

Philadelphia Sculptors

1315 Walnut Street Suite 802 Philadelphia PA 19107 215-413-9126 www.philasculptors.org

Fall 2018

Letter from the President.....



Happy Holidays to all! Looking back at the year, PS has accomplished a lot. Through a combination of work, luck, and good timing, we have been able to sponsor five shows (two just for PS members) and one sculpture demonstration over the last seven months. Towards

the end of last year we discovered a new exhibition space in Bala Cynwyd, the NoBA Artspace Gallery. In April, thirteen adventurous PS members created works for *PS at NoBA*, allowing us to be part of the first wave of artists helping to culturally reinvigorate a community ripe for a makeover. (See photos page 7.) Later in April, as our contribution to ISC Day (International Sculpture Day) PS members Gina Michaels and John Phillips opened their studio for a public bronze pour. 25 people took advantage of the opportunity to watch the magic of liquid bronze being poured into an open French Green Sand mold. (See photos page 8.)

Our 19th annual *5 into 1* exhibition of the works of graduating sculpture students from five area colleges took place for the first time at the Charles Addams Gallery of the University of Pennsylvania. This year’s curators, Chenlin Cai, Jacintha Clark, and Aimee Gilmore, did an exceptional job of selecting and displaying the works of eight students. Damary Beltran from Moore was awarded “Best in Show.” (See photos page 4) Over the summer, we traveled south on I-95 and explored the quaint town of Havre de Grace, MD. PS collaborated with the Havre de Grace Maritime Museum for *Oars for Art*, a show of sculptures created from old wooden oars. 15 artists (including three PS members) displayed 17 artworks first in commercial venues around the town, and later in September at the Museum. 14 works were successfully auctioned off at the closing reception in October. (See photos page 9.)

In September we partnered with Da Vinci Art Alliance for *Shelter*, which was enthusiastically received and reviewed. Elaine Crivelli chose 21 artists for a very timely show that revealed how artists interpret this topic. (See page 3 for photos and links to reviews.)

Our last show of the year just concluded at City Hall. Taking up five glass cases on the 2nd floor, *Philadelphia Sculptors Present* was a members’ show that highlighted the exceptional work of our artists. The Art in City Hall program invited us to help celebrate sculpture in conjunction with the International Sculpture Center conference that took place in Philadelphia in October. Amie Potsic selected 20 PS members to represent sculpture in Philadelphia today. (See photos page 10)



Damary Beltran 5 into 1 Best in Show

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We continue moving forward with plans for next year:

- We are working with the African American Museum of Philadelphia to co-sponsor our next presenter in the Dina Wind Lecture Series. Watch for more information.
 - We are looking into being more flexible with the venues for 5 into 1 – possibly going to PAFA or Tyler in 2019.
 - We have big plans for our next major exhibition in fall of 2019. *Flow* will be a new collaboration with the Independence Seaport Museum and will feature floating sculptures in the boat basin at Penn’s Landing. We will be including international artists as well as national ones. More information to follow.
- As always, we invite PS members to actively participate in the organization. Anyone who wants to get more involved or join our Steering Committee should contact me at lesliekaufman@verizon.net Leslie Kaufman

MEMBER NEWS

Jacintha Clark is one of the artists who will be included in The Delaware Contemporary's *Draper Experiment*, a two-month-long exhibition cycle featuring local, regional, and national artists. Her solo show is scheduled for December 6, 2019 - February 23, 2020

John Costanza's sculpture *Car Heaven* was shown at the Delaware Museum of Art. *A most amazing dog walker* was exhibited at Little Berlin Gallery, and *Breaking Out* was in Shelter, Da Vinci Art Alliance. His painting *Festa D'Santa Lucia* was purchased by the Museum of the City of NY

Uta Fellechner's solo show was at the DaVinci Art Alliance, Philadelphia, PA from October 17-18, 2018. Her work was also included in *Shelter*, at the same venue

t. a. hahn's work was in *Philadelphia Sculptors Present* at City Hall, and also *PS at NoBA* in Bala Cynwyd.

