

Vielehr Sculpture PO Box 19734 Boulder, CO 80308-2734 303.443.9657 vielehr.com



Cutting, drawing, manipulating...sculpting wax sheets



"Vielehr's alternately gleaming and gritty silver surfaces, often etched with linguistic flotsam and jetsam and artfully obscured references to the human figure, add a certain imposing weight."

—J. Gluckstern
ART CRITIC

Human Glyph

Free-standing wall with negative silhouette, cast & fabricated aluminum, 2000
7.5' high x 4' wide x 4' deep, in the collection of Colorado Springs Community College



Placing wax sculptures into mold cylinders

(REGARDING THE COVER)

"Visual Glyph was hanging at a public site on Grand Junction's Main Street when a 'tagger' (graffiti artist) encountered and interacted with Vielehr's sculpture. He or she was able to get the message that so many art bureaucrats, museum curators, public art directors, gallery owners, etc. were not. The message? Visual art is visual art."

—Kitty Nicholason
GRAPHIC DESIGNER

"Trained in classic figurative modeling techniques in art school, I became interested in drawing in wax, which then led me to pursue three-dimensional drawings and paintings in metal. I chose cast and fabricated bronze and aluminum. Hieroglyphics, pictographs and petroglyphs, along with classic art composition, color, line and texture became the influences I use to create timeless 3D drawings which are based on other artists' communication attempts, for example: numbers, letters, abstract expressionism, gesture painting, etc."

—William R. Vielehr
SCULPTOR

"When I include the figure as an element in my work, it is often begun as very realistic tracing, and then abstracted through the process and presented out of context."

—William R. Vielehr
SCULPTOR

"The pieces are symbols of fine art evolution and timelessness ... with reflection, drawing and abstracted figurative references. They speak to the eyes, the hands and the mind."

—Kathy Beeck
FILM MAKER



Monograph

Free-standing monolith, cast & fabricated aluminum, 2002
9' high x 2' wide x 1' deep, Art On The Corner, Grand Junction



Making investment molds; each contains wax sculptural sections.

"To Vielehr, different geometric elements and colors are intended to refer to humanity, linking the figure to the landscape in a thoroughly abstract way."

—Michael Paglia ART CRITIC



Timeless Apparitions

3 free-standing manganese bronze walls, 1999, 11' high x 10' wide x 4' deep, commission for City of Flagstaff, AZ

Installation crew: Doug Wilson (sculptor), W. R. Vielehr (sculptor),
C. K. Vielehr (Art Conception & Erection [ACE]), Brandon Martin (engineer).

"Vielehr's surfaces: cracked, textured, furrowed, incised, with enigmatic characters, studded with accretions and effacements, alternately burnished and bumpy."

—Brad Weismann ART CRITIC

"...richly textured on its surface but ultimately meant to be viewed almost as a painting is."

—Glenn Giffin ART CRITIC



Delineated 3-D Map

Bronze wall relief with stainless steel, 2001, 18" x 18" x 4"



Molds in kiln to be burned out.



Pouring molten metal into burned-out molds.

"...draws letters and numbers into wax as symbols of communication, but then almost obliterates them. The writing becomes hieroglyphic or petroglyphic in nature. It is the quiet poetry of his work."

—Lenzee Webb WRITER

"...inscribed and incised, resembling fluid pieces rather than the usual static monumentality expected of sculpted metal."

—Brad Weismann ART CRITIC



3-D Metal Graph

Bronze wall relief, 2001, 12" x 12" x 4"

"...the connection to painting is manifested...uses drawn lines, letters and numbers as well as multiple surface treatments."

—Michael Paglia ART CRITIC



3-D Metal Drawing A

Aluminum wall relief, 2002, 31" x 31" x 4"



Breaking open molds that contain metal sculptural sections.



Sections being welded, ground and finished into large sculpture.

*"...boxy wall plaques that are stubbornly non-representational surfaces
careen from gritty to highly polished repositories for blobish eruptions
and sharp incisions."*

—J. Gluckstern ART CRITIC

*"Runic working of the works' faces resembles
at best a landscape seen from above."*

—Brad Weismann ART CRITIC



3-D Metal Drawing B

Aluminum wall relief, 2002, 31" x 31" x 4"

"...unchecked penchant for minute variations. A few of them stand out as astute depictions of complex ideas."

