



Philadelphia Sculptors

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



Fall 2015

.....from the President, Leslie Kaufman

I hope many of you have been able to attend and participate in at least some of our recent events and exhibitions. We have more in the pipeline, and if you haven't played an active part, there are many more opportunities ahead for you to get involved. To put it more bluntly – we need more of you to participate. Remember, the more you give more you get!



To catch up on what we have been doing since our 2014 newsletter - Last October we co-sponsored (with UArts) a presentation by noted artist Janine Antoni at UArts. She received enthusiastic support from the approximately 500 students and members of the arts community who attended.

In April, the first annual presentation of the Dina Wind Lecture Series was held at the Pennsylvania Academy of the Fine Arts. Funded by a foundation established by PS Board member, Dina Wind, who passed away last summer, "Artful Sustainability" was a panel of artists discussing the role of art in socially and environmentally innovative community projects. (See article page 8.) We got a great response and will continue the series next year.

In June and July, we presented our 16th annual "5 into 1" exhibition in our new and larger venue, the Levy Gallery at the Galleries at Moore College of Art and Design. Organized by emerging curator Adam Mazur, with the help of Jacintha Clark and Samantha Lynch, the show included the work of 12 students from Moore, PAFA, Tyler, UArts, and Penn. Due to the great social media outreach by the curators, we got our largest audience ever - about 180 people at the reception.

In conjunction with "5 into 1", Christina Catanese, the Director of Environmental Art at the Schuylkill Center for Environmental

Education, gave a presentation "Novel Ecologies: Exploring Art, Environment, and Community," attended by 80 people. She discussed environmental issues and ways in which artists interacted with and drew attention to the natural world. Catanese also awarded a "Best in Show" to Emily Elliott from PAFA. Congratulations, Emily!

Most recently, in September we organized "Pope Up," (see page 3) an artistic response to the visit of Pope Francis to Philadelphia. Globe Development Group once again allowed us to populate the ever -intriguing Globe Dye Works with our art. As everyone knows, there were many pope-related objects for sale everywhere, but we were the only fine art show that saw the visit as an opportunity for artists to make thoughtful (as well as funny and acerbic) statements about this historic event.



Pope Up at Globe Dye Works

Table of Contents

Letter from the President	1
Member News	2, 6, 9
"Pope Up"	3
"5 into 1"	4
Miracle at St Joe's	5
Expanding Your Skill Set	5
"Mirror, Mirror"	7
"Artful Sustainability"	8
Member Benefits	8
Public Art in Japan	10
Members' Forum	11,12,13
"Hollograms"	14

For our next show, we are travelling outside the city. "Mirror, Mirror" is taking place at Marketview Arts, an up and coming arts venue in York, PA. Artists weigh in (sometimes literally!) on the concept of identity. And we are sharing the building with a show by Frances Wolf, a painter who happens to be the governor's wife! (See page 7 for more info.)

We are also in the planning stages for the 2nd Annual Dina Wind Lecture series – and we have a very exciting speaker lined up! Watch for more on that. And of course, next summer we will be producing "Artship Olympia" a show of site specific installations on the battleship Olympia. **The artist submission period is now open** - check it out at www.philasculptors.org/olympia.

We do these things for you – so please let us know you value what we do by getting involved. Contact me at any time (lesliekaufman@verizon.net) to find out how you can participate.

Leslie Kaufman

Christiane Casella has been juried into the American Artists Professional League's (AAPL) 87th Grand National Exhibition at the Salmagundi Club, 47 5th Ave., New York, NY, from November 8-20th. Her accepted piece, "Unconditional", is a high relief bronze roundel depicting a mother and child. The AAPL has held a Grand National Exhibition for over 86 years with hundreds of applicants from 50 states applying for entry. The mission of the AAPL is to, "provide an ongoing effort to promote and encourage artists specializing in realistic art forms." Christiane's bronzes are typically done in editions of 9 and are often focused on the human form and/or bonds between beings. Her work may be viewed at: www.casellabronze.com

Jacintha Clark, Philadelphia Sculptors Steering Committee Member, was awarded the 38th Annual Fleisher Wind Challenge Exhibition Series. Her sculpture installation will be on display December 4, 2015 - Jan 30th 2016.

John Costanza's work was included in the Woodmere Annual 74th Juried Exhibition, and the Goggleworks in Reading, PA. The New Historical Society purchased his sculpture "Incredible Dog Walker. The Museum of the City of N.Y. purchased his painting "Kay the Taylor". One of his sculptures is in the collection of Bernie Weiss, who donated his collection to the Philadelphia Museum of Art.

Jim Dessicino's solo exhibition "DO NOT PASS GO" was at the Philadelphia Sculpture Gym, October 2015. His work was also included in the show "Heritage" at Borrelli's Chestnut Hill Gallery, Sept. 19- Oct 6, 2015. He will be one of the resident artists this fall at the La Napoul Art Foundation in France.

Hannah Fink is currently exhibiting her work at the Princeton Public Library until January 2016, with 36 pieces on display. The work is created from found objects, mixed media, and encaustic.

