



Philadelphia Sculptors

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Fall 2016

Letter from the president.....



Normally, I would be writing a cheerful letter reminding you of all the great Philadelphia Sculptors accomplishments of the past year. But this is not a normal time, and the results of the recent election weigh too heavily to allow me to recount our successes without placing everything we have done and want to do into a larger context.

As with many of you, I went to bed on Nov. 8 with a sinking feeling in my gut. I hoped it would be a bad dream from which I would awaken, but of course, that was not to be. As feared, but not really anticipated, our country will now be led by a man deemed unqualified to be President by the majority of Americans. It is unnecessary to pinpoint every statement he has made challenging the basic tenets of civility, decency, and common sense underlying our democracy. Enough to say that the values he propagates undermine the progressive goals that most of us believe in, replacing them with regressive attacks on immigrants, women, minorities, and the planet itself, to name just a few. His path leads backwards in a country striving to move forwards.

So, where does that leave us as artists? Trump has not articulated any arts-related agendas but maybe that is because he doesn't understand the strength of the arts communities. We don't yet know if he will attack the arts if he sees something he dislikes, or will just focus his enmity elsewhere. What we do know is that artists have voices, and are not afraid to use them. We have vision, ideas, and beliefs and can assert the power of art to speak, to disrupt, to change, and maybe, to heal.

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During the past year, Philadelphia Sculptors has been engaged in producing exhibitions and programs that have been provocative, inclusive, and educational. They were not necessarily "political" in the sense of trying to promote particular viewpoints or encourage courses of action. But they did reflect the freedom we have to express ourselves as individuals, and as a group. We will not give that up, no matter who has the highest office in this country. And we encourage you to add your voice. Our upcoming show *Conversations* (<http://philasculptors.org/page00000046.html>) may just provide you that opportunity. We will use the power of the arts to show strength against adversity, and thoughtfulness in the face of thoughtlessness. Join us as we push back.

Leslie Kaufman

MEMBER NEWS

Won Choi's recent commission, *Water Music*, for the Park Towne Place in Philadelphia's museum district, was installed in June 2016. Her work was included in a group show *Reinterpreting Landscape and Nature* at Stanek Gallery, Philadelphia, PA September 2016. In February 2017, she will have a Solo show at Philadelphia Cathedral. She was interviewed by Jim Cotter at WHYY for their 'Articulate' Show to be broadcast next spring.



Water Music Won Choi

Milt Friedly exhibited sculpture at the Keystone Art and Culture Center, Lancaster PA, September 2- October 21, 2016. The exhibition was comprised of a mix of newly created sculpture and a few older works revisited. Originally scheduled for the Rudy Collective in York, and moved to the Keystone Center, Friedly creates work that makes commentary on consumption, related psychology and the human condition.

Breathe in the Conestoga is a new work from his Breathe in Series, which addresses waterways and the importance of clean water for all living creatures. It is composed of 30 minutes of video on the Conestoga Creek/River and Conestoga creek water in 12 feed buckets.

Corn - Chip a mixed media work combines living corn, soil, an irrigation system, a scientific glass box and 3 cubic feet of corn chips, to reference Friedly's love for corn chips, farming and his interest in systems and how things work. A similar work, *Harrowed Fields Corn*, references generations of Friedly (Friedli) farming, beginning in Switzerland. The work consists of large clay relief forms, which reference seeds and water, and video shot in a corn field. This work comments on farming, aquifer water consumption by Kansas farmers, and ethanol as a subsidized additive for gasoline.

Some other titles in the show were: *Remove Ashes Daily*, *Ali - Move like a Butterfly*, *Sting like a Bee*; *Displacement and Waterworks - Columbia*. There were a total of 18 works in the show.

