

Vaughn Randall
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Education

MFA 2000 Sculpture, University of Washington
BFA 1998 Sculpture, Georgia State University

Professional Experience

2014 – present Associate Professor of Sculpture, Art and Art History Department, SUNY Cortland
2016 – 2019 Chair, Department of Art and Art History, SUNY Cortland
2015 – 2018 Director & President of the *International Conference on Contemporary Cast Iron Art (ICCCIA)* the preeminent organization in the field of cast iron sculpture
2006 – 2014 Assistant Professor of Sculpture, Art and Art History Department, SUNY Cortland
2000 – 2005 Art Director and Artist-in-residence, Sloss Furnaces National Historic Landmark, Birmingham, AL
2001 – 2002 Adjunct Professor, University of Alabama Birmingham

Selected Exhibitions (*solo shows marked by an asterisk)

2024 **Locus*. Steel Stacks/ArtsQuest, Bethlehem PA
2024 *Mort*. SUNY Adirondack, Queensbury, NY
2024 *Hive*. Salem Artworks, Salem NY
2024 Faculty Biennial. SUNY Cortland, Cortland NY
2024 *Wedge*. Carrie Furnaces National Historic Landmark Pittsburgh, PA
2024 *Stele*. Usti Nad Labem, Pilsen, Czech Republic
2023 *Fer Precieux*. Wroclaw Poland
2022 *Match-Plate Melt-Out*. B2 Gallery, HTW Berlin
2022 *Fer Precieux*. HTW Berlin, 10313 Berlin (Postfach), Germany
2021 *Force Exhibition*. Collaboration between Salem Art Works and Southern Vermont Arts Center, Manchester, VT
2019 *ICCCIA Outdoor Sculpture Exhibition* Art. Scranton, PA
2018 *Ferrous Wheel* Art. Scranton, PA
2018 *Behind the Conference*. Scranton, PA
2018 *Liquid Earth*. Scranton, PA
2017 *800-Year Mistake*. Jingdezhen, China
2017 *Journeys in Iron*. Bascom Arts Center, Highlands, NC
2017 **Dignity*. Hood Gallery, Brooklyn NY
2016 *Coordinates*. SUNY Cortland, Dowd Gallery, Cortland, NY
2015 *Liquid Earth*. Rochester Institute of Technology, Rochester, NY
2013 *Ferrous Maximus*. Sculptors Guild Gallery, Brooklyn, NY
2012 *Nor'easter Conference Exhibition*. Burchfield-Penney Art Center, Buffalo, NY
2012 *Western Cast Iron Art Conference (WCIAC) National Juried Exhibition*. Moss-Thorns Gallery of Art, Fort Hays State University, Hays, KS
2011 *US/UK Olympic Exhibition*. Historic Salem Court House, Salem, NY
2011 **The Pros and Cons of Unitized Construction*. Linder Gallery at Keystone College, La Plume, PA
2011 *Cast 2*. Index Art Center, Newark, NJ
2010 **Outdoor Sculpture Exhibit*. West Georgia College Campus, Carrollton, GA

- 2009 *Ferrous Bloom the Nature of Iron*. Fosdick-Nelson Gallery, Alfred, NY
 2008 Juried Exhibition *Made in New York*. Schweinfurth Arts Center, Auburn, NY
 2008 SUNY Cortland Faculty Biennial
 2008 *Reflections of Time and Space*. Jingdezhen Cultural Council, Jingdezhen, China
 2007 **New Work by Vaughn Randall*. SUNY Binghamton, NY

Grants, Fellowships, Awards, and Honors

- 2008 National Endowment for the Arts Fast Track Grant SUNY Cortland Small Projects Grant, SUNY
 2007 SUNY Cortland Clark Center for International Education Grant
 2006 International Programs Travel Grant
 2004 Kohler Artist in Residence, John Michael Kohler Arts Center
 2003 Alabama State Council on the Arts Fellowship
 2000 Gonzales Scholarship, University of Washington
 1999 American Foundryman's Travel Grant
 1998 Graduate Fellowship, University of Washington

Artist Residencies

- 2019 Univerzita J.E. Purkyne V Usti Nad Labem School of Art and Design, Czech Republic
 2016 San Bao Ceramic Arts Institute, Jingdezhen, China
 2012 San Bao Ceramic Arts Institute, Jingdezhen, China
 2008 San Bao Ceramic Arts Institute, Jingdezhen, China
 2007 San Bao Ceramic Arts Institute, Jingdezhen, China
 2004 John Michael Kohler Arts Center, Sheboygan, WI
 2000 – 2005 Art Director, Sloss Furnaces National Historic Landmark, Birmingham, AL
 1995 – 1998 Program Developer, Sloss Furnaces National Historic Landmark, Birmingham, AL

Collections

- City of Pittston, PA, *Mortis*
 State University of New York, Cortland, *Passage*
 Chinese Cultural Council, Jingdezhen, China, *Porcelain Carved Vase*
 San Bao Ceramic Arts Institute, Jingdezhen, China, *Cradle*
 Salem Art Works, Salem, NY, *Corner Post*
 Mercedes Manufacturing Plant, Birmingham, AL, *Bullet Urn*
 Books-a-Million Headquarters, Birmingham, AL, *Community Urn*
 John Michael Kohler Arts Center, Sheboygan, WI, *Little Bobbin*
 Kohler Company, Kohler, WI, *Cast Relief Carving for Little Bobbin*
 Sloss Furnaces National Historic Landmark, Birmingham, AL, *Community Urn*
 Clarksville Foundry, Clarksville, TN, *Bobbin*

Commissions

- Private collection, Cortland, NY, *Hub*
 Private collection, St. Paul, MN, *Everywhere is Nowhere*
 Private collection, Los Angeles, CA, *Untitled*
 City of Clarksville TN, *Window to the World*
 State University Of New York, Cortland, *Passage*
 University of Alabama Birmingham, Birmingham, AL, *Bobbin*
 National Forest Service, Cheaha Wilderness, *Pinhoti Trailhead*
 Private collection, Jersey City, NJ, *Amalgamation*

VAUGHN RANDALL ARTIST STATEMENT

While pursuing my degree in sculpture, I completed apprenticeships in foundry patternmaking and industrial design model-making. The influence of my vocational training in industrial techniques and processes established a visual language that has consistently manifested in the forms and concepts of my sculptures. While brackets, gussets, fillets, bosses, and similar machine-like elements pervade my work, they are not engineered for functional purposes. Instead, I employ the visual language of machines purely for conceptual expression.

What captivates me is the innate creativity of humanity—the remarkable capacity to conceive and fabricate tools, machines, and intricate systems. I employ machine forms as symbolic representations of emotions and human conditions. For instance, by combining the architectural elements of engine flywheels with the symbolism of religious structures, I simultaneously celebrate and question the historical and future significance of these two systems of control. The imagery drawn from religious and industrial architecture serves to expose the fallibility of human sociological constructs.

Inspired by the biological structures of dividing cells or blastospores, my geodesic forms mimic their organic shapes. Through unitized construction, I metaphorically explore the power of collective entities over the inherent simplicity and relative powerlessness of the individual.

The system of creation set in motion by humanity has taken on a life of its own. Technological advancement follows an exponential trajectory, far surpassing our ability to control it. Within this context, I seek to convey a sense of wonderment and trepidation through my work. We, as a society, have become prolific builders, constructing relentlessly. And yet, we find ourselves unable to halt this momentum. In summary, my sculptures serve as a conduit for expressing the awe and apprehension that accompany the uncontainable growth of our technological endeavors.