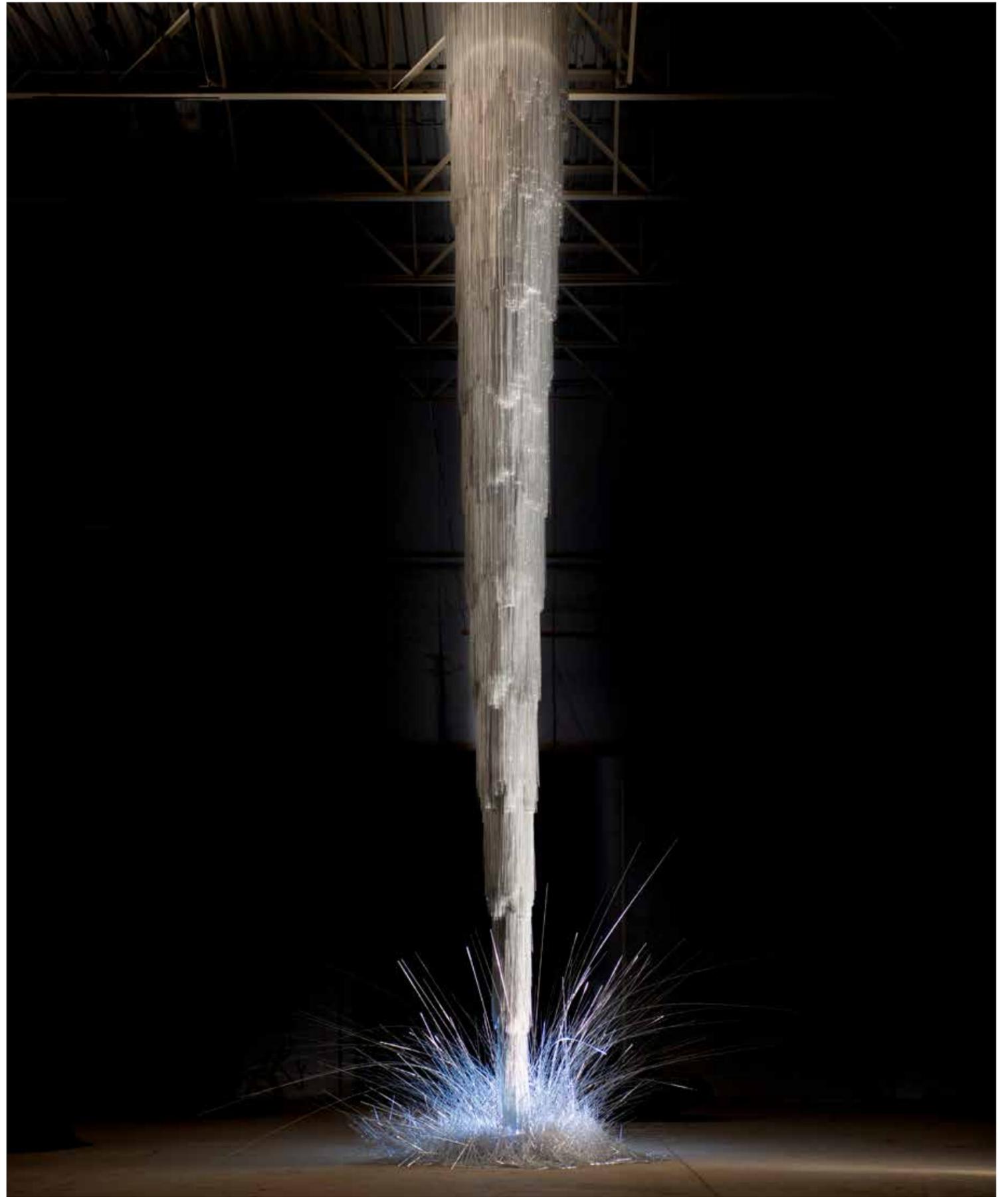


STEVE TOBIN MIND OVER MATTER

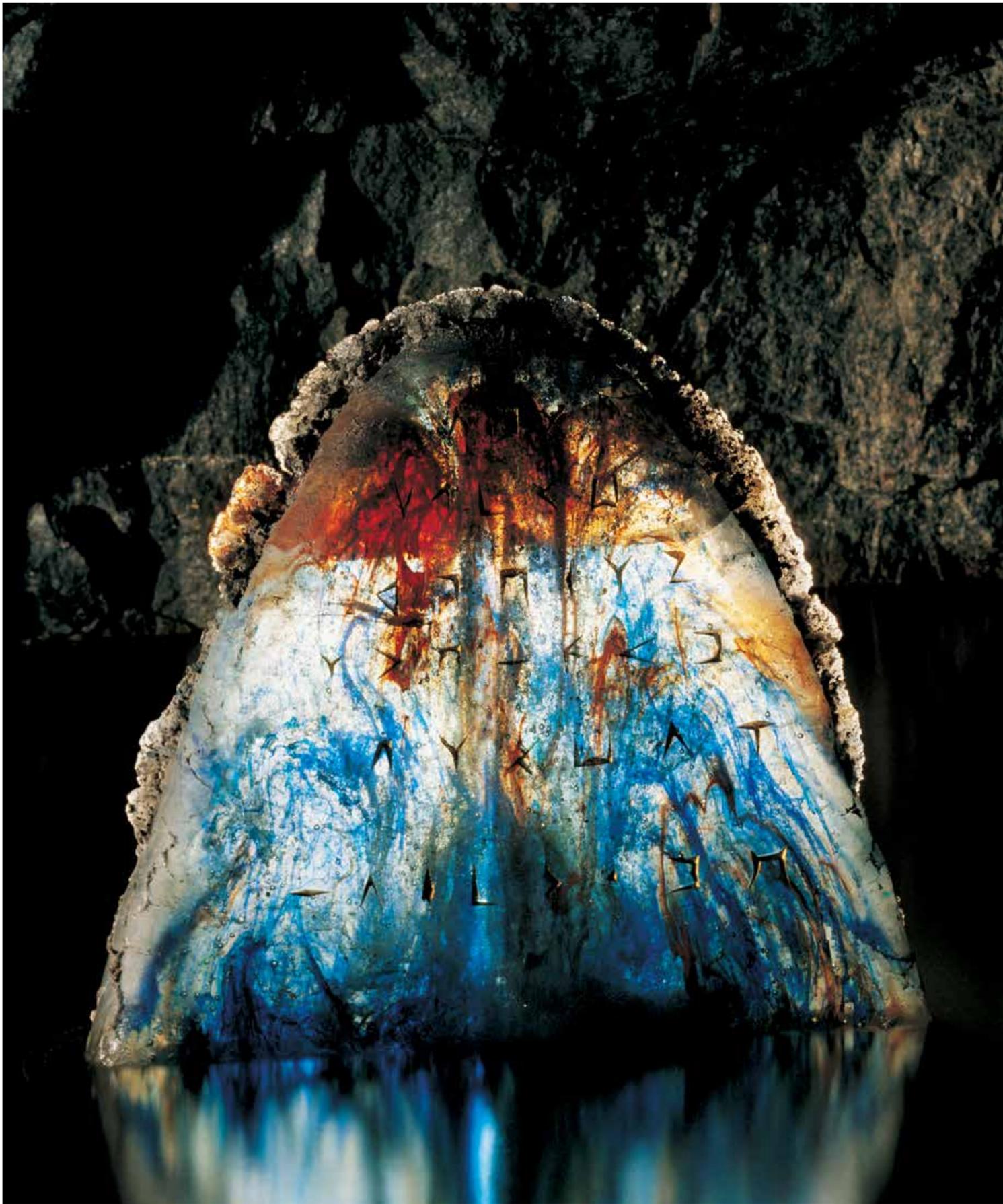


STEVE TOBIN MIND OVER MATTER

Foreword by David W. Houston
Essay by Phoebe Hoban



*RIZZOLI*Electa



0	Foreword
	DAVID W. HOUSTON
00	Nature as Crucible
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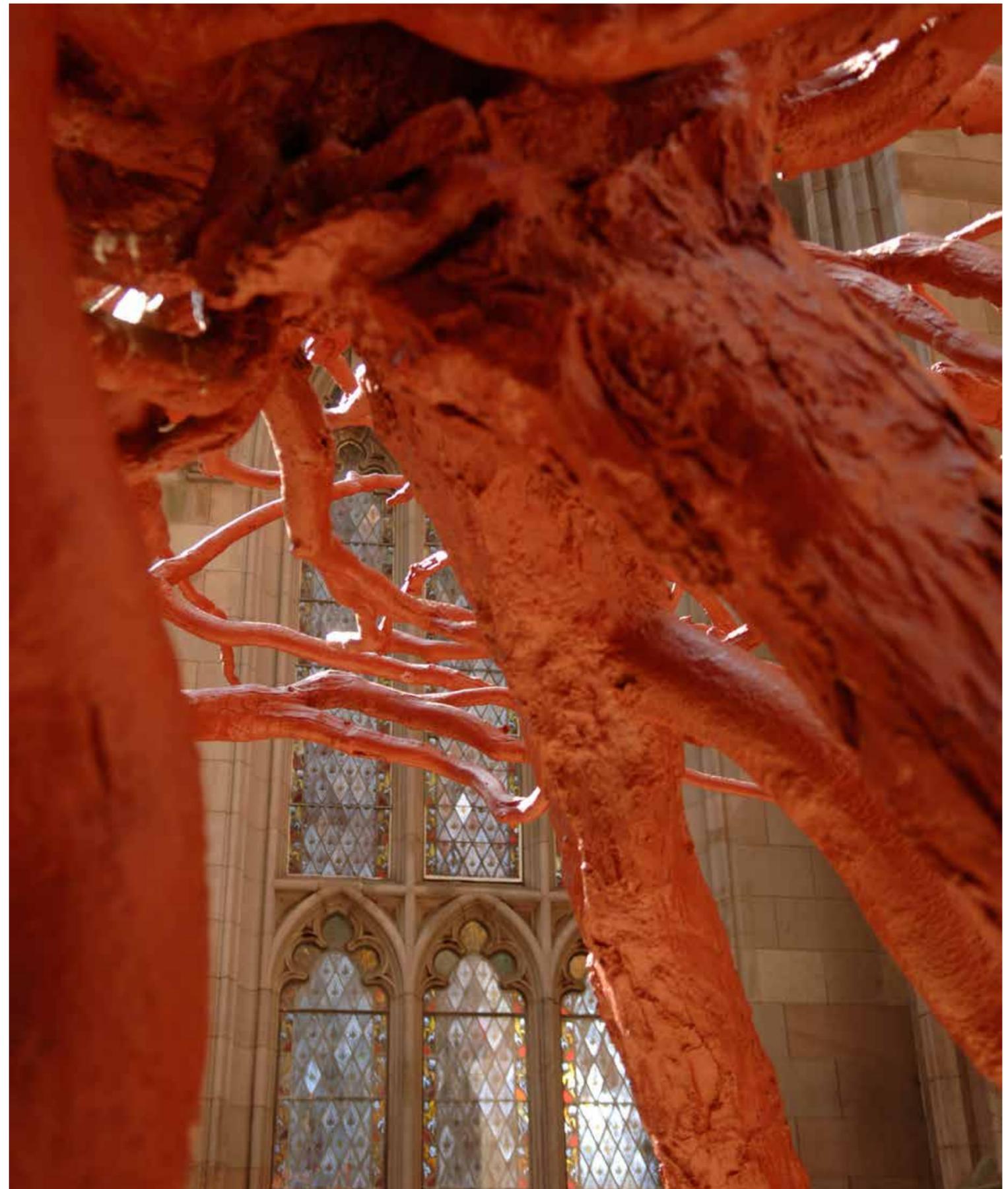
UNTITLED, 1993

Cast Glass, 6 x 30 x 12 inches
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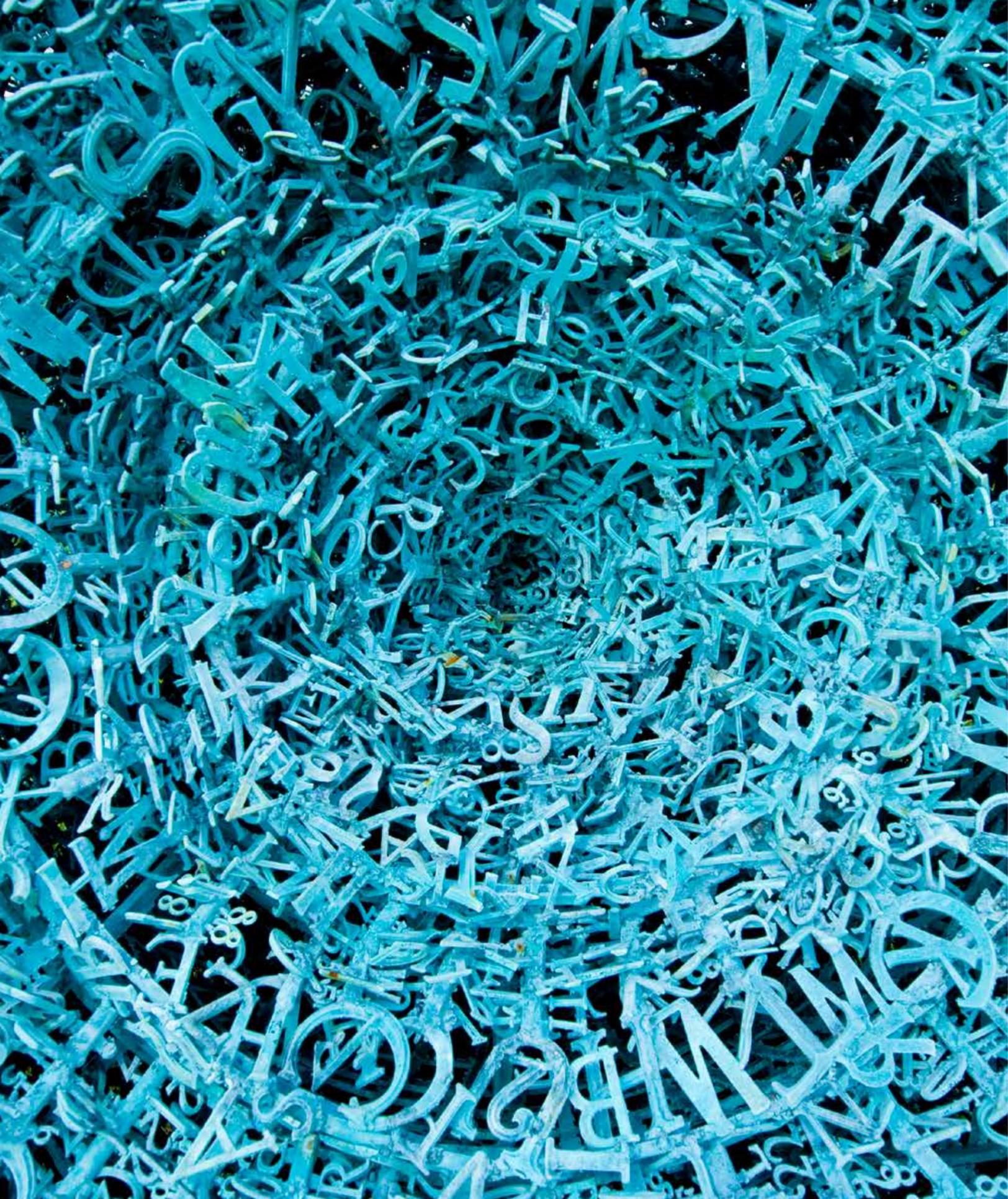
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Introduction

DAVID W. HOUSTON

“... From that which is perceived a definite conclusion may be drawn about what is imperceptible.”

Nicolas Steno

(1638–1686)

The book is the perfect format to trace the creative trajectory of artist Steve Tobin, in this case, one with cohesive chapters and a complex narrative. The master of many different materials and visual languages, Tobin’s work unfolds with its own logic. He blurs the lines between art and craft, creates hybrid forms that resist simple explanation and freely mixes the expressive possibilities of one art medium with others. For Tobin, this open-ended approach to his studio practice is the key to his ongoing approach to art as an act of discovery. His rhizomatic trajectory ignores the traditional art historical model that values consistency and a slow evolution over conceptual leaps and a promiscuous approach to the playful use of materials.

The art of Steve Tobin is characterized by conceptual unity and formal multiplicity. His work is grounded in a deep reverence for nature understood as a storehouse of infinitely changing forms animated by powerful hidden forces. This view of a *natura naturans*, the self-creative becoming of nature, has led him to explore an amazing diversity of materials and ideas that has created a highly singular artistic trajectory. It is easy to recognize at least twenty-five distinct bodies of work in his oeuvre, each with their own clear inner logic of ideas and masterful execution. For an art world that values consistency and linearity, Tobin’s nomadic movement through forms and materials poses a challenge to viewers and critics alike. He is unselfconsciously out of sync with the flow of mainstream art movements, but clearly in sync with himself.

Trained in theoretical mathematics at Tulane University, Steve Tobin has always been driven to simultaneously explore art, music, and ideas. While immersing himself in the abstractions of mathematics and physics in the classroom, he was also exploring the materiality of studio art and playing saxophone with many of New Orleans’s important jazz musicians in the city’s vibrant

music scene. The interconnectivity of sounds and materials have remained fundamental concerns that have deeply influenced the diversity of his studio practice and the wide range of his ideas.

In spite of the multiplicity of materials and forms, Tobin's work is anchored by two distinct themes. The first obvious and most dominant one is nature. His *Steel Roots*, *Bronze Roots*, *Termite Hills*, and the *New Nature Series* all reinterpret natural forms through deeply poetic visual languages that reach beyond the realm of appearance. In looking past the mere perceptual, Tobin's re-contextualization of nature evokes the invisible forces of the processes and ongoing creativity of *natura naturans*. Even in works such as the *Exploded Earth* series, his use of an exploded charge to "compose" the clay into sculptural vessels reflects the outward and inward pull of gravity on his materials through friezing invisible transitional natural forces in time. The use of found objects, Tobin's second major concern, is best exemplified by his "paintings." Comprised of found objects organized into squares or rectangular frames, his use of a wide range of objects to create patterns unified by the application of color and patina read as images from afar and become meticulously detailed assemblage sculptures on close viewing. Like the *Exploded Earth* series, the *Paintings* also are the direct result of the force of gravity on the pouring and scattering of objects into their armature or frame.

It is difficult to situate Tobin's monumental works in the context of the nature-based or site-specific art movements that precede him. Instead of site specificity, his sculptures are distinct objects that may be situated in a variety of environments, both indoors and out. Harkening back to late modernist abstraction, they bring the organic into the monumental, but instead of being a self-referential sculptural object, they are intended to be environments in themselves interacting with the surrounding spaces. In walking around and under the *Steel Roots*, the sinuous forms continually recompose themselves, interacting with both the space around them and the shadows they cast on both the sculpture and the ground. Rather than being a self-expressive sculptural form, they instead may be read as abstract evocations of the hidden forces of nature revealed through the phenomenological interaction of nature, object, and viewer. The ever changing subjective experience of the viewer is an inherently unique and unstable field of consciousness, one that Tobin has in mind when he composes this lyrical steel sculptures. The *Bronze Roots* are more

Paintings caption



Steel Roots caption.

literal, but no less experiential in creating a complex field of forms that reveal the portion of the tree that is usually hidden below the surface.

Tobin's sculptural use of clay and glass also operate outside the conventional context of these craft-identified materials and the hybrid world of craft as art. As a mathematics student at Tulane, Tobin came into contact with Gene Koss, a first-year art professor not much older than he. Koss, raised on a farm in the Midwest, was enamored with scale, weight, and the exploration of materiality in glass and steel. The mutual influence of a young student alive with ideas exploring materials and a young professor who was already a master of materials and process, was important for both Tobin and Koss. Like his later work with Peter Volkus in clay and Dale Chihuly in glass, Tobin was also able to absorb the essential lessons of strong mature artists without feeling the need to mimic the iconography and substance of their distinctive visual languages. Neither traditional vessels nor postmodern art-as-craft, Tobin's glass and clay works are similar in process and purpose to his sculptures and paintings.

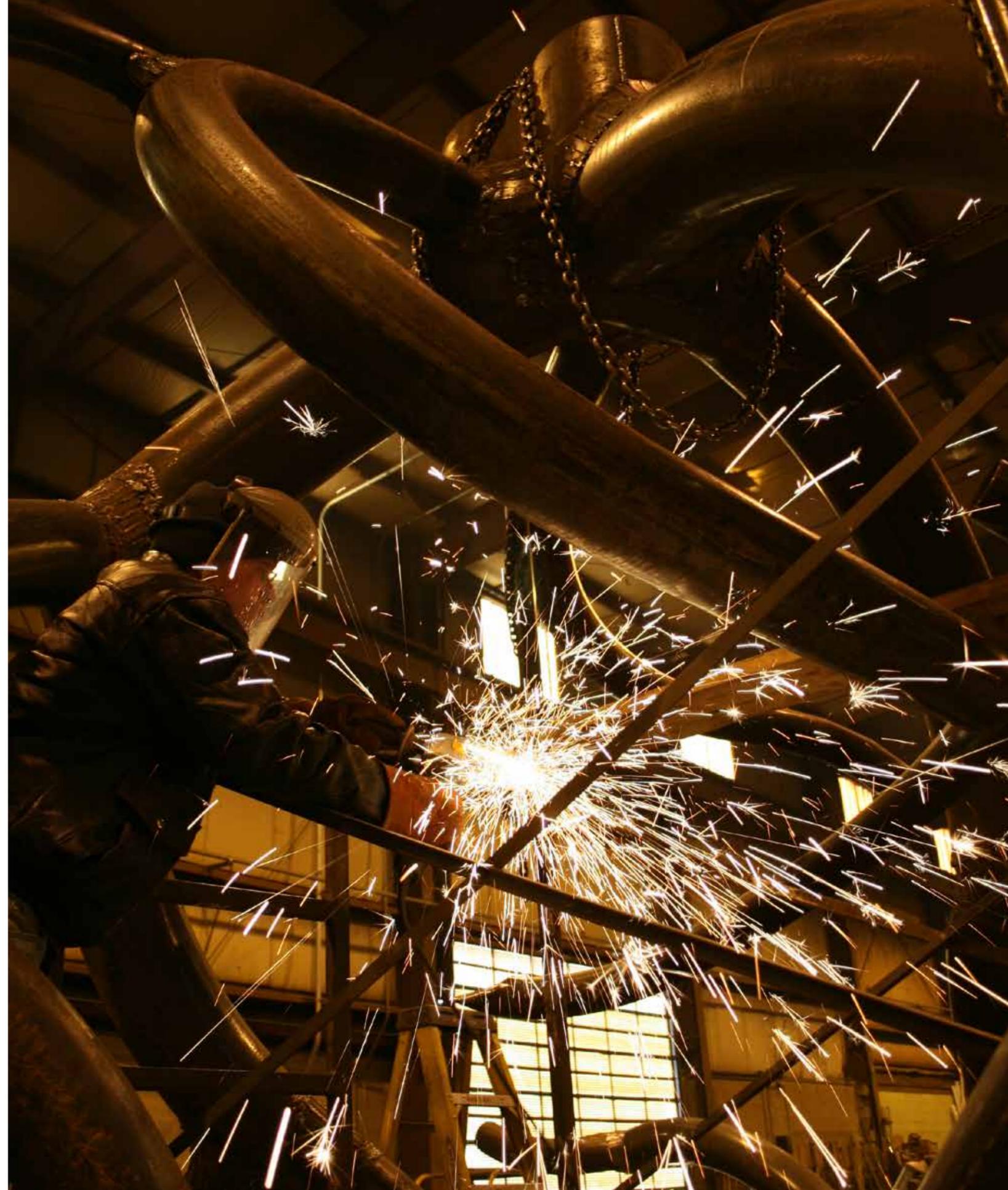
In looking at precedents for Steve Tobin's fascinatingly diverse body of work, I find it most fruitful to look outside the field of art. Upon visiting his industrial-scale Quaker Town, Pennsylvania studio, I walked through body after body of works displayed in large coherent groupings. It was only during my second visit that I started to see the inner logic, consistency, and processes within each body of work. Within each of the twenty-five or so distinctive, articulated body of works there is a play of scale, materiality, and visual rhythm similar to the musical form of theme-and-variations. Taking one idea and exploring it in a multiplicity of ways takes talent, control and vision. This idea of the variations on a single theme cuts across musical forms incorporating a range of instruments from solo to ensembles of varying sizes in the same way Tobin's work traverses scale, media, and form. Bach's *Goldberg Variations* and Beethoven's *Diabelli Variations* are obvious precedents that come to mind, but with Tobin's background as a jazz musician, I also think of the solo improvisations of saxophonists like Anthony Braxton and Roscoe Mitchell

who pass through the lines between classical music and Jazz to create new forms with historical precedents.

