

sculpture 12

S/12 Program

Twelfth
International
Sculpture
Conference

Oakland
San Francisco
August 6-15, 1982

About the International Sculpture Conferences:

A Work in Progress

Since their inception 22 years ago, the International Sculpture Conferences and their sponsor, the International Sculpture Center, have been molded and polished to reflect as accurately as possible the collective work and concerns of sculptors everywhere. With the concept of "sculpting a sculptors' conference" in mind, the Center over the years has sought to keep the evolution of the Conferences in line with developments in the sculpture community, and this is illustrated by the history of the Conference so far.

It began in 1960 as a symposium on the lost wax technique of bronze casting, out of public view at the University of Kansas. During the sixties and early seventies, the size and scope of the Conference increased until in 1976 it moved to New Orleans. Thereafter, it became a more community-oriented, city-wide event, offering a broad range of programs and exhibitions and focusing international attention on the host community. Two years later in Toronto, the Conference doubled in size, and in 1980, the Washington, D.C. Conference attracted more than three thousand participants working with sculpture in widely varying media. Each biennial was designed to respond to the previous one, and in this way the progress of the Conferences was shaped by the hands of the sculptors attending them.

In planning the twelfth biennial, the Center staff had to resolve the contradiction of supporting the growth of the Conference into the most diversified and well-attended gathering of sculptors in the world, while at the same time maintaining it as an event on a human scale that could remain representative of its constituents, responsive to its host community, and supportive of personal, one-on-one exchange among its participants. S/12 was calculated to serve these goals in the following ways:

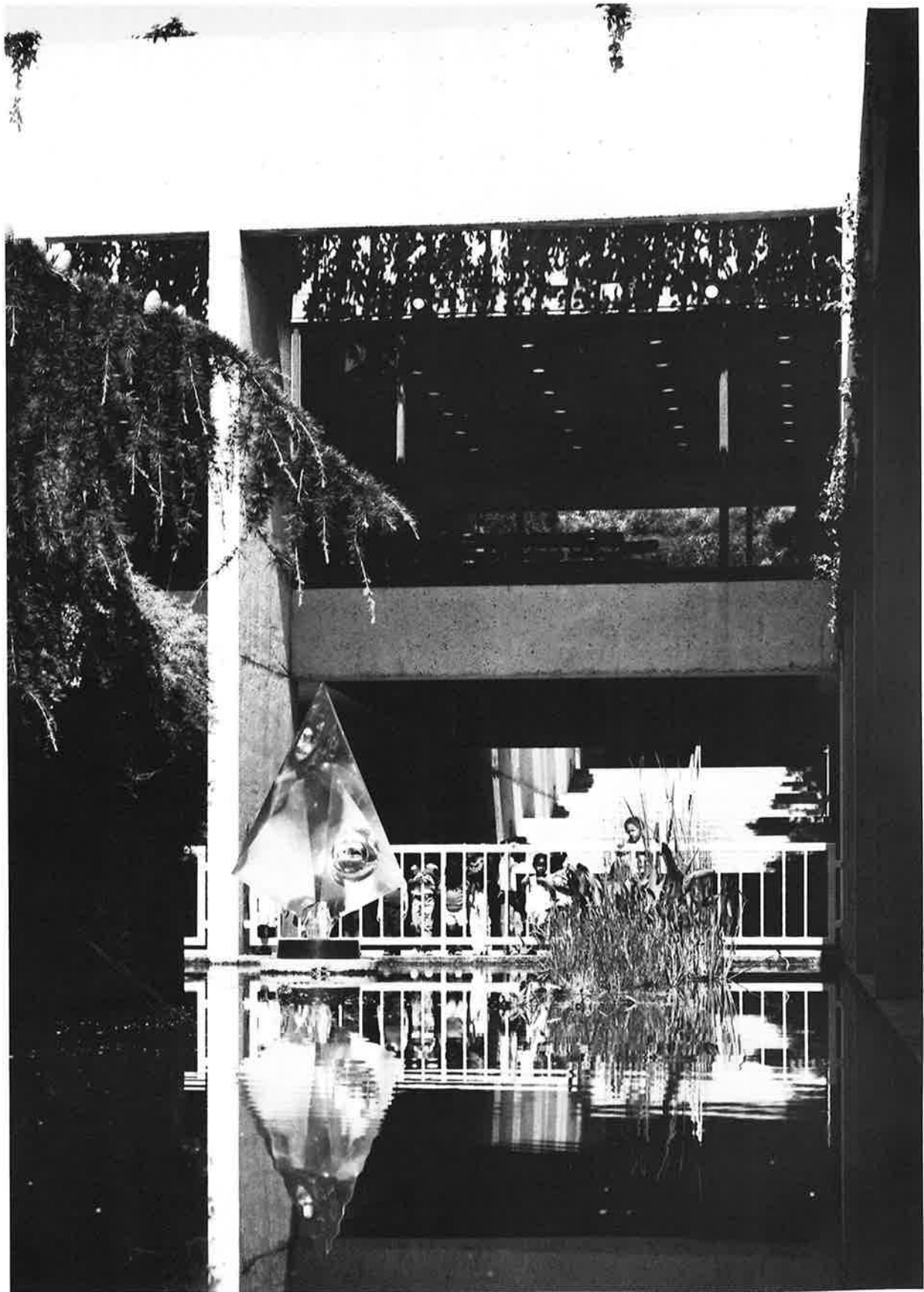
- A more democratic structure than ever before marked the planning of S/12. More than 600 sculptors meeting in nine cities across North America worked on program ideas, and many thousands more were polled by mail. S/12 was structured by their recommendations.
- A return to the technological emphasis of earlier Conferences is in effect via a strong workshop and demonstration series.
- The Conference is addressing its host area's regional concerns. California art has a prominent place in the program, and the Center's traditional role as exhibition sponsor has been adapted to a cooperative role with local museums, artists, and community groups.
- A "Parallel Program" has been introduced to allow individual artists attending the program to make their own presentations and to exhibit their work.
- The schedule has been expanded to eight full days of programming, permitting workshops to remain of manageable size and affording a relaxed atmosphere. There are more social functions at S/12 than previously, and the charms of the Bay Area weather in August should help make them especially enjoyable.
- The Conference is concerned with sculpture in the broadest sense, including every conceivable sculptural medium, and sculptural aspects of architecture, painting and craft. Performance and ephemeral works will be seen throughout S/12, and conference panels will be dealing with all kinds of issues affecting sculptors including the law, the marketplace, and the workplace.

(Continued on inside back cover)

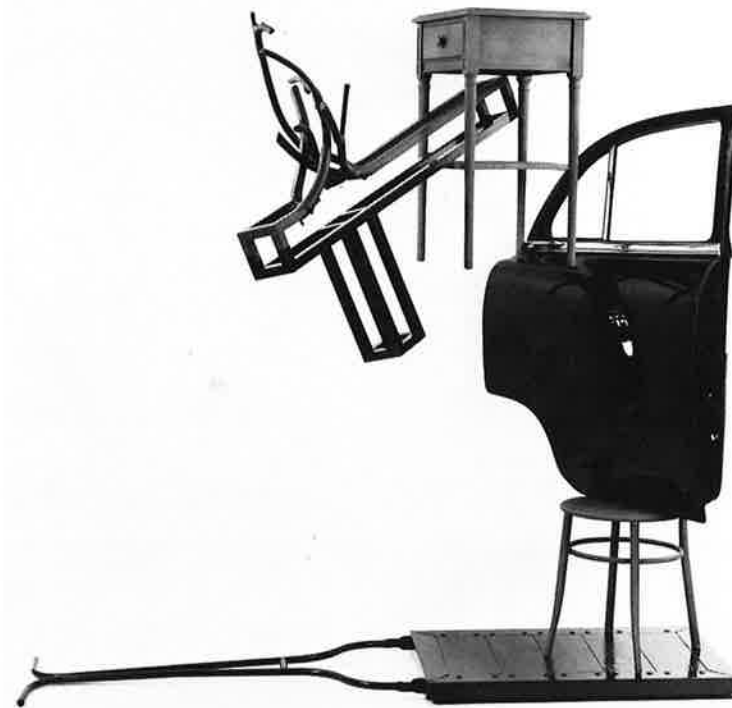
© International Sculpture Center, 1800 Wisconsin Ave, NW, Washington, D.C. 20007 USA. Ph: (202) 965-6066



Gerald Walburg, *Pipe Dream*, 1973—74. Situated along Lake Merritt by the Oakland Museum. Lent by the artist.



Bruce Beasley, *Tragamon*, 1972. Cast lucite. Oakland Museum Pond. Photo courtesy Oakland Museum.



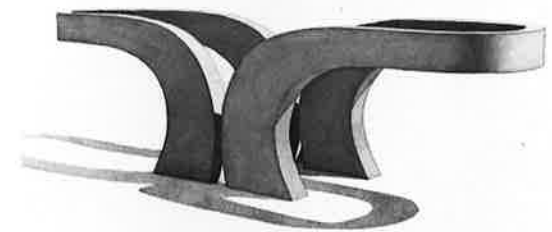
Robert Strini, *Hunting Trip*, 1982. 8' x 7' x 5'.



Larry Bell, *Corner Lamp*. 1981. Clear glass coated with aluminum and silicon monoxide. 36" quarter circle. Sonoma State University Art Gallery, Rohnert Park. Photo by Vic Krispin.



Yoshio Taylor, *Standing Man*, 1981. Ceramic, 29" x 9" x 6 1/2". Antonio Prieto Memorial Gallery, Mills College, Oakland. Photo by M. Lee Fatherree.



Gerald Waldburg, *Opposing Soft Loops*, 1971. Watercolor, 21" x 30". Bank of America Concourse Gallery.



