



**Art:** *Vessels on the Field*

**Site:** Rolling farmland

**Place:** The Fields Sculpture Park

**Location:** Ghent, NY

**Artist:** Foon Sham



berkshirevisualarts.org

These surprising forms are either emerging from or receding into the landscape – an uncertainty that makes them all the more compelling. Their references to classical vessels, ones that could have been excavated or buried at a site like this one, complete the effect. They are large and yet, out in a field, their scale seems appropriate and plausible. They are both recognizable and uniquely distinct, as though an as-of-yet undiscovered culture had created them. The big surprise is that they are wood, not ceramic as they first appear to be. They are extremely tactile and textured. Their jaunty angles help to animate them and also make them seem like victims of something cataclysmic. They certainly make us question the ground-surface we, and they, are now on. And their reddish, almost pink color is so nicely complemented by the green field that they inhabit – posing the question: Which was here first? It is often difficult for sculpture to hold its own in an open field, but this unusual cluster of objects does. It is even harder for there to be a give and take between the artwork and its site, but this combination strengthens both, making them inseparable, even inevitable, each deriving enhanced meaning – not only literal but also visual and spatial – from the fortuitous pairing .

**Impact:**

- Playful/serious
- Scale
- Interactive
- Primal/spiritual
- Referential
- Integrated in setting

**Art-to-Site Rating:** High

**View Date:** September 2007



*Sculpturehead*

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