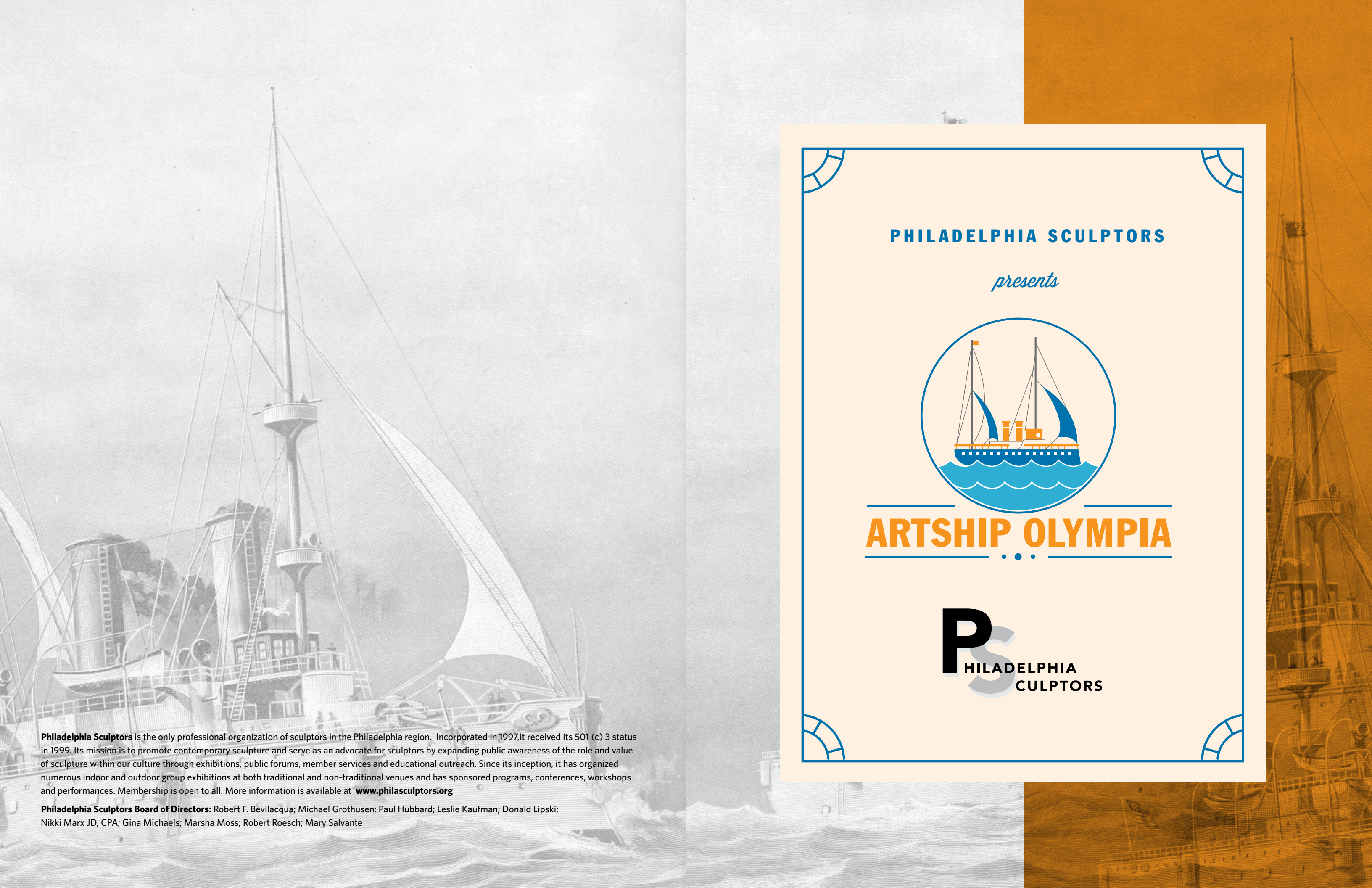


# ARTSHIP OLYMPIA

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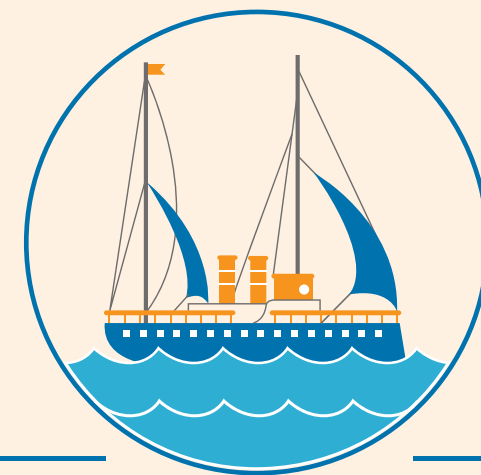
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**JUNE 25 – OCTOBER 2, 2016**



PHILADELPHIA SCULPTORS

*presents*



ARTSHIP OLYMPIA

**P** HILADELPHIA  
S CULPTORS

**Philadelphia Sculptors** is the only professional organization of sculptors in the Philadelphia region. Incorporated in 1997, it received its 501 (c) 3 status in 1999. Its mission is to promote contemporary sculpture and serve as an advocate for sculptors by expanding public awareness of the role and value of sculpture within our culture through exhibitions, public forums, member services and educational outreach. Since its inception, it has organized numerous indoor and outdoor group exhibitions at both traditional and non-traditional venues and has sponsored programs, conferences, workshops and performances. Membership is open to all. More information is available at [www.philasculptors.org](http://www.philasculptors.org)

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# THE ULTIMATE COLLABORATOR



Cruiser *Olympia*, once known as the “Queen of the Pacific,” could now have a new moniker – “Dowager of the Delaware.” Steeped in history, she has patiently tolerated the many surgeries and facelifts that have allowed her to maintain her 19th century dignity. So, we can only imagine her discomfort at being prodded into not just the 21st century, but into a completely unfamiliar universe where function is replaced with imagination.

When I first envisioned the project that became *Artship Olympia*, I had no way of knowing how the artists would respond to the challenge of creating site specific artwork on a floating, historically designated vessel. It also soon became apparent that *Olympia* had demands and requirements of her own, leading her to assume an unexpected new role: co-curator of an art exhibition. Artists would have to collaborate with a ship.

The artists chosen for the exhibition met the challenge eagerly. Five artists/artist teams had been invited based on prior work that displayed a vision consistent with that of our show. The other ten artists were selected in an open juried process. The projects that emerged from the initial proposals showed that artists can create bold, engaging work, while still showing a deep respect for a historic vessel.

*Olympia’s* intriguing spaces and historical archives inspired many of the artists, but the integration of contemporary technology with more antiquated forms of scientific invention proved to generate some of the more immersive installations. The team of **\*Nadia Hironaka** and **\*Matthew Suib** presents two different works, based on different 19<sup>th</sup> century technologies, that address the American obsession with military power. The interior work makes use of the illusionist technique known as a “Pepper’s Ghost” to create hologram-like images of floating lockets within one of the officer’s cabins. Their second installation is a video production based on early Thomas Edison war footage projected onto *Olympia’s* hull at specified times during the exhibition’s duration. Another artist team, **\*Joanna Platt** and **\*Nathan Solomon**, sites their multimedia installation in the ship’s Sick Bay. Glowing cast-resin ships “float” on a sea of video images, while standing transparent panels bear fading images of sailors who served on *Olympia* during the Battle of Manila Bay. **\*Elizabeth Mackie** also makes use of images of the sea in her audio, video, and fiber installation that wraps the viewer into a dreamlike environment where vocal interpretations of sounds of the sea lure the visitor into a world of sailors’ fantasies. **\*\*William Chambers’** “vintage listening device” appears archaic and handmade, but the whale songs that visitors listen to are recorded using digital techniques, reminding us of the need to re-contextualize our relationship with these creatures of the sea.

