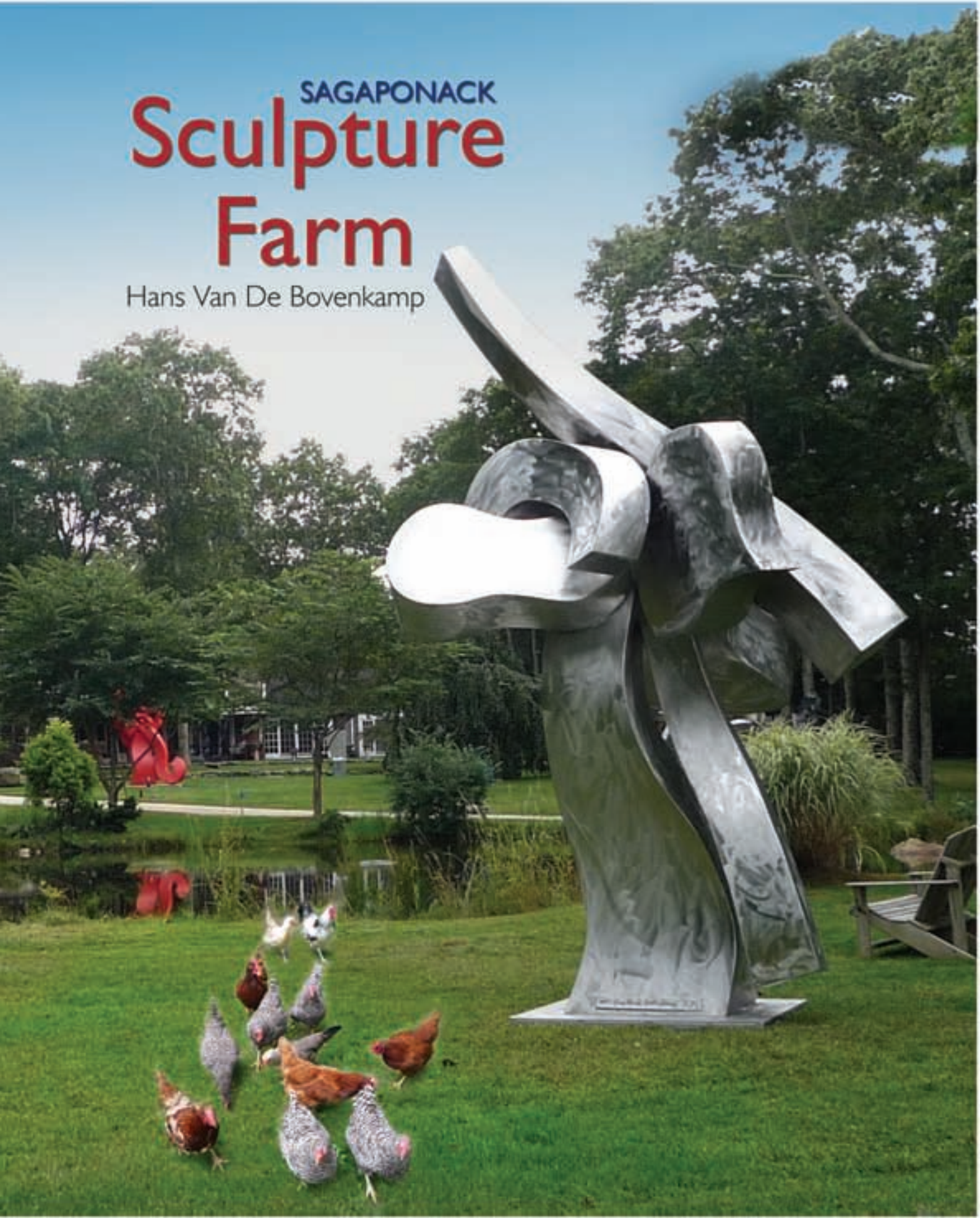


SAGAPONACK
**Sculpture
Farm**

Hans Van De Bovenkamp



HANS VAN DE BOVENKAMP'S

SAGAPONACK

Sculpture Farm

I dedicate this book
to Siv Cedering
who was my wife, friend, muse
and inspiration.

