

OXENBERG FINE ART

IN ASSOCIATION WITH ALLAN STONE GALLERY, N.Y.

P R E S E N T S



SCULPTURES BY

JOSEPH

WHEELWRIGHT

JANUARY, 2008



Designed by

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Boston, MA

Introduction by

Harvey Oxenberg

Text by

Tess Wheelwright

Rachel Rosenfeld Lafo

Cover

Rockababy Moon

49" x 80" x 51"

Granite

JOSSEPH WHEELWRIGHT



January 2008.

I met Joe Wheelwright first by email then by phone and finally in person during the Winter of 2003/2004. I was in New York City and flew to Boston on a snow stormy day in December 2003. Joe picked me up at the airport and we drove to De Cordova Museum, outside Boston, where I first saw the gigantic, beautiful stone heads by Joseph Wheelwright. I was mesmerized and even though it was 15 degrees with the wind howling I couldn't help but stand there shivering while admiring those enormous stone heads. I had to have one and knew it right then and there. I had Joe accompany "Swirly Gneiss Face" on the trip to Miami and he and I instructed the crane operator where on my property to place my new friend. It now occupies a very prominent location along the walkway from the entrance gate to the lap pool at my home in Coconut Grove, FL.

Harvey Oxenberg

By Tess Wheelwright

Joseph Wheelwright has carved stirring beings from trees and stones for over thirty years. The world my sister and I arrived into was filled with the jaunty figures and soulful faces Wheelwright sees in the forms of nature and draws out with his chisels. His creative process originates in the woods, on overland rambles in the surrounding pastures, tracking the expressive and figurative possibilities in the shapes encountered: an angel's wing in a sun-bleached cow mandible, a chin on a glacial erratic, a cartwheeler in the tangle of a pine's outer branches...

Nature's own artistry has remained Wheelwright's steady inspiration – the difference now being that evolved capacities allow for more boldness with scale and medium. The unusual selection exhibited here represents the range achieved by the artist through something like phased apprenticeships in, by turns, wood (whether it be the long labor of gouge and rasp, or the welded embellishments of stick men that speak, leap, strut for themselves), stone (expertise with air hammers and diamond saws and grinders has made possible great subtlety of wrinkle and fulcrum, of luminous pupil), bronze (the artist-run 'Vermont Gentlemen's Foundry' on Wheelwright land in East Corinth hosts 'lost-wax' burnouts and brilliant pours tri-annually), and bone (the mid-eighties saw the artist welding elk skulls to boar ribs with dental acrylic, in the construction of freakish or fanciful – and ultimately beautiful – dogs, men, and angels). Now we see Wheelwright merging and playing across his media at will and whim like a musician over his self-assured scales.

The only late leap not represented here are the soaring upturned tree figures recently enabled by a forty-foot double-rig overhead crane in Vermont, under which the artist sways slightly in a basket at canopy height as he constructs their monumental heads.

The fourteen works exhibited combine in a confident carnival. If Wheelwright's quieter, more realistic stone faces have traditionally had the widest appeal, this show embraces also oddities like 'Golden Baby': a bronze-cast pine whorl in bark diapers, the preserved limbs his spoke-like arms and legs, the trunk section carved as his eye-for-a-head. Grotesque, even ugly, the piece demands attention as absolutely as an infant, and is ultimately unforgettable. 'Walking Face' – a freaky, but friendly, foreshortened pedestrian: rough stone atop bronze-cast bone legs – is perhaps what 'Baby' will grow up to be. A bonus of including these more aesthetically radical works – the strange fruits of an emboldened mature artist? – is that the lovelies get even lovelier: The tumbler-mellowed 'Happy Green Stone' is a show highlight.





'Rockababy Moon,' smuggled up to the earth, is another ready pleasure, a comfort. Meteorite-sized, with a surface of gentle craters, the slumbering stone is the latest, and largest, expression of Wheelwright's long lunar devotion.

Another is 'Moon on Pyramid,' strong in part for its architecture, besides its hushed face: We appreciate the balancing act, celebrate the ancient strength of the pyramid form, under the soundly-resting heavenly body. For it, Wheelwright brushed wax into a plaster-backed rubber mold taken off a carved stone, to be "lost" and replaced in the foundry with bronze, for chasing and a multi-coat patina.