The Keystone Art and Culture Center is located at 420 Pearl Street, Lancaster, PA 17603

Susan Hogan's glazed stoneware figure *Benedicta* was juried into the Florida Outdoor Sculpture Competition this year and was shown in *Clay: Possibilities* at the Cheltenham Art Center in 2012, and at the *Articulture*, a themed Flower Show in 2014. In January 2016 the piece was selected by The Polk Museum of Art, Lakeland, FL, to be displayed in Sebring's Centennial Park until February 2017

Michael Grothusen has work in a show at the Kimmel Center that was organized in conjunction with the 140th anniversary of UARTS and the inauguration of their new President, David Yager The work is there through Thanksgiving, 2016.

Jack Knight won a "Jurors Choice Award" at the Annual Members Exhibit at the Art Institute & Gallery, Salisbury, MD and also received the "Outstanding Work Award" at the Members Show at the Rehoboth Art League. His work was included in the National Juried Exhibit, *Traditions & Innovations* at the Art Institute & Gallery, Salisbury, MD and the *7th Regional Juried Biennial Exhibit* in Sept at the Rehoboth Art League Rehoboth, DE. One of his paintings was at the Academy Art Museum Member Exhibit, Easton MD. He started a women's apparel line of scarves and blouses at VIDA for online shopping and entered into an agreement with The Bespoke Art Group of NYC. He was selected to the Professional Artist Membership at the Mainline Art Center, Haverford, PA.



Corn - Chip Milt Friedly



View From Above Michael Grothusen



Pecan pie Jack Knight



Benedicta Susan Hogan



Arming a Battleship with Art

By Watsuki Harrington

Assistant Director of *Artship Olympia*

One of the things I loved about being a part of *Artship Olympia* was seeing new relationships forged between seemingly different groups of people. We had artists, naturally, and “ship people” who shared a common interest in the history of the USS Olympia. The artists created installations imbued with their quirky, sensitive, sometimes outlandish slant on a piece of the 130 year-old ship’s biography. While Olympia’s caretakers, steadfast in her upkeep both tangible and intangible, sought to relay the utmost truth about her. I remember artist Carrie Mae Smith talking with Kevin Smith (no relation), Olympia Curator of Education, about the research she’d done for *Victory Victuals*. They joshed around and one-upped each other on anecdotes from Lieu Tisdale’s *Three Years Behind the Gun*. It was refreshing to see two people from different walks of life impassioned by what some people might call stodgy naval lore.

And while the artist’s job is to get impassioned about *something*, that same spark doesn’t happen for everyone. Not so amongst Olympia’s fold of followers. On the night of the exhibition opening I passed the metal shop to find ship Crewman Pat Weeks inside like a caged animal. The whirl and clang of machinery cacophonous, he yelled over the racket, “I thought I’d make my own art,” as he drilled holes into a metal slab. Moved by the flurry of excitement happening that night, and possibly unbeknownst to himself, Pat improvised his own interactive experience for a one-night only performance.



Kevin Sampson



Mary Mattingly



William Chambers



Gerald Brown



Elizabeth Mackie



Joan Menapace



Carrie Mae Smith

At the fundraiser, *Sailor’s Delight*, snippets of conversations about Joan Menapace’s *Fellow Travelers* seemed to run rampant. I spoke to artists, volunteers, and patrons alike about the rascally rats and everyone agreed that it was a clever idea, and one better left as art than become a reality in their home. I also had a wonderful exchange with Nadia Hironaka about babysitting woes. Her comprehensive babysitting strategies proved that parenting equalizes all; even Guggenheim winners can’t find good help.

Now that *Artship Olympia* is over I will retreat back into that life of parenting full time. Though throughout the process I have been reminded to always try to find the common threads of humanity between people (because they are there). *I really do see the Olympia with new eyes!* She is a National Treasure with a lofty resume, but over the course of becoming *Artship*, she also became a respite for a new community. She welcomed all sorts onto her decks and there we all became a little closer; inspired by history, bound by art, and changed by a willingness to connect, simply, where we could.