Yet another point of reference outside of the art world that comes to mind is from the literary world. In the essay, "Tradition and the Individual Talent," T. S. Eliot argued for an impersonal approach to art divorced from the self-expression and personality of the author. He saw the presence of the work, the nowness or timeliness of art, as suspended in a continuum of ideas and forms related to what he called "the pastness of the past," creating a context beyond the contemporary and the personal.

I have described Tobin's work as phenomenological. In the triumvirate of artist, object, and viewer, he privileges the experience of the viewer and the artwork over the self-expressive dominance of the artist. His selfless art of ideas does not fit into the three recent dominant art world trends of formalism, self-expression, and conceptualism. While there is plenty of hand and skill behind each of his diverse bodies of work, the artist himself is relatively anonymous. The form and materiality of the work is at once present and strong, but the object is intended as a vehicle for experience rather than a thing-in-itself. Although he is motivated by ideas, the ideas are the hidden unifying factor behind the work rather than the dominant theme or end result.

As the first survey of all of Tobin's many bodies of work, this publication invites the reader to the opportunity to grasp the ideas and logic behind what is one of contemporary art's most unique artists.





STEVE TOBIN MIND OVER MATTER



PREVIOUS SPREAD

CHOIR, 1990

Blown glass, forged iron, and neon,
heights variable with max height 15 feet
Saint Augustine Chapel, Antwerp Belgium

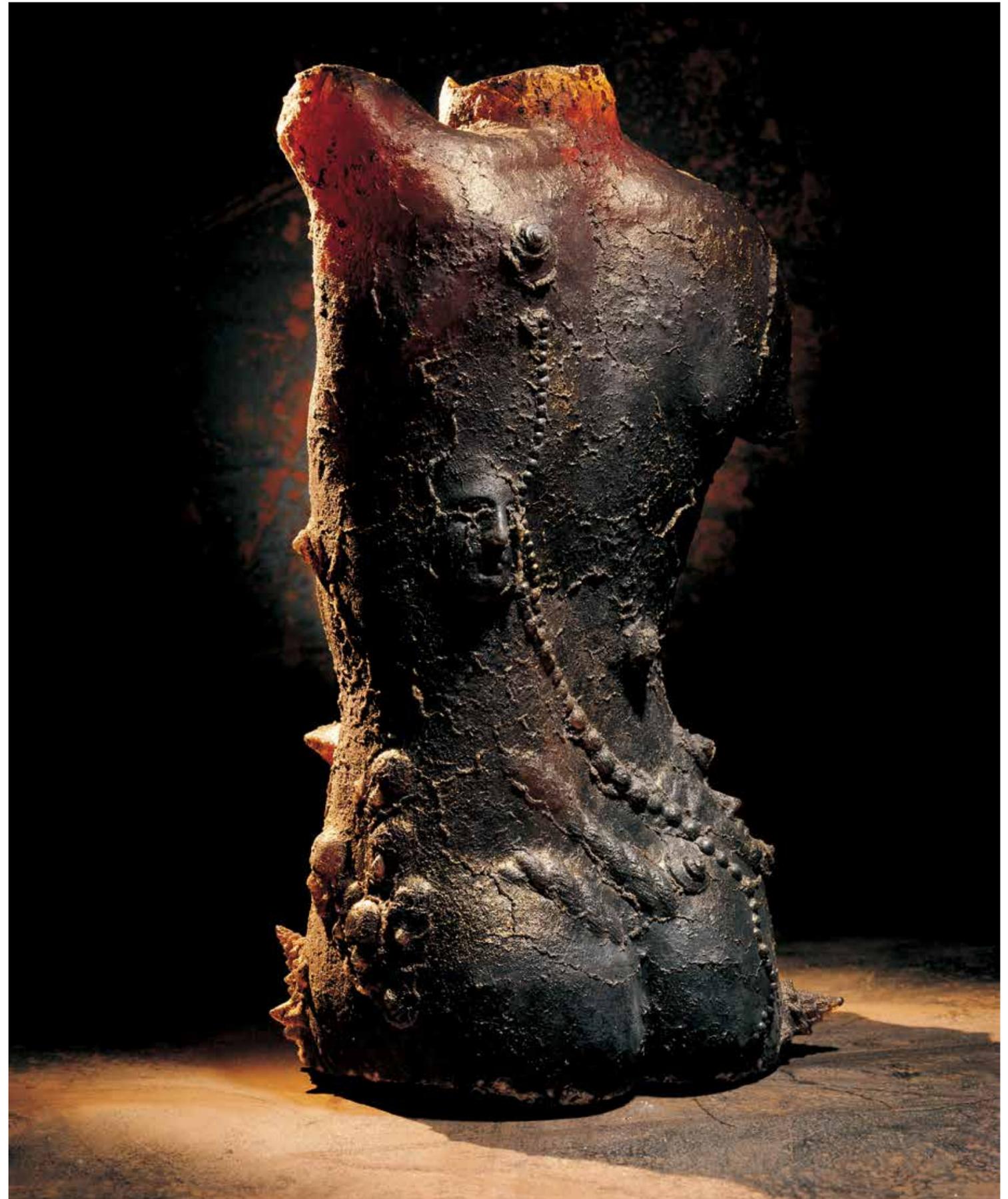
ASCENSION, 1990

Mobile of blown glass, forged iron, and neon,
30 x 30 x 30 feet
Saint Augustine Chapel, Antwerp Belgium



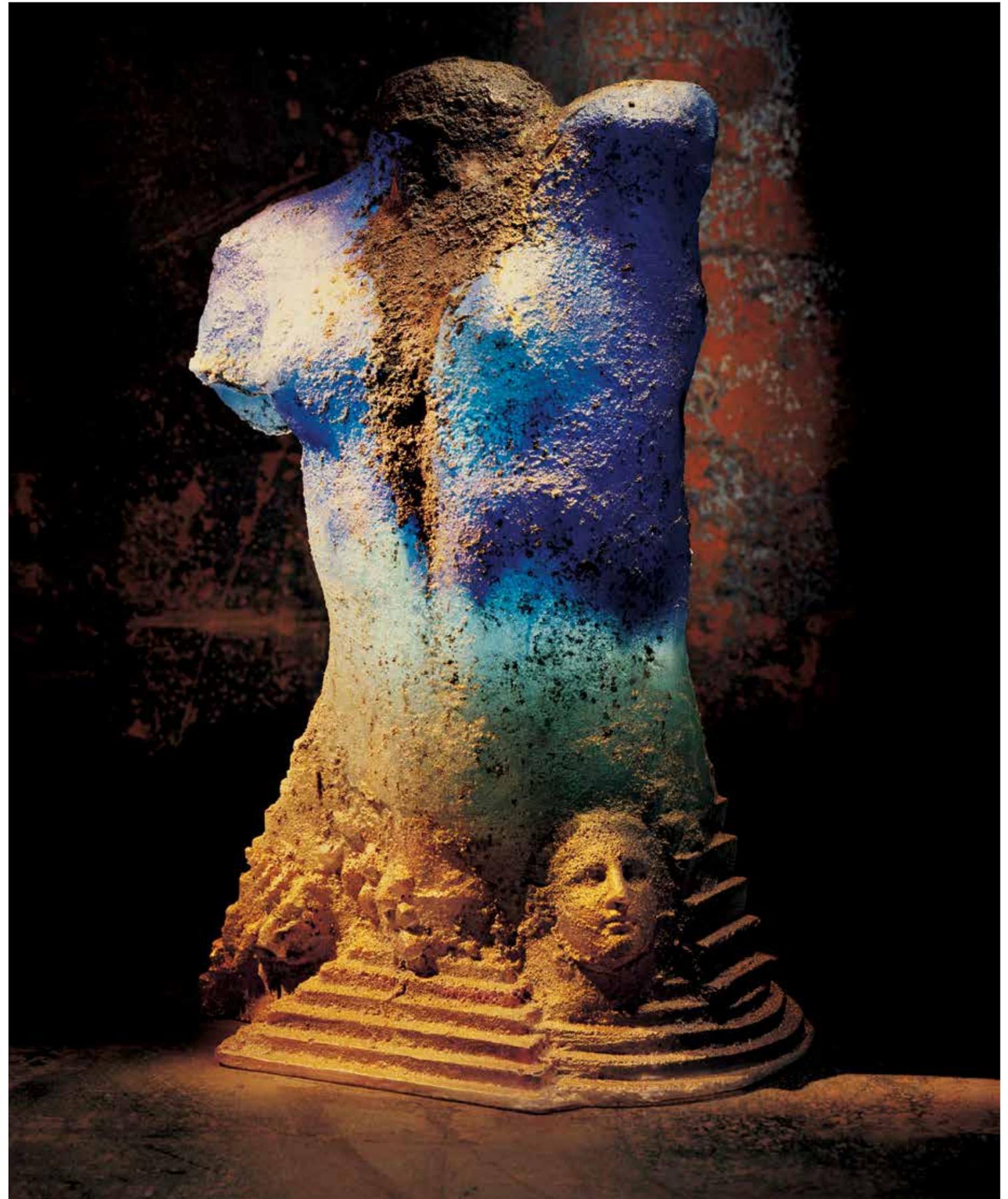
CAPTION TK, 1992

Cast and exploded Glass, 40 x 30 x 6 inches
Exhibition, Retretti Art Centre,
Punkaharju, Finland



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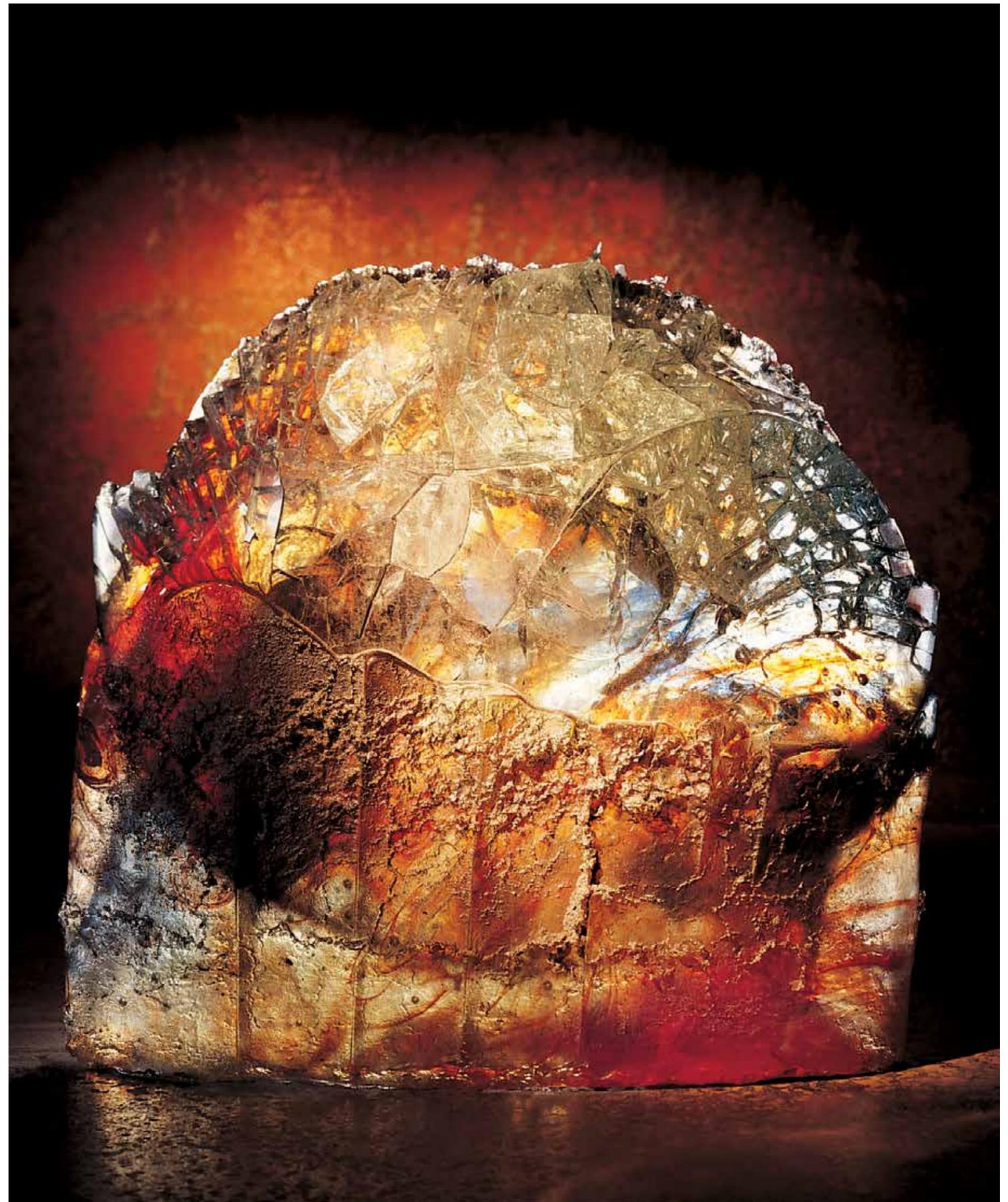
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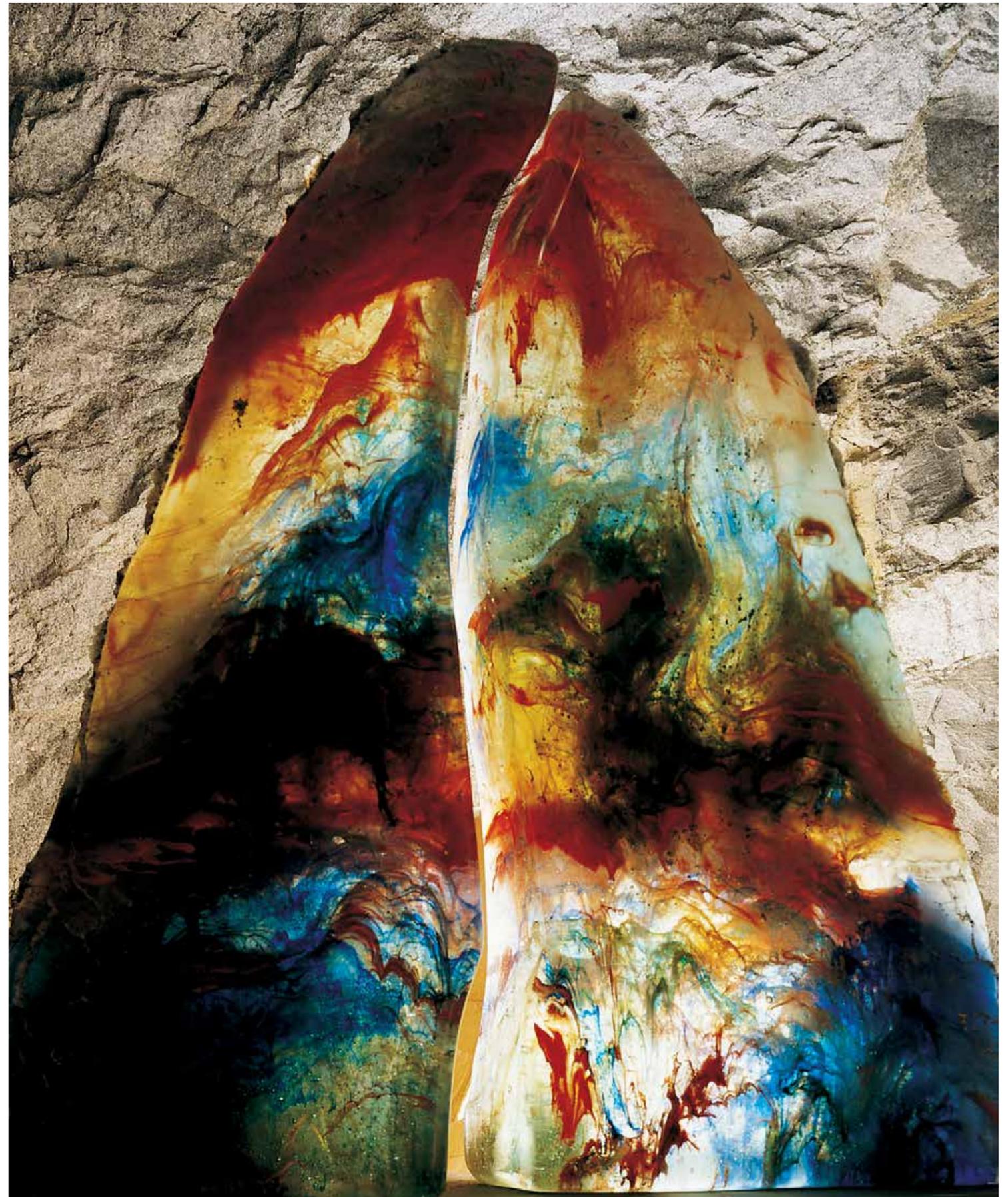
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FOLLOWING SPREADS

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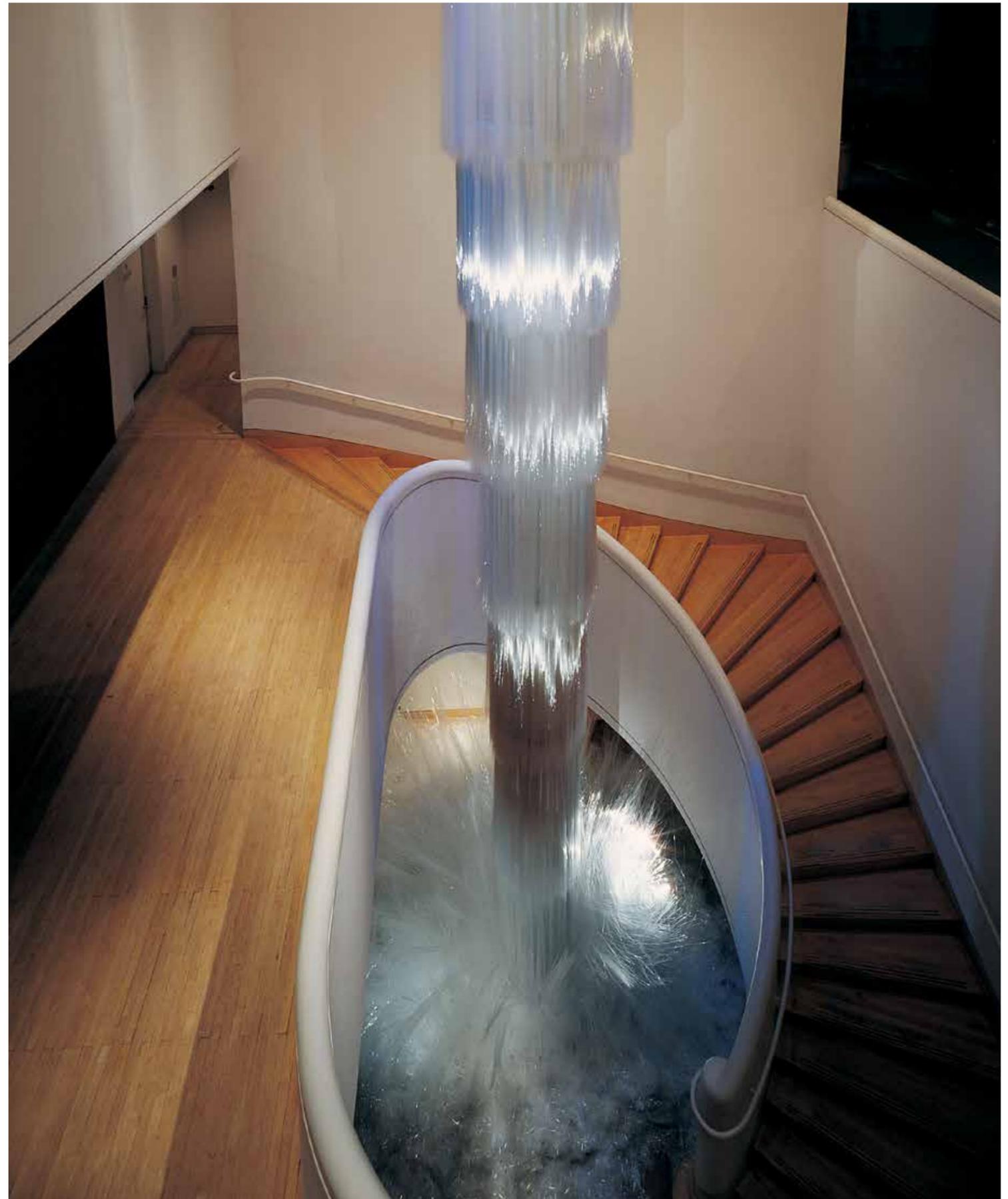