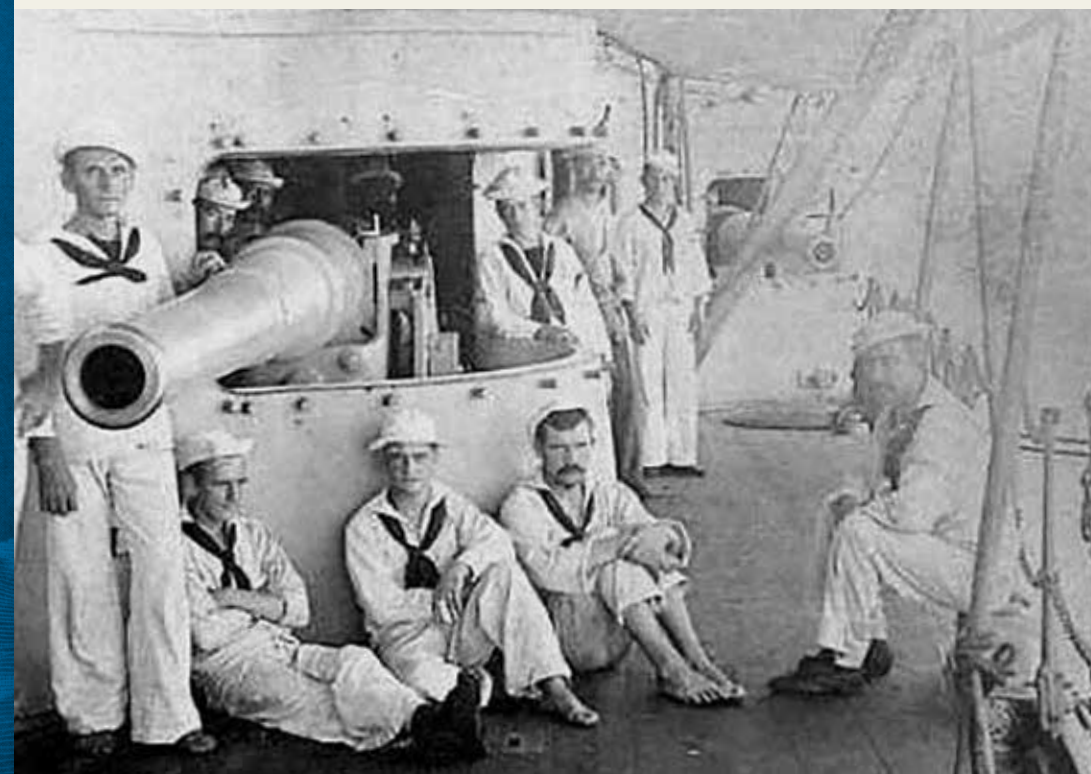
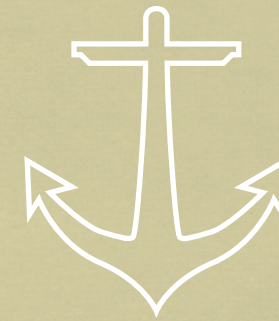
Other artists bring the past to life through their interest in sailors’ daily routines and activities. **\*\*Carrie Mae Smith’s** interest is in diet, and her two-part installation of plaster potatoes, and images of meat printed on fabric, contrasts the mainly starch diet of the enlisted seamen (hardtack and potatoes) with the fresh meat offered to the officers. Physical appearance was important for the officers, and **\*\*Cheryl Harper’s** installation of hanging mustaches and beards in the Officers Washroom suggests a compressed presence over time of many well-groomed officers. Next door in the Officers Shower Compartment, **\*\*Daniel Clark’s** large gold eagles, representing the minds and spirits of the officers, attempt to escape from what could be experienced as a cage. **\*\*Joan Menapace** looks at the roles of real animals – rats. Ubiquitous onboard ships, rats are represented here in a crocheted and friendlier form, providing a way to balance out their otherwise negative associations. **\*\*Sarah Kate Burgess** explores the ways in which sailors enhanced their lives through individual creative efforts, presenting “toys” they could have made in their free time. **\*Kevin Blythe Sampson** addresses the spiritual lives of the sailors by placing “mystical vessels and objects of power” into a large alcove reimagined as a chapel to create a “call and response” with viewers. **\*\*Andi Steele** chooses a different way to reference the spirits of the sailors – through the installation of netted monofilament “ghost hammocks” placed above actual ship’s hammocks.

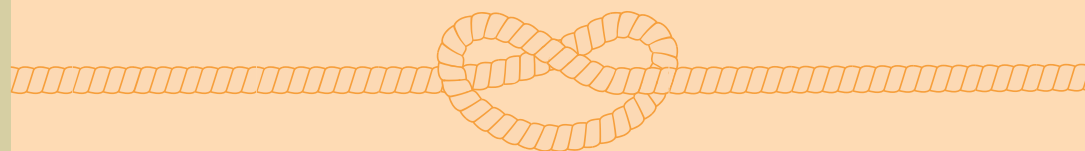
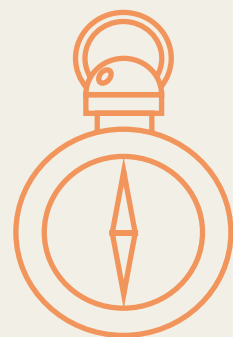
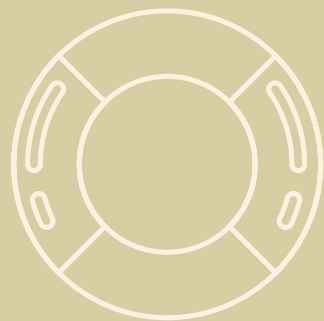
The place of *Olympia* in the world is another topic that engages artists. **\*\*Jacinta Clark’s** interest in navigation and the relationship of the ship to the sea is actualized through her porcelain reproductions of navigational devices, charts, and implements, located in the Captain’s Office. Communication is an important concept to **\*\*Gerard Brown**, and his banners on *Olympia’s* outside railings convey an encoded message through symbols derived from those used on nautical signal flags. **\*Mary Mattingly** uses artist-made examples of food and building materials produced in the Philippines to illuminate U.S. imperialism and colonial expansion in the Pacific after the Spanish-American War. **\*\*Sarah Kabot’s** fabric hanging of her full- scale drawing taken from a rubbing of *Olympia’s* #1 five-inch gun (cannon) presents a ghostly image of an artifact of war.

We hope the artworks will illuminate some of the less visible facets of *Olympia’s* past in ways that shed light not just on what was, but also on our options in choosing what will be.

\* Invited artist \*\* Juried artist

**Leslie Kaudman**





## LAUNCHING IMAGINATION



The oldest floating steel warship in the world, Cruiser *Olympia* has a rich and significant history. She is best known as Commodore George Dewey's flagship, leading the American victory over the Spanish squadrons at the Battle of Manila Bay in the Spanish-American War of 1898. With the total defeat of the Spanish ships and no significant American casualties, this was clearly an American triumph that asserted the strength of the American navy. But it did more. It led the way to an increased American presence in the Pacific and forged a path onto the world stage for the United States as a superpower.

In 1839, Political writer John O'Sullivan, had written: "We are the nation of human progress, and who will, what can, set limits to our onward march?" With many Americans believing in the concept of Manifest Destiny, 19<sup>th</sup> century expansionists were encouraged to argue for the creation of an American empire. Having already achieved an America that spanned from the "redwood forests to the Gulf Stream waters," they now looked towards the seas. Emboldened by *Olympia's* victory and America's naval prowess, Theodore Roosevelt, newly elected President in 1901, reasserted the Monroe Doctrine that had declared the Western Hemisphere forever free from European expansion. To defend newly acquired territory, he would employ his "big stick" - the new American navy.

As part of that navy, *Olympia* continued to play a significant role. She represented the United States as she traveled both within, and outside the Western Hemisphere - to China, the Caribbean, and the Mediterranean. At the onset of World War I, she served as barracks for training soldiers in South Carolina. During the war, she patrolled the Eastern coastline of the U.S. and then sailed to Murmansk to take part in the ill-fated Allied intervention against the Russian Bolsheviks. In 1921, *Olympia* carried out her last military mission; she carried the body of the Unknown Soldier from France to the National Cemetery in Arlington, Virginia. One year later, *Olympia* was decommissioned for the last time in Philadelphia. She was transferred to Independence Seaport Museum and named a National Historical Landmark in 1966. She is also a National Historic Mechanical Engineering Landmark, on the National Register of Historic Places, and part of the Save America's Treasures program.