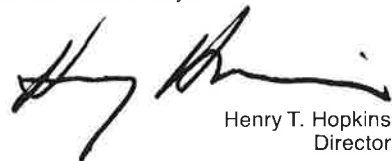
**San Francisco
Museum of
Modern Art**

Van Ness Avenue at
McAllister Street
San Francisco, California
94102-4582

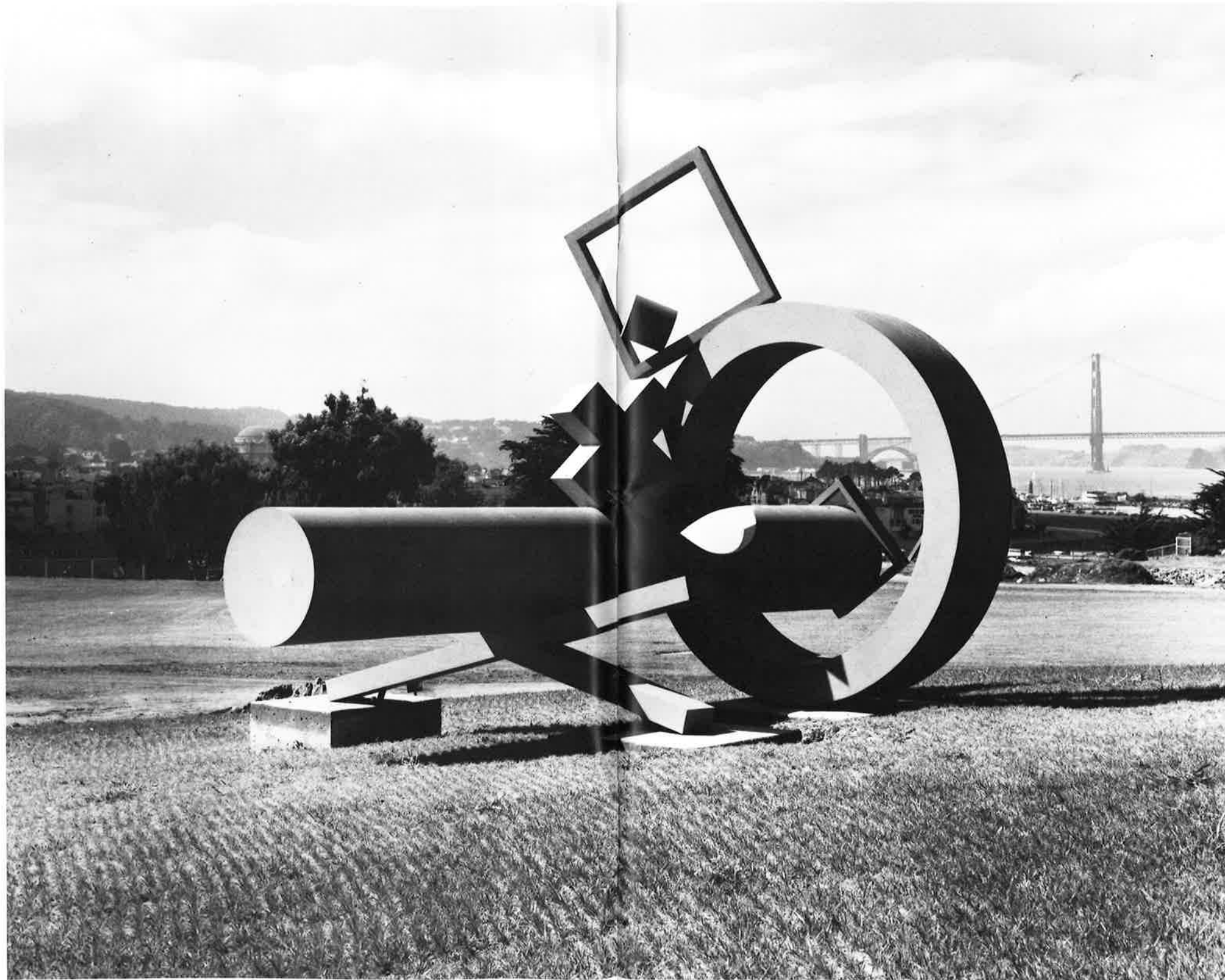
On behalf of the Trustees and Staff of The San Francisco Museum of Modern Art it is my pleasure to welcome you to the 12th International Sculpture Conference and the San Francisco Bay Area.

Our participation in the conference "20 American Artists: Sculpture 1982" curated by George Neubert, Associate Director for Art, was made possible by Collectors Forum, a support group of the museum and Fireman's Fund. We hope that this exhibition will be a memorable part of your visit here.

We look forward to seeing you here and at other museums, galleries, and events over the next few days.



Henry T. Hopkins
Director



Fletcher Benton, *Balanced/Unbalanced*, 1982. Red-orange painted steel, 31' x 9' x 28'. Project Sculpture/Public Sites, Fort Mason, San Francisco. Photo courtesy San Francisco Museum of Modern Art.

The Oakland Museum

One Thousand Oak Street
Oakland, California 94607

Dear Participant:

The Oakland Museum is pleased to be the host of the Twelfth International Sculpture Conference. We have been very active in organizing our major exhibition, *100 Years of California Sculpture*, in honor of the Twelfth International Sculpture Conference and in recognition of the contributions of California sculptors. The City of Oakland's Estuary Park Sculpture Project, which stretches from Lake Merritt past Laney College, has also been installed with major works by California artists. The project is dear to the citizens and officials of Oakland who clearly see the good of public sculpture projects for urban areas. The project was spurred on by our knowledge that the Twelfth International Sculpture Conference would meet here to see our city.

The Oakland Museum would also like to thank the Bay Area museums, galleries, and alternative spaces which have organized sculpture shows in cooperation with us and the Twelfth International Sculpture Conference. The response was overwhelming.

We hope that you enjoy your stay in the East Bay, that you become acquainted with our artists and institutions, and that you find the Twelfth International Sculpture Conference an exciting experience.

Sincerely yours,



Christina Orr-Cahall
Chief Curator of Art

Acknowledgements

Contributors

AC Transit; Adhesive Engineering Co.; American-Israel Culture Foundation; Art Centrum, Prague; Art Institute of Chicago; Atweek; Atari Corporation; Atthowe Moving Co.; Avilla College; Bay Area Art Services; Bay Area Lawyers for the Arts; Bay Area Rapid Transit; Bay Wolf Restaurant; Bayox, British Council; Brown and Ingram; Bondi Metals; Cable Car Travel & Tours; California Arts Council; California College of Arts & Crafts; California Plywood; Chevron USA; City of Oakland — City Manager, Assistant City Manager; Oakland Arts Council, Parks & Recreation Dept.; Volunteers of Oakland; Domaine Chandon; Cristais Santa Lucia "BLINDEX"; Dunne Paint Co.; East Bay Glass Company; East Bay Regional Park Service; Robert Elkon Gallery; Embassy of Brazil, Washington, D.C.; Embassy of Egypt, Washington, D.C.; Embassy of France, Washington, D.C.; Embassy of Great Britain, Washington, D.C.; Embassy of Israel, Washington, D.C.; Embassy of the Netherlands, Washington, D.C.; Embassy of New Zealand, Washington, D.C.; Embassy of Sweden, Washington, D.C.; Embassy of Switzerland, Washington, D.C.; Emporium-Capwell; Exploratorium; Fashion Moda; Fiberworks; Foremost-McKesson; Foster & Kleister, Division of Metro-Media, Inc.; Fuji-Television Gallery, Co. Ltd.; Gannett Outdoor Advertising; Glacier Ice Co.; Highland Coors Distributors, Inc.; Human Science Research Council of South Africa; Max Hutchinson Gallery; Jal-Voe Window Corp.; The Jewett Foundation; Johnson Scan Star; Kaiser Aluminum & Chemical Corporation; Kaiser Center, Inc.; Kaiser

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Parallel Program

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Receptions

Walleen Everslage, Georgia Katsanos, Barbara Klett, Missy MCConnell, Kathy Sullivan.

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Janet Wilson, Coordinator
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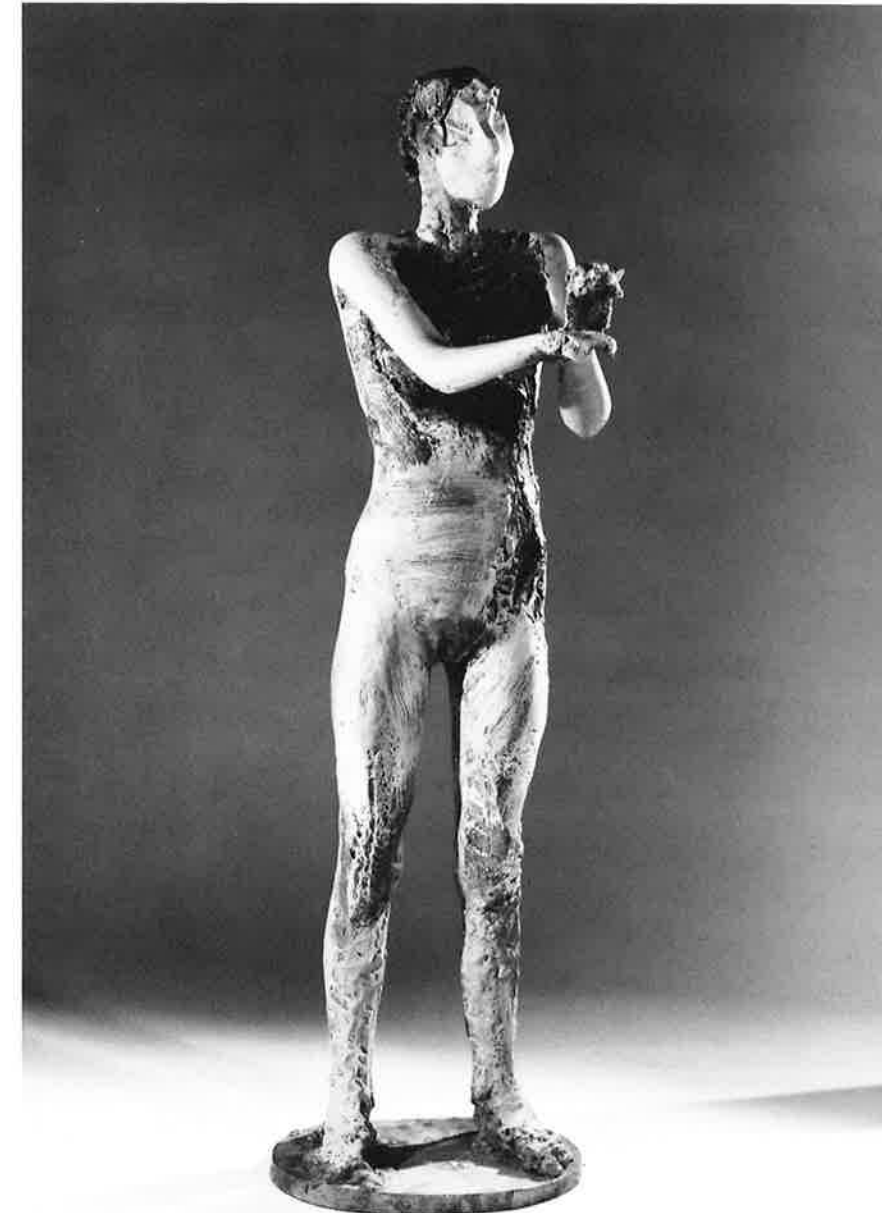
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The S/12 Participants . 21-30



Manuel Neri, *Untitled Standing Figure No. 1*, 1980. Bronze, 65½" x 15" x 22".
John Berggruen Gallery, San Francisco.

