

David Kimball Anderson

“Hydrogen and Nitrogen”, Patinated Steel, 2012

Born in Los Angeles, California, David Kimball Anderson’s career spans over 40 years. He provided the KSAT with his own personal commentary on his piece, *“Hydrogen and Nitrogen,”*

First, in much of my work I repeatedly make reference to the heavens to both establish perspective and to indulge in beauty. A clear night sky is beauty beyond my capacity to absorb. The vastness of deep space relieves me of many minor self-indulgent worries. Hydrogen: You will notice a block of iron beneath the orb. I am fascinated with the composition and forms of matter in deep space. It is somehow all very real while all so very mysterious. I find aesthetic pleasure in the ‘space between’ things. The ‘atmosphere’, for lack of better definition, of deep space may seem void of substance. Yet ‘void’ is quite real. “Hydrogen” represents the visceral of deep space.



“Nitrogen” is the basis of alive matter here on our planet. The connectedness of the complexities of deep space and earth is complete without interference. To view the mineral makeup of, say, granite on earth (or fall leaves) and the makeup of a certain gaseous composition within a distant galaxy is direct. We are privileged to live at this intense close range to the ever-moving physical events on Earth. We are an extraordinary planet. ...but, of course, aren’t they all!”

The pedestals for the two orbs were inspired by a 17th century Italian table and an 18th century French table, prized antiques in the collection of the Chicago Art Institute. Thus the elegance of the pedestals reinforces the beauty of the elements to the artist.

Stephen Antonakas

“For JT”, Neon Tubing, 2004

Location: Lobby, Buck Hall

Stephen Antonakas used neon as other artists use paint. Since 1960, “his medium was light...with “glass, an electrical charge and Element No. 10 on the periodic table...he created abstract sculptures that illuminated indoor and outdoor spaces in cities around the globe, instantly recognizable for their vibrant colors and sinuous lines.” (*New York Times*, September 7, 2013).



The Greek born artist moved with his family to New York at age 4, and thenceforth he called New York his home. His creations were featured in over 100 one-person shows. His work belongs to public and private collections around the world, including the Metropolitan Museum of Art, The National Gallery of Art in Washington D.C., the Allentown Art Museum, and the National Museum of Contemporary Art in Athens.

His colorful light sculptures enhance over 90 public spaces, such as airports, transfer stations, police stations, office buildings, and cultural centers in Japan, the United States, Israel and Europe.

In addition to his lighted neon works, his creations include collage work, paintings, drawings, and architectural models.

Antonakas was the Lafayette College Grossman Artist in Residence in 2004. The Karl Stirner Arts Trail will be graced by Antonakas’s creations at start and finish. Beginning at Buck Hall on 3rd Street in Downtown Easton “For JT” and ending with a large scale sculpture at SILK for the 100 foot smoke stack and boiler house at the end of the Bushkill Creek corridor and KSAT.

Willie Cole

“Grace Gate”, Steel and Paint, 2013

Born in Newark, NJ, Willie Cole is a contemporary American sculptor, conceptual and visual artist. He is best known for transforming ordinary domestic items or recyclable materials into artwork. He was awarded the 2006 Winner of the David C. Driskell Prize from the High Museum of Art in Atlanta, Georgia.

Featured in over 50 solo museum shows, Cole sculpted the black and blue painted “Grace Gate” for the KSAT; it was commissioned for this setting. The linear design of the gate portrays an abstract self portrait of the smiling artist, with hands in prayer, yet others see angels in the imagery or references to art and carvings of the NW Pacific Totem Poles.



The gate is a passageway for those walking between the neighboring settings of Cemetery and Trail. When walking through to the blue side of the gate visitors will enter a setting that follows the Bushkill Creek, a trail lively with runners, bikers, and dog walkers. The black side of the gate leads visitors to a quieter place encouraging respect for those buried in the beautiful historic cemetery.

Paul Deery

“Waterway”, Stone, natural and found materials, 2016

Paul Deery, originally from the Philadelphia Area, has called Easton home since 1998. He works in two dimensional and three dimensional media. For the KSAT Possible Realities II competition (Grossman Gallery, Lafayette College 2015) he proposed a graceful and elegantly built stone wall installation, drawing on his knowledge and skill as a landscaper.



The proposal won the Peoples Choice award. Subsequently, in the Spring of 2016, “*Waterway*,” was constructed on the Trail. It was created by two parallel 40-foot long curving stone walls gradually carving to the depth of 6 feet.