Melissa Maddonni Haims curated the exhibition *Achromatic* at Springside Chestnut Hill Academy's Barbara Crawford Gallery, Philadelphia PA, October 1 - December 12 This exhibition highlights the work of 11 female artists from around the country. Conceived in 2016, and debuted in 2017 at Mount Airy Contemporary, this new iteration consists of additional work by each woman invited to create pieces using only the color white.

Harold Kalmus was the curator of *4x3d Exhibition* at the Oxford Art Alliance, Oxford, PA, September 21 – October 12. Featured artists were Dennis Beech, Darla Jackson, Harold Kalmus and Holly Smith.

Jack Knight's solo exhibit *Amazing Grace Series* consists of mixed media constructions and small paintings at the Foyer Gallery, Salisbury Art Space, Salisbury, MD from Nov 10-Dec 29. His work was also in these group shows this year: Delaware State University, *Justice & Peace Exhibit*, Dover, DE; *Academy Art Museum, Members Exhibit*, Easton MD; Center for the Arts, Ocean City MD; *Rehoboth Art League Members Exhibit*, Rehoboth Beach, DE; and the *Salisbury Art Space Members Exhibit*, Salisbury, MD. His 2019 solo exhibit will be at the Noyes Museum @ Stockton University, Hammonton, NJ, June – August.



Breaking Out
John Costanza



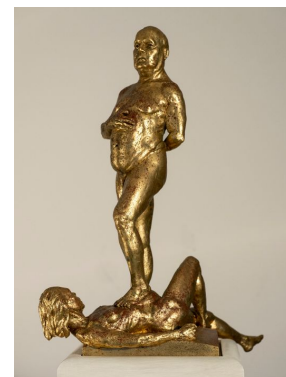
Western Scrub Jay
t. a. hahn



Amazing Grace #22
Jack Knight



Lost at the Boarder
Uta Fellechner



Monument Proposal-The Victory of the Right
Harold Kalmus



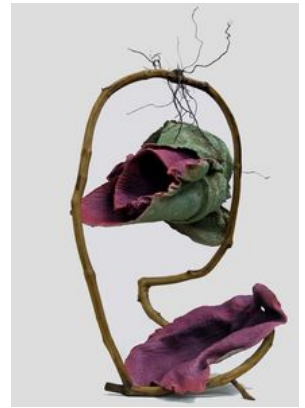
SHELTER

September 5 – 23, 2018
Da Vinci Art Alliance Philadelphia, PA

Artists: *Ellen Benson, *John Costanza, *Uta Fellechner, Pamela Flynn, *Elizabeth Heller, Lydia Hunn, *Melissa Joseph, Aaron Kalinay, *Monica Kane, *Carole Loeffler, George Lorio, Cindy Lu, *Constance McBride, Chelsea Nader, Janis Pinkston, Sara Allen Prigodich Amy Puccio, Chanthaphone Rajavong, Marco Rodrigues, Kathran Siegel, *Georgette L. Veeder
*PS member
Curator: Elaine Crivelli
Shelter reviews
[Artblog: https://www.theartblog.org/2018/09/sculptors-probe-the-impossibility-of-shelter-at-da-vinci-art-alliance/](https://www.theartblog.org/2018/09/sculptors-probe-the-impossibility-of-shelter-at-da-vinci-art-alliance/)
Broad Street Review: <https://bit.ly/2O15MiA>



Friendship Circle Divas
Ellen Benson



Petitchou
Georgette Veeder



Shelter Gallery



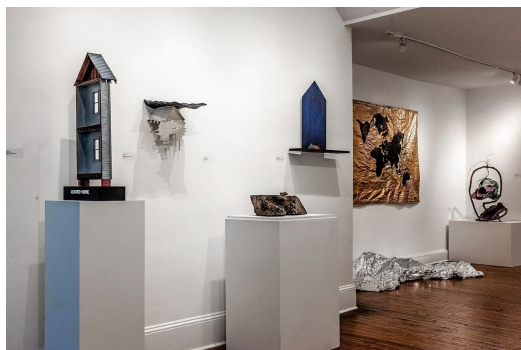
Truth From Within
Constance McBride



Shelter
Elizabeth Heller



Sanctuary
Carole Loeffler



Shelter Gallery



5 into 1 Best in Show - Damarv Beltran

19th Annual Exhibition

June 6 - 24, 2018

Charles Addams Gallery, University of Pennsylvania,
Philadelphia

Artists:

Moore College of Art & Design: Damarv Beltran, Emma
Herrmann, Sarah Montagnoli

Pennsylvania Academy of the Fine Arts: Melissa Joseph,
Jiatong Tian

Tyler School of Art: Christine McDonald

University of the Arts: Ciara Wright

University of Pennsylvania: Kasey Toomey

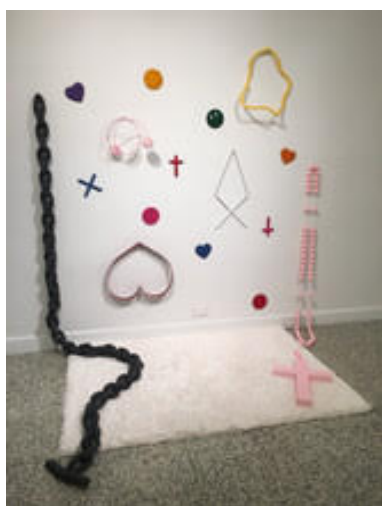
Curators: Chenlin Cai, Jacintha Clark, Aimee Gilmore



Jiatong Tian



Emma Herrmann



Sarah Montagnoli



Artists and curators Jacintha Clark and Cai Chenlin

Spending a month exploring Grief in Berlin

Melissa Joseph

I recently completed a month-long artist residency in Berlin Germany through the Centre for the Study of Substructured Loss. (<http://www.substructuredloss.org/residencies/>) The four week program was created to support participants while they pursue work relating to grief and loss. Artists and researchers are invited to come to consider personal experiences and relationships to loss through individual meetings, group discussions, film screenings, weekly readings, and gallery/museum visits. The residency culminated with a group exhibition of the work completed throughout the residency.



The Centre's creator and director is Canadian/Russian filmmaker Vladimir Mattlis. He makes documentaries through which he interviews survivors of loss over extended periods of time. He designs each residency based on interests and focus of the selected participants. Artists are encouraged to utilize journaling, dictation and transcription as tools for understanding their personal sequence for creating work. They are also called on to ground creative and intuitive decision making within rational frameworks.



While in Berlin, I noticed and collected loose paving and sidewalk stones from around the city. I also asked around at construction sites for stones that were going to be discarded. I thought about them as overlooked, discarded objects that are integral in holding up the daily functions of the city. For me, these stones came to be stand-ins for various groups of vulnerable populations in Germany, but also here in the US. I spent time in the studio covering the stones in fabrics that were significant to me, rendering them as highly visible, singular artifacts. Each covering was an intentional act of empathy and care. In the exhibition, viewers were invited to move the stones around the space and elevate them on multi-tiered platforms.



The residency provided much needed time and structure for me, although at times the conversations were intense or elicited unexpected emotions. Berlin is a terrific city for artists, and it is rich in both historical and contemporary exhibitions. It is a particularly meaningful place to consider grief as a subject. The Centre also runs the residency in London, as well as a two-month and year long version in Berlin. It was a great experience, and the work I made there is on view from November 30 to March 3 at the PAFA Museum in a show with Philadelphia artist Chelsea Nader called *Held Dear*.





MEMBER NEWS

(continued)

Constance McBride's work was included in the *Phoenix Issue* of *snax* magazine, October 14, 2018. *snax* magazine is a carefully curated print experience that promotes independent visual artists all over the world. In addition to the print version, an excerpt from her installation *From the Hearts of Stars* was included at the *snax* magazine showcase event, Oct 14, 2018 at Areté Venue and Gallery, Greenpoint Brooklyn. Her work was also included in *Shelter* at the DaVinci Art Alliance.

cmcb@constancemcbride.com www.constancemcbride.com

John Parker's work was included in the following 2018 exhibitions: John D. Wittersheim Sculpture Park, Siena Heights Univ. Adrian, MI; *13 Annual Outdoor Sculpture Exhibition*, Univ of Toledo, OH; *7 Annual Kochville Township Outdoor Sculpture Exhibition*, Kochville, MI; *5 Annual Belleville Area Outdoor Sculpture Exhibition*, Belleville, MI; *2018 Salisbury Sculpture Show*, Salisbury, NC; *Time In The Garden*, The Morris Arboretum, Philadelphia; Rotating Outdoor Sculpture Exhibition, Univ. of the Arts, Philadelphia; *Public Art Project 2018-2019*, Fredericksburg, VA.