Major Support and Assistance to the Twelfth International Sculpture Conference

J. Seward Johnson Jr.

Bay Area Lawyers for the Arts
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Oakland Convention and Visitors Bureau
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Oakland Tribune
Pro Arts
San Francisco Art Institute
San Francisco Foundation
San Francisco Museum of Modern Art

The ISC gratefully acknowledges the continuing support of its President, J. Seward Johnson, Jr. both as ongoing supporter of the Center and as a significant contributor to the development of this Conference.



Patti Warashina, *Flying Shroud*, 1979. Low-fire clay, glaze, underglaze, 23" x 43" x 25". Antonio Prieto Memorial Gallery, Mills College, Oakland. Photo by Roger Schreiber.

S/12 Calendar: August 6-15

	Fri. 6	Sat. 7	Sun. 8	Mon. 9	Tue. 10	
Series A	9 am	Registration and Opening Events.	Registration, Workshops, Technical Demonstrations, Film and Video Showings, and Parallel Program activities. Visit exhibitions at your own pace.			
	10 am					
	11 am					
	noon					
	1 pm		Panels and Talks Program, Technical Demonstrations (continued). Visiting exhibitions at your own pace.			Visiting Exhibitions Special Tours.
	2 pm					
	3 pm					
4 pm						
5 pm						
6 pm						
7 pm						
8 pm						
9 pm						
10 pm						
11 pm						
midnight						
<i>Performance, Ephemeral and Sited Works take place throughout the conference.</i>						
	Wed. 11	Thu. 12	Fri. 13	Sat. 14	Sun. 15	
Series B	9 am	Registration	Registration, Workshops, Technical Demonstrations, Film and Video Showings, and Parallel Program activities. Visit exhibitions at your own pace.			
	10 am					
	11 am					
	noon					
	1 pm		Panels and Talks Program, Technical Demonstrations (continued). Visiting exhibitions at your own pace.			Visiting Exhibitions
	2 pm					
	3 pm					
4 pm						
5 pm						
6 pm						
7 pm						
8 pm						
9 pm						
10 pm						
11 pm						
midnight						

Full Conference

Program Locations

Below you will find the street addresses of all the program and reception locations listed in the Schedule of Events. You may refer, also, to the map in the S/12 Conference Packet.

Shuttle buses are available to many of the major conference and reception sites. Please check the addenda in the Conference Packet or the information booth and message boards for schedules. Public transportation information may be found in the *Guide to the Bay Area's Best*, in the packet.

Information Booth

Oakland Auditorium Theater Lobby
10 10th St., Oakland
Near Fallon St. intersection.

Message Boards

Oakland Auditorium
10 10th St., Oakland

Laney College Administration Bldg.
Fallon St. at 9th St., Oakland
8-story, triangular bldg.

Mills College
White Hall, Pine Top Rd.
5000 MacArthur Blvd., Oakland
Directions available at entrance gate.

Program Sites

Bondi Metals
4300 Eastshore Hwy., Emeryville
Directions available at Information Booth.

California College of Arts and Crafts (C.C.A.C.)
Broadway at College Ave., Oakland Auditorium/Nahl Hall, Classrooms, Faculty Parking Lot
Directions available on campus.

Embarcadero Field
Corner of Alice and Embarcadero West, Oakland
On Oakland Estuary, between KTVU and Jack London Village.

Exploratorium
3601 Lyon St., S.F.
Near Marina Blvd.

Kaiser Center
300 Lakeside Dr., Oakland

Laney College
900 Fallon St., Oakland
Between 10th and 7th Sts.
Areas F & G—Main Complex
Butler Bldg.—extreme S.E. corner of Laney 7th St. parking lot (under freeway).
Classrooms—Main Complex
Forum—Main Complex, on 10th St.
Parking Lot—near Channel edge
Theatre—Main Complex, center.

Lake Merritt BART Station
8th and Madison Sts., Oakland
Platform level fountain.

80 Langton
80 Langton St., S.F.

Mills College
5000 MacArthur Blvd., Oakland
Route 580 to Mills College, MacArthur Blvd. exit.

Classrooms—directions available at entrance gate.
Ceramics Studio—off Kapiolani Road.
Sculpture Foundry—Post Road.

Nordhammer Foundry
830 E. 15th St., Oakland

Oakland Auditorium
10 10th St., Oakland
Next to Oakland Museum, near Oak St.
Arena—east end of Auditorium.
Theater—west end of Auditorium.
Theater Lobby—west end of Auditorium.

Oakland Museum
1000 Oak St., Oakland
At 10th St.
Great Hall and Theatre—See signs.

Paramount Theatre
2025 Broadway, Oakland
Theatre and Lobby.

Peralta Park
10th St., Oakland
Next to Oakland Auditorium, east side, and across from Laney Tennis Courts.

Roche-BoBois Furniture Showroom
1 Kansas St., S.F.
Showplace Square/Galleria Complex.

San Francisco Art Institute (S.F.A.I.)
800 Chestnut St., S.F.
Auditorium—Main Complex
Ceramic Studio—Main Complex

San Francisco Museum of Modern Art (SFMMA)
Van Ness at McAllister, S.F.

Scottish Rite Temple
1547 Lakeside Dr., Oakland

South of Market Cultural Center
934 Brannan St., S.F.

University of California, Berkeley (U.C. Berkeley)
Bancroft Way at Telegraph Ave., Berkeley
Kroeber Hall—on Bancroft Way
Wurster Hall—near intersection of College Ave. and Bancroft Way.

United Nations Plaza
Civic Center Mall, S.F.
Between Market and Larkin Sts.



Gretchen Breese, *Reflection-Winter Gaze*, 1981. Concrete, wood, silk, steel 11" x 18" x 18". San Jose Institute of Contemporary Art.

Friday, August 6

TIME EVENT

- 9-7 **Registration**
Oakland Auditorium Lobby
- Noon "Messages From The World"
"Waters of the Nations"
Joyce Cutler Shaw
United Nations Plaza
Civic Center Mall, S.F.
- 5-7 **Opening Reception**
Oakland Museum

Street addresses for the locations of S/12 events are listed on page 7, and on the accompanying map in the conference packet.

Many other activities take place simultaneously with the S/12 Program, and are listed in separate materials in the conference packet. Please see the map for Exhibitions. And see addenda for: Performance, Ephemeral and Sited Works* (some of which are listed above, distinguished by quotation marks); the Film and Video Programs; the S/12 Display Fair; and the Parallel Program activities which include presentations, slide shows, gallery receptions, and more.

*Performance, Ephemeral and Sited Works are funded in part by N.E.A., with the exception of Jim Melchert's work on August 7.

Saturday, August 7

TIME EVENT

- 9-7 **Registration**
Oakland Auditorium Lobby
- 9-12 **Workshops**
If you have registered for a Series A Workshop, see page 18.
- 9-12 **Video Program**
Oakland Museum Theatre
(See addendum for listing.)
- Technical Demonstrations**
- 10-12 **Neon**
Lee Champagne
Laney College, Areas F and G
- Patination**
Ron Young
Laney College, Areas F and G
- 10-5 **Assemblage**
David Best
Peralta Park
- Shell Casting**
Al Farrow
Laney College, Areas F and G
- New Non-Metal Materials:**
Casting and Moldmaking
Joseph Carolfi
Laney College, Areas F and G
- Panels and Talks**
- 12-1 **Legal Issues: Copyright**
Marc Paisin (BALA)
Oakland Museum Hall

- 1-2:30 **A View Of Contemporary French Sculpture**
Jean-Louis Froment
Laney D-200
- To Whom is Criticism Being Directed**
Patricia Failing, Richard Martin (Mod.), Cecile McCann,
Ingrid Sischy
Oakland Auditorium Theatre
- Sculptor/Fabricator/Conservator: Who is Responsible when a Work Begins to Deteriorate?**
Kosso Eloul, Lin Emery,
Franklin Feldman (Mod.),
Billie Milam
Laney Forum
- 1:30-2:30 **Legal Issues: Contracts**
Marc Paisin (BALA) with
Peter Griffiths
Oakland Museum Hall
- 3-4:30 **International Glass Panel**
Howard Ben-Tré, Jaroslava Byrohtova, Stanislaus Libensky, Marvin Lipfsky (Mod.) Clifford Rainey,
Mary Shaffer
Oakland Museum Theatre
- California Sculpture Tradition: Fiber**
Ruth Asawa, Ferne Jacobs,
Barbara Shawcroft (Mod.),
Lenore Tawney
Laney Forum

- Expectations: Sales, Galleries, Reps.**
Lita Albuquerque, Bruce Beasley, Ruth Braunstein (Mod.), Tamara Thomas,
Stephen Wirtz
Oakland Auditorium
- 5-6:30 **Light and Space**
Larry Bell, Jan Butterfield (Mod.),
Eric Orr, Susan Kaiser Vogel
Oakland Museum Theatre
- 8-10 **Opening Ceremonies**
Paramount Theatre
S/12 Shuttle Buses Provided
See addendum for schedule
- "Blind Snake Blues"**
Jim Pomeroy
Paramount Theater
- "Location Project: Paramount Theater 1974"**
Jim Melchert
Paramount Theater Facade