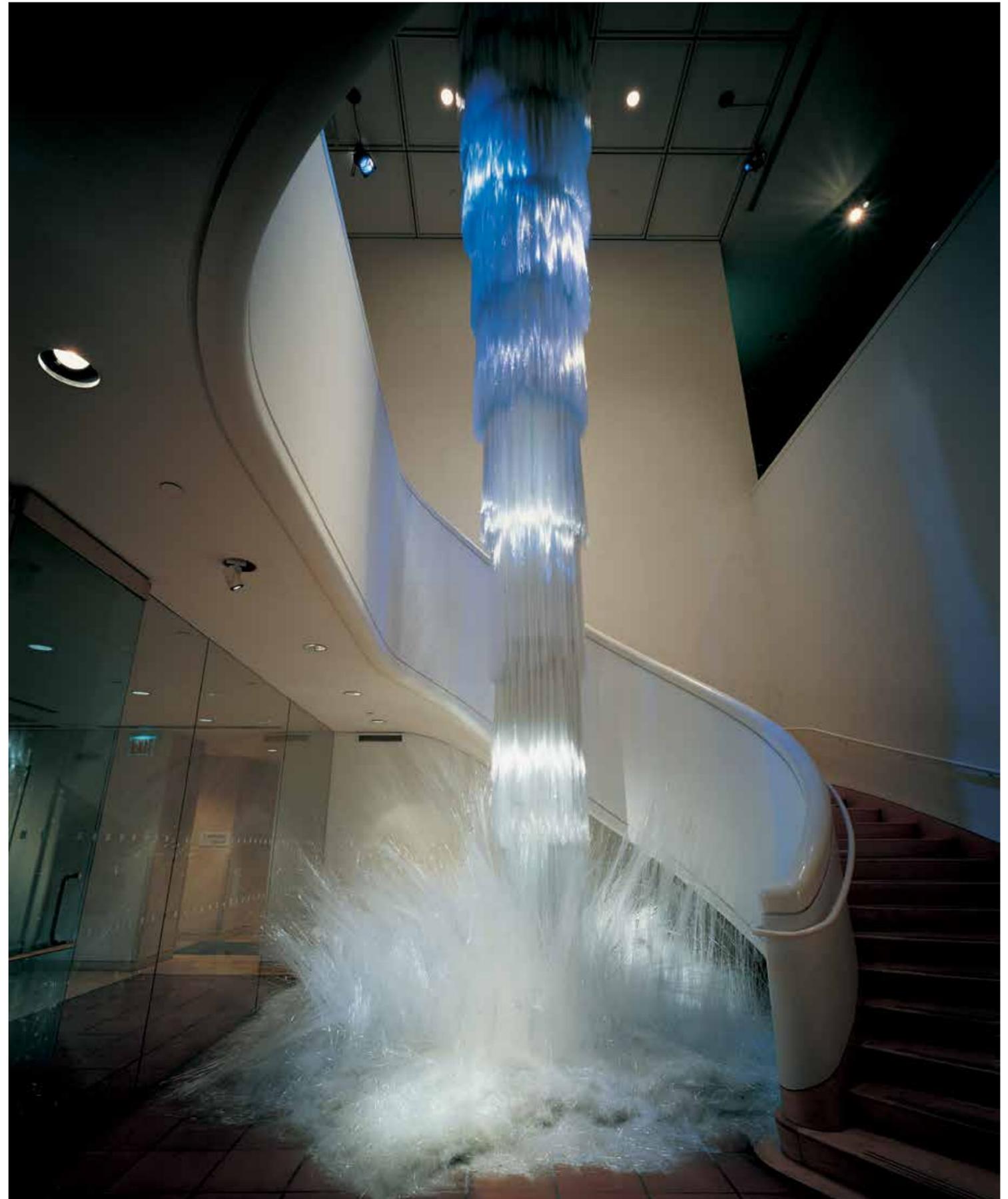
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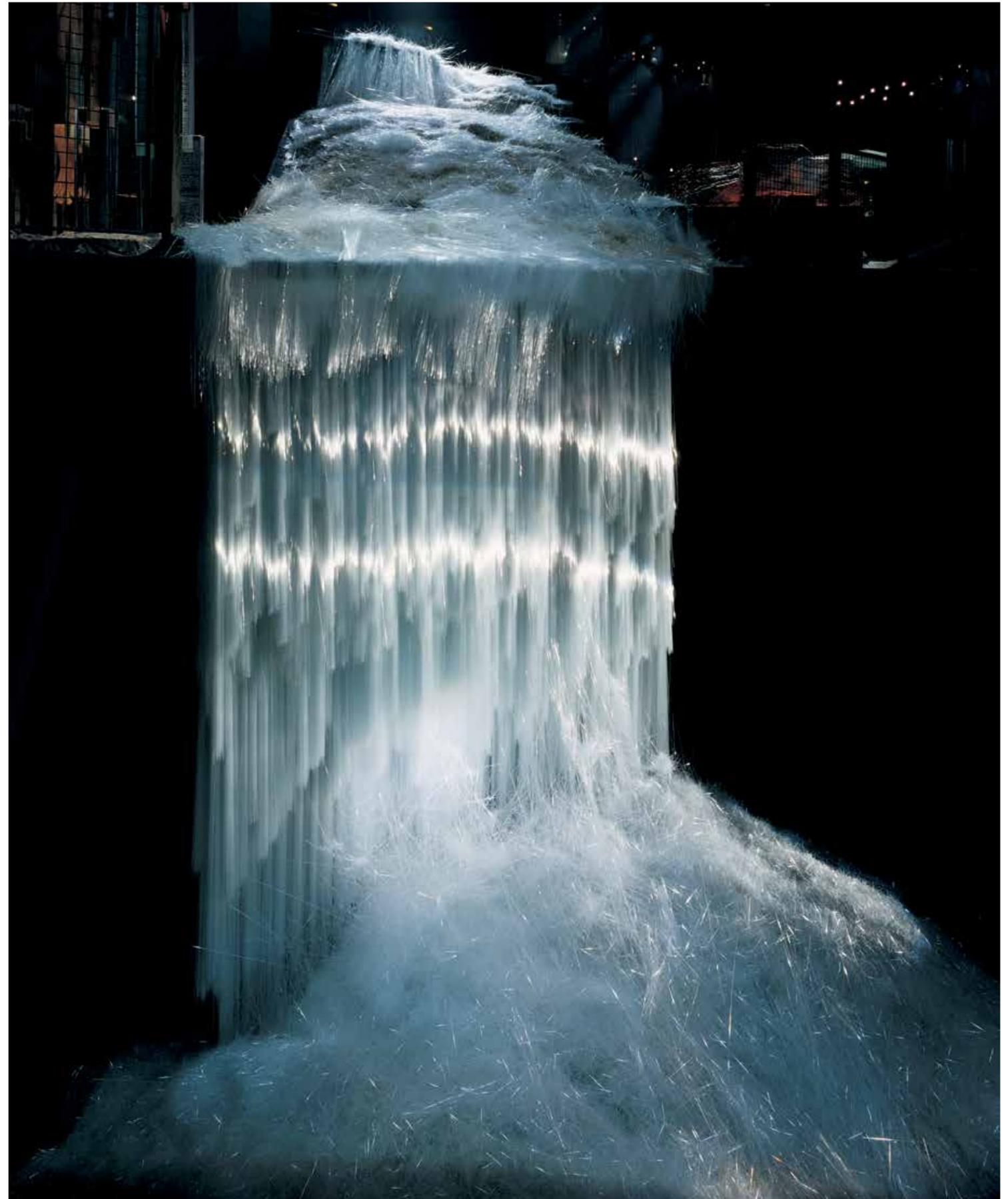
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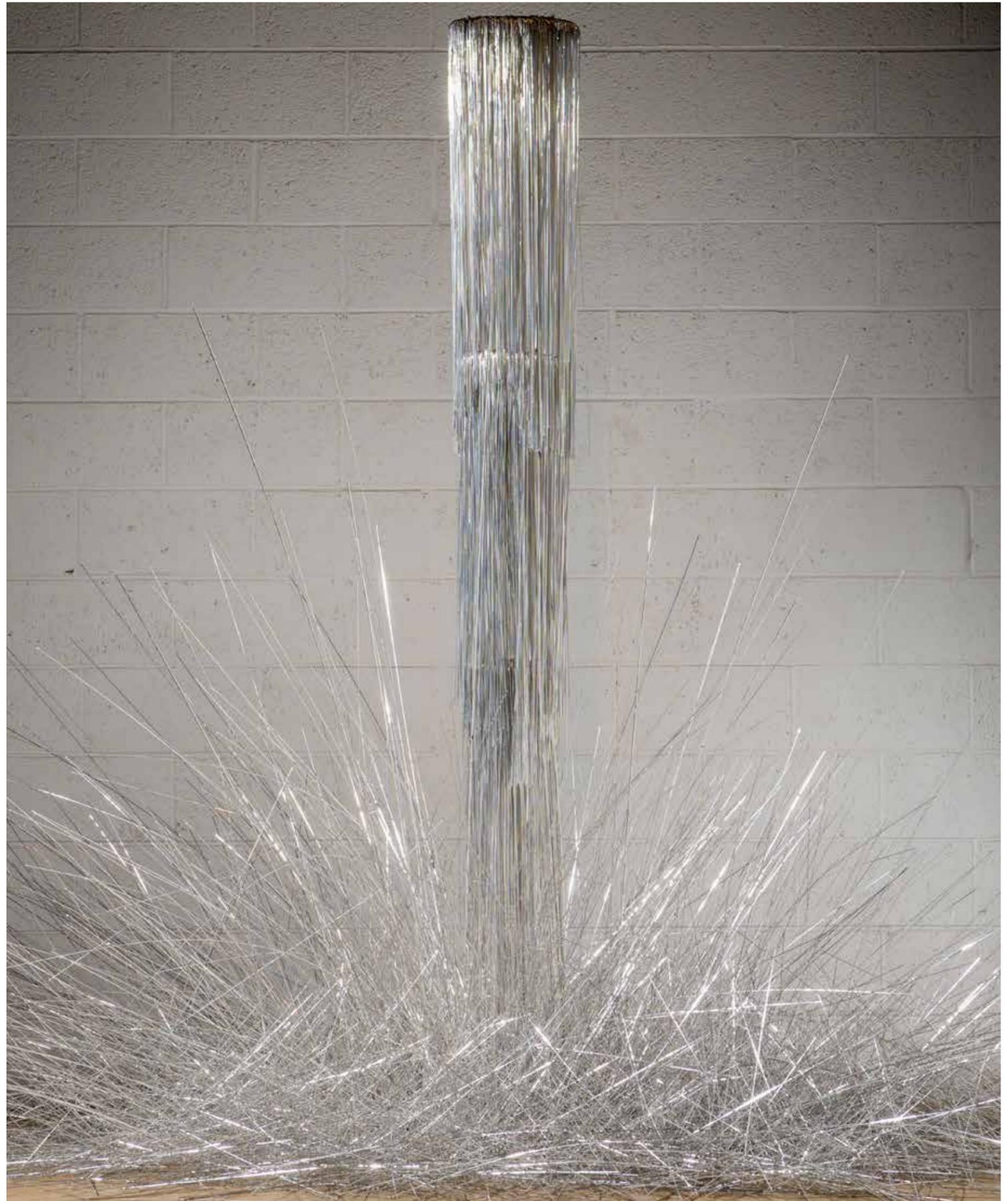
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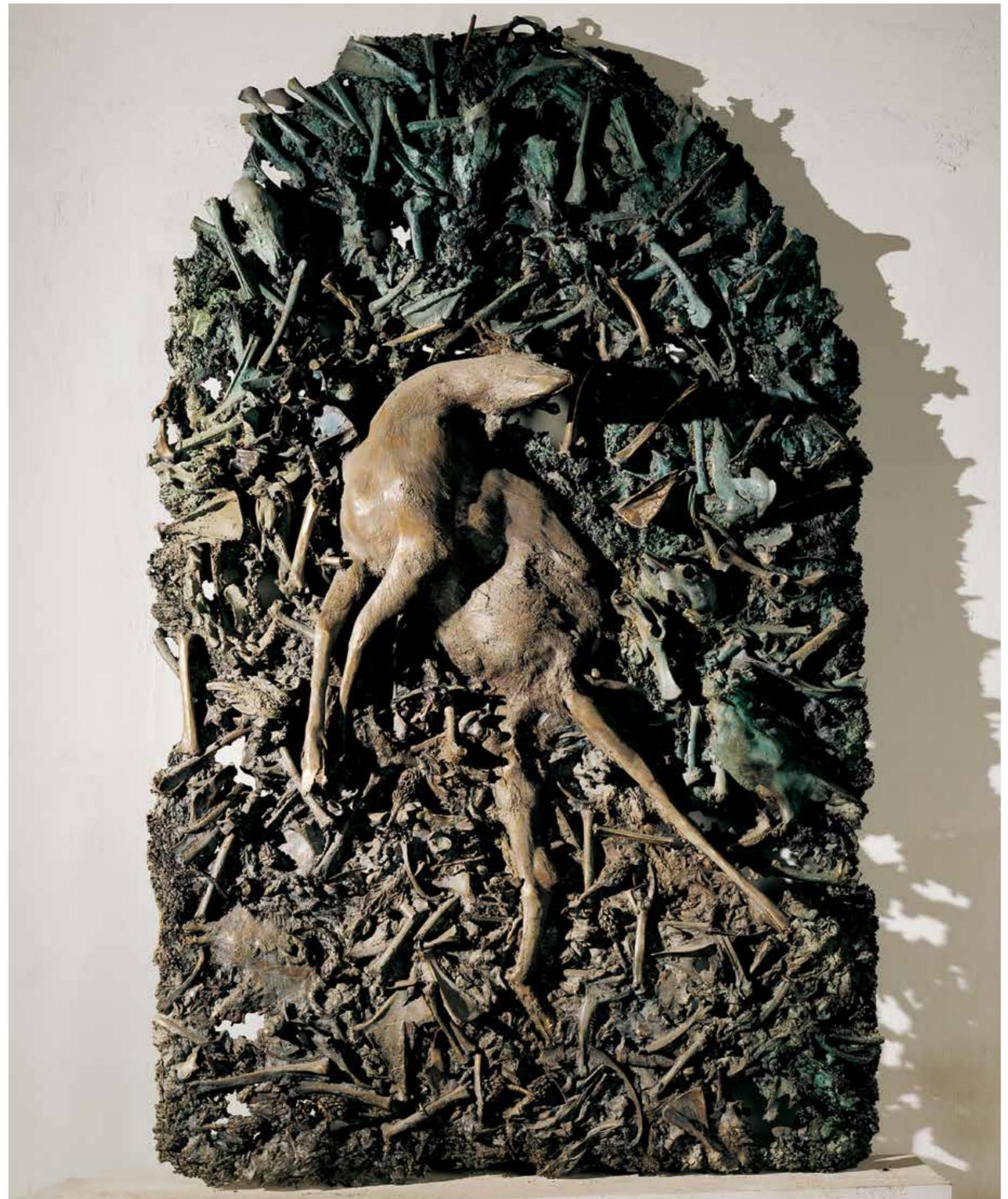
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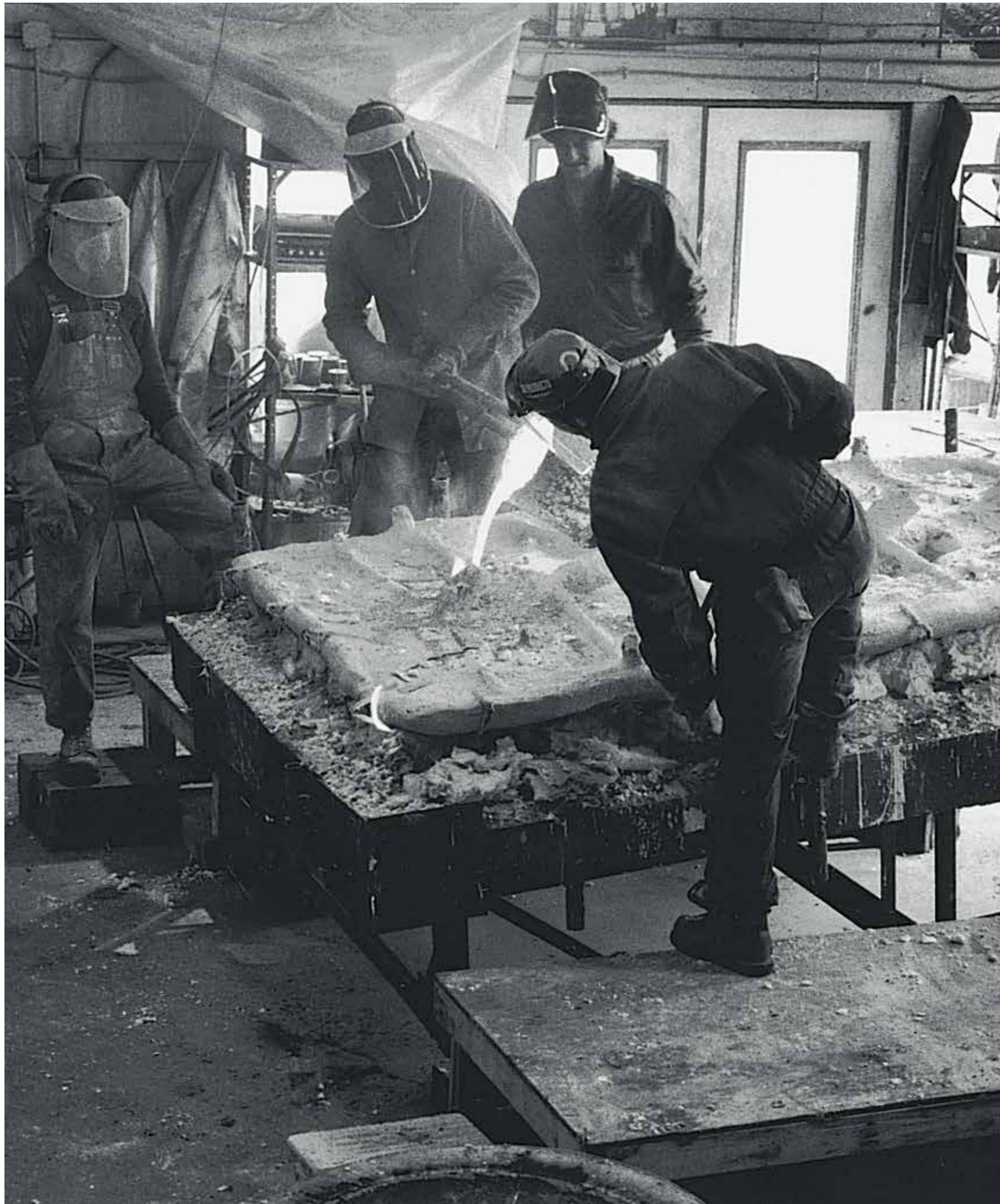
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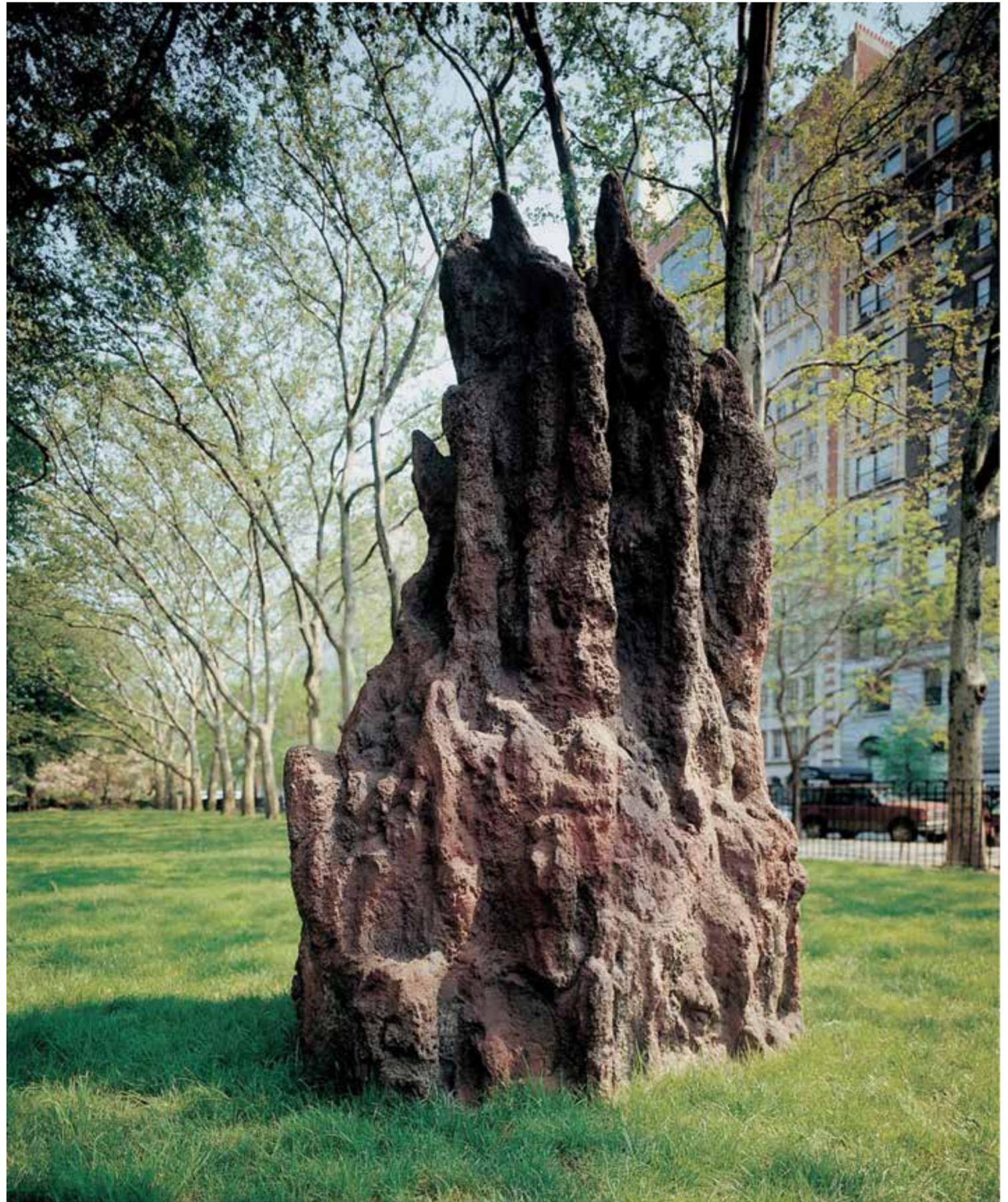
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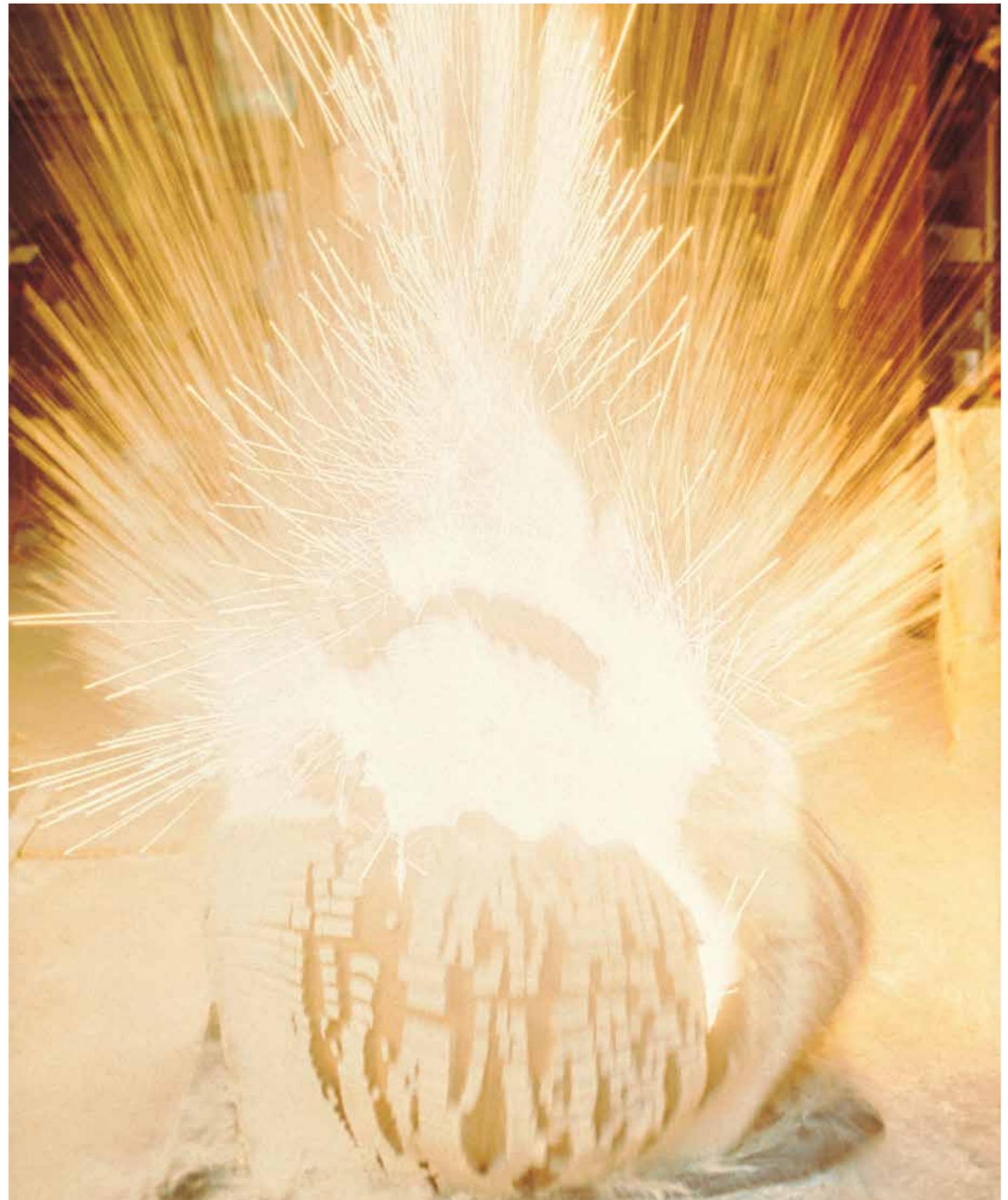