Deery remarks, “The Bushkill Creek is an essential part of my everyday life. I cross it every day. I fish in it. I play in it. My kids have played in it. I’ve biked along it.” His intent was that the visitor walking through the sculpture would experience the flowing path of water, fish and birds in the creek.

Materials for the sculpture were donated by Landscape Products, Palmer Nursery, Leiser’s Rental Barn, Clearview Nursery with labor donated by PM Landscaping crew.

Devin Feely

“Electric”, Paint and Marker on electrical box, 2016

Devin Feely works on his art while meditating. He is interested in what is created in the moments between mindfulness and relaxation of the mind. Feely almost never plans his work: he begins with a line and lets that line and his surrounding environment decide how the piece develops. While drawing, he listens to music. The music directly impacts his process, resulting, for example, in a straight line often representing a sustained note of an instrument or a voice.

“Electric” focuses on the disturbing presence of a man-made infrastructure in nature. Often such structures are hidden or camouflaged by park planners, with the intent of not imposing on the experience of nature. In contrast, *“Electric”* boldly draws attention to its presence and challenges visitors to the Trail to leave it behind and return to focusing on the natural beauty of the Bushkill Creek and the Arts Trail.



Stacy Levy
“Bushkill Curtain”



Stacy Levy is a sculptor with a focus on environmental and ecological media. She completed her formal art studies at Yale University and Tyler School of Art at Temple University. Based in rural Pennsylvania her work has been commissioned in New York, Seattle, Philadelphia, Tampa, New Jersey, Canada and Niigata, Japan.

Levy reflects, “People often think that nature ends where the city begins. My projects are designed to allow a site within the built environment to tell its ecological story to the people that inhabit it. As a sculptor, my interest in the natural world rests both in art and science. I use art as a vehicle for translating the patterns and processes of the natural world.”

Levy has explored the facets of water; urban watersheds, storm water, hydrologic patterns and water treatment. She works with architects - both building and landscape - horticulturalists, soil scientists and engineers to create her art. She wishes the urban resident to be aware of the often hidden natural world that preceded the man-made structures of the City. On the Karl Stirner Arts Trail, *“Bushkill Curtain”* emphasizes the currents and the water flow of the water as it flows below the building that spans its banks. The sculpture varies seasonally based on rain fall and flooding or lowering of the water level.

Loren Madsen

“Nobori”, Carved pine and fir with redwood, purpleheart, walnut inlays, and splints, 2010

Loren Madsen started his artistic career in the early 1970's. Madsen explains his artistic process as “vast installations which slowly turned into reasonably discreet sculptures. Simultaneously my urge to history and some kind [of] accurate representation of the world and how I fit into it (my original college major was political science) began to assert itself.”

He spoke previously to the KSAT regarding the inspiration, influence and process for the sculpture “Nobori,”

After a year or more of building a new house, studio, and developing its water and solar systems, I had some time to indulge. As a means of getting back into ‘making’, I selected a few trees and made “Nobori,” a reflection and celebration of my love of Japan - where I had visited and done projects for some years - and its history. Nobori were the flags used in military situations to direct the actions of the troops by leaders well away from the battle scenes. But, typically for Japan, they had inherent beauty. By using wooden plugs, splices and inserts to ‘repair’ my locally harvested trees, I was able to mimic the Japanese flags. Hence, “Nobori,” and my re-entry to sculpture.”



Patricia Meyerowitz

“Easton Ellipse”, Stained Redwood, 1990

Patricia Meyerowitz was born in London, England in 1933. After attending school in Hertfordshire, she studied jewelry making at Central St. Martins London from 1956-1960. She wrote “Jewelry and Sculpture through Unit Construction” in 1967. Her jewelry was included in a Smithsonian Institution Touring Exhibition in 1970/71 and in 1984 was featured at the Victoria and Albert Museum, in London.

Patricia and husband Jacob Meyerowitz, an artist and architect moved to the United States in 1970, first living in SoHo, New York. In the 1990s the couple relocated to Easton, PA.



In addition to her jewelry, Meyerowitz sculpted in larger scale, in metal and wood. Her jewelry and sculptures are visions of her own geometric constructionist ideas of form and proportion. Many of her inspirations came from the molecular structure of a virus.

She described her technique as ‘unit construction’ which combines similar parts into a larger whole, usually with pieces of wood such as the polished redwood like that of “*Easton Ellipse*.” This piece was purchased by the City of Easton through the city and state grants.