Jay Furman exhibited his piece *Fallen Soldier* in the "Landscape" exhibition at Susquehanna Center for Creative Arts Gallery, Columbia, PA, October 23 - Nov 20, 2015. His work is also included in "Process: Wood IV" at the Philadelphia Sculpture Gym this November.

Aimee Gilmore welcomed the birth of her first child, daughter Maya, this past May just weeks after the opening of her exhibition *Broodmaker: An Inflatable Baby Making Machine*, which was a collaborative exhibition between her and fellow Philadelphia Sculptors member Sarah Peoples. This was the first collaboration of the two artists. Aimee is currently studying at the University of Pennsylvania, where she is a 2017 MFA candidate in their Studio Art program.

Gina Gruenberg's sculpture "Blue" was included in The Philadelphia's Center for the Book fall show. The exhibit was held in the Print Making Gallery at the University of the Arts, Philadelphia, October 13- November 6, 2015. She also had six pieces, including two sculptures in "Naked in New Hope", now in its 9th season, at the Sidetracks Art Gallery, New Hope, PA, September 12 - October 31, 2015.

Jack Knight had his Circus Series #17, oil & acrylic painting, chosen by Juror Joann Moser of the Smithsonian American Art Museum, included in the Stroke of Genius Exhibit at the Circle Gallery, Annapolis, October 31 - November 21, 2015. He was recently selected for the two year cycle of Professional Artist Membership at Main Line Art Center, Haverford, Pa. The competition was juried by John Shipman, Executive Director, Delaware Center for the Contemporary Arts. The membership supports and promotes a select group of Main Line Art Center members to aid in furthering their artistic careers.



"Rat Race" by John Costanza



Melting "Trump and Christie" by Jim Dessicino



"Broodmaker: An Inflatable Baby Making Machine" by Aimee Gilmore and Sarah Peoples



Hannah Fink Installation



"Unconditional" by Christiane Casella

“Pope Up” at Globe Dye Works



The Pope didn't make it, but we hope you did! During September weekends, 26 artists contributed their offbeat, humorous, serious or otherwise thoughtful representations of religion and the papacy to our well-received show. Inspired by Globe owner Charlie Abdo, juried by Marsha Moss and Mark Gallini, and installed by Joe Leroux, the exhibition revealed both the vision and blindness of the Church through multiple connections amongst history, dogma and contemporary life.

Artists: Betsy Alexander, Clifford Bailey, Sarah Barr, Ellen Benson, Neil Benson, Patrick Cabry, Rachel Citrino, Jacintha Clark, Cheryl Harper, Harold Kalmus, Ann Keech, Stephanie Kirk, Sarah Legow, Jennifer Lipman-Bartel, George Lorio, Virginia Maksymowicz, Deanna McLaughlin, Joan Menapace, Lisa E. Nanni, Andrew Purvis, Lou Serna, Holly Smith, Simone Spicer, Kathleen Vaccaro, Georgette L. Veeder, Erica Volpe

And “Pope Up” lives on! In case you missed it or want to bring back the excitement, you can watch the “Pope Up” video at <http://www.philasculptors.org>.



5 into 1

For the sixteenth year, the 2015 "5 into 1" exhibition continued our tradition of selecting high quality work from graduating sculpture students from five area colleges. Held this year in the Levy Gallery at Moore College of Art & Design from May 29 – July 25, 2015, twelve students took advantage of the increased space to show new and engaging work. Organized and curated by Adam Mazur, with assistance from Jacintha Clark and Samantha Lynch (two previous "5 into 1" participants), the show received a great response. We got a tremendous turnout at the opening with 180 people eager to see the work and support the artists. The artists selected were:

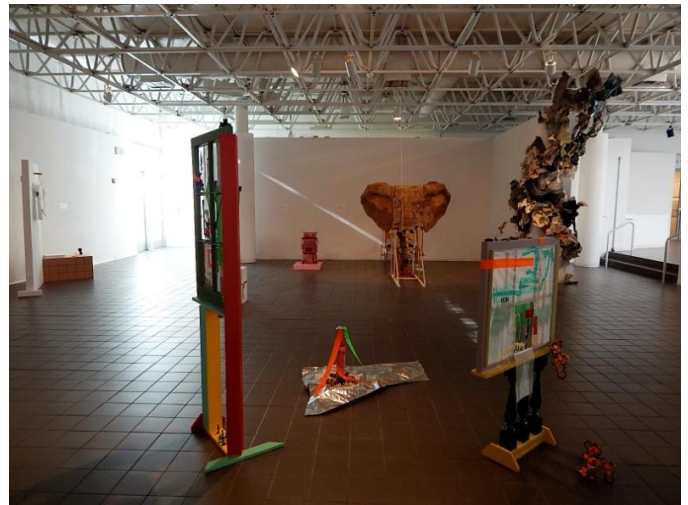
Moore College of Art & Design: Victoria Lattanzi, Jessica Lawrence, Pennsylvania Academy of the Fine Arts: Nadine Baeuharnois, Emily Elliott, Zach Zecha. Tyler School of Art: Alicia Courtney McCloskey, Casey Poehlein The University of the Arts: Abby Davailus, Krystal Gorman, Natalie Reichman University of Pennsylvania: Natessa Amin, Michelle Wang
 Our featured presentation this year was by Christina Catanese, the Art Director of the Schuylkill Center for Environmental Education. Her talk "Novel Ecologies: Exploring Art, Environment, and Community" gave many insights into environmental art and how artists can work with nature and science. She also presented the "Best in Show" to Emily Elliott of PAFA.