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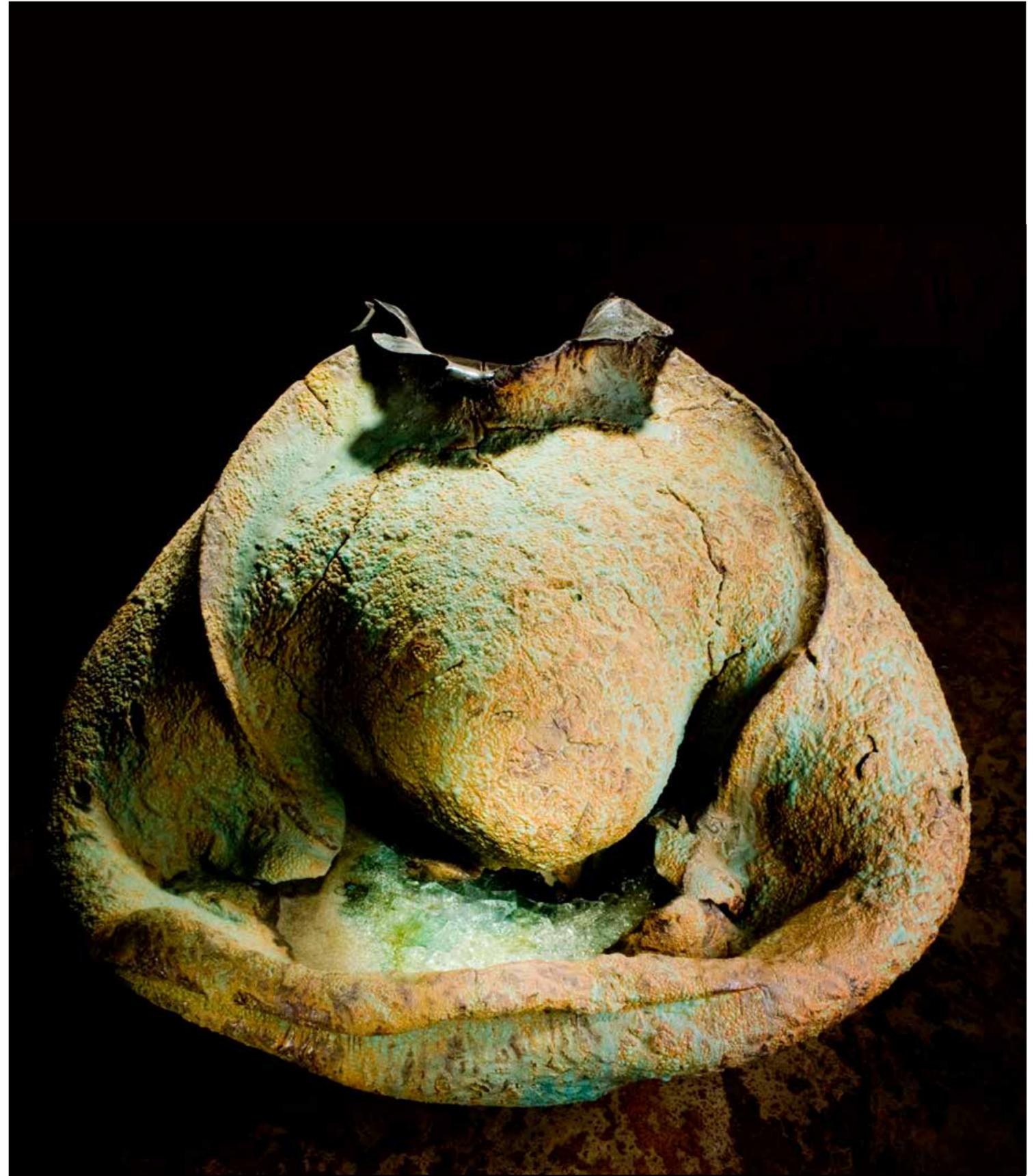
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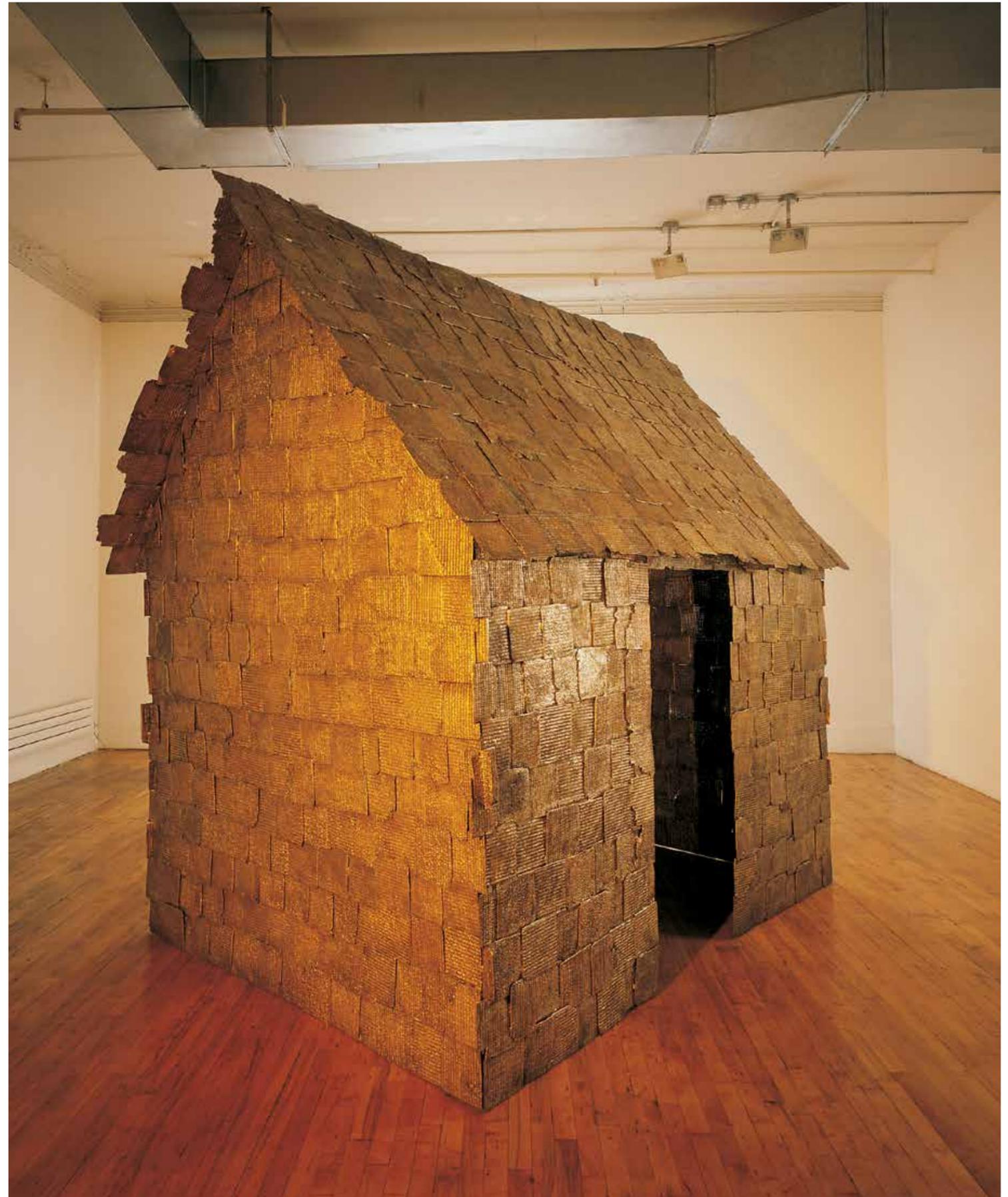
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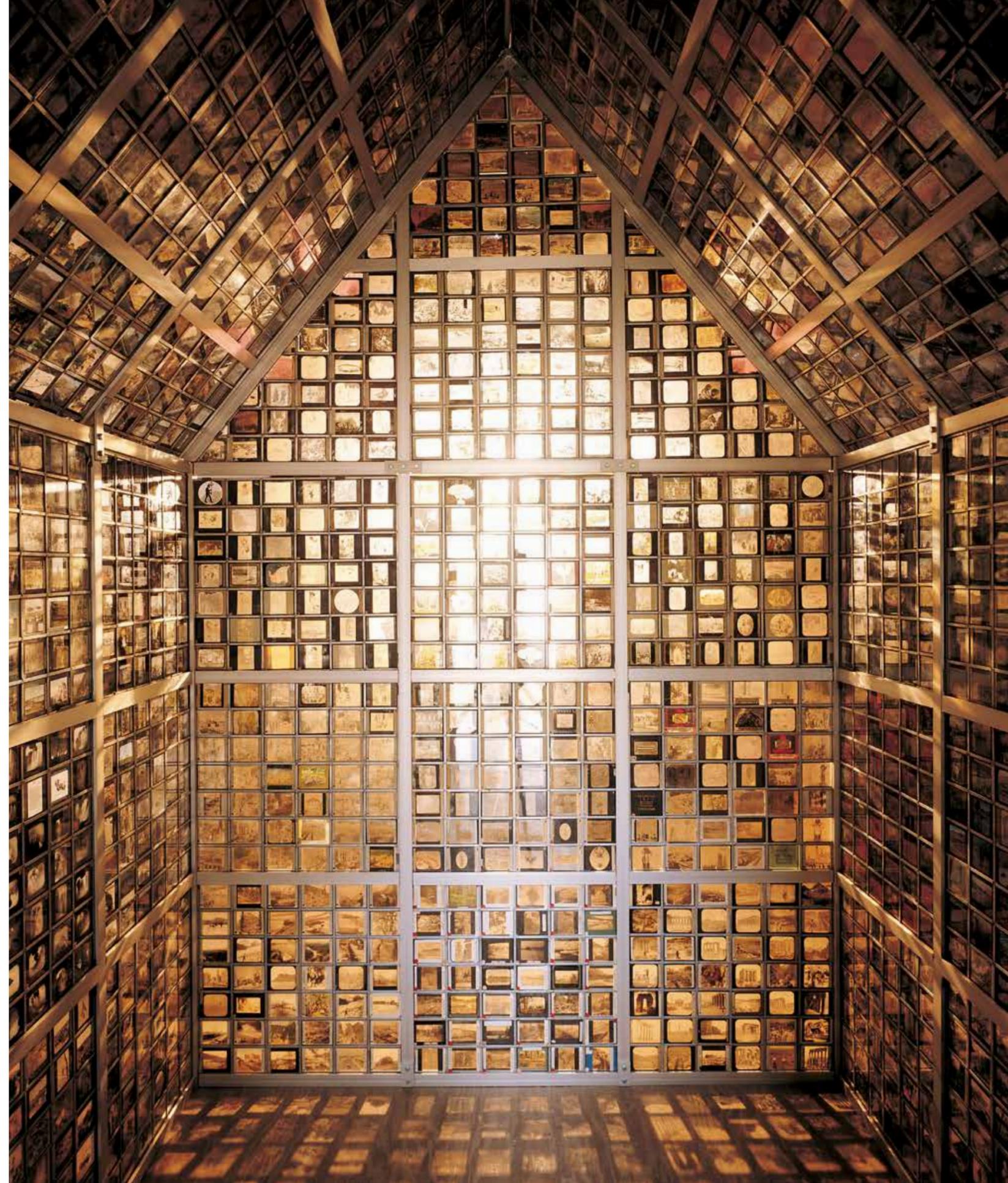
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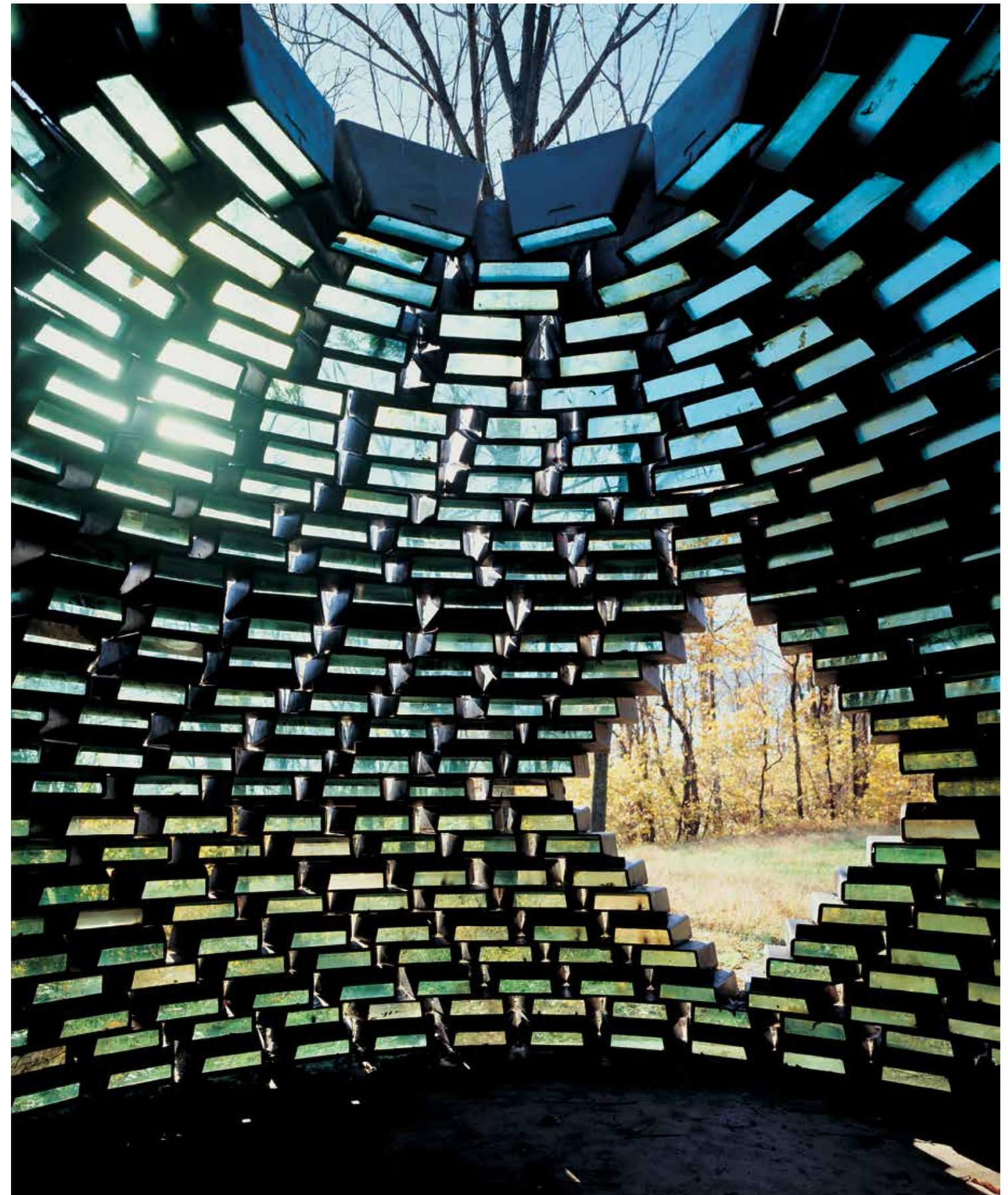
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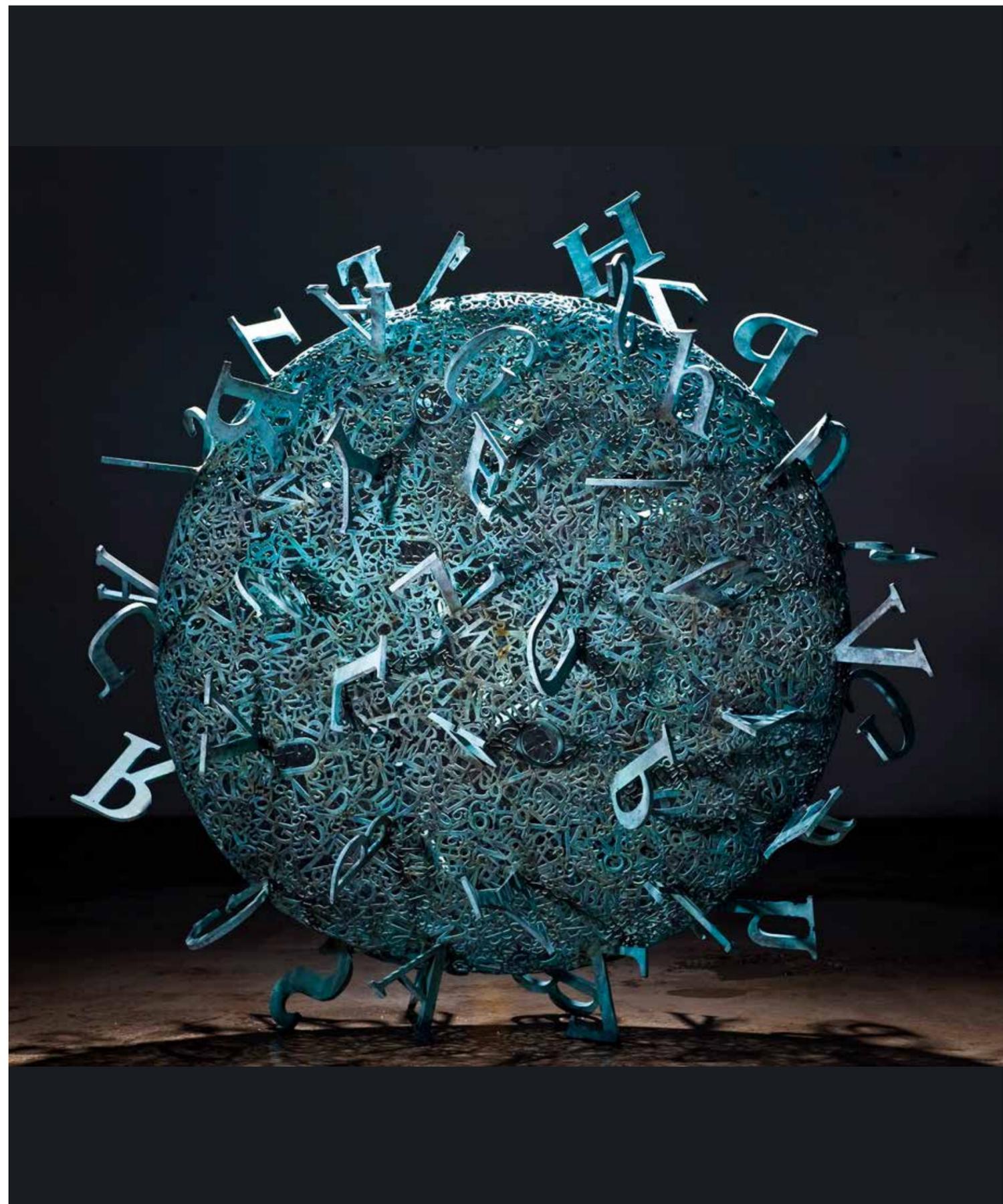
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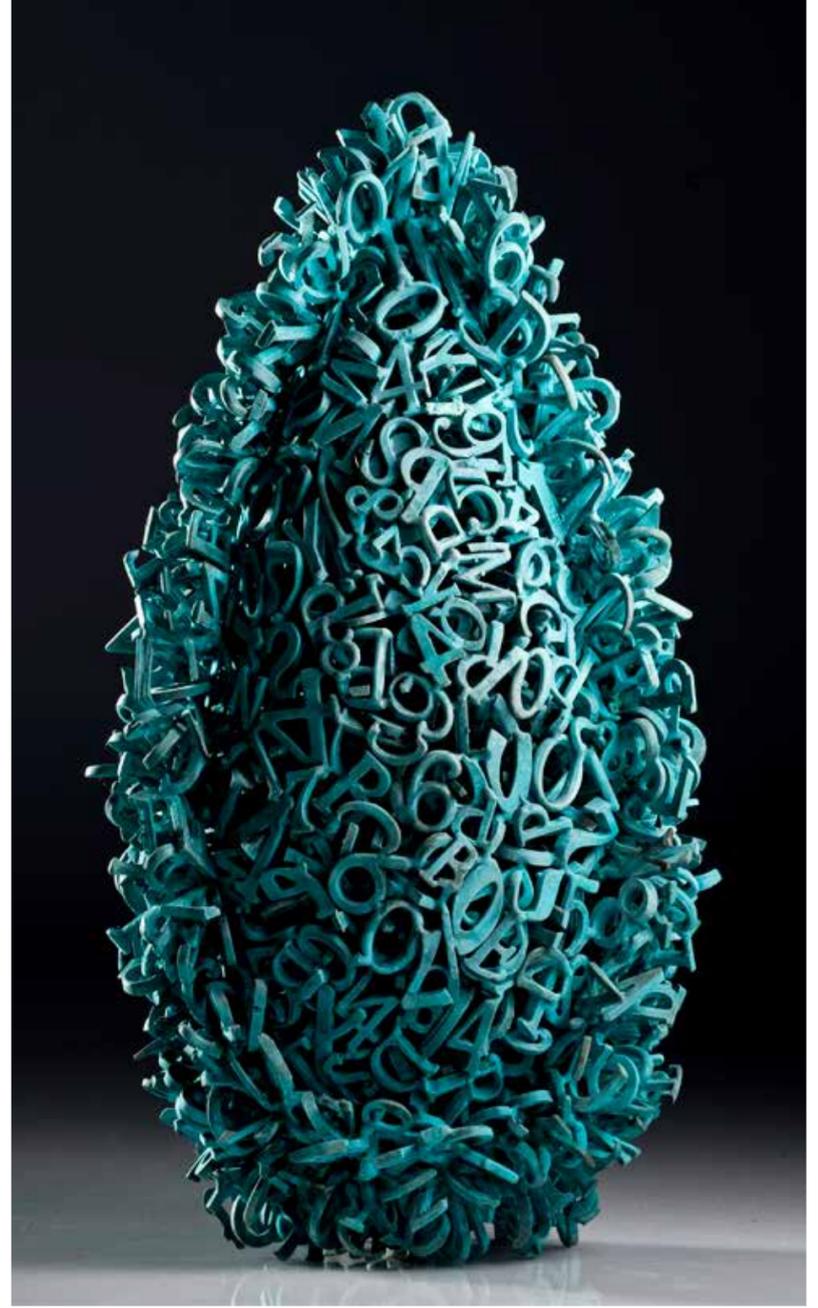