—J. Gluckstern ART CRITIC



—DETAIL— 3-D Metal Drawing B
Aluminum wall relief, 2002, 31" x 31" x 4"

"I'm looking for works that are not only aware of art's public mission, but go to great lengths to draw unexpected audiences to them."

—David Pagel
JUROR,
NAVY PIER WALK
2003

"Their subtle surface patterns of hieroglyphics, wrinkles, lines and squares changed constantly as you walked around them."

—Susan Averett
ART CRITIC
SCULPTURE
MAGAZINE



"The sculptures are worth walking around, viewing from various angles, and thinking about from as many perspectives as you can bring to them. Accessible and user-friendly, they are open to a potentially infinite variety of associations and multi-layered narratives."

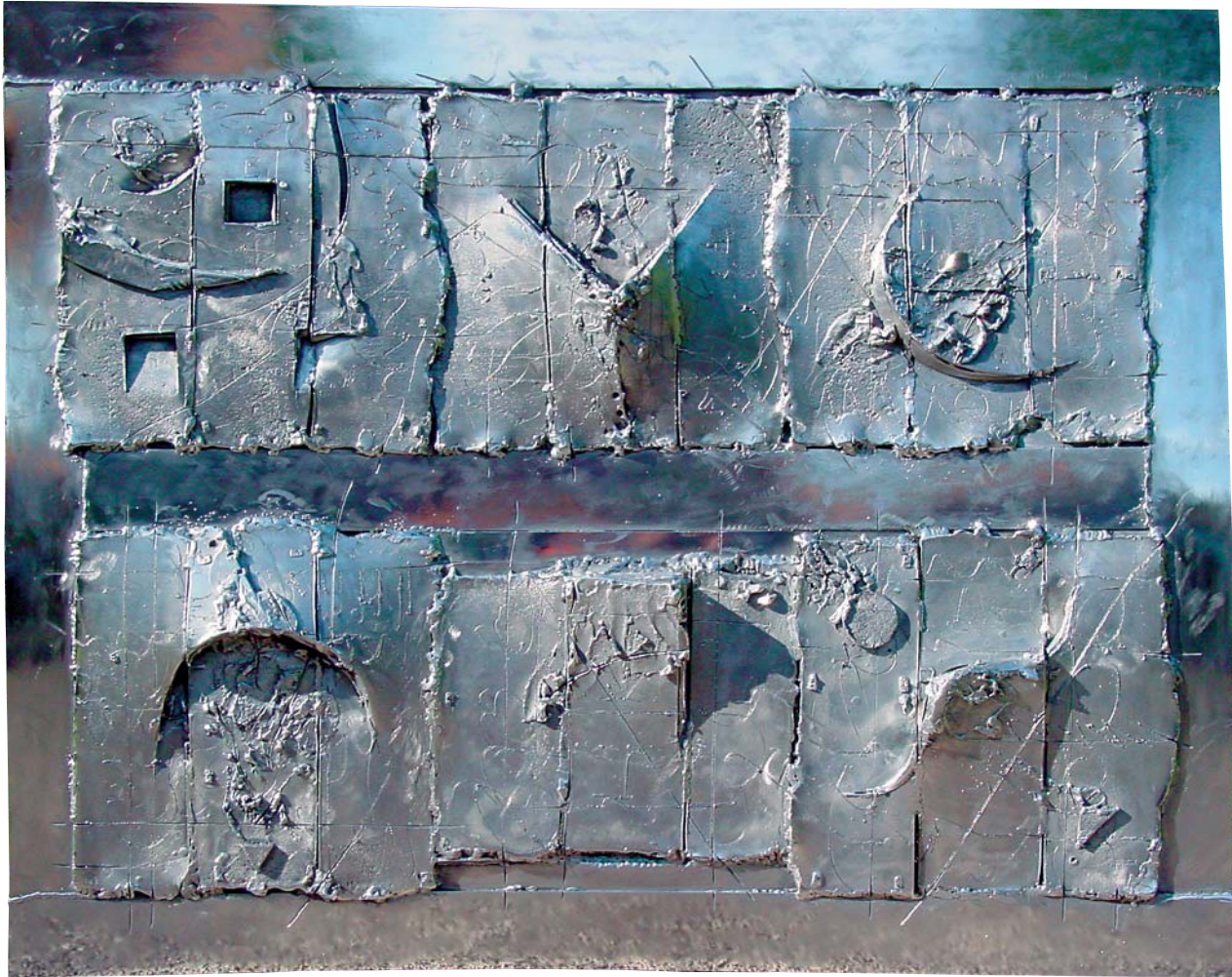
—David Pagel
JUROR,
NAVY PIER WALK
2003

3-D Metal Drawing

Three free-standing walls, cast & fabricated aluminum, 2003
12' high x 8' x 8', Navy Pier Walk, Chicago

"Feel free to touch, as the 3D shapes and textures encourage a hands-on approach. Art On The Corner's natural lighting at sunrise, midday and sunset can create a continuously changing stage in the distorted, reflective aluminum."

