Sabin Howard works on “Apollo” at his Bronx Institute’s historic West 44th Street Architecture and Art (ICAA), at the exhibit at the March 2 through March 6 – 12, 2012.

BY EVAN MANTYK & KATY MANTEY  ART & CULTURE

Howard, who has spent his life breathing life into the Greek and Roman gods, is no stranger to the concept of Apollo—God of the Sun from the Greek and Roman tradition—with perfect physiology and good looks. Howard’s sculptures are perfect examples of how Howard is able to express pertinent ideas within the traditional school of technique.

Howard’s serene sculptures “Apollo” and “Jupiter” are perfect examples of how Howard is able to express pertinent ideas within the traditional school of technique.

“I don’t want to be represented by, say, pieces of modular summer carnival, or a pile of bricks. I want to be represented by art that really shows us rising to the occasion as human beings,” said Howard.

His sculptures also stand in contrast to the many more abstract sculptors and the humor of modern sculptors. “You’ll notice the center of the art world today is not so important because of the work collected of late. Themes and techniques are a part of the function of art, which is so important,” he added.

Howard’s work collects the themes and techniques of this contemporary art, which is so important today, and he spoke highly of what he was creating at this show.

“He should be understood by the community, and that’s become very important to me,” said Howard, who lost four children in their college years.

“Howard’s work is something that can be instantly appreciated for its masterful skill,” Howard said. “The UPS guy and the fireman can see the conceptual part and the humor of modern sculptors. You’ll notice the center of the art world today is not so important because of the work collected of late. Themes and techniques are a part of the function of art, which is so important,” he added.

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“It is a chapel on the history of sculpture and a chapter on how Howard creates his sculptures. In the last chapter, on living with sculptures, he speaks highly of the power of art. His feeling is that art is in service of the community. If you look at a sculpture, it rises up in a portal to another world. And that other world, in this type of work, elevates the spirit,” he said.

He’s meant to divine you, it’s supposed to transport you to another level of consciousness. So it’s about what we can be, not what we are. That’s the same thing the Greeks did, he said.”

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