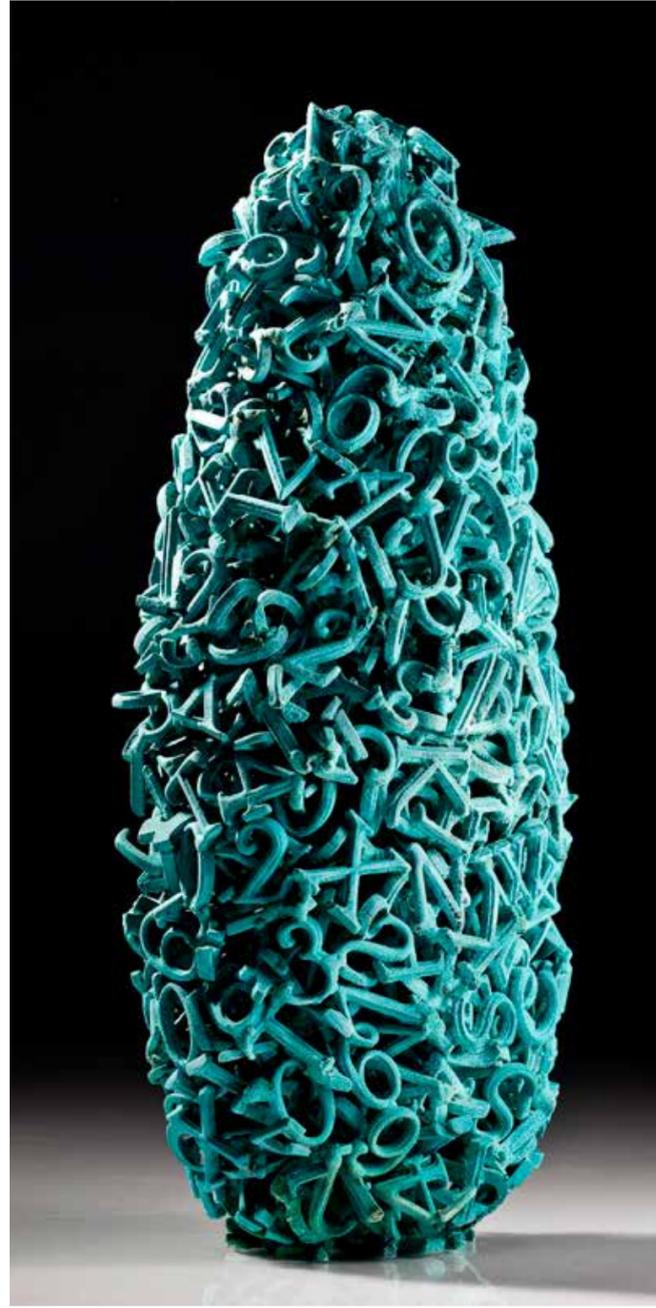
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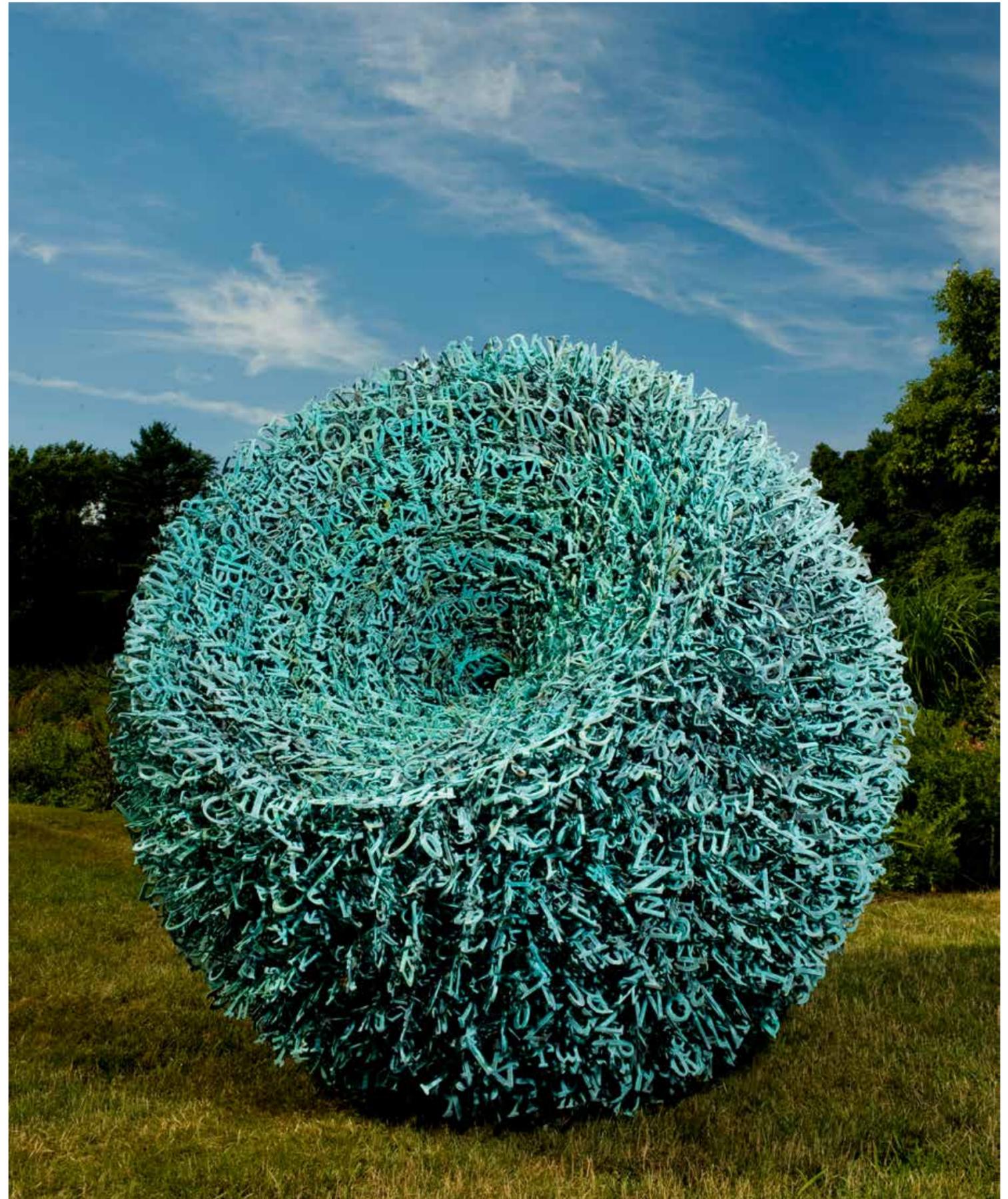
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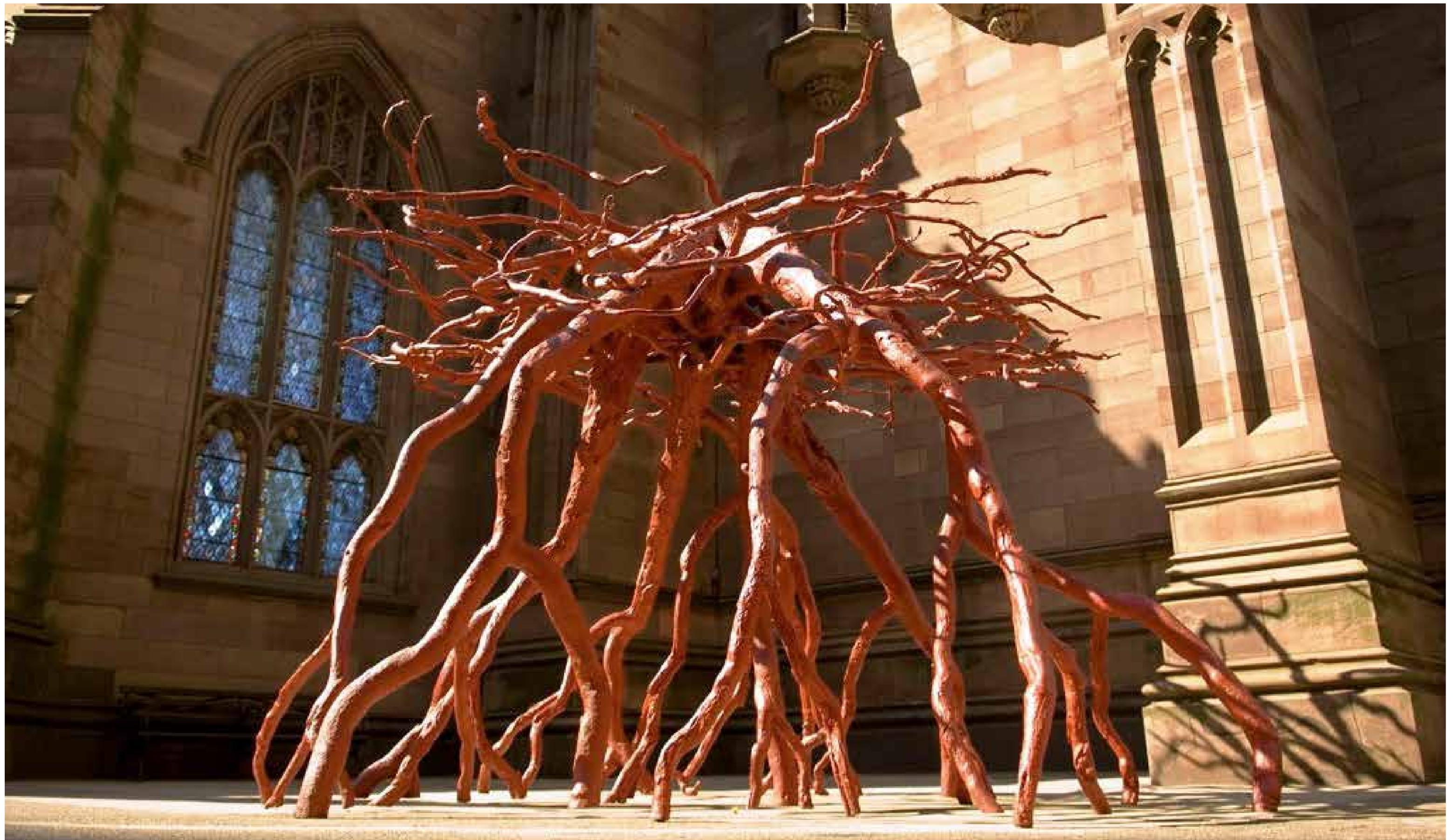
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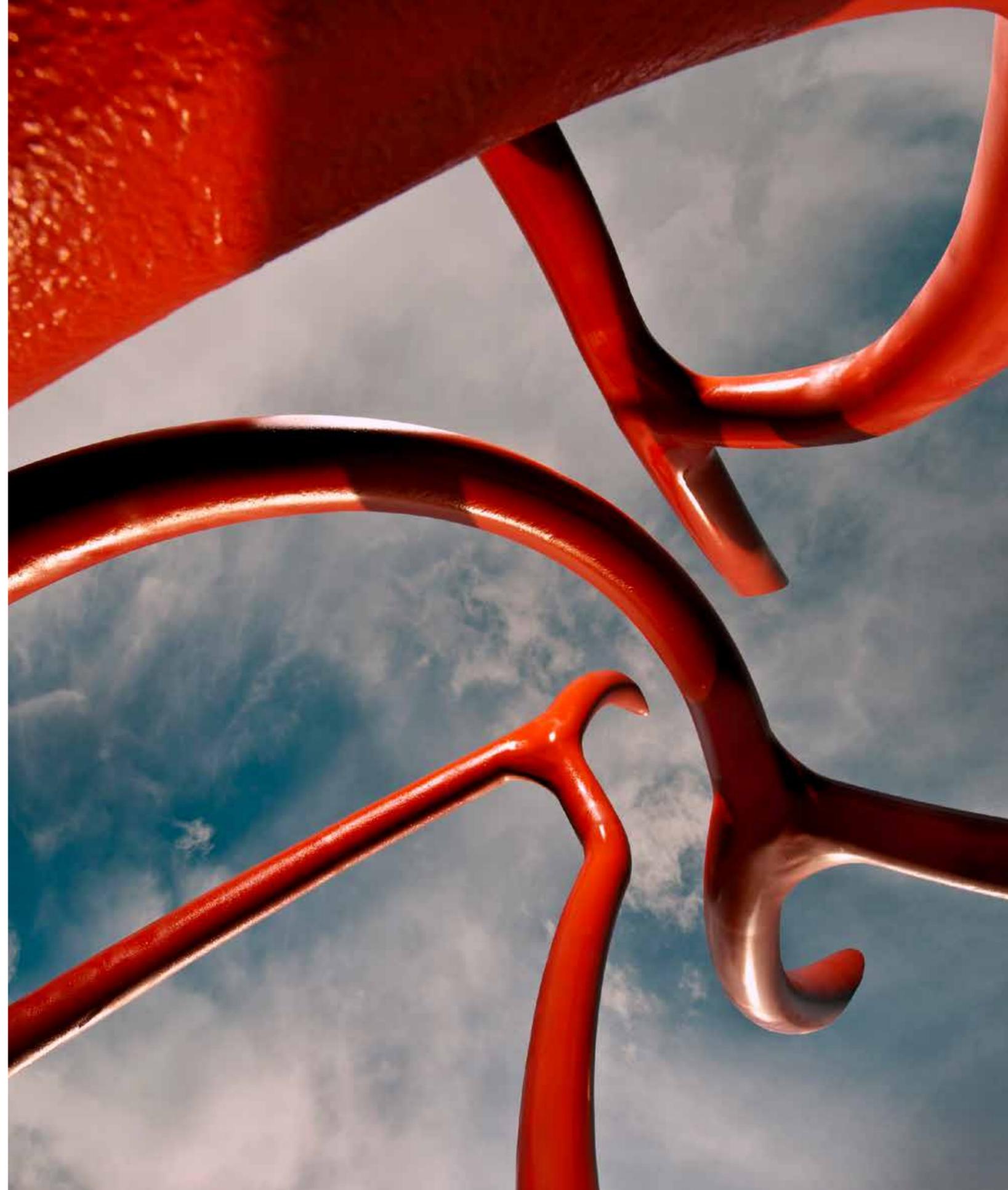
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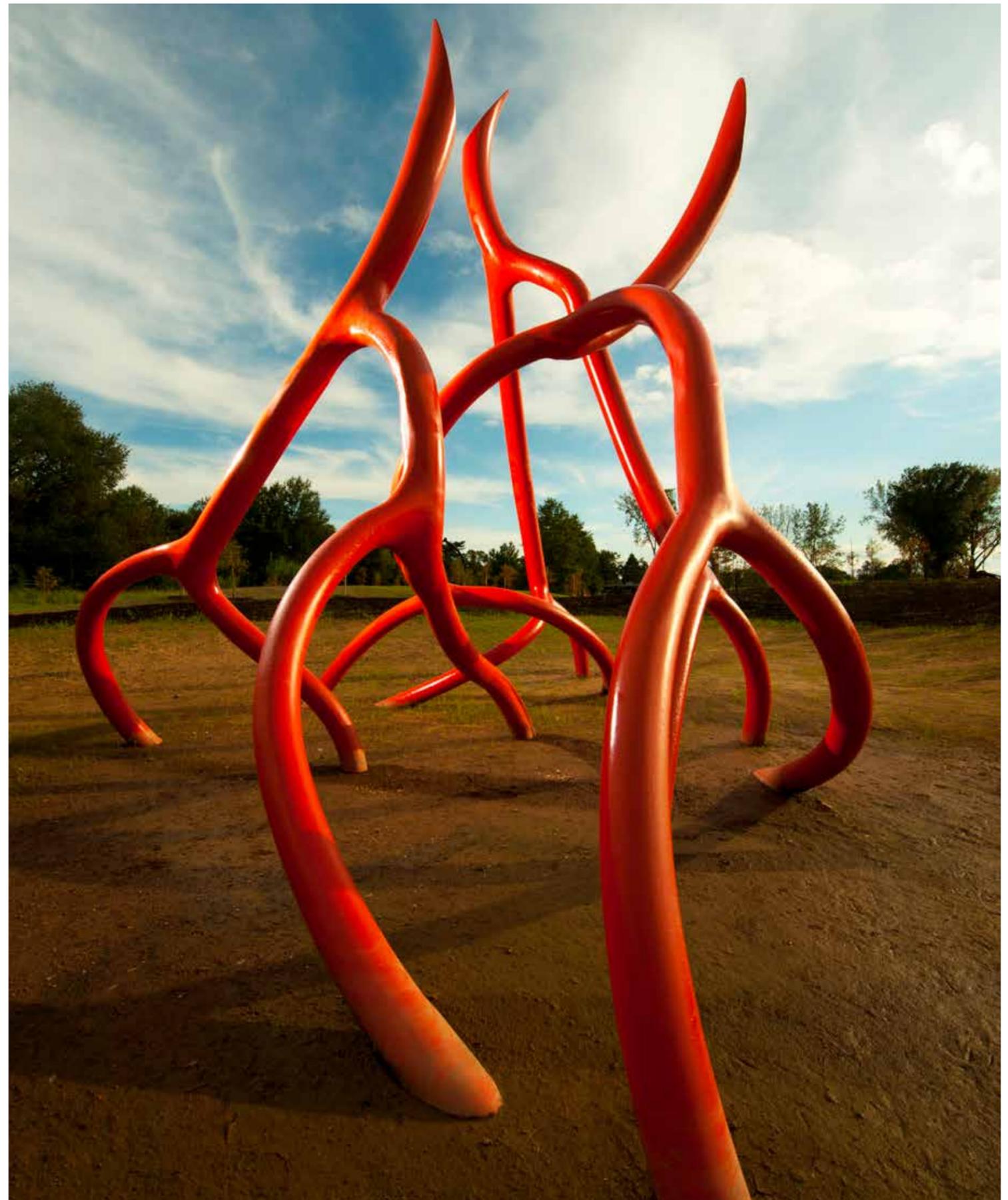
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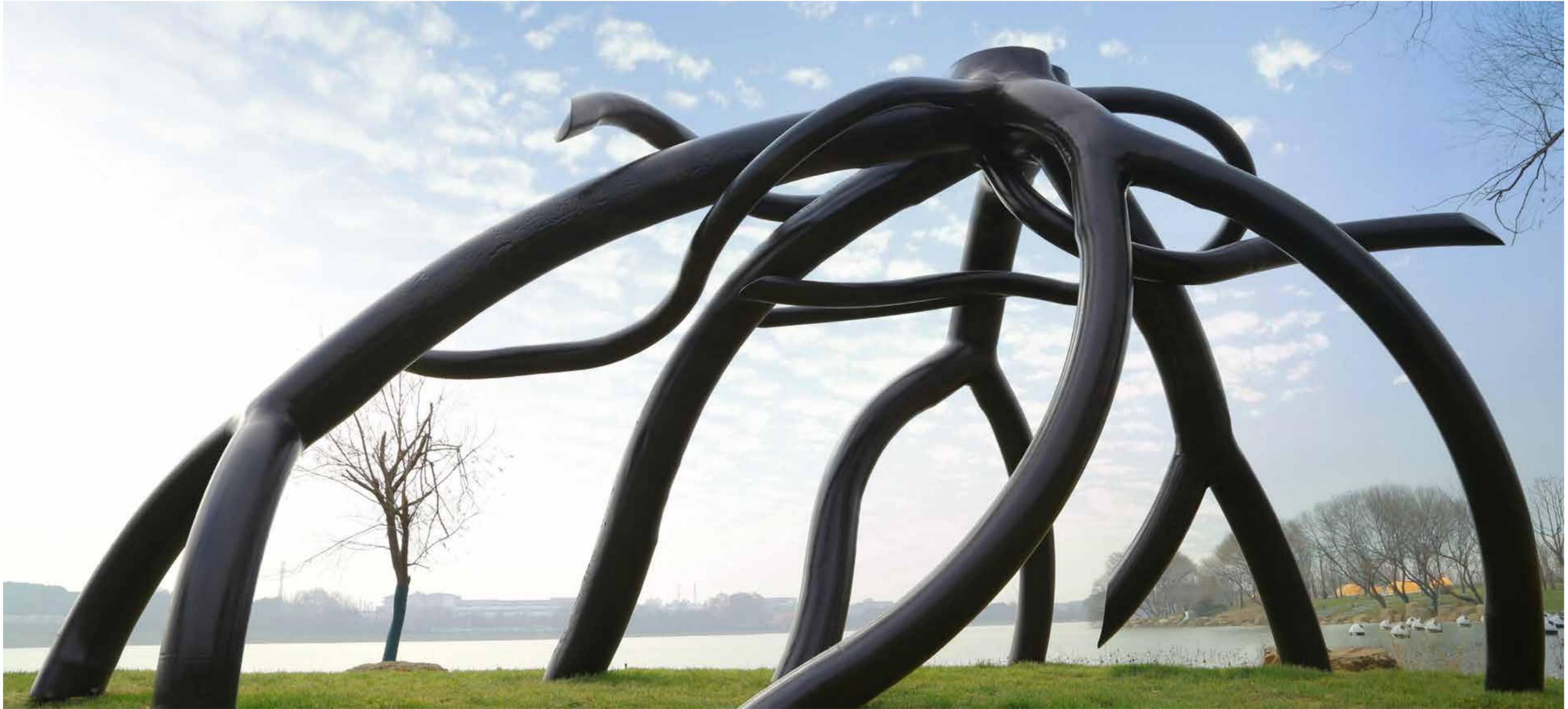


