



Philadelphia Sculptors

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Fall 2014

.....from the President, Leslie Kaufman



This past year has seen Philadelphia Sculptors expanding into some new territory – taking our art where little art has gone before. No, not outer space – but it almost felt that way. Continue reading to find out more!

But first, to review our activities since our last newsletter: last November, fourteen PS members crossed the river to exhibit our works in **“Mixed Messages”** at Gloucester County College. Also in November, many of us had a lot of fun (and won prizes!) at our **“Artsy Bingo”** fundraiser. Thanks to the energetic efforts of Sarah Peoples, Aimee Gilmore, and Jacintha Clark, Rybrew, a local sandwich and beer emporium, was transformed into the setting for lively rounds of bingo and great entertainment from taxidermist and arts personality Beth Beverly, and magician extraordinaire Justin Gilmore.



Sarah and Aimee continued to show their vision and organizational skills as curators of the **“5 into 1”** student show at Moore Moore in June and July, selecting ten engaging student works. At our annual meeting held in conjunction with show, the appreciative audience was wowed by Lee Stoetzel, Director of the West Collection. His talk, **“Art Works,”** included many examples from the collection and explored how cutting edge contemporary art can be used in a work environment to stimulate creativity, build team identities, and affect organizational change. He also awarded **“Best in Show”** to Larkin Dugan from Tyler for **“Chair Grid.”**

To return to our initiative into unexplored spaces - **“Destination Frankford”** took us to a culturally and economically underserved neighborhood. Funded by ArtPlace America (a collaboration of leading national and regional foundations, banks and federal agencies accelerating creative placemaking across the US), **“Destination Frankford”** was a multi-pronged plan to use the arts as a means of reinvigorating a deteriorating community. The role of PS was twofold – to serve as a fiscal conduit for the Destination Frankford Gallery, and to populate the gallery with work for **“Reanimate,”** one of the three **“Reclaim, Rediscover, Reanimate”** shows taking place in the gallery. Many people who were unfamiliar with art were thrilled that they could find meaning in visual art they had never seen before. We reached out to them and found a very grateful and perceptive audience.



“Reanimate”

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We are now looking forward to new projects, events, and experiences. In the fall we are partnering with The University of the Arts to sponsor a presentation by sculptor **Janine Antoni** on October 15 at UArts – e-vites will be sent out, and since there will be limited seating, make sure to respond quickly if you want to attend. Many of you have already signed on to the new social network **Carii**, and we encourage you to use it to communicate with other PS members. We are also working on redesigning the PS web site, so stay tuned for more on that.

Other exciting projects are in the works, and we will send out more information as it becomes available. We also hope to have a strong contingent at the ISC New Orleans conference Oct. 1 – 4. And of course, we are always looking for more people who want to get involved on the organizational level, so if you are one of them, let us know.

Leslie Kaufman

t. a. hahn is showing his piece, "Red Winged Blackbird on Walnut" in The New Hope Arts Center Member's Juried Exhibition, New Hope, PA, September 6- 28, 2014

Ron Klein is exhibiting work at the Rochester Contemporary Art Center, Rochester, NY through September 27, 2014

David Meyer's two person show, "Breakdown" is at the James Oliver Gallery, Philadelphia, PA, through October 11, 2014

Dan O'Neill is showing new work along with Colgate Searle and Alice O'Neill, in "Second Home", an exhibition at the Jamestown Art Center, Jamestown, RI, September 13 – October 17, 2014.

John Parker's outdoor sculpture, "Daddy Longlegs" is installed through 2015 in Art in Public Places, Knoxville, TN. His piece "Daddy Longlegs II" is included in the 3rd Annual City of Valparaiso, IL, Outdoor Sculpture Exhibition. "Daddy Longlegs III" is in the 3rd Annual City of Kochville, MI, Outdoor Sculpture Exhibition. His piece, "Radiolaria II" was purchased by the city of Hastings, MI.