Simone Spicer's piece *Trash Talk* was included in an article about her work published in Billy Penn online magazine, November 2017. <https://billypenn.com/2017/11/03/a-suburban-philly-sculptor-made-donald-trump-out-of-trash/>



From the Hearts of Stars
Constance McBride



Trash Talk
Simone Spicer



Caracara
John Parker

Member Benefits

Here are just a few of the PS member benefits:

Free Page in the Online PS Member Gallery!

Take advantage of this great opportunity to showcase your work and let curators and clients find you. **PS Members have received commissions because their art was on our web site!**

Here is what you will need to assemble for your web page:

1. Maximum 10 labeled images, 2000 x 2000 pixels (or larger.)
2. Artist statement or bio or combination – maximum 200 words.
3. Description of each image: number, title, medium, dimensions
4. Artist contact information (optional, but suggested – e-mail or phone)
5. Link to your web site (optional)

Labeling images:

For each image, number it and label it with your last name and at least part of the title. Keep the number the same as the number on your image list.

When you have assembled all the information and made sure your dues are current (check with Membership Chair Joan Menapace at joan.menapace@verizon.net) put your name in the subject area and e-mail your materials to Tim Beckham at: philasculpt@gmail.com

Discounted Membership to International Sculpture Center

When you join or renew your ISC membership (www.sculpture.org), under Membership/Subscriber Information, scroll down to "Affiliated Sculpture Group List" and check "Philadelphia Sculptors" to get your \$15 discount.



PS at NoBA

PS Members
Show



April 14 - May 5, 2018
NoBA Artspaces Gallery
Bala Cynwyd, PA

Artists: Charles Adams, Clifford Bailey, Robert Bickey, Carol Cole,
Evan Eisner, t.a. hahn, Darla Jackson, Joan Menapace, Abby, Mezrow
Genevieve Nacklicki, Remo, Colleen Rudolf, and Holly Smith.
Curator: Ron Klein



New!

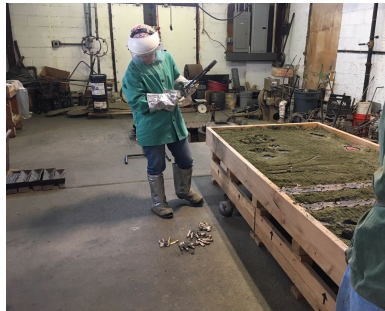
Philadelphia Sculptors **Artist Spotlight** Series

We are excited to announce our NEW Artist Spotlight Series on Instagram - featuring images, updates & exhibition information of sculptors in the Philadelphia region! Follow us [@Philasculptors](https://www.instagram.com/philasculptors) and if you are a sculptor and wanted to be featured as part of our Artist Spotlight Series you can either e-mail us images and info at philasculptorsinstagram@gmail.com or post your work on Instagram and tag [@philasculptors](https://www.instagram.com/philasculptors) and DM us. Philadelphia Sculptor's mission is to promote contemporary sculpture and find opportunities for artists in the Philadelphia region. #philasculptors