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** 8 pg insert on light vellum (rice paper like) of drawings
somewhere near here.



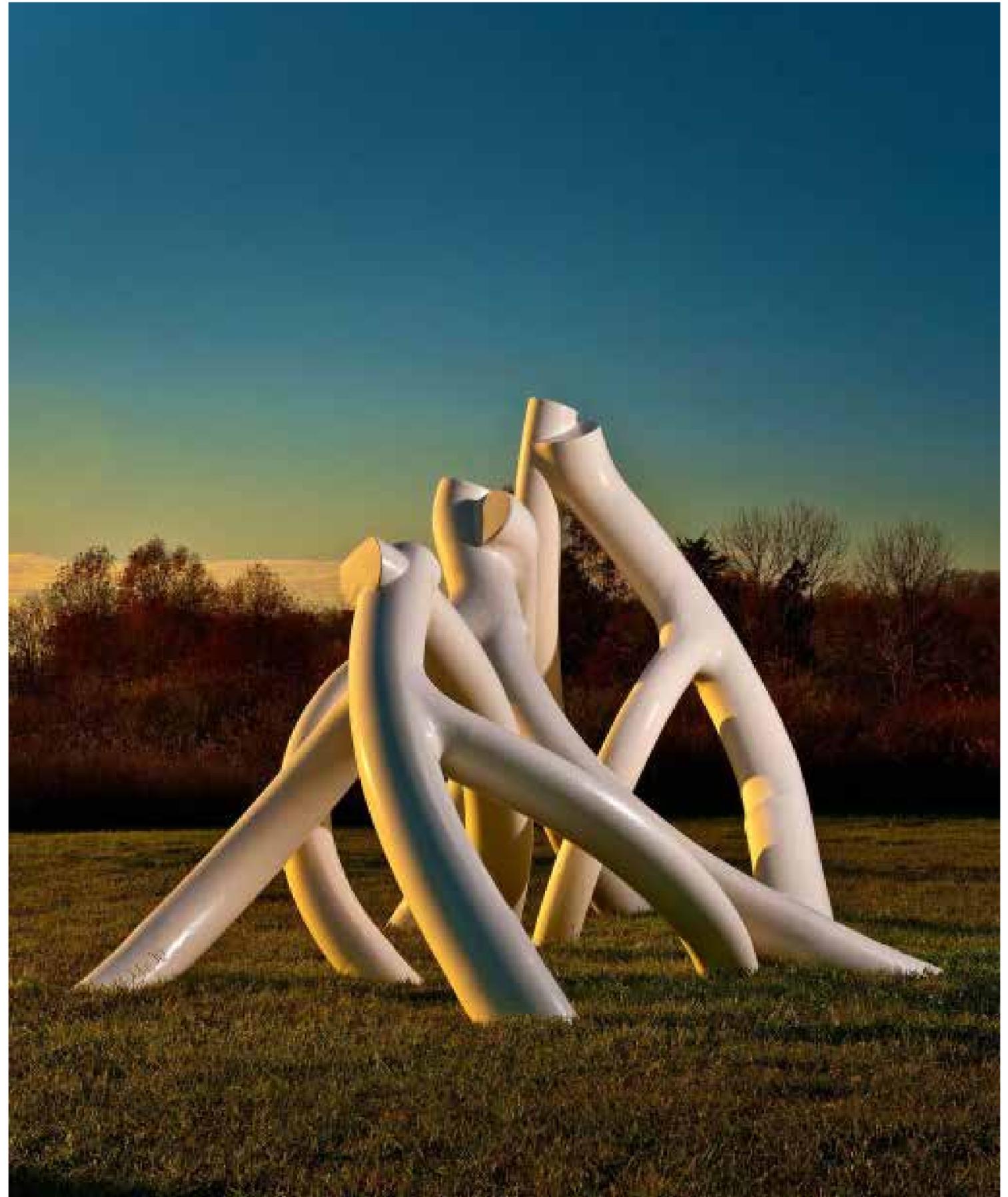
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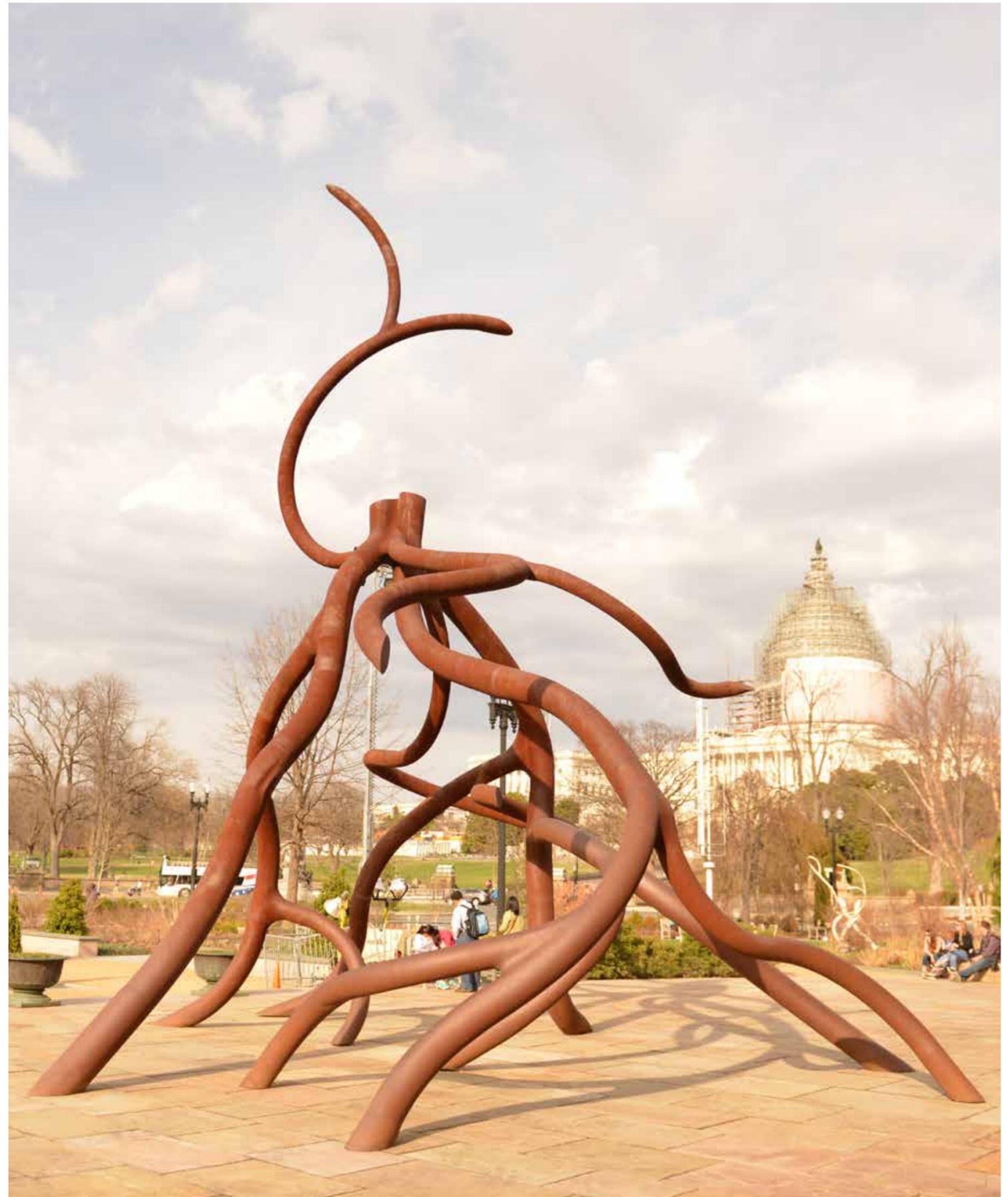
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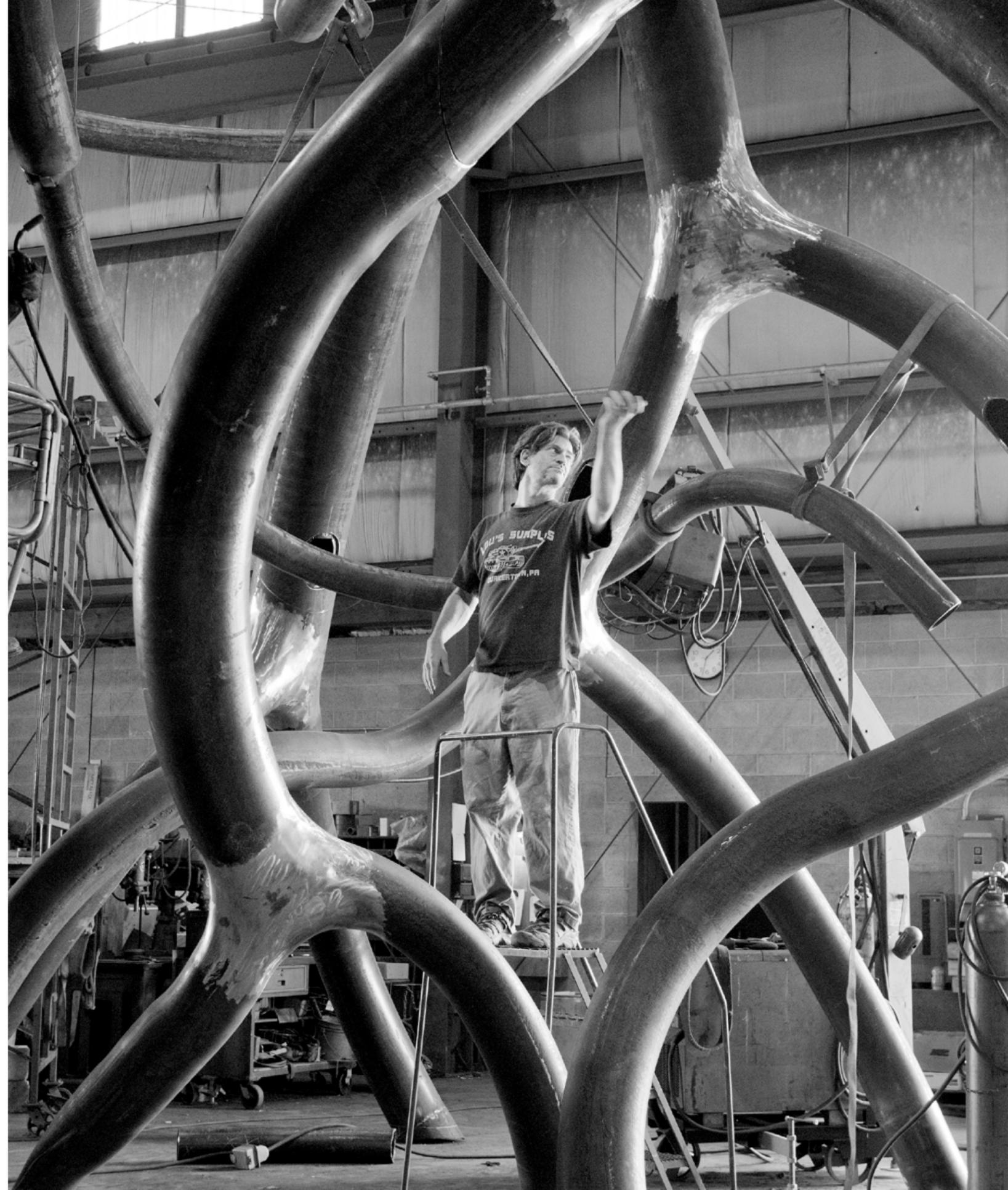
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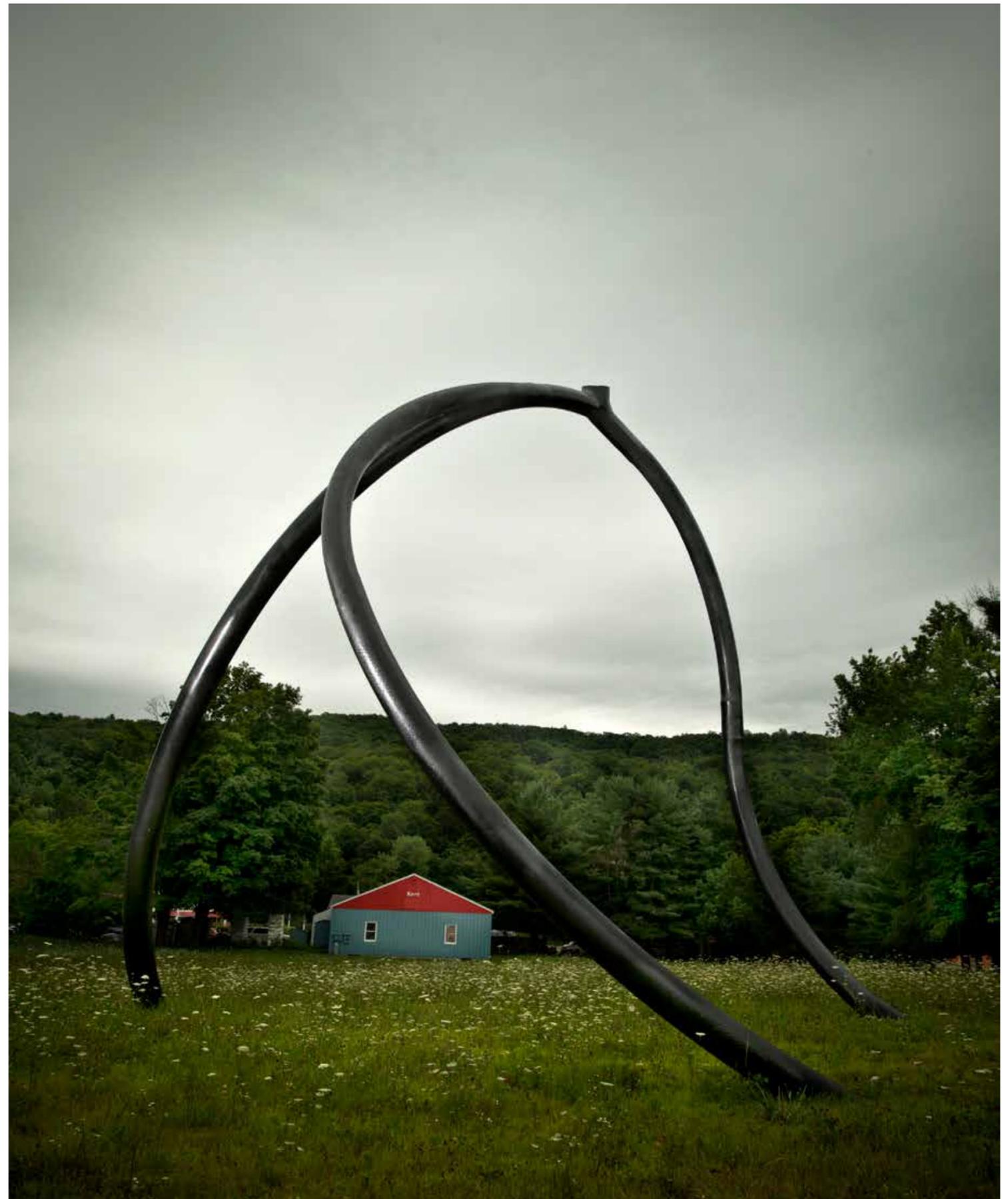






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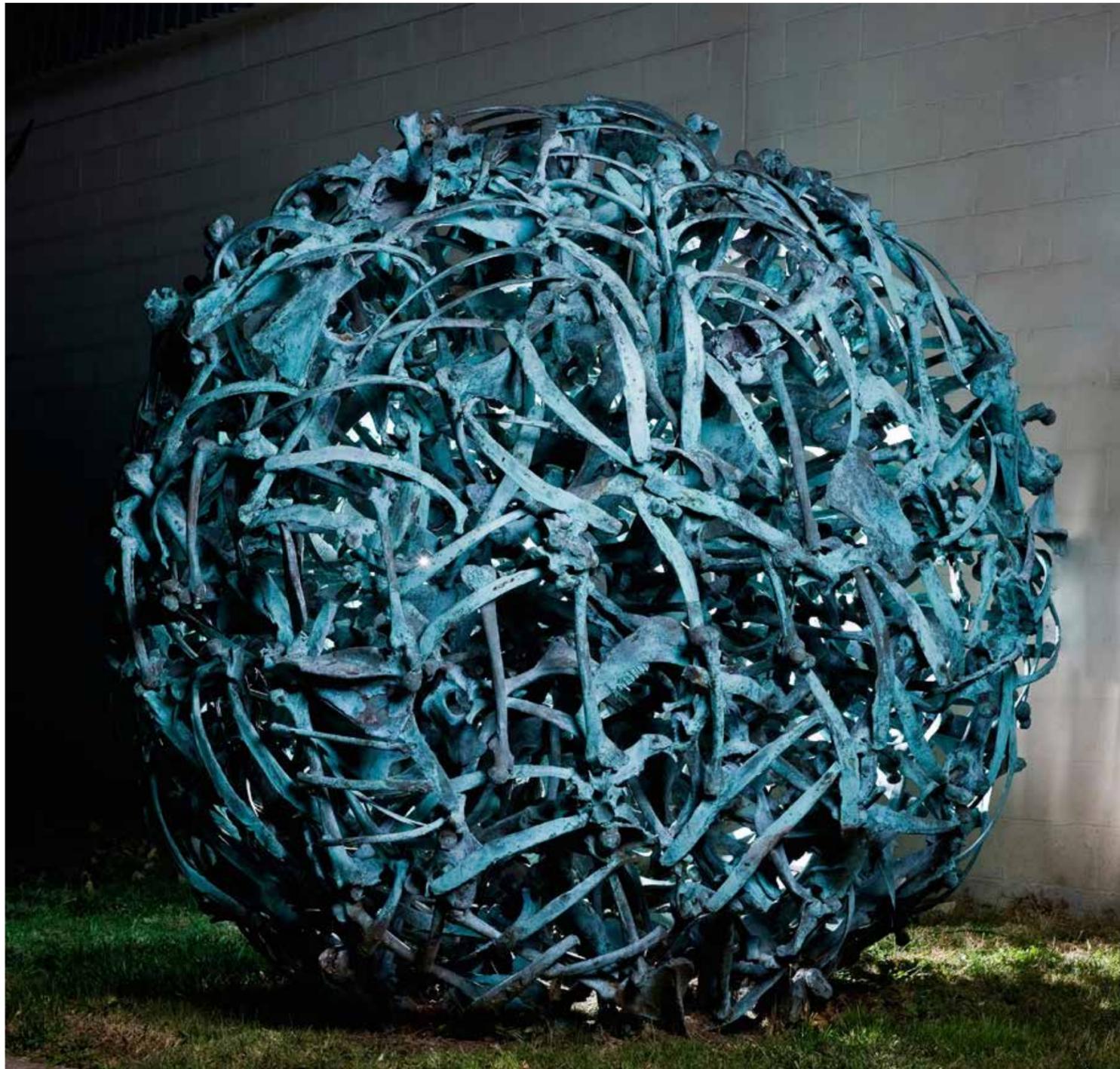
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Nature as Crucible

PHOEBE HOBAN

In my beginning is my end. . . .
Old stone to new building, old timber to new fires,
Old fires to ashes, and ashes to the earth
Which is already flesh, fur and faeces,
Bone of man and beast, cornstalk and leaf.

—T. S. ELIOT, “FOUR QUARTETS: EAST COKER”

For Steve Tobin, nature itself is the ultimate creative crucible. Tobin’s art, which ranges across a remarkable breadth of media, including glass, clay, bronze, and steel, is bound together by one unifying principle: nature as creative force. Tobin is a maverick at manipulating materials by harnessing nature’s dynamics, from the physical impact of an explosion to the delicate design cast by shadows. He has also mastered the art of appropriating nature’s templates—sometimes literally, as in his *Earth Bronzes*, other times figuratively, as in his *Steelroots*. Tobin puts it simply: “My work is about nature and I use nature to create my work.”

In an age when most contemporary artists use technology as a primary component of their art, whether as a fabrication tool or in its formal content, Tobin remains an anomaly. But the sixty-one-year-old artist is anything but retro. The sculptor, who studied mathematics and physics rather than art, has invented highly innovative techniques that utilize nature’s inherent power and intricate patterns to create art forms that are uniquely his own.

Over a decade ago, the artist coined a term for his work that still aptly applies: “visual science.”¹ Tobin’s art is as much about process as product. It channels the invisible or discarded in the physical world, manifesting it as artifact. Much of his work ingeniously documents the process of its own creation: art as recorded event. Thus the material process itself and the product of that process are inextricably and aesthetically merged. In its beginning is its end: the art and the artifact are synonymous.

As the artist himself expresses it, “I look at Jackson Pollock, who created an event—dripping paint—that went from his mind through his arm. His work was essentially the *event* of the material;

1. Amei Wallach, “Back to Nature,” *Smithsonian*, June 2004, 124–25.

the artwork itself encapsulates the event. The same is true for my art: the event is my guiding force. As you digress from the event, through observation, analysis, interpretation, impression, you move further and further away from the truth.” To Tobin, “The object is a souvenir. The event itself is the only truth.”

Tobin’s trajectory—the evolution of his visual science—has its own innate logic. Born in Philadelphia, Tobin is the son of a second-generation clothing manufacturer (Fishman & Tobin, known for their children’s apparel—Tobin recalled tagging clothes at the factory) and a mother with an orchid-growing hobby. Both parents graduated from the University of Pennsylvania. By Tobin’s own account, he was always something of an outsider (in both senses of the word). When he was seven years old, his family moved to Villanova, Pennsylvania, a rural area full of woods and wildlife. Nature became his escape route.

As a boy, Tobin found refuge in a backyard tree house built by his father, cooking on a bonfire beneath the oaks; later he sought solitude in the woods. “I felt more in harmony with nature. . . . Nature is not as rigid. . . . I was conversing with the birds and the butterflies. I was sleeping in the woods. They call it antisocial,” the artist told journalist Amei Wallach in 2004.² Today he says, “I was very much involved with nature from the earliest age, emotionally, intellectually, and in terms of curiosity. And that turned into an interest in science. I could see patterns in nature and that led me into math and physics.”

Tobin first started experimenting with glass at about thirteen years old, going into Philadelphia to buy laboratory tubes, which he blew into small objects that he sold in Greenwich Village. He first encountered a potter’s wheel at age fifteen, showing a natural aptitude and gaining a high level of craft from his teacher at the local high school, William Latina. A year later he began studying physics, and in 1975, he was selected to be a research assistant to Dr. Campbell Laird at the University of Pennsylvania. There he worked on lab experiments where “I learned to inflict events on metal,” an experience that served as an epiphany and a lifelong influence.

Tobin attended Tulane University, attracted by access to its electron microscope. He also took a ceramics class. He graduated in 1979, earning a degree in theoretical mathematics. He continued to pursue his interest in ceramics, competing and showing in statewide contests. In 1978, Tobin began what might be considered the first phase of his art career: he helped Gene Koss, Tulane’s ceramics professor, build a glass studio. By the following year, he had moved to North Carolina and built his own glass studio. Before long he was showing work at the Heller Gallery in New York City. To further his glass-blowing technique, Tobin took classes at Pilchuck Glass School in Washington and North Carolina’s Penland School of Crafts.

Moving to Check, Virginia, he built a second glass studio and had his first solo show at Spring Street Enamels in New York. He later taught glassblowing at several institutions, including Penland, Pilchuck, the New York Experimental Glass Workshop, and Colorado Mountain College.

In 1985, Tobin had another experience that became a major formative influence: he was invited to teach glass sculpture at Tokyo Glass Art Institute. He learned Japanese, and his interest in calligraphy, clearly evident in his *Steelroots* sculpture, began there. By now, Tobin’s skill at glassblowing enabled him to push the envelope on the material. The work for which he first became known was a series of huge (five to fifteen feet) blown-glass *Cocoons*, which in 1988 were shown at Philadelphia’s Moore College of Art and Design (despite the fact that Corning engineers told Tobin that it was impossible to blow glass that big). The *Cocoon* series led to a unique invitation a year later to build his own glass studio in Murano, Italy, where the Venetians, world-class glassblowers, sought to learn his unorthodox technique. Says Tobin, “I designed equipment so that I could work in glass at any scale.”



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2. Wallach, “Back to Nature,” 126–27.

The *Cocoons* were game-changers, both in terms of their size and their technical bravura. Suspended from the ceiling of a chapel in Belgium, or supported within a skeletal metal armature, the elegant, elongated *Cocoons* have an otherworldly, ethereal quality; Tobin describes them as “the spirit caged in the body.”

But the *Cocoons* became a turning point: Tobin realized that his real interest was not in craft, which he had clearly mastered, but in ideas. The artist began his deliberate career-long journey away from craftsmanship, from showing his hand. “I had a lot of virtuosity with my hands, and when you look at it you see virtuosity, and virtuosity is not content. It’s like seeing a beautiful woman: she may have content but you are blinded by the beauty. And beauty, if not intended as part of the content, can be a distraction. And the glass had so much of its own character that it contributed irrelevant beauty to the content. I’m trying to move further and further away from my hands. Because how profound is virtuosity when you are dealing with ideas?”