Sunday, August 8

TIME EVENT

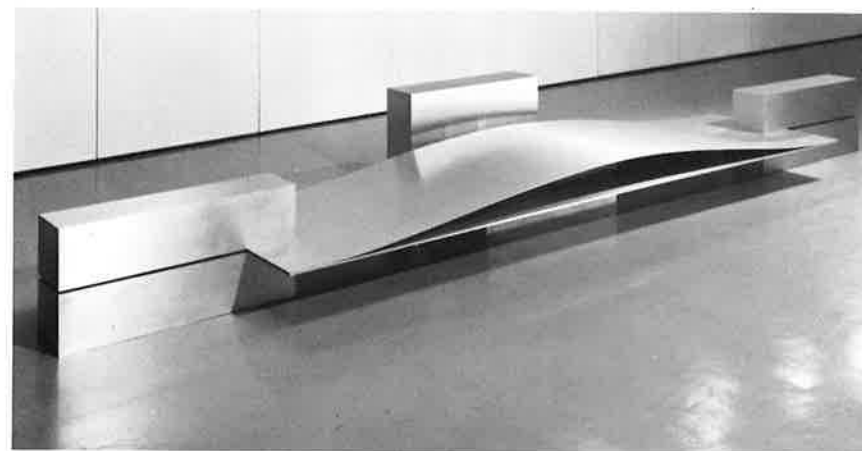
- 9-12 **Registration**
Oakland Auditorium Lobby
- 9-12 **Workshops** (see page 18.)
- 9-12 **Film Program**
Oakland Museum Theatre
(See addendum for listing.)
- Technical Demonstrations**
- 10-12 **Centrifugal Wax Casting**
Peter Morenstein
Laney College, Areas F and G
- 10-5 **Stonecarving**
Robert du Borg
Peralta Park
- Sculpture Enlargement and Armature use**
Alan Osborne, Robert Knight
Peralta Park
- New Non-Metal Materials:**
Casting and Mold-making
Joseph Carolfi
Laney College, Areas F and G
- Panels and Talks**
- 11:30-1 **Emeryville Mudflats**
Dr. Robert Sommer
Meet at Laney Classroom, G211
(Participants must wear thick soled shoes.)
- 12-1 **Legal Issues: Tax Laws**
T.R. Wright (BALA)
Laney D-200
- 1-2:30 **Non-confrontive/Sensitive Environmental Art**
Lita Albuquerque, Helen Harrison (Mod.), Robert Hobbs,
Ezra Orion, Pierre Restany
Oakland Museum Theatre

- New Art Spaces**
Nancy Frank, Sarah Lutman (Mod.), Tom Marioni, Renny Pritkin
Laney Forum
- 1:30-2:30 **Legal Issues: Insurance**
Lynn Altshuler, (BALA)
Laney, D-200
- 3-4:30 **Capturing the Realist Figure**
Richard Bauer, Richard McDermott Miller, Isabel McIlvain, Christina Orr-Cahall (Mod.)
Oakland Auditorium Theatre
- Paper as a Sculptural Medium**
Neda Al-Hilali, Zigi Ben-Haim,
Diane Kastiaficas,
Ann Flaten Pixley (Mod.)
Oakland Museum Theatre
- The Private Sector and the Artist**
David Bermant, Sydney Bestoff,
Elena Canavier (Mod.), Nancy Drew, Tamara Thomas
Laney Forum
- 5-6:30 **Artist and Architect: M.I.T. Collaboration**
Kathy Halbreich, L.C. Pei
Oakland Museum Theatre
- Spaces for Public Art**
David Collens, Helene Fried (Mod.), Diana Fuller,
Peter Murray
Oakland Auditorium Theatre
- 8-9:30 **Presentation**
Stephen DeStaeblar
Oakland Museum Theatre
- Presentation**
Vito Acconci
Oakland Auditorium Theatre

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*Performance, Ephemeral and Sited Works are funded in part by N.E.A.



Kubei Kiyumizu, *Traverse - H*, 1982.
Aluminum, 60 x 522 x 133 cm. Courtesy
Fuji Television Co. Inc.

Monday, August 9

TIME EVENT

9-12 **Registration**
Oakland Auditorium Arena

9-12 **Workshops** (See page 18.)

9-12 **Video Program**
Oakland Museum Theatre
(See addendum for listing.)

10-6 **S/12 Display Fair**
Opening Reception (10-noon)
Oakland Auditorium Arena

Technical Demonstrations

10-12 **Fiber: Papermaking Methods**
Judy Sohigian
Peralta Park

Welding
Richard French
Peralta park

Body Casting
Joe English
Peralta Park

10-5 **Sculptural Enlargement and
Armature use**
Alan Osborne, Robert Knight
Peralta Park

**New Non-Metal Materials:
Casting, Moldmaking**
Joseph Carolfi
Laney College, Areas F and G

CO₂ Sand Casting
David Vallance
Laney College, Areas F and G

Panels and Talks

12-1 **Legal Issues: Resale Royalty**
Jack Davis, Barbara Kibbe, (BALA)
Richard Mayer
Laney Theatre

1-2:30 **Sculptors and Architects**
Kosso Eloul, Marc Goldstein,
Lawrence Halprin, Gareth Jones,
Tim Scott (Mod.)
Oakland Auditorium Theatre

Conservation: Bronze
Zdravco Barov, Christine Orr-Cahall
(Mod.), Billie Milam, Phoebe Dent
Weil
Oakland Museum Theatre

**Legal Issues: Artists Moral
Rights**
Bruce Beasley, Tom Goetzl, Barbara
Kibbe (Mod.), (BALA)
Richard Mayer
Laney Theatre

3-4:30 **Small Scale Public Sculpture**
Mags Harries, George Neubert
(Mod.), Pamela Worden
Oakland Auditorium Theatre

**Art as a Beginning and Not as
an Afterthought**
Albert Elsen,
Lawrence Halprin, Frank
Oppenheimer, Robert Wilson
Oakland Museum Hall

**Aluminum, Alloys and
Finishes**
T.J. Summerson, Bud Bolmer
Laney Theatre

**Health Hazards: Special
Concerns for Sculptors**
Don Rich, Monona Rossol
Oakland Museum Theatre

5-6:30 **Criticism: Relating Art to the
Mass Audience**
Cecile McCann (Mod.), John
Perreault, Pierre Restany, Charles
Shere
Laney Theatre

8-10 **Reception**
San Francisco Art Institute
S/12 Shuttle Buses Provided.
See addenda for schedule.

"Portable City"
Vito Acconci
San Francisco Art Institute

**"The Hose Art Patalogue
or Spit in Image"**
Pat Oleszko
S.F. Art Institute Courtyard

"Artists at Work"
Bonnie Sherk
S.F. Art Institute Auditorium

Tuesday, August 10

TIME EVENT

9-12 **Registration**
Oakland Auditorium Arena

9-12 **Workshops**
(see page 18.)

9-12 **Film Program**
Oakland Museum Theatre
(See addendum for listing.)

10-6 **S/12 Display Fair**
Oakland Auditorium

Technical Demonstrations

10-12 **Body Casting**
George Adamy
Peralta Park

Fiber: Wire
Susan Marie Johnson
Peralta Park

Petrobond Sand Casting
John Von Bergen,
Charles Fisher
Laney College, Areas F and G

Adobe
Dale Gaynor
Peralta Park

10-5 **New Non-Metal Materials:
Casting and Moldmaking**
Joseph Carolfi
Laney College, Areas F and G

1-6 **Winetasting and Tour**
Sculpture '82
*Buses leave from Oakland Auditorium
to Sonoma State University*

Panels and Talks

1-2:30 **Wood Sculpture**
Ralph Johnson (Mod.),
Robert Strini, James Surls,
Michael Stevens
Oakland Museum Theatre

Urban Work: Social Aspects
Vito Acconci, Lloyd Hamrol, Cleber
Machado, Mags Harries, Jon
Peterson (Mod.)
Oakland Museum Hall

Museum Relations with Artists
Helen Escobedo, Fred Eversely,
Howard Fox, Jean-Louis Froment,
Henry Hopkins (Mod.)
Oakland Auditorium Theatre

1:30-2:30 **Legal Issues: Artists
Dispute Resolution (BALA)**
Alma Robinson
Laney Theatre

5:30-7:30 **Reception**
Kaiser Center Buildings

7-10 **Film Program**
Oakland Museum Theatre
(See addendum for listing.)

9 **"Surface Tension"**
Laura Farabough

Close of Series A

Street addresses for the locations of S/12 events are listed on page 7, and on the accompanying map in the conference packet.

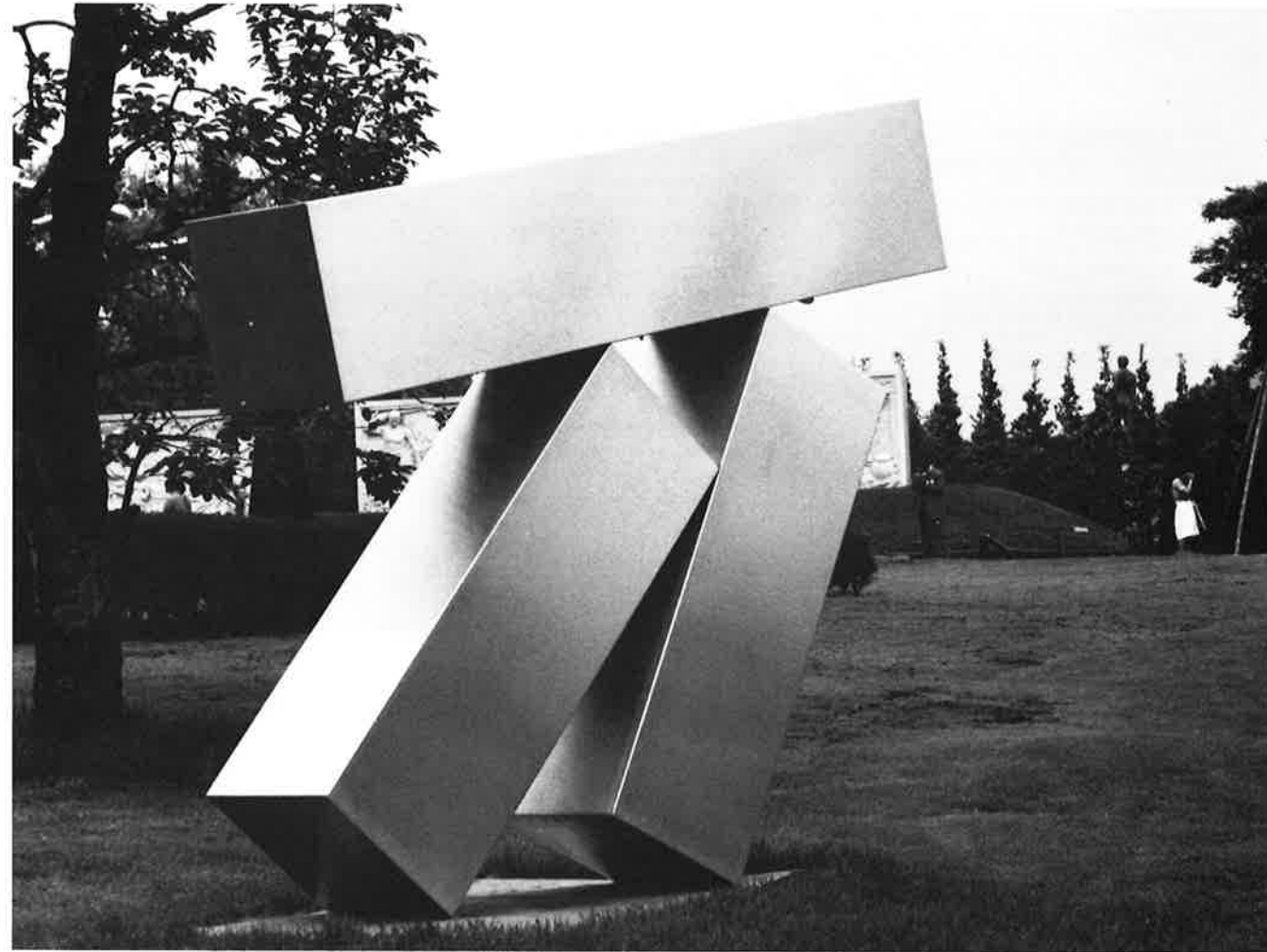
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*Performance, Ephemeral and Sited Works are funded in part by N.E.A.



