

JOSEPH WHEELWRIGHT

Tree Figures

FRUITLANDS MUSEUM in cooperation with ALLAN STONE GALLERY

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INTRODUCTION

For over ninety years, Fruitlands Museum's inspiring setting has been a place for people to relax and take a new look at the world around us. Many generations have passed through, lived off, and changed this land—but one constant of the Fruitlands' landscape is its trees.

Arising from that same spirit, trees and nature have moved sculptor Joseph Wheelwright his entire life. Wheelwright's *Tree Figures*, integrated across Fruitlands' historic landscape, are making people think, gasp, smile, and appreciate how aligned we are with the natural world.

Wheelwright created these larger-than-life figures from trees on his land in Vermont. Trees are carefully chosen, dug up, and then turned upside down—split trunks become legs, and the arms and heads emerge from the root forms now aloft.

This dialogue between natural material and the sculptor's intervention parallels Fruitlands' educational mission: to inspire contemplation, to experiment, and, most of all, to reflect on the enduring connections between people and the New England landscape.

Fruitlands takes pleasure in presenting this marriage of nature with art, of sculpted trees among living ones, that brings wonder and commentary across the seasons.

Wheelwright's sculptures transcend our primordial intimacy with trees, reframe their natural elements and invite us to reconsider how trees nourish our spirit and feed our souls.

TIM FIRMENT, Chief Executive Officer

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THE UNCANNY WORLD OF JOSEPH WHEELWRIGHT

by Susan Landauer

Joseph Wheelwright's enigmatic sculpture has confounded critics since it first appeared more than thirty years ago in New England galleries. By turns whimsical and disturbing, the work eludes classification. But there is one thing everyone who spends time with it knows: it is uncanny. According to *Webster's Dictionary*, the term means "mysterious or unfamiliar, especially in such a way as to frighten or make uneasy; preternaturally strange; eerie; weird," and "so good, acute, etc. as to seem preternatural; as uncanny shrewdness." Freud's analysis comes closer still. In his 1919 article, "The Uncanny," he might have been describing Wheelwright's art when he wrote of an ancient and deeply embedded "aesthetic emotion" aroused by the animation of the inanimate, particularly when the familiar is transformed into the unfamiliar, as in the dread of dolls and manikins coming to life at night.¹ This goes to the heart of Wheelwright's genius, for he has always taken the most ordinary of objects and endowed them with a peculiar living presence. Whether his figures are made of boulders, branches, or whole trees, there is a creeping sense that when we turn our backs on them they move.

Wheelwright was drawn to both art and nature at an early age. Growing up in rural western Massachusetts, he spent his boyhood exploring the surrounding woods, where he and his brother collected enough bird nests, bones, stones, and oddities to create their own natural history museum above the family garage.² His father was a physician and Wheelwright vividly recalls being struck by the beauty of the patterns and colors of the blood-work slides his father brought home from the hospital. Wheelwright demonstrated an early gift for drawing in school, and by the fourth grade began taking private art lessons. Wheelwright's interest in art persisted into college despite his decision to become a surgeon. He switched from medicine to art before graduating from Yale in 1970 and enrolling in the Rhode Island School of Design, where he learned the craft of fine woodworking from the distinguished Scandinavian furniture designer Tage Frid and earned an MFA degree in sculpture.

Wheelwright's first works were tiny dioramas in boxes, imaginative tableaux that he described as "personal and self-referential" and populated with the kinds of characters that would later recur in his art.³ The turning point came some time in the late 1970s on a walk through the forty acres of forest that he and his wife Susan had purchased in Vermont. He was examining some trees and was suddenly arrested by the sight of a figure nestled in the leaves on the ground: a fox skull, which became on closer glance a five-inch nun. (She would later become the protagonist of scene with a "precarious cross.")⁴ From then on, Wheelwright began scouring the woods and other natural locales for treasures, collecting, "anything that is beautiful, that reminds me of something, haunts me, or has an unusual color or texture: trees, bones, shells, stones, feathers, coral, seeds, snakeskins, owl pellets."⁵

On one of these early trolling excursions Wheelwright found the remarkable *Running Stick, Stick Figure #1*, 1981, (p.15), "a perfect little running figure," which the artist spied upside down, high in the canopy of a maple tree.⁶ A "stick figure," is, of course, the most elementary form of representation, the product of toddlers. Yet this sculpture captures the very essence of speed. The economy of form here is breathtaking, reminiscent of the wire sculpture of Alexander Calder.

Fig. 1 *Pine Man*, 2006, pine tree, spruce arms with pine bark, 288 x 216 x 96 in.