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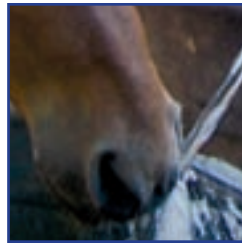
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ENTRANCE & HORSES



Twin Oaks Farm
Private
Please call before visiting

Nestled in the heart of the Hamptons, lies Sagaponack Sculpture Park, the studio of established sculptor, Hans Van de Bovenkamp. For the first time, he is opening his studio and gardens by private invitation only. Notable artists such as Jackson Pollock, Willem de Kooning, Andy Warhol, Julian Schnabel, and Chuck Close, have all made their homes here. This is an invitation to find out why.

Stroll among the monumental metal sculptures that enhance the Farm's rich landscape. Explore the all-green studio and witness the creative process first-hand. From drawing, to maquettes, to finished sculptures, see how this acclaimed sculptor conceives and executes his work. Neighing horses and croaking bullfrogs serenade; chickens and wild turkeys scurry underfoot.

Touring the Sagaponack Sculpture Park provides a unique insight into the life of an artist and an adventure for art enthusiast.



Horse stables



Pond



Driveway Entrance



Hans, Horses, Stables

OUR
PEPPERS

green \$2/lb

red & yellow \$3.50/lb

OUR
ZUCCHINI

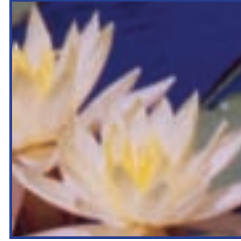
green & yellow

\$2/lb

OUR
BEETS

\$1.50/lb





FRONT LAWN & POND

Essay by
Donald Kuspit

A Menhir, as the Dictionary tells us, is “an upright monumental stone which can stand alone or together with other menhirs, forming a quasi-architectural structure that is sometimes circular, sometimes elliptical. The most famous menhir formations are at Stonehenge, Avebury, and Carnac, where 2,935 megaliths are aligned in parallel rows. The meaning of these monuments, built in the Neolithic and early Bronze Ages, is not entirely clear, but they were probably used for ritual processions. They are, in effect, sacred spaces, as the magical symbols carved on the undressed stone suggest. Indeed, the cross-cultural similarity of the symbols – megalithic monuments have been found in Portugal and Spain and along the Mediterranean coast, often associated with graves, as well as in England and France (especially Brittany)—suggests they were the primitive temples of a universal religion.

Hans Van de Bovenkamp’s “Menhirs” are much more artistically sophisticated than the prehistoric menhirs, but they are also sacred markers and universal in import. Of bronze and stainless steel rather than stone, they tend to be figure-size (or smaller)—although Entry (2002) is a gigantic portal into the beyond— and, more crucially, in constant, sinuous, dramatic movement. Unlike the prehistoric menhirs, they are not static gestalts but constructed of parts that appear to be in motion, each conspicuously curved. All have fluid edges. Thus, while monumental and abstract, like the prehistoric menhirs, they have a softer look, intimate rather than ominous, seductive rather than intimidating. Some have an affinity with the human body, with the dancing figure. *Bones and Stones II* (2001) and *Ed’s Dance* (2002) make the point clearly. In the former sculpture, the two verticals can be read as legs, the outstretched sections as arms (one readies to the sky), and the squarish elements— there are three, each smaller than the other by a clear gradient—as



Water Lilies



"Stargazer" 1989
Stainless Steel
144" H x 96" W x 65" D





"Cloudkicker" 2005 Stainless Steel 128" H x 79"H x 97"D

the upper, middle, and lower portions of the torso. In the latter work the figure stands on one sturdy leg, its torso flung to one side, its limbs cascading to the other. It is a brilliant construction, a kind of primitive abstract dance, in the Dionysian spirit of Stravinsky's Rite of Spring. The dancer is caught at the moment he swings through space with all the momentum he has gathered, becoming an abstract assemblage of intense shapes. At the risk of overstating the figural analogy, most of Van de Bovenkamp's Menhirs seem to be dancing in space, with many of their parts suspended, as though liberated from the earth, however bound to it by the base of the work. The rhythmic dynamic of Van de Bovenkamp's constructions, their musical quality, their complex harmony, is a posed polyphony in Break Away, Menhir Amaranth, and Quince (all 2001) and romantically extravagant in Ginnungagap (2002).



