

LBC SCULPTURE GARDEN – HARMONIES ARTIST Q&A



Q

SEVERAL OF THE SCULPTURES CURRENTLY IN THE EXHIBITION WERE IN RESPONSE TO THE 2017 WILDFIRES.

IN THINKING ABOUT THE COVID-19 PANDEMIC, DO YOU THINK THERE ARE MESSAGES IN YOUR WORK THAT RESONATE NOW?

JANN NUNN:

We all view art through our own individual lenses, influenced by our culture, our past experiences and our current situations. I think it's natural to apply whatever is currently occupying our minds to the artwork we view.

When I think of "Commune," in light of COVID-19, I get a sense of individuals distancing themselves. The outstretched "arms" were meant as an embrace but now it can easily be interpreted as keeping preventing another from getting closer.

"XLIV" was designed as a memorial to the victims of the North Bay fire, but can also be applied to the victims of Coronavirus.

CATHERINE DALEY:

During this time of shelter-in-place, I am thinking of how artwork connects us beyond the physical. We have an emotional response to a work of art and while the response may vary among the viewer, it is our ability to feel something that connects us all. "Lacunae" was created specifically in response to the fires of 2017; it shows the voids created by those we lost. It also creates a small wall that the viewer can see through and walk around: the holes in it show how much we are not separated and that our separation beyond the physical is only there if we let it exist. My other works reference nature and beauty, and are meant to capture as much light as possible. At this time, I am still creating at home and have many ideas and works in process.

Q

WHAT IS IT ABOUT ART THAT YOU FIND UPLIFTING?

JANN NUNN:

It's like a guru I once studied with who admonished her devotees to "not follow me blindly. Everything you seek already exists within you. Look to yourself for the answers."

KATI CASIDA:

The spirit of creating something new.



WHAT ARTISTS INSPIRE YOU AND YOUR WORK?

CATHERINE DALEY:

It is difficult to name all the artists that influenced me since I have been inspired by so many artists and teachers, but I would say Sebastiao Salgado, Margaret Bourke-White, Eva Hesse, and Paul Klee immediately come to mind. In addition, I continue to be inspired by my community of artists whom I know and love.

JANN NUNN:

Mario Merz, Rebecca Horn, Kiki Smith, David Nash, Louise Bourgeois, Anish Kapoor, Mel Chin, my college sculpture professors.

KATI CASIDA:

The variety of artists working today is so great and that is inspiring. I am so happy I can be a part of it.



WHEN DID YOU KNOW YOU WERE AN ARTIST AND WHY?

JANN NUNN:

I've known I'm an artist pretty much my whole life. From the time I was a young child, I couldn't think of anything other than artmaking that captured my attention. I was taught that I needed a skill, something to support myself. My dad was in the military and my mom was a hairdresser. They instilled a deep work ethic in me. I was a dreamer but also not afraid to stay up all night painting, wake up early and get to school. I was unlike most of the kids I knew. I wasn't interested in "hanging out." I wanted to paint!

CATHERINE DALEY:

My parents were in the sciences so I grew up with National Geographic in the house, but I was mostly drawn to the visual imagery and was moved by the beauty and mystery found there. I worked as a photojournalist before finding my way into the world of sculpture. I didn't really know that I was an artist, I just knew that I needed to create. My mother had a natural ability to paint and draw while my father wrote poetry so this sensibility informed our home, along with biology, astronomy, and engineering.

KATI CASIDA:

I never doubted it from the very beginning. My family always knew that was what I was all about and so I didn't think about it twice. They kept giving me all sorts of materials to experiment with and that was fun. When I got to school, lots of people wanted me to do it for them.

WHY DO YOU CHOOSE THE MATERIALS YOU WORK WITH?

CATHERINE DALEY:

When I embark upon a new artwork, the vision of it is often clear in my mind along with the message, and the location. All these elements dictate the choice of materials, and so I use the material that the sculpture demands. Although an outdoor piece needs to be durable enough to withstand weathering and the public's embrace, I enjoy pushing the materials beyond their original intent.

JANN NUNN:

The world is filled with possibilities, with materials ripe for transforming into art. Art can be made with anything. I work with both traditional and unorthodox materials in my sculpture, ranging from steel, bronze, concrete, wood to reclaimed materials such as railroad tracks, microprint paper, wine branches and lipstick.

My materials are dictated by the concept I wish to portray in a given work of art. Nothing is off-limits but it must speak to the artwork's concept.

KATI CASIDA:

It is very natural when drawing to experiment with different materials. It is fun to find something new. I switched to metal because as a sculptor, you get tired of things that can't be preserved. Metal is tough and a survivor.

WHY IS IT IMPORTANT TO YOU, TO MAKE WORK THAT IS SEEN OUTSIDE?

JANN NUNN:

Artwork that is exhibited outside of the traditional gallery or museum setting is more egalitarian. It exposes art to those unable, unwilling or unaware of art venues and hopefully it inspires them, makes them think or feel. Outdoor art and art in public spaces beautifies our environment and makes the experience of viewing art a shared experience.

CATHERINE DALEY:

I am drawn towards creating outdoor sculptures as an interface between the natural world and the one we have created. I see it as a dialogue, and I hope that it provides an entry point for the viewer to see the beauty, the light, and mystery of our planet Earth and beyond.

KATI CASIDA:

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WHAT WOULD YOU BE IF YOU WEREN'T AN ARTIST?

JANN NUNN:

Dead

CATHERINE DALEY:

I can't imagine not creating in some way, and I move fluidly between photography, painting, sculpture and creative writing. It really isn't a choice for me. You need this passion and commitment to endure the challenges of creating art, particularly outdoor works of art which demand so much in terms of placement and structure.

There was never any question that I would be something other than an artist.



WHAT ADVICE WOULD YOU GIVE TO AN ARTIST WHO WANTED TO CREATE OUTDOOR SCULPTURE?

KATI CASIDA:

You should begin to think about one's own body in relation to the sculpture. That allows you to see a sculpture growing. You can look at it this way and that way and see many more ideas as you walk around it.