Running Stick is the result of a serendipitous encounter with nature. Wheelwright did little to alter it, only removing some of the branch's bark to enhance its texture. Taking artistic hints from found objects is at least as old as the wall stains that Leonardo da Vinci embellished in the fifteenth century, and probably much older. In Wheelwright's case, the technique is born of a reverence for nature and desire to "collaborate" with it. As one art critic observed, "a commitment to the object's original essence guides Wheelwright throughout his process."⁷ The artist's degree of intervention varies widely. For much of his stone work, again drawing from a Renaissance precedent in Michelangelo's partially carved *Slaves*, Wheelwright fashions vivid faces with highly finished eyes and ears while leaving the rest of the rock untouched. In these, as with most of his sculpture, Wheelwright lets the object suggest its own form, following the lead of a stone's bumps and crevices in much the same way that he takes cues from a branch's thrusts and gestures.

Regardless of his approach, Wheelwright's goal remains the same: "It can't be about the craft or the labor," he explains. "I can spend less time or more time on a piece. . . . I don't stop until I hear a heartbeat. If it's feasible that it's breathing, then it's sculpture."⁸ The idea of breathing life into art is an ancient one. The Greek master Xeuxis earned his fame by deceiving birds with his flawlessly painted grapes. But though Wheelwright is fully adept at trompe l'oeil capers and has steeped himself in the study of anatomy and continues to draw from live models, he has never been greatly interested in achieving optical realism. Rather, like Auguste Rodin, an artist he has admired for many years, Wheelwright strives to capture the elusive "soul" of being, la vérité intérieure. This is an elusive aim indeed; not only is the process of creation generated by intuition, but so is the experience of apprehension. It is difficult to define in words, but we know instinctively when an artwork takes on a life of its own.

Movement, as we have seen, is one ingredient for endowing a piece of sculpture—which is a static object—with kinetic energy. The objective is to suggest successive positions at the same time.⁹ Wheelwright has done this masterfully throughout his career, beginning with *Running Stick*, 1981, (p. 15) right on up through recent works such as *Runner*, 2007, (p. 33), a knobby bronze rendition made from blueberry bramble, and *Family Dance*, 2008 (p. 32), a rustic homage to Matisse's rhythmic chains of mythical figures.¹⁰ Indeed, there is often a

Fig. 2 *Punished Masturbator*, pine whorl, 19 ½ x 37 ½ x 41 in.

Fig. 3 *One Armed Nazi*, carved wood, 19 x 10 x 9 in.



feeling of dance in Wheelwright's sculpture, of ballet-like movement, as in the elegant posture of the ironically titled *Strutting Pig Man*, 1989, (p. 15).

Wheelwright's bronzes, self-described "lost-wood burnouts"—as opposed to the traditional technique of "lost-wax," since they are cast from branches or roots—cannot help but call to mind the inventive wit of Deborah Butterfield's ubiquitous twig horses. But Wheelwright, unlike Butterfield, never repeats himself. In fact, one of the joys of his work is the sheer multiplicity of personalities he creates. His imagination is endlessly fertile, sparked as it is by the inexhaustible and wondrous variations of nature itself. In this exhibition alone, the sculptures elicit complex moods, ranging from soulful to pensive, to jubilant, to majestic, to affable, to menacing. We have the grave and stolid *One Armed Nazi*, 1978, (fig. 3), whose frowning face appeared to Wheelwright in the wood's end-grain. Its meaning can be deciphered two ways: does he have only one arm, which is raised in a "Heil Hitler" salute? Or is he, as the hyphenless title suggests, a lone Nazi, armed and prepared to kill?

Less ambiguous is the bloody *Crucified Hand*, 1984, (fig. 4), which is in Wheelwright's own words, "a big gnarly hemlock root, with holes where the nails might have been, painted fleshy with acrylic." The artist's works made of tree parts, particularly his "root people," are among the most curious of all his creations. *Punished Masturbator*, 1984, (fig. 2), impaled by a stake right through its gut, is like something out of a Bosch painting or a medieval torture book. Wheelwright has a penchant for raunchy humor. *Stick with Dick*, 1996, (fig. 5) is another prime example. According to the artist, the art dealer Allan Stone, who supported Wheelwright throughout his career, "roared when he saw the guy and I gave it to him."

Tree Sex, 2003, (p. 41), a "pornographic" concoction of roots and branches, was, according to Wheelwright, "a happy accident of the casting process, where I often cast two or three



Fig. 4 *Crucified Hand*, 1984, hemlock root, cherry wood and steel, 60 x 34 x 34 in.



figures in a stack connected by wax tubes to save room in the burnout kiln. They just stayed together and I welded faces on them.”