The granite 'Yawning Moon' is the triumph of stone made plastic. Its crescentness less wax or wane than a full-bodied stretch, we imagine by morning it will have slowly exhaled, or flipped back like a fish.

Occasionally, an irony enters Wheelwright's work. No dainty 'Dandy' in his beefiness (but then, when a stone wears wax foundation and lip-tint...), that bust has a wonderful self-importance in his loud wood-burned shirt. Whether there be sophistication in that big, three-cornered head, he believes it so.



The raised-nosed, craggy pride of 'Pudding Stone,' born up tall on a trim, armless hemlock body, is more solemn.

A third combination stone-and-wood work, 'Sinking Head,' is darker: Nature's relentless recycling process of swallowing and serving up new rock has been made human. Overwhelmed, mortal, drowning in his own rolling pine neck, the stone moans through polished lips.



The artist's ventures into other materials result in more marvels. 'Diego' finds the corrugated texture of Alberto Giacometti's brother portrait, 'Bust of Diego,' in two pieces of brain coral. 'Queequeg' – the invention of a medium: conch shell slices embedded in epoxy polished to shine like precious metal – is majestic.



'Monk' and 'Seated Monk' extend a new direction by Wheelwright to carve vivid visages in rocks left otherwise as rock, untouched. The detailed faces, delicate and transient against the enduring boulder, feel like apparitions, as if they might vanish away once they've delivered their message.



'Summer Camp II' is pure celebration. Flung up fantastically toward a July sun, the right arm and leg defy the limits of the literal – but no more than for consummation: The reach is just to, and not past, this supreme expression of youthful jubilation, of glorious freedom from school, clothes, and concern.



Evidence of a honed talent for figurative detail tells that further realism is always possible: The ears on 'Seated Monk' or the lips on 'Moon on Pyramid' prove it. When the artist has made a choice to veer off from anatomical accuracy, then, we know it is just that. Identifying the golden mean, distinct piece to piece, between figurative fidelity and expressive departure is, I think, Wheelwright's secret.



It is somewhat harbored. Wheelwright's own talk tends to move from the technical/material to the more properly spiritual ("A sculpture must possess a spirit; Art should call us to our highest selves...") – sliding over the conceptual. His answer to any dull critical rumble that the figurative tradition might have had its day is to continue to innovate in energized figurative sculpture. Further: to capture the living figure ever better. Alongside Wheelwright's experimentation in abstraction and the strange has been his perpetual striving for a fuller celebration of the human forms he loves; the payback of his continued immersion in anatomy books and with live models are 'Dandy's' fleshy ear, 'Summer Camp's' joy-expanded chest and convincing forward weight. This keenness for realist detail matters to even Wheelwright's more experimental works, as it matters in his criticism ("Too bad Caravaggio got that wrist wrong...!"). It is this fluency with the human form, this earned sense of where the bones are, that liberates Wheelwright, and makes even the risks and exaggerations true.

After a quarter-century of looking at this work, it holds many secrets still. My feeling of a sympathy, a generous honesty, in these sculptures draws me to them, as to friends – whether sad or wise, playful or proud. The process of attaching human emotion to – identifying with – these stone and tree creations moves toward the meaning of the work. The summons of the viewer to ally with what is both art and nature carries over: After Wheelwright, one walks differently through those natural galleries, a stony pasture or a stand of pines.



Dandy

28" x 28" x 21"

Granite, Wood, Tinted Wax

Diego

12.5" x 11" x 7.5"

Coral





Golden Baby

7" x 18.5" x 12.5"
Bronze from Pine Whorl

Happy Green Stone

12.5" x 11" x 7.5"
Quartzite





Monk

24" x 24" x 19"

Granite

Moon on Pyramid

15.5" x 15" x 7.5"

Bronze from Stone





Puddingstone Figure

87" x 14" x 13"
Pudding Stone, Wood



Queequeg

38" x 39" x 23"
Sliced Conch Shells, Epoxy



Seated Monk

63" x 47" x 54"

Granite

Sinking Head

19" x 18" x 17"

Basalt, Wood





Summer Camp II

59" x 23" x 20"

Bronze from Birch Root Carving,
Granite Base

Walking Face

14" x 7.5" x 7"

Quartz, Bronze from Bone





Yawning Moon

9" x 16" x 7"

Granite



Rockababy Moon

49" x 80" x 51"

Granite

By Rachel Rosenfeld Lafo, Director of Curatorial Affairs, DeCordova Museum and Sculpture Park, Lincoln, MA.