"Red Trunk" 2009 Painted Stainless Steel 150" H x 112"H x 104"D



"Black Portal " Painted Stainless Steel 2009 125" H x 140"H x 78"D



All of Van de Bovenkamp's sculptures are modernist in their use of the fragment, but each fragment has a life of its own, subliminally attuned to the life of every other fragment. All are implicitly organic, and some even seem plantlike. The upright sections of Chai and Menhir Virgine (both 2001) are completely open to the sun. Even the rather heavy inert Menhir #IX Tetramorphe (2001) bursts into complex lyric life at its highest point, as though to deny the force of gravity. This same climactic surge of intricate efflorescence occurs in Lectern and Sieve (both 2002), where sublime expansiveness and concentrated force are exquisitely integrated. It is as though each of Van de Bovenkamp's sculptures embodies what Abraham Maslow calls a "peak experience," more particularly a peak experience of creativity itself. The vertical element seems like a launching pad for a creative explosion, a pyrotechnic, unstable display of vitality that goes against the inertia of the earth on which the stable menhir is placed, indeed, in which it is sometimes rooted as with Sieve.

However upright and prehistoric the Menhir stands, and however high it reaches, it remains an ineluctable extension of the earth because it is made of stone. Its mystery resides in its innate epic density as well as its ritual relationship with other menhirs. But Van de Bovenkamp's Menhir, made of flexible metal, is inherently more lyrical







Top
 "Upside Down Portal"
 2006
 Bronze
 72" H x 60" W x 24" D

Right:
 "Burgundy Woman"
 2006
 Bronze
 79" H x 48" W x 30" D





"Stella in the Wind" 1997 Stainless Steel 120" H x 96"W x 28" D



"Red Trunk" 2009
 Painted stainless steel
 150" H x 112"W x 104"D





"Menhir Meneer" 2009 Stainless Steel 148" H x 94"W x 86"D

and, most importantly, is a relational structure, a very fluid composite of subtly related elements, each magnetically drawn to the other yet discreetly separate. Moreover, instead of being covered with magical symbols, as the prehistoric menhir often is, Van de Bovenkamp's Menhir is a magical symbol in itself, fused with the mystery which has become completely inward, and no longer a matter of the Menhir's external relationship to the other Menhirs and its rigid geometrical organization, but rather of the expressive tension that holds its parts together. A mysterious force keeps it from falling apart and invisibly exists in the space between the parts.

"Ode to Miles"
2006
Stainless Steel
180" H x 96" W x 84" D

The mystery deepens in Van de Bovenkamp's Menhirs, paradoxically leading to a more elated sense of the sacred, as the fantastic Menhir Hoop (2002) suggests. A brilliant piece, far beyond the ken of the prehistoric menhir, it is a Menhir with an inner space, a Menhir that remains monumental but has lost its mass and floats in space and opens up, eccentrically framing the invisible force holding it together. Menhir Hoop is a dancing sun or primitive halo, or perhaps the monstrance, the site of the vision in which the eternal mystery will at last become manifest to the inner eye before disappearing back into the blinding light. We must jump through the hoop into the beyond, take the leap of faith with no assurance that there is anything to believe in, as Soren Kierkegaard said. The hoop embodies the sacred in all its ironic mystery.







Pond Facing North



Siv Cedering's "Reflections of You" Red painted aluminum



House facing north



House facing north Siv Cedering's "Lyre" 2001 bluestone



Cloudkicker 2005 Stainless Steel 128" H x 79"W x 97"D

"Itzamna Stella"
1996 Bronze
177" H x 49"W
x 32" D





Siv Cedering's Shrine

Van de Bovenkamp's Menhirs display the "lineaments of satisfied desire; to use the language of artist-mystic William Blake. It seems spiritually regressive to bring eros into the picture, but Van de Bovenkamp's Menhirs are as erotically alive as they are spiritually convincing. This is unthinkable in the prehistoric menhir; sacred, rather than its handmaiden. In contrast, the pleasure of Van de Bovenkamps Menhirs, especially the linear pleasure of the erotic curve, is indeed a form of transcendence; as *I Love Thee* (2002) suggests. The two Menhirs sway in an erotic dance as though preparing to link sexually. The sensuous curves of Van de Bovenkamps sculptures are indistinguishably erotic and spiritual, strongly suggesting that the core of erotic experience is spiritual and that without the erotic, the spiritual lacks the springboard it needs to move beyond the mundane. The lyricism of his work conveys guiltless pleasure, feminine as well as phallic, unlike the one-dimensionally phallic prehistoric menhir. Like Blake, Van de Bovenkamp is an artist-mystic who intuitively understands that without erotic joie de vie, the spiritual cannot come into its own.