The rambunctious *Circus*, 1981, (p. 14) inspired by Calder’s *Circus*, (1926–31), the Whitney Museum’s kinetic assemblage that captivated Wheelwright as a child, displays an array of frisky figures fashioned from cherrywood, pine, and other miscellaneous found natural objects. Some are acrobats—one is engaged in a spirited cartwheel—another is clearly the ringmaster. Finally, we come to the freaks. Freaks are one of Wheelwright’s fortes. Twisted, contorted faces, distended and shrunken limbs, multiple arms, legs, and eyes—all can be found in his oeuvre like some kind of marvelously obscene and grandly grotesque carnival sideshow. These include *Tree with Ten Eyes*, c. 2001, (fig. 6); the hideous *Fish Head*, 1996, a creature part-human, part-fish (blowfish, to be exact); and most startling and transfixing of all, his legion of giant tree-men.

Wheelwright started dreaming about soaring tree-figures in the early 2000s. With the proceeds from his large stone heads, he designed a custom forty-foot double-rig overhead bridge crane, and began uprooting whole trees on his Vermont property. Turning them upside down, he found that he could work on their root balls from a basket raised to canopy height. These then became the upper torso and arms of the figures. For heads, Wheelwright carved laminated blocks of pine, then used epoxy to “upholster” them in bark. Most of the trees Wheelwright selected are bifurcated so that by the time he stripped away the branches, they took on the appearance of striding two legged figures.” At the same time they look as if they were growing out of the earth. In fact, they were actually rooted where they stand by means of a system the artist invented that bolts the “legs” to large steel plates buried in the ground.

Wheelwright’s unique approach renders his creations true hybrids—creatures that have taken on humanoid characteristics while firmly retaining their identities as trees. It is precisely this ambiguity that lends these “sculptures” their remarkable frisson. The effect is intensified by their current outdoor installation at Fruitlands Museum, where we sometimes



Fig. 6 *Tree with Ten Eyes*, 2001, bronze from wood, 19 1/2 x 12 1/4 x 4 1/4 in.

encounter them in a meadow clearing. *Pine Man*, 2006, (fig. 1 and pp. 16–17), for example, stands starkly against an expanse of sky and miles of low-lying rolling hills. *Hornbeam Dancer #1*, 2004, (p. 37), on the other hand, might be missed among the dense forest that surrounds it.

No matter where they are placed or what character they take on, all of Wheelwright's trees are simultaneously fascinating and disturbing. *Predator Tree*, 2003, (pp. 38, 39), with its neck thrust forward and arms splayed wildly, may seem poised to snatch passersby, but he is finally no more haunting than Wheelwright's quiet *Oracle*, 2008, (fig. 8 and pp. 22–23), who gives the impression that she could remain frozen in place for all eternity. These creations, more than his pixie-sized figures, tap deep-seated emotions about trees that generally arise in childhood and never fully leave us. No doubt, many can identify with Wheelwright's comment to a reporter: "I remember feeling it as a child, walking up from my bus stop on a dark winter afternoon, being a little terrified to look at the trees in case they already noticed me."¹² But the anthropomorphic trees that have frightened children for generations, whether in Grimm Brothers' fairytales or Walt Disney's films, have a potent source in the psyche that goes far beyond Freud's "aesthetic of the uncanny."

This is because, as we know from archaeology, anthropology, folklore, and ancient literature, from the earliest times, trees have been the focus of religious life for cultures around the world. The worship of trees was not only the earliest form of divine ritual, but in Western civilization was the last to disappear before the spread of Christianity. As the largest plant on the earth, the tree has been a major source of stimulation to the mythic imagination: Trees figure prominently in Greek mythology, where the oak is sacred to Zeus and Pan, and men and women are often transformed into trees: Atys into a pine, Smilax into a yew, and Daphne into laurel, the tree whose rustling leaves became an instrument of prophesy at Delphi. The Scottish anthropologist James Frazer, in his classic study of magic and religion *The Golden Bough*, (1890), identified the tree-spirit as paramount to all pagan Northern European tribes. "Nothing could be more natural," he wrote. "For at the dawn of history Europe was covered with immense primeval forests, in which the scattering clearings must have appeared like islets in an ocean of green. Down to the first century before our era the Hercynian forest stretched eastward from the Rhine for a distance at once vast and unknown; Germans whom Caesar questioned had traveled for two months through it without reaching the end."¹³ Modern scholarship has confirmed that the Celtic Druids, as well as the Nordic and Germanic tribes, worshipped all trees, particularly the oak, which they revered for its longevity and deep roots, believed to connect with the underworld. Despite the early efforts of Christian missionaries to destroy the venerated groves and the beliefs they engendered, traces of their origins persist in such contemporary anachronisms as the Christmas tree, the Yule log, and the mistletoe.

