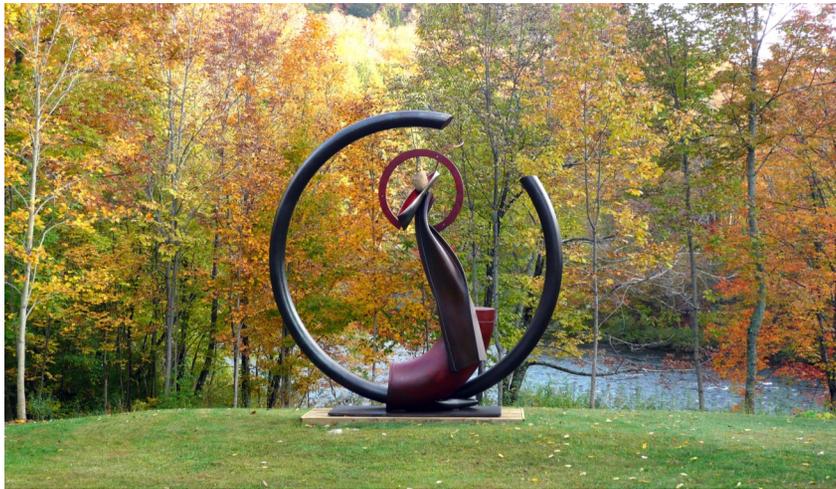


Asia. His work is held in numerous private, public and corporate collections. Selected public collections include the Baltimore Museum of Art, Baltimore, Maryland, Dallas Museum of Art, Dallas, Texas, Museum of Fine Arts, Houston, TX, Museum of Modern Art, Lisbon, Portugal, among others. In 2008, Van Alstine was one of 50 artists to have his work chosen to be display at the 2008 Summer Olympics. In 2011 the City of Saratoga Springs installed *Tempered By Memory*, a 30' high outdoor memorial sculpture using World Trade Tower steel remnants, a work made in collaboration with artist Noah Savett.

Recent exhibitions include shows at The Opalka Gallery at Sage Collge, Albany, NY; Gerald Peters in Santa Fe, NM; Nohra Haime in NY; and C. Grimaldis Gallery in Baltimore, MD. A hardcover book, "*Bones of the Earth, Spirit of the Land: The Sculpture of JOHN VAN ALSTINE*", released in 2001 by Grayson Publishing, recaps his first 25 years of work.



Albert Camus, the French existentialist in his essays "The Myth of Sisyphus" used this myth to illustrate his notion that reaching one's final destination is not always the most important. In fact if one "reconsiders Sisyphus" as Camus suggests, the struggle or journey reveals itself as ultimately the most meaningful - an idea that I and many others believe is central to the creative process.
-- John Van Alstine



PRESERVING THE ARCHITECTURE AND COMMUNITIES OF THE ADIRONDACKS
THROUGH EDUCATION, ACTION, AND ADVOCACY

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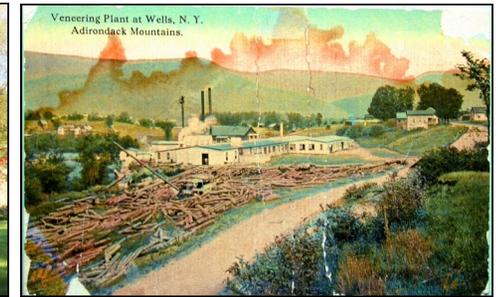
HISTORIC MILL & ART STUDIOS

JOHN VAN ALSTINE &

CAROLINE RAMERSDORFER

WELLS, NEW YORK

THURSDAY, JUNE 28, 2018



In the mid-2000s Austrian sculptor **Caroline Ramersdorfer** joined **John Van Alstine** at the Old Adirondack Lumber Company, established her studio in the "old sawmill" and has been a partner in contributing to the ongoing development of the property.

Recently, they have created the Adirondack-Sacandaga River Sculpture Park and opened the grounds to the public. The eight-acre parcel is nestled along the banks of the historic Sacandaga River, in the quaint hamlet of Wells. The grounds, once part of a 19th century wood products mill, are wonderfully landscaped and showcase an ongoing, changing exhibition by both sculptors, whose works are held in many national and international collections, including the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, City of Beijing, and the City of Zhengzhou, China

Van Alstine's work is also currently on exhibit at many other parks and gardens including the DeCordova Museum and Sculpture Garden, in Lincoln, MA; Grounds for Sculpture, Hamilton, NJ; and the Olympic Garden in Beijing, China, among others.

