mohawk Hudson Regional, Sculpture, curated by Michael Oatman*, the Hyde Collection, Glens Falls, NY
- Mixed media work, Sculpture*, Graficas Gallery, Nantucket, MA
- Visual AIDS; Postcards from the edge*, benefit donation for Visual AIDS (I've donated to this show for the past 9 years), New York, NY

- 2015 *Mixed media work*, Graficas Gallery, Nantucket, MA
Ahead of the Curve, Sculpture, Dowstudio Gallery, Deer Isle, ME
- 2012 *No sound, clustered notes unravel*, Installation, curated by Nato Thompson, Artists of the Mohawk Hudson Region, University Art Museum, Albany, NY
Hidden in Plain View, Site-specific Installation and Sculpture, Paper City Studios, 4th Floor Installation Space, Holyoke, MA
- 2011 *Active Excavations*, three-person show, Sculpture and Installation, KMOCA, Kingston, NY
Collaborative Sculpture, Pamela J. Wallace & Stephen L. Reynolds, Sculpture Garden, John Davis Gallery, Hudson, NY
- 2010 *Project Room*, Sculpture, John Davis Gallery, Hudson, NY
Marks that Matter, Drawing show juried by Gillian Jagger, Vanderlyn Gallery, Ulster Community College, Stone Ridge, NY
Natural Histories, The MARK show, KMOCA, Kingston, NY
Group show, Sculpture, Gallery Red Eft, Wurtsboro, NY
- 2009 *Sculpture Invitational*, Kobalt Gallery, Provincetown, MA
The New Steel II, Sculpture, National Ornamental Metals Museum, Memphis TN
Current WITHIN/WITHOUT, Sculpture, Garrison Art Center, Garrison, NY
Kingston Biennial Sculpture Exhibition, outdoor Site-specific Installation, Kingston, NY
- 2007 *Allusive Objects*, Site-specific Installation, curated by Beth Wilson, Kingston Biennial Sculpture Exhibition, Art Society of Kingston, Kingston, NY
The New Steel, Sculpture, National Ornamental Metals Museum, Memphis TN
- 2006 *10 x 10 x 10 Storefronts*, Site-specific Installation, Invitational, Ellenville, NY
2nd Nature, Juried by Beth Wilson, Installation and Sculpture, Samuel Dorsky Museum of Art, New Paltz, NY
No Fooling Around, seriously fun encaustic work, Arts Society of Kingston, Kingston, NY
- 2005 *Waves of Light II*, Installation, Invitational, Pocketbook Factory, Hudson, NY
Kingston Biennial Sculpture Exhibition, Outdoor Site-Specific Installation, Kingston, NY
Work and Drawings, Biggin Gallery, Auburn University, Auburn, AL
Sculptors Drawings, Catskill Mountain Foundation Gallery, Catskill, NY
Inaugural Slide Slam, Women's Studio Workshop, Rosendale Theatre, Rosendale, NY
This is not an Archive, Center for Curatorial Studies, Bard College, Annandale, NY
- 2004 *Iron, A New Vocabulary*, Sculpture, traveling exhibition, Winthrop Gallery at Winthrop University, Rock Hill, SC; The Deland Museum of Art, Deland FL
Twelve, Sculpture, Columbia County Council on the Arts, Hudson, NY
Waves of Light, Installation, Pocketbook Factory, Hudson, NY
100 x 100, Sculpture, Collaborative Concepts, Beacon, NY
Juried Art Show, Sculpture, Hudson Opera House, Hudson, NY
- 2003 *Kingston Biennial Outdoor Sculpture Exhibition*, Outdoor site specific collaborative installation with Stephen Reynolds, Curated by Judy Pfaff, Kingston, NY
Arts in Education Project Installation, The Astor School for Children, Rhinebeck, NY
Brand New Art, Foundation Gallery, Columbia Greene Community College, Hudson, NY
- 2002 *Snapshot: An Exhibition of 1000 Artists*, Aldrich Museum of Contemporary Art, Ridgefield, CT
- 1997-01 *Exhibits USA: Earth, Fire, Water*, Three year traveling invitational, Mid-America Arts Alliance, Kansas City, MO
- 2001 *Red, A Group Show*, Donskoj & Company, Kingston, NY
Acceleration and Decay, Three Artists, Bruce Gallery, University of Pennsylvania, Edinboro, PA
Kingston Biennial Outdoor Sculpture Exhibition, Kingston, NY
- 2000 *The Trinity*, Galapagos Art Space, Brooklyn, NY
Good and Evil, Up Front Art, Kingston, NY

- 1999 *Sculpture and Drawing, Suspension of Disbelief*, Kendall Gallery, Hudson, NY
- 1998 *30 Art Nightmares since 1960*, Surplus Space Gallery, Carbondale, IL
SIUC Purchase Awards, Southern Illinois University, Carbondale, IL
- 1997 *Metal, Sculpture*, Gallery WDO, Charlotte, NC
Mini-Print III. Traveling Print Portfolio, John A. Logan College, Carterville, IL; Southern Illinois University, Carbondale, IL; University of The West of England at Bristol, Great Britain
Crossing Boundaries, Installation, Douglass Art place, Murphysboro, IL
Knock Out to Dispense, Sculpture, Southern Illinois University, Edwardsville, IL
Sculpture, Kentucky University, Lexington, KY
Contents Under Pressure, Sculpture, Plan B Gallery, Memphis, TN
- 1996 *The Swanky Art Show, Sculpture* Douglass Art Place, Murphysboro, IL
Carbon 14-the Magnets, Westy's, Carbondale, IL
Mini-Print II, The Sequel, Traveling Print Portfolio, Southern Illinois University, Carbondale, IL; University of The West of England at Bristol, Great Britain
Restrooms: Public and Private, Sculpture Eclectic Moose Studio, Fargo, ND
- 1995 *First Annual Mini-Print Traveling Exhibition*, Southern Illinois University, Carbondale, IL; University of The West of England at Bristol, Great Britain
The Post-Post-Post Modern Art World, Sculpture, The Douglass Art Place, Murphysboro, IL
Painting, Sculpture and Photography, Tivoli Artists Co-op, Tivoli, NY
Four New York Sculptors, Warren Street Gallery, Hudson, NY