Artship Olympia
Opening

5 into 1



Amy Cousins, Tyler



Savannah Hudicka, Moore

For the seventeenth year, the 2016 *5 into 1* exhibition continued our tradition of selecting high quality work from graduating sculpture students from five area colleges. Held again in the Levy Gallery at Moore College of Art & Design from June 3 – July 23, seven students were able to show new and engaging work in the generous gallery space. Curated by Adam Mazur, Jacintha Clark and Natalie Reichman, (Jacintha and Natalie were both former *5 into 1* participants), this year’s show included the work of 7 students. The selected artists were:

Moore College of Art & Design: Savannah Hudicka; Pennsylvania Academy of the Fine Arts: Jerome McLaughlin; Tyler School of Art: Amy Cousins and Abigail Severino; The University of the Arts: Jessica Nora; and University of Pennsylvania: Gwendolyn Comings and Doah Lee.

Our featured presentation this year was by Ellen Owens, the Merle-Smith Director of Learning Programs at the University of Pennsylvania Museum of Archaeology and Anthropology. Her talk *Creative Survival: Success Secrets from Philly Artists*, presented a variety of strategies used by some of the area artists to survive and succeed as artists. She also presented the “Best in Show” to Jessica Nora of PAFA.



Abigail Severino, Tyler



Best in Show Winner Jessica Nora, U of Arts



Presenter Ellen Owens

“Waxing Poetic about Pancakes”

By Remo Williams



While preparing to teach a bronze casting workshop in New Zealand, I was pouring sheets of wax for my students. For in the “lost wax” process of bronze casting, everything finds its way into wax before being covered in a one-time mold from which the wax itself is burned out, and into which molten bronze is poured. Just as my teachers before me, I therefore recommend that my students sculpt their first pieces directly in wax to begin bonding with the medium.

Unlike the esteemed Victory Brown sculpting wax that was previously so prevalent in the States, no such suitable foundry wax was to be found in New Zealand at the time. In fact, the relative scarcity of resources in New Zealand required that just about everything for the community foundry that I was creating be built by hand, as it was with the wax. I melted blocks of raw microcrystalline wax from an oil refinery with a weather-specific blend of paraffin, petroleum jelly, and pigment. Sheet after sheet I poured

and stacked until a stack of wax sheets stared at me, and my belly stared right back. I saw pancakes.... wax pancakes, bronze pancakes, pancakes.



Lost wax bronze casting utilizes technologies that are thousands of years old. The cast bronze sculptures can likewise survive for many more thousands of years to come, and this can be daunting to new students, so I try to embrace a balance in the moment. In this particular workshop, though, one of my students was particularly stuck in that writer’s block of creativity, so I assured her that she will learn more about the casting process for future sculptures no matter what she casts, even if a stack of pancakes.

This autumn, with Philly’s own Independent Casting foundry, I am very proud to have finally cast my own *Buttery Bronze Stack o’ Pancakes*. I dream of more variations, of monumental installations, even syrupy pancakes that kids could slide down in playgrounds. For now, though, I am stoked to have my first stack of bronze pancakes on display for their world premiere exhibition at the Daylesford Abbey. On opening night, my wife enjoyed many amused reactions including a couple of ladies who approached the bronze - one quickly covered the label with one hand, playfully challenging her colleague to guess what it was. The reply? “Pancakes, of course!” Yes, indeed, those are pancakes.... in bronze.



[Philadelphia International Festival of the Arts Street Fair](#)

Although PS shared a booth with other non profits for the 2016 PIFA Street Fair on Broad Street, we had plenty of room to display sculptures and crafts, and do demonstrations of plaster casting (Gina Gruenberg) and clay modeling (Harold Kalmus.) Visitors were fascinated as Harold Kalmus skillfully recreated our fearless Newsletter Editor Holly Smith in clay. One young girl in the crowd, clearly a budding artist, couldn’t resist making improvements on Harold’s work.



Jennifer Lipman-Bartel's work was included in *The Nude Figure* at The Wayne Arts Center, October 16th – November 19, 2016. She was among several artists that participated in the National Liberty Museum's online exhibition and auction *Glass Now 2016*. Her work was also included in *All About Art at Moss Rehab*, Sept 22 – November 4, 2016

Virginia Maksymowicz' solo exhibition, *Architectural Overlays*, was at the SACI Gallery in Florence, September 5 - October 16, 2016. The accompanying catalogue includes an essay by Seattle-based artist/critic/curator, Mary Coss. A featured article about her work, "Strong Supports" by Dr. Sarah Archino was in the July/August 2016 issue of *Sculpture Magazine*.