Laura Petrovich-Cheney is exhibiting work in 4 shows this fall: "Sandy: Destruction/Constructions" at Morris Arts, Morristown, NJ, September 11, 2014 – February 12, 2015; "2014 Signature Artist Member's Exhibition", Noyes Art Garage, Atlantic City, NJ, October 10 – December 1, 2014; "Aftermath: Forever Changed" at the Noyes Museum, Oceanville, NJ, October 3, 2014 – January 25, 2015; and "Connections", WCA Philadelphia Chapter Holy Family University Art Gallery, Education and Technology Center, Philadelphia, PA, September 3 – 29, 2014

Katherine Stanek's sculpture entitled "Hope" was acquired by the Fellowship of the Pennsylvania Academy for inclusion in their permanent collection. Her sculpture entitled "Offering" was installed in the sculpture gardens of Burlington County College in Pemberton, NJ last fall. This is the second sculpture selected by the college for this extended exhibition. The Four Seasons Hotel in Philadelphia has contracted with her to exhibit a collection of sculptures in the lobby and lounge areas of the Logan Circle hotel. This exhibition has been extended until December 2014. Her work was selected for inclusion in "Art Connections 10" at the George Segal Gallery in Montclair, NJ in January 2014, and by Studio Montclair for their "Viewpoints" exhibition at Aljira Center for Contemporary Arts, Newark, NJ, in June 2014. For a second time, she was invited by the Office of Cultural and Heritage Affairs to serve as juror for The NJ Senior Juried Art Show last fall. She was one of many painters and sculptors participating in Treacy Ziegler's exhibition "Art, Alibi and Anonymous We (Collapse of Identity)" at The Rosenfeld Gallery in March, and installed in Philadelphia City Hall, June – August, 2014. Currently, she has a series of new concrete works exhibited at The Rosenfeld Gallery, Philadelphia, PA, through September 2014.

Paul Wandless was included in Philadelphia Sculptor's show "Mixed Messages" at Gloucester College last November. Due to that show, the curator of the gallery invited him to exhibit 5 stone carvings and 3 clay prints in the gallery at Rowan College at Gloucester County College Center, Sewell NJ. September 5 - October 14, 2014.

Arleen Wolf was featured in a full length article by Joseph Meyers in *The South Philly Review*, May 23, 2014



"Glass House" by Dan O'Neill



"Set of Instructions - (Twisted Ladder)" by Ron Klein



"Absent" by Katherine Stanek



"Daddy Longlegs III" by John Parker



"Atelier Tableau with Vessel and Kiln" by Paul Wandless

PS “Reanimates” Old Dress Shop

In July, PS members came together to “Reanimate” the Destination Frankford Gallery, the pop-up gallery created as part of the “Destination Frankford” ArtPlace America initiative. For the third and final pop-up show, PS artists found creative and unexpected ways to bring new life back to a place, person, object, or community. This was an appropriate theme since this former dress store and shoe warehouse had been slowly decaying during the 15 years it had been shuttered and nonfunctional. Two previous shows, “Reclaim” (Dumpster Divers) and “Rediscover” (local photographers) had demonstrated the potential of the space for artistic uses, and the final PS show provided a fitting end to the temporary project.

PS artists found many ways to address the theme, using both traditional and experimental techniques and materials. Theresa Sterner created concrete vessels cast from discarded plastic bottles, while Uta Fellechner found poignancy in the connection between a useless, heavily corroded shovel, and her mother’s dementia. Fiber artists Melissa Madonni Haims, who covered old chairs in colorful yarn, and Carole Loeffler, who worked in felt and used clothing, complemented the work of Daniel Molnar who created precariously balanced boulders – out of paper. Nicole Melnicky mounded enigmatic (and aromatic) wax-covered pillows into a corner of the gallery. Ann Keech, Kim Knauer, Jesse Lentz and Howard Neifeld recombined small pieces of their personal environments to create subtle manifestations of deeper emotional connections. Deanna McLaughlin and Leslie Kaufman used humor to expand the potential of the common shopping cart, while Christopher Ray and Holly Smith explored different ways in which members of related species demonstrate their energy and zest for life. All the artists used their art to add dynamism, spirit and wonder to common and overlooked materials.