Krystal Gorman



Natalie Reichman



Gallery



Co-curators Adam Mazur, Jacintha Clark and Samantha Lynch

It would probably be a fair statement to say that there are not a lot of sculptors anywhere who have had their sculptures blessed by a pope. So, to have that happen to an American sculptor, no less a Philadelphia sculptor would be close to a miracle. Yet, that is exactly what happened to PS member Joshua Koffman whose sculpture, "Synagoga and Ecclesia in Our Time" was blessed by Pope Francis in an unscheduled stop at the Saint Joseph University campus during his recent Philadelphia visit. Celebrating the 50th anniversary of *Nostra Aetate*, a document promoting interfaith unity and dialogue between the Catholic and Jewish faiths, the sculpture presents the figures of Ecclesia (the Church) and Synagoga (the Synagogue) in a contemporary context. Since medieval sculptures of the same theme portray Ecclesia as triumphing over Synagoga (pictured as blindfolded and defeated,) Koffman shows the female figures as equals, sitting side by side in conversation and holding their holy scriptures.

The "miracle" that should give PS members pause is that PS played an active role in getting Joshua the \$104,000 commission. PS was contacted by Saint Joe's and was asked to recommend a sculptor for the project. A number of names were submitted, but Joshua was the chosen sculptor. Was that an example of divine providence? Maybe - who are we to know? But if he hadn't been a PS member, this never would have happened!



Expanding Your Skill Set

by Paul Andrew Wandless

Artists are lifelong learners and this is especially true of sculptors. No matter how wide our skill sets are, there is always another tool, technique or process we can explore. Researching and experimenting with new ways to make art is a regular part of my studio practice. While creating my regular work in the studio, I always have a few personal projects going that are specifically meant to help me grow as an artist in some manner. In particular, I find ways to expand my existing skill set so the possibilities of what my artwork can be will expand as well.

I especially enjoy working with new tools and techniques that expand how I can manipulate materials. I give myself projects that focus more on the "how" (*technical*) I'm making something, rather than "what" (*form*) I'm making. I think it's important to focus on basics that help build handskills and technique that can later be applied to form in a more purposeful and skillful manner. It's my philosophy that you need to pay just as much attention to "how" you make work as you do to "why" you make work. Many times the difference between a good and a great artwork is the level of skill with the tools, materials and processes used in the execution of the artwork. A project that allows me to follow this philosophy of focusing on tools and technique is the spoon project.

A spoon is a wonderful form to use as a point of departure. You can explore the handle sculpturally and do many interesting things with its profile. The head can be a bowl, flattened or even reshaped based on its real or imagined use. It's a fun form to use where you can truly be experimental with the tools, materials or techniques you want to explore.



Besides working in clay, I work with stone, wood and metal. All are materials that are traditionally used to make spoons anyway, which makes this an even more appropriate project form. Carving knives, rasps, picks, sandpaper, mallets and hammers are some tools that can be used with stone, wood and metal. With this said, each medium also has its own material-specific version of these tools. To make a bowl shape in the head of spoon; a hook knife is used for wood, a curved gouge for stone and a dap set and hammer for metal. So the variable of the spoon is the same, but the tools and techniques to make one are different for each material. A consistent format allows me to think more about how I'm using the tools and manipulating the material. Once I've mastered the tools and processes, I can fully focus on what I'm doing creatively and purposefully execute my ideas in a more meaningful way.

This of course, is just my way of expanding my skill set and there are several other approaches that work as well. The method of expanding your skill set will depend on your own creative processes and techniques used in your work. The important thing is that you are always looking to build your skill set throughout your career so your work can continue to evolve creatively, technically and aesthetically.

Virginia Maksymowicz was recently featured in a PBS News Hour segment on August 24, along with her sculpture students at Franklin & Marshall College.

Elizabeth Miller McCue was commissioned by the Museum District Residences Art Acquisition Program for a piece at Park Towne Place, 2200 Benjamin Franklin Parkway, Philadelphia, PA. She was commissioned by Meghan Dougovito, Associate IIDA, Curator Senior Associate TRYBA Architects, in Denver, CO. Her pieces, *Flowers in the Field* and *Cell of Myself* were exhibited at the Summer Sculpture Showcase, Sculpture Grounds + Studio 80, Old Lyme, CT, June 8 – October 23, 2015. *Flowers in the Field* will remain on site. Her installation, *Haystacks in the Garden* was included in the Summer Music and Sculpture Festival, Tyler Center for the Arts, Richboro, PA, and will also remain on site. Her piece *Life Unfolding* was the winning proposal for the *Hotel Association of New York City's Sustainability Award*. She fabricated this design from re-cycled copper for the Hotel Association of New York's presentation to the seven hotels winning the *Sustainability Award*, at the Jacob Javits Convention Center on November 9.