A link to a PDF

http://media.wix.com/ugd/8a60a2_667d23317a1e4e58b29ad77f78a0a0b3.pdf

Lisa Nanni was selected for the Sculptors Guild summer Residency project. Her piece, *American Storm Tide*, alluding to the energy of Hurricane Sandy, was installed in Building #15, Nolan Park, Governors Island, NYC. Her work was also included in *Sculpture 2016 – 15th Annual Exhibition at New Hope Arts*. She will be the resident artist for *The Project Wall*, New Arts Program, Kutztown, PA in January 2017.

John Parker's work is included in three 2016-17 Annual Outdoor Exhibits in Michigan: *The 9th Annual Art Trail*, Tecumseh, MI; *The 9th Annual Outdoor Sculpture Exhibit*, Ella Sharp Museum, Jackson, MI; and *The 5th Annual Adrian Art Discovery Outdoor Sculpture Exhibition*, Adrian, MI. He has been commissioned by the Park Towne Place, Philadelphia PA for two large outdoor works, *Big Daddy Longlegs*, 21' x 17' x 12' and *Stinger*, 10' x 8' x 5'. His work is included in *100 Sculptors 100 Sculptures*, Ella Sharp Museum, Jackson, MI, November, 2016.

Laura Petrovich-Cheney's solo exhibition of salvaged wood quilt designs, *On Track*, was at South Amboy Arts September 19 – October 16. Another solo exhibit, *What Remains*, is at The Fuller Craft Museum, October 29, 2016 - November 12, 2017. She collaborated with 3 other artists on *Imagine Your Park, Imagine The Art*, a project at Sandy Hook National Park that began in October, 2016 and will culminate during the weekend of September 17-18, 2017.

Robert Roesch was commissioned by the Government of China to build a sculpture for the G20 Summit. The title of this work is *The World in Balance* and was built and installed in Hangzhou. It was dedicated on September 15, 2016. This is his third commission in China. He is also doing a large scale permanent outdoor installation at the Brandywine Workshop.

In December and January, he will give lectures, along with Dr Suzanne Reese Horvitz, at the National Museum in Yangon, Myanmar, where they will also exhibit their artwork. He is the Chair of Sculpture at Pennsylvania Academy of the Fine Arts.

Judith Rosenthal is participating in the upcoming show *Bridges* at the Stanek Gallery, 242 N.3rd St. in Old City Philadelphia. The show highlights artists from across the bridge in NJ and will be up November 4 – December 31, 2016. She was also selected to show in the *Craftforms 2016*, an international juried exhibition of contemporary crafts. The show runs from Dec. 2 to Jan 28 at the Wayne Art Center, Wayne, PA.

Charles Welles' marble relief *The Stations of the Cross* were on exhibit in Susquehanna Artists Open House Tour in October and at the Springville Schoolhouse Artist Studios. His work was included in *Diverse Dimensions: 2D and 3D Works*, at the AFA Gallery, Scranton, Pa. He was also included in *the 2016 Annual Members' Exhibition*, The Carving Studio, West Rutland, VT and *Focus: Exploring Our Regional Sense of Place*, Butternut Gallery, Montrose, PA.



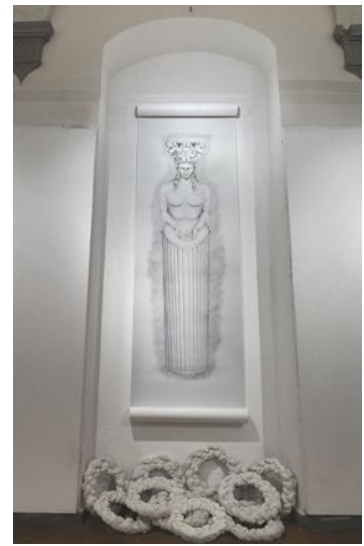
Turning her back on the Storm
Jennifer Lipman-Bartel