—Tammy Fitzpatrick
DAILY SENTINEL, GRAND JUNCTION, COLORADO



Metal Drawing (E Series)

Wall relief, cast & fabricated aluminum, 2003
5' x 4' x 10", Art On The Corner, Grand Junction, CO

"...colored by a reflected image — not a mirror image — but a reflection that catches the colors of the changing seasons or the clothing of people who pass by.

—Niki Hayden

ART CRITIC

"Each is an amalgam of ragged edges, surfaces that shift oddly and easily from smooth and shiny, to pitted fields of arcane symbols, and vaguely familiar space-carving curves. Among them, we feel a presence beyond the material, but, almost by design, it never really resolves into anything.

—J. Gluckstern

ART CRITIC

"Public art that 'deepens the mystery,' as it were, is particularly welcome.

—J. Gluckstern

ART CRITIC

"...large-scale sculptures brought down to size through the use of incised lines, or cutouts, to suggest drawing."

—Michael Paglia

ART CRITIC



3-D Drawings "Human Glyph Series"

Five freestanding sculptures by William R. Vielehr
Charles Haertling Sculpture Park 9th Street & Canyon Boulder, Colorado Installed May 24, 2001

Finished pieces, installed.



Mary Voelz
Chandler

'Passion' takes two forms

FEBRUARY 13, 2004
ROCKY MOUNTAIN NEWS

The "passion" in the work paired for "Pursuit of Passion" is two different human pursuits altogether.

Painter Christina Chalmers, in work ringing Walker Fine Art, appears to be on a more human hunt, so to speak, a romantic quest to find love, commitment, in a variety of techniques and mediums designed to express longing and desire.

And then there is Bill Vielehr, one of the stalwarts of sculpture, in this region and beyond. This Boulder-based artist, part of the group called FORM, in this exhibition appears to be passionate about conquering the material at hand, doing to it anything possible – from casting to incising to unusual patinas – to wring the last bit of meaning from the work.

In two dozen pieces in varying scales, Vielehr transforms aluminum and bronze (primarily) into plaques, totems, and smaller sculptural objects rich with symbolic notation and shifts in surface texture.

As in the last show at Walker, which featured some of Jerry Wingren's soaring sculpture in wood and metal, gallery owner Bobbi Walker has taken advantage of the somewhat odd configuration of her gallery to show Vielehr's work to good effect.

In the entry area, Walker has installed three monumental pieces – Vielehr titles them *3-D Drawings*, from the "Glyph Series" – in an arrangement that invites close inspection, both for the way each cast and fabricated aluminum piece is finished and for the relationship established among them. Yet through his calculated placement of curves and cuts, these glyph-rich sculptures do not loom. They beckon, despite their height.