In conjunction with the exhibition, three PS members, Theresa Sterner, Kim Knauer, and Jesse Lentz, conducted community workshops at the gallery that got rave reviews from the participants. Theresa taught “Simple LED Wiring,” Kim engaged her students with “Altered Books,” and Jesse inspired her students to make “Recycled Dioramas of Nature.”



“Reanimate” opening



Kim Knauer Workshop

5 into 1

This year Philadelphia Sculptors' *5 into 1* exhibition marks the fifteenth anniversary of its annual student exhibition showcasing the work of two graduating students, with either undergraduate or graduate degrees, from the five local art schools; Moore College of Art & Design, Tyler School of Art, PAFA, The University of the Arts, and the University of Pennsylvania. I was asked by Philadelphia Sculptors' president Leslie Kaufman to co-curate this year's exhibition along with fellow *5 into 1* alumna, Sarah Peoples (PAFA). Having been selected as one of Moore's 2013 *5 into 1* participants and having recently graduated, I was eager to once again be a part of such a prestigious show, but this time in a much different format. I have no prior experience curating anything other than my living room; however I have a passion for contemporary sculpture and knew that by trusting my instinct for conceptual, well-crafted work, I would be able to organize a collection of works that I feel represent the current, young artist community in Philadelphia. Maybe I'm a bit biased myself being a life-long Philadelphian, but I feel that the artwork coming out of our local art schools can hold its own even in a city of world-renowned museums and galleries.

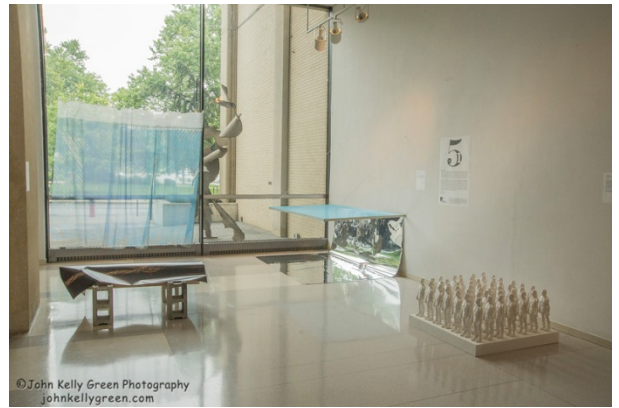
It was an admittedly daunting task to choose only two students to represent each school. Both Sarah and I were beyond impressed with not only the quality and craftsmanship of the work that we saw, but also with the level of thought and sophistication that each artist shared with us when discussing their work and artistic practice. Since Sarah and I are both practicing sculptors freshly out of school, we had an advantage in understanding the level of commitment it takes in trying to push beyond the boundaries of 'art school' work.

In this year's *5 into 1* exhibition, the sculptural work created by these artists communicates each of their own personal perceptions of existing in a place in a specific time, and how time, as a social construct, influences our idea of how we inhabit a place. Each work transforms our perception of the everyday by challenging us to reassess our relationship to the world we live in and the socially accepted measures by which we experience our lives.

These works illuminate our powerful histories as a collection of moments, memories and experiences, and how we process these events, like Matthew Herzog's (PAFA) *Patient O*, which uses a combination of both found and cast objects to investigate the 'tension between the desire to make perpetuation and the acceptance or revaluing of decay', or like Theo Mullen's (UPenn) *Untitled*



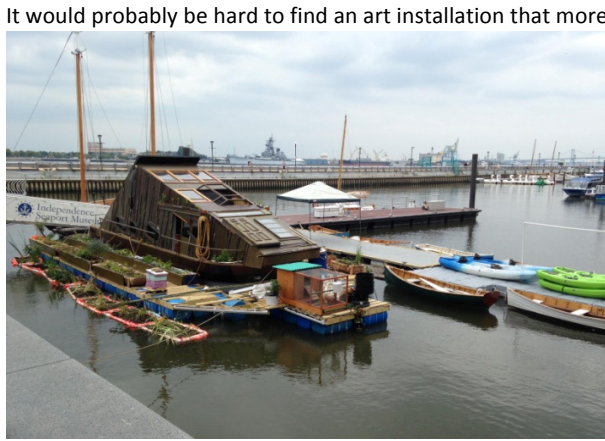
Lee Stoetzel with Best in Show winner, Larkin Dugan