An avid student of anthropology and psychology, Wheelwright is well aware of the powerful associations that his tree-sculptures evoke. Titles such as *Smoke Jumper*, 2006, (pp. 26–27, 28, 29), *Oracle*, 2008, (fig. 8 and pp. 22–23) and *Shiva*, 2008, (pp. 34, 35) suggest

Fig. 7 *Cherry Figure*, 2008, installation at Fruitlands, June 2008.





a host of magical meanings relating to conceptions of shamanism, totemism, ancestor worship, and animism. Indeed, Wheelwright himself sometimes sounds like a modern-day animist when he speaks of his trees as “having arms and legs which stretch heavenward” and stones as emblems of endurance. His rock-sculptures “fight their travails with great dignity,” he says. “Imagine getting hurled out of a volcano, frozen to death and driven from home by a glacier, pounded by the sea and then buried for centuries.”¹⁴ Wheelwright considers his artworks his dearest “friends,” even if they comprise a decisively eccentric and weird lot.¹⁵ The term “weird” in Wheelwright’s lexicon should be understood in its ancient context, taken from the archaic noun *wyrd*, similar to the Polynesian *mana*, a sacred power or taboo. According to art historian Celia Rabinovitch, it is a concept well known by the Surrealists who understood that it “embodies the unpredictable ambivalent meaning of sacred power, which provokes fascination and dread, fear and attraction.” According to Rabinovitch,

The *wyrd* is linked conceptually on the one hand to wonder (*wondor*, *wundorwyrd*) and to miracle. . . . The noun *wyrd* derives from the old High German *weordan* “to become” from which the Old Saxon *wurd* (to be), the old High German *wurt*, and the old Norse *urdhr* also are derived. All of these terms suggest the motion of “turning.” The identity of “being” and “becoming” is connected in the idea of “turning” because they are linked to the Indo-European verb *uert* “turn,” from which the old High German words *wirt* and *wirtel* (distaff, spindle) stem. Being and becoming, change and regeneration, are bound up in the idea of the *wyrd* power that weaves our destinies.¹⁶

Ultimately, this etymological network is embedded in all of Wheelwright’s art. Along with Freud’s “aesthetic emotion” of the uncanny, it reverberates at the core of his sensibility.

- 1 Sigmund Freud, “The Uncanny,” *Imago* (Vienna: 1919).
- 2 Unless otherwise noted, quotations and biographical information on the artist come from correspondence with the author dated February 24, 2009.
- 3 Lindsey Freedman, “Joe Wheelwright Speaks to the Stones,” *The Vanguard*, October 10, 1997.
- 4 Katherine Collier, “Mudge Fellow Gives Stones Their Voice,” *Circle Voice*, April 24, 1998.
- 5 Wheelwright, quoted in *Ibid.*
- 6 Artist’s statement for Allan Stone Gallery, June 2008.
- 7 Naomi Blumberg, *Refigured*, exhibition catalog, McMullen Museum, Boston College, (Newton, Mass.: McMullen Museum, 2004), 24.
- 8 Freedman, “Joe Wheelwright.”
- 9 Herbert Read, *Modern Sculpture: A Concise History* (New York: Thames and Hudson, 1964), 16–17.
- 10 The most famous of these is *Dance (I)* (1909), in the Museum of Modern Art, New York.
- 11 Leslie Anderson, “In Sculptor’s World the Woods are Alive,” *The Boston Globe*, May 29, 2003.
- 12 Wheelwright, quoted in *Ibid.*
- 13 Sir James George Frazer, *The Golden Bough: A Study in Magic and Religion*, abridged edition (New York: Macmillan Publishing Co., Inc., 1975), 126.
- 14 Rachel Rosenfield Lafo, “Anthropomorphic Animism: Joseph Wheelwright’s Stone Heads and Tree Figures,” *Joseph Wheelwright: Stone Heads and Tree Figures* (Lincoln, Mass.: DeCordova Museum and Sculpture Park, 2003), n.p.
- 15 Tess Wheelwright, *Sculptures by Joseph Wheelwright* (Miami: Oxenberg Fine Art in association with Allan Stone Gallery, 2008).
- 16 Celia Rabinovitch, *Surrealism and the Sacred: Power, Eros, and the Occult in Modern Art* (Boulder, Colorado: Westview Press, 2002), 13–14.