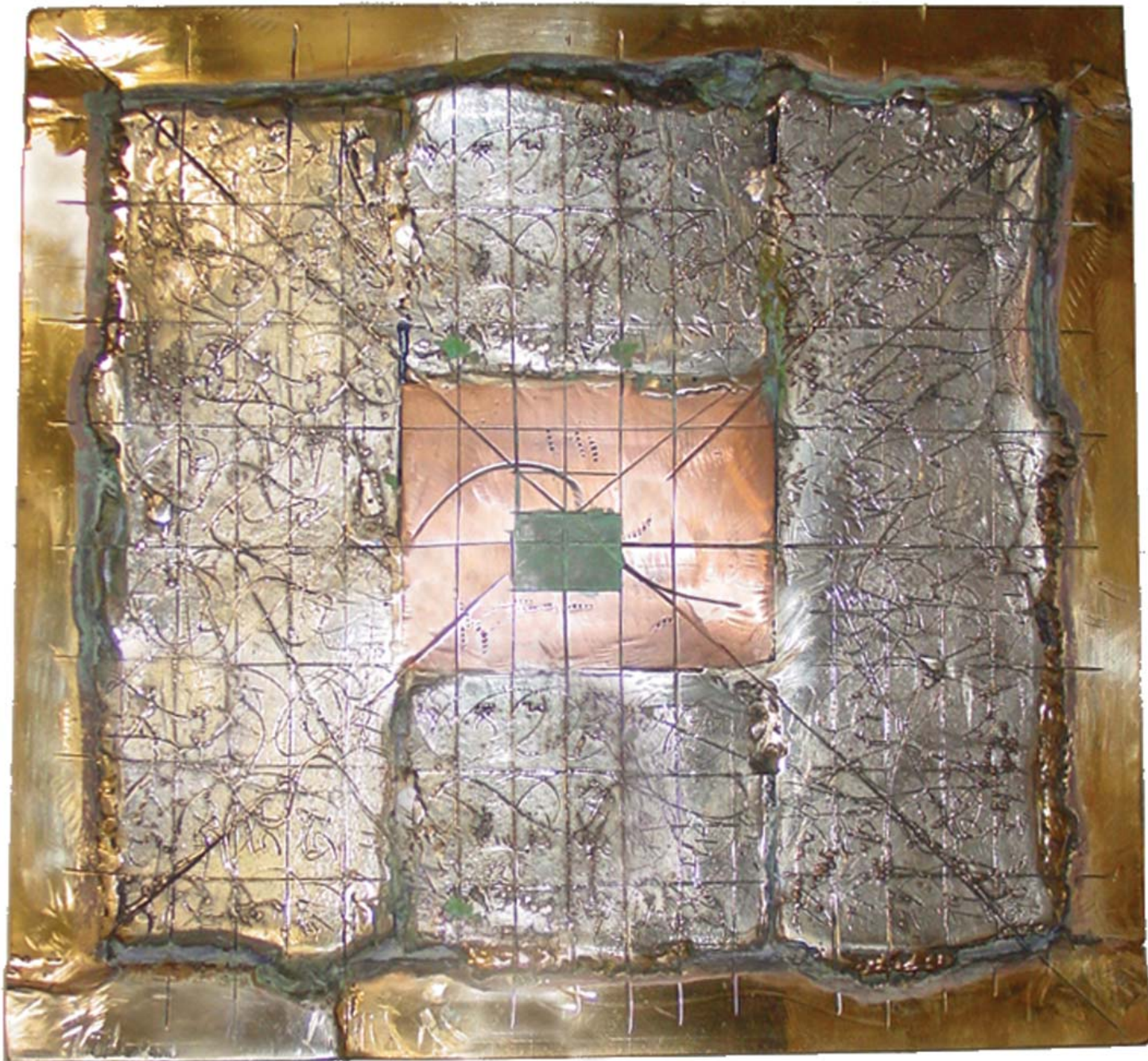
Vielehr occasionally has shown smaller pieces in the area, including a 2000 show at Artyard that included work by other FORM veterans. Large-scale pieces were the meat of a

Boulder-based artist Bill Vielehr's trio of *3-D Drawings*, in cast and fabricated aluminum from the "Glyph Series," shows his apparent passion for conquering the material he uses in his work. He transforms aluminum and bronze in his two dozen pieces in "Pursuit of Passion" at Walker Fine Art.



2001 installation at Charles Haertling Sculpture Park in Boulder.

Here, through Feb. 21, he includes a number of pedestal pieces and panels that also explain how FORM came to be FORM. From a quintet of works in his "Metal Drawing Series," hung near the gallery's back staircase, to the intriguing *Metal Sketch*, which incorporates a triangular shape on one side and its inverse on the other, Vielehr demonstrates here how more than three decades of combining volume and mark-making create vibrant, original sculpture.



Sketch Series

2004 24" x 22" x 3"

Cast & fabricated aluminum, white bronze, brass, and copper



Schematic Glyph

Tadu Contemporary Art
Santa Fe, New Mexico, 2' x 2' x 6"



Bill Vielehr
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Hot and Cool

Abstract sculptures and paintings look good at Walker Fine Art.

BY MICHAEL PAGLIA

It's surprising, yet it's all but official: Walker Fine Art has established a place for itself at the main table of contemporary art in Denver. True, it hasn't quite reached the top tier of local venues, but it's only one level down from it – pretty impressive or an operation that's only in its second year. Walker's success is due entirely to the sweat – and high spirits – of owner Bobbi Walker, who is likely to take the gallery even further in the near future.