Sprouting Bulb
Judith Rosenthal



American Storm Tide
Lisa Nanni



Caryatid
Virginia Maksymowicz

STATIONS OF THE CROSS By CHARLES WELLES

In approximately 2005, I decided to carve in marble relief the Stations of the Cross, the depiction of the last day of Jesus on earth, from his arrest to his placement in the tomb. This decision was made for two reasons. Firstly, I have been active in the Episcopal Church for many years, and had been deeply moved by the ritual procession of the Stations of the Cross (also known as the Way of the Cross) many years before on a retreat. Secondly, I had been carving marble for more than twenty years, although I had never before done relief carving.



I began the process by researching the many depictions of the fourteen Stations. There are depictions of the Stations in most Catholic churches and many churches of other denominations. And there are many booklets with various artists' versions of the Stations, together with the Bible readings and prayers accompanying each Station. Following the information and inspiration gathering process, I decided to do the carving in Danby White Marble from Vermont where I had visited for many years. Each relief would be 14" by 17", and would start by being 4" thick, with the relief portion ending up being 2" deep. I then began the creative portion of the project, sketching each Station to size, placing them all on a wall and then revising. Next, I modeled each Station in plastilene - a form of clay - also in the same size, and placed them all together so they could be viewed together. Finally, I began the process of carving each Station in marble, using the clay version as a model. The first was finished in 2008, and the last was finished in 2015. I arranged for photographs of them all.

Each Station weighs approximately 40 pounds, so I then had to devise a method to move and display the works. I constructed a wooden bed for each Station, which enabled them to be stacked. With a friend we devised a folding tripod of oak for each, with a battery-powered light on each tripod. This enabled the Stations to be relatively easily transported and displayed in various locations and under different conditions. The Stations have been on display in my church, St. Peter's Episcopal Church, Tunkhannock, PA, on Good Friday, and individual Stations have been on display elsewhere.

The Dina Wind Lecture Series

Judy Pfaff Full Circle

On May 4, we returned to PAFA for the second annual event of the Dina Wind Lecture Series - a presentation by noted installation artist Judy Pfaff. John Wind, Dina's son, gave a brief introduction, and then Judy took over, sharing details of her long installation history, with her adoring audience. Many people either knew her work, or knew her personally, so it was a happy reunion for the Philadelphia fans.



Artist Judy Pfaff on right



John Y. Wind

Evolution of a Sculptor

By John Y. Wind



Cyborgs

My mother, Dina Wind, was a proud member of Philadelphia Sculptors for many years until she passed away in 2014. I watched from the sidelines, also an artist, but not convinced that I was a sculptor. Collage and assemblage are my medium, so the work was sometimes only nominally sculptural. In addition I am a jewelry designer, certainly object-based, though not my personal art. But in recent years my studio practice has moved in a decidedly 3-dimensional direction. That and the notion of connecting with Dina's world and her memory in this way inspired me to join the group.

The project I am currently working on is called *The Women*. It is a series of about 25 life-size assemblages created in collaboration with the women in my life. It explores how and to what extent objects define us, and what really makes up our identities. Each woman is interviewed, then negotiations begin for what materials she might contribute to the piece. I then supplement and shape the piece from there, though with ongoing interaction and an evolving storyline.

It seems fitting to share the two portraits I created of Dina—*Portrait of D* - with her in the months before her death—highlighting her various passions, roles, and personal history; and the second, *Cyborgs*, a year later on my own. *Cyborgs* is my response to the ovarian cancer that took her life, that invaded her body like a foreign army. Given her own machine-like, welded metal sculptures, the metaphor seemed apt. There was also no more negotiating for materials, as I had access to all of her possessions at this point. It was both a harrowing and cathartic project.