Co-curator Aimee Gilmore (front left) at 5 into 1 opening

which is informed by a combination of his personal local urban landscape, geology and time. Mullen uses installation to explore the analogical relationship between photography and sculpture. His photographs function as a conceptual index to annotate time and distance. His sculptures evoke natural formations and urban objects that build up into surfaces of record, time and history. Sculpture can exemplify how our personal memories of past times can be represented through everyday objects, as in Larkin Dugan's (Tyler) *33 Seats is a Class*, which was chosen as this year's Best in Show by guest lecturer Lee Stoetzel, Director of the West Collection. Dugan's piece represents the tumultuous state of our Philadelphia Public School system through a series of uniform chairs arranged in grid structure. His work uses the chair as a domestic object, a "symbol, representative of a specific culture, describing wants and needs in materiality and scale". By transforming this mundane object beyond function, Dugan is able to make a powerful statement not only about the condition of public education but also about contemporary sculpture and how it is influenced and shaped by artists that paved the way for our younger generation.

Aimee Gilmore



It would probably be hard to find an art installation that more specifically mirrored my interests than Mary Mattingly's floating wonder, "WetLand," moored the Independence Seaport Museum Pier through September 21 as part of this year's Fringe Arts Festival. Okay, maybe not the chickens, or even the bees, but certainly the salvaged wood and construction materials, the floating vegetable gardens, and of course, the environmental commitment. What I loved was that this wonderful manifestation of Mattingly's fantasy looks only too much like reality. It is after all made of scrap materials seemingly casually thrown together to opportunistically occupy a quiet corner of the boat basin. Quite a few steps up from Huck Finn's raft but still sharing its sensibility, this boat/house/farm/artwork addresses issues of climate change, sustainability, and community, but still makes you think of shacks and hovels that sprout in all corners of the earth to house the poor, and which are susceptible to the effects of climate change induced flooding. Although this was intended to reference Philadelphia rowhouses, its appeal extends past the local as the

interactive project welcomes visitor experience the possibilities of lowtech life on the water.

Would I choose to live on this houseboat as Mary has been doing? Honestly, probably not - I tend to be more of the landlubber type. But what if I had to? What if, due to climate change, my previously inland dwelling succumbed to the rising tides and with a last gasp, fell apart at my feet and admitted that it was no match for the powers of the sea? Then, I'm sure I would love to have a house that was more adaptable and capable of sustaining me (and my water averse cats) for the long term. Mattingly's work here, and in other manifestations, contemplates just that scenario, but instead of running from it, meets it head-on. She shows how artists apply their passion and ingenuity to large-scale problems but in the small-scale way that can engage each individual. And although the boat rocks a bit, only the most sensitive stomach will have a problem staying calm on this voyage.



Mary Mattingly on "Wetland"

After leaving "WetLand", I walked south on Columbus Blvd. to Washington Ave. where a different artistic connection to the water had just been finished. Jody Pinto's "Land Buoy" appears at the tip of the Washington Avenue Pier, the second permanent park implemented as part of the Delaware River Waterfront Corporation's Master Plan for the Delaware. Melding history, ecology, art and landscape, Pinto's blue light-tipped spire and spiral staircase construction pays homage to its location, the arrival point of a million European immigrants between 1870 and 1915, including Pinto's own relatives. But what I really liked was that the pier had been amended with a boardwalk and planted and landscaped with local vegetation, old logs, rocks, and parts of the original pier. The sculpture does not make a big statement, but climbing it as it swayed just a bit more than I had expected, certainly made me understand her reference to a crow's nest. And as I looked out at the river, the skeleton-like staircase did seem to be waving to all those long gone immigrants.



Jody Pinto's "Land Buoy"



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Philadelphia Loses Two Important Sculptors

In Memoriam – Harold Kimmelman



On October 7, 2013, Philadelphia lost one of its most motivated and talented sculptors. Harold Kimmelman, a long-time PS member and contributor, died at the age of 90 of amyotrophic lateral sclerosis (ALS). Known for both his abstract metal sculptures and his more personal figurative groupings and scenes of daily life, Kimmelman was a strong presence in the Philadelphia art scene.