What makes this success most surprising is that the art market around here is saturated with a head-spinning number of galleries. But even more astounding is that Walker has succeeded despite being marooned in the Prado, one of the most pretentious buildings anywhere, owing to its ridiculous Greco-Vegas design. "Some people *have* complained about the building," Walker says, "but look at this space!"

She does have a point: the capacious though rough-finished rooms are the perfect setting for contemporary art

exhibits. And hideous as it is, the Prado is undeniably well located in the heart of the Golden Triangle, even sharing a block with the firmly established William Havu Gallery. "Scheduling our openings on the same night as Bill Havu's has really helped a lot," Walker notes. "Our traffic has been way up since I started coordinating with him."

Also helping out a lot is the fact that Walker has been booking known local artists, using their good names to attract visitors. Last time it was Jerry Wingren, a regionally famous sculptor; this time she snagged Bill Vielehr, another noteworthy Colorado sculptor. Vielehr is the anchor for *Pursuits of Passion*, a two-artist show that pairs his sculptures and bas-relief panels

with paintings by Christina Chalmers. This is the first local outing for Chalmers, who is almost entirely unknown in Denver.

Vielehr has been a fixture on the art scene since he graduated in 1969 with a Bachelor of Fine Arts degree from Colorado State University, where he also did graduate work. In the past three decades, he's created public projects up and down the Front Range – most of them in Boulder – as well as across the country. The three largest sculptures at Walker debuted in an outdoor show in Chicago, while other pieces were first exhibited in Berkeley and Santa Fe.

The Vielehrs immediately catch the eye here, since the Walker's front room is almost entirely given over to them. Around the corner is a group of three small wall-hung pieces done in his characteristic style. Made of cast and fabricated bronze, they are closely related and have the same sophisticated patina of golden brown and verdigris. In a sense, these plaques, like all of Vielehr's wall pieces, are three-dimensional corollaries to abstract paintings. Each has a linear, as opposed to volumetric, composition based

on the artist's instinctual sense for free association. Once he finds a pleasing arrangement for his simple forms, he welds them into place.

Even cooler are Vielehr's large, flat, monolithic sculptures, which are bigger versions of the same idea. First up is "Human Glyph Series A," a seven-foot-tall abstracted profile of a figure with alternating smooth and rough surfaces. The flattened form is made of cast and fabricated aluminum, which rests on a sheet of thick aluminum placed directly on the floor. The aluminum was left in its natural state except for a slight polish to clean off the welding soot, giving the gorgeous muted silver a dull sheen.



"3-D Drawings, Glyph Series," by William Vielehr, aluminum sculptures.

The largest of these works, also made of aluminum, are twelve-foot-tall versions of the "Glyph Series" sculptures. Each has been given the same title – "3-D Drawings, Glyph Series" – which is kind of confusing. They'd really look great in an outdoor setting, but they clearly work indoors, too.

Interspersed with Vielehr's pieces are the paintings by Chalmers, a New York artist who spends part of each year in Provence. The mixed-media works come from several different series and actually look like the efforts of several different artists. The best of the uneven lot is "The Issue Is Passion, II, No. I & II," a silver-on-silver diptych that incorporates calligraphic lines. Other Chalmers paintings involve the figure, either as silhouettes or as evocations suggested only by clothing. The strongest of these, by far, is "Human Divinity #45," in which an outline of a crouching woman is enveloped by a black landscape.

Honestly, I could take or leave the overly romantic Chalmers paintings. On the other hand, I was pretty taken by the Vielehrs. The chance to see his work in depth is what attracted me to the show in the first place, and when I got there, I wasn't disappointed. You won't be, either.

Pursuit of Passion
Through February 21,
Walker Fine Art. 300
West 11th Avenue.
303-355-8955.