In spite of this distinguished pedigree, *Olympia* has been fighting one battle that is proving much harder to win - an economic one. The constant need for upkeep and restoration requires a steady funding stream that has not yet been actualized. Without it, she could be doomed to an existence as an artificial reef or suffer a similar ignoble end. But, with the increased attention she is receiving and the continued efforts of Independence Seaport Museum, the possibility of her continuing to exist as a unique teaching museum is looking brighter.

*Artship Olympia* is now providing a new opportunity for her - through the collaboration with an entirely new crew eager to take the helm, even for only a short time - artists. Cruiser *Olympia* was built during a time when the country embraced the vision of Manifest Destiny. This drive for American expansion resonates with the artist's inner desire to create, against all odds. In describing the characteristics of artists, Psychologist Ellen Winters says, "without a high degree of ego strength, autonomy, and sheer drive, as well as the ability to persevere in the face of apparent failure and popular derision, the artist could never make it through years of toil and training that are necessary for creation." Artists often have to fight for their right to be artists.

Many successful artists maintain a steel-like tenacity and fighting spirit that can be seen as energetically in tandem with the fighting spirit with which this nation was built, and which came into play for the seamen on *Olympia* when confronting the Spanish at Manila Bay. The artists participating in *Artship Olympia* take that energy and breathe new life onto *Olympia's* decks by infusing them with art. Distilled through the minds of artists, *Olympia's* past is presented in a new way to an audience that not only includes lovers of naval history, but now, lovers of art. Through countless tours and ocean voyages, *Olympia* dutifully assumed her role as messenger, protector, and guide. Now she can find a new identity as a launch pad for the imaginations of artists.

**Watsuki Harrington**

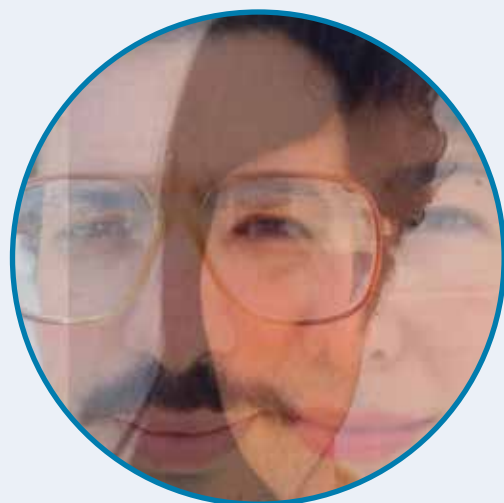


NADIA HIRONAKA AND MATTHEW SUIB

## SPLENDID LITTLE WAR

### LOST LOVES / LOVE LOST

**It is a well-worn aphorism, alternately attributed to Winston Churchill and Walter Benjamin, that History is written by the victors. But here, the question of attribution raises still more questions about the meaning and veracity of historical records.**



Hironaka and Suib are interested in re-visioning these histories by looking at the real-world events that fell outside of the historic record, and reconsidering the meaning of a historical site in our contemporary context. As a key player in the United States' first military effort to project power overseas, Cruiser *Olympia* led the artists to explore the Spanish-American and Philippine-American Wars, in which she was involved near the turn of the 20<sup>th</sup> Century. From today's vantage point, they trace the expansion and contraction of the American Empire that began on board this ship and others in the U.S. Navy fleets of that era. Their work in *Artship Olympia* uses media and motifs from the late 1800's to encourage a critical dialogue between viewers and the institutional narrative presented on board the historical war ship.

*A Splendid Little War* comprises a pair of large-scale projections on the hull of *Olympia*, framed by the words of John Hay (U.S. Secretary of State during both wars) and Thomas Edison, who produced some of the first motion picture documentation of war in Cuba and the Philippines. These ghostly moving images, when considered in today's historical moment, point towards a uniquely persistent American obsession with military power.

*Lost Loves / Love Lost*, located inside the ship, uses a Pepper's Ghost, a pre-cinematic special effect, to envision a grouping of what could be a sailor's most cherished possession—a silver locket. In place of the expected photo of a sailor's sweetheart, these lockets picture regional, national and international figures the U.S. has fought for, with, and against, as the tides of American political, economic and military interests have shifted. This chronology charts a century-long arc of the American Empire and its casualties from Filipino revolutionary Emilio Aguinaldo to Iraqi dictator Saddam Hussein.

Nadia Hironaka and Matthew Suib  
*Lost Loves / Love Lost* (detail)

#### ABOUT THE ARTISTS

Nadia Hironaka & Matthew Suib have worked as artistic collaborators since 2008. They are the 2015 recipients of a Guggenheim Fellowship, and a 2015 CFEVA Fellowship. Their collaborative projects have been exhibited in museums, galleries and film festivals worldwide. Their body of work, *Mirrors, Marks and Loops* was displayed to critical acclaim at Locks Gallery in Philadelphia in 2014. A large-scale moving mural made in partnership with Mural Arts also debuted in 2014.

Nadia Hironaka received her MFA from The Art Institute of Chicago and her BFA from The University of the Arts. Currently she resides in Philadelphia and is a professor at The Maryland Institute College of Art. She was a 2008 Pennsylvania Council on the Arts fellow and received a Pew Fellowship in the Arts in 2006. Other awards include: The Leeway Foundation, Peter Stuyvessant Fish Award in Media Arts, prog:me video artist award, The Black Maria Film Festival, and The New York Short Exposition Film Festival. Her films and video installations have been exhibited internationally in: PULSAR (Venezuela), Rencontres Internationals (Paris/Berlin), The Den Haag Film and Video Festival (The Netherlands), The Center for Contemporary Arts (Kitakyushu, Japan), The Pennsylvania Academy of Fine Arts, Morris Gallery, The Black Maria Film Festival, The Donnell Library (NYC), The Fabric Workshop and Museum (Philadelphia), The Institute of Contemporary Art (Philadelphia), The Galleries at Moore College of Art (Philadelphia), and Vox Populi, (Philadelphia). Hironaka's second solo museum exhibition *The Late Show* was presented at Arizona State University Art Museum.

Philadelphia-based artist Matthew Suib has exhibited installations, video/sound works and photographs internationally at venues including the Philadelphia Museum of Art, Kunstwerke Berlin, Mercer Union (Toronto), The Corcoran Gallery of Art (D.C.) and PS1 Contemporary Art Center (NYC), The Institute of Contemporary Art (Philadelphia), and the 2007 Moscow Biennale of Contemporary Art. His 2006

project *Purified By Fire* has been commissioned for exhibition in Miami, Chicago, Toronto and Paris. He was awarded a Pew Fellowship in the Arts in 2011 and was a Pennsylvania Council on the Arts fellow in 2005. He was also a former member of the Philadelphia artist collective Vox Populi.

In 2007 Hironaka & Suib founded Screening ([www.screeningvideo.org](http://www.screeningvideo.org)). Philadelphia's first gallery dedicated to the presentation of innovative and challenging works on video and film, Screening is a project devoted to expanding access to these media and exploring the influence of moving image culture on our understanding and experience of the world. Screening's program has included solo exhibitions of work by internationally renowned artists including Johan Grimonprez, Takeshi Murata, Adam Putnam, Mark Lewis, Kelly Richardson, Mungo Thomson, Lars Laumann and others.