Perhaps his most well-known public work is “Burst of Joy,” a 25 foot stainless steel sculpture on Market Street commissioned for the opening of the Gallery in 1977. Meant to express exuberance and fun, it took on unexpected and disturbing significance after September 11, 2001. With its uncanny resemblance to the destruction of the twin towers, its existence was momentarily in doubt as raucous voices lobbied for its removal. Ultimately reason prevailed and the sculpture remains.



"Burst of Joy"

Although Harold’s legacy can be seen in multiple public and private locations, it is not just his artwork that will continue to live on. Even in his later years, he was kind and hardworking, devoting many hours to the design and layout of the early PS newsletters. I spent many days sitting by his side as he dexterously arranged

our photos and text and tirelessly worked on perfecting each page. His sculpture will continue to uplift generations but his generosity, work ethic, and humility will inspire those of us who were fortunate enough to have crossed his path.

Harold’s work can be viewed at <http://www.hksculpt.com>

Leslie Kaufman

In Memoriam – Dina Wind



Dina Wind, talented sculptor, dedicated Philadelphia Sculptors Board member, devoted wife, mother, and grandmother, and committed philanthropist, died peacefully surrounded

by her loving family on September 9, 2014. Up until the very end, Dina continued to live her passions, creating her art and supporting all the groups, projects and people that she cared for. Always involved in the world around her, Dina poured herself into arts and culture and Jewish and Israeli causes. She and her husband, Jerry Wind, established the Dina and Jerry Wind Foundation, and have been the key sponsors of the annual Wind Challenge Exhibitions Series at the Fleisher Art Memorial. She was a founding member of Nexus Gallery for Today’s Art and was as an Advisory Board Member of the Arts and Business Council of Greater Philadelphia.

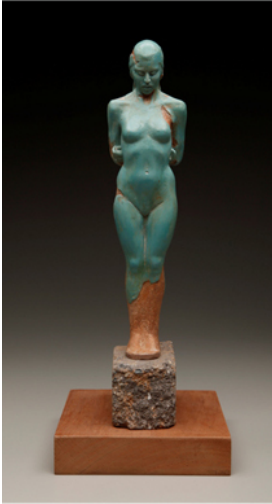


Dina’s signature sculpture has been exhibited throughout the U.S. Interested in both art and the environment, she was an early promoter of recycling scrap metals, and used her welding skills to transform discarded auto parts, tools, and other “trash” into sculptural assemblages that worked for her as three-dimensional drawings. She saw the artist as helping to save the environment by creating new aesthetic values from civilization’s detritus. Later works expanded into site specific floor and hanging installations, adding new and darker dimensions to her artistic vocabulary. Dina held Philadelphia Sculptors close to her heart, providing stalwart support for our mission and our projects from our earliest days. A celebration of her life will be held in Philadelphia on Oct. 12. Two funds are being established to honor her memory. “The Fleisher Art Memorial: Dina Wind Fellowship,” will support emerging and mid-career artists as they explore integrating art-making with community engagement. For more information, contact Fleisher’s Executive Director Elizabeth Grimaldi at egrimaldi@fleisher.org.

Dina’s sculpture can be viewed at <http://www.dinawindart.com>

A Short Interview with Sculptor Katherine Stanek about Concrete Casting.

"Vessel"



Is there a single concrete recipe you use when casting your work, or are there different formulas depending on the size or complexity of the work?

I rarely use a single recipe unless I am trying to reproduce a previous edition or specific finish. In fact, I often use a different design mix within the same casting. I start all my projects with the basic formula I acquired from the PCA Portland Cement Association, then I customize it to achieve the desired result, adding marble sand for a granite-like finish, increasing aggregate for more textured finish etc. Always keeping in mind the wet/dry ratio tolerances for a stable mixture so I do not compromise the integrity of the final product, unless of course the desired effect is to capitalize on the weakness created by that alteration.