Selected Press and Media

- 2020 -Johnson, Elizabeth, Review of Sculptures at Opus 40, *Delicious Line*, (Boston MA), October 30, 2020. Deliciousline.org, <https://deliciousline.org/review/482>
- 2017 -Ross, Philip, hour long interview with Pamela J. Wallace on WGXC. Aug 7, 2017. https://data.wavefarm.org/20170809132133/20170810_thepassage.mp3
- 2011 -Author unknown. "Headlines and Deadlines", *NYFA Current*, (New York, NY), May 2011
 -Smart, Paul. "Getting the shaft, exhibition by Pamela Wallace and David Hornung at the John Davis Galleries." *Almanac* (Ulster Publishing, Woodstock, NY), May 26, 2011
 -Grant, Philip, interview with Pamela J. Wallace on WGXC radio, April 4, 2011.
- 2007 -Wilson, Beth. "Arts & Culture Portfolio", *Chronogram Magazine* (Luminary Publishing, New Paltz, NY), July, 2007, p. 43 - 45. www.chronogram.com search Pamela Wallace-July-Portfolio <https://www.chronogram.com/arts/july-portfolio-pamela-wallace-2172749>
- 2006 -Wiebe, Dianne. "Three's an alliance." *Daily Freeman* (Kingston, NY), July 3, 2006, cover of REGION Section B
 -Rubin, Brian. "Artist Profile: Pamela Wallace." *Ellenville Journal* (*Shawangunk Journal*, Ellenville, NY), July 20, 2006. Online Edition, Ellenville Journal.com
- 2005 -Mundell, Sarah. "Art glass illuminates Dr. Seuss." *Poughkeepsie Journal* (Poughkeepsie, NY), February 26, 2005, cover of LIFE section D
 -Smart, Paul. "Sculptural Movement." *Almanac* (Ulster Publishing, Woodstock, NY), July 14, 2005, p. 1&12
- 2004 -Wilson, Beth. "Works and Days." In "Lucid Dreaming", *Chronogram Magazine* (Luminary Publishing, New Paltz, NY), April, 2004, p. 36 + 37 <https://www.chronogram.com/arts/works-and-days-2172319>
 -Smart, Paul. "Sculpting the music of the spheres." *Ulster Publishing's Alm@nac* (Ulster Publishing, Woodstock, NY), April 1, 2004, p. 8

- 2001 -Strelecki, Heather. "Time's Three Gears." *The Erie Times* (Erie PA), November 15, 2001, p. 20
- 1999 -Fintz, Jeanette. "Suspension Of Disbelief to Feature Five Sculptors." *Hudson Valley Newspapers* (Hudson NY), April 16, 1999, p. A6
- 1997 -Author unknown. "Art Throbs." *The Commercial Appeal* (Memphis TN), May 23, 1997, Arts section, p. A1
- Toppman , Lawrence. "Exotic New Show at W.D.O.: Testing Young Artists' Metals." *The Charlotte Observer* (Charlotte NC), March 7, 1997, p. 1E & p. 6E

Gallery Representation

2009-2019 John Davis Gallery, Hudson, NY

Visiting Artist / Lecturer / Professional activities

- 2007-09-12-16-17 VISITING ARTIST, Columbia Greene Community College, Hudson, NY
- 2013 PANELIST, Senior Art Seminar, Bard College, Annandale-on-Hudson, NY
- 2007-08-09 PANELIST, Twin County Cultural Fund, DEC Grant, Greene County Council on the Arts, NY
- 2004 VISITING ARTIST, Cazenovia College, Cazenovia, NY
- VISITING ARTIST/LECTURER, University of Pennsylvania, Edinboro, PA
- 2002 VISITING ARTIST/LECTURER, Mt. Holyoke College, South Hadley, MA
- ARTIST LECTURER, Keene State College, Keene, NH
- 2001 ARTIST LECTURER, Hampshire College, Amherst, MA
- ARTIST LECTURER, Marlboro College, Marlboro, VT
- VISITING ARTIST, University of Pennsylvania, Edinboro, PA
- ARTIST LECTURER, Niagara Firehouse, Poughkeepsie, NY
- 2000 PANELIST, "Sculpture Now", Columbia Greene Community College, Hudson, NY
- 1999 VISITING ARTIST, Mt. Holyoke College, South Hadley, MA
- PANELIST, Bard College, Annandale-on-Hudson, NY
- 1998 VISITING ARTIST. John A. Logan College, Carterville, IL

Awards / Grants

- 2012 *Ora Schneider Artist Residency and Grant*, Women's Studio Workshop, Rosendale, NY
- 2011 *Strategic Opportunity Stipend Grant*, New York Foundation for the Arts, NY
- 2011 *Individual Artist Grant*, Twin Counties Cultural Fund, and Columbia County Council on the Arts, Catskill, NY
- 2010 NYFA MARK10: New York Foundation for the Arts' competitive six-month statewide program for visual artists focusing on the professional side of creative practices.
- 2005 *Professional Development Award*, State University of New York at New Paltz, NY
- 2003 *Arts in Education Project Grant*, Dutchess County Arts Council, 2 person collaborative installation at The Astor School for Children, Rhinebeck, NY
- 2003 *Professional Development Award*, State University of New York at New Paltz, NY
- 2001 *Individual Artist Fellowship in Sculpture*, Dutchess County Arts Council, Poughkeepsie, NY
- 1995-98 *Full Graduate Tuition Scholarship*, Southern Illinois University, Carbondale, IL

Collections

Library Collections, Southern Illinois University, Carbondale, IL
Lillie M. Kleven Print Collection, Bemidji State University, Bemidji, MN
John A. Logan College Museum and Art Galleries, Carterville, IL
Northeast Normal University, Changchun Jilin, China
Inveresk LTD. St. Cuthbert's Mill, Somerset, United Kingdom

Education

1998 MFA Southern Illinois University, Carbondale, IL
1987 BA Bard College, Annandale-on-Hudson, NY

Teaching Experience

Current: Bard College, Bard Prison Initiative, Annandale-on-Hudson, NY
State University of New York at New Paltz, NY
Mount Holyoke College, S. Hadley, MA
Columbia Greene Community College, Hudson, NY
Dutchess Community College, Poughkeepsie, NY
Southern Illinois University, Carbondale, IL

Deadlines & Headlines



Pamela J. Wallace
Inside, it continues to come thru, to roll down, out and over me (2003)
 Steel, plaster, fabric, string, lead weights, and graphite on wall
 Pamela J. Wallace is a NYFA Mark Alum

DEADLINES

May 22

Culture Hall, a curated online artist registry, is calling for applications for membership from visual artists. The four artists selected will be able to share their full portfolios with artists and arts professionals around the world, and will be featured in Culturehall's spring 2011 New Artists Feature, which will be posted on June 15. Apply [here](#) with links to your work or five image samples. Click on the following links to view past New Artists Features: [Issue 58](#) (December 15-28, 2010), [Issue 65](#) (March 23-April 5, 2011).

May 31

The Workspace Program at **Dieu Donn ** offers annual residencies to New York State emerging artists who wish to create new work in handmade paper. All disciplinary and cultural backgrounds are welcome. The residency provides use of the workspace at Dieu Donn  including materials and tools as well as a dedicated staff collaborator who will aide in strategizing each artist's project, prepare all materials, help with technical issues, and assist in the fabrication and drying of the work. Applicants must be U.S. citizens or residents; note that students enrolled in degree programs during the program year July 2011-June 2012 are ineligible. Applications should be [submitted online](#), and should include 10 JPGs suitable for projection, a CV, and a short essay on how the residency will further the artist's practice. Artists will be selected by a combined panel review and interview process. Click [here](#) for more information.