Reflections of Siv Cedering

"Siv's Tiara"
2006-2007

Stainless Steel

108" H x 72" W x 72" D







MAIN HOUSE



Trellise & Gate





"Lost at Sea" 2010 Stainless Steel H 72" x W 72" x D 48"





"Gateway"
1992
Polished Stainless Steel
28" D
Burmese Buddah



"Itzamma Stella"
1992
Polished Stainless Steel
44" H x 14"W x 9"D



Living room, sun room and dining room





Living room and fireplace



Bedroom with art Drawing





SIV CEDERING'S ART



(clockwise)
Siv & Hans

Siv at Poetry Expressions

Siv with her daughters,
Lora and Cedering





Siv Cerdering's sculptures
(clockwise)
Ascension
You Heart
Shoes





"Gloves" aluminum 8' high



"The Lyre" bluestone



"House" blue painted aluminum 10' high



"Red Gloves" red painted aluminum 4'high



"Silence has So Many Voices"
aluminum plate





(clockwise) "Balance"

"Stepping Stones"

"Suppose"

STEPIING STONES

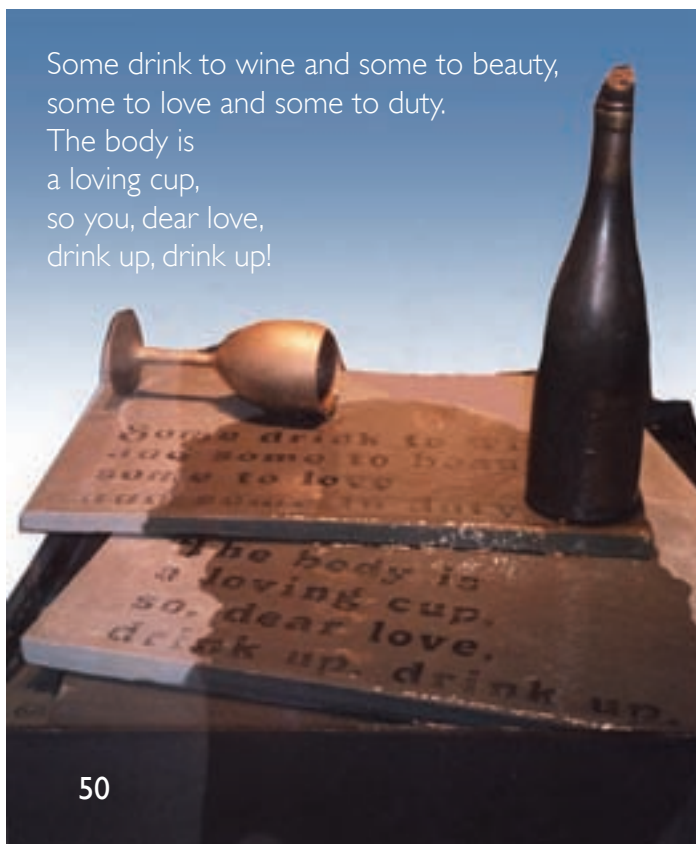
The first morning I heard you singing
and pictured you walking from the house
to the chicken coop with arms swinging
i could not see you, but I heard the chickens
Did I need to know the meaning of the song
Or that, someone, once, loved a girl by a
windmill?
Did I need to know why the chickens
clucked?
Your song was its own translation
Having something to crow about a rooster
crows



"Water" fountain



Some drink to wine and some to beauty,
some to love and some to duty.
The body is
a loving cup,
so you, dear love,
drink up, drink up!



"Drink Up!"

slabs of blue stone with sandblasted text
plus one bronze cast wine glass and
bronze cast wine bottle
in a 24' x 24' stainless steel box.



IN THE PLANETARIUM

And I lean back into the chair
as my mother must have
leaned back under the space
of my father's body.
A small light, a comet
approaches the sun.
My father's seed
approaches
my mother's. A soft laugh,
and I begin

to inhabit the space that grows
to hold me. Cells divide,
atoms spin
solar systems around me.
The comet's tail
is blown away from the sun.
My tail shrinks
in my mother's sea.
I grow fingers, toes. The arm
of the galaxy
will hold me

when I leave one space
for another
space.