She participated in #THISISNOTABOX Exhibition, Sculptors Guild Gallery, DUMBO, Brooklyn, NY, September 2015, and #THISISNOTABOX GALA, October 22 at the Side Show Gallery, Williamsburg, NY

Her work was included in *Strokes of Genius: Women in the Arts, Past and Present*, National Association of Women Artists, Massachusetts Chapter, Maddocks Gallery, Rockport Art Association, Rockport, MA, October 10 – November 15.

She will be contributing a work for auction for the *InLiquid Art + Design Benefit*, Saturday, February 6, 2016, Ice Box Project Space, Crane Arts Building. Three works will be featured in *MICRO-MONUMENTS*, Salzlandmuseum, Schoenbeck (Elbe), Germany, December 1 – February 28, 2016

Lisa Nanni participated in a residency at the Vermont Studio Center in Johnson, VT, Oct - Nov 2014. In 2015 she was selected to be in *Sculpture New Hope*, and the invitational Salon Show of Small Works, New Arts Program, Kutztown, PA. She joined the Sculptors Guild in Brooklyn, NY and her work was included in a group show of Sculpture Guild members, June - July 2015 in an old Victorian house on Governors Island. Her work was included in the 38th Annual Bucks County Sculpture Show.

John Parker is currently showing his work in the 10th Annual University of Toledo Outdoor Sculpture Exhibition 2015-2016; the 4th Annual City of Kochville Outdoor Sculpture Exhibition, 2015-2016, Kochville, MI; Art In Public Places, Knoxville 2015-2016; and the Williamsburg Outdoor Sculpture Exhibition, 2015- 2016. He is working on a commission for Park Towne Place on the Benjamin Franklin Parkway, Philadelphia, PA.

Karen Reid has been informed that images of her glass work "between" have been selected for inclusion in CAST, a book to be produced by Schiffer Publishing.

This call for entry drew over 1700 images but juried in only 198 images. The book will include as many mediums and expressions of casting as possible. In addition to images of work and process, the authors will include thoughts straight from artists about how casting impacts, enhances or expands possibilities in their work. The authors have stated that they don't want the book to be filled with technical instruction but rather provide inspiration and thought provoking perspectives. The publication will also include five well-known essayists introducing various chapters in CAST.



"Life Unfolding" Elizabeth McCue



"Liquid Gold" and "Fracture" Lisa Nanni



"Model for Park Towne Place" John Parker

“Mirror, Mirror” – Artists Redefine Identity

November 6 – December 12, 2015

PS is expanding our reach - to York, PA. Working in collaboration with the York College of Pennsylvania Art Galleries, we have secured space on the third floor of the renovated Marketview Arts Building for our exhibition, “Mirror, Mirror.” During the month of November, we are sharing the building with Frances Wolf, Governor Tom Wolf’s wife, who is showing her paintings on the first floor.

Everyone confronts issues of identity, but only artists have the ability to use their art to give visual form to their ideas. The “Mirror, Mirror” artists use materials ranging from wood to barbed wire to fabric to performance, to expose, inform and even shock. Baltimore artist Laure Drogoul selected a show that digs deep to explore both humorous and painful aspects of being human – even when the imagery itself may be devoid of human form. The artists in the show are: Margery Amdur, Julia Ballaron, Karen Brown, Stephanie Cayer, Lynden Cline, Milt Friedly, James Fuhman, Aimee Gilmore, Joaquin Calles Guzman, Melinda Houvig, Olivia Jones, Leslie Kaufman, Ron Lambert, Elizabeth Mackie, Virginia Maksymowicz, Chello Sherman, and Holly Smith. Margery Amdur won “Best in Show,” Stephanie Cayer was First Runner-up, and Elizabeth Mackie and Chello Sherman tied for Honorable Mention. For details about visiting the show and more information on the artists and artworks, go to www.philasculptors.org.



“Amass #5”
Margery Amdur



Opening



Stephanie Cayner with her piece “Exoskeleton”

ISC in New Orleans

The International Sculpture Center held its 2014 conference, “Sculpture, Culture and Community”, in New Orleans last October. The action-packed 4 days included an opening night party at the Ogden Museum of Southern Art, thought provoking panels, a trip to Xavier University and a casting demonstration, trips to artists’ private homes and studios, and a reception at the New Orleans Museum of Art and the Sydney and Walda Besthoff Sculpture Garden.



New Orleans Airlift Performance

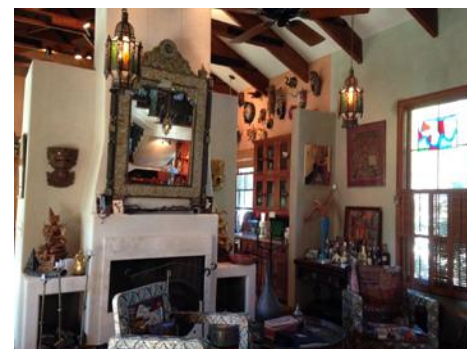


Home of Jeanne Nathan
and Bob Tannen

A highlight of the conference was keynote speaker Alice Aycock, who discussed the history of her creative process and the logistics of installing her large sculptures, especially the time-sensitive schedule of placing the seven pieces that make up her work “Park Avenue Paper Chase,” which stretched from 52nd Street to 66th on Park Avenue in NYC.