Barbara Spring, *The Preview*, 1982. Wood, lifesize. William Sawyer Gallery, San Francisco.

Wednesday, August 11



Kosso Eloul, *Zen West*, 1981. Stainless steel, 10' x 10' x 2'. Photo by Doron Rescheff.



William Wareham, *Arequipa*, 1978-79. Welded aluminum, 8' x 20' x 10'. "The Brook House Sculpture Invitational At Kaiser Center," Oakland.

TIME EVENT

TIME	EVENT
9-7	Registration: Series B Oakland Auditorium Arena
9-12	Film Program Oakland Museum Theatre (See addendum for listing.)
10-6	S/12 Display Fair Oakland Auditorium
All Day	"New Art Era" (Ice Carving) Bert Long Lake Merritt BART Station
	Technical Demonstrations
10-12	Coldset Casting Jesse Corsant Peralta Park
10-5	Handbuilding Ceramics David Middlebrook Peralta Park
	Fiber: Silk and Bamboo Hunter Wallof Peralta Park
	Rigid Spray Foam Eric Rudd Laney College, Areas F and G
	Paper Casting Bob Serpa, Charlene Modena Laney College, Area F and G
	New-Non-Metal Materials: Casting and Mold-making Joseph Carolfi Laney College, Areas F and G
	Panels and Talks
12-1	Legal Issues: Copyright Marc Paisin (BALA) Peter Griffiths Laney D-200
1-2:30	Sculpture as it Relates to Performance Vito Acconci, Eleanor Antin, Howard Fried, Tom Jaremba (Mod.), Dennis Oppenheim Laney Theatre
	Sculptors and Architects Lin Emery, Kosso Eloul, Erwin Rehmann, James Wines, Coy Howard (Mod.), Robert Lawrence Oakland Auditorium
	California Sculptural Tradition: Glass Ben Kaiser, Marvin Lipofsky (Mod.), Richard Marquis, Daniel Weiner Oakland Museum Theatre
1:30-2:30	Legal Issues: Contracts Marc Paisin (BALA) with Peter Griffiths Laney D-200
3-4:30	Roundtable: Planning for Local Public Art Richard Andrews, Christine D'Arcy, Jennifer Dowley, Stacey Paleologos (Mod.) Laney Forum
5-6:30	California Sculptural Tradition: Ceramics Robert Arneson, Elena Karina Canavier (Mod.), Dora De Larios, Stephen DeStaebler, Richard Shaw Oakland Auditorium
	Sculptor as Urban Planner/ Sculpting the City Newton Harrison (Mod.), Max Neuhaus, Pierre Restany, Dries Wiecherink, James Wines Scottish Rite Temple
8-10	Reception San Francisco Museum of Modern Art
	Morality and the Arts Judy Chicago, Ed Kienholz, Nancy Reddin Kienholz, Jan Butterfield (Mod.), John Perreault Oakland Auditorium
	Sculpture Parks and Open-Air Museums Fred Bushe, David Collens, Peter Griffiths, James Melchert (Mod.), Peter Murray Oakland Museum Hall
	The Peculiarities of Fiber Sculpture Barbara Shawcroft, Weldon Smith (Mod.), Lenore Tawney, Neda Al-Hilali

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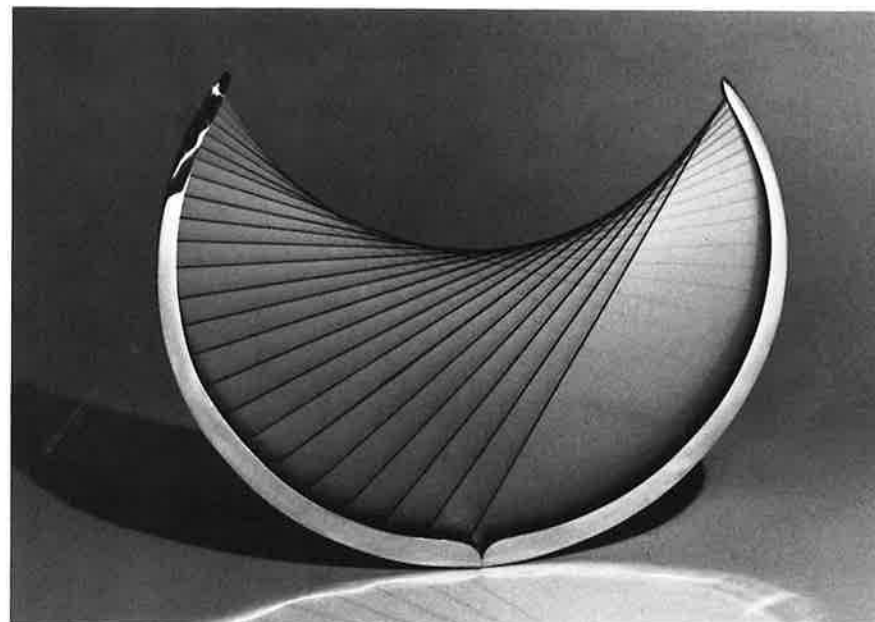
*Performance, Ephemeral and Sited Works are funded in part by N.E.A.

Thursday, August 12

TIME EVENT

- 9-12 **Registration**
Oakland Auditorium Arena
- 9-12 **Workshops**
If you have registered for a Series B Workshop, please see page 19.
- 9-12 **Video Program**
Oakland Museum Theatre
- 10-6 **S/12 Display Fair**
Oakland Auditorium
- Technical Demonstrations**
- 10-11:15 The Role of Robots in the Artist's Studio Today
Clayton Bailey, Dr. Gladstone and the Robot "ON-OFF"
Laney College, Laney Forum
- 10-12 Treatments for Metal
William Wareham
Laney College, Areas F and G
- Body Casting
Joe English
Peralta Park
- 10-5 Stonecarving
Ben Frank
Peralta park
- Fiber: Leather
Marcia Floor
Peralta Park
- CO₂ Sand Casting
David Vallance
Laney College, Areas F and G
- New Non-Metal Materials:
Casting and Moldmaking
Joseph Carolfi
Laney College, Areas F and G
- Panels and Talks**
- 11:30-1 Emeryville Mudflats
Walter Zucker
Laney Classroom, G-211 and Bus
(Participants must wear thick soled shoes.)
- 12-1 Legal Issues: Tax Laws
T.R. Wright (BALA)
Laney D-200
- 1-2:30 Painting Into Sculpture,
Sculpture Into Painting
James Elliott (Mod.), Sam Gilliam,
Ewa Kuryluk, Elliot Lable, Judy Pfaff, Peter Plagens
Laney Theatre
- Small Scale Sculpture
Peter Gutkin, Don Lipski, Roland Reiss (Mod.), Greer Twiss
Oakland Museum Theatre
- Art Criticism: International Comparisons
Mathias Goeritz, Pierre Restany, Peter Selz
Oakland Auditorium
- 1:30-2:30 Legal Issues Relating to Sculpture: Insurance
Lynn Aitshuler (BALA)
Laney, D-200

- 3-4:30 Health Hazards: Precautions
Monona Rossol
Oakland Museum Theatre
- California Sculptural Tradition:
Figurative Sculpture
Viola Frey, Manuel Neri, Italo Scanga, Stephen Werlick, Philip Linhares (Mod.)
Oakland Auditorium
- Craft and Sculpture:
The Middle Ground
Luis Jimenez Jr., Elena Karina Canavier, James Surls, Lenore Tawney
Laney Theatre
- Marketing Development
Bruce Beasley, Eleanor Dickinson (Mod.), John David Mooney, Joyce Pomeroy Schwartz
Laney Forum
- 5-6:30 Metaphor
Alice Aycock, Chris Burden, Howard Fox (Mod.), Dennis Oppenheim, Sam Richardson
Oakland Museum Theatre
- Criticism of Sculpture in a Public Context
Thomas Albright, Jan Butterfield, Brian Wall (Mod.), John Perreault
Laney Forum
- 7-9 **Reception**
Oakland Auditorium Arena
- "Illuminations for S/12"
Vince Grippi/Peter Richards
Peralta Park
- "The Way of How"
George Coates
Oakland Auditorium Theatre



Rundstadler, *Counterpoint*, 1982. Glass, 16" x 20" x 3 1/2". Contemporary Artisans, San Francisco.