Portrait of D

Artship Olympia Fundraiser *Sailors Delight*

We couldn't miss a chance to offer art lovers and curiosity seekers alike a special opportunity to help support *Artship Olympia*. PS members Sarah Peoples and Aimee Gilmore jumped in and offered creativity and guidance for our *Sailors Delight* fundraiser on May 13. Sailors and landlubbers came onboard to explore *Olympia* and meet *Artship* artists. Guests were not only well fed (thanks to Apron catering) but also got a sneak preview of the show from the artists.





George Segal in Black and White

George Segal in Black and White: Drawings and Sculptures

George Segal in Black and White: Photographs by Donald Lokuta

Stedman Gallery, Rutgers-Camden
September 6 – December 10, 2016

The Stedman Gallery is presenting an exhibition of the work of the renowned American sculptor George Segal, who earned an MFA from Rutgers University in 1963, and who was conferred an honorary doctorate in 1970. A selection of (mostly) black and white drawings and sculptures will be accompanied by “George Segal in Black and White: Photographs by Donald Lokuta,” an exhibition organized by the Zimmerli Art Museum at Rutgers, New Brunswick NJ.

George Segal (1924-2000) was one of America’s most respected and popular artists. He was best known for his life-size plaster sculptures of ordinary people doing ordinary things, which he created by covering friends and relatives with plaster-soaked surgical bandages. He placed these figures in realistic environments, such as a subway car or bus seat. This juxtaposition of a commonplace setting with Segal’s ghostly, lifelike figures creates deeply unsettling and moving moments.

After he became established as an artist, Segal was commissioned to make sculptures that commemorated important moments in history, such as the Kent State shootings, the Holocaust, and the Great Depression. He depicted events literally or used metaphor to convey his intentions. Segal contributed significant works to the Franklin Delano Roosevelt Monument in Washington DC, inaugurated in 1997; this exhibition includes two of those sculptures, *Fireside Chat*, a concerned citizen listening to FDR’s nationwide address, and *Appalachian Farm Couple*, a husband and wife beset with cares.

The photographer Donald Lokuta (b. 1946) met the sculptor George Segal in 1984, when a friend who had modeled for Segal invited him to come to the studio on the family farm in South Brunswick NJ to see the finished sculpture. At that first meeting, which included a studio tour, Lokuta arranged to come back to shoot a professional portrait. This marked the beginning of the project that would engage him for more than sixteen years and comprise nearly fifteen thousand negatives.

Not simply a photographer in the studio, Lokuta worked closely with the sculptor, helping to cast models and serving as a model himself. He paused often to take photographs of the artist, the works in process, and the labyrinthine space of the studio intending to make a fully three-dimensional portrait of the artist and his work. In the years that Lokuta photographed Segal, the sculptor produced the first bronze casts of his figural groups; experimented with relief sculpture, still life, and photography; and returned to drawing. Providing insights into Segal’s life and work, these photographs by Lokuta embody a long-term collaborative project that knitted friendship and photography together. This selection of photographs was curated by Donna Gustafson, the Zimmerli’s Andrew W. Mellon Liaison for Academic Programs and Curator and her undergraduate museum studies class.

Gallery Director Cyril Reade will be happy to give people tours of the exhibition. <https://rcca.camden.rutgers.edu>
All works by George Segal © The George and Helen Segal Foundation/
Licensed by VAGA, NY, NY.



Fireside Chat



Work in Progress by Donald Lokuta
Segal sculpting heads for *Appalachian Farm Couple*



George Segal, Trenton NJ, 1987 Photo by Donald Lokuta



Roesch & Horvitz Back in China

By Suzanne Horvitz

Things have been going amazingly well here. We started our travels in Shanghai where we went to museums, then took the bullet train to Hangzhou. We were taken by limo to the river bank park of Qiantang River where Roberts's sculpture was installed for the G 20 Summit. His piece, *The World in Balance*, is gorgeous and will be moved to a new site for the Asian Olympics.

We have been to one banquet after another in honor of Robert and his work. Both lunch and dinners are all banquets, and they have been hosting us at the most fabulous hotels and resorts. We went by ferry to an island, Putuo Mountain in Zhoushan, with 100 Buddhist Temples and many museums. We then spent the Mid-Autumn Festival together with Professor Long, the head of Sculpture at China Art Academy – and of this sculpture project - and his family. After an overnight at his villa, we spent a few days in Hangzhou, and then went back to Shanghai. Too, too much to eat, and some new strange things we ate, strange things we saw, lots of art.... strange art too.