May 31

The Watermill Center invites emerging artists to submit proposals for the creation of collaborative work that "critically investigates, challenges, and extends the existing norms of performance practice." Proposals can be made for the further development of works-in-progress or for entirely new works. The Center also welcomes research proposals from established scholars. Residencies can range from one to four weeks and are scheduled throughout the fall (September-December) and spring (February-June). While at Watermill, residents are required to conduct at least one public presentation, such as an open rehearsal, screening, or talk. Applications are accepted online; click [here](#) for complete guidelines. This year, the Center will award one residency to an artist who is a citizen and/or resident of one of the following countries: Algeria, Bahrain, Egypt, Iraq, Iran, Jordan, Kuwait, Lebanon, Morocco, Oman, Palestine, Qatar, Saudi Arabia, Sudan, Syrian Arab Republic, Tunisia, Turkey, United Arab Emirates, and Yemen. Click [here](#) to learn more about this new partnership with ArteEast, which presents works by contemporary artists from the Middle East, North Africa, and their diasporas.

June 1

Austin Film Festival (AFF) is currently accepting submissions of films, screenplays, and teleplays for its 18th annual Festival, which will run October 20-27, 2011. Filmmakers can apply to the [2011 Film Competition](#) in the following categories: Narrative Feature, Narrative Short, Narrative Student Short, Documentary Feature, Documentary Short, and Animated Short. AFF is accredited by the Academy of Motion Picture Arts & Sciences, making all Jury Award-winning narrative short and animated short films eligible for an Academy Award. The notable screenings at the 2010 Festival included *Black Swan*, *127 Hours*, and *Blue Valentine*. Click [here](#) to download an application form or submit electronically. For guidelines for the [2011 Screenplay and Teleplay Competitions](#), click [here](#). All semifinalist and finalist scripts will receive special mention in the 2011 Producers Book, which is distributed to more than 300

agents, managers, producers, and other industry professionals. Additionally, any legal U.S. resident who grew up in Texas or calls Texas home is invited to submit, also by June 1, to the [2011 Where I'm From Short Film Contest](#), co-sponsored by [Texas Monthly](#).

June 1

[BRIC Arts | Media | Bklyn](#) seeks curatorial proposals for thematic group exhibitions for its [Lori Ledis Emerging Curator Program](#). Two Lori Ledis Emerging Curatorial Fellows are selected each year and their exhibition proposals are realized in the Project Room of the BRIC Rotunda Gallery in Brooklyn Heights. This year, the selection committee will consider especially strong proposals for presentation in BRIC Rotunda Gallery's main space. Proposed exhibitions should feature no more than six artists, the majority of whom must live, work, or have been born in Brooklyn. In thinking about their proposals, applicants are encouraged to consult the [gallery floor plan](#). [Apply online](#) with a proposal, a CV, and samples of the proposed artists' work. Click [here](#) to learn more.

June 1

The [Aaron Copland Awards](#) provide residencies at the restored, longtime house of Aaron Copland to emerging and mid-career American composers—individuals and small collaborative groups—working in any genre. This application deadline is for residencies taking place between November 1, 2011 and October 31, 2012. Situated on three secluded acres near the historic Hudson River towns of Sleepy Hollow, Ossining, and Tarrytown, the house offers both a pastoral setting and access to New York City by commuter train. Residencies last between three weeks and two months, and include meals, housekeeping, and local transportation. To apply, submit by mail the [application form](#), a résumé, a brief description of your proposed project at Copland House, three scores that best represent your work as a composer, and three CD recordings, preferably of the score submissions. Click [here](#) for more information.

June 1

[Boston Review](#), the independent, nonprofit "magazine of ideas," is currently accepting submissions of poetry written in English for its [Fourteenth Annual Poetry Contest](#). The winning poet will receive \$1,500 and have his or her work published in the magazine's November/December 2011 issue. Submit up to five unpublished poems, no more than 10 pages total. Applications may be submitted by mail or [online](#); click [here](#) for full application guidelines. All submitters receive a complementary half-year subscription (three issues) to [Boston Review](#).

June 1

[Exploring the Metropolis](#), which helps find affordable rehearsal and performance spaces for New York City-based performing artists and companies, is calling for applications for the next round of its [2011 Con Edison Musicians' Residency: Composition Program](#). The program grants eight NYC-based composers a \$1,000 stipend and three months of free workspace in cultural and community facilities in Manhattan, Queens, and Brooklyn. Each resident must complete one public program in collaboration with his or her host facility. Guidelines and applications are available [here](#).

June 4

The Crest True Value Hardware store in Williamsburg is calling for submissions from artists for its 10th annual [Crest Hardware Art Show](#), which features hardware-inspired works by over 150 artists displayed in the store's indoor and outdoor retail space and storefront windows through August 30, 2011. This year's show opens on June 18 with the fourth annual Crest Fest, a free, all-day community event with food and craft vendors and a long roster of musical sets by local bands and DJs. Click [here](#) for the submission guidelines, [here](#) to download the entry form, and [here](#) for the show's Facebook page.

June 8

The [Creative Capital | Warhol Foundation Arts Writers Grant Program](#) offers grants ranging from \$3,000 to \$50,000 to individual writers whose work addresses contemporary visual art. Grants are made in several categories—articles, blogs, books, new and alternative media, and short-form writing—to encourage and reward exceptional writing about contemporary art, create a broader audience for arts writing, and ensure that critical writing remains a valued mode of engaging the visual arts. For guidelines and eligibility criteria, click [here](#).

Ongoing

The [Ramon Llull Institute](#), which promotes Catalan language and culture internationally, offers up to €14,000 (approximately \$29,000) in [travel assistance for Catalan artists](#) (residents or citizens of Catalonia or the Balearic Islands) to perform or present music, theatre, circus, dance, visual arts, and cinema abroad. The Institute also gives up to €2,000 (approximately \$4,000) in [travel assistance for Catalan language authors](#) of poetry, drama, fiction, and nonfiction to take part in cultural activities that enhance the presence of Catalan literature and culture abroad. [Email Maria Jesus Alonso](#) to obtain an application for either of these opportunities.



Pamela J. Wallace
Just a few bundles the least bit attached (2005)
 Forged and fabricated steel elements made for an existing paint-chipped, pockmarked brick wall
 Pamela J. Wallace is a NYFA Mark Alum

HEADLINES

Helène Aylon (NYFA Fiscally Sponsored Artist) has a solo exhibition, *The Word of God: Helène Aylon's The Liberation of G-d and The Unmentionable*, at the **Andy Warhol Museum** in Pittsburg, PA, through June 26. Aylon is a visual, conceptual, installation, and performance artist based in New York. The exhibition is comprised of her four-part installation, *Trilogy and Epilogue*, and is presented in conjunction with artist talks, symposiums, and poetry readings.