[www.hironakasuib.com](http://www.hironakasuib.com)



Nadia Hironaka and Matthew Suib *Splendid Little War* (detail)  
Archival film and/or video materials from the collections of the Library of Congress





ELIZABETH MACKIE

## SHE-SEA

VIDEO/FIBER INSTALLATION: ELIZABETH MACKIE  
SOUND INSTALLATION: KAITLYN PASTON



**Why is the ocean referred to as "she?" It is thought that this reference came from sailors missing their women. Yet, this association of female imagery with the sea has a much longer history.**



In Greek and Roman mythology, dangerous but beautiful Sirens and Greek and Roman sea deities lured mariners with their enchantments. Mermaids appear in British folklore as unlucky omens and Phoenician and Egyptian tales portrayed female gods helping or hindering humans in their struggles with the sea. *SHE-SEA* follows this tradition and takes this powerful influence over a sailor's world, the sea, as a metaphor for the women in his life and his fantasies and dreams. But, like the ocean, the females in his life may have contradictory qualities - beautiful but dangerous, calm but turbulent, supportive but unpredictable.

*SHE-SEA* recreates the fantasy world of a sailor's dreams as he encounters the allure, mysteries and furor of the ocean. A space once lined with hammocks holding sleeping men rocking to the rhythm of the ship moving on the waves, is transformed by an installation combining video projection, sound, and draped fabric. Projected images, fused with vocal interpretations of the sounds of the sea, immerse the viewer into a different kind of sailor's world. This sailor, living in the company of 429 men, desires a feminine presence as he looks out over the ocean, and dreams.

### ABOUT THE ARTIST

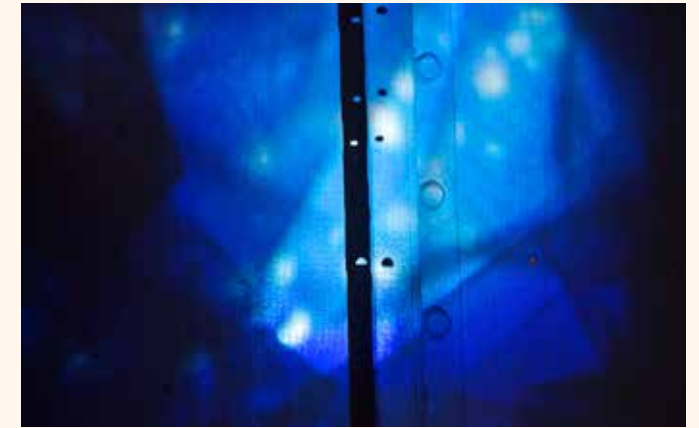
Elizabeth Mackie is an interdisciplinary artist working in book arts, installations, sculpture, photography, video, and sound. Her works addresses issues of the interface between science and art; interpretations of history, literature and tales as metaphors; and concepts of beauty and personal identity.

She has been awarded fellowships, including: 2012 Individual Artist Fellowship in Photography; New Jersey State Council on the Arts; numerous residency awards from Women's Studio Workshop; Center

for New Media, Frankfurt, Germany; Mid-Atlantic Regional Media Arts Fellowship; Center for Technology Studies, NJ Institute of Technology; and Mid-Atlantic Media Artist Fellowship. She received grants from the Geraldine R. Dodge Foundation; National Science Foundation; three awards from Philadelphia Sculptors; and Pennsylvania Council on the Arts. Mackie's independent video productions have been screened internationally, broadcast nationally and purchased by WHYY, Philadelphia. Her productions have received awards from The 10<sup>th</sup> Annual Philadelphia International Film and Video Festival; Dance on Camera, NYC; Women in the Directors Chair, Chicago; International Film and TV festival of NY, TV Programs; and Herland III Film and Video Festival, NY.

Mackie has exhibited her work in various institutions throughout the United States and abroad, including Australia, England, Canada and Germany. Recent and upcoming exhibitions include: Fiberart International 2016, IAPMA (The International Association of Hand Papermakers and Paper Artists, Pittsburgh, PA); Complesso San Benedetto, the Museum of Paper and Watermark, Fabriano, Italy; Personal Histories-International Artist Book Exhibition, Redland Museum, Australia; *WARP AND WOOF*, Solo, Next Gallery, NJ; *Cata-gensis*, Globe Dye Works, Philadelphia; Sculptural and Artist Books, Fitzroy, Melbourne, Australia; *Global Warming at the Icebox*, Crane Arts Building, Philadelphia; Art in the Open, Philadelphia; Women's Work, Ann Street Gallery, Newburgh, NY; Sculpture, PPG Wintergarden, Pittsburgh; and State of the Art, A Mid-Atlantic Overview, Arlington Art Center, Arlington, VA. She was just published in Paper Art, 261 International Artists, IAPMA, Germany and 500 Paper Objects, Lark/Sterling publishers.

[www.elizabethmackie.com](http://www.elizabethmackie.com)



Elizabeth Mackie *SHE-SEA* (detail)  
Photo Credit: Kristina Robold



Elizabeth Mackie *SHE-SEA* (detail)



Elizabeth Mackie *SHE-SEA* (detail)





MARY MATTINGLY

# INDEXING AN IMPERIALISM: FROM IDEOLOGIES TO IMPORTS

**With a focus on food and raw building materials from the Philippines imported to the United States, *Indexing an Imperialism: From Ideologies to Imports*, consists of a group of sculpted products carved from popular eucalyptus wood and sewn from abaca fibers, by Mary Mattingly and a Filipino artisan (who would rather be called Paul).**



Meeting in the middle, they sent objects back and forth by boat over the course of six months in order to create a sculpted index of products from the Philippines that are important in the United States. Coconut and sugar cane feature broadly.

In an installation that encompasses the Bakery and the Crew Library, the artistic collaborators created and curated a selection of books, unreadable except for the spines, that evoke the knowledge industry concerning U.S. colonial expansion and imperialism in the Pacific, beginning after the U.S. defeat of the Spanish in the Battle of Manila Bay in 1898. Filled with titles that implicate the United States, these (mostly) nonfiction volumes are but a small fraction of the books that exist on the subject. In the Bakery you will find replicas of foodstuff for sale: coconut oil, water, and sugar, as well as a sample of popular baked goods.

With family from the Philippines, and having spent a significant amount of time in Manila through the smARTpower Project (US Department of State, the Bronx Museum of the Arts, and Green Papaya Art Projects), this work is both personal and political for the artist.

## ABOUT THE ARTIST

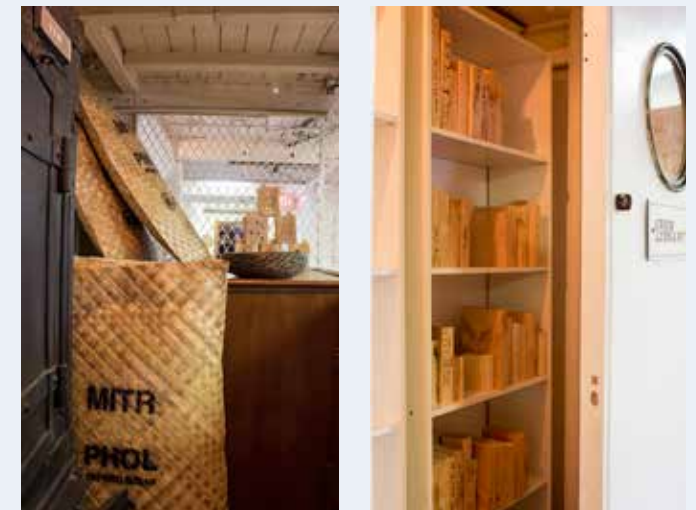
Mary Mattingly creates sculptural ecosystems in urban spaces. She is currently working on a floating food forest for New York called *Swale* and recently completed a two-part sculpture *Pull* for the International Havana Biennial with the Museo Nacional de Belles Artes de la Habana and the Bronx Museum of the Arts. Mattingly's work has been exhibited at the International Center of Photography, the Seoul Art Center, the

Brooklyn Museum, the New York Public Library, deCordova Museum and Sculpture Park, and the Palais de Tokyo. With the U.S. Department of State and Bronx Museum of the Arts she participated in the smARTpower project, traveling to Manila. In 2009 Mattingly founded the *Waterpod Project*, a barge-based public space and self-sufficient habitat that hosted over 200,000 visitors in New York. In 2014, an artist residency on the water called *WetLand* launched in Philadelphia. It is now being utilized by UPenn's Environmental Humanities program. She also recently installed a partially underwater bridge in Des Moines. She has been awarded grants and fellowships from the James L. Knight Foundation, Eyebeam Center for Art and Technology, Yale University School of Art, the Harpo Foundation, NYFA, the Jerome Foundation, and the Art Matters Foundation. Her work has been featured in *Aperture Magazine*, *Art in America*, *Artforum*, *Art+Auction*, *Art News*, *Sculpture Magazine*, *China Business News*, *The New York Times*, *New York Magazine*, *Financial Times*, *Le Monde Magazine*, *Metropolis Magazine*, *New Yorker*, *The Wall Street Journal*, *the Brooklyn Rail*, *the Village Voice*, and on BBC News, MSNBC, Fox News, News 12, NPR, WNBC, New York 1, and on *Art21's New York Close Up series*. Her work has been included in books such as the Whitechapel/MIT Press *Documents of Contemporary Art series* titled "Nature" and edited by Jeffrey Kastner, Triple Canopy's *Speculations*, the *Future Is Now* published by Artbook, and Henry Sayer's *A World of Art*, 8<sup>th</sup> edition, published by Pearson Education Inc.