We saw a good show, and large sculptural installations, at their Museum of Contemporary Art in Shanghai, along with some breathtakingly beautiful sights. Robert and I traveled with Richard and Jane Ross from the US State Department who were our officers when we were Cultural Advisors to the US State Dept. in Syria and Egypt. But our travels are over for now until we return in December and January, when we will give lectures and exhibit our artwork at the National Museum in Yangon, Myanmar.



Installation of *The World in Balance*



Studio Space Available

Approximately 1288 sq ft available on American Street between Susquehanna and Diamond. Space has its own private entrance on Philip Street, bathroom and slop sink. There is a common outdoor space and deck. The building houses another sculptor. In the future there are plans for a wood firing kiln, possibly an iron pour; creative community is an important aspect to the space. Heat included. There are two carriage style garage doors in front. Each opening is about 80.5" x 87". \$1000/month + utilities.

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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.



Carole Loeffler's *canopy* from the PS Members Gallery

Opportunities

Conversations Submission Deadline: January 11, 2017

Philadelphia Sculptors invites artists to apply to our upcoming show *Conversations*, to be held at Legend Galleries, an exciting new gallery in the Museum area in Philadelphia. Artists are encouraged to interpret the title/theme creatively. This is an opportunity for artists to use their work to initiate dialog and interaction on topics ranging from the personal or political, to the philosophical or literary, and anything else outside or in between. All media will be eligible, although all artworks should include three-dimensional elements. Both indoor and outdoor works may be submitted since there is an outdoor courtyard immediately outside the gallery where works can be displayed. The show will run from March 3 – April 2, 2017. Artists do not need to belong to Philadelphia Sculptors to apply. For prospectus and more information, go to <http://philasculptors.org/page0000046.html>

Call to Artists Redesign of Filbert Street at the Reading Terminal Market

Request for Qualifications Submission Deadline: December 23, 2016

Philadelphia's **Reading Terminal Market (RTM)** announces a special Call to Artists at the historic market. ArtPlace America had awarded RTM a grant to reimagine Filbert Street, the not-so-welcoming south entrance to the market. EX;IT design firm is currently hard at work planning and redesigning the streetscape, exterior and entryways. In addition to these improvements, the RTM is seeking to commission an artist/artist team to create exterior site-specific artwork for Filbert Street and work in concert with the design team.

This RFQ, or request for qualifications, is the first phase of the process. At this phase, interested artists are asked to submit images, provide a CV and artist statement. Three to six artists will be selected. These artists will receive a stipend to create proposals for the site. Once an artist is selected, the team will fundraise to make the artist's project a reality as part of the entire redesign of Filbert Street. For more information and an application form, go to www.readingterminalmarket.org

ISC Residency at Mana Contemporary Art Rolling Deadline For ISC members only (good reason to join! – go to www.sculpture.org/membership-for-details)

- 3+ month **free** residency opportunity at Mana Contemporary's BSMT**
- Immersion in the Jersey City complex, which includes resources such as the Keating Foundry and the Gary Lichtenstein Editions print shop, as well as Mana's art storage, handling, and framing services.
- Receive a strategic introduction to the curators, collectors, and other art world professionals who regularly visit the organization along with inclusive in Mana's programming
- Residents will be featured in Sculpture, Sculpture.org and re:sculpt, the ISC Blog

** room and board are not included. You must be a current member, Residency dates will be determined by ISC.

To apply: <http://www.surveygizmo.com/s3/3140356/032bf86548e9> <http://www.surveygizmo.com/s3/3140356/032bf86548e9>

Call for Proposals for the 8th year of the Cheng Long Wetlands International Environmental Art Project in Yunlin County Taiwan.