Excerpted from the catalogue essay accompanying the 2003-4 exhibition "Joseph Wheelwright: Stone Heads and Tree Figures"

The impulse to roam through nature and collect sticks, stones, bones, and shells has been part of Joseph Wheelwright's modus operandi since childhood. Growing up in Pittsfield and Lenox in rural areas of western Massachusetts, Wheelwright spent many pleasurable and productive hours in nature collecting and trapping, building forts, creating a nature museum with his brother, and raising lambs. He also took art classes, and this interest in making things with his hands persisted into college. He switched from studying medicine to art at Yale University, and then went on to the Rhode Island School of Design to receive an MFA degree in sculpture.

As do most neophyte artists who find their way after graduating from school, Wheelwright pursued a number of different projects, making dioramas, building tables, repairing African art, doing construction work, crafting ice carvings for First Night in Boston, designing and building a playground, and inventing a new kind of roller skate, among many other efforts. Yet it was his decision to focus on the use of materials found in nature that has determined the course of his artistic production to this day.

In 1973 Wheelwright and his wife Susan bought land in East Corinth, Vermont, where they began to spend summers. Over the years they have built seven small buildings on the land. It's a place where life is lived simply with no phone and no electricity (except in the studio), on a hill with beautiful vistas and a nearby river for swimming and bathing. The land has been the source of many sticks, trees, stones, and other relics of nature that Wheelwright has collected. As he reminisced: "I began collecting things on my walks, anything that is beautiful, that reminds me of something, haunts me, or has an unusual color or texture – trees, bones, shells, stone, feathers, coral, seeds, snake skins, owl pellets, insect carcasses, galls, cones, bird nests, and so on."

Stones and rocks have always had great appeal for humans. Ancient civilizations created dolmens, large upright stones with horizontal stones balanced on them, which were thought to be tomb markers. Stonehenge is one of the best-known dolmen structures, and although there are many theories about the reason for its construction, the exact purpose is not known. Some scholars believe that these ancient stone megaliths were constructed as open-air temples for religious purposes. Certainly many cultures that have produced stone art believed that gods and spirits have inhabited the stones and that by carving them these presences would be released. Sculptures of heads can be found in many African civilizations, and some were thought to be grave markers or funerary-urn tops. In ancient Egyptian sculpture, the "reserve" heads found in tombs may have served as models for embalmers or provided a place where the essence of the deceased could reside. Colossal Olmec stone heads, found in the Gulf Coast of Mexico and created around 1100 BC, may have been commemorative portraits of Olmec rulers. Heads, masks and faces were recurrent themes in Celtic art from the fifth to the first century BC and later. The Celts revered the head as the soul's dwelling place. Extending this concept of the carved stone head as a memorial, Wheelwright's first large stone head, *Resting Moon*, 1994, was commissioned by his former classmates at St. Paul's School in Concord, New Hampshire to commemorate their classmates who had died. Making the connection to the school even more profound, the artist found the stone on the school's property.

There are certainly more recent art historical references for Wheelwright's stone carvings and tree figures. In the tradition of folk art sculpture, the use of found materials is common, as is the simplification and stylization of form and the distortion of anatomy and scale. Wheelwright's work derives from the technique of direct carving, a method that championed immediacy of expression and was popular in the first decades of the twentieth century and practiced by artists such as Constantin Brancusi and William Zorach. Brancusi's elegant and abstracted carvings included those of disembodied heads with very generalized features. Another inspiration for Wheelwright's figurative sculptures, particularly the tree figures, is the Swiss surrealist artist Alberto Giacometti, who was known for his thin, attenuated figures with active, almost vibrating surfaces that were both life size and miniature in scale. After seeing a Giacometti exhibition in New York City, Wheelwright described him as an artist who "sticks you in the heart, deep and narrow." Henry Moore, the great British sculptor, also carved figures and heads from stone that suggested human form yet retained the nature of the original stone. In the Boston area, the artist Richard Rosenblum, who died in 1999, worked with tree roots and branches to create large twisting, anthropomorphic figures. Wheelwright and Rosenblum visited each other's studios often.