Noémie Lafrance (NYFA Fellow in Choreography, 2010) was selected to show her short film, *Melt Film*, at the **2011 Festival de Cannes**. *Melt Film* documents a live performance in which dancers are perched on a wall dressed in beeswax and lanolin costumes that are in the process of slowly melting. The dancers progress in euphoria and exhaustion, as if approaching the sun. Besides directing *Melt Film*, Lafrance also choreographed the dancers who are featured in it. The film is now screening in Cannes through May 21, and will screen at the **2011 New Jersey International Film Festival** on June 3 at 7 p.m. at **Rutgers University**, New Brunswick, NJ. Click [here](#) for a schedule of additional screenings throughout the United States.

Pamela J. Wallace (NYFA MARK Alum) has an exhibition, *Installation / Sculpture "Suspended so far, yet somewhere else,"* at **John Davis Gallery** in Hudson, NY, on view from May 26 (opening reception: May 28, 6-8 p.m.) through June 19. Wallace is inspired by the effects of natural processes on decaying industrial spaces; her works combine iron and concrete with organic, ephemeral materials, such as paper, thread, fabric, and wax. For this exhibition she collaborated with **Stephen L. Reynolds** (NYFA MARK Alum) on *Water Capture*, a triad of nine-foot-high metal works installed in the gallery's sculpture garden.

Daniel Wiener (NYFA Fellow in Sculpture, 1995) was recently profiled in the online magazine *Art Critical*. The article, "An Ethos of Industrious Neurosis: Daniel Wiener at Lesley Heller," by David Brody, focuses on Wiener's sculptures on view at the Lesley Heller Gallery in March. Brody writes on the artist's use of self-hardening clay, mixing various colors and textures into works that the critic calls "ugly beautiful." Click [here](#) to read Brody's review.

NYFA Artists Now

Vito Acconci (NYFA Fellow in Architecture/Environmental Structures, 2000); **Craig Barber** (NYFA Fellow in Photography, 2000); **Matt Bua** (NYFA Fellow in Interdisciplinary Work, 2009, and in Sculpture, 2005, and Fiscally Sponsored Artist); and **Roberto Visani** (NYFA Fellow in Sculpture, 2007) are among the artists featured in *The Gun Show*, a group exhibition at Kleinert/James Arts Center in Woodstock, NY, through May 30.

Elvira Clayton (NYFA Fiscally Sponsored Artist) is featured in a group exhibition, *Faces of the Economy*, at **Art for Change** on the Upper East Side through July 9.

Leah Durner (NYFA Fiscally Sponsored Artist) has a solo exhibition, *Naked Color*, at **571 Projects** in Chelsea through May 28.

Rosemarie Fiore (NYFA Fellow in Printmaking/Drawing/Artists Books, 2009) has a solo exhibition of mixed-media drawings at **Priska C. Juschka Fine Art** in Chelsea from May 19 (opening reception: 6-9 p.m.) through July 2.

Tamara Kostianovsky (NYFA Fellow in Sculpture, 2009) is featured in a two-artist exhibition, *Stains*, at **SLAG Gallery** in Chelsea through June 14.

Christopher Kurtz (NYFA Fellow in Crafts, 2007) has a furniture exhibition at the SoHo store **Matter** through the end of May.

Young Jean Lee (NYFA Fellow in Playwriting/Screenwriting, 2010) received a **MAP Fund** award for her play, *Untitled Feminist Multimedia Technology Show (UFMTS)*.

Emil Lukas (NYFA Fellow in Printmaking/Drawing/Artists Books, 1993) has a solo show, *in, on, un*, at **Hosfelt Gallery** in San Francisco from May 21 (opening reception: 4-6 p.m.) through July 1.

Erika Mahr (NYFA Fellow in Printmaking/Drawing/Artists Books, 2009) has a solo exhibition, *Geometric Narratives*, at **Launch F18** in Tribeca through May 29.

Edward Mapplethorpe (NYFA Fiscally Sponsored Artist) has a solo exhibition, *The Variations*, at **Foley Gallery** in Chelsea through June 18.

Laura Moriarty (NYFA MARK Alum) is participating in the online philanthropy project, *USA Projects*, with her book, *Table of Contents*.

Jody Oberfelder (NYFA Fellow in Choreography, 1987) and her company, **Jody Oberfelder Dance Projects** (JODP), will premiere a production of Stravinsky's *The Soldier's Tale (L'histoire du Soldat)* at 7:30 p.m. on June 9, 10, and 11 at Pace University's **Michael Schimmel Center for the Arts**. Click [here](#) for tickets (general, \$20; students and seniors, \$15).

The Devil's Music: The Life and Blues of Bessie Smith, a play by **Angelo Parra** (NYFA Fellow in Playwriting/Screenwriting, 2000 and 1989, and NYFA MARK Alum) will be at Florida Rep in Ft. Myers, FL, through May 22, and will be coming to New York's **St. Luke's Theatre** on June 6 for an open-ended run. Call (212) 239-6200 for information and tickets.

Living with History: Camus, Sartre, De Beauvoir, a play by **Howard Pfanzer** (NYFA Fellow in Playwriting/Screenwriting, 1996) is running at the **Medicine Show Theatre** through May 22.

Liliana Porter (NYFA Fellow in Film, 1999) has an exhibition, *Museum as Hub: "The Incongruous Image-Marcel Broodthaers and Liliana Porter,"* at the **New Museum** from May 11 through July 3.

Laurie Stone (NYFA Fellow in Nonfiction, 2001 and 1993) has a poem, "Thanksgiving, 2004," in the current issue of *Solstice: A Magazine of Diverse Voices*.

Deadlines & Headlines are compiled and written by NYFA Current Program Assistant **Daniel Wentworth** and NYFA Current Editorial Intern **Marie-Louise Kirkelund**.



The
McGraw-Hill
Companies

NYFA Current is funded with the generous support from McGraw-Hill Companies. Use [this link](#) for information on McGraw-Hill's Financial Literacy Now Campaign



NYFA Current is now on Twitter! For up-to-date goings-on in the art world, upcoming grant and residency deadlines, and job opportunities follow Current at <http://twitter.com/nyfacurrent>.



Keep NYFA Current alive! Click [here](#) to make a donation, and be sure to specify that your gift is for NYFA Current.

Banner image:

Pamela J. Wallace
Detail from *Vapors of Nine Trapped Spheres* (2002)
Plaster, steel, wood, beeswax, and graphite on wall
Pamela J. Wallace is a NYFA Mark Alum

20 Jay Street, 7th Floor, Brooklyn, NY 11201 T (212) 366 6900 F (212) 366 1778

[> Contact Information](#) [> Site Map](#) [> Site Credits](#) © 1994-2011 NYFA



We greatly thank our supporters.