SMALL STUDIO

"Menhir Tower" 2010
Stainless Steel
276" H x 48" W x 48" D



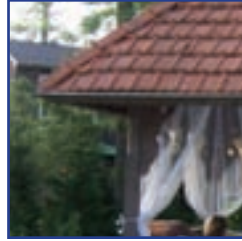
Small studio
and "Green Thunder" 2008 Stainless Steel
168" H x 96" W x 36" D



"Stela in the Wind" 2008-2009
Bronze 132" H x 120" W x 24" D







LONG BARN & POOL



Gazebo by the swimming pool



Hans 2010

Right page "Oracle" 2008 Stainless Steel 120" H x 47" W x 24" D





(clockwise)
long barn

long barn side view

long barn interior



right "Square" 2012 Bronze 22" H x 19"W x 12" D
bottom "Carnac" 2010 Bronze 29" H x 34"W x 10" D

Right page "Lady GaGa" 2011 Bronze 26" H x 13"W x 13" D





"Who Are You To Tell"
2011 Bronze
43" H x 18" W x 15" D





left
 "Oracle#7"
 2012 Bronze
 26" H x 20" W x 7" D

bottom
 "Hope III" 2
 011 Bronze
 17" H x 27" W x 12" D





"Spring Tambour" 2012 Bronze 25" H x 27" W x 14" D



top
 "Pear Portal"
 2011 Bronze
 48" H x 24"W x 12" D

left
 "Rocker"
 1997 Bronze
 46" H x 26"W x 12" D



top
 "Vortex"
 2011 Bronze
 21.5" H x 23"W x 22" D



middle
 "Winged Thought"
 2012 Painted Bronze
 14" H x 18"W x 10" D

right
 "Tree"
 2011 Bronze
 36" H x 12"W x 12" D





left
 "Pink Amour"
 2007 Bronze
 57" H x 7" W x 17" D

below
 "Coney Island Chute"
 2011 Bronze
 24" H x 12" W x 12" D

bottom
 "Apache"
 2012 Painted Bronze
 14" H x 18" W x 10" D





top
 "Rooster #2"
 2011 Bronze
 16" H x 14"W x 12" D

right
 "Lady Godiva Variation 3"
 2011 Bronze
 32" H x 18"W x 19" D





left
"Siv's Lecturn#4"
2010 Bronze
39" H x 24"W x 20" D





DRAWING STUDIO



Drawing studio exterior



Hans drawing



Drawing studio interior





BACK LAWN & STUDIO





clockwise from top
 "Sagg Portal" stainless steel 2009 144" H x 288"W x 72" D
 "Meditation Garden" bronze 1995 58" H x 55"W x 45" D
 "Cock-a-doddle-doo" 2007 Stainless Steel 100" H x 66"W x 37" D

Left: "Spire" Stainless Steel 2008 192" H x 72"W x 60" D





Signed Sculpture

Left: "Green Thunder"
Bronze 2008
72" H x 60" W x 12" D



"Lips" Stainless Steel 1999
96" H x 72" W x 24" D



"Cloud" Stainless Steel 1999
72" H x 72" W x 36" D



"Waves & Whales" stainless steel 1978-2001



"Ode to Karen Appel" painted aluminum 2006



"Big Red Gateway" red painted aluminum 2010 10' diameter

(right) "Doorway" stainless steel 1999

(left) "Circles & Waves" white painted steel 1988 120" H x 180" W x 108" D



Grand daughter Kate



Eggs for breakfast



Geralyne Lewandowski



Driveway to studio



"Sagg Portal" Stainless Steel 2009 144" H x 288" W x 72" D



Studio



"Spirit Portal" Bronze 2009 11' H x 16' W x 6' D



Three views of Large Studio





WORKING IN THE STUDIO



Kevin Miller and Hans working in the Large Studio





Work in progress





Installing "Royal Emperor"



Kevin Miller & Hans at work in the studio





Installations in progress





“Tools of the trade”
otherwise known as
the equipment



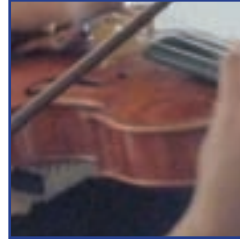
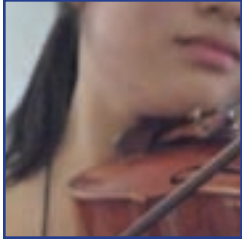