Circus, ca. 1977, cherry wood, pine and miscellaneous found natural objects, 71 x 46 x 46 in.

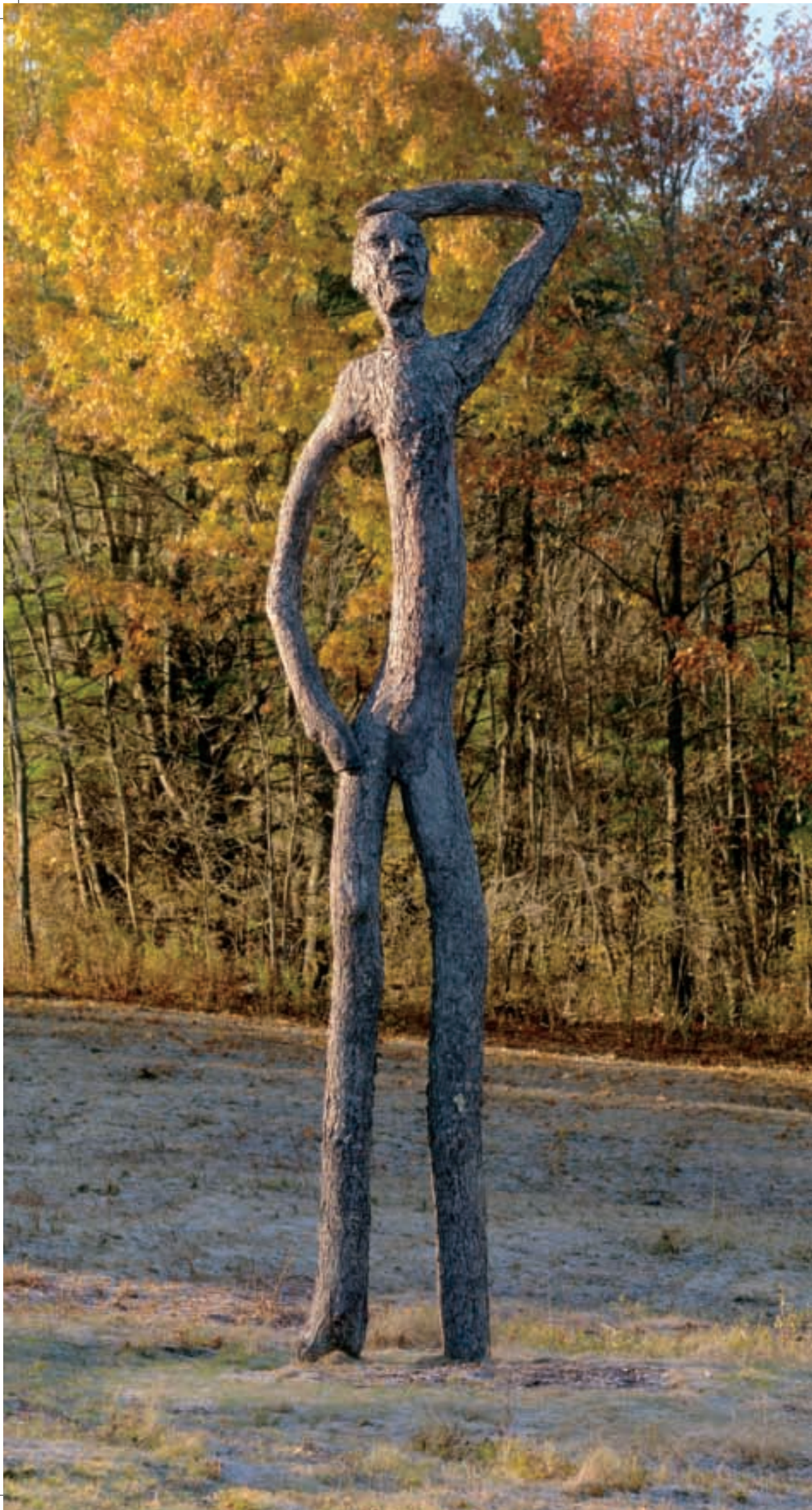
Running Stick (Stick Figure #1), 1981, wood on resin base, 12 1/2 x 10 1/2 x 11 in.

Strutting Pig Man, 1989, wild grape wood, walnut base, 17 x 10 1/2 x 7 3/4 in.









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Pine Man, 2006, pine tree, spruce arms with pine bark, 288 x 216 x 96 in.

