Forces of Nature: Renwick Invitational 2020
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Publicity Images

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1. Debora Moore shaping blown glass, Chrysler Museum of Art Perry Glass Studio, Norfolk, VA, 2012 Visiting Artist Series. Photo by Echard Wheeler

2. Debora Moore, Cherry, from the series Arboria, 2018, blown and sculpted glass and natural boulder, approx. 90 x 28 x 20 in., Courtesy of the artist. Photo by Rozarii Lynch

3. Debora Moore, Cherry (detail), from the series Arboria, 2018, blown and sculpted glass and natural boulder, approx. 90 x 28 x 20 in., Courtesy of the artist. Photo by Rozarii Lynch

4. Debora Moore, Magnolia, from the series Arboria, 2018, blown and sculpted glass and natural boulder, approx. 104 x 112 x 30 in., Tacoma Art Museum, Museum purchase with Art Acquisition Funds, 2019.8. Photo by Rozarii Lynch

5. Debora Moore, Magnolia (detail), from the series Arboria, 2018, blown and sculpted glass and natural boulder, approx. 104 x 112 x 30 in., Tacoma Art Museum, Museum purchase with Art Acquisition Funds, 2019.8. Photo by Rozarii Lynch

6. Debora Moore, Wisteria, from the series Arboria, 2018, blown and sculpted glass and natural boulder, approx. 93 x 86 x 36 in., Courtesy of the artist. Photo by Rozarii Lynch

7. Debora Moore, Wisteria (detail), from the series Arboria, 2018, blown and sculpted glass and natural boulder, approx. 93 x 86 x 36 in., Courtesy of the artist. Photo by Rozarii Lynch

8. Debora Moore, Winter Plum, from the series Arboria, 2018, blown and sculpted glass and natural boulder, approx. 72 x 101 x 23 in., Courtesy of the artist. Photo by Rozarii Lynch
9. Rowland Ricketts dyeing cloth with his grown, harvested, and processed indigo. Photo courtesy the artist

10. Rowland Ricketts with Norbert Herber and 450 participants, *Ai no Keshiki – Indigo Views*, 2017–18 and 2020, faded indigo cloth and sound, dimensions variable, Collection of the Citizen’s Cultural Division, Tokushima Prefectural Office, until each cloth is returned to participants. Installation view, Tokushima Prefecture, Japan, 2018. Photo by Rowland Ricketts

11. Rowland Ricketts with Norbert Herber and 450 participants, *Ai no Keshiki – Indigo Views*, 2017–18 and 2020, faded indigo cloth and sound, dimensions variable, Collection of the Citizen’s Cultural Division, Tokushima Prefectural Office, until each cloth is returned to participants. Installation view, Tokushima Prefecture, Japan, 2018. Photo by Rowland Ricketts

12. Rowland Ricketts with Norbert Herber and 450 participants, *Ai no Keshiki – Indigo Views*, 2017–18 and 2020, faded indigo cloth and sound, dimensions variable, Collection of the Citizen’s Cultural Division, Tokushima Prefectural Office, until each cloth is returned to participants. Installation view, Tokushima Prefecture, Japan, 2018. Photo by Rowland Ricketts


15. Timothy Horn installing *Girandole (Rain of Hot Stones)*. Photo courtesy of Angela Carone/KPBS


18. Timothy Horn, *Tree of Heaven 7*, 2016, nickel-plated bronze and mirrored blown glass, 73 x 47 x 6 in., Courtesy of the artist. Photo courtesy of Art Gallery of South Australia, Adelaide. Photo by Saul Steed

19. Timothy Horn, *Tree of Heaven 7* (detail), 2016, nickel-plated bronze and mirrored blown glass, 73 x 47 x 6 in., Courtesy of the artist. Photo courtesy of Art Gallery of South Australia, Adelaide. Photo by Saul Steed

20. Timothy Horn, *Tree of Heaven 7* (detail), 2016, nickel-plated bronze and mirrored blown glass, 73 x 47 x 6 in., Courtesy of the artist. Photo courtesy of Art Gallery of South Australia, Adelaide. Photo by Saul Steed


22. Timothy Horn, *Girandole (Rain of Hot Stones)*, 2008, crystalized rock sugar, steel, plywood, shellac, and electric light fixtures, 108 x 60 in. diam., Courtesy of the artist. Photo by Timothy Horn
23. Lauren Fensterstock working on a cloud for *The totality of time lusters the dusk*. Photo by Luc Demers

24. Lauren Fensterstock, Sketch for *The totality of time lusters the dusk*, 2019, ink on paper, 15 x 22 in. Courtesy of Claire Oliver Gallery. Photo Courtesy Claire Oliver Gallery

25. Lauren Fensterstock, Sketch for *The totality of time lusters the dusk*, 2019, ink on paper, 15 x 22 in., Courtesy Claire Oliver Gallery. Photo Courtesy Claire Oliver Gallery

26. Lauren Fensterstock, Sketch for *The totality of time lusters the dusk*, 2019, ink on paper, 15 x 22 in., Courtesy Claire Oliver Gallery. Photo Courtesy Claire Oliver Gallery

27. Lauren Fensterstock, *The totality of time lusters the dusk* (detail), 2020, glass, Swarovski crystal, quartz, obsidian, onyx, hematite, paper, Plexiglas, wood, cement, lath, and mixed media, dimensions variable, Courtesy Claire Oliver Gallery. Photo by Luc Demers

28. Lauren Fensterstock working on *The totality of time lusters the dusk* (detail), 2020 glass, Swarovski crystal, quartz, obsidian, onyx, hematite, paper, Plexiglas, wood, cement, lath, and mixed media, dimensions variable, Courtesy Claire Oliver Gallery. Photo by Luc Demers

29. Lauren Fensterstock working on *The totality of time lusters the dusk* (detail), 2020 glass, Swarovski crystal, quartz, obsidian, onyx, hematite, paper, Plexiglas, wood, cement, lath, and mixed media, dimensions variable, Courtesy Claire Oliver Gallery. Photo by Luc Demers