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Friday, August 13

TIME EVENT

- 9-12 **Registration**
Oakland Auditorium Lobby
- 9-12 **Workshops**
(see page 19.)
- 9-12 **Film Program**
Oakland Museum Theatre
(See addendum for listings.)
- 9-2 "Illegal Sites/Sights:
A Guided Tour of Another San Francisco"
Jo Hanson
Bus Trip leaving from Oakland Auditorium
- Technical Demonstrations**
- 9-5 Centrifugal Bronze Casting
Randall Schiltz
Laney College, Areas F and G
- 10-12 Vacuum Formed Plastic
Tad Bridenthal
Laney College, Area F and G
- Body Casting
George Adamy
Peralta Park
- 10-5 New Non-Metal Materials:
Casting and Moldmaking
Joseph Carolfi
Laney College, Areas F and G
- Panels and Talks**
- 12-1 Legal Issues: Resale Royalty
Barbara Kibbe (BALA)
Richard Mayer, Jack Davis
Laney D-200
- 1-2:30 Monumentality as a Function
Other Than Size
Helen Escobedo, Don Lipski, George Neubert (Mod.), Beverley Pepper, Herk Van Tongeren
Oakland Auditorium
- New Art Spaces
Alanna Heiss, Carl Loeffler, Marc Palley, Gordon Smith (Mod.), James Surls
Oakland Museum Theatre
- 1:30-2:30 Legal Issues: Artists Moral Rights
Bruce Beasley, Tom Goetzl, Barbara Kibbe (Mod.), (BALA)
Richard Mayer
Laney D-200
- 3-4:30 Sculptors' Support Systems:
Differing Approaches
Charles Fisher and John Von Bergen, Sculpture Space; John Henry, ConStruct; Dorothea Silverman A.R.E.A., Herk Van Tongeren, Johnson Atelier (Mod.)
Laney D-200
- Art and Technology: Innovations
Milton Komisar (Mod.), John David Mooney, Otto Piene, Bryan Rogers, Christian Scheiss
Oakland Museum Theatre
- 5-6:30 Problems and Applications of Public Art
Robert Arenson, Alice Aycock, Dies Wiecherink, George Neubert (Mod.), Beverly Pepper,
Oakland Auditorium
- 7-10 **Film Program**
Oakland Museum Theatre
(See addendum for listing.)
- 7:30 Oakland A's Night:
Sculpture Ball
Oakland A's vs California Angels
(Tickets available at S/12 Registration Tables; dress warmly.)
Oakland Coliseum
- 7:30-9 "Freeze Frame: Room for Living Room"
Suzanne Lacey in collaboration with Julia London
Roche-Bobois Furniture Showroom
- 9 "Shaped Kiln Firing"
John Roloff
Embarcadero Field



Bronze pour at Johnson Atelier Technical Institute of Sculpture.

Saturday, August 14

TIME EVENT

9-12 **Registration**
Oakland Auditorium Lobby

9-12 **Workshops**
(see page 19.)

9-12 **Video Program**
Oakland Museum Theatre
(See addendum for listing.)

Technical Demonstrations

10-12 **Welding**
Richard French
Peralta Park

Kinetic Sculpture
Mark Pauline
Laney College, Areas F and G

10-5 **New Non-Metal Materials:**
Casting and Moldmaking
Joseph Carolfi
Laney College, Areas F and G

12-5 **San Francisco Gallery Day**
Open House Receptions at over
40 San Francisco Galleries. (See
Parallel Program addendum for
transportation information.)

Panels and Talks

1-2:30 **Sound Sculpture**
Michael Brewster, Suzanne
Delahanty, Bill Fontana, Doug Hollis,
Alvin Lucier, Max Neuhaus (Mod.)
Oakland Museum Theatre

1:30-2:30 **Legal Issues: Artist Dispute**
Resolution
Alma Robinson (BALA)
Laney D-200

1-2:30 **Tectonic Sculpture**
Ezra Orion
Oakland Museum Hall

4 **Reception**
California College of Arts
and Crafts
S/12 Shuttle Buses provided.
(See addenda for schedule.)
"Mind Freight"
Nightletter Theatre
California College of Arts and Crafts

Sunday, August 15

TIME EVENT

9-12 **Workshops**
(see page 19.)

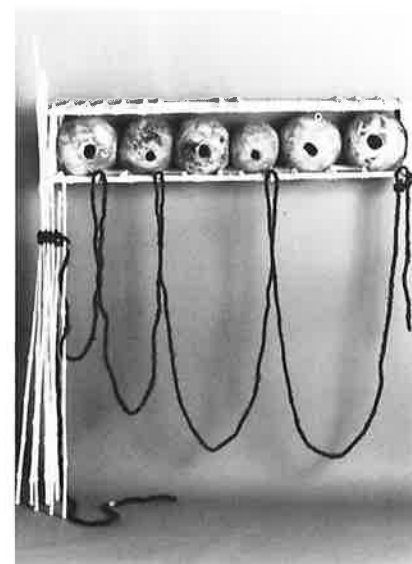
Technical Demonstrations

10-12 **Iron Casting**
George Beasley
Laney College, Butler Building

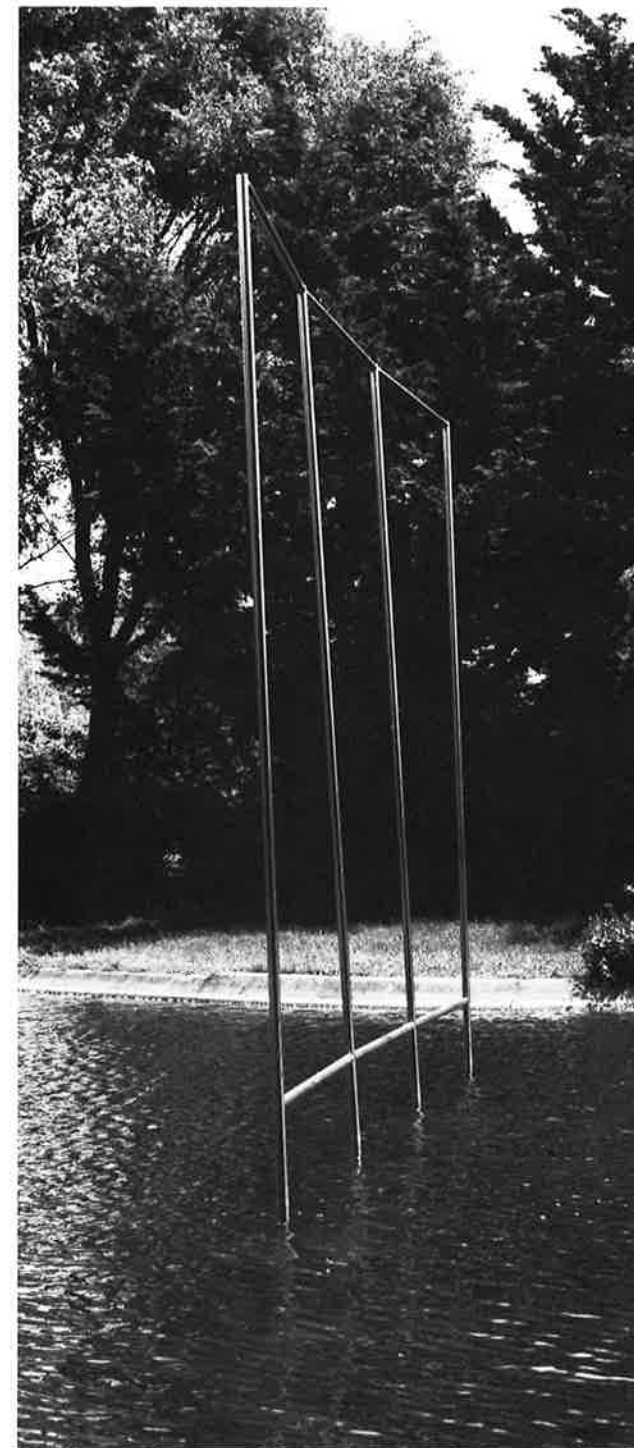
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Lois Lancaster, *The Shadow Complex*, 1981. Mixed media.



John Canavier, *Undulating Plane*, 1982. Stainless steel, 11' x 18'. Sonoma State University. Photo by Vic Krispin.



Dan Snyder, *Restoration of Hope*, 1982. Ceramic, 75" x 23" x 25". "The Restoration," The Allrich Gallery. Courtesy of The Allrich Gallery, San Francisco. Photo by Elaine Keenan.



Robert Holmes, *Reclining Figure NO. 2*, 1980. Bronze, 9" x 20" x 11". Vorpai Gallery, San Francisco.

Workshops: Series A August 7-10

Workshops are taking place from 9 am-12 noon. Each continues for a period of three to four days, corresponding to each Series (A or B), so that you may take one workshop in each Series. Panels and Talks take place throughout the rest of the day so that there are no scheduling conflicts between the Panels and Talks Program and the Workshops Program. There is a separate registration fee for workshops.

Ceramic Sculpture

Slide lecture, demonstration.
Marilyn Levine, Margaret Keelan.
Mills College, Ceramics Studio.

Illuminated Sculpture

Slide lectures, demonstrations, guest lectures, and hands-on participation.
Christian Schiess, Bill Kane.
Mills College, Sculpture Bldg.

Concrete Casting

Casting, coloring, and finishing techniques.
Joseph DiStefano.
Laney College, Butler Bldg.

Ceramic Slip Casting

Making plaster molds for slip casting and press molding.
Richard Shaw. San Francisco Art Institute, S.F.A.I., Ceramics Studio

Direct Carving in Soft Stone

For handicapped and non-handicapped individuals to participate in carving and/or observe special techniques in working with the handicapped.
Ishmael Rodriguez.
Laney College, Butler Bldg.

Woodcarving

Instruction through participation in ongoing project—an on-site collaboration in carving a 20-foot vertical redwood sculpture. (Participants must bring at least a #3 Swiss; other tools will be provided.)
Georganna Malloff.
C.C.A.C., Faculty Parking Lot.

Photographing Sculpture

Discussion, shooting in the field, and evaluation of work. Film will be processed overnight and available for evaluation the following day. (Participants should have a basic knowledge of photography and use of a 35mm camera.)
Colin McRae. C.C.A.C.,
Martinez Annex E, Upper Floor.

Glass As A Sculptural Material

Explores ideas of reflection fragility, and danger through bending, slumping, fusing, and construction techniques.
Mary Shaffer. C.C.A.C., Shaklee Bldg. A, Lower Floor, Glass Dept.

Sculpting The Figure

Mastering proportion and sense of movement in the human figure. (Participants should bring tools for wax or clay.)
Richard McDermott Miller.
Laney College, Butler Bldg.

Wood Fabrication

Concepts and techniques in wood fabrication: lamination, bending, etc. (Participants should have basic familiarity with wood-working tools.)
Robert Strini. Laney College,
Butler Bldg.

Fountain Sculpture

The development of a water vocabulary and its application to various sculpture forms, with emphasis on the fountain commission.
Aristides Demetrios. Laney College, Butler Bldg.

Mold Making

Rigid and flexible mold-making techniques.
Le Corbeau (François Guillemin). C.C.A.C.,
Shaklee Bldg. A, Lower Floor, Foundry.

Metal Fabrication

The constructivist process: welding and bolting large sections of metal plate and/or beams.
Brian Wall. U.C. Berkeley,
Kroeber Hall, Rm. 185

Textiles/Fiber As A Sculptural Medium

Conversations/demonstrations/
experiences/workshop activity.
Led by Gyöngy Laky, with Anita Fisk and
Lois Lancaster. C.C.A.C., B Building.



