



CAPRICE PIERUCCI

SYNCHRONICITY

Caprice Pierucci's intricate compositions of sculpted and painted wood evoke the organic forms and progressive rhythms of nature. Rolling ocean waves, a wheat field rippling in a summer breeze, and the ever-changing patterns of birds flying in murmurations are among the synchronous rhythms at the heart of *Synchronicity*, the artist's solo exhibition at Callan Contemporary. In the lineages of 20th Century abstraction and minimalism, her wall-based, pedestal-mounted, and hanging sculptures appear to shift and undulate as viewers move around them, imbuing the works with a kinetic, interactive dynamism. Delighting the eye with their interplay of graduated forms, shadows, negative space, and optical ambiguity, many pieces convey the impression of simultaneously opening and closing, projecting and receding.

Pierucci earned a B.F.A. degree from Carnegie Mellon University (Pittsburgh) and an M.F.A. from the School of Visual Arts (New York City), where she studied under artists Judy Pfaff, Jacqueline Winsor, and Ursula von Rydingsvard, all of whom influenced her work. For many years she was senior lecturer in the art department of Texas State University, from which she retired in 2022. Her sculptures have been featured in more than 100 gallery and museum exhibitions and included in significant private, institutional, and corporate collections, among them Google, Morgan Stanley, Westinghouse, The Four Seasons hotel group, and The Rockefeller Family Collection. In September 2025 she will be featured in a retrospective at Beeville Art Museum (Texas) alongside the work of her late mother, Louise Holeman Pierucci, a renowned figure in the textile-art movement of the 1960s and 1970s.

The sculptures in *Synchronicity* are fashioned from pine wood, sanded smooth and washed with paint, then sealed with multiple layers of finish. Over a range of hues, from white and charcoal to jade and earth-red, they evoke a timeless, meditative quality. Pierucci is fascinated by ancient civilizations and geologic processes such as erosion and oxidation, which unfold over unfathomable stretches of geologic time. Within this conceptual framework, the artworks suggest the phenomena of change, transformation, and the sublimity of the natural world. For all their visual refinement, they are born of a strenuously physical process. "After the thinking and the composing," she notes, "there's a lot of cutting, carving, painting, more painting, grinding, gluing, finishing...Somewhere between what I'm seeing, what I'm inspired by, and what I'm feeling, there's the challenge of: How am I going to construct this? How am I going to change my system of putting it together? I'm always trying to push the edge of what I know the wood can do."

Richard Speer

RECEPTION: SATURDAY, JANUARY 4th 6 - 8 PM

EXHIBITION DATES: JANUARY 1st - FEBRUARY 22nd, 2025

Front Cover: *Full Circle II*, Pine, 58" x 84" x 8"



Charcoal Abounding Cycles, Pine, 45" x 45" x 8"



Left:
White Delicate Loops IX
Pine, 45" x 45" x 6"

Right:
Abounding Cycles III
Pine, 67" 40" 8"





Left:
White Cascade XII
Pine, 58" x 60" x 4"

Right:
White Nee Cycle II
Pine, 45" 20" 11"



CALLAN CONTEMPORARY

518 Julia Street | New Orleans, LA 70130



Charcoal Cascade XII

Pine, 72" x 60" x 6"

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