This is the baseline I reference and it is easily scaled:

41% stone / large aggregate
26% sand / fine aggregate
11% cement
16% water
6% air

What kind of mold do you use?

I don't always use a mold but when I do, it is polyurethane rubber with a plaster shell for small projects and plastic shell for larger. I tend to use the firmer rubber products because I use compression techniques when casting and the soft spongy silicone rubbers tend to distort the surface.

Can you briefly describe if the finished work is solid or hollow? What are your methods of polishing out the seams?

Smaller projects are always solid and larger projects are always hollow. This is primarily for practical reasons to control the weight of the final image. Mid size projects (around 30") are solid but I use a light weight aggregate to limit the weight.

I never polish the seams. With concrete, the aggregates migrate away from the surface creating a different color and texture just beneath the surface. So unless I plan on sanding the entire piece, sanding the seams will only make them more visible. Instead, my mold designs are very different from those intended for any other material. When designing a mold for wax or plaster, I would take the seams over large forms and high points that are easier to model and conceal. For concrete, I design the seams to work with the composition of the piece and avoid high points where they will be most visible and harder to blend. If I did my job right, there will be no visible seams or they harmonize with the image. If there are complications prohibiting that type of seam control, I will hollow out the seam area and remodel the section by hand. It is a bit tricky because it is nearly impossible to reproduce a large scale formula for a small scale patch on a cured piece and even slight changes in ratios will change the color and finish.

. Do you ever hand-build with concrete opposed to casting?

Nearly half of my work is either entirely or partially hand-built. Even when casting, there is always a certain amount of hand building/modeling when it removed from the mold. Since concrete lacks tensile strength, I use the standard industrial approach with wire tied rebar for the armature for both castings and direct modeling.

Katherine Stanek completed a series of new concrete works that are being exhibited at The Rosenfeld Gallery until the end of September 2014. To see more of her work visit www.katherinestanek.com.

"Mixed Messages," Gloucester County College, Sewell, NJ, October 24 - November 25, 2013





"Anxiety Landscape"

My name is Nicole Melnicky and I am a senior at Moore College of Art and Design. I am a Fine Art major with minors in Print Design and Art History. I traveled from Vancouver, Canada at age 18 to come study in Philadelphia. The opportunity of going to college in Philadelphia has been inspiring and life-changing. I have had many different opportunities such as working with graphic designer and illustrator Eleanor Grosch, interning at Alice and Olivia by Stacey Bendet in NYC this summer, and hosting a pop-up gallery called Synergy Gallery with one of my best friends Lydia Nobles. My past three years at Moore I have worked insanely hard at college! It definitely has been challenging, but I have realized over this year that the stress and hard work truly does pay off.

The city of Philadelphia has been inspiring because I have had many different opportunities of going to gallery openings and artist lectures. Philadelphia is also close to other cities such as New York and Washington, DC, so there is always the opportunity of taking a bus trip to have a great day looking at art and experiencing something new and exciting! The city architecture has also influenced my studio practice. Furthermore, the city is a great location to have a studio in because it is close to other galleries, artists, and designers. This allows the option of networking and job possibilities.

Throughout my years in Philadelphia and at Moore, the most important thing that I have learned about myself is that I love to be a leader. I learned this by participating in Alternative Spring Volunteer Breaks, applying for Leadership Fellowships, and also through becoming a Resident Assistant. The resident assistant position has been the leadership role that I have learned the most in. Being a RA has taught me many different things about being a leader and a strong woman. The team which I have had the opportunity of working with feels like a second family; my Reslife team members are some of the most caring individuals I have ever met. I know each and every RA/RD is going to be successful in their career, and that inspires me to work harder for mine.

Check out some of my artwork and print designs here: <http://nicolemelnicky.com> and <https://www.behance.net/nicolemelnicky>.

What is Carii?

By Denise Hayman-Loa

Many of our members have joined our Philadelphia Sculptors community on Carii (<http://www.carii.com/communities/PhiladelphiaSculptors/news?pmc=1>). But what is Carii? How did it get started and who is behind it?