Mixing sculpture and music was a concert by New Orleans Airlift in their warehouse studio. The artists “played” their large metal architectural piece accompanied by jazz musicians situated throughout the space.

The reception for the littleSCULPTURE show was held on the last night of the conference, where attendees exhibited some of their small works. The show was included as one of the venues in the city’s Art for Art’s Sake, an annual event showcasing the many galleries and shops in the Warehouse Arts District. More information and photos can be seen at www.sculpture.org under News and Events.



Home of Bruce Davenport

“Artful Sustainability”



Speaker Carrie Brown

Last April, PS initiated the “Dina Wind Lecture Series” with “Artful Sustainability: How Artists are Using Social Practice to Engender Environmental Stewardship.” Funded by a bequest by Dina Wind, a longtime PS Board member who passed away last year, this was the first event of the series.

A panel of artists and arts professionals from three regions of the country showed examples of how environmentally involved social practice has taken root in artistic practice. The panel consisted of Carrie Brown, the Art in Public Places Coordinator of the City of Austin’s Art in Public Places Program; Lucy Begg, architect and Co- Director of Thoughtbarn, a building design studio in Austin, TX; Nicole Kistler, an artist making interactive art and landscapes from Seattle; and Mary Mattingly, a community based environmental artist from New York. If you weren’t one of the 90 enthusiastic audience members who attended the PAFA presentation, you can check it out on the video on the PS web site www.philasculptors.org under Events/Event History/Artful Sustainability.



YMCA Garden by Lucy Begg an Thoughtbarn



Panelists Nicole Kistler, Lucy Begg, and Carrie Brown, plus Jerry Wind, husband of Dina Wind

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.



Judith Rosenthal’s “3 blue birds” from the PS Members Gallery

George Shortess recently exhibited his latest interactive sound sculpture, "Telling Your Stories", in the Annual Juried Exhibition at the Goggleworks, Reading, PA. Viewers, by moving in front of the piece, triggered a sensor connected to a small computer, a sampler, and a speaker. When activated the system produced voice segments which spoke to the process of storytelling and encouraged the viewers to think of their own stories. Photos, souvenirs and other objects arranged on the piece were designed to further encourage the making of stories. This piece is the latest in a larger body of sound interactive installations and sculptures.

Simone Spicer patented the 'Roller Buddy', a tool for house painters, and 3D printed some working prototypes at NextFab in South Philadelphia. Her invention was featured in the NextFab blog: http://blog.nextfab.com/it-was-just-an-idea-until-i-came-to-nextfab?utm_medium=social&utm_source=email

Katherine Stanek has been commissioned to create a large scale sculpture for the AtlantiCare Health System's Mainland Hospital Campus. It will be modeled in concrete on site during the summer of 2016. She was recently honored with the Leona Karp Braverman Prize by The Fellowship of the Pennsylvania Academy for her sculpture "Sisters".

Her sculpture "Fallen" was selected for inclusion in the 2015 Figurativas exhibition hosted by Museo Europeo de Arte Moderno (MEAM) in Barcelona, Spain. This is the 8th Figurativas Painting and Sculpture competition organized by the Foundation of the Art and the Artists and one of the most important competitions for contemporary figurative art. She is one of three U.S. sculptors selected from over 2500 international submissions. The exhibition will take place from November 17th 2015 through January 10th 2016.

She exhibited a series of drawings at Architeqt Salon and Gallery, located in the museum district of Philadelphia. This is her first exhibition showing primarily drawings which will ultimately be referenced or incorporated in her sculptural work.

Ken Vavrek had a solo show of his work, and a gallery talk, at the Martin Art Gallery, Baker Center for the Arts, Muhlenberg College, Allentown, PA in September. The "Past" part of the exhibit included work from the Desert Period (1975 to 1995) and the Sculptural Abstractions (1995 to 2008). The "Present" included sectional wall works, and wall platters. He will have a similar exhibit in the List Gallery of Swarthmore College from January 21 to February 28, 2016.

Renew Your Membership

• Now for 2016

Contact Joan Menapace—Membership Coordinator

joan.menapace@verizon.net

Or visit www.philasculptors.org and click on "members" to join online



"Telling Your Stories"
George Shortess



"Sisters"
Katherine Stanek



"Untitled 1213"
Ken Vavrek



“Japan – Public Art and the Community”

By Suzanne Horvitz

Newsletter

This past June and July Robert Roesch and I were invited to do a series of lectures and exhibitions in Japan focusing on public art, and funded by the Fulbright Foundation Specialist Program and the Japan Foundation.



Sue Horvitz, Tadashi Tamura, and Robert Roesch

We lectured at Keio University on creativity and participated in seminars in Tokyo. We lectured at the ABLE (Agents for Bridging Learning research and Educational practice) 2015 Conference in Tokyo about our public artworks. We conducted needs assessments about bringing the performance art piece “Washi Tales” to the United States through meetings with funders, artists, actors, musicians and performers in Nara, Kyoto and Tokyo. We lectured at the Kyoto Institute of Technology on “Public Art and Community”. Through our lectures and power point presentations, we were able to explain how public art is used to enliven public spaces, bring the community together, help cities to develop, and help communities develop a sense of place.