[www.marymattingly.com](http://www.marymattingly.com)



Mary Mattingly *Indexing an Imperialism: From Ideologies to Imports* (detail)  
Photo Credit: Kristina Robold



Mary Mattingly *Indexing an Imperialism: From Ideologies to Imports* (details)  
Photo Credit: Kristina Robold



Mary Mattingly *Indexing an Imperialism: From Ideologies to Imports* (detail)  
Photo Credit: Kristina Robold





JOANNA PLATT AND NATHAN SOLOMON



## LAID UP IN ORDINARY



**This work explores the fleeting nature of memory; the fragments picked up over a lifetime; and the haunting stories of those long departed, that continue to resonate in present time.**



The installation is located in the Sick Bay because it was a place of solitude, a place where mortality was confronted, and a place of shadows, with only traces remaining of its past inhabitants.

Several very different light forms and technologies (both contemporary and archaic) are used to integrate images with light. Ghostly and open to interpretation, this is a memorial to lost sailors, past, current and future, in homage to the hazy memory of war.

Illumination within the Sick Bay, subdued already, is closely controlled in level and nature in order to provide an effective environment for the added components. Three ships, including Cruiser *Olympia*, that had been present at the Battle of Manila Bay, are cast in clear resin and set atop a transparent sea surface embedded in the bathtub (in several layers). A liquid light of video imagery is projected onto/into the surface of this "sea," while the resin boats glow with precise light that isolates, defines and highlights their ethereal nature. In the far room, beyond the sea battle in microcosm, standing transparent panels bear fading images of sailors who served on *Olympia* during the Battle of Manila Bay.

### ABOUT THE ARTISTS

#### Joanna Platt

Joanna Platt is a Philadelphia based sculptor whose work deals with the ways our interaction with technology has created new configurations of defined space inside our computers and media devices. She received her BFA from Mason Gross School of the Arts, New Brunswick, NJ and her MFA from the University of the Arts, Philadelphia, PA.



Joanna Platt and Nathan Solomon *Laid Up In Ordinary* (detail)

Platt is a member of the gallery collective Tiger Strikes Asteroid. Exhibitions of her work have included Galeria Nacional, San Jose, Costa Rica; SoHo 20, NY, NY; Rosenwald-Wolf Gallery, Philadelphia, PA; Grizzly Grizzly, Philadelphia, PA; Tiger Strikes Asteroid, Philadelphia PA; The Hunterdon Museum of Art, Clinton NJ; and Kohler Arts Center, Sheboygan, WI. Her most recent work has been included in Artist Run at the Satellite Art Fair in Miami. She is currently employed as a sculpture technician at Independent Casting, Philadelphia, PA and an adjunct instructor at Camden County College, Blackwood, NJ.

[www.joannaplatt.com](http://www.joannaplatt.com)

#### Nathan Solomon

Solomon's career inspiration is Flight Lieutenant Robert Hendley, and he hence considers himself a Scrounger, rather than either an artist or a businessman. He has had several careers, all successfully based around being reasonably competent and extremely curious in technical matters. First, as a cameraman, then producer/director, messing about with the hardware (and abusing the chemistry) of filmmaking in LA and NYC. In 1993, he convinced 20 talented friends to live on bean soup for three months to develop the first interactive web narrative (called *Root*). The later work of this group for *Word* (an on-line magazine) is now included in the permanent collection of the San Francisco Museum of Modern Art. Solomon moved into games in 1999, with a specialization in groundbreaking business models in customer-facing technologies, initially as VP of Business Development at Electronics Boutique. He also co-founded a funded business in 3D-asset integration, called Gameflood in New Orleans. He is currently the President of the Philadelphia Game Lab and a principal in Art + Alchemy, focusing on collaborations with industry and academics in development of innovative creative technology.



Joanna Platt and Nathan Solomon *Laid Up In Ordinary* (detail)



Joanna Platt and Nathan Solomon *Laid Up In Ordinary* (detail)







KEVIN SAMPSON

## ARC OF RENEWAL

**“Art is a form of nourishment (of consciousness, the spirit)” - Susan Sontag**  
**The image of an electrical arc forming a luminous bridge over the gap between two electrodes can also relate to the concept of spiritual energy.**



*Arc of Renewal* seeks to form a spiritual and/or emotional bridge, between prayer, art, and remembrance that will elicit an emotional call and response between the viewer and the installation.

Cruiser *Olympia* has been on exhibit at Independence Seaport Museum since 1996. The location in the bow of the ship chosen for *Arc of Renewal* was established as a chapel in the 1950's, long after *Olympia* was decommissioned in 1922. During *Olympia's* active career, sailors made use of any available quiet spaces for prayer and reflection. Although not originally identified in this way, this isolated space may actually have provided such a sanctuary.

Working with the understanding that spaces designated as sacred gain their power with use, Sampson uses art to create objects of power and remembrance. Their placement within this alcove may yet return spiritual energy to this space. He defines spirituality as the expansion or evolution of consciousness towards the eventual goal of perfect wholeness. In order to make a space “sacred,” he invokes his theory of spiritual restoration and renewal. “Intention” is to focus on the physical space where the spiritual work will be done. “Practice” is repeatedly returning to the space and renewing it, feeding it, and nurturing it with a spiritual outreach. By combining these two elements, Sampson reimagines a new “chapel” using “mystical vessels and objects of power” that will create an interactive relationship between the space, its history and the new art objects.

### ABOUT THE ARTIST

Kevin Sampson was raised in Elizabeth, New Jersey as the son of a civil rights leader. Though continually artistic growing up, he initially trained and joined the New Jersey police force, applying his creativity

through his work as a sketch artist. He served as an officer of the law for 18 years, 10 with police sketching. A series of family tragedies eventually caused him to fully turn to the artistic profession.

After leaving the police force, he taught at the Newark School of Fine and Industrial Art for 16 years and has continued to teach at various art schools and community programs, including serving as the head art teacher at the Ironbound Community Center in Newark for over 12 years. . He has continued his own education through courses at Lincoln University (PA) and the Parsons School of Design (NY).

Working in both 2D and 3D, Sampson focuses on content that reflects his social, racial, religious and political views. His 3D work is made of reworked and transformed found objects including cement, bones, tiles, fabric and various painting mediums including acrylics, oils and stains. He sees the bones, tiles, tiny specks and leftovers from day-to-day living, as specters that are a part of the conceptual vocabulary of impermanence and memory.

His subjects are the people that he has known; people who had been part of this world; and people who have lived lives that he thought ought to be remembered. By constructing vessels of physical memory inspired by Caribbean and American Southern styles, he builds works that are about family in all forms. They are both political and intimate, frightening and freeing.

Sampson is a recipient of the Joan Mitchell Foundation Award for Art and has received the Maria Walsh Sharp Foundation residency. His work is in the collection of the American Folk Art Museum and he has been an artist-in-residence at the Cathedral of St. John the Divine in New York City. He continues his strong community commitment through projects such as the City of Newark's “City Mural Program.” He is represented by the Cavin-Morris Gallery in New York City.