ISC Day – Bronze pour

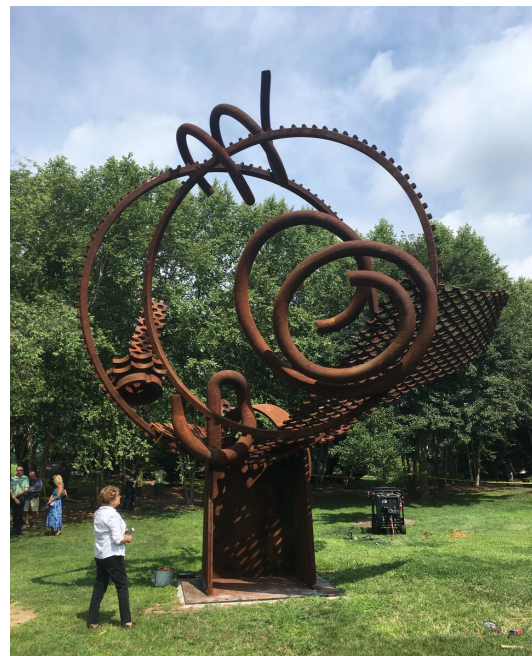
April 28, 2018

Studio of Gina Michaels and John N. Phillips
Germantown, Philadelphia



Harp of David #1 **Dina Wind**

The enlargement of Dina Wind's sculpture *Harp of David #1* was commissioned posthumously by Grounds For Sculpture and was completed in partnership with the Dina Wind Foundation and the Seward Johnson Atelier. It is now installed at Grounds for Sculpture in Hamilton, NJ.



PS
PHILADELPHIA
SCULPTORS

OARS
 FOR
ART

July 13 – September 12, 2018: Commercial venues in Havre de Grace

September 15 – October 7, 2018:

Havre de Grace Maritime Museum, Havre de Grace, MD

Artists: Nancy Agati, Lynne Galloro, Nic Galloro, Michael Hadley and Jonathan Rockford, *Elfie Harris, Jodi Harvey, Barry Kline, Grant McFarland, *Elizabeth Miller McCue, Collin Mura-Smith, Evan Reed, Stephanie Riely, Paul Santoleri, *Holly Smith.

*PS members

Curator: Jim McFarland



Biped
Collin Mura-Smith



Sailing Forward, Looking Back
Barry Kline



Oars for Art Auction



Harvey the Smallmouth Bass
Nic Galloro



Hooked
Stephanie Riely



(C2H4)n
Michael Hadley and Jonathan Rockford

[Paul Andrew Wandless: Stories, Myths & Musings](#)

My art has always been about sharing my thoughts, beliefs and philosophy through visual narratives. So writing with a more connected and purposeful focus is a natural evolution of my studio practice. This allows me to create artworks that can be grouped in larger thematic series. My novellas, short stories and myths which share ideas, characters, places and events now can be utilized for broader visual narratives. It also allows my musings, observations and concerns, that are filtered through my personal experiences, to be stand-alone works for more singular focused statements.



Escaping Anean



Stories, myths, fables and musings have long been subject matter for works of art that resonate well past the time period in which they were created. There's a natural and almost primal appetite to digest information this way. Written content forms a stronger connection when the words are brought to life through clay, stone and paper. Ideas, tales, characters, events and places in stories are easily seen in our minds' eye. But when these words are physically manifested through artworks, our imagination becomes tangible and real. Different mediums, techniques and processes are used to express my ideas in a more complete manner. Each medium and combination of fabrication methods offers a different platform to serve my ideas best. Each chosen material imbues the natural qualities it possesses into the piece, making unique tactile, emotional or psychological contributions. Wood provides rich colors and patterned grains that add a natural warmth, while stone brings a classical or timeless feel with its hard, yet smooth surface.

These and other materials with their unique qualities are combined with my constant and primary medium, clay. The malleable, versatile and almost magical nature of clay allows me to mold, fabricate, sculpt or model it into whatever I can imagine in my mind, with my hands. Since clay is easily partnered with other materials, I take advantage of this ability to have a wide array of visual tools at my disposal to create art.

My clay prints combine relief, screening and monoprinting with ceramic materials to create works that tell stories or share insights through printed images. My mythologized philosophy, symbology and narratives are manifested in pictorial format to visually and intellectually engage the viewer. The clay print and the prints on paper are the most direct interpretations of my writings. The pictorial format also allows for the use of compositional geometry to imbed multiple layers of coded information.