We had two major exhibitions in Tokyo and Kyoto of our digital prints and Robert’s newest 3D printed series “Ceremonial Voids”. This led to an invitation to exhibit this work at the “International Exhibition of Art and Design” in Kyoto, in November.



Noguchi’s Garden Museum

In addition to our exhibitions and lectures, we were able to travel and discuss art and have fun with Japanese artist friends. Highlights of the experience include a visit to Noguchi’s studio, Garden Museum and home in Takamatsu. A Ferry ride the following day to Naoshima, which is an art island located in the Seto Inland Sea, brought us through scenery that felt as though we were traveling through beautiful Japanese seascape paintings. Naoshima is spectacular. The island’s art museums were designed and built by architect Tadao Ando, and are intended to showcase the art and reflect the landscape. For example, the Chichu Art Museum is built entirely underground to ensure that it does not disturb the scenery. Shafts of light become design elements. We’ve heard it said that art should either “Change your mind or break your heart”. The architecture and landscape in Naoshima did both for us.

Our life has been changed by the beauty and geometry in the architecture of Japan. We gained a deeper understanding of the Japanese culture and a greater knowledge of the Japanese methods of papermaking, which we learned by watching master papermaker Tadashi Tamura work. We came to respect the calm, quiet, spiritual qualities of the country. We learned the respect that the Japanese have for tradition, which is sometimes a good thing, and sometimes can hold back progress. We learned a deeper understanding of both the process and meaning behind Japanese papermaking. Kyoko Ibe takes this art form elegantly from perhaps 610 AD into our 21st Century world. We also learned to treasure the diversity and respect for individuality and conflicting opinions that we find in our own American Society.

Upon returning from our exhibitions in Tokyo and Kyoto in July, Robert and I thought Japan would be the last big trip we’d be taking for a while. But when PAFA asked Robert to represent them at Shandong Art University’s conference in China, we gave them a fast and enthusiastic “Yes”. And how could we say no since our last trips to China were great? We leave mid November for 2 weeks.. We’ll spend a few days in Beijing and Jinan, then go to Hangzhou, where we’ll both lecture at the China Academy about our work and our philosophy of art education, and naturally check on Robert’s sculptures there .We’ll also be discussing a new public art possibility in China, spend a few days in Shanghai visiting galleries and friends, and then we fly home, having Thanksgiving Dinner in the air.



Ferry from Tatsumaka Port



MEMBERS' FORUM

Many members responded to the call for newsletter content with thoughts about their work. Putting down their sculpting tools and picking up a pen, these artists gave us - in poetry and prose - a window into the creative process.

Jennifer Lipman-Bartel

Jewelry Artist, Sculptor, Transit model maker

"Luminescence of a Stone"

Sometimes I feel like I am living inside a derelict railway station. Surrounded by the carcasses of transit train model shells in resin, brass & injection molded plastic. Wheels, tracks, tiny parts.

Trying to escape & transcend my existence beyond the railway... by running my hands over my vast collections of smooth tumbled rocks, gemstones, glass beads & crystals in the window's light. Deeply examining them in my mind's eye to obtain a vision.

Childhood memories of staring at beautiful, elaborate chandeliers in hallways. Being emotionally transported.

I don't understand on a rational level where artistic vision comes from. It is an internal mechanism. One's ability to see how something will take form.

A vision, a way to devise and create something of value. Whether it is to be an object of form, function or an object of beauty.

My husband is guided by floor plans. Technical blue prints. Math. As an artist, I am guided merely by the Luminescence of a gemstone for my creations. That is all. Then the process begins... that leads me on my internal journey....the one without the train tracks. The one in my mind's eye.



"Autumnal Rain"



"Phoenix"

William Clark

I make sculpture from found objects. When I have an idea in mind, the first thing I have to do is find everything I need, which takes much more time than actually working on it.

My greatest interest in sculpture began as a kid when I was visiting a cousin in NYC. She had a sculpture completely made from coat hangers that resembled a man bent over kneeling on one knee and holding the world on his shoulders. I was fascinated at how items so simple could give such a powerful expression.

At the time my only contribution to the world of art, besides always experimenting with things in my father's auto shop, was playing the clarinet and piano. I discovered my talent to sculpture just beyond my teenage years creating figures from objects I found in the junk pile. There was so much positive reaction from the public that I continued to grow into it. During a study of the New Jersey Pinelands there were pictures taken and I became listed in the Library of Congress. A little while later they came and filmed a segment for NJ State of the Arts. Since then I've done many shows; twice at the EPA building in Philadelphia. A commissioned piece was just installed at Coffee House Café 2 at 501 Fairmount Ave in Philadelphia. I was recently informed that I've been included in a small group of south Jersey's best artists whose work will be photographed and shown in two shows next year.

A quote from Pablo Picasso may describe it best. "Art washes from the soul the dust of everyday life". My work is much inspired by the world around me, and I imagine it into "what if". I find that I release my thoughts and pour them out into visual works of art that can be interpreted in many different ways depending on others' thoughts and experiences in life. I also get inspiration from old or antique machinery which have many metal parts. I like finding ways to repurpose old parts that show how things we use every day have evolved; sort of like bringing a glimpse of the past into the present, to stimulate visions of the future. Virtually every piece I use in my work has its own story.