[www.cavinmorris.com](http://www.cavinmorris.com)



Kevin Blythe Sampson *Arc of Renewal* (detail)  
Photo Credit: Cavin-Morris Gallery



Kevin Blythe Sampson *The Madjet* (detail)  
Photo Credit: Cavin-Morris Gallery



Kevin Blythe Sampson *The Kron-Printzn* (detail)  
Photo Credit: Cavin-Morris Gallery





**TOMCAT HATT**



GERARD BROWN

# W•ZD (STRANGER WISHES TO COMMUNICATE)

**This project explores the gap between 19<sup>th</sup> and 21<sup>st</sup> century forms of distance communication and intends to link Cruiser *Olympia* to Spruce Street Harbor Park through a series of short and highly visible encoded messages.**

*The International Code of Signals* communication manual, whose 1917 edition would have been used by the crew of *Olympia*, describes numerous three- and four-symbol combinations of nautical signal flags used to transmit messages between ships in the days before reliable radio communication, and on occasions when silence was essential. It is difficult to scan the columns of the codebook and not see the three-letter messages as ancestors of today's text messaging shorthand (LOL, IDK, etc.) In his memoir of the Spanish-American War, *Three Years Behind the Guns*, Lieu Tisdale expressed his fascination with *Olympia's* signal flags, claiming he would write a "descriptive poem" with them (205). Poet Hannah Weiner, in her writing and performances, realized his idea that signal flags could be the basis for poetry nearly three quarters of a century later. The message encoded on the banners contains fragment of letters from sailors and soldiers and reflections on the war.

## ABOUT THE ARTIST

Gerard Brown is a writer and painter interested in the intersection between words and images. His paintings and prints and works in digital media have been exhibited at regional and national venues, including Rowan University Art Gallery and the Woodmere Art Museum. From 1995 to 2002, he contributed art writing to the *Philadelphia Weekly* and other regional publications, and his essays have appeared in catalogs and exhibition brochures published by the Pew Fellowships for the Arts, The Pennsylvania Academy of the Fine Arts, and numerous commercial galleries. He also wrote a chapter on the uses of contemporary art in the discussion of history for the anthology *Remixing the Civil War: Meditations on the Sesquicentennial* published by Johns Hopkins University press. He has curated exhibits for the Philadelphia Art Alliance, the Galleries at Moore College of Art &

Design, the Center for Art in Wood in Philadelphia, and others. He is currently Associate Professor and Chairperson of Foundations at Tyler School of Art.

[www.gerardbrown.net](http://www.gerardbrown.net)



Gerard Brown **W•ZD (Stranger Wishes to Communicate)**  
Photo Credit: Kristina Robold



Gerard Brown **W•ZD (Stranger Wishes to Communicate)** (detail)  
Photo Credit: Kristina Robold



SARAH KATE BURGESS

# HISSED BETWEEN BLUE TEETH

***Hissed Between Blue Teeth* honors the resourcefulness of sailors in making a full and varied life aboard ship, under all circumstances — even the pressure of war.**

Burgess' research into the daily life of enlisted sailors aboard Cruiser *Olympia* revealed a culture of makers. Beyond their naval duties, the enlisted cooked for themselves, repaired their clothes and shoes, played music, told stories, and frequently got into trouble on and off the ship. Her work focuses on tattooing, sewing and embroidery, carving, and marlinspike work. Superstitions, traditions, and the telling of tall tales wove the sailors' emotional lives together. Her small sculptures explore these techniques, drawing connections between embroidery and storytelling, and tattooing and sewing.

To access how-to videos on specific techniques, visit [www.adorneveryday.com](http://www.adorneveryday.com).

## ABOUT THE ARTIST

Sarah Kate Burgess holds an MFA from Cranbrook Academy of Art with a focus in Metalsmithing. She has been a resident artist at Oregon College of Arts and Crafts, Interlochen Arts Academy, and Swim Pony's Cross Pollination. Her work has been exhibited both nationally and internationally, at the Society of Arts and Crafts, Boston, MA; the Museum of Public Fiction in Los Angeles, CA; the Acqui Civico, Milan Italy; the Society for Contemporary Crafts, Pittsburgh PA; and with the Opulence Project at SOFA NY. Burgess has held workshops on making jewelry from paper for the West Collection's MAKE Series, the Philadelphia Art Alliance, and The John Michael Kohler Arts Center. In 2015 she and collaborator Jacque Liu received a grant from Asian Arts Initiative for their Pearl Street Micro-Project, *Peach Blossom Spring*, in which the community assembled and installed hundreds of pinwheels along the 1200 block of Pearl Street, Philadelphia.

[www.adorneveryday.com](http://www.adorneveryday.com)



Sarah Kate Burgess **All in One** from *Hissed Between Blue Teeth*  
Photo Credit: Jaime Alvarez



Sarah Kate Burgess **Singer Tattoo Tool** from *Hissed Between Blue Teeth*  
Photo Credit: Jaime Alvarez



Sarah Kate Burgess **Toothbrush** from *Hissed Between Blue Teeth*,  
Photo Credit: Jaime Alvarez



WILLIAM CHAMBERS

## LISTEN TO THE WHALES

INTERACTIVE WHALE LISTENING DEVICE #257

**Listen to the Whales is an interactive experience where participants are invited to sit on cushions and use "vintage" listening devices to decode whale songs.**

The relational aesthetic of the sculpture engenders the creation of a conscious balance between object making and human interaction. The human domination of the earth and the sea was at its prime during the 19<sup>th</sup> century. The warship functioned as a means of conquest, while other sea voyages were initiated for purposes such as scientific exploration and maritime and commercial enterprise. Slightly prior to the time of *Olympia's* construction, PT Barnum began bringing whales by ship to be exhibited in his American Museum in New York City. During the horrific fire of 1865 that destroyed the museum, two whales perished in their tanks. Participants in the *Listen to the Whales* installation are asked to imagine an alternate scenario where ships are not solely used for conquest and commercial gain, but instead for understanding whales and the ocean. Could we learn something from mammals so much larger than ourselves? *Listen to the Whales* comes out of that imagining. Who knows what we will discover?

[listentothewhales.weebly.com](http://listentothewhales.weebly.com)

### ABOUT THE ARTIST

Whether embodying the destruction of the home in the *Obsessive Dollhouse*, rethinking dreams and urban decay in *Spaceship York*, or asking the question "What's missing?" in *Service Station*, William Chambers dissects complex issues in his interactive installations. The audience becomes his partner on a journey of discovery. Humor, sleight of hand, raw emotion, and explosives are tools in his arsenal. After 20 + years art making and art teaching, Chambers receives his MFA from Massachusetts College of Art in Boston this summer. He has done graduate work in painting at The School of the Museum of Fine Arts and Gage Academy. He received an M.Ed. from Antioch New England and a BA in sculpture and Asia studies from Sarah Lawrence College. He exhibits his art in museums, galleries, private collections, and on street corners. In the summer of 2016 he moves his studio from Pennsylvania to central Massachusetts.

[william-chambers.com](http://william-chambers.com)



William Chambers  
*Listen to the Whales*



William Chambers *Listen to the Whales* (details)



DANIEL CLARK

## THE BIRD CAGE

**Clark interprets the intimate thoughts and emotions of an officer aboard Cruiser *Olympia* by creating a sculptural installation built with icons of American folk art and nautical history.**

The artist sees the Officers Shower room as a chamber of self-confrontation and reflection, where the man is stripped bare of his masking uniform and left in a vulnerable and transparent state. This shower becomes a white-walled cage, containing a group of gilded eagles that spring to life from their decorative crests and manifest the minds and spirits of the officers. With this project, Clark hopes to explore the possible struggles and internal conflicts that officers aboard the ship may have experienced while separated from their lives on land.

