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Bruce Bemis
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Heather Hobler-Keene
Steve Hollinger
Jennifer Maestre
Jane Masters
Laura McPhee

**The 2003
DeCordova
Annual
Exhibition**



Steve Hollinger



Born in Stamford, CT. Received a B.S. from SUNY Albany, NY. Lives and works in Boston, MA.

Participated in group exhibitions at Revolving Museum/White Box Gallery, Chase Gallery, White Box Gallery, Oni Gallery, Fort Point Arts Community Gallery, Boston, MA; Newton Art Center, Newton, MA; Art Complex Museum, Duxbury, MA; and DeCordova Museum and Sculpture Park, Lincoln, MA.

The sculptures of Steve Hollinger occupy a middle ground between art and science. But while his art is exceptionally modern, the science he emulates is rooted in the sixteenth century. It was then in 1594, in his *Gesta Greyorum*, that Sir Francis Bacon described the *Wunderkammern*, which every “learned gentleman” should have, as “a goodly, huge cabinet, wherein whatsoever the hand of man by exquisite art or engine has made rare in stuff, form or motion; whatsoever singularity, chance and the shuffle of things hath produced; whatsoever Nature has wrought in things that want life and may be kept; shall be sorted and included.”

Hollinger’s light-activated mechanical sculptures are “rare in stuff, form or motion.” Using for the most part found objects, these assemblages shock and amaze us because of their mystery, not their mechanics. His bat skeleton, which emulates flight, or his beating heart is a thing of wonder, even though each mechanism is fairly straightforward. Because light is their energy source, his works are set off from the pervasive reality of our electro-grid and occupy a separate reality. His leaf boxes do not do anything, yet as natural objects wrapped around space into artificial form, they also cause that shock of wonder.

— GF

My recent kinetic sculptures draw energy from the ambient environment, often available as light and heat. Once completed they are set off on their own, in an independent existence.

A person might look at a particular sculpture with interest or curiosity. Or, if there is a special connection, something might resonate more deeply. It is in this deeper realm that I am trying to navigate, both as a scientist and a person interested in areas not defined by science. It is here one finds more questions than answers.

If a sculpture works, it may not answer questions about our spiritual nature. But as a sensitive amplifier of otherwise imperceptible energy, a sculpture can serve as a conduit between our physical world and the world of our emotions, our joy, desire, and despair.

— Steve Hollinger

Jellyfish, 2002
mixed media, responds to sunlight,
13" x 8" x 8"
Lent by the Artist