Cherry Figure, 2008, cherry tree, 324 x 84 x 72 in.





Running Pinocchio, 2007, bronze from wood, 27 x 22 x 16 in.

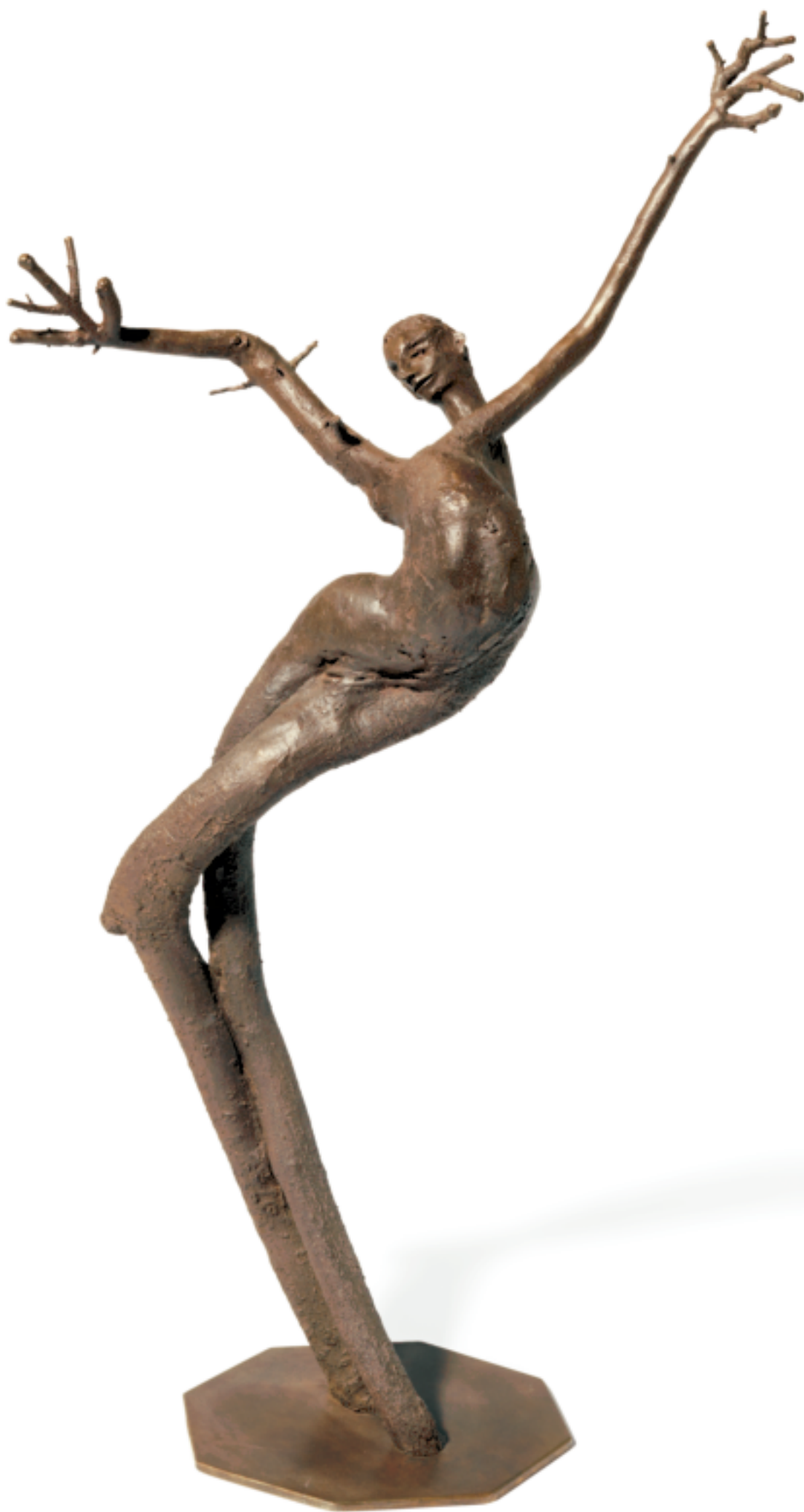


Oracle, 2008, pine tree, 312 x 168 x 84 in.





Dancing Root Figure, 2005, bronze from wood, 27 x 15 x 7 1/2 in.









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Smoke Jumper, 2007, hornbeam tree, pine head, fir feet, 198 x 86 x 86 x 70 in.



Jaunty Hornbeam, 2008, bronze from hornbeam tree, 133 x 73 x 53 in.