### ABOUT THE ARTIST

Daniel Clark is an artist and designer currently earning his BFA from the Tyler School of Art at Temple University. He has a focus on painting, but his creative process expands to many other mediums and crafts. At Temple University, he was a recipient of the 2015 Diamond Research Scholar's Grant, which funded his first major in-depth project. This culminated with his show, *This Side of Main Street*, featuring a body of work that explored American nostalgic culture and its relation to expectations of masculinity. His works have received awards and commendations from The Scholastic Art and Writing Awards and *Niche Magazine*. In addition to artistic projects, Clark is active in furniture design, antique restoration and historic preservation, and believes that this diversity of interests is integral to his artistic practice. He spent the 2015-16 academic year in Rome and returned to the States in April to create his installation for *Artship Olympia*.

[www.danielpclark.com](http://www.danielpclark.com)



Daniel Clark  
*The Bird Cage* (Detail)



Daniel Clark *The Bird Cage* (Detail)



JACINTHA CLARK

## WRINKLED BLUE

Using porcelain as her primary medium, Clark makes large-scale installations that play with environments and focus on memory and nostalgia for a moment or a place.

Her porcelain installations access dimensions of both the physical and psychological landscape and find the beauty and the unrest in temporal junctures. The installation *Wrinkled Blue* is about the history of a ship as a structure of naval architecture and the turbulent and poetic relationship of the sea and navigation. Impressive in volume and area, the ocean is one of the most important parts of our physical environment. To explore the sea, navigational tools from celestial navigation to instrument navigation utilizing longitude and latitude, were developed and used throughout history. Beginning with stars and clocks, and advancing to the GPS found on contemporary electronic devices, people have found means of locating themselves within their environments. Porcelain charts, maps, and historical tools are installed in the Captain's Office to highlight not only the history of Cruiser *Olympia* and her relationship to the sea, but also the desire to explore and locate oneself in time and place.

### ABOUT THE ARTIST

Jacintha Clark is a mixed-media artist interested in exploring the way we connect to the world around us by fusing materials such as iron, glass, and porcelain. Her work ranges from quiet, personal introspection, to playful, to scientific. Clark's career in architectural restoration inspires a lot of her art. As she uncovers history in an old building she is freezing moments in time in her sculptures. Her work has been shown in numerous exhibitions, including the Woodmere Art Museum, and she is the recipient of the 38<sup>th</sup> Annual Fleisher Art Memorial Wind Challenge. Clark holds an Associates Degree in Arts from Arapahoe Community College; a BFA in Fine Arts from Metropolitan State College of Denver; a Post Baccalaureate Certificate from Maryland Institute College of Art; and an MFA from Pennsylvania Academy of the Fine Arts. She was born in Alamogordo, New Mexico and currently lives and works in Philadelphia, Pennsylvania.

[www.jacintaclark.com](http://www.jacintaclark.com)



Jacintha Clark *Absolute North* from *Wrinkled Blue*



Jacintha Clark *Sexany* (in progress) from *Wrinkled Blue*

CHERYL HARPER

## OFFICER'S WASHROOM: REFLECTIONS ON HIRSUTE HEGEMONY



After seeing an image of the Cruiser *Olympia* officers with their fine grooming and crisp uniforms, Harper considered the obligation they had to look the part of leaders, both for each other and the rest of the crew.

Admiral Dewey had a fine white mustache and no one could question the respect due him. For the *Officer's Washroom: Reflections on Hirsute Hegemony*, she studied mustache styles that were all but required among officers as well as enlisted men. The officers had valets to assist in their toilette and one assumes had the finest products available to them. She envisioned the crowded washroom space with officers trying to look their best as they sipped a cup of tea. The single edge safety razor became available around 1900, but many of the men still used the straight razor.

### ABOUT THE ARTIST

Cheryl Harper's undergraduate degree is in Art History from Drew University. She holds a BFA from Temple University's Tyler School of Art and an MFA from the University of Delaware. Her graduate studies in Art History and Museology were at the University of Illinois at Champaign-Urbana and Temple University. An artist, curator, and educator, her large-scale woodcuts have been included in Allentown Art Museum Biennials as well as numerous national and international juried exhibitions. She was selected for the Fleisher Challenge Series in 2008 and won first prize in sculpture in Pennsylvania's Art of the State. Her mixed media work and works on paper are inspired by American politics and international current events and have attracted critical attention in numerous national and regional exhibitions.



Cheryl Harper *Officer's Washroom: Reflections on Hirsute Hegemony* (detail)



Cheryl Harper *Officer's Washroom: Reflections on Hirsute Hegemony* (photo of *Olympia* officers, 1898)



SARAH KABOT

## TOLL

**Kabot' current series of artworks examines the contemporary state of public memorial in light of international combat and domestic disputes regarding gun rights and gun violence.**

Initially, many monuments and military museums pay tribute to national power and/or function to instill communal sentiment. Over time, they can devolve into marginalized landmarks— their original meaning clouded or lost. Kabot asks, "How does this state-change reflect the ongoing fluctuations of collective memory?"

For *Toll*, Kabot used surplus carbon copy paper to make direct rubbings of Cruiser *Olympia's* #1 five-inch gun. The rubbings imperfectly document small details on the gun's surface- serial numbers, areas of deterioration, and components that have been carefully restored. Kabot pieced the rubbings together to create the foundation for a life-sized drawing of the weapon. The hangings presented on the ship replicate her drawing. Draped adjacent to the five-inch gun itself, they function as an embodied double take. The artwork provides an opportunity to look again at the details of the weapon, the use and significance of which has been widely neglected.

*Toll* presents a ghostly image of an artifact of war, the artwork's patchwork aesthetic echoes the fragmentary nature of commemoration itself.

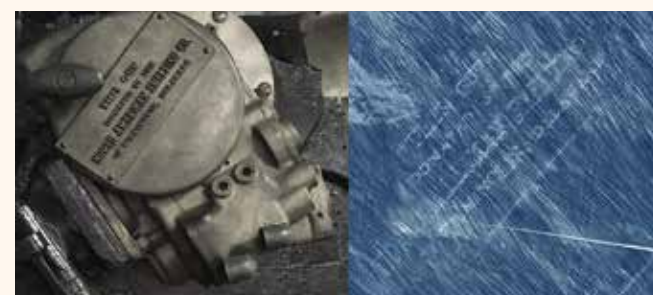
### ABOUT THE ARTIST

Sarah Kabot was born in Royal Oak, Michigan. Her work has been shown nationally and abroad, at institutions including The Suburban (IL), Smack Mellon (NY), the Akron Museum of Art (OH), the Museum of Contemporary Art (OH), the Drawing Center (NY), the Peabody Essex Museum (MA), Denny Gallery (NY), and Tegnerforbundet in Oslo, Norway. In 2013, she completed two large public art commissions in Ohio.

Recent honors include residencies at Dieu Donne Papermill (NY), a Swing Space residency through the Lower Manhattan Cultural Council

(NY), the Headlands Center for Art (CA), and UCross (WY). Her work is in the public collections of the West Collection, the Cleveland Clinic, and Progressive Insurance. Sarah has been the recipient of several grants and prizes including the 10<sup>th</sup> semi-annual Dave Bown Prize, a 2016 Creative Workforce Fellowship, and 2015 and 2010 Ohio Arts Council Individual Excellence Awards. Additionally, her work has appeared in *Sculpture Magazine*, the *New York Times* online, and the *Village Voice*. She received her BFA from the University of Michigan School of Art and Design in 1998, and her MFA from Cranbrook Academy of Art in 2002. She is currently Associate Professor and Chair of the Drawing Department at the Cleveland Institute of Art in Ohio.

[sarahkabet.com](http://sarahkabet.com)



Sarah Kabot *Toll* (in progress)



Sarah Kabot study for *Toll*



JOAN MENAPACE

## FELLOW TRAVELERS

**The men who sailed on Cruiser *Olympia* did so for many reasons: to serve their country, to lead other men, to travel the world, to leave their past behind or simply for the thrill of being at sea.**

Members of *Rattus norvegicus* (brown rat), on the other hand, learned that life was easier for them if they kept close to humans. Scavenging for food dropped, carelessly stored or discarded increased their life span. Originating in northern China, the species of *Rattus* traveled throughout the world wherever men sailed. It's quite likely that several stowed away on *Olympia*.