The range of stone heads that Wheelwright has carved over the last decade or so varies, not only in the type, size and color of stone used, but in the style of carving chosen by the artist. Which range in color from dark to light gray to almost white and even an orange color caused by the iron in the stone that is enhanced by the artist applying muriatic acid. Wheelwright takes his cue directly from the shape and peculiarities of the stone. The heads vary from those that are more realistically representational, such as *Listening Stone* and *Swirly Gneiss Face*, in the Harvey Oxenberg collection, to those that are more alien in appearance such as *Fox Face*, which has slits for eyes and mouth and a much smoother, abstracted face. *Listening Stone*, commissioned in 1995 by DeCordova Museum, was carved from one of the boulders unearthed during a construction project on the Museum's property.

Joseph Wheelwright is a self-reliant artist who is at the same time closely connected to the Boston art community. He was a founding member of the Boston Sculptors Gallery, and in the past has participated in the annual artists' Christmas store and in creating sculptures for *First Night* in Boston. He has also taught students independently in his studio for many years and since 1995 has taught carving at the DeCordova Museum School. He seems to relish taking on the challenge of finding new ways to accomplish what he needs. For example, he has invented tools that enable him to carve in places where existing tools can't reach. In order to be able to cast bronze in a facility that was convenient to him and over which he had control, in 1997 he and sculptors Robert Schelling, Larry Pollans and Peter Haines established the Vermont Gentlemen's Foundry on Wheelwright's property in Vermont. And to address the need for more affordable studio space in Boston, Wheelwright along with several partners, established the Humphreys Street Studios in a former dry cleaning plant in Dorchester. The new location not only provides much improved studio space for Wheelwright but also studio space for many other artists. The artist's enterprising and tenacious spirit is reflected in his approach to materials, as he wrestles with stones to bring out the living force in the rock and carves and assembles trees so that they too become sentient creatures.

JOSEPH WHEELWRIGHT

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EDUCATION

Yale University, New Haven, Connecticut, Bachelor of Arts, 1970
Rhode Island School of Design, Providence, Rhode Island, Master of Fine Arts, 1975

GALLERY AFFILIATION

Allan Stone Gallery, New York City, New York
Boston Sculptors Gallery, Boston, Massachusetts

SOLO EXHIBITIONS

2007 Boston Sculptors Gallery, Boston, Massachusetts
2004 Boston Sculptors Gallery, Boston, Massachusetts
2003 De Cordova Museum Sculpture Terrace, Lincoln, Massachusetts, Yearlong Exhibition of Large Stone Heads
2002 Weston Public Library Gallery, Weston, Massachusetts
2001 Three Columns Gallery, Harvard University, Cambridge, Massachusetts
2000 Boston Sculptors at Chapel Gallery, West Newton, Massachusetts
1999 DNA Gallery, Provincetown, Massachusetts
1998 Boston Sculptors at Chapel Gallery, West Newton, Massachusetts
1998 Christopher Brodigan Gallery, Groton School, Groton, Massachusetts
1997 Buckingham, Browne & Nichols Upper School, Cambridge, Massachusetts
1996 Allan Stone Gallery, New York City, New York
1996 Boston Sculptors at Chapel Gallery, West Newton, Massachusetts
1994 Boston Sculptors at Chapel Gallery, West Newton, Massachusetts
1991 Nesto Gallery, Milton Academy, Milton, Massachusetts
1987 Zoe Gallery, Boston, Massachusetts
1985 Allan Stone Gallery, New York City, New York
1985 Sarah Y. Rentschler Gallery, Bridgehampton, New York
1984 Lopoukine Gallery, Boston, Massachusetts
1983 Lopoukine Gallery, Boston, Massachusetts
1983 Sarah Y. Rentschler Gallery, Bridgehampton, New York
1982 Allan Stone Gallery, New York City, New York
1980 Mills Gallery, Boston Center for the Arts, Boston, Massachusetts
1979 Allan Stone Gallery, New York City, New York
1979 Hull Gallery, Washington, District of Columbia
1978 Sarah Y. Rentschler Gallery, Bridgehampton, New York
1975 Wheeler Gallery, Providence, Rhode Island
1972 Gallery 2, Woodstock, Vermont