Tobin stopped blowing glass, although he still continued to use the material in startling ways. He began his *Cast Door* series, tomb-shaped backlit slabs that he created by throwing shards of colored glass into the furnace at deliberate angles and then allowing the nature of fluid dynamics to take its course, occasionally “stirring the cauldron” to enhance the turbulence. The resulting pieces, with their molten, marbled patterning, suggest melted stained-glass windows. In 1993, they were shown to great effect in Retretti, Finland, in an underground cave, along with Tobin’s *Cocoons* and *Waterglass*.

The *Waterglass* series consists of glass capillary tubes, which Tobin tosses like pickup sticks, creating a glittering mass that shimmers, waterlike, with changes in light. These artworks are a dazzling sleight of hand—according to Tobin, “magic is a big part of my work.” His first *Waterglass* piece was a “river” he installed in the woods in New Jersey, baffling hikers who came across it by chance. In the early 1990s he showed cascading *Waterglass* pieces in Rouen, France, West Palm Beach, and a hundred-foot-long glass “river” that ran among boulders in Finland. Using the same technique, he also created several *Water Columns*, one of which was shown at the American Craft Museum in New York, dramatically spanning its staircase. Tobin plans to return to the series, this time using thin metal tubes instead of glass.

After the *Waterglass* series, Tobin “retired” from glass. He turned to metal as his next medium, building a bronze foundry in 1994 that enabled him to cast his several-part *Earth Bronze* series, which began with the *Forest Floor* pieces and ended with *Bronze Roots*.

In the extraordinary *Forest Floor* pieces, Tobin’s early lab experience with heating and cooling metals merges seamlessly with his lifelong love of nature, enabling him to transform patches of the forest floor—or for that matter assemblages of fish, bread, or cornstalks—into bronze reliefs, faithfully cast, down to the last twig, berry and stem. In their use of artfully assembled vegetation or foodstuffs, these massive pieces, shaped like doors, are reminiscent of Giuseppe Arcimboldo. But Tobin isn’t simply emulating or copying nature: through the alchemy of his sophisticated casting process, which uses high temperatures and a specially fortified ceramic mold, he has actually turned the patch of earth into bronze. The bronze is then coated with multiple layers of patina that can take up to twelve weeks to apply.

“Everything is an experiment,” the artist says. “Most artists go to a professional foundry, and that influences the outcome of their work. I develop processes that let the physical materials do what they should do.” To every extent possible, the earth patch is replicated precisely, although minor adjustments might be made in terms of moving a twig or leaf. Tobin’s artistic choice comes into play when selecting the palette of the patina, making a mulberry blue instead of green. The



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finished *Forest Floor* works are “not as they were, but as they might have been,” he says. For the artist, they are an effort to re-envision “things that are discarded or that we dismiss because they are familiar. They came about from my walking in the woods and seeing light hit a certain patch of ground, so I am trying to re-create that magic moment for others. By moving the earth slab from horizontal to vertical, transforming its geometry into an arc, and translating it from one material to another, you no longer see it as it was. It enables you to see the earth again for the first time. So, in a sense, it becomes a magical doorway back into the earth.”

The *Earth Bronze* series next evolved into Tobin’s monumental *Termite Hills*, which, like the *Forest Floor* pieces, were shown at OK Harris in 1998. Two years later, they were also installed in the park at the American Museum of Natural History and at Montefiore Park in the Bronx, attracting a fair amount of attention. As Roberta Smith wrote in the *New York Times*, “They are cast-bronze sculptures of the spectacular termite anthills found in Ghana. Over six feet high, they resemble the mountains in Chinese landscape painting and from a distance seem to be the color of red earth; up close, a subtle rainbow of patinas streak their surfaces.”³

Tobin’s *Termite Hills*, which can range up to fifteen feet high, are in a class by themselves. They originated from a trip he took to Ghana to visit an assistant. Astonished by the intricacy of these craggy, conical natural forms, he devoted a huge amount of personal resources—time, energy and money—to turn them into sculpture. First he hired local villagers in Ghana to make rubber molds of vacant termite hills, which he then shipped home and cast in bronze. The resulting pieces, with their drip-like forms, resemble Antoni Gaudí’s architecture, or miniaturized versions of the red-hued lava formations found in the American Southwest. They are neither organic nor man-made: they perfectly exemplify Tobin’s process-oriented transmutation of nature into artifact, and achieve his goal of creating art that is removed from the artist’s hand.

Tobin is interested not only in material but in scale, and as his work has evolved, many of his processes have incorporated efforts to push scale to its furthest limits. Tobin’s *Bronze Roots*, which he began in 1999, are the final works in his *Earth Bronze* series. Like the *Forest Floors* and the *Termite Hills*, they are organic elements of nature that Tobin has transformed into sculpture by casting them in bronze. These large-scale works—some thirty feet in diameter—can take up to two hundred separate castings to create, since they are made in individual pieces that are welded together before being coated with an iron-oxide patina.

Like Georg Baselitz’s paintings, famous for their upside-down imagery, Tobin has upended our conventional view of the world. Instead of the tree’s branches pointing towards the sky, he has boldly exposed its invisible nether part—the roots that anchor it to earth. The trees, which at first glance seem inverted, look like alien insects, supported by multiple tentacles or legs. Large enough to walk through, getting lost among the shadows, they are among his most ambitious works. With the *Bronze Roots*, which he now fabricates in steel, Tobin feels that he has reached his apotheosis, creating the work that will be his legacy.

The most celebrated of this series is his *Trinity* sculpture, created from the roots of a seventy-year-old sycamore that was toppled by the 9/11 terrorist attacks, and in falling, helped shield the venerable St. Paul’s Church from further destruction. Tobin and his assistants took the tree’s stump and its roots—which measured eighteen feet high and twenty-five feet wide—and cast them in bronze, covering them in a blood-red patina directly from the detritus of the attack. “The patina is made of the DNA and the dirt from Ground Zero. So when you touch the piece you’re touching the event of 9/11,” the artist has said.⁴ Tobin went out of his way to use a process that

3. Roberta Smith, “Creativity Overhead, Underfoot and Even in the Air,” July 27, 2001, *New York Times*, 25.



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didn’t damage the original remains of the tree, which were preserved as a relic and returned to St. Paul’s churchyard.

The resulting sculpture—a potent ode to an heroic tree—looked like an enormous piece of coral, towering yet oddly delicate, that was somehow beached in lower Manhattan. It also, poignantly, evoked severed veins and arteries. The sculpture was placed in the courtyard of Trinity Church in 2005, where it remained until 2015, when, unbeknownst to Tobin, Trinity Church shipped it to its Connecticut retreat. In the process, the artwork—meant to be a permanent installation—was badly damaged, according to Tobin, who sued Trinity Church in 2017 and lost; the decision has been appealed.

But even before the tragic monument’s sad denouement, Tobin had decided to leave bronze behind. He also left behind his Pleasant Valley, Pennsylvania, studio, in which he had worked since 1986, moving to an immense factory-sized space in an industrial park in Quakertown, Pennsylvania, in 2004, where he still currently works. He was not, however, abandoning either metal as a material or roots as a subject. In transitioning to steel from bronze, Tobin dramatically transformed the basic root, as it were, of his practice: “Working in steel, taking geometric elements and breathing life into every inch of them, rather than appropriating life, I moved from naturalist to modernist. It doesn’t sound like much, going from making roots in bronze to making roots in steel, but naturalism is the domination of nature over man, and modernism is the domination of man over nature.”⁵

By allowing himself to reinsert his artist’s hand, Tobin began to create works that “ironically, by not casting directly from dead roots . . . are much more alive,” he has said.⁶ While still suggestive of roots and branches, the steel pieces are, by intention, abstract, and, in their pared-down shapes and forms, the closest Tobin comes to Minimalism. Their fluid geometry gracefully ranges from spare to serpentine.

Huge but elastic-looking, the *Steelroots*, some of which resemble vastly expanded versions of the calligraphy Tobin admired in Japan, are expansively choreographed works, designed both to stand on their own and also to visually interact with their immediate surroundings—either natural or urban. “My challenge is to create forms that control the space underneath and past and around the piece. I am trying to activate the space, as much space as possible, not just the physical area that it occupies, but beyond,” he has said.⁷ The *Steelroots* house space—you can stand inside them. Their sweeping curves also frame their environment, whether it is a view of trees or of skyscrapers. Wherever they stand, they are innately site-specific.

Fabricated from discarded steel pipes with irregular surfaces, the *Steelroots* create a wonderful sense of movement, as if they are dancing on the earth. Tobin describes a bone-white piece, which, with its sinuous Y-shaped legs and embracing arm, clearly suggests a pair of dancing partners, as a reference to Claes Oldenburg’s *Clothespin*, which itself is a reference to Constantin Brancusi’s *The Kiss*. Tobin has likened the joints in these sculptures to a dancer’s hands, with their gestures defining the next movement. “I consider all the cut ends like hands, and the angle at which I cut them will imply a movement, activating the space beyond the physical steel,” he has said.⁸

Tobin cites Alexander Calder as an influence, and the streamlined *Steelroots* are meant to convey continuous motion. Despite their monumental size, they are not static; they constantly change, activated by light, shadow and their surroundings. “That’s what keeps them alive,” the artist says. “It is not just the formal shape. I spent days making these pieces at different times, so I was composing the shadows.” According to Tobin, it is the play of light on both the metal’s uneven patina and its curvilinear armature that imbue the works with spirit. “I learned from working with glass how to animate things with light,” he says. That animation is perfectly embodied by the cathedral-like

5. Connors, Steve Tobin: *Aerial Roots*, 12.

6. Connors, Steve Tobin: *Aerial Roots*, 12.



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7. Connors, Steve Tobin: *Aerial Roots*, 15.

8. Connors, Steve Tobin: *Aerial Roots*, 15.



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9. John Perreault, "Steve Tobin, Ideas and Theater," *Ceramics Monthly*, March, 2001, 61.

arches in some pieces, creating a nimbus of light within their vaulted space. These sculptures, like much of Tobin's work, are as much about the invisible as the visible.

Throughout the time Tobin was working on the *Roots* in both bronze and steel, he was also experimenting with yet another medium, clay, which he approached in a totally novel fashion: he detonated it. The extraordinary *Exploded Earth* pieces beautifully express Tobin's fundamental modus operandi: the synthesis of process and product, art and artifact. While they overlap both the *Bronze* and *Steelroots*, they also, in part, bring his trajectory full circle. To create these works, which range in size from miniature to galactic, Tobin literally mimics the "Big Bang," by planting a firework or stick of dynamite in a cube of clay, thus creating an event that turns the clay itself into its own pottery wheel. "I see the exploded clay works as created in much the same way as the universe was created," he told John Perreault in 2001. "The 'Bang Pots' [as he called them then] function as little universes."⁹

As Tobin puts it now, "It is the same physics that creates galaxies or volcanoes or hot springs. I've translated an explosion into form. And I've documented a movement. These are a document of a movement from order to chaos." They are also a movement from a cube of clay to a beautiful object, even if Tobin still regards them as "souvenirs" resulting from an "event." At their largest, the resulting pieces look like enormous naturally occurring geodes; smaller, they resemble artful Japanese teacups or bud vases. In both sizes, the exploded clay reveals a glittering interior pattern of crystalline glass, ranging from emerald to violet.

While the explosive's natural dynamics create the object, Tobin's hand comes into play three times. First he imprints the surface of the clay cube with textured patterns from found objects, ranging from cut crystal to the screen from a photography light to Italian broccoli. Next, he places the explosive in the clay, leaving the rest to the physics of the event. After an exploded clay piece has dried for a year, he inserts clear glass into its center, which during the firing process picks up the gemlike colors of the metal oxides in the clay.

The artist intervenes a final time when he creates the glaze for each piece, dusting the porcelain clay with bronze powder and glass dust before it goes into the kiln. "They are embarrassingly beautiful," he says of the finished works. "They not supposed to be pottery-beautiful. There are also some very interesting formal qualities, in that you have a sphere invading a cube, which is a wonderful modernist element. It's a partnership between me, culture, and nature. They are never what I intend—they are always better."

What Tobin calls the "what if" factor applies to this series, which can vary from imploded (concave) to exploded (peeling outward like the petals of a flower) depending on how much explosive he uses and what angle it is positioned at. "It's like in mathematics," he told journalist Amei Wallach, after detonating a three-thousand-pound piece of clay. "What happens in the smallest case? What happens in the largest case?"¹⁰ Ultimately, he has said, he would like to make *Exploded Earth* pieces big enough to walk into.

Tobin is attracted to spaces that can be entered. He has already created a number of such works, including both his *Roots* series, as well as a trio of odd little "shelters": *Adobe* (1994), *Matzoh House* (1996), and *Lantern House* (2001). There is nothing conventionally religious in Tobin's work. Indeed, it is more akin to paganism, in its nature worship, and pantheism, in its celebration of the creative power of the universe. Still, some of his pieces can be seen or experienced as sanctuaries—chapel-like contemplative spaces. They may also be an unconscious throwback to his childhood tree house. (As his *Roots* were subliminally suggested by the trees where he found early refuge.)

10. Wallach, "Back to Nature," 129.

Two of these shelters are made of glass. (While it resembles a shelter, his 1992 glass *Teepee* intentionally has no entrance—a metaphor for space stolen from Native Americans.) *Adobe* is one of Tobin's more political works. This igloo-shaped piece was created out of almost one thousand unused M-60 bullet-resistant tank windows that were welded together, leaving a circular opening on its top and a diamond-shaped door in its side. From the outside, it looks like a shiny glass beehive. To enhance its military aspect, Tobin and his assistants fired shells into panes, some of which, unspent, are still embedded in the windows. The shells shattered portions of the glass, leaving jagged formations redolent of the violence the tanks were designed to inflict. The view from inside *Adobe* is thus seen through fractured glass. Like the best of Tobin's work, it brings in the external environment and exploits the changing beauty of natural light.

Both are made of discarded materials, but in contrast to the somewhat brutal aspect of *Adobe*, *Lantern House* is pure magic. It is, in fact, a large-scale magic lantern shaped like a house, composed of more than one thousand old glass slides, from slides of ancient art and children's textbook pages to slides of blood, culled from libraries where they had been shelved unseen for years. The *Lantern House* is illuminated from within, so that inside, a viewer can closely examine the exquisitely encyclopedic slides, while outside, their multiple images are projected onto the surrounding area. Tobin also made a much smaller version of this delightful digression.

The earlier *Matzoh House* is a somber sculpture designed to memorialize both the exodus of the Jews from Egypt and their genocide during the Holocaust. It is made of thousands of pieces of matzoh, the unleavened bread the Jews baked for their flight. The sheets of matzoh crackers have been cast in bronze. Their perforations are the crack through which the light gets in, as Leonard Cohen put it. ("There is a crack, a crack in everything / That's how the light gets in.") Once again, as true artists do, Tobin has merged the apparently ordinary with the sublime.

Throughout his career, Tobin has used the forces of nature to create art that both celebrates nature goes and beyond it. At this juncture, he plans, quite literally, to expand his vision. He would, for instance, like to double the scale of his *Steelroots* pieces and reinvent his cascading *Waterglass* works in skyscraper-tall rivulets of steel.

"My future involves scaling up," the artist says. "I want to make a piece that will become the heart of a city. Imagine a hundred-foot dancing root between two buildings in New York or Tokyo—two building-sized, romantic figures, like Root gods that make the whole city dance!" Going further, he envisions the "*Steelwaters* filling a multi-storied building from floor to ceiling, with an impossible silent cascade, a tsunami of art as implied force of nature."

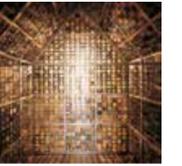
Then, in an uncharacteristic acknowledgment of his own decades-long outpouring of extraordinary art, Tobin declares, "That tsunami is me."



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Chronology

1957

Born Steven Robert Tobin on February 10 in Philadelphia, Pennsylvania, to Frances Emmanuel and Sylvan Morton Tobin.

1970

Growing up on Philadelphia's Main Line, Tobin attends the Haverford School between grades seven and nine. Engages in early experimentations in glass by making laboratory apparatus for physics experiments.

1972

Attends Harrilton High School in Rosemont, Pennsylvania, in whose art department he is introduced to the potter's wheel. Begins serious study of saxophone with famed saxophonist Arthur Hegvik.

1973

Begins studying physics, transferring his fascination with the natural world to the theoretical world. Physics, art, and music become interweaving passions.

1975

Is selected in a citywide search for applicants for post of research assistant to the physicist Dr. Campbell Laird, who is conducting a six-month experiment on the structure of matter at the University of Pennsylvania. The experiment involves growing crystals in metal, polishing them, and studying their formations under an electron microscope.

1976

Enrolls in Tulane University in New Orleans, Louisiana, because the school has an electron microscope available to undergraduate students and a strong music department. Takes a ceramics course.

1977

Tobin's interest in ceramics increases, and he begins exhibiting work in statewide exhibitions. Travels to Central America and visits many pottery factories and studios.

1978

Assists Gene Koss, ceramics and glass professor at Tulane University, in building a glass studio. Develops unique glassblowing techniques and his work is chosen for traveling museum exhibitions. Assists ceramicist Peter Voukos at a ceramics workshop at Tulane. Meets Christo at a workshop and is impressed by his large-scale fabrication process and collaboration with the environment. Starts exhibiting ceramic and glass works in statewide and national competitions.

1979

Graduates with bachelor's degree in theoretical mathematics from Tulane University. Attends Pilchuck Glass School in Washington State and Penland School of Crafts in North Carolina. Moves to North Carolina, builds glass studio, and begins showing work at Heller Gallery in New York.

1982

Leaves studio in Virginia to broaden his scope. Returns to Pilchuck and Penland as a teaching assistant. Teaches at the New York Experimental Glass Workshop (now UrbanGlass) in New York and Colorado Mountain College.

1983–1984

Receives the inaugural seven-month fellowship at Wheaton Village (now WheatonArts and Cultural Center) in Millville, New Jersey, where he formulates the foundation of many concepts for future glass work. Makes his first large-scale outdoor installation, *Waterglass*, a "glass river," in Millville. Is invited to blow glass at the Seguso Vetri d'Arte in Murano, Italy, to demonstrate his innovative techniques.

1985–1986

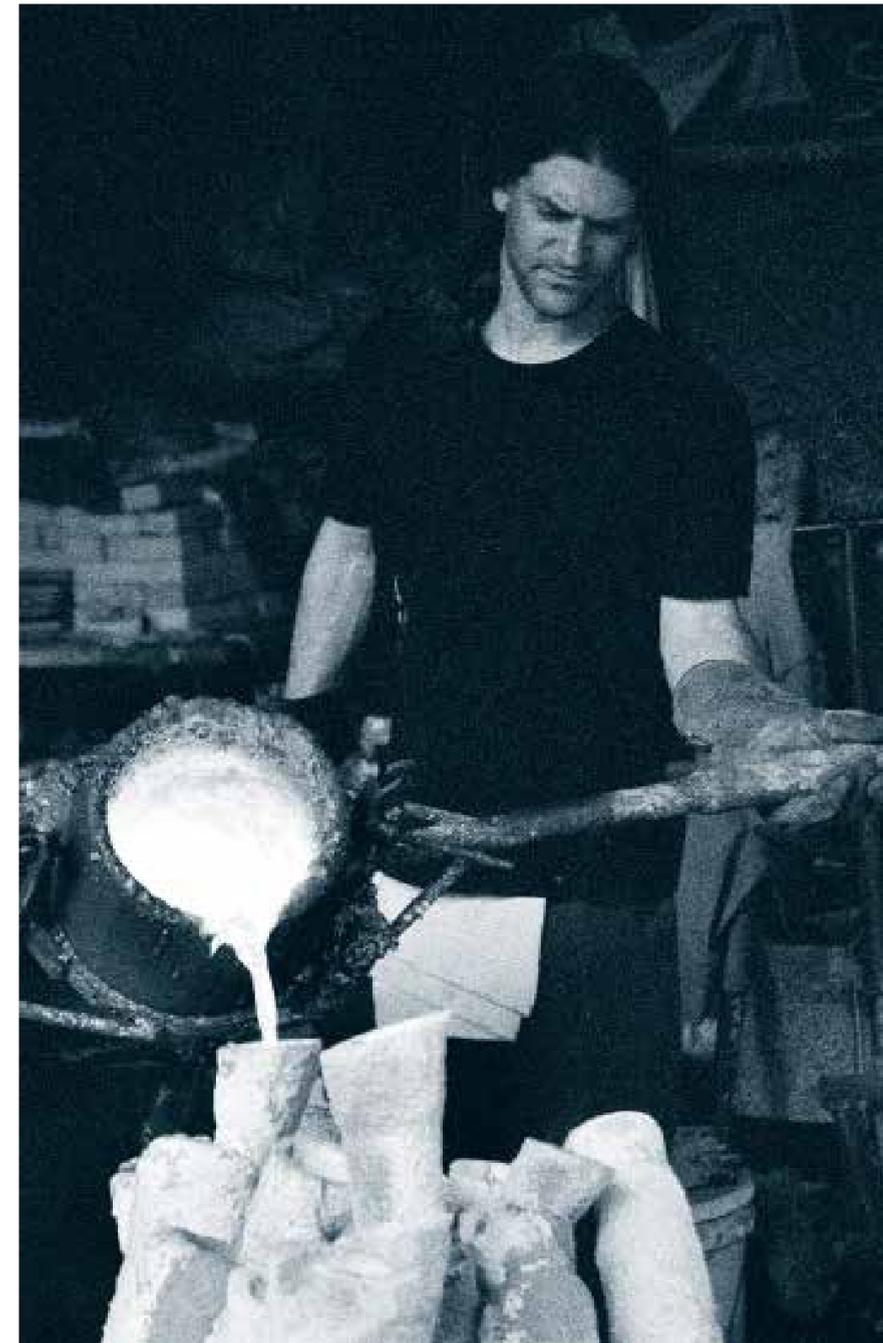
When invited to teach glass sculpture at Tokyo Glass Art Institute, is profoundly impacted by Japanese culture and arts, particularly brush-drawn calligraphy and the ceramic vessels of the tea ceremony. Conceives of process to blow glass on a large scale and moves back to the United States to realize monumental glass works. [ST to clarify "lavagi gallery"]

1988

Invents a process that permits him to create installation-scale blown-glass works. Creates fifteen-foot-tall blown-glass *Cocoons*. First exhibition of Tobin's *Cocoons* at Moore College of Art and Design in Philadelphia, Pennsylvania.

1989

Becomes the first foreign artist to build his own glass studio in Murano, Italy, and his furnace designs are copied by several Murano factories. Exhibits his groundbreaking large-scale blown glass *Cocoons* in Europe and the United States. The *Cocoons* exhibited in Venice appear on his first cover of the international glass magazine *Neues Glas – New Glass: art & architecture*.



1990

Begins working in cast glass with bronze, developing an innovative process of casting bronze and glass together in the same mold. Installs the thirty-foot-high blown-glass mobile *Ascension* in a Baroque chapel in Antwerp. Begins the *Doors* series.

1992

Lands his second cover of *Neues Glas – New Glass: art & architecture* magazine with his three-story-high *Waterglass*, exhibited at the international glass installations show in Espace Duchamp-Villon in Rouen, France. Installs *Water Column* at the American Craft Museum (now the Museum of Arts and Design) in New York. The piece is reviewed by Roberta Smith in the *New York Times*. Installs the twenty-nine-foot-tall *Teepee*, part of the *Waterglass* [or Shelter?] series, on his property in Pleasant Valley, Pennsylvania.

