



> texture



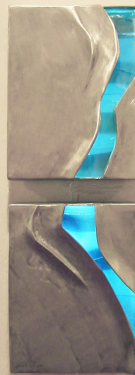
> expression



Gabriel Warren

MOST importantly, I consider myself a landscape sculptor – by which I do not mean that I bounce about on bulldozers; there are scars enough on the land. Rather, the forms and patterns that I find in my travels, especially in ice, give me an armature for my intellectual, emotional, and visual explorations and probings in metal as well as glass, stone, and other materials. These emerge from my deep appreciation of the natural world, and my distress at the insults, many of them irrevocable, that it receives from our species. This environmental subtext is not presented in an obviously illustrative kind of way, but woven into a metaphorical fabric.

In the quest for authenticity and vocabulary in my sculptural voice, I travel extensively. In 1999, I became the first sculptor from any country to be sent to Antarctica, courtesy of the National Science Foundation and the Rhode Island State Council on the Arts. I lived primarily on the largest non-nuclear icebreaker in the world, the USCG Polar Sea, and spent numerous hours observing from her helicopters. In autumn 2001, I spent five weeks on Canada's largest icebreaker, the Louis S. St-Laurent, in the Lancaster Sound area of the high Arctic, which also involved numerous helo flights over land, sea, and ice. This trip was made possible by a grant from the Rhode Island Foundation. In 2006, I returned to "The Ice" (Antarctica), again courtesy of the National Science Foundation. This trip earned me the Antarctic Service Medal. Activities during this trip included descents into crevasses, flying to the Pole as "cockpit observer" (and photographer) in an LC-130 military transport plane, a residency with a glaciology science team in the Dry Valleys, and yet more helo photo flights. In addition, in 2014 I was a member of the "Dark Snow" team from GEUS (Geological Survey of Denmark and Greenland) researching climate change in the Ablation zone – the "Lake District" – on the Greenland Ice Cap for the two weeks of the last rotation of the season. Other trips to nourish my work have included New Zealand (five times), Alaska tidewater glaciers, Scotland (twice), Central America (thrice), central Sahara Desert, American Southwest (thrice), Egypt, and others.



Gabriel Warren

Education

Rhode Island School of Design, Providence, RI,
BFA, Jan. 1978 – 1976-78

Tyler School of Art, Rome, Italy – 1975-76

Amherst College, Amherst, MA – 1973-75

As can be seen, I attended three tertiary institutions, two of which are dedicated art schools. Despite this, I consider my real education in sculpture to lie elsewhere, in my various experiences in industry.

In the late 1970s, the clear road map for art school graduates consisted of two choices: proceed to acquire an MFA to enable a teaching career, or move to a large city, such as New York or Los Angeles, and play the “gallery game.” Neither carried much appeal to me, and thus I created my own personal road map. I have always felt the need to work with my hands, even as a child, and my deep interest in sailboats meant that in high school and college my summer jobs revolved around them, with an eye toward someday building one of my own. While still in college, I commenced construction of an 11,000# blue water schooner of my own design. It took a dozen years before she was ready to go offshore; I had many grand romps with her, including in heavy conditions, and she kept me and others alive in grand fashion. Eventually I downsized, and she is still afloat with a new skipper. When your life depends on every little decision, no intellectual or physical shortcuts, however trivial, are permitted. I treat my art with the same rigor.

This attitude also applies in an industrial environment. I worked as a boatbuilder, plant engineer, chief engineer of a fleet of shellfishing boats up to 300 tons, relief captain and maintenance officer for a combination research and school ship, a large bug-eye replica, and others. I never took a job that gave me only a paycheck; I insisted that every one would give me knowledge as well – knowledge about the physical world, and how it is put together, both by nature and by humans.

Selected Significant Work on Public Display

2016

The Avenue Project, Providence, RI. Paid outdoor program.

2011

Harvard University, Cambridge, MA. Major indoor piece in Mather House.

Vanerbilt University, Nashville, TN. Major outdoor piece. Also major solo retrospective in gallery.

2010

Miriam Hospital, Providence, RI. Major interior illuminated piece in cafeteria.

Mr. & Ms. Robert Soucy, Jamestown, RI. Major outdoor piece involving light and water as well as stainless requiring a full year in fabrication.

2009

Maryland Science Center, Baltimore, MD

National Science Foundation, Washington, DC

1996, 1997, 1998, 2003

Convergence, Providence, RI. Paid program for major outdoor pieces.