GROUP EXHIBITIONS

2006 Garden in the Woods, Framingham, Massachusetts, *Rock On*
2004 McMullen Museum of Art, Boston College, Newton, Massachusetts, *Refigured*
2004 Judith Leighton Gallery, Blue Hill, Maine
2004 Nan Mulford Gallery, Camden, Maine
2001 De Cordova Museum, Lincoln, Massachusetts, Terrors and Wonders: *Monsters in Contemporary Art*
2001 New Art Center, Newton, Massachusetts, *Animals as Muse*
2001 Cairn Croft Sculpture Garden, Dover, Massachusetts
2001 Nan Mulford Gallery, Rockport, Maine
2000 Nan Mulford Gallery, Rockport, Maine
2000 Julie Levesque, Chestnut Hill, Massachusetts, *Art for the Garden*
1999 Nan Mulford Gallery, Rockport, Maine
1999 Julie Levesque, Chestnut Hill, Massachusetts, *Art for the Garden*
1998 Julie Levesque, Chestnut Hill, Massachusetts, *Art for the Garden*
1998 Cite Internationale Des Arts, Paris, France, *La Deuxieme Biennale*
1997 Clark Gallery, Lincoln, Massachusetts, *Sculpture for the Garden*
1997 Between the Muse Gallery, Rockland, Maine
1996 Virginia Lynch Gallery, Tiverton, Rhode Island
1995 De Cordova Museum, Lincoln, Massachusetts, *Strokes of Genius*

- 1994 De Cordova Museum, Lincoln, Massachusetts
 1994 Barbara Singer Fine Arts, Cambridge, Massachusetts
 1994 Attleboro Museum, Attleboro, Massachusetts
 1993 Starr Gallery, Newton, Massachusetts
 1993 Icon Gallery, Brunswick, Maine
 1993 Cottage Gallery, Tiverton, Rhode Island
 1991 Barbara Singer Fine Arts, Cambridge, Massachusetts
 1990 ABC Communications, New York City, New York
 1990 Town of Brookline, Brookline, Massachusetts, *Artwalk*
 1988 Allan Stone Gallery, New York City, New York
 1988 Fuller Museum, Brockton, Massachusetts, *Boston Triennial*
 1985 Addison Gallery, Andover, Massachusetts, *Sticks*
 1985 Fuller Museum, Brockton, Massachusetts, *Boston Triennial*
 1985 Newton Art Center, Newton, Massachusetts, *The Eye of the Imagination*
 1985 Society of Arts and Crafts, Boston, Massachusetts, *Do Touch*
 1984 Barbara Singer Fine Arts, Cambridge, Massachusetts
 1983 Mills Gallery, Boston, Massachusetts, *The Sensuous Line*
 1983 Brazelton Cutting Gallery, Cambridge, Massachusetts
 1983 Mobilia, Cambridge, Massachusetts
 1983 Lopoukine Gallery, Boston, Massachusetts
 1983 Boston Center for the Arts, Boston, Massachusetts
 1982 Thomas Segal Gallery, Boston, Massachusetts, *Boston Invitational*
 1982 Webb and Parsons Gallery, New Canaan, Connecticut, *Painted Wood Sculpture*
 1982 Boston Center for the Arts, Boston, Massachusetts, *Within 1982*
 1981 Tufts University, Medford, Massachusetts, *Five Boston Sculptors*
 1981 Clark Gallery, Lincoln, Massachusetts
 1981 Boston Center for the Arts, Boston, Massachusetts, *Boston Five Cent Savings Bank*
 1981 Institute of Contemporary Art, Boston, Massachusetts, *Invitational*
 1981 Boston Visual Artists Union, Boston, Massachusetts
 1981 Sarah Y. Rentschler Gallery, Bridgehampton, Massachusetts
 1981 Hargate Art Center, St. Paul's School, Concord, New Hampshire, *Six Alumnae*
 1979 Newport Art Association, Newport, Rhode Island, *Narrative Realism*
 1978 Thomas Segal Gallery, Boston, Massachusetts
 1978 Rockefeller Center, New York City, New York, *American Woodcarvers*
 1978 Boston Visual Artists Union, Boston, Massachusetts, *Magic Spaces Show*
 1978 Boston Visual Artists Union, Boston, Massachusetts, *Animal Show*
 1978 Dartmouth College, Hanover, New Hampshire, *Regional Selection*
 1977 Allan Stone Gallery, New York City, New York, *New Talent Show*