Family Dance, 2008, bronze from wood, 8 1/2 x 8 1/4 x 7 in.

Ta-Da, 2001, bronze from wood, 15 1/2 x 16 x 10 1/2 in.

Runner, 2007, bronze from highbush blueberry, 11 x 10 x 6 3/4 in.







Hornbeam Dancer # 1, 2004, hornbeam tree, 108 x 80 x 72 in.





Predator Tree, 2003, yellow birch, 204 x 137 x 112 in.





Tolstoy, 2005, bronze from wood, 10 x 7 1/2 x 6 3/4 in.

Tree Sex, 2003, bronze from wood, 16 1/2 x 13 1/2 x 8 1/2 in.





Dog, ca. 1993, bronze from maple, 24 1/4 x 50 x 13 in.

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- 41 *Tree Sex*, 2003, bronze from wood, 16 ½ x 13 ½ x 8 ½ in.
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- 47 *Hippo*, 1986, cherrywood, 8 x 30 x 10 in.



Biography

SELECTED SOLO EXHIBITIONS

- 2008-10 *Joseph Wheelwright: Tree Figures*, Fruitlands Museum, Harvard, MA.
- 2009 *28 Moons*, Boston Sculptors Gallery, Boston, MA.
- 2008 Oxenberg Fine Art, Miami, FL.
- New Carvings by Joseph Wheelwright*, Vermont Carving Studio, Rutland, VT.
- 2007 Boston Sculptors Gallery, Boston, MA.
- 2004 Boston Sculptors Gallery, Boston, MA.
- 2003 *Joseph Wheelwright: Stone Heads and Tree Figures*, DeCordova Museum and Sculpture Park, Lincoln, MA.
- 2001 Three Columns Gallery, Harvard University, Cambridge, MA.
- 2000 Boston Sculptors at Chapel Gallery, West Newton, MA.
- 1999 DNA Gallery, Provincetown, MA.
- 1998 Boston Sculptors at Chapel Gallery, West Newton, MA.
- 1996 Allan Stone Gallery, New York, NY.
- Boston Sculptors at Chapel Gallery, West Newton, MA.
- 1994 Boston Sculptors at Chapel Gallery, West Newton, MA.
- 1987 Zoe Gallery, Boston, MA.
- 1985 Allan Stone Gallery, New York, NY.
- Sarah Y. Rentschler Gallery, Bridgehampton, NY.
- 1984 Lopoukhine Gallery, Boston, MA.
- 1983 Lopoukhine Gallery, Boston, MA.
- Sarah Y. Rentschler Gallery, Bridgehampton, NY.
- 1982 Allan Stone Gallery, New York, NY.
- 1980 Mills Gallery, Boston Center for the Arts, Boston, MA.
- 1979 Allan Stone Gallery, New York, NY.
- Hull Gallery, Washington, DC.
- 1978 Sarah Y. Rentschler Gallery, Bridgehampton, NY.
- 1975 Wheeler Gallery, Providence, RI.
- 1972 Gallery 2, Woodstock, VT.
- Strokes of Genius*, DeCordova Museum and Sculpture Park, Lincoln, MA.
- 1994 DeCordova Museum and Sculpture Park, Lincoln, MA.
- Barbara Singer Fine Arts, Cambridge, MA.
- Attleboro Museum, Attleboro, MA.
- 1993 Starr Gallery, Newton, MA.
- Icon Gallery, Brunswick, ME.
- Cottage Gallery, Tiverton, RI.
- 1991 Barbara Singer Fine Arts, Cambridge, MA.
- 1990 *37 Artists*, Capital Cities/ABC Corporation, New York, NY.
- Artwalk*, Town of Brookline, Brookline, MA.
- 1988 Allan Stone Gallery, New York, NY.
- Boston Triennial*, Fuller Craft Museum, Brockton, MA.
- 1985 *Sticks*, Addison Gallery, Andover, MA.
- Boston Triennial*, Fuller Craft Museum, Brockton, MA.
- The Eye of the Imagination*, Newton Art Center, Newton, MA.
- Do Touch*, Society of Arts and Crafts, Boston, MA.
- Barbara Singer Fine Arts, Cambridge, MA.
- 1983 *The Sensuous Line*, Mills Gallery, Boston, MA.
- Brazelton Cutting Gallery, Cambridge, MA.
- Mobilia Gallery, Cambridge, MA.
- Lopoukhine Gallery, Boston, MA.
- Boston Center for the Arts, Boston, MA.
- 1982 *Boston Invitational*, Thomas Segal Gallery, Boston, MA.
- Painted Wood Sculpture*, Webb and Parsons Gallery, New Canaan, CT.
- Within 1982*, Boston Center for the Arts, Boston, MA.
- 1981 *Five Boston Sculptors*, Tufts University, Medford, MA.
- Clark Gallery, Lincoln, MA.
- Invitational*, Institute of Contemporary Art, Boston, MA.
- Boston Visual Artists Union, Boston, MA.
- Sarah Y. Rentschler Gallery, Bridgehampton, MA.
- 1979 *Narrative Realism*, Newport Art Association, Newport, RI.
- 1978 Thomas Segal Gallery, Boston, MA.
- American Woodcarvers*, Rockefeller Center, New York, NY.
- Magic Spaces Show*, Boston Visual Artists Union, Boston, MA.
- Animal Show*, Boston Visual Artists Union, Boston, MA.
- Regional Selection*, Dartmouth College, Hanover, NH.
- 1977 *New Talent Show*, Allan Stone Gallery, New York, NY.