Getting the shaft

Exhibitions by Pamela Wallace & David Hornung open this Saturday at Hudson's John Davis Galleries

by Paul Smart

May 26, 2011 11:06 AM | 0  | 0  |  | 



There are some major artistic undertakings getting unveiled at the John Davis Galleries in Hudson this Saturday, May 28. They inevitably reach back into Ulster County and our Catskills.

Pamela Wallace, who lives and works in Germantown but shows (and teaches) throughout Ulster County, is one of the nicest artists I know. She's always open with her processes and inspiration and open to helping others, whether it be just studio visits and opening attendance or the curating of things such as the series of classic films that she put together for her local library last winter and spring.

As an artist working in thoughtfully intuitive sculptural pieces that comment on the forms with which we share lives, and drawings that mysteriously question the separation between two and three dimensions, Wallace's work always has humor and depth, art-world knowing and inspired playfulness. She has got her own look and style; and while seemingly delicate, especially in installation form, her pieces have gravity (as well as play with scientific rules) and a lasting effervescence.

David Hornung teaches and writes about the arts in New York City, then retreats to his own paintings and exploration of color, form and surface texturings back at home in Ulster County. There's the man's criticism: gentle and yet forceful in an accumulating way. And then there are his paintings: totally original yet reflective of his years of education and

observation, which blow other painters away with their distilled sensibility, the numbers of clear choices made and rendered in an effortless, completely natural manner.

“These recent pictures, all made with gouache on handmade paper, were completed in the winter and spring of 2010/2011. As usual, they depict scenes from around my home in the Catskills,” Hornung says of his latest work, much-awaited. “My usual working method is to create loose sketches from memory and imagination and then translate them into paintings. I make many adjustments and ‘corrections,’ mostly in pursuit of a nebulous but insistent sense of balance – not compositional balance, but the balance of all the various parts of a picture, including its tenuous connection to outside reality. I’m preoccupied by the distinction between fact and fiction in what is largely an artificial enterprise. You could say that I am compelled by a pictorial truth, not realism.” His work will be in Davis’ Main Gallery.

Wallace will be showing two bodies of work, one a series of collaborative works in the Davis sculpture garden with fellow sculptor Stephen Reynolds. The other is a major new installation in the Davis’ fantastically redolent elevator-shaft space.

Water Capture, the garden piece, involves two separate sculptures, each nine feet high, referencing the rotting of an industrial culture. As for the elevator shaft installation: “In Suspended So Far, Yet Somewhere Else, I am constructing a system in response to the architecture and function of this elevator shaft. For years, this elevator moved countless pounds in and out of this carriage house. I do not know what was lifted or how much weight was carried, but it is this absence of information that motivated me to produce this work,” Wallace says. “Using a system of suspended spheres, ropes, bowls and stones, I’ve created an installation that reflects on the many unknown burdens that have moved up and down in this space. Stopping this movement, I have held the platform on the bottom floor by weighing it down with small stones, forcing it, for the time being, to simply sit still.”

Also opening in solo shows will be exhibits by painters Dale Emmart and Robert C. Morgan. The various solo shows open simultaneously from 6 to 8 p.m. this coming Saturday, May 28 at John Davis Galleries, located at 362 ½ Warren Street in Hudson. Call (518) 828-5907 or visit www.johndavisgallery.com for further information. Gallery hours are Thursday through Monday from 11 till 5 p.m. The current shows stay up through June 19.

[Exhibitors on exhibit](#) | 19 months ago

[Playing against type “Upstate II” show at Nicole Fiacco gallery in Hudson this month spotlights...](#) | 13 months ago

[Exhibitors on exhibit](#) | 19 months ago



Read more: [Hudson Valley Times - Getting the shaft Exhibitions by Pamela Wallace David Hornung open this Saturday at Hudson’s John Davis Galleries](#)

July Portfolio: Pamela Wallace / *Chronogram Magazine*

by **Beth E. Wilson**, June 29, 2007



Pamela Wallace

Dutchess County resident Pamela J Wallace has crafted for herself a life with a single organizing principle—the sheer act of making. Having studied sculpture at Bard College and Southern Illinois University, she has focused on, for lack of a better word, a makerly aesthetic, which involves fabricating, forging, sewing, carving, casting or welding virtually every element of her work. Often her sculptures locate the unexpected intersection where nature and industry meet, as forged steel rusts, or raw wood weathers to a bleached, silvery sheen. Her poetic forms frequently invoke abstract grids, but this abstraction inevitably breaks down, as the logic and the process of the physical materials take center stage.

*Wallace has most recently been working on a large site-specific piece made of plastic sheets sewn together with wood wool inside titled *Still, Between My Arm and Shoulder* (pictured on this page), which will fill a broad expanse of wall in the main gallery at the Arts Society of Kingston. The work is a key component of the exhibition “Allusive Objects,” a show-within-the-show that is part of the Kingston Sculpture Biennial, which opens on July 7 (and which I am the curator).*

—Beth E. Wilson

PAMELA WALLACE ON HER WORK

Making and thinking

I can't really imagine not doing it, or living without it. It's about making things, using my hands, manipulating material, and it's gotten to the point where it's in every aspect of my life. I work part time as a carpenter, part time teaching art, I'm building a new studio, and I guess I'm a part-time—or is it full-time?—artist on top of all that. I love it.

I think art making is about using your hands. In the 20th century, this separation happened between making and concept, and I don't understand why that happened. I see them as being part of the same thing. I don't think you can separate the two. How many people do I know that try to make art on concept alone and it fails, it almost always fails. I think there's some fantastic conceptual

art out there, but I don't think it's all successful. I don't think a student learning to make art can just say "I'm gonna make conceptual art and it'll be great." That works for one in a million. The two [aspects] have to go together.

So it's about liking to manipulate things and making things with my hands, but also thinking about having these ideas come to me of how to put something together, how to make something. Those ideas can come to me totally unexpectedly as I walk down the street, while I'm eating my bowl of cereal, while I'm in the studio when I just pick up a piece of metal and ask, "What if I take this thing and cast it?" Or, "What if I soak it in plaster and then in resin and sit it outside and let the weather get to it?" Suddenly it hits a point when it makes sense to me.



So Many, forged steel and oak, 1997

The faux found object

Often people walk up to my works and assume that I found a part. They're surprised to find out that I made it, especially when I forge something intricate. If I find an object I like, because I know how to make these things, I want to make a version of that myself. I feel like I need more control [than using found objects provides]. I want to be the one where it originated from, rather than

having it originate from someplace I don't know. There's an allusive quality, where people don't really know where to tie it down—where does it come from, what are its roots, what's its history? I don't know what it is either, and I don't want it to be an easy answer. If it's found from an old factory that made machine parts, then people fix that object into that place. Oh, it's a machine part; oh, it's a gear from a factory. Then it's fixed there, and the ephemeral isn't allowed to come out, they can't wander into someplace where they don't know what it is. So I think it keeps them from fixing an originating point to that form.