PUBLIC and COMMISSIONED WORK

- 2008 City of Boston, Massachusetts, *"Sleeping Moon"* bronze for Peabody Square
 2007 Massachusetts Convention Center, Boston, Massachusetts, *Two Tree Figures*
 2006 City of Carlisle, Massachusetts, *Two carved stones at the Town Hall*
 2006 New England Biolabs, Ipswich, Massachusetts, *Random Features Stone*
 2005 Glenn and Faith Parker, Lexington, Massachusetts, *Black Eyed Stone*
 2004 Robert Perkins, Cambridge, Massachusetts, *Fox Face*, granite
 2004 Hingham Music Conservatory, Andrus Sculpture Park, Hingham, Massachusetts, *Pixie Face*, granite
 2004 Sally & George Pillsbury, Wayzata, Minnesota White Birch Kouros, wood
 2004 Pyramid Hill Sculpture Park, Hamilton, Ohio, *Rockababy Moon*, granite
 2003 Copia Museum, Napa California, *Fish Head*, dried fish
 2003 Gus and Arlette Kayafas, Concord Massachusetts, *Rock Climber*, granite
 2003 Kyra and CoCo Montague, New Ipswich, New Hampshire, *Jaunty Hornbeam*, hornbeam
 2003 Harvey Oxenberg Coconut Grove FL, *Swirly Gneiss Face*, gneiss
 2002 Jerry Scally, Chelsea Massachusetts, *Wrinkled Abe Face*, quartzite
 2002 Amy Thompson, Lexington, Massachusetts, *Orange Stone*, granite
 2001 Betsy Wakeman, Weekapaugue, Rhode Island, *Watching Stone*, granite
 2000 George & Lynne Fifield, Jamaica Plain, Massachusetts, *Smiling Moon*, gneiss
 2000 Steven and Sybil Stone, Buzzards Bay, Massachusetts, *Pretty Face Stone*, granite
 2000 Frederick Horton, Katherine Ryan, Lovell, Maine, *Greek Head*, granite
 1999 Pannel Whitney, Honesdale, Pennsylvania, *Three of a Kind*, stone heads
 1999 James and Audrey Foster, Weston, Massachusetts, *Ariadne*, granite
 1997 Dayton Family, Wayzata, Minnesota, *Granite Moon*, granite
 1996 Shady Hill School, Cambridge, Massachusetts, *Crater Moon*, marble
 1995 De Cordova Museum, Lincoln, Massachusetts, *Listening Stone*, granite
 1994 St. Paul's School, Concord, New Hampshire, *Resting Moon*, granite
 1993 Garry Trudeau, Jane Pauley, Stony Creek, Connecticut, *Water Moon*, granite
 1987 Charlestown Naval Yard, Charlestown, Massachusetts, *Whale*, hemlock tree
 1983 Crystal Air Sports Resort, Chattanooga, Tennessee, *Hawk Personage*, cedar wood

Paul Abrahams, *"Skating Without the Bruises,"* London Financial Times, August 17, 1989.

Pamela Allara, *"Joseph Storer Wheelwright,"* ARTnews, May 1983.

American Express, *"Try it! Big Wheels,"* Connections, Summer Preview, 1989.

Americana Magazine, Ice Sculpture Review, Americana Magazine, December 1989.

Leslie Anderson, The Boston Globe May 29, 2003, *"In sculptor's world the woods are alive"*

Art New England, *"Male Figures: Current Views,"* Art New England, March/April 1981.