1993

Has first retrospective, at Retretti Art Centre in Finland; the exhibition is paired with an exhibition of Marc Chagall's works. Publishes *Retretti*, which documents his installation in the venue's twenty-nine-thousand-square-foot underground caverns. Records and releases album *Retretti Cave Songs* to accompany the exhibition. Blows world's largest bottle (193 gallons) for charity event supporting Wheaton Village, Millville, New Jersey; this feat is included in the *Guinness Book of World Records* in 1995. Retires from glass to pursue music.

1994

Philip Berman, chairman of the Philadelphia Museum of Art, invites Tobin to join Anthony Caro's Triangle Artists' Workshop, a group of international metal and stone sculptors that Berman has sponsored to work in Allentown, Pennsylvania. *Praha*, Tobin's first metal piece, inspired by his visit to Prague's Old Jewish Cemetery, is featured in *Art in America*. Builds bronze foundry and begins to cast bronze. Berman buys Tobin two hundred thousand pounds of steel—Berman's only instructions are to "make it grand." Constructed of one thousand M-60 tank windows and weighing twenty thousand pounds, *Adobe House*, the second in Tobin's *Shelter* series, is featured on the cover of *Glass* magazine. Begins *New Nature* series. In reaction to his practice of creating monumental works, he begins a series in a more human-scaled dimension, *Squeeze*, in which he squeezes hot wax and casts the negative space of the interior of his fist in bronze. ST to review order.

1995

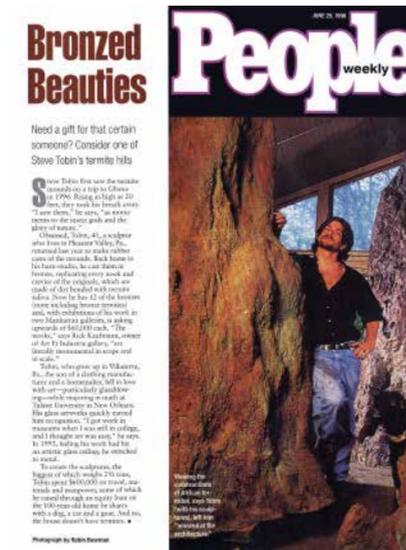
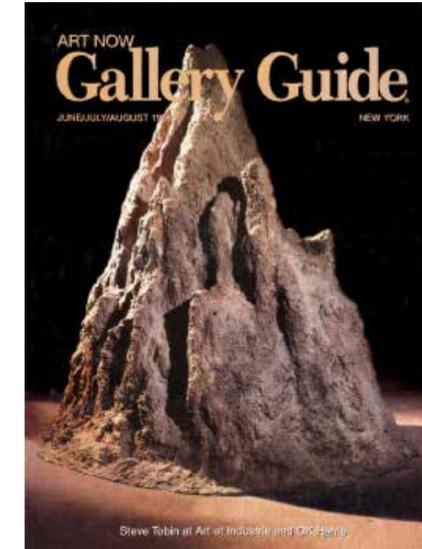
Makes first large-scale metal sculpture, the thirty-foot-long *Bone Wall*. Publishes the catalogue *Steve Tobin: Reconstructions* with the Philip and Muriel Berman Museum of Art, Ursinus College, in Collegeville, Pennsylvania, documenting two years' work in metal.

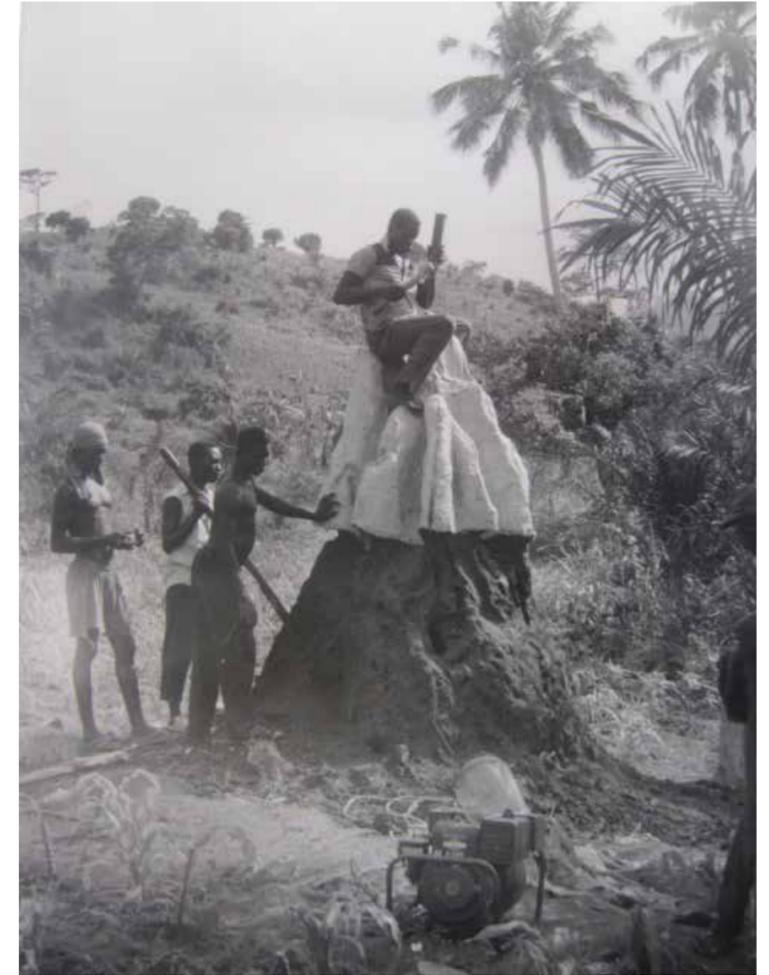
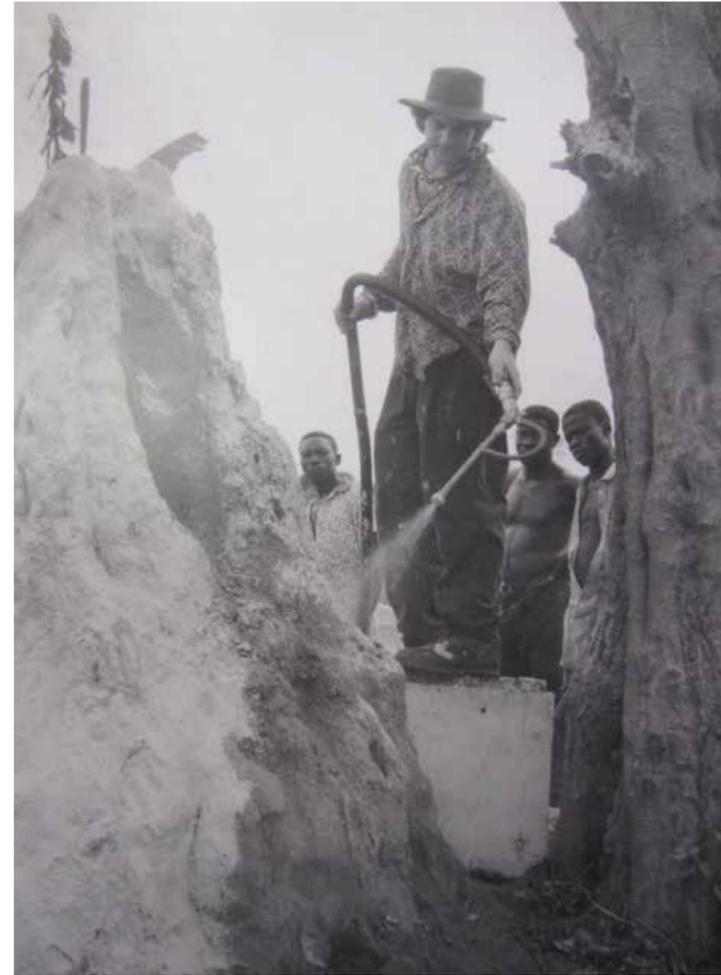
1996

Begins *Earth Bronzes* series with *Forest Floor* bronzes, in which he casts sections of earth and forest detritus in bronze. Continuing the *Shelter* series (following *Teepee* [1992] and *Adobe House* [1994]), Tobin constructs *Matzoh House*, [ST to check series] composed of thousands of individually bronzed matzohs.

1996

Travels to Ghana, West Africa, to make bronze castings of termite hills.







1998

Exhibits *Earth Bronzes* at the Fuller Craft Museum in Brockton, Massachusetts. The show travels to New York and is exhibited at OK Harris Gallery. *Termite Hills* is shown at Art et Industrie. The groundbreaking shows are marked by articles in *Newsweek*, [query for ST] the cover of *Gallery Guide New York*, and reviewed in *Art in America*.

1999

Yearlong exhibition of *Earth Bronzes* installed at the American Museum of Natural History in New York, with an ancillary exhibition at Montefiore Park in West Harlem. Tobin's *Roots* sculpture is the centerpiece of the Vancouver International Sculpture Project [ST to confirm] in Vancouver, British Columbia, and later in Kirkland, Washington.

2000

Returns to clay with the *Exploded Earth* series, detonating explosives inside blocks of wet clay, creating sculptural forms.

2001

Lantern House is exhibited at the Marco Polo Gallery during the 49th Venice Biennale. It returns to the United States on September 10, 2001; also on that day the American Museum of Natural History exhibition is de-installed. After the terrorist attacks on September 11, Tobin hears about the old sycamore tree across the street from the World Trade Center that "saved St. Paul's Chapel" during the attack; he visits the site with manager Kathleen Rogers to meet with Father Lyndon Harris, the pastor at St. Paul's, to discuss turning the fallen tree into a bronze memorial commemorating the profound loss and heroism on that fateful day.

2002

Major yearlong *Naked Earth* exhibition opens on the grounds of the George C. Page Museum at the La Brea Tar Pits, with an ancillary show at the Natural History Museum of Los Angeles County, underwritten by Wolfgang Puck and Barbara Lazaroff.

2003

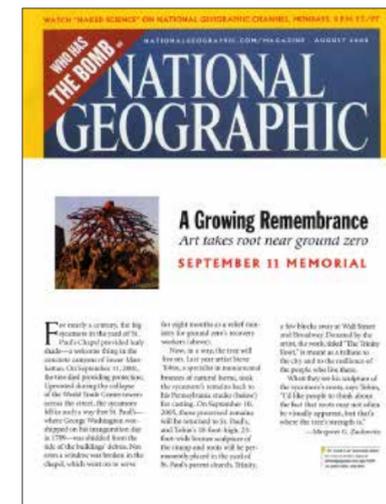
Dr. James Cooper, the new rector of Trinity Church, gives permission to pick up the stump and root system of the sycamore tree still lying in the churchyard of St. Paul's Chapel and turn it into the first 9/11 memorial in lower Manhattan. The stump is moved to Tobin's California Road studio in Quakertown.

2004

Tobin's son, Noah, with partner Janet Hild, is born in Pleasant Valley, Pennsylvania.

2005

After over one year and twenty-thousand man-hours to make *Trinity Root*, the dedication of the *Trinity Root* 9/11 memorial sculpture takes place on the four-year anniversary of the World Trade Center attack in the Trinity Church courtyard at the corner of Wall Street and Broadway, where it will stand as the only memorial for more than a decade, until the 9/11 Memorial and Museum opens at the site of Ground Zero in November 2014. Tobin moves from representational bronze roots to abstractions in steel in his *Steelroots* series. Begins large-scale multimedia paintings and is mentored by friend Robert Indiana.





2006

Monumental mixed-media *Paintings* exhibited at OK Harris Gallery in New York; the show is reviewed in *Art in America*.

2007

Exhibits white *Steelroots* in Prospect Park as part of the 40 Years of Art in the Parks citywide celebration of public art. Photographs of the work run in the *New York Post*, *New York Sun*, and *New York Times*.

2008

Twins Sienna and Milo, with partner Janet Hild, born in Pleasant Valley, Pennsylvania. *Shiroi sakura no neh* (White cherry blossom root), part of the *Steelroots* series, is commissioned as public art in Osaka, Japan.

2009

Steelroots becomes a permanent public installation in Calgary, Canada. Invited to demonstrate *Exploded Ceramics* as the American representative to the 5th World Ceramics Biennale, Icheon, South Korea.

2012

Tobin's dealer Ivan Karp dies. Tobin participates in the Burning Man festival in Nevada's Black Rock Desert with a large burning installation.

2013

Tobin's father, Sylvan Morton Tobin, dies.

2014

Begins working in wood in Costa Rica and United States.

2015

Exhibits forty-foot-tall *Steelroots* at the United States Botanic Gardens in Washington, D.C. Due to its popularity, the show is extended another year into 2016. *Trinity Root* is moved from the corner of Wall Street and Broadway to the Trinity Retreat Center, West Cornwall, Connecticut.

2016

Receives ArtsQuest Foundation Lifetime Achievement Award. Solo artist at the Shanghai Biennale's 6th Jing'An International Sculpture Project (JISP) and keynote speaker. Donates a maquette of *Trinity Root* to the National September 11 Memorial Museum.

2017

Scales up the *Squeeze* series to a nine-foot-tall sculpture. Rebuilds *Adobe House* (1994) in the gardens of the W. Atlee Burpee Seed Company's historic Fordhook Farm in Doylestown, Pennsylvania.

2018

Interviewed for WHY-TV's series *Articulate with Jim Cotter*, which is broadcast nationally on over one hundred public television markets including New York, Los Angeles, Chicago, San Francisco, and Washington D.C. Begins the *Steelwaters* series, utilizing steel to transform the *Glasswaters* series into a near-limitless array of scales and forms. *Steelwaters* installed at the Shanghai Biennale's 7th Jing'An International Sculpture Project (JISP).





Exhibition History

2018

Steelwaters. 7th Annual Jing'An International Sculpture Project (JISP), Shanghai, China.

2016–PRESENT

San José Museum of Art, San José, California. Installation

Steve Tobin: Cocoon Awakenings, Allentown Art Museum, Allentown, PA

2016–2017

Steve Tobin: Southern Roots, Cheekwood Estate and Gardens, Nashville, Tennessee

Steelroots. 6th Annual Jing'An International Sculpture Project (JISP), Shanghai, China.

2015–2016

Exposed: The Secret Life of Roots, United States Botanic Gardens, Washington, D.C.

2014–2016

Palm Springs Museum of Art, Palm Springs, California. Installation

2014

Out of this World: Works by Steve Tobin, James A. Michener Art Museum, Doylestown, Pennsylvania

Steve Tobin: Roots, Museum of Art – Deland, Deland, Florida

2013

Roots on 7, Morrison Gallery, Kent, Connecticut

2012

Steve Tobin's Natural History, Philharmonic Center for the Arts, Naples, Florida

Aerial Roots, Grounds For Sculpture, Hamilton, New Jersey [catalogue]

Exposed Roots, Betty Ford Alpine Gardens, Vail, Colorado

2011

Touching Earth & Sky, Minneapolis Landscape Arboretum, Chaska, Minnesota

2010

Steelroots, Katonah Museum of Art, Katonah, New York *Steelroots*, The Morton Arboretum, Lisle, Illinois
Steelroots, Allentown Art Museum, Allentown, Pennsylvania

2009

Steelroots, Calgary, Canada. Permanent public installation
Steelroots, Chicago, Illinois. Public installation

2008

Steelroots, The Patricia & Philip Frost Art Museum, Florida International University, Miami, Florida
Weeds in the Garden, Fordhook Farm of the W. Atlee Burpee Co, Doylestown, Pennsylvania.
Installation
Steelroots, Kouros Gallery, New York, New York

2007

Steelroots, 40 Years of Art in the Parks, New York Department of Parks and Recreation, Prospect Park, Brooklyn [catalogue]
Cocoons, Philadelphia International Airport. Installation
Steelroots, Sculpturesite Gallery, San Francisco, California

2006

Steve Tobin Paintings, OK Harris Gallery, New York, New York *Exploded Earth*, American Museum of Ceramic Art, Pomona, California *Steelroots*, Kouros Sculpture Center, Ridgefield, Connecticut

2005

Trinity Root, 9/11 memorial, Wall Street and Broadway, New York, New York. Installation. Moved to Trinity Retreat Center, West Cornwall, Connecticut, 2015.
Steve Tobin Paintings, The Banana Factory, Bethlehem, Pennsylvania
Earth Bronzes and New Nature, Coastal Maine Botanical Gardens, Boothbay, Maine

2004

Roots, Laumeier Sculpture Park, St. Louis, Missouri. Installation
Roots, Lincoln Park, Chicago, Illinois. Installation

2003

Lantern House, Portland Museum of Art, Portland, Maine
Earth Bronzes, College of the Atlantic, Bar Harbor, Maine
Earth Bronzes, Florida International University, Miami, Florida. Permanent installation

2002–2003

Tobin's Naked Earth, George C. Page Museum at La Brea Tar Pits, Los Angeles, California; ancillary exhibition, *Exploded Earth*, at Natural History Museum of Los Angeles County
Lantern House, George Eastman Museum, Rochester, New York

2001–2003

Earth Bronzes, Lehigh University Art Galleries and Museum, Bethlehem, Pennsylvania

2001

Earth Bronze Trilogy, Part I, Buschlen Mowatt Gallery, Vancouver, Canada
Lantern House, Marco Polo Gallery, 49th Venice Biennale, Venice, Italy

1999–2001

Earth Bronzes, American Museum of Natural History, New York, New York; ancillary exhibition, *African Termite Mounds*, Montefiore Square, West Harlem, New York
Cocoons, Corning Museum of Glass, Corning, New York

1998

Earth Bronzes, Fuller Craft Museum, Brockton, Massachusetts. Traveled to OK Harris Gallery, New York, New York [catalogue]
Termite Hills, Art et Industrie, New York, New York [catalogue]

1997

Broadway River, New York University, Broadway Windows, New York, New York

1996

Matzoh House, Gallery B.A.I., New York, New York

1995

Steve Tobin: Reconstructions, Philip and Muriel Berman Museum of Art, Ursinus College, Collegeville, Pennsylvania [catalogue]
Peyton Wright Gallery, Santa Fe, New Mexico
Bentley Gallery, Phoenix, Arizona

1994

Sanske Galerie, Zürich, Switzerland
Habatat Galleries, Boca Raton, Florida

1993

Steve Tobin at Retretti, Retretti Art Centre, Punkaharju, Finland [catalogue]

1992

Waterglass American Craft Museum (Museum of Arts and Design), New York, New York. Installation

1988

Cocoons, Moore College of Art and Design, Philadelphia, Pennsylvania

SELECTED GROUP EXHIBITIONS AND INSTALLATIONS

2014

Vánitas, Phoenix Art Museum, Phoenix, Arizona

2008

Title?, Museum of Arts and Design, New York, New York

2007

Shattering Glass: New Perspectives, Katonah Museum of Art, Katonah, New York [catalogue]

2005–2007

Earth Bronzes, Spring/Summer 2005 Exhibitions, Grounds for Sculpture, Trenton, New Jersey [catalogue].

El Bosque/The Forest, Museo Federico Silva Sculpture Park, San Luis

Potosí, Mexico. Traveled throughout Mexico and the United States [catalogue]

2000 OR 1999?

Roots, Vancouver International Sculpture Project CK?, Vancouver, Canada

[catalogue]

Americans in Venice CK?, American Craft Museum, New York, New York [catalogue]

1991

Le verre. Espace Duchamp-Villon, Rouen, France. Installation?

1990

Arte Fiera Bologna. Installation?

SELECTED MUSEUM AND PUBLIC COLLECTIONS

American Museum of Ceramic Art, Pomona, California

American Museum of Glass, Millville, New Jersey

Boca Raton Museum of Art, Mizner Park, Boca Raton, Florida

Carnegie Museum of Art, Pittsburgh, Pennsylvania

City of Calgary, Canada

Coastal Maine Botanical Gardens, Boothbay, Maine

Coca-Cola Corporation Collection, Atlanta, Georgia

CSC Global, Wilmington, Delaware

Fordhook Farms, Doylestown, Pennsylvania

Frost Art Museum, Miami, Florida

Golisano Children's Museum of Naples, Naples, Florida

Gratz College, Elkins Park, Pennsylvania

Grounds for Sculpture, Hamilton, New Jersey

James A. Michener Museum of Art, Doylestown, Pennsylvania

J'ing'An Sculpture Project, Shanghai, China

Karl Stirner Arts Trail, Easton, Pennsylvania

Lehigh University Museum of Art, Lehigh, Pennsylvania

Moravian College, Bethlehem, Pennsylvania

Musée des Arts Décoratifs, Switzerland

Museum of American Glass, Wheaton Arts and Cultural Center, Millville, New Jersey

Museum of Art and Design (MAD), New York, New York

National September 11th Memorial and Museum, New York, New York

New Orleans Museum of Art, New Orleans, Louisiana

Palmer Museum of Art at Penn State University, Philadelphia, Pennsylvania

Philadelphia Museum of Art, Philadelphia, Pennsylvania

Philip and Muriel Berman Museum of Art, Ursinus College, Collegeville, Pennsylvania

Stephane Janssen Collection, Phoenix, Arizona; Santa Fe, New Mexico

Toledo Museum of Art, Toledo, Ohio

The White House Permanent Art Collection, Washington, D.C.



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2019

[David, please leave a little room here.]

2018

Steve Tobin. "At Home Going Big." *Articulate with Jim Cotter*. WHY-TV.Video, 6:37. May 8, 2018. <https://video.why.org/video/home-going-big-7sr6qw/>.

Any more for 2018?

2017

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Boucher, Brian. "Artist Sues Trinity Church for \$1.2 Million Over Clandestine Removal of 9/11 Memorial Sculpture." *Artnet News*, April 14, 2017. <https://news.artnet.com/art-world/artist-sues-church-911-sculpture-922745>.

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2016

Barron, James. "Artist 'Still in Shock' After Trinity Church Uproots, and Damages, His 9/11 Work." *New York Times*, July 6, 2016.

"Major outdoor and indoor exhibition of works by Steve Tobin debuts at Cheekwood." *artdaily.org*, February 20, 2016. <http://artdaily.com/news/85223/Major-outdoor-and-indoor-exhibition-of-works-by-Steve-Tobin-debuts-at-Cheekwood->

Staines, Aileen. "Esculturas Orgánicas." *Fahrenheit*, no. 64, 2015.

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2015

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2014

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Schira, Ron. "Work by Steve Tobin as Much Philosophy as Art Forms." Review of *Out of This World: Works by Steve Tobin*. *Reading Eagle* (Reading, PA), August 10, 2014.

2013

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2012

Arntzenius, Linda. "Grounds for Sculpture: A Place to Dream." *Princeton Magazine* vol#, #? (Month? 2012).

2011

"Steve Tobin Debuts New Steelroots Series at the Morton Arboretum." artdaily.org, March 17, 2011. <http://artdaily.com/news/37305/Steve-Tobin-Debuts-New-Steelroots-Series-at-The-Morton-Arboretum#.Wooj7NhKh3k>.

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2010

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Cary, Joan. "Rooted In Nature." *Chicago Tribune*, April 14, 2010.

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Dibble, Susan. "Hidden Strength." *Chicago Daily Herald*, April 7, 2010.

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2006

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2005

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"Trinity Root Installation." *Metro*, September 9–11, 2005.

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2003

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2002

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Acknowledgments

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