

Dance Hill Collection

One of a kind Sculptures in Wood and Stone



'Sunrise'

Guango, Black Walnut & Brass



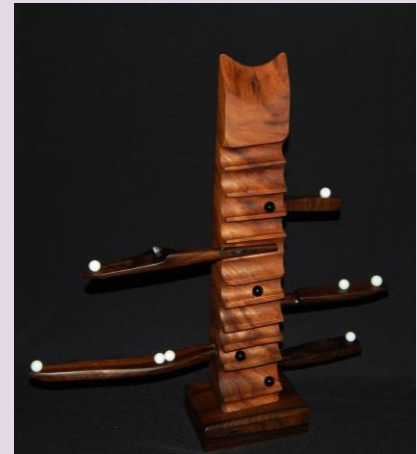
'Head Knowledge'

Lignum Vitae & Brass



'Upper Crust'

*Grey/White & Black Stone
Black Walnut*



'Balance IV'

*Guango, Ziricote & Black
& White Marbles*

Alpharetta, Georgia, USA / Woodside, St. Mary, Jamaica

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Schedule a Home Show or request a Custom Design

April 2021

Whence 'Dance Hill Collection'?



'Not So Foreign Bodies'
South African Candlewood &
White Marble

Dance Hill Collection came about more by accident than by design. One day while surfing the web I happened to come across a Shona sculpture, in stone, created by the hands of a Zimbabwean artist. I was immediately intrigued by the artistry, the craftsmanship, the imagination. Initially I wanted to import and sell Shona sculpture, exposing more people to this wonderful art; but that plan did not materialize and I ended up taking up sculpting stone myself.

After a relatively short time working with stone I started carving wood. It wasn't that I had exhausted the possibilities of stone – I wasn't even close to doing that, but I figured wood should perhaps be a little easier to manage in some respects. I started collecting wood from anywhere along the street where trees were being cut down. In short order I had collected a variety of woods. Black Locust wood was the first kind of wood I started carving; it turned out to be one of the hardest and toughest American woods! But the grain and color is certainly striking and eye catching.

Perhaps what intrigues me most about the 'raw' materials that I use is their 'naturalness' and abundance. Generally one does not have to heat, melt, paint, bend, or mix ingredients to bring the vision out of the raw material... it is there simply to be 'worked', although the 'working' of it may not be all that simple a task!

After looking at a piece, sometimes a viewer may ask me 'what is it?', or 'what does it represent?' Although I may have had a certain idea or 'vision' or goal in mind, I don't necessarily want the viewer to 'see' what I see, or 'experience' what I experience... In the final analysis I'd like it to resonate (or not) with them on their own terms, and in the context of their own particular experiences and perceptions.

I am keen on incorporating such themes as spirituality, family, nurture, completeness and balance in a number of my pieces. If I can create something that starts to reveal the inner (or at least the less 'seen' or 'less appreciated') beauty of nature's 'raw' materials, I think I've been successful in achieving my goal.



'Eye of The Beholder'
Jamaican Cedar

Ronald V. Sullivan, April 2021



'Elemental Connections'
Lignum Vitae & Black Walnut
woods, various marbles, brass &
steel



'A Simple Proposition'
White Marble on Logwood



'Echoes III'
Black Walnut
Stone Base



'Leader, Follower, Sidekick'
Black Walnut



'Contemplating Flight'
Black & White Marbles



'Soul Sentinels'
Logwood, Lignum Vitae
& Brass



'Covering'
Guango (Jamaica)



'Brass & Slate 1'



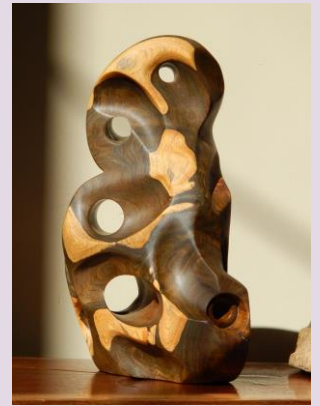
'Family Affair'
Cedar (Jamaica)



'Still She Rises'
Red Oak
(Black Walnut base)



'Harkening'
Wild Tamarind



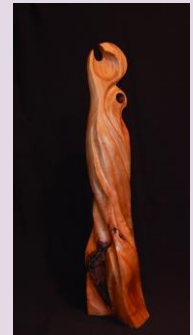
'Avenues to The Soul'
Lignum Vitae



'Triple Exposure'
South African Ironwood
Brass, Granite base



'So Much To Say... Again'
Black Walnut



'Strut, Twist & Shout'
Black Cherry



'Were It Not For Grace'
Black Walnut on stone base



'The Flame'
Guango,
Black Walnut, Logwood