

Amy BRIER (USA)

Born 1960, Providence, Rhode Island, USA
Lives in Bloomington, Indiana, USA
Bachelors of Fine Art (Sculpture) Boston University, 1982
Masters of Fine Art (Sculpture) Indiana University, 1996



I come from an artistic family; my early interest was fostered and encouraged. I was lucky, early in my career, to spend six years working closely with other stone carvers on the new construction of the Cathedral of Saint John the Divine in New York City. For the first three years I was there we were using only hand tools to carve limestone. I was grateful when power tools came along, but handwork remains the irreplaceable core of my technique. My work shares my sense of joy about the process of making art, about being a part of the natural world and of our collective history-in-the-making. My work combines contemporary art theory with traditional techniques. It plays with the dichotomic relationship of negative and positive form. The viewer remembers the pleasure of the childhood sand box.

Recent Exhibitions

2007	Winter Showcase	Prima Gallery, Bloomington, IN
2006	Solo Exhibition	John Waldron Art Center; Bloomington, IN
2005	Fragmente	Bellevue-Saal, Wiesbaden, Germany
2004	Solo Exhibition	Böke Museum, Leer; Germany
2004	White Show	Krasl Art Center; Saint Joseph, MI
2004	Pattern	Galerie Nord, Berlin, Germany
2003	Bees and Balls	Abguss Sammlung Antiker Plastik, Berlin, Germany
2003	Artists and Children	Moabit School Garden, Berlin, Germany
2002	December Salon	Galerie Taube, Berlin, Germany
2002	Krasl Biennial Sculpture Invitational	Krasl Art Center; Saint Joseph, MI

Selective Experience

2006 - present	Adjunct Professor; Ivy Tech Community College
2002 & 2003	Instructor - Stone Carving Sculpture Workshop, Bildhauerwerkstatt im Kulturwerk des bbk berlins GmbH; Berlin, Germany
2003	Practicum - Casting Workshop National Museum, Berlin, Germany
2000-2001	Visiting Assistant Professor; School of Fine Arts, Indiana University, Bloomington, IN
1997-1998	Instructor; International Stone Sculptors Symposium, Mt. Vernon, WA
1997-present	Coordinator and Instructor; Annual Limestone Sculpture Symposium, Ellettsville, IN
1995	Visiting Artist, Sculpture Department, Natal Techikon, Durban, Republic of South Africa
1995	Instructor; Carving Workshop, John Muafangejo Art Center; Windhoek, Namibia
1987-1993	Stone Carver; Cathedral of St. John the Divine, New York, NY

www.amybrier.com



”Irrgarten”

Als "sculpture that makes sculpture"¹ bezeichnet Amy Brier ihre von Hand bearbeiteten Steinkugeln und -walzen. Diese werden auf einer aufgeschütteten Sandfläche bewegt und formen durch ihr Oberflächenrelief ephemere und immer wieder erneuerbare Strukturen. Ihre bildhauerische Technik basiert auf dem traditionellen Handwerk der Steinmetzkunst und der restauratorischen Arbeit an historischen Gebäuden wie der "Cathedral of St. John the Divine" oder dem Jewish Museum in New York City. Die Formenwelt der neogotischen Bauplastik findet sich daher auch in ihren Skulpturen ebenso wie Motive aus der Natur. "*In meinen Skulpturen verbindet sich unser Wissen um die Vergangenheit mit unserer Aufgabe eine neue Zukunft zu kreieren*" ist Amy Brier überzeugt.² Der "Indiana Limestone", ist darüber hinaus ein Kalkstein, in dessen Sedimentschichten pflanzliche und tierische Fossile eingelagert sind, und der bereits durch seine Beschaffenheit den Intentionen der Künstlerin entspricht.

In der Serie der "Roliqueries - Steinkugeln" versuchte die Künstlerin traditionelle Technik und fundierte handwerkliche Arbeit in eine neue, konzeptuelle Auffassung von Skulptur zu übertragen. "The stone is the need and the sand is the sculpture", so die Künstlerin selbst. Im Krstal schloss Amy Brier an die Idee der Kugeln an und entwickelte eine Walze aus Krstaler Marmor, die an einem Metallbügel über ein Sandbeet gezogen werden kann. Das in den Stein geschnittene Labyrinth prägt sich beim Rollen der Walze in den Sand ein und formt ein Musterband. Über die Dinglichkeit der Form hinaus spielt die Skulptur auch mit den emotionalen Erinnerungen des Betrachters. Sie erinnert an die kindliche Freude, in den Sand zu greifen, oder an die vertraute Lust am Formen von Sandfiguren und -mustern. Der Kontrast zwischen der weichen, sich ständig verändernden Sandfläche und der Permanenz des harten Steins, sowie die Umkehrung von Negativ- und Positivform durch die Walze und ihren Abdruck sind weitere wesentliche Elemente in Amy Briers Skulptur. Die in der Arbeit intendierte Interaktion mit dem Betrachter ist dabei von zentraler Bedeutung, die Skulptur ist erst fertig, wenn damit hantiert wird und der Stein in Bewegung kommt. "*Roliqueries are about revisiting the simple pleasure of touching sand; the thrill of watching a pattern emerge, erasing it, and rolling the ball again; the satisfaction of touching objects infused with geologic and historical memory; the chance for each of us to create art.*"

”Maze”

Amy Brier describes her stone spheres and cylinders, all worked by hand, as "sculpture that makes sculpture".¹ They can be moved around on a bed of sand, their relief carving creating ephemeral and ever-renewable textures. Her sculptural techniques are based on the traditional crafts of stone carving and conservation work, on historic buildings such as the Cathedral of St. John the Divine and the Jewish Museum in New York City. The formal language of neo-gothic architectural carving is thus evident in her sculpture, as are forms derived from nature. Amy Brier asserts that "*my sculptures combine our knowledge of the past with our task to create a new future*",² Indiana Limestone - her preferred medium - is furthermore a material containing fossils of plants and animals in its sedimentary layers, thereby satisfying the intentions of the artist in its actual composition.

In the series "roliqueries" the artist wanted to transfer traditional techniques of solid craftsmanship into a new, conceptual perception of sculpture. "The stone is the need and the sand is the sculpture", declares the artist. During her time at Krstal she picked up on the idea of the spheres and developed a cylinder of Krstal Marble, which is to be pulled across a bed of sand by means of a metal handle. The labyrinth cut into the stone is impressed into the sand during rolling, forming a patterned band. Beyond the essential priority of the form, the sculpture plays with the emotional memory of the viewer: It reminds us of the child-like joy of digging one's hands into sand, the familiar pleasure of making forms and patterns in sand. The contrast between the soft, constantly changing surface of sand and the permanence of hard stone, as well as the reversal of positive and negative form created by the cylinder and its imprint are further essential elements in Amy Brier's sculpture. The intended interaction with the viewer is of central importance in the sculpture; the sculpture is not complete until it is handled and the stone is launched into movement. "*Roliqueries are about revisiting the simple pleasure of touching sand; the thrill of watching a pattern emerge, erasing it, and rolling the ball again; the satisfaction of touching objects infused with geologic and historical memory; the chance for each of us to create art.*"

¹ Zit. nach / quoted from www.amybrier.com, September 2007

² Das Zitat bezieht sich ebenso wie alle nachfolgenden auf ein Interview mit Amy Brier im Krstal, August 2007 / This and the following quotes from an interview with Amy Brier, Krstal August 2007

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