James Fuhrman

I am most pleased to be a part of an exciting "Landscape" exhibition at Susquehanna Center for Creative Arts in Columbia, PA. The works defy all the stereotypes that one might conjure up on hearing the words: "Landscape Art, Lancaster County". I am showing a good sculpture, *Fallen Soldier*; Milt Friedly has an extraordinary 14' high installation of corn stalks with dirt clods and sound. The two dimensional works are all monumental—no matter their actual size ranging from 3" delicate, --mark by mark—images by Jo Margolis to Toby Richards' large photo images of ice crunched on the Susquehanna River. Claire Giblin's haunting photographs and shadowy drawings and Carol Galligan's Mountains pull me into the depths of landscape. Two of my lava photographs from the Galapagos are also shown. Web: Susquehanna Center for Creative Arts on Facebook: <https://www.facebook.com/Susquehanna-Center-for-the-Creative-Arts-155433867880497/timeline/>

"I am what I have forgotten". *I make what I am*. Indeed, the piece is a self-portrait!!!

All of the sculpture's history and historical references are buried deep within. Since the earliest conception of this sculpture in 1992 as a 3 dimensional form of my Graham dance calligraphic paintings, I continue to find the forms and concepts in both natural and built forms:

- Sung Dynasty Monumental Landscape Painting (Li Cheng, *Buddhist Temple in the Hills*, 940-967).
- Mountain Buddha sculptures: Bamiyan, Afghanistan, Longmen China
- 600 million years of tectonic history as in Sideling Hill, MD.
- Pyramid: Asian and Meso-American
- As a metaphor of working: one step after the next.

The longer I sit with it the greater it gets. It is not a 7 second sculpture.



"Fallen Soldier"

Gina Gruenberg



"Blue"

After a long needed vacation to a fabulous spot in Maine, I returned to find that one of my life cast fragments was to be included in The Philadelphia's Center for the Book fall show. The exhibit was at the Print Making Gallery at the University of the Arts, Philadelphia, PA, October 13- November 6, 2015.

I recently joined the Philadelphia Center for the Book due to my passion for handmade books, calligraphy and writing - including cursive - which is sadly not included in many school curriculums today. When the PCB posted a call for members to exhibit their art, I was intrigued. The one requirement was that it contain text. I wondered whether primitive "scratching" on a sculpture would be acceptable; to my delight, "Blue" is included. Over 17 years ago, inspired by an exhibit by George Segal at the Smithsonian's Hirshhorn Museum and Sculpture Garden, I began making masks, fragments and complete figures out of clay, plaster bandages and papier mâché.

Later in Oct and through November, I plan to offer life casting workshops, in Philadelphia, to teach negative and positive casting methods. Hands-on masks, fragments and a full body cast will be crafted by the students out of medical grade plaster bandages. We will use either alginate or body double to create positive masks. The casts can stand alone (please see more examples on the PS Members page), or be used as molds for other materials such as plaster or clay. Space is limited so please contact me if you are interested: gina Gruenberg@gmail.com and look for more info on my Facebook

Pages: <https://www.facebook.com/Ginas-Puppets-Masks-Props-256524781205267>
<https://www.facebook.com/Body-Art-On-and-Off-the-Skin-500212500024781>

Barbara Henry

I am a metal artist who is now working with glass. Originally I rented half of my studio to a glass artist, Wendy West, and we started to do things together with my metal and her glass. We showed a few and sold a few and then her divorce took her away from the area. I missed the glass so much that my husband bought kilns for the Florida and NJ studios. Since I was getting older the metal became too heavy to move around and glass became the main component for my compositions. For now metal armatures and glass are easier to transport and install on site. We recently added a stone sculptor, Lurah Patrick, to the Florida studio. I am now looking at the stone and lamenting the fact that it is actually heavier than metal. Painters never have this problem.
www.FlanaganGraphics.com



"Standby"

Em Jensen



"Bag"

The imagery of peppers in dreams, represent your ability to put up a fight. In some cultures, this is seen as a positive symbol indicating a confrontation leading to change for the better. Green bell peppers in dreams mean that you are still feeling fresh and energetic about your fight. Red bell peppers indicate that you are still angry behind a wall of defense. Yellow bell peppers means that you are using your energy from the confrontation constructively and wisely.

Through this piece, I wanted to touch on struggles with Post Traumatic Stress Disorder, which can affect dreams heavily. I wanted to explore this by creating my own symbolism to a color of pepper. With PTSD it can feel like you are constantly carrying memories of a dark time or confrontation with you. It can be very hard to use this energy in a positive or constructive way. I made the peppers shades of brown and gray with powder mediums in attempt to make them look left, abandoned, old, and dusty, to represent this idea of leaving the dark situation untouched and unhealed (all the vibrancy of the peppers being drained out). Can the grudge be fixed or used in a positive way? I chose to string them up to represent this idea of "baggage" that everybody carries with them their bad memories. With a disorder like PTSD, it can be hard to except the fact that the world keeps moving but the memories that affect you to this extent are carried with you all the time regardless. I wanted to make the overall end piece look painful and

heavy as well as forgotten about and dirty, making the viewer understand the weight of the pepper by the long strings and huge knot they are hanging from. The aesthetic of it is similar to the look of the superstitious hangings of dried out garlic to ward off evil. This is an interesting connection to my piece due to the fact that they are hanging to represent an evil that will not go away. I chose to hang them against a wall and somewhat low to represent the accessibility of the pain, like it can easily be lifted off the wall and thrown over one's back and carried.

