

PERSONAL STATEMENT

"My work is almost without exception figurative, because I have the Humanist's need to tell a story - to explore my own reaction to the human condition, especially a woman's. It is about being born; child bearing; dying; being confined; secure, frustrated, and manipulated. Awareness of these concerns seem to have been given life at the same time I was. It has been the circular journey from mid-life back to its beginnings that has coalesced into the characteristic material forms with which I explore, express, and share the experiences of that cycle.

These forms are often associated with origins: Large in scale, they reflect an historical quality of play, relate to early stages of plant and animal life, recall ancient Earth Mothers, fetishes, and organic symbols. The use of large numbers of irregular and ordered groups of figures mirror my lifelong preoccupation with the influence of others, as well as a sincere admiration for the stylized group compositions of the earliest civilizations.

Coping with the physical aspect of constructing these forms, their visual intrigue and ambiguity, demands a certain control that is dangerously close to power. The inseparable humor in my work is an attempt to put the former aspect of control in its proper place with elitism. More importantly humor permits the contemplation of human conditions that, more literally portrayed are unseen or blocked out by most viewers like nightmares.

The directness of their frontality returns full cycle to that of childhood. The historical frontal order is honest in its imposition on the viewer, involving him immediately in personal exchange and demanding his reaction."

Submitted for Catalog
of Cycles Show, 1986

MARJORIE WHITE WILLIAMS, Sculptor, Altamont, N.Y.

EDUCATION

Skidmore College BS
College of St. Rose/S.U.N.Y.A.

because no state
ments were used,
"they" gleaned very little
curriculum vitae from this for
catalog which
'see

CAREER

1965-1979--Director of Art, The Albany Academy for Girls.
1976- --Entry into Professional competition as sculptor

SUMMARY OF EXHIBITIONS

Williams has had five solo shows in major galleries and institutions of the Upstate N.Y. area since 1976. Since that date she has exhibited extensively in juried, invitational and curated group shows in Upstate N.Y. and New York City. Included in these group shows are six Mohawk-Hudson Regionals, six Cooperstown, N.Y. Nationals, a Springfield, Mass. National two Saratoga Annuals, and Columbia Co. invitationals at the Landhaus Gallery and the Malden Bridge Arts Center. Williams exhibits regularly at The Rice Gallery of the Albany Institute of History and Art.

SUMMARY OF AWARDS

Williams' sculptures have received honors and awards since 1976, including First Prize, Mohawk-Hudson Regional; Judge's Award, Cooperstown National; Best of Show, Annual Stuyvesant Invitational; First Prize, Saratoga, N.Y. Annual Invitational; Best of Show, Tri-County Juried Show; Smith and Wesson Award, Springfield, Mass. National.

SUMMARY OF COLLECTIONS

Williams' works are in four public collections in the Albany, N.Y. area, including the College of St. Rose and Four Winds Hospital, Saratoga, N.Y. Her works are in more than 15 private collections in Upstate N.Y. and major cities throughout the country.

MEDIA/TECHNIQUES

In most pieces Williams laminates wood into large (4' to 10') figures. They are essentially cylindrical, a result of using the material economically and permitting the material to do what it "wants to do". These basic forms are frequently combined with other media: cast acrylic, steel, fabric, enamel, natural objects, and lathe-turned wood. Many of the works have articulated, manipulable, exchangeable, or playable parts.