Bill Vielehr

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SELECTED EXHIBITIONS

2005

El Paseo Parade of Sculpture, Palm Desert, CA

2004

Bellevue Sculpture Exhibit 2004, Bellevue
(Seattle), WA

Northern Colorado National Juried Exhibition,
Ft. Collins, CO

Walker Fine Art, one man show, Denver, CO

Tadu Gallery, featured artist, Santa Fe, NM

Arte-Misia, group show, Sedona, AZ

Calvin Charles Gallery, group show, Scottsdale, AZ

Art On The Corner, Grand Junction, CO

New Leaf Gallery, Berkeley, CA

Lumina Gallery, group show, Taos, NM

2003

New Leaf Gallery, group show, Berkeley, CA

"Navy Pier Walk 2003," Chicago, IL

Arte-Misia, group show, Sedona, AZ

Calvin Charles Gallery, group show, Scottsdale, AZ

Art On The Corner, Grand Junction, CO

Art on the Commons, Lakewood Cultural Center,
Lakewood, CO

Shidoni Gallery, group show, Tesuque, NM

Lumina Gallery, group show, Taos, NM

Walkerfineart, group show, Denver, CO

2002

"Metal Abstractions," 3-man show, Dairy Center
for the Arts, Boulder, CO

Walkerfineart, featured artist, Denver, CO

Art on the Commons, Lakewood Cultural Center,
Lakewood, CO

Firehouse 3D Show, Longmont, CO

Faculty Show, Philip J. Steele Gallery,
R.M.C.A.D., Denver, CO

3D Drawing In The Park (1-Man Installation),
Sculpture Park, Boulder, CO

Group Show, Avance Gallery, New Orleans, LA

Qualifications

30+ years experience in sculpture production, marketing, and development

Excellent presentation and communication skills

Proven sculptural capabilities and artistic approval

Selected Public Commissions and Collections

City of Bellevue, Washington, "3D Drawing Series," 12' high x 10' x 4', 2004

Boulder Public Library Foundation, Charles Haertling Sculpture Park, Ninth & Canyon, five
freestanding sculptural walls with seating, height 11', 30' x 50' footprint, Boulder, CO 2002

Pike's Peak College, Public Art Commission, sculptural walls, direct purchase, 6.5' x 4' x 1',
Colorado Springs, CO, 2001

City of Flagstaff, Public Art Commission, sculptural walls, 11' x 10' x 4', Flagstaff, AZ, 1998

Colorado School of Mines, Coolbaugh Hall, 6 wall reliefs, 24" x 30" x 4" (3 bronze, 3 aluminum),
drawings based on formulas and symbols from chemical research, Golden, CO, 1998

Boulder Country Courthouse, Monument to Mining, Boulder Miner's Association, Boulder, CO, 1997

Boulder Public Library, Children's Garden, Boulder, CO, 1991

City of Littleton Historic Museum, Littleton, CO, 1990

Boulder/Dushanbe Exchange Collection, Dushanbe, USSR, 1988

City of Boulder, Boulder Reservoir, Boulder, CO, 1986

Digital Corporation, Colorado Springs, CO, 1986

Prudential Bache, Park Place, Boulder, CO, 1983

Cherry Creek Plaza, Denver, CO, 1983

Macerich of California for Crossroads Mall, Boulder, CO, 1983

Embarcadero Square, San Francisco, CA, 1972

Selected Relevant Experience

Curator, "Abstraction Examined," Dairy Center for the Arts, Boulder, CO, 2002

Instructor, Rocky Mountain College of Art & Design, Sculpture Department, 2001, 2002, 2003

Featured speaker on public art, CPRA Annual Conference, Vail, 1995

Director of FORM Sculpture Contemporary Sculpture, 1981 - present

Arts Commission Presents, FORM, INC., KDVR Public TV, 1989

Featured Artist, Boulder Art Scene, DKVR Public TV, 1988

Curator and Coordinator, Sculpture in the Park, Boulder, CO, 1979-86, 1988

Discussion on Public Art, KGNU Public Radio, Boulder, 1986, 1987

Guest Lecturer, AIA Convention, San Francisco, CA, 1985

Curator and Coordinator, Annual Vail Outdoor Sculpture Exhibit, Vail, CO, 1979-1982

Awards and Prizes

2002 Best of Show, Art on the Commons, Lakewood, CO

2002 Cash Award, Firehouse 3D Show, Longmont, CO

2001 Grant for Sculpture, Arts Commission, City of Boulder, CO

2000 Best of Show, Firehouse 3D Show, Longmont, CO

2000 Lou Wille Award for Excellence, Art On The Corner, Grand Junction, CO

1998 Grant for Sculpture, Arts Commission, City of Boulder, CO

1998 Grant for Sculpture, AHAB - Addison Grant, Boulder, CO

1988 Grant for Sculpture in the Park, #9, City of Boulder, CO

1985 Grant for Sculpture in the Park, #7, City of Boulder, CO

1981 Grant for Completion of Sculpture, City of Boulder, CO

1974 Colorado Designer Craftsmen Exhibit Purchase Award

Formal Education

Graduate work, Special Studies of Sculpture, CO State University, 1969

Bachelor of Fine Arts, Colorado State University, 1969



Schematic Glyph, 2' x 2' x 6"