“*Easton Eclipse*” was previously featured under the bridge along the Delaware River. Prior to placing the sculpture, restoration and repair was generously contributed by local sculptor Sandra Sajak and by Eisenhardt Mills of Forks Township.

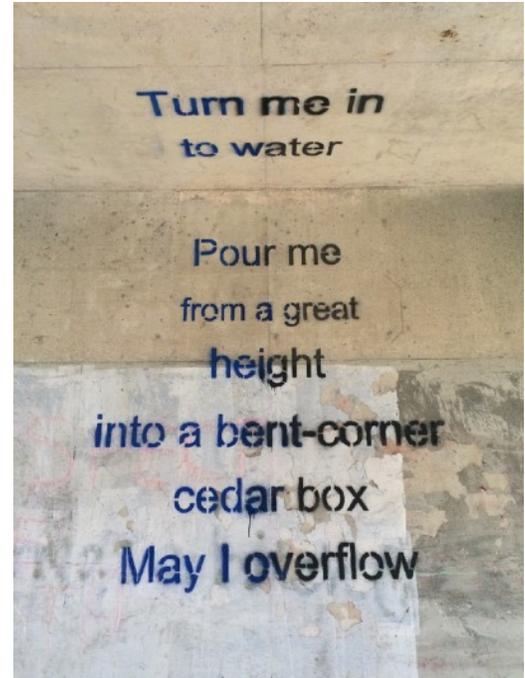
Beth Seetch

“Funeral”, Spray paint on tunnel ceiling and walls, 2016

Originally from Chicago, Illinois, Beth Seetch now resides in Easton, Pennsylvania. Seetch is a writer, editor, poet, and book artist. She collaborates with visual artists. She was awarded a Pennsylvania Council of the Arts Literature Fellowship. Inspired by wall poem projects in Charlotte, North Carolina and in Leiden, Netherlands, Seetch expects “Funeral” as the first of many poems to be painted on walls, doors and sidewalks locally.

This specific poem mentions bent corner boxes, a technique in wood box-making that she first became acquainted with on a trip to Oregon’s indigenous communities.

The setting of the tunnel between the cemetery and the stream is well suited for these words. Students of the Lafayette College Experience program installed the poem on the tunnel.



Patrick Strzelec

“Jack & Jill”, Bronze, 1993

“Jungle”, Painted steel, 2000

A native of Chicago, Strzelec now lives and works in Carversville, Pennsylvania. Strzelec likes to work in a scale that is comfortable for his stature. Rather than laboring on oversized pieces, he feels more connected to the creative process this way, seeing his process as an extension of himself.

“Jack & Jill” was realized through his work on simple forms and experimenting with abstract art that referenced figures. *“Jack and Jill”* were not originally designed as a pair but as two separate works. When placed near each other, they formed a relationship.



Strzelec worked as a studio assistant for a sculptor doing steel sculpture work. This was a challenging job, and required working within confines of a large rectangular 3 dimensional steel format, and using pipes and supports within this space.

Patrick found this to be confining and restricting, both in work and in form, almost like he was stuck inside. A by-product of the sculptures were these lengths of steel that he began to craft for his own art. *“Jungle”* references a tightness and frustration of the boundaries he was working in at that time. It is also playfully linear, with people seeing the title *“Jungle”* as a reference to a jungle gym. The artist’s first works in this style were small and handheld; he later scaled them to this grander size.



Sam Van Aken

“Tree of 40 Fruit”, Grafted Tree, 2016

Born in Reading, PA Sam Van Aken grew-up as a part of a farming family. Art became his passion. Aken received his MFA from University of North Carolina, Chapel Hill. His artwork combines new technology with traditional art methods, taking form in sculpture, sound, video and performance.



Prior works have included a radio hoax, a hole in the winter skies over New York and recently a tree that grows 40 different types of fruit. Van Aken is an assistant professor of art at Syracuse University and over the years has returned to soil, creating art based on stone fruits and orchards.

As an artwork, The Tree of 40 Fruit aims to create a moment of rethinking as it blossoms in different tones of pink, white, and crimson in spring and then bears a multitude of stone fruit species throughout the summer. It also a form of conservation, preserving native, heirloom, and antique varieties of fruit once grown in the area. Van Aken plans to create entire orchards of heirloom trees as a resource for individuals and growers to help reintroduce these forgotten fruit varieties.