Carii is a new social platform built not only for communities but around communities. What does that mean? Well, sometimes the best way to explain something so new and exciting is to talk about using it. Or is that experiencing it? Because Carii is something so special and so unique, it's best described by living example.

Carii is in use for alumni outreach at Appel Farm Arts & Music Center. Their alumni list goes back 50 years! At a recent alumni event, an alum showed up from the 1970's! He hadn't been back to visit since, and found out about the event strictly through the outreach and event posting on Carii. Everyone was so gratified with the re-connection after all those years, including the 93 year old founder, Albert Appel, who remembered him and his father. Supporting that kind of personal connection through a social networking platform is exactly what Carii is all about.

So a little history...Carii was developed by PS member, Denise Hayman-Loa and her husband WunFie Loa, so it's nice to be there at the beginning with someone we know. In their travels with various communities, they realized that a platform truly designed around community needs and culture was missing from the social media world.

As we know, social media is here to stay – globally – but it feels like everyone is still wrestling with finding the perfect fit and platform. Facebook is ubiquitous, and is great for catching up with friends, LinkedIn is great for business connections and job searches, Instagram for sharing photos and quick news, and so on. But no current platform truly addresses communities of like minded people who also want to maintain connections to other communities.

Carii was built specifically to meet that need from the ground up. The platform has functionality for setting up communities, inviting members, sharing news, photos, videos, documents, events and active dialogues and linking to other communities. All in a simple, elegant, easy to use platform that feels comfortable. Carii enables "many to many" connections across communities contextually – implementing *the power of affiliation* for information sharing and joint initiatives around collaboration.

For example, for PS, there is currently a common community for all members. Now members can set up their own communities, affiliate them with the PS community and invite their own list of contacts they want to reach out to – sharing news on shows, pieces sold or for sale, new ideas being explored. The platform also sends out emails with updates, so it reduces the reliance on bulk email distribution systems. And most importantly, important and relevant news always finds its way to you. Carii supports member's ability to promote their work and engage and expand their audience as well – all important aspects of community.

Last but not least, Carii has a revenue sharing program in place – active communities will get a share of the revenue generated by their activity, and communities that identify and onboard advertisers will receive a portion of the advertising revenue monthly as well. So there is an additional benefit to active use of the platform – something no other social media platform can say!

We invite you to join us as we move forward – experience and explore the something new that is Carii!

Suzanne Horvitz on Glass

Reprinted with permission from Central Booking Magazine

BOOK SMARTS

Glass techniques for bookworks

SUZANNE HORVITZ

The printed book is threatened today with obsolescence by the digital world, but the artist book continues its vital life. In my attempts to make engaging contemporary artists' books I often work with glass as a primary material. My method of working to produce the sculptured objects that are my glass books combines silk screen printing, sandblasting, reverse painting and gilding.

When using silkscreens, I will often have them processed commercially, at the same place where I also buy oil based ink for the printing, though I sometimes process them myself in my studio instead. I start by making a transparent photo positive of the image at its actual size. I use Photoshop to create my text and print onto clear film with an inkjet printer. In the past, I have hand lettered and drawn images in heavy black ink directly onto the film, used my bathtub for a rinse tub for the emulsion, and an ordinary 150 watt light bulb for the light source. It is important to plan ahead - printed text will either have to be reversed or printed right-reading, depending on if it is printed onto the back or front of the glass pages.

Leda Text series: Delusion, 2013, enamel, sandblasting, metal leaf and silk screen on glass panels, 26 x 18 inches





Suzanne sandblasting glass in her studio.

Sandblasting text and images onto glass

A mask, or stencil, is cut with a Xact-o knife and I use rubber cement to cover the areas of the glass that I do not want to be sandblasted. Although I have a blasting box to work indoors, I prefer to work outdoors wearing a respirator, gloves and safety goggles. I use a sandblasting machine (compressor, tank, nozzle and gun) which applies sand under pressure to the glass.

