Installation: Drawing in Space
Satellite #5: Pioneer, 2016
Yellow cedar and Corten steel, 50 x 45 x 35'
Tippet Rise Art Center, Fishtail, MT
Hive: Tippet Rise, 2018
Set Design, Woven flat reed and pine infrastructure, 20 x 14’ (diameter)
Tippet Rise Art Center, Fishtail, MT
Sanctuary, 2015
Flat reed and bamboo poles, 25 (diameter) x 4’
Russel Wright Design Center, Garrison, New York
Stream, 2010
Bamboo poles and stainless steel fasteners, 115 x 90 x 15'
Storm King Art Center, Mountainville, NY
Glacier, 2021
Set Design, Woven flat reed and pine infrastructure, 16 x 28 x 4’
Court Tree Collective, Brooklyn, NY
Floating World, 2012
Bamboo and zip ties, variable dimensions
Denver Botanic Gardens, Denver, CO
Hive: Berlin, 2019
Set Design, Woven flat reed and pine infrastructure, 40 x 15 x 14’ (h)
Architektur Galerie Berlin
Panorama: the Mapping of Prediction
Graphite on paper, various dimensions
Queens Museum of Art, Flushing Meadows-Corona Park, NY
IceFloe, 2022 - 2023
Bamboo, various sizes
Oscar Niemeyer Museum of Art, Curitiba, Brazil
Shipwreck, 2022 - 2023
500 collected artifacts, Coral encapsulated wood, various sizes
Oscar Niemeyer Museum of Art, Curitiba, Brazil
Installation: Drawing in Space

After a five year investigation of sculpture I was introduced to the challenges of site-specific sculpture, I completed my first indoor piece at the Japan Society in New York City followed by my initial outdoor site-specific sculpture at the Storm King Art Center. An ongoing commitment to drawing informed installation and a passion for intuitive engineering served to fuel a desire to build big.

Initially dissuaded from embracing permanency, the selection of materials was inspired by nature. I could control these materials without formal training or the need for specialized equipment. Narratives were intimate no matter how large the piece and site.

Form was influenced by the skeletal aesthetics of line drawing, a way to circuitously seduce the viewer into the dual role of assembler and deconstructionist.

Form was influenced by my time in Asia, traveling in China, Thailand, the Philippines, and Japan. From these various outposts, artisans built functional structures; whether it was a boat, a bridge, a tower, or a house. Although diverse in style the work was unified by materials extracted from nature and all built by hand. There were no blueprints or advanced systems of measurement; instinct and culture dictated process.

I have always been intrigued with the challenges of engineering to survive the inevitable conflict with nature.

My installations are inspired by a simple ambition, to interact with nature; to seamlessly merge two disparate components; that which exists, and that which desires to be controlled.

*Stephen Talasnik, June 2021*