Hans and Kevin instaliing

Kevin Miller is a master craftsman in patina and fabrication. He has worked together with Hans since 1994







STUDIO EVENTS





Concert in Large Studio





ENVIRONMENTAL MAQUETTES



Large Studio with Landscape Environment models



"Pyramid Sculpture Garden" bronze 2009/2010 43" H x 24"W x 24" D



"Serra like maze" with gold sculpture bronze 2009/2010 39" H x 36"W x 26" D



"In memory to David Smith Voltri Series" bronze 2009/2010 38" H x 26"W x 22" D

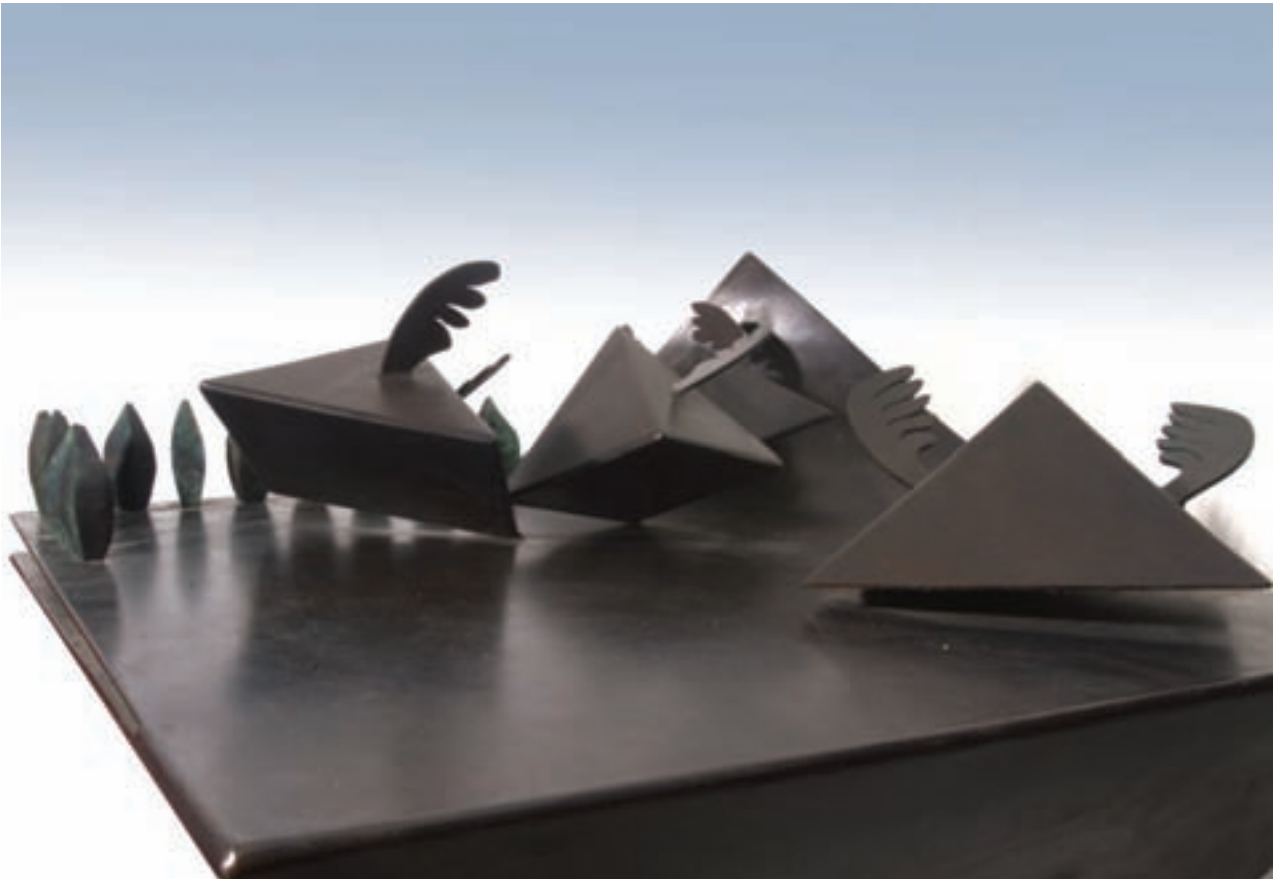


"Collectors Beach Pebbles" bronze 2009/2010 42" H x 24"W x 24" D



105

"Future Archeological Excavation" Bronze 2009/2010 14" H x 48" W x 24" D



"Winged Pyramids" Bronze 2001 50" H x 24" W x 24" D



"Forest with Rocker & Gateway" bronze 1996
51" H x 24" W x 24" D



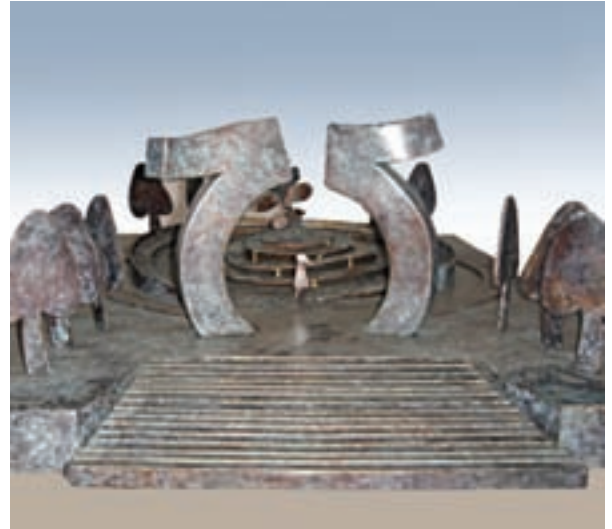
"Excavation" bronze 2009
47" H x 23" W x 20" D



"Sunken Theatre in the Round" bronze 2009/2010 8" H x 48"W x 24" D



"Collapsed Federal Reserve Bank" Bronze 2009/2010
12" H x 48"W x 24" D



"Omega Christian Maze" Bronze 2009/2010
10" H x 48"W x 24" D



"Danubiana Landscape" bronze 2000
38" h x 60" w x 55" d

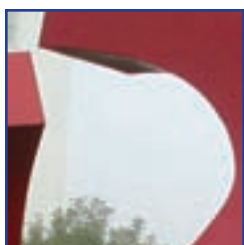


"Double Gateway" bronze 1996
12" H x 18" W x 17" D



"Palenque" bronze 2000 46" H x 19" W x 24" D





OUT OF THE STUDIO & INTO THE WORLD





Crescendo 1984 24 x 16 x 6 Tarrytown, NY



F light 2005 27 x 25 diameter
collection of R.J. Kirk Roanoke, VA





Clouds 2000 25 x 30
Collection of the City of Toledo, Toledo, OH





Trinity 2001
26 x 24
stainless steel
Collection of
Corporate Office Properties
Columbia, MD



Mariners Gateway
35 x 34 x 12