John J. Archibald, *"Good Skate Reinvents the Wheel,"* St. Louis Post Dispatch, November 3, 1988.

Ashmont Hill Association, *"Joseph Wheelwright Continues to Make His Mark,"* Ashmont Outlook, Jan/Feb 2001.

Associated Press, *"First Night Fetish,"* Cape Cod Times, January 2, 1988.

Associated Press, *"Roller Skates for Commuters Unveiled at Inventor's Forum,"* Boston Globe, 1985.

Atlanta Super Show, *"Wheel Right's Street Shark,"* Super News, February 10, 1989.

Kenneth Baker, *"Joseph Wheelwright,"* Boston Phoenix, June 19, 1984.

Kenneth Baker, *"The Unfashionable Thing,"* Boston Phoenix, March 8, 1983.

J. Bowyer Bell, *"Group Exhibition at Allan Stone,"* New York, April 12, 1996.

Carol Beggy & Mark Shanahan, The Boston Globe, November 18, 2003, Picture with Garry Trudeau

May-Ann Bendel, *"Roller Skate Your Way to Fun and Fitness,"* USA Weekend, January 27-29, 1989.

David Bonetti, *"New Galleries, New Locations, and Old Favorites,"* Boston Phoenix, October 7, 1986.

Boston Center for the Arts, *"Interview,"* BCA Newsletter, February 1980.

Boston Globe Staff, photograph of *"Rockababy Moon,"* Boston Globe, January 22, 2004.

Boston Globe Staff, photograph of *"Listening Stone,"* Boston Globe, January 16, 2000.

Boston Globe Staff, *"300,000 Revel at Hub's First Night,"* Boston Globe, January 1, 1986.

Boston Globe Staff, *"Ice Work When You Can Get It,"* Boston Globe, January 1, 1984.

Boston Phoenix, *"Art Listings: Galleries; Boston Center for the Arts,"* Boston Phoenix, October 27, 1989.

Martha Buskirk, *"Report From Boston: Art Around the Hub,"* Art in America, June 1999.

Camex, *"New Products Abound,"* Camex, 1988.

Nick Capasso, *"Park Art: New Sculptures,"* De Cordova Museum Newsletter, Fall 1992.

Marty Carlock, Sculpture Magazine, April 2004, Review.

Katherine Collier, *"Mudge Fellow Gives Stones Their Voice,"* Circle Voice, April 24, 1998.

Marve H. Cooper, Newport Museum: Narrative Realism, South Bay Graphics, 1979.

Craft Horizons, *"Sixteen American Woodcarvers,"* Craft Horizons, April 1978.

Meredith Fife Day, *"Joseph Wheelwright: New Carvings and Bronze Castings From Stones and Trees,"* Art New England, April/May 2001.

De Cordova Quarterly Magazine, Summer 2003, *"Joseph Wheelwright: Stone Heads and Tree Figures"*.

D.C. Denison, *"The Interview: Joseph Wheelwright,"* Boston Globe, December 28, 1986.

Geoff Edgers, The Boston Globe, October 19/October 20, *"Carving a Future,"* account of studio development.

Natalie Engler, *"Dorchester's Iceman Cometh,"* Dorchester Community News, December 21, 1990.

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

Matthew Fisher, *"It's a 'Heady' Sight Indeed,"* Weston Town Crier, February 8, 2001.

Carol Flake, *"Two Good Excuses to Have Fun,"* Boston Globe, April 7, 1986.

Florida Sun-Sentinel, *"Health Notes: Three-Wheelers,"* Florida Sun-Sentinel, May 30, 1989.

Jeanne Fogler, *"Stars of the Show,"* St. Louis Post Dispatch, November 6, 1988.

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

Judith Gaines, The Boston Globe, November 18, 2001, *"De Cordova mounts and exhibition on monsters and myth."*

Gallery Guide, *"Society of Arts and Crafts: Do Touch,"* Art Now, February 1984.

Bill Griffith, *"Zippy the Pinhead,"* 3 images of De Cordova show, January, 25, 2004

Haverhill Magazine, *"Wheel Right Skates,"* Haverhills, April 1989.