Robert A. Dhaemers, Mills College. Photo by Ty Dhaemers.

Vacuum Casting Non-Ferrous Metals

Small-scale vacuum casting with non-ferrous metals.
John Barnett. Laney College, Butler Bldg.

Shell Casting

Bronze casting in ceramic shell in multi forms: core, solid, and open face.
John Lash. C.C.A.C., Shaklee Bldg. A,
Lower Floor, Foundry.

Patina

Patination process as it applies to non-ferrous metals.
Patrick Strzelec. C.C.A.C., Shaklee Bldg. A, Lower Floor, Foundry.

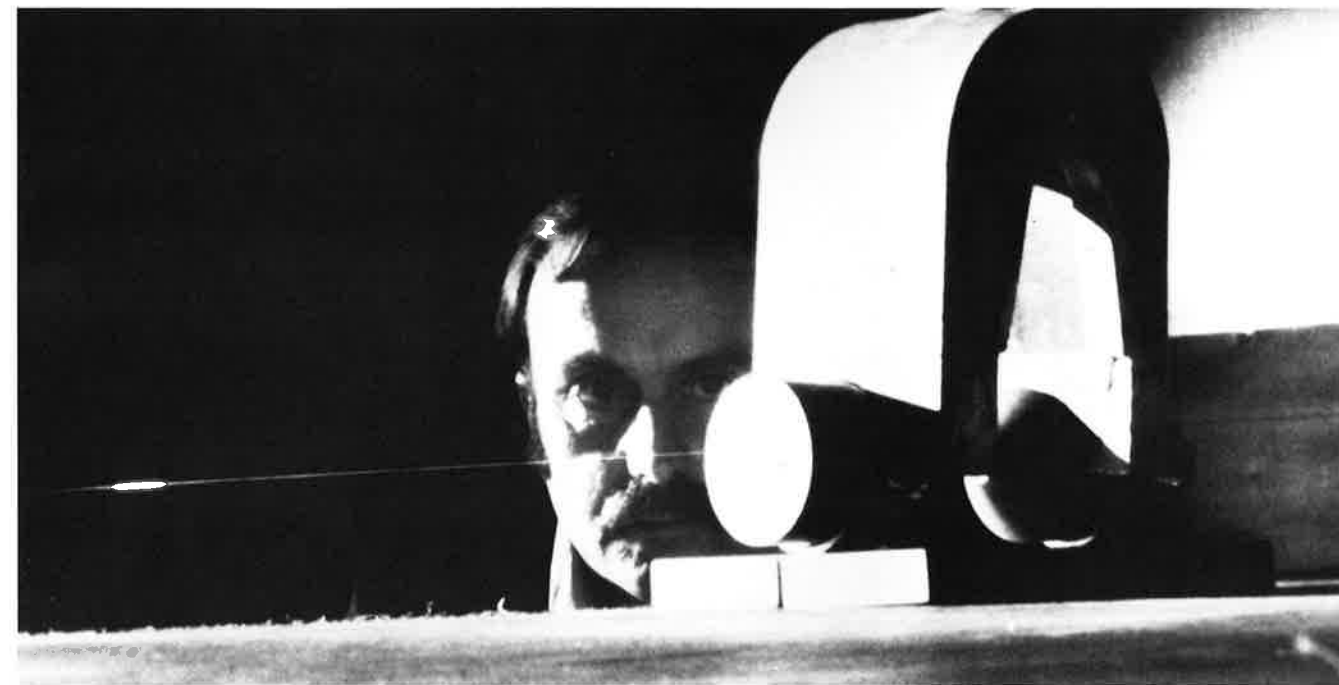
Sand Casting

Green sand and resin bond techniques.
Marc Rosenquist and John Franklin.
UC Berkeley, Wurster Hall, Foundry—
Ground Floor.

Lost Wax Investment Casting

Moldmaking, gating, investing, burnout, pouring, and metal finishing. (Participants should have basic knowledge of tools.)
Rolf Kriken. Nordhammer Art Foundry.

Workshops: Series B August 12-15



Alvin Lucier, *Music on a Thin Wire*, 1980. Installation, Neuberger Mus., Courtesy Performing Art Services, N.Y. Photo Lon Holmberg.

Workshops are taking place from 9 am-12 noon. Each continues for a period of three to four days, corresponding to each Series (A or B), so that you may take one workshop in each series. Panels and Talks take place throughout the rest of the day so that there are no scheduling conflicts between the Panels and Talks Program and the Workshops Program. There is a separate registration fee for workshops.

Linear Sculpture

The use of line in the development of sculpture: slide lectures, demonstrations, and workshop.
Bella Feldman, Robert Dhaemers.
Mills College, Sculpture Bldg.

Small Ceramic Sculpture

Slide lectures, demonstrations and hands-on participation.
Ron Nagle, John Roloff, Ed Blackburn,
David Best. Mills College, Ceramics Studio.

Computer-Aided Design and Fabrication of Sculpture

Application of computer-aided design and manufacturing techniques to sculpture. Each participant will design and execute one piece of tubular sculpture.
Frank Smullin. Laney College,
Rm. L101 (Library)

Art of Nature: Synergism Through Collaboration

A traveling workshop on the collaborative/cross-disciplinary approach to ideas and art. Travel via Doug Hollis's "cinema obscura van" to talk with artists and their collaborators about their work. Artists

include Peter Richards (Leader) with Vince Grippi, Steve Waldek, and Morgan O'Hara. Initial meeting: Laney College, Rm. G-207. Be prompt.

Casting Molten Glass Sculpture

Slide lecture, moldmaking, investing, pouring.
Howard Ben Tre. C.C.A.C., Shaklee Bldg. A, Lower floor.

Forging

Large-scale forging using both traditional blacksmithing and industrial techniques. (Forging, welding experience helpful.)
Steven and Michael Bondi. Bondi Metals.

Paper And Paper Casting

Introduction to the hand manufacture of fine paper. Casting, forming, watermarking, making multiple couched papers, Japanese techniques, special papers. Fibers include cotton, kozo and abaca.
Don Farnsworth. C.C.A.C., Bldg. B3.

Illuminated Sculpture

Slide lectures; demonstrations and hands-on workshop on neon and other gaseous tubing; guest lectures.
Lee Roy Champagne.
C.C.A.C., Bldg. A20

Iron Casting

The cupola melting process to produce iron sculpture.
George Beasley.
Laney College, Butler Bldg.

Mold Making

Rigid and flexible mold-making techniques.
Le Corbeau (François Guillemin). C.C.A.C.,
Shaklee Bldg. A, Lower Floor, Foundry.

Shell Casting

Bronze casting in ceramic shell in multi forms: core, solid, and open face.
Jon Lash. C.C.A.C., Shaklee Bldg. A,
Lower Floor, Foundry.

Patina

Patination process as it applies to non-ferrous metals.
Patrick Strzelec. C.C.A.C., Shaklee Bldg. A, Lower Floor, Foundry.

Sand Casting

Green sand and resin bond techniques.
Marc Rosenquist and John Franklin.
UC Berkeley, Wurster Hall Foundry,
Ground floor.

Lost Wax Investment Casting

Moldmaking, gating, investing, burnout, pouring, finishing. (Basic knowledge of tools required.)
Rolf Kriken. Nordhammer Art Foundry.

Metal Fabrication

The constructive process: welding and bolting of large-scale metal plates and beams.
Brian Wall.
UC Berkeley, Kroeber Hall, Rm. 185.

Vacuum Casting Non-Ferrous Metals

Small-scale vacuum casting with non-ferrous metals.
John Barnett. Laney College, Butler Bldg.



Stephen Werlick, *Bust of Woman*, 1978. Wax (now bronze).

The S/12 Participants

Please see addenda for information on the S/12 participants not listed below. The addenda includes artists doing Performance, Ephemeral and Sited Works, and Technical Demonstrations.

Vito Acconci (USA, b. 1940), sculptor and performance artist, is the Co-Editor of *0 to 9* magazine, N.Y. He has had one-person exhibitions in Naples, Brussels, Florence, and New York, and has works in the collections of the Museum of Modern Art and the Los Angeles County Museum, among others.

Lita Albuquerque (USA, b. 1946), sculptor, teaches at UC, Santa Barbara. Her outdoor installations include the 11th International Sculpture Conference and the Mojave Desert; she has exhibited at the Corcoran Gallery; the Hirshhorn Museum and Sculpture Garden; and S.F. Museum of Art.

Neda Al-Hilali (USA, b. 1938, Czechoslovakia), fiber artist, has exhibited at UCLA; the Clay and Fiber Gallery, Taos, New Mexico; Art Park, Lewiston, N.Y.; and the Renwick Gallery of the National Museum of American Art, Washington, D.C., among others. She presently teaches at both Scripps and Claremont Colleges.

Lynn Altschuler (USA, b. 1950), is a member of Bay Area Lawyers for the Arts, practicing with the San Francisco firm of Case and Ford. She is also an arbitrator for the Superior Court and recently authored an article on insurance for a BALA publication.

Thomas Albright (USA, b. 1935), art critic and writer for the *San Francisco Chronicle*, has contributed to many publications, such as *Rolling Stone Magazine*, *Art News*, and the *New York Times*.

Richard Andrews (USA) is Coordinator for Art in Public Places Program for the Seattle Arts Commission. He has also done technical design consulting and has exhibited at the L.A. Art Museum, National Drawing '79, N.J., among others.

Eleanor Antin (USA, b. 1935), performance artist, teaches at UC, San Diego. Her one-person shows include the Museum of Modern Art, the Whitney Museum and LAICA. Her performances have been held at the Venice Biennale; the Kitchen; 80 Langton Street, and the Art Institute of Chicago.

Robert Arneson (USA, b. 1930), ceramic sculptor, is the head of the Ceramics Department at UC, Davis. His one-person exhibitions include the Museum of Contemporary Art, Chicago; the S.F. Museum of Modern Art, and the Whitney Museum. His work is in U.S. collections and the Stedelijk Museum, Amsterdam.

Ruth Asawa (USA, b. 1926), sculptor, has received awards from the AIA and the Japanese-American Citizens League, among others. Her work appears in the Oakland Museum, the Whitney Museum of American Art, and the Museum of Modern Art in N.Y.