Haverstraw, NY

"Confluence" 1976
30 x 22
Sidney, NE



Bottom :S tella in the Wind 2007
12 x 15 x 15
Collection of Diane and Tom Tuft
Bridgehampton, NY







Green Thunder 2008 14 x 8 x 3 Collection of Louis and Susan Meisel Watermill, NY

Left: Fiddlehead Fountain 2006 12 x 12 diameter Collection of Karen and Harvey Silverman Wainscott, NY



"Manhattan Portal" bronze
 12'h x 45'w x 8'd
 as exhibited at the Bernarducci.Meisel gallery in NYC 2011



120 Shanghai Portal 2010 12' x 22' Jing'an Sculpture Park Collection of the City of Shanghai, China



"Long Island Sound Portal" 2012 Painted bronze 12'h x 45'w x 8'd Greenwich CT

ACKNOWLEDGEMENTS



Photo: Christine Newman

Geralyne Lewandowski, Designer, was awarded a national merit scholarship to Pratt Institute where she received a BFA (with honors) in Communication Arts. Her accomplishments include a CLIO nomination, several successful advertising campaigns, numerous catalogue and book designs and websites. Transplanted from Manhattan, she currently lives and works in East Hampton, NY.

Dan Budnik, Photographer, was born in 1933. Photographer of artists of the New York Abstract Expressionist Movement from 1959 till present. He has documented extensively the work of Willem De Kooning, Georgia O'Keefe, David Smith, Jasper Johns and Robert Rauschenburg. He has also photographed civil rights marches, notably the March on Washington and the Selma to Washington March. He has been working with Native Americans on human rights and environmental issues. He lives in Flagstaff, Arizona.

Kevin Miller is a master craftsman in patina and fabrication. He has worked with Hans since 1994.