When I'm making something, when I'm sewing all those bags [for the Biennial piece], I cut all the plastic, I sew it, stuff the fibers inside, over and over. I become a workman—sewing bags, doing my factory job, repetitive stuff, over and over again. But I'm allowed to have accident come in—I don't have to make them all perfect [like a factory worker], so I can make one with one piece of fiber in it, and then another that's stuffed full, and another where the fiber's sticking out through the seam. I allow the randomness and accident to come into the process. And then in hanging it, there's not a particular order to the bags—there's no necessary relationship between one bag and the next. The randomness of that is exactly what I want.



Suspended Pod Bodies, cast iron and bookbinding thread, 1996

Neverending stories

When I think of the work that I want to go back and look at, that I'm constantly drawn to (people like Eva Hesse, or someone not quite so obvious would be Bruce Nauman) it's because I can constantly go back to this work and enjoy what I'm seeing. What it's about isn't immediately apparent. So I can look at it again, and think about it differently, and think about it some more in yet another way. Someone like Juan Munoz, who works with the figure, and he creates these narratives with the figure (totally unlike my work) but I can continue to go back to that and wonder what it's about. I don't want to be told immediately what it's about. I can't stand art that does that. What do I do after that? Is there room for me to go back to it and enjoy it again? It's like the second time you hear a joke, the second time you hear a funny story, do you like it? Sometimes yes, but most of the time it's done [after the first telling]. In art, I don't want the answer too quickly.

(non-)monumentality

Someone once said to me, your work is monumental with a small *m*. I thought that was really funny, but really on the mark. I use the grid, but then I have these moments of what I call punctuation. You can't have a run-on sentence. If you're listening to music, there are dynamics, short notes, long notes, you have to be careful to put in some punctuation. So I have the grid, but with moments of punctuation in it. I love Agnes Martin's work, but I couldn't have it hanging in every room of my house.



Elegy, plaster, string, and forged steel, 2006

Engendered acts

In my family, my dad was in the basement all the time making things, and my mom was in the kitchen all the time, making great food, or sewing. So if I wanted to have a relationship with my mother and my father, I had to be in the basement half the time, and in the kitchen half the time. I always loved working with my hands, so it didn't matter whether I was rolling out a pie shell, and if I was downstairs where my dad taught me how to use a band saw—I think he put a stool in front of it—and I cut out wooden puzzles for myself. I didn't think about art, but I just wanted to make things. It didn't really matter what it was, in a way, or if it had gender attached to it, I didn't know any better.

I think there are gender issues in my work, I think they have to be there. I wonder sometimes if I like including both sides of me, mixing up the two gender-specific identities in one piece, the sewing and the forging. I think I can't deny that there are gender issues there. People just can't believe that I'm forging, or welding, and that I'm a good welder, too. I believe, at this point, if it's makeable, I could make it. And that's a great feeling.

Backbone > Lucid Dreaming > April 2004

Works and Days

By Beth E. Wilson

Through work men grow rich in flocks and substance, and, working, you will be much better loved both by gods and men; for they greatly dislike the idle. —Hesiod



On entering Pamela J Wallace's studio in Rock City (just outside Red Hook), you first notice a congenial sense of order. Not fussy, obsessive-compulsive order, but rather substantial collections of various tools and occasional stacks of material, all standing at the ready. Various hand tools are collected in old coffee cans or in wall-mounted brackets along the workbenches, each implement carrying the unique, darkened patina derived from a light coating of machine oil, long use, and age that verifies the fact that they've fulfilled their intended purposes. While these well-used tools are not perceived in the least as aesthetic objects, their gravity grounds something of the whole experience of the artist's studio, putting the "work" back in "workshop".

Wallace's sculpture emphasizes repetitions of fairly simple forms, and both in their mode of production and in their finished forms, they rely on something of a serial, industrial aesthetic. Jutting into the center of the room is a stack of rough-hewn, squared-off wooden beams of varying lengths, arranged to make a series of three ascending "steps" that rise about waist high. The exposed tops of each beam now bristle with closely spaced, rusting metal spikes (actually, decapitated nails) driven into the wood along barely visible penciled gridlines. The natural presence of the materials is given

form through the application of this abstract grid; however, you get the feeling that anything that orderly can only ever be a momentary intrusion—a deep crack in one of the beams sucks in some of the nails, throwing them off-kilter from the pattern for a moment, with the implication that eventually the whole thing will shift, crack, and decay, ultimately rendering moot the whole "giving form to matter" argument.

Throughout the work, she reiterates a series of very basic, elemental shapes—circles, spheres, grids, and so on—yet in a way that engages (and plays up) the materiality of wood, plaster, metal, or what-have-you. Like an old school Russian Constructivist, she seeks to make us intimately familiar with the inherent qualities of these materials, but instead of infusing them with boundless utopian potential, she lets us see them through the veil of wear and deterioration, taking the edge off a fresh white plaster sphere by giving it a coat of scuffed beeswax, for example.

"Imagery" seems like such a lightweight term for the combination of visual, textural, and physical

presence of these works, but Wallace uses it to describe what she's after. "I use found imagery," she says, referring to the overtly intentional (rational, abstract) yet ultimately purposeless arrangements evident in her constructions, "but never found objects. They have a history that's out of my control, so there's no room to insert my own imagery."

So she literally creates just about every component of her work from scratch in one way or another. Thinking originally about pouring plaster in between the spikes on the railroad-tie piece, she decided she liked the appearance of the small funnels that she constructed to take care of the task—they are nestled into the spikes like so many industrial flowers sprouting in an unlikely place. So she's now producing a series of funnels in cast iron, its hefty weight and dark, textured patina contrasting beautifully with the rough-grained wood and the airy visual texture of the ranks of spikes.

The conflation of the natural and the industrial in this piece is a frequent focus for Wallace, who seeks out places where nature and industry intersect—"especially when industry is falling apart," she notes. Not too surprisingly, one of her favorite artists is the Post-Minimalist sculptor Eva Hesse, who pioneered the use of cast latex and plastic resins to create abstract sculpture with an evocatively organic presence. Last year, a major traveling exhibition of Hesse's work narrowly missed being exhibited in New York (the Whitney decided it didn't have enough money to take the show, and canceled at the last minute), which is a shame because it will likely be the last time the work will travel—the latex pieces, in particular, are drying out, crinkling, and cracking and becoming so fragile that in just a few more decades, the only way to access the work will be through photographs. Hesse's sculpture is also often called "process art," meaning work that overtly displays the process of its own making, and that also opens itself to the continual process of its own decay and eventual dissolution.

When a work self-destructs, does it continue to mean anything? Historically, we're accustomed to thinking of great "art" in terms of transcendent meaning and everlasting significance. Hippocrates is said to have first uttered a phrase sometime in the early 4th century bce, now remembered best in Latin: *ars longa, vita brevis*, or "art is long, life is short," a sentiment which has been reiterated by writers ever since, from Chaucer to Goethe to Longfellow.