Herald Staff photo, *"Stone Face,"* Belmont Citizen-Herald, October 20, 1994.

Herald Staff photo, *"First Night 1991,"* Boston Phoenix, December 28, 1990.

Herald Staff photo, *"A Bridge Too Far Out,"* Boston Herald, January 31, 1984.

Duggan Hill, *"In Defense of Joseph Wheelwright,"* South End News, May 5-May 12, 1983.

Carolyn Hine, *"Up Against the Wall,"* Equal Times, April 24, 1983.

Sarah Hood, *"Technology: Reinventing the Wheel,"* Boston, July 1988.

Stephen Jermanok, Boston Magazine, February 2002, *"Artist in Residence."*

Mopsy Strange Kennedy, *"The Cutting Edge: Wheel Dealer,"* Boston Globe Magazine, September 4, 1988.

Loren King, *"Ancient Methods, Modern Work,"* Arts MEDIA, December-January 2000.

Bill Kitchen, *"Action Line: Wheel Right Skates,"* Miami Herald, July 21, 1988.

Jim Knippenberg, *"Tip Off: Roll On,"* Cincinnati Enquirer, April 15, 1988.

Paul Konstadt, *"Meet the Wheel Right,"* The Sun, July 15, 1988.

F.W. Leupold, *"Art & Entertainment,"* South End News, April 28-May 4, 1983.

Barbara Lloyd, *"And You Don't Need a Key,"* New York Times, September 23, 1989.

Barbara Lloyd, *"A Sculptor Introduces the 3-Wheel Roller Skate,"* New York Times, February 20, 1989.

LA Times Correspondent, *"A High-Tech 3-Wheeler for Skaters,"* Los Angeles Times, October 4, 1989.

Wendy Maeda, *"Chip Art,"* Boston Globe, December 30, 1992.

MD Magazine, *"Good Times Rolling,"* MD Magazine, February 1990.

Ed McCormack, *"Four Diverse Talents at Allan Stone,"* ARTSPEAK, Spring 1996.

Rich McKown, *"DNA Gallery/Provincetown: Joe Wheelwright,"* Art New England, October/November 1999.

Cate McQuaid, *"Wheelwright molds rocks into moods"* The Boston Globe, August 1, 2003

Cate McQuaid, *"Provincetown Gives Artists a Place in the Sun,"* Boston Globe, July 15, 1999.

Cate McQuaid, *"Favorite Things,"* Boston Globe, November 28, 1996.

Kate Meagher, *"Tactiles,"* Boston Phoenix, February 28, 1984.

Barbara Rizza Mellin, Boston Sunday Globe, City Weekly, April 28, 2002, *"Art in the Garden."*

Jade Moriches, *"Joseph Wheelwright: An Itch to Sculpt,"* Hampton's Newspaper/Magazine, July 28, 1983.

Steve Myrick, *"Rolling Along with Joe Wheelwright,"* Nashoba Valley Magazine, December/January 1989.

Eugene Narrett, "Joseph Wheelwright: Zoe Gallery," New Art Examiner, March 1987.

Norma Nathan, "Three Wheeler," Boston Herald, February 27, 1986.

Lynda Nelson, "Casmo: A Whole Art Form?" Whole Air, October 1983.

New York Times News Service, "High Rollers: Skates Take a Turn for Good Design," Chicago Tribune, March 12, 1989.

New York Times News Service, "Skate With 3 Wheels Rolls Onto Fitness Market," Virginian Pilot, February 27, 1989.

New York Times News Service, "3-Wheel Roller Skate," Press-Telegram, February 24, 1989.

Leon Nigrosh, Arts Media Magazine, Summer 2003, review of De Cordova exhibition.

Julia Osborne, "Surgeon Off and Rolling with Three-Wheeled Skate," Columbus Dispatch, April 1989.

Paul Parcellin, "About Trees," Art New England, February/March 1995.

Michael Payne, "Joe Wheelwright Unveils Art-Form Playground," Chaffanooga News-Free Press, July 4, 1983.

Playboy Magazine, "Superhopping: Wheel Right Skates," Playboy, April 1989.

Arthur Pollock, "Cool Temps Don't Chill," Boston Herald, January 1, 1994.

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