Ramersdorfer's work can be seen in the Eda Garden Museum, Yokohama, Japan; Artothek, Vienna, Austria; Abu Dhabi; Cairo; the Olympic Garden, Beijing; Robert T. Webb Sculpture Garden, Dalton, GA; Opalka Gallery at Sage College, Albany; and many more.

John Van Alstine received an AARCH Preservation Award in 2000 for his restoration and reuse of the Lumber Company's buildings. In 2013 the park was included in an international publication by Fancesca Cigola published by Princeton Architectural Press and Rizzoli.

From CONFLUENCE OF OPPOSITES III, Sculpture of Caroline Ramersdorfer and John Van Alstine

September 13 - October 17, 2014 at the Lake George Arts Project

Caroline Ramersdorfer's carved and polished marble sculptures integrate light as a sculptural medium. In her series of recent work, *Inner View*, she explores the radiant, refractive and reflective nature of light. Blocks of marble are sliced and carved with textured and polished interior spaces that capture and reflect light. For her these inner carvings represent an interior world both physical and spiritual, something she calls "an architecture of the soul". She says: "My approach to



sculpture is a continuous challenge to create a bridge between art, world culture and the substance of human experience. The choice of materials generates a dialogue between the environment and the ideas. The sculptural installations consist of layers and fragments that are combined to create interior spaces that capture and reflect light—illuminating an unseen world. This interaction of stone, space and light is a significant part of their presence, inviting eye and intellect to embark on a journey to analyze, reflect, and—ultimately—be inspired."

Caroline started her studies in 1979 focusing on philosophy, African art history, museum science and Renaissance fresco restoration. She also studied etching in Florence from 1981-1983 and sculpture in Carrara, Italy in 1988. In 2001, the Austrian Ministry of Art and Education supported her multimedia project *Inner Views*, which resulted in ten years of work and study in Japan. Caroline has exhibited worldwide and has been commissioned for several large, site-specific sculptures including her 2008 installation *Seed of a Unified Spirit* permanently installed in Beijing Olympic Park. Her sculptures are installed in permanent private and public art collections in Europe, Japan,

Taiwan, Canada, U.S.A., China and Dubai, United Arab Emirates, where she was awarded first prize at the 2005 Emaar International Art Symposium for *Inner View*. Other awards include the Golden Award at the Renaissance & Rising International City of Sculpture and Cultural Year (2006) in Zhengzhou, China. Ramersdorfer was nominated for the 12th International Cairo, Egypt, Art Biennial in 2010-2011. *Inner View-Open* was selected for 2011 installation in the Campus Sculpture Park for the Centennial of Tsinghua University, Beijing.

My idea is to create soul architectures that reflect/provoke an approach into an inner world. Its transparency and openings allow light to be a significant part of their presence, making visible intermediate spaces.

- - Caroline Ramersdorfer

John Van Alstine's sculptures combine natural stone, usually granite or slate, with human-made found object steel. While exhibiting remarkable balance and poise, the tension and interaction of these two materials is a major focus of his work. He says: "On the most basic level the work is about the marriage of the natural with the human-made... I use stone as an assemblage element, the way a welder uses steel, rather than in the traditional manner of subtraction. In contrast to the timelessness of stone, the found-object metal (sometimes cast bronze) is time-specific - 20th century industrial. The industrial / structural characteristics inherent in the metal are often employed to physically connect or suspend stone elements allowing a "choreographing" or "floating" of stone. At their best, a compelling visual / physical irony is created. The works strives to communicate on a number of different levels; physical, symbolic, metaphorical. The duality of an eastern or oriental acceptance of stone and a 20th century industrial American "can do" attitude toward metal is central to the work and an important characteristic that distinguishes it."



John was born in 1952 in the Adirondack region of New York. He received a BFA from St Lawrence University in 1974, and an MFA from Cornell University in 1976. In 1987 he returned to his hometown, where he now lives and works. Van Alstine's work has been widely exhibited in the United States, Europe and