Reverse painting on glass or verre eglomise

I had been painting with oil and enamels onto glass bookworks for years before learning that this is an ancient art form. While working for the United States State Department in Asia and the Middle East in the early 90's, I saw beautiful examples of back painted glass in the pagodas, churches and on Byzantine icons. Verre eglomise held many surprises. It is important to remember to layer the paint in reverse of a normal painting, working from the detail to the background.



Leda Text series: Her Helpless Breast (detail), 2013, enamel, sandblasting, metal leaf and silk screen on glass panels, 26 x 18 inches

Gilding on Glass

The method I use is water gilding which gives a mirror finish on glass. I use books of gold, aluminum, copper and silver loose leaf. I wet the area I want to gild with a solution I cook using gelatin capsules dissolved in boiling water. Once the gild is dry I can engrave it with text or a design.

I love using glass for my book pages because of its transparency, the elegant green edge, the smoky mirrored surfaces, its transition of light, its feeling of invisibility and visibility. The material I work on is, for me, the same as a pencil or keyboard would be to a writer. Glass is an enigmatic substance, it is neither solid nor liquid, it can be any color, it can be transparent, translucent or opaque. And no matter what I do to it, sandblast it, cover it with metal leaf, paint it or print onto it, it keeps its essence as glass.

The heavy enamel silk screen ink becomes a three-dimensional texture on each sheet of glass. The more matte the paint is, the glossier it appears on the other side of the glass. I find black board paint to be the most matte paint I can use to back up the image when the work is completed. After the sheets of glass are painted, etched, silkscreened and gilded, they are assembled into book like structures.

Mork Glass Book Chaise, 2009, enamel, sandblasting, metal leaf and silk screen on glass panels, 26 x 18 x 6 inches





From left, organizers Sarah Peoples and Aimee Gilmore with Mistress of Ceremonies, Beth Beverly

Magician and comedian Justin Gilmore

Artsy Bingo event and fundraiser at Rybrew on November 22, 2013

HOLLOGRAMS/Satire for the Cynical

By Holly Smith

You Don't Say

Here is an abbreviated list of things I'd rather do than speak in front of an audience:

- Whitewash the Great Wall of China
- Singlehandedly remove every cow pie from the state of Texas
- Fill in for Prometheus after that fire brouhaha.

Yet there comes a time in the lives of most artists when they find it necessary to talk about their work. Lately I am in this boat (did I mention I'd rather muck out Noah's Ark?) more and more often. It seems logical to assume that repetition would make the task easier. It has not. With each occasion the same elevated jitters appear, the nervous perspiration pours into my shoes, my heart tries to escape its rib cage, and the desire to have my liver plucked out by a giant bird, rather than speak to 30 fourth graders about art, overwhelms me.

Okay, repetition has made a *very slight* improvement, but no one would mistake oration as a talent of mine. Instead of a gliding river of smoothly flowing sentences, from my mouth comes a staccato of words that sound as if they are being shot out of a malfunctioning popcorn machine. Luckily, children are easily distracted by promising them free stuff or suggesting that the orange crayons are the most delicious.

Adults are another story. I was recently invited by an organization in Bucks County to speak about my work at a breakfast meeting. I will spare both you and myself the details; let's just say that, even if I were inclined to do so, 7:30 AM is not my time to sparkle. Early birds may be ready to chirp, chirp, chirp away, but those of us with circadian rhythms closer to an arthritic dog on a cold morning find the hour an added challenge. However, I wasn't too worried (mistake #1) since I'd just given the presentation a few days before, and thus did not (mistake #2) bring my "cheat sheet". It only took a few minutes before my eyes widened, my face froze and I realized I didn't know what to say next. I just needed one puny sentence to reengage my brain, but it had fiendishly run off to the ladies room or out back for a smoke. What came out of my mouth instead were noises similar to Bill the Cat hacking up a hairball. Gratefully, this was a

forgiving crowd so their questions unlocked my tongue and allowed the hairball to disappear back into the alimentary depths.

There is another presentation scheduled for next week and unless a last minute phone call from Prometheus comes in, it will be Show Time once again. I plan on doing lots of breathing exercises, gluing the "cheat sheet" to *both* forearms, wearing super-absorbent socks, and - as an added precaution - having a tube of hairball remedy at the ready.

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