But in our day and age, what can lay claim to anything like *ars longa*? Fame is even more fleeting than life, and yet it has become the most prominent form of social currency that we have. How are artists to create deeply satisfying, meaningful work in a contemporary cultural milieu that seems to make the very notion seem quaint and old-fashioned?

Wallace may have found the ideal, if difficult, solution to this quandary. Cobbling together a living from a combination of adjunct teaching (which provides health insurance, if not much money), occasional visiting-artist gigs, and a string of carpentry jobs, she has quietly, resolutely found the means to pursue her art. Her studio was initially just a shell of a two-car garage: now it's insulated and electrified, with built-in workbenches and shelves, all constructed by Wallace herself, bit by bit over the years. She shows her work when she gets the opportunity, but her emphasis is really on the deep satisfaction found in the process of making the work. "I just want to make art for the rest of my life," she asserts, "and everything else in my life is organized to allow that to happen."

There is something in this quiet, practical, and insistent approach that insinuates itself throughout the work; an expression of measured thought, carefully crafted, it unerringly seeks a sense of balance that is Wallace's ultimate gift.

The gods should be greatly pleased.

Chronogram Magazine

View From the Top

News & Politics

Community Notebook

Feature

Backbone

- ▶ Lucid Dreaming
- ▶ Life in the Balance
- ▶ Frankly Speaking
- ▶ Ear Whacks
 - Rebecca Martin
 - CD Reviews
 - Nightlife Highlights
- ▶ Quarter to Three
- ▶ Planet Waves
 - Horoscopes

▶ Poetica

Tastings

Whole Living Guide

The Art of Business

Parting Shot



Search

Search:

Chronogram



or browse back issues
2003 | 2002 | 2001 | 2000
1999 | 1998 | 1997

Newsletter

8-Day Week

A weekly e-newsletter from the publisher of Chronogram containing: Up-to-date Mid-Hudson events, listings, selections of insight for conscious living, and social & political commentary.

Subscribe



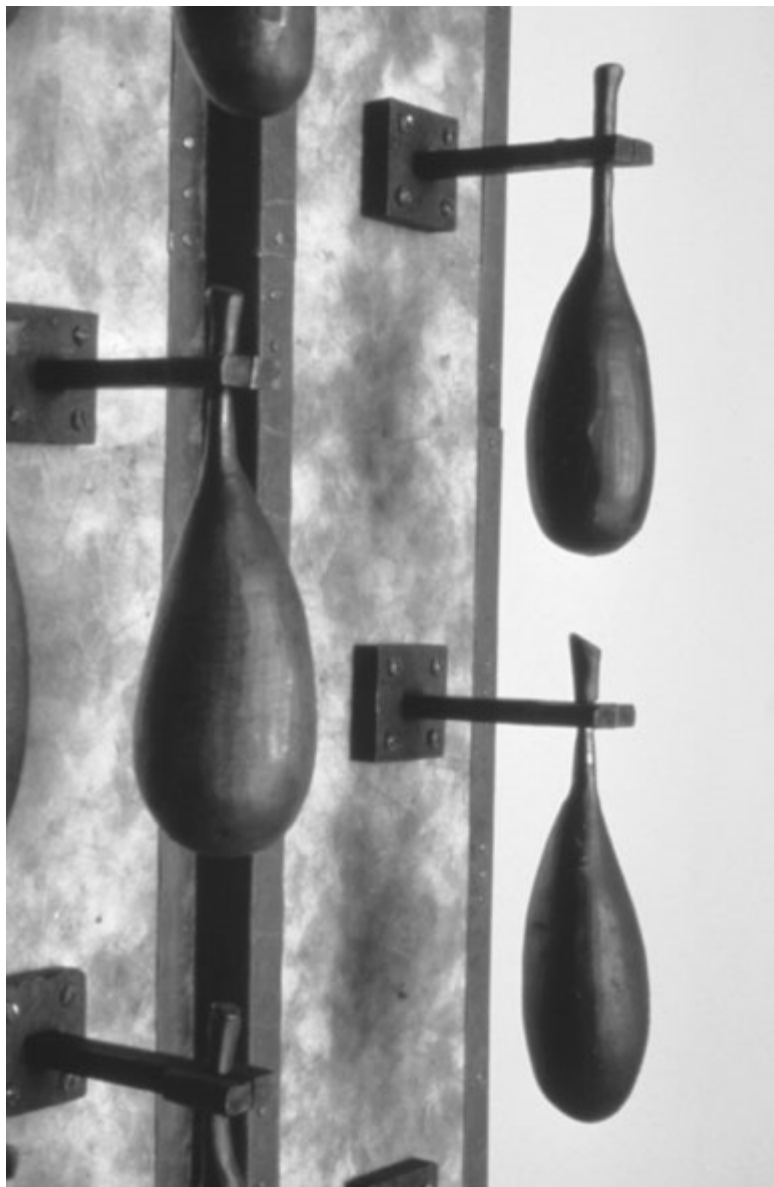
email address

Backbone > Lucid Dreaming

Works and Days

By Beth E. Wilson

Through work men grow rich in flocks and substance, and, working, you will be much better loved both by gods and men; for they greatly dislike the idle. —Hesiod



On entering Pamela Wallace's studio in Rock City (just outside Red Hook), you first notice a congenial sense of order. Not fussy, obsessive-compulsive order, but rather substantial collections of various tools and occasional stacks of material, all standing at the ready. Various hand tools are collected in old coffee cans or in wall-mounted brackets along the workbenches, each implement carrying the unique, darkened patina derived from a light coating of machine oil, long use, and age that verifies the fact that they've fulfilled their intended purposes. While these well-used tools are not perceived in the least as aesthetic objects, their gravity grounds something of the whole experience of the artist's studio, putting the "work" back in "workshop".

Wallace's sculpture emphasizes repetitions of fairly simple forms, and

Hudson Valley Living



Boutique

Books, Goods and more from Chronogram.com



Tastings

Eating out East and West of the Hudson.



Whole Living

Guide to products and services for a positive lifestyle



Calendar

Don't be left with nothing to do.



Education

Almanac of regional Schools.



Dwellings

Real Estate listings for the Mid-Hudson region.



Directory

Business directory for the Hudson Valley and beyond.



both in their mode of production and in their finished forms, they rely on something of a serial, industrial aesthetic. Jutting into the center of the room is a stack of rough-hewn, squared-off wooden beams of varying lengths, arranged to make a series of three ascending “steps” that rise about waist high. The exposed tops of each beam now bristle with closely spaced, rusting metal spikes (actually, decapitated nails) driven into the wood along barely visible penciled gridlines. The natural presence of the materials is given form through the application of this abstract grid; however, you get the feeling that anything that orderly can only ever be a momentary intrusion—a deep crack in one of the beams sucks in some of the nails, throwing them off-kilter from the pattern for a moment, with the implication that eventually the whole thing will shift, crack, and decay, ultimately rendering moot the whole “giving form to matter” argument.