Birth of Jemmah (back)



Birth of Jemmah (left)



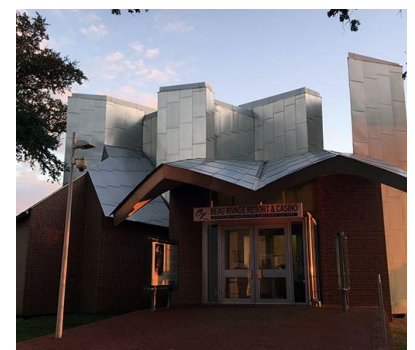
My sculptures use the human form as a point of departure to more physically manifest my ideas in space. With the large heads, I utilize the surface as a canvas to create a continuous narrative or dialogue that makes its way around its circumference. The physical engagement of moving around sculpture to investigate the scenes and images, both drawn and actual, introduces the viewer to the narrative of musings and concerns that has come into being through clay and stone. It is like putting a face to an emotion, or in this case, a figure to an idea.



Escaping Anean (back)

As an artist, craftsman and writer, I strive to engage and inform the viewer both visually and intellectually from my point of view that has been filtered through my own personal experiences. I communicate through a shared visceral experience between myself and the viewer, with my artwork acting as the opportunity and vehicle for this to occur.

Paul Andrew Wandless: Stories, Myths & Musings was exhibited November 2, 2017 - March 3, 2018 at the Ohr-O'Keefe Museum in Biloxi, MS. It a Frank Gehry designed museum



Philadelphia Sculptors Present

Members Show

October 8 – December 7, 2018

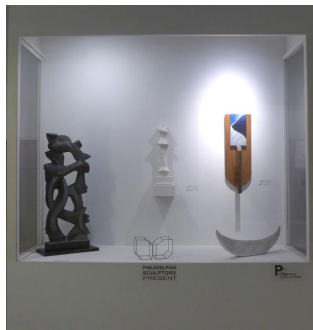
City Hall, Philadelphia, PA

Artists: Ellen Benson, Robert Bickey, Jason Brenner, t.a. hahn, Melissa Joseph, Joanne Karpowitz, Leslie Kaufman, Carole Loeffler, Diane Marimow, Constance McBride, Elizabeth Miller McCue, Christine McDonald, Joan Menapace, Chelsea Nader, Diane Pepe, Marco Bras Rodrigues, Phillip Scarpone, Georgette Veeder, Charles Welles, and Richard Weiner.

Curator: Amie Potsic



Whereabouts Unknown
Ellen Benson



Paradox Cluster 1
Philip Scarpone

Review: Relatives in Conversation; A Game Sculpture

By Christine McDonald

Gaming and conversation typically have a common theme of goal-oriented movement through a dialogue or a story; and in certain ways we decide or code these goals individually or interact in a pre-decided format or approach to each situation. According to Jesper Juul, a Danish game designer and educator, removing a goal-oriented strategy opens up a kind of optional engagement, exploration and experience for a “player” that exceeds the standard fixed goal framework. It can be an abstraction within realism in our thought, and in our spoken and typed language. Decisions can be based on other criteria - what we can hear, who we can smell and where we want to go.

An element of game theory or theoretical studies I am interested in is the conversational game element that encompasses so much of our online interaction - with strangers or kin. The way who we type to, or who we serenade with, voices from our “access points” and the immediate compulsory abstraction of the physical world into the digital world is what fuels empathetic and socially connected response. It could be argued that there is no such separation anymore, and that language and communication have only evolved. The key is how we handle two goals, of missing and closeness: someone, something. *Game Masters*, a fascinating exhibition and combination of both goal oriented gaming and social interaction in a museo-academic setting demonstrates an abstraction in bending the rules of conversation and withheld game completion. This took place at Philadelphia’s Franklin Institute this past summer and I was interested in how the cacophony of so many artists’ games and players instigating play with or beside one another was making an entirely time-stopping and surreal landscape different from an arcade, and furiously demonstrative in variety and desire to interact in parallel or bleeding realities.