Ken Vavrek How Much 3-D Is Too Little?

People who are familiar with my ceramic wall sculptures of the last 35 years may ask the above question upon seeing my recent work. The question might be their second thought. The first thought might be something like, "Ken has turned painter" because the work is primarily flat, very similar to a stretched canvas. Then, seeing the raised, 3-D elements that occur within or along edges of some shapes, the question starts to take hold.

Why? Probably the viewer is wondering if I think of my current work as sculpture. In that regard, No, I don't really. If I did, then one might say the 3-D was too little. I don't regard them strictly as paintings either. I consider them oscillating between painting and object and the dimensional elements are the primary contributors to that binary flux. But that duality would be less substantive without the support coming from a couple of other factors. Negative space between distinct shapes within the major shape of a work is one move that reinforces the object aspect. Another object-making effect occurs when the visual information on the inch and a half sides of the ceramic "canvas" says there are at least two areas interacting, that the element on the top edge isn't just extended down the side by itself. I enjoy this duality. So my answer to the question is that the 3-D is not too little, it is just enough.



"Untitled"

If you would like to judge for yourself, a selection of my current work along with some older work will be on exhibit in the List Gallery at Swarthmore College from January 21 to February 28, 2016. I will be giving a gallery talk on January 21st at 4:30 in the Lang Performing Arts Center Cinema. A reception will follow.

HOLLOGRAMS/Satire for the Cynical

By Holly Smith

Wiseacres

What luck I wasn't drinking anything the morning I learned that "Homo sapiens" is translated as "Wise Man". It was such an astonishment that, had there been some liquid in the upper quadrants of my alimentary canal, it would have shot straight out my nose. There are innumerable things to call our species but *wise* doesn't even make the Top 100 List. After a year filled with bombings, beheadings, buffoons, and a pervasive viciousness in both word and deed, I can only wonder this: what is the Latin for "Homo nuttier-than-a-fruitcake"?

We needn't go very far in my house to see an example of this odd animal. A quick glance in the bathroom mirror and *there it is!* Strangely furless for a land-living mammal, it has a peculiar stance and a big need for modern plumbing to keep its odors in check. It is also the most dangerous predator that has ever existed on dear Mother Earth. *Look out everything!* Animal, vegetable, microbe and mineral – it will conquer, consume, cut-down, cage, persecute, pickle or enslave all it encounters. We think it is - at its core - nice. But we also think it is wise. We are a bad judge of its character. Did you know that the animal in the bathroom mirror is actually deemed Homo sapiens sapiens? "*Doubly wise man*"??? There was no conclave of woodland creatures that came up with this designation; what particular kind of blindness allows it to have such an excellent opinion of itself?

Human Nature is a pretty up and down business. Even if one strives for the benignly pleasant disposition of a dairy cow, sooner or later the darkness of the yellow jacket will emerge. Get an unfair traffic ticket? Get cut off on the expressway? Or how about the contractor who's a no-show for the fifth day in a row? You will not simply swish your tail and get back to digesting grass. Out will come the venomous stinger.

What a hoot that Homo sapiens sapiens is looking for intelligent life in outer space. Let's face it; we can't even get along with Joe down the block who doesn't put out his trash on time. Are we really going to maintain a warm, respectful friendship with some spiky silicone being who eats and emits out of the same orifice? The real reason we are searching for extra terrestrials is to have something else to club, cage, put in a bottle of formaldehyde, barbeque, or behead. Which leads me to the inevitable question - does this place really need the likes of us?

And yet.....would I wish away the creature that built the Pantheon? Or wrote "Jane Eyre"? Ten thousand monkeys with chisels and all eternity would not come up with Bernini's "Apollo and Daphne". Could I want a world where Dorothy did not open the door onto the splendor of Oz? Or where there were no Hats to put on Cats? Imagine if the four Liverpoolians never had a chance to sing a note.

Putting aside the opinion of the woodland creatures for a moment, art seems to spring forth from the very best part of our species, and adds to the wondrousness of our already remarkable world.

Would the universe really have been better off without this art-making, war-making, crazy-making animal? I'm just not wise enough to know.

Contact Us

President - Leslie Kaufman
lesliekaufman@verizon.net

Vice President - Paul Hubbard
Merlin1@netreach.net

Vice President - Denise Hayman-Loa
denise@tradewind.net

Secretary and Contributing Newsletter Editor -Holly Smith
h.smith007@comcast.net

Joan Menapace – Membership Coordinator
joan.menapace@verizon.net
Please keep your contact information current; send any changes to Joan Menapace.

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.

Join the PS Cari Community

Stay connected with other PS members and share your news and questions. All opportunities received by PS will now be distributed through this platform. Go to <http://www.cari.com/communities/PhiladelphiaSculptors/news?pmc=1> to join!