<http://artproject4wetland.wordpress.com>

In 2017 the selected artists will come to Cheng Long for a 25-day residency and create a site specific sculpture installation April 13 to May 8, 2017. Selected artists receive a stipend of NT60,000 (US about \$2,000) and air ticket, accommodations, meals, free natural and recycled materials, and volunteer help.

Theme for 2017 is "Take Action, Live with Change"

Deadline for Entries: January 20, 2017 - Artists selected and notified by February 20, 2017 Installation and Residency in Cheng Long, Taiwan: 04/13/2017 to 05/08/2017

Dates of the Exhibition: May 5, 2017 - March 2018

Contact Jane Ingram Allen at allenrebeccajanei@gmail.com for more information.

Monmouth Museum 38th Annual Juried Art Exhibition January 14, 2017 – March 13, 2017 **Opening Reception and Awards Ceremony:** Saturday, January 16th, 2017

from 4 – 6 pm DEADLINE: The ability to submit will end Sunday, December 4th at Midnight ES <http://monmouthmuseum.org/artists/njea>

Lansdowne ArtSpace

Lansdowne Economic Development Corp. is seeking feedback on the possible formation of a new ArtSpace, from creative economy venturers and artisans in the Philadelphia area. To help them create the right co-working space take this 3-minute survey and you will be entered to win a \$50 Visa gift card in a random drawing.

<https://www.surveymonkey.com/r/LansdowneAts>

They envision this to be an inspiring place for creative folks of all types to set up shop and ply their craft or trade, within a community of like-minded people. Several historic commercial properties in Lansdowne's walkable downtown district have been identified. This information will be used exclusively for research study and will not be shared with any other parties.



HOLLOGRAMS/Satire for the Cynical
By Holly Smith

Bad Design II – It’s Personal

Be it a fluke of the universe, billions of years of evolution, or some bearded guy in a nightgown, what or whomever designed my after-fifty eyebrows will not be getting a passing grade. The once well behaved follicles suddenly ramped up production to the point I could easily enter a sheep shearing contest as one of the sheep. I don’t see the benefit of this unless it’s to protect the corneas, Mister It style.

To tell the truth, there are quite a few questions concerning the blueprint of Homo sapiens it would be nice to have answered. Why, for instance, do squid get better eyes than we do? Not to begrudge our tentacled pals but - especially as an artist - the superior mollusk model sure would’ve come in handy. And Jumping Spiders? They not only have eight eyes but two of them are in the back of their heads. The advantages of this set up are myriad – just think how much easier it would be to parallel park?

It’s no surprise that the human form has been exalted since our species started making art. To gaze upon Botticelli’s *Venus* or stand in front of Michelangelo’s *David* is to be stunned by the vast beauty of ourselves. (Unless looking at my eyebrows in the magnifying mirror – but I digress.) Could it be that we are so used to our weird and peculiar construction we don’t question its supposed superiority? I bet most women who’ve given birth think the machinery could use some tweaking. Small pelvic passage – huge baby head. Maybe not the best idea?

Okay, the walking upright business is pretty innovative – we have free hands so it’s unnecessary to carry takeout coffee in our teeth or marsupial pouch. Yet the human spine has been described as 24 porcelain cups & saucers with a big fat book balanced on top. From a sculptorly point of view this is a challenge. Most would likely reject such a construction unless there was one helluva commission. But even the untalented designer would support such a flimsy deal with a metal armature or, at the very least, cups made of hefty stoneware

The list could go on. (I refuse to discuss toenails other than to say = Flunk. They were obviously created on the morning bus, hung-over, and 15 minutes before deadline.)

But I wonder if perhaps the biggest design flaw is what resides in the human heart. How I wish there were a recall for all the pettiness, jealousy, greed, ignorance, anger, spitefulness, and destructive mean-spiritedness that lurks in my own. Wouldn’t it be wonderful if the original plan for human nature emphasized generosity of spirit, open mindedness and gracious good humor, for not only one’s familiar group, but for all who share this small blue sphere.

Tipping the scales to the side of our “better angels” would be the best redesign of all. I’d even stop griping about my eyebrows.

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