So what does this mean if I am in public and choose to play a video out loud on my phone - perhaps audible otherness and “othering?” In a sense I am only an increase in what public radio is, playing throughout salon and grocery stores and offices, but also I myself, a fractional and impressionable individual, become increasingly gravitationally heavy to my “relatives” in the room and to those who view or maintain my data presence. If these dual flesh interactions have to be entirely minimized to a single entity I might call them relatives for now. Players are relatives, fictional or consciously known/inhabited and this game-space of interaction is an important way of viewing a fundamental way of communicating through conversation.





HOLLOGRAMS/Satire for the Cynical
By Holly Smith

3-D Therapy

There's no use ignoring the fact that we United Statesians – as the Chinese curse goes – are living in interesting times. Whether you are gung-ho on these interesting times or, like me, find that a graph of your anxiety level resembles the ascent up the north face of K2, I think we can all agree that a small respite from the geyser of interestingness would be welcome.

Some relief can be found in the Pinot Grigio & Potato Chip diet. The new government tariffs might be hell on soybean farmers but I am singlehandedly keeping the spud and grape growers in business. This food group will bring your anxiety graph down enough to resemble the ascent up the south face of K2; better, but not enough of an improvement to warrant the hangover.

Even in the days of sane uninterestingness I might find myself crabby and snarling and not know why. Then it would occur to me that I hadn't been in my studio for a few days. I guess this was my subconscious waving the big checkered flag saying I'm a true artist. If you, too, need to make art or else you will stab someone on the subway with an ice pick for putting their beefy arm too near your face, then you might also be a true and sensitive artist. Or a psychopath. All I can say is, thank goodness for strict ice pick laws.

Seriously though, getting into the studio can greatly reduce your sense of malaise. Unless you start making art about all of this interestingness tumbling down upon us. Then the heavy duty saw blades and Barrel o' Bourbon come out and all bets are off. But, hopefully, none of your fingers.

What *is* a sure bet is that tapping into your creativity can be meditative and bring the graph of your anxiety practically down to sea level. Or what was once sea level before the polar ice caps melted and flooded your studio and ruined all your interesting art. In conclusion, to get the most beneficial calming effects of your time in the studio you will have to spend the next few years crafting Minnie Mouse antimacassars. Oh, hell! Send over the dump truck of Doritos and pass me that bathtub of gin.

ISC Membership Discount

Go to www.sculpture.org/membership and check the "Philadelphia Sculptors" box under "Affiliated Sculpture Group List" to get \$15 off the basic membership rate.

Renew Your Membership

• Now for 2019

Contact Joan Menapace—Membership Coordinator
joan.menapace@verizon.net
Or visit www.philasculptors.org and click on "members" to join online

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Joan Menapace – Membership Coordinator
Louella.stella@gmail.com

Please keep your contact information current; send any changes to Joan Menapace.

Opportunities

2019 Yokna Sculpture Trail

Deadline to Apply - Friday, January 13, 2019 Honorarium is \$1500

You are invited to apply to the 2019 Yokna Sculpture Trail in Oxford, MS.

[Named by the Atlanta Journal Constitution as one of the six amazing outdoor sculpture destinations in the South.](#) The Yokna Sculpture trail is a partnership between the City of Oxford, the University of Mississippi, the University of Mississippi Museums and the Yoknapatawpha Arts Council.

The collaborative project, called the Yokna Sculpture Trail, provides between 15 and 20 large-scale sculptures connecting the campus and community. The program selects approximately half its exhibition annually which rotates on a staggered exhibition schedule. The 2019 call for entries welcomes submissions from locally, regionally and nationally exhibiting artists. The sculptures selected for 2019 will be exhibited in four distinct locations throughout Oxford, MS from April 2019 to March 2021.

Also included are links to the Yoknapatawpha Arts Council, The University of Mississippi Museum and the University of Mississippi Art Department. If you have any questions regarding this exhibition, please feel free to contact us through the options listed on the prospectus or below.

We look forward to seeing your entries. Prospectus and application: [Click Here](#)
Contacts: Durant Thompson at (662) 915-5828 or email durant@olemiss.edu.

Links:

[Yokna Sculpture Trail](#)

[Yoknapatawpha Arts Council](#)

[University of Mississippi Department of Art](#)

[University of Mississippi Museum and Historic Homes](#)