Rats are most often fearfully regarded as disease-carrying vermin. They do carry viruses, such as streptobacillosis, as well as other diseases. Hundreds of thousands of people died in the bubonic plague from the bite of plague-infected fleas hosted by *Rattus rattus* (black rat).

Paradoxically, rats play a huge part in the ongoing health of humankind. In 1906, during *Olympia's* commission, the Wistar rat was developed in Philadelphia at the University of Pennsylvania, later proving helpful in cancer and genetics research. Noted for their intelligence they can be trained as working animals, as well as pets.

### ABOUT THE ARTIST

Joan Menapace works in the arena of relational aesthetics, which involves a social encounter with an artwork and others in the space. She wants the viewer to be personally involved with a work, including being able to touch and manipulate it. After receiving her BFA, Menapace became an art educator in upper Bucks County, PA. While teaching and earning an MAH at Arcadia University (then known as Beaver College) she developed a special interest in play theory, especially relating to creativity.

Menapace founded The Day Circle Project with composer/musician Bob Berry with whom she did installation and street performance. She is also a mail artist, an early user of image-editing software to create

"artistamps" and postcards having commemorative or political content. Her latest work, figurative soft sculpture installation and objects using yarn, most often invites viewer participation, as does her work in *Artship Olympia*.

[joanmenapace.com](http://joanmenapace.com)



Joan Menapace *Fellow Travelers* (detail)



Joan Menapace *Fellow Travelers* (detail)



CARRIE MAE SMITH

## VICTORY VICTUALS

**Smith's interest in *Artship Olympia* is to highlight a historically overlooked, yet vital aspect of the lives of the sailors— their diet, as well as the distinction of rank and class reflected in the naval rations.**

While officers dined on freshly frozen meat, the common sailor subsisted on a diet high in starch— mostly of hardtack and potatoes, along with salted tinned meat. Cooked side by side in the same galley kitchen, the meals were worlds apart in terms of variety, flavor and presentation. The privileged class enjoyed personal space, privacy and fine dining while the common sailors prepared their food on the floor, slept side by side divided only by canvas, and ate from enameled metal plates. Smith's sculptural works illuminate this contrast between the diet of the common sailors and the diet of the officers during the first Commissions of *Olympia*.

### ABOUT THE ARTIST

Carrie Mae Smith creates sculpture that explores marginalized histories and utilitarian forms. She is interested in traditional construction techniques and fine craftsmanship, and works with materials ranging from wood and steel to panty hose and cheese-puffs. Smith has exhibited her work nationally and internationally and is a recipient of artist grants from the Barbara Deming Memorial Fund and the Ruth and Harold Chenven Foundation. She has been awarded Artist Residencies at Winterthur Museum and Gardens in Wilmington, DE, RAIR in Northeast Philadelphia, and the Vermont Studio Center. Smith completed an MFA at the University of Delaware (2013) and a Four Year Certificate from the Pennsylvania Academy of the Fine Arts (2005). She is currently a Visiting Assistant Professor at Indiana University in Bloomington, IN.

[www.carriemaesmith.com](http://www.carriemaesmith.com)



Carrie Mae Smith **Victory Victuals** (detail)  
Photo Credit: Kristina Robold



Carrie Mae Smith **Victory Victuals** (detail)  
Photo Credit: Kristina Robold



ANDI STEELE

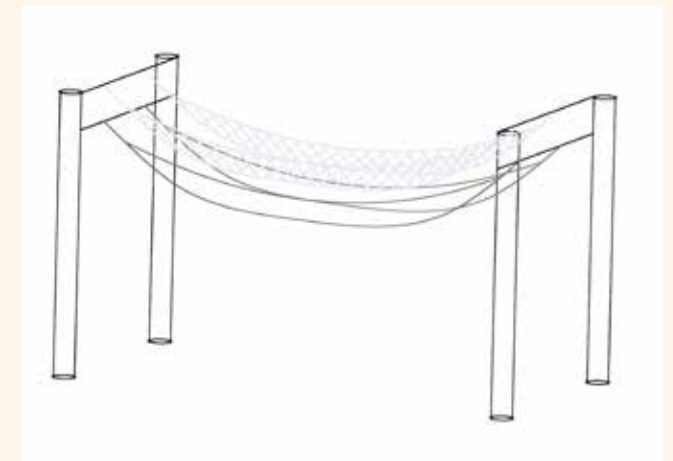
## GHOST HAMMOCKS

**"...as a gun-crew we were the combined vital parts of a steel monster..."**  
**This is how Lieu Tisdale described the men of Cruiser *Olympia* during the Battle of Manila Bay.**

The men were a group, working together in unison with each other and the ship. They were an extension of *Olympia*, enabling her to perform. But the 396 enlisted men on *Olympia* were also individuals, and to Steele, their hammocks represent this individuality. This is where they wrote letters home, slept; this is where they were, for a while, disconnected from the larger machine. She has netted **Ghost Hammocks** out of clear monofilament to represent the memory of each individual, a salute to one man within the steel monster.

### ABOUT THE ARTIST

Andi Steele uses monofilament line to create sculptures and large-scale installations. The translucency of the line creates an ethereal atmosphere, challenging both visual and perceptual understanding. Steele exhibits her work nationally. Recent solo exhibitions include: **Amalgamation**, Eleanor D. Wilson Museum, Roanoke, VA; **Point**, Design Box, Raleigh, NC; and **Emanate**, Brossman Gallery, York, PA. Group exhibitions include: **ARTFIELDS**, Lake City, SC; **Some Abstraction Required**, Spartanburg Art Museum, Spartanburg, SC; and **Medium**, Bernard A. Zuckerman Museum of Art, Kennesaw, GA (Dec 2017). Steele earned a BFA in Graphic Design from the University of South Carolina in 1994 and completed the Core Fellowship Program at Penland School of Crafts (1998-99). She received her MFA in Sculpture from the University of Georgia in 2004. She is currently an Associate Professor of Sculpture at the University of North Carolina Wilmington. [andi@andisteel.com](mailto:andi@andisteel.com)



Andi Steele study for **Ghost Hammocks**



Andi Steele **Ghost Hammocks** (detail)

# ACKNOWLEDGEMENTS

From the start, this was a project that owed its existence to collaboration. In order to create an exhibition on Cruiser *Olympia*, we needed the full support of Independence Seaport Museum, the steward of the ship. John Brady, CEO of the Museum, was literally on board with the project from the start, and his enthusiasm and belief in the project inspired his staff to share his encouraging attitude. Two of the Museum staff members, Craig Bruns (Chief Curator) and Jesse Lebovics (formerly the Director of Historic Ships) served as jurors and helped us as the exhibition progressed. Pepón Osorio (Community and Installation Artist and Professor, Tyler School of Art), and Sara Reisman (Curator and Artistic Director, The Shelley & Donald Rubin Foundation,) also served as jurors. We are indebted to all of *Olympia's* crew, but especially to Kevin Smith (Ships Educator) and Pat Weeks, who have supplied unending help and resources for the artists. Other Museum staff members who aided us as we worked through this new endeavor include Mike Flynn, Ellen Fleurov, Amanda Edelman, Janelle Carter, Meggan Kucinkas, Sean Null, Nya Sturupp, and Terry Potter.

We are also indebted to the selfless Philadelphia Sculptors interns and members who volunteered their time, skills, and energy. Interns Niki Parker and Sam Thuman did a tremendous job with the T-shirt design and Indiegogo video. PS members Aimee Gilmore and Sarah Peoples were superlative event planners for our Sailors Delight fundraiser. PS members Jennifer Lipman-Bartel, Uta Fellechner, Harold Kalmus, Natalie Reichman and Holly Smith joined Bruce Russell, Evianne Keeney, Mike Bartel, and Carlie Eden to make the evening a success.

And of course, our thanks go to our group of talented artists who made all of this possible.

Leslie Kaufman, *Artship Olympia* Director

Watsuki Harrington, *Artship Olympia* Assistant Director

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