SELECTED GROUP EXHIBITIONS

- 2006 *Rock On*, Garden in the Woods of the New England Wild Flower Society, Framingham, MA.
- 2004 *Refigured*, McMullen Museum of Art, Boston College, Newton, MA.
- 2001 *Terrors and Wonders: Monsters in Contemporary Art*, DeCordova Museum and Sculpture Park, Lincoln, MA.
- Animals as Muse*, New Art Center, Newton, MA.
- Cairn Croft Sculpture Garden, Dover, MA.
- 1998 *La Deuxieme Biennale*, Cite Internationale Des Arts, Paris, France.
- 1996 Virginia Lynch Gallery, Tiverton, RI.

EDUCATION

- 1975 MFA, Rhode Island School of Design, Providence, RI
1970 BA, Yale University, New Haven, CT

SELECTED PUBLIC COMMISSIONS

- 2009 City of Boston, MA: *Sleeping Moon*, bronze for Peabody Square.
2006 City of Carlisle, MA, *Vivian's Place*, installation of ten stones, two carved, at the Town Hall.
New England Biolabs, Ipswich, MA, *Random Features Stone*
1996 Shady Hill School, Cambridge, MA, *Crater Moon*, marble
1995 DeCordova Museum, Lincoln, MA, *Listening Stone*, granite
1994 St. Paul's School, Concord, NH, *Resting Moon*, granite
1983 Crystal Air Sports Resort, Chattanooga, TN, *Hawk Personage*, cedar

SELECTED PUBLIC COLLECTIONS

- 2008 Massachusetts Convention Center, Boston, MA, Two Tree Figures.
2004 Hingham Music Conservatory, Andrus Sculpture Park, Hingham, MA, *Pixie Face*, granite.
Pyramid Hill Sculpture Park, Hamilton, OH, *Rockababy Moon*, granite.
2003 Copia Museum, Napa, CA, *Fish Head*, dried fish.
1987 Charlestown Naval Yard, Charlestown, MA, *Whale*, hemlock tree.

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Anderson, Leslie. "In sculptor's world the woods are alive," *The Boston Globe*, May 29, 2003.
Art New England. "Male Figures: Current Views," March/April 1981.
Baker, Kenneth. "Joseph Wheelwright," *The Boston Phoenix*, June 19, 1984.
Buskirk, Martha. "Report From Boston: Art Around the Hub," *Art in America*, June 1999.
Carlock, Marty. "Review," *Sculpture Magazine*, April 2004.
Day, Meredith Fife. "Joseph Wheelwright: New Carvings and Bronze Castings From Stones and Trees," *Art New England*, April/May 2001.
Denison, D.C. "The Interview: Joseph Wheelwright," *The Boston Globe*, December 28, 1986.

Fein, Michael. "N-Ice Work," *Boston Sunday Herald*, December 30, 1990.

Freedman, Lindsey. "Joe Wheelwright Speaks to the Stones," *The Vanguard*, October 10, 1997.

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Hippo, 1986, cherrywood, 9 ½ x 35 x 9 in.



Printed on the occasion of the exhibition:

JOSEPH WHEELWRIGHT

Tree Figures

June 24, 2008 to November 15, 2010

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Essay *The Uncanny World of Joseph Wheelwright* by Susan Landauer

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ISBN: 9781-932608-21-2

Editor: Georgia Jaksic, Andrea Siegel

Design: Ernesto Aparicio

Photography: Clements/Howcroft, Boston, MA

Image page 11: Laurie Butters

Image page 19: James Lemass

Printed in the United States

Meridian Printing, East Greenwich, RI

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