Throughout the work, she reiterates a series of very basic, elemental shapes—circles, spheres, grids, and so on—yet in a way that engages (and plays up) the materiality of wood, plaster, metal, or what-have-you. Like an old school Russian Constructivist, she seeks to make us intimately familiar with the inherent qualities of these materials, but instead of infusing them with boundless utopian potential, she lets us see them through the veil of wear and deterioration, taking the edge off a fresh white plaster sphere by giving it a coat of scuffed beeswax, for example.

“Imagery” seems like such a lightweight term for the combination of visual, textural, and physical presence of these works, but Wallace uses it to describe what she’s after. “I use found imagery,” she says, referring to the overtly intentional (rational, abstract) yet ultimately purposeless arrangements evident in her constructions, “but never found objects. They have a history that’s out of my control, so there’s no room to insert my own imagery.”

So she literally creates just about every component of her work from scratch in one way or another. Thinking originally about pouring plaster in between the spikes on the railroad-tie piece, she decided she liked the appearance of the small funnels that she constructed to take care of the task—they are nestled into the spikes like so many industrial flowers sprouting in an unlikely place. So she’s now producing a series of funnels in cast iron, its hefty weight and dark, textured patina contrasting beautifully with the rough-grained wood and the airy visual texture of the ranks of spikes.

The conflation of the natural and the industrial in this piece is a frequent focus for Wallace, who seeks out places where nature and industry intersect—“especially when industry is falling apart,” she notes. Not too surprisingly, one of her favorite artists is the Post-Minimalist sculptor Eva Hesse, who pioneered the use of cast latex and plastic resins to create abstract sculpture with an evocatively organic presence. Last year, a major traveling exhibition of Hesse’s work narrowly missed being exhibited in New York (the Whitney decided it didn’t have enough money to take the show, and canceled at the last minute), which is a shame because it will likely be the last time the work will travel—the latex pieces, in particular, are drying out, crinkling, and cracking and becoming so fragile that in just a few more decades, the only way to access the work will be through photographs. Hesse’s sculpture is also often called “process art,” meaning work that overtly displays the process of its own making, and that also opens itself to the continual process of its own decay and eventual dissolution.

When a work self-destructs, does it continue to mean anything? Historically, we’re accustomed to thinking of great “art” in terms of transcendent meaning and everlasting significance. Hippocrates is said to have first uttered a phrase sometime in the early 4th century bce, now remembered best in Latin: *ars longa, vita brevis*, or “art is long, life is short,” a sentiment which has been reiterated by writers ever since, from

Chaucer to Goethe to Longfellow.

But in our day and age, what can lay claim to anything like *ars longa*? Fame is even more fleeting than life, and yet it has become the most prominent form of social currency that we have. How are artists to create deeply satisfying, meaningful work in a contemporary cultural milieu that seems to make the very notion seem quaint and old-fashioned?

Wallace may have found the ideal, if difficult, solution to this quandary. Cobbling together a living from a combination of adjunct teaching (which provides health insurance, if not much money), occasional visiting-artist gigs, and a string of carpentry jobs, she has quietly, resolutely found the means to pursue her art. Her studio was initially just a shell of a two-car garage: now it's insulated and electrified, with built-in workbenches and shelves, all constructed by Wallace herself, bit by bit over the years. She shows her work when she gets the opportunity, but her emphasis is really on the deep satisfaction found in the process of making the work. "I just want to make art for the rest of my life," she asserts, "and everything else in my life is organized to allow that to happen."

There is something in this quiet, practical, and insistent approach that insinuates itself throughout the work; an expression of measured thought, carefully crafted, it unerringly seeks a sense of balance that is Wallace's ultimate gift.

The gods should be greatly pleased.

Copyright © 2003 Luminary Publishing. All rights reserved.
PO Box 459 New Paltz NY 12561

SERVING CRAGSMOOR, ELLENVILLE, KERHONKSON, NAPANOCH, LACKAWACK, SPRING GLEN, ULSTER HEIGHTS, WAWARSING AND ALL NEIGHBORING COMMUNITIES

ELLENVILLE,
NEW YORK
12428

Ellenville Journal

THURSDAY, JULY 20, 2006



Pamela Wallace's work was specially designed for the front window of The Fitness Source II, located on Canal Street in Ellenville.

Artist Profile: Pamela Wallace

By Brian Rubin

At Fitness Source II, located on Canal Street in Ellenville, people can get a glimpse of Pamela Wallace's art installation, consisting of spheres suspended by fabric, all held together with a steel framework. "I selected this site because I liked that it was the old Woolworth's building, and I selected that window because I liked that it had a contained space. I made the piece specifically for that window." Similar to Woolworth's transformation into a gym, Wallace's creative expression has drastically changed too.

Over the next few weeks the Journal will be presenting a series of short profiles for all of the artists included in both the 10x10x10 and AWE exhibitions.

10x10x10

One of two art events taking place in the storefront windows of Ellenville businesses. This street exhibit has invited ten artists from ten different communities from around the Hudson Valley. The art is not for sale and is meant to offer the viewer a chance to see art for its own sake.

Born and raised in Boston, Massachusetts, Wallace studied classical piano at Boston's New England Conservatory of Music. However, as her musical studies progressed, in 1984 she found that something wasn't quite right.

"I visited a friend who was a sculptor and it just kind of clicked. Immediately I thought, 'Oh my God, I want to try that.' And I started making sculptures and then that was it. It's just been a major part of my life ever since then." When asked about whether she had practiced visual arts before then, Wallace replies, "it was a pretty sudden switch. I quit doing classical piano, and then maybe six months later I started making sculpture. I hadn't been making

sculpture before that."

Wallace earned her bachelor's in sculpture from Bard College and earned master's degrees in both blacksmithing and sculpture from Southern Illinois University at Carbondale. She currently resides in Germantown and teaches classes in drawing, sculpture and metal-working at SUNY New Paltz.

Wallace's uses a variety of materials, commenting that she works "in mixed media a lot, with metal, wood, plaster, wax, various things." When discussing her philosophy toward her art, she stresses the idea that she physically creates all the art personally, and not just come up with the ideas: "A lot of emphasis for me is placed on me actually making the work myself, and how much I like working with materials and working with tools, and manipulating materials to make a form or a series of forms."

Wallace has fond feelings for the 10x10x10 art event, saying it's "a great opportunity to work with a small community to create a piece that was very site specific. It wouldn't really go anywhere else. I like the opportunity to make a piece that would go in a storefront window. I like the idea of the exposure to the general public rather than just to the art viewing public, who would just see it if they went to a gallery, and in this kind of a situation you get art out into the community where people of all kinds can experience that artwork." Pamela Wallace's installation is on display through the month of July.

[COMMENTS](#) *about this article* ()

Copyright © 2006, Electric Valley Media Corp.
All Rights Reserved.