Alice Aycock (USA, b. 1946), sculptor, has exhibited internationally at the Hirshhorn Museum and Sculpture Garden; Museum of Modern Art and Whitney Museums, N.Y.; and the Museum of Modern Art, Paris. A Blackwood film, "Fourteen Americans: Directors of the 1970's," included her work.

Zdravko Barov (Bulgaria, b. 1938), conservator, is Chief of the Conservation Department at the J. Paul Getty Museum in California. He studied

at the Academy of Fine Arts in Sofia, Bulgaria, and the Istituto Centrale del Restauro in Rome. He received a UNESCO grant for his scholarly activities.

John Barnett (USA, b. 1943), lecturer and technician at San Jose State University, has exhibited throughout the West Coast and Hawaii, and his work is in public and private collections throughout the States. His specialty is vacuum casting.

John Battenberg (USA, b. 1931) is Professor of Art at San Jose State University, whose exhibitions include University of Moana, Hawaii, and California State University, Dominguez Hills.

Richard Bauer (USA, b. 1944), sculptor, has exhibited extensively on the West Coast, and during S/12 will be shown at Kaiser Center, Brook House, and S.F. Art Academy.

Bruce Beasley (USA, b. 1939), sculptor, has exhibited at major museums and galleries in California, across the U.S. and abroad, including the Guggenheim Museum, N.Y.; Albright-Knox Art Gallery, Buffalo; De Young Museum, S.F.; Museum of Modern Art, Paris, and Osaka Exposition, Japan.



Richard McDermott Miller. From the *Metope Series*. Wax model.

George Beasley (USA, b. 1943), sculptor, is Associate Professor of Sculpture at Georgia State University. He has recently installed two major works at Ohio State University and the High Museum of Art in Atlanta.

Larry Bell (USA, b. 1939), sculptor, has had one-person exhibitions at the Newport Harbor Museum, the Milwaukee Art Museum and the Detroit Institute. His work is in the Australian National Gallery; the Hirshhorn Museum and Sculpture Garden; the Tate Gallery; and the Museum of Fine Arts in Houston.

Zigi Ben-Haim (USA, b. 1945 in Israel), paper sculptor, has exhibited widely including the Tel-Aviv Museum; the Albright-Knox Art Gallery, Buffalo; and the Art Gallery of Ontario, Canada. He will open a one-man show in October 1982 at the Museum Art Gallery of Hamilton, Canada.

Howard Ben-Tré (USA, b. 1949), glass sculptor, has had solo exhibitions across the U.S. and has been included in group exhibitions in Europe and Japan. His work is in the Metropolitan Museum of Art; National Museum of Modern Art, Tokyo; and the National Museum of American History, Smithsonian Institution.

David W. Bermant (USA, b. 1921), a pioneer of the shopping-center industry, has developed more than 20 centers since 1946 and has been responsible for the purchase and placement of major art work in them. He is interested in placement of art in other public spaces, and has a strong interest in art dealing with technology, such as works by Nam June Park.

David Best (USA, b. 1945), sculptor, has works in various collections including the San Francisco Museum of Modern Art and the Oakland Museum.

Sydney Besthoff, III (USA, b. 1927), president of K&B Inc., is on the Board of Directors for the Metropolitan Area Committee, and is active with the Contemporary Arts Center of New Orleans. He is Director of the Virlane Foundation, dedicated to cultivating public interest in the arts, particularly in contemporary sculpture.

Ed Blackburn (USA, b. 1944), sculptor, has exhibited at the San Francisco Art Institute, the Oakland Museum, and the University of Washington at Seattle.

Dr. P.W. Bolmer (USA) is head of the Finishing Section at Kaiser Aluminum's Center for Technology. He is a member of the American Chemical Society and the American Electroplaters' Society, and has authored several papers on metal finishing and corrosion.

Michael Bondi (USA, b. 1950) is a forge metal craftsman, in partnership with Steve Bondi in Bondi Metals. He has exhibited at the American Crafts Museum, ABANA National Shows, and San Jose Museum of Modern Art, among others, and has done large-scale architectural design work.

Stephen Bondi (USA, b. 1948) has taught sculpture and metalsmithing at a number of institutions, including the Rhode Island School of Design. He was Artist-in-Residence at the Renwick Gallery, the Smithsonian Institution, in 1975. He currently runs a studio called Bondi Metals in Emeryville, California.

Ruth Braunstein (USA) provides a continuous showcase at the Quay Gallery for art of the Bay Area, and has featured artists such as Jeremy Anderon, Manuel Neri, Peter Voukos and Sam Tchakalian. Her enthusiastic devotion to Bay Area artists is legendary.

Michael Brewster (USA, b. 1946), sculptor and educator, has exhibited at the Newport Harbor Art Museum and the Ft. Worth Museum of Art, as well as in Holland, Australia and Italy. An outdoor installation is in the collection of the LAICA.

Chris Burden (USA, b. 1946) has completed numerous performance pieces and installations throughout the United States and Europe, and has recently participated in group exhibitions at the L.A. Country Museum; the Walker Arts Center, Minneapolis; and the LAICA.

Fred Bushe (Great Britain, b. 1931), sculptor, founded the Scottish Sculpture Workshop and Open Exhibition. He has exhibited throughout Great Britain and is also in public collections in Aberdeen, Liverpool, and the Scottish Arts Council.

Jan Butterfield (USA, b. 1937), art historian, writer, and critic, is currently completing a book on contemporary American light art. She is the Associate Editor of *Issues and Images*. She compiled a book, *Made in California*, as well as numerous catalogues.

Jaroslava Byronhtova (Czechoslovakia) glass sculptor, has exhibited extensively throughout the world with her husband, Stanislav Libensky.

Elena Karina Canavier (USA, b. in China, to Russian parents), ceramic sculptor, has had eight one-person exhibitions, and her work is in the Museum of Fine Arts, Boston, and the Oakland Art Museum. She was Crafts Coordinator for the NEA, and later reported on corporate support of the visual arts for the NEA. She has also served in the Office of the Vice President as Advisor in the Arts to Joan Mondale.

Lee Roy Champagne (USA), sculptor of satirical shrines and sculpture icons from bizarre assortments of ordinary objects. He has exhibited at the S.F. Art Institute, the Berkeley Art Center, and the California Institute for the Arts, L.A.

Neels Coetzee (South Africa, b. 1940), metal sculptor, teaches at the University of The Witwatersrand, Johannesburg. He has had major exhibitions in London and Johannesburg, and represented South Africa at the 4th International Art Biennale of Chile.

David Collens (USA, b. 1946), Director of Storm King Art Center, coordinated a Guggenheim Collection Catalogue, and curated the first showing of David Smith's work in the USA since 1961.

Christine Tangney D'Arcy (USA) is Visual Arts Director for the Alaska State Council on the Arts, which emphasizes technical assistance, and management of the *%-for-Art Program* and the Alaska Contemporary Art Bank.

John J. Davis, Jr. (USA, b. 1949) is a partner in the San Francisco labor law firm of McCarthy, Johnson and Miller. He is a referral attorney for Bay Area Lawyers for the Arts and a member of its Board of Directors, and successfully defended the constitutionality of the California Artists Resale Royalties Act.

Dora De Larios (USA, b. 1933), ceramic sculptor, has works in the Craft and Folk Art Museum and the Oakland Museum, as well as in several notable private collections. Her commissions include a work for the public park in Nagoya, Japan, and she has exhibited extensively throughout the U.S.

Suzanne Delehanty (USA, b. 1944), Director of the Neuberger Museum of the State University at Purchase, N.Y. She is the former curator at the Institute of Contemporary Art of the University of Pennsylvania.

Aristides Demetrios (USA, b. 1932), sculptor, completed many commissions of sculpture located in sites such as the Alameda County Park in Oakland and the Stanford University campus.

Stephen DeStaeblor (USA), sculptor, is Professor of Art at San Francisco State University. His work has been included in "The Clay Figure" at the American Crafts Museum; "A Century of Ceramics in the United States" at the Everson Museum; "One Hundred Years of California Sculpture" at the Oakland Museum; and "20 American Artists" at the S.F. Museum of Modern Art.

Robert A. Dhaemers (USA) has taught at the California College of Arts and Crafts and Mills College. He has had major exhibitions across the U.S. and commissions throughout California.

Eleanor Dickinson (USA, b. 1931), sculptor, has exhibited in a Smithsonian Travelling Exhibition at the Oakland Museum; the Corcoran Gallery of Art and the Woman's Inter Art Center, N.Y. Her book, *Revival*, in collaboration with Barbara Benziger, was nominated for a Pulitzer Prize. She teaches, and is gallery director at CCAC.

Joseph Di Stefano (USA, b. 1940), sculptor, has taught at the California College of Arts and Crafts, and Virginia Commonwealth University. His one-person exhibitions include the Museo Italo Americao, Pro Arts Gallery, and others.

Jennifer Dowley (USA) is coordinator for Art in Public Places, Sacramento Metropolitan Arts Commission and a member of the Advisory Panel for the California Arts Council in the Art in Public Building Program.

Nancy Drew (USA) is Director for the Beard's Fund, New York, which supports sculptors in various endeavors. She was Artists' Coordinator for Services to the Field, Artists Fellowships and Artists Spaces for the Visual Arts Program at the NEA.

James Elliott (USA, b. 1924), Director of the University Art Museum and an Adjunct Professor of California, Berkeley. He is a trustee for ARTIST SPACE, N.Y. and on the Board of Directors for the S.F. Art Institute.

Kosso Eloul (Canada, b. in Russia), sculptor, has major works in permanent collections in Yugoslavia, Israel, Europe, Canada and the U.S. He has participated in several International Sculpture Conferences.

Lin Emery (USA), sculptor, spent a year's apprenticeship in Ossip Zadkine's studio. She has had exhibitions and architectural commissions in the U.S., and her works are in the National Collection of Fine Arts; Walter P. Chrysler Museum, Norfolk; and Flint Institute of Arts, Michigan. She was coordinator of the 9th International Sculpture Conference.

Helen Escobedo (Mexico, b. 1936), sculptor, is affiliated with the Centre for Sculptural Spaces; Advisor to Museo Universitario; and Director of the Department of Museums and Galleries at the National University of Mexico. She has served as an Advisor to the International Sculpture Center, and has participated in several conferences.

Frederick Eversley (USA) was the first Artist-in-Residence at the National Air and Space Museum, Smithsonian Institution, and has exhibited throughout the U.S. His work is in the Smithsonian Institute, Oakland Art Museum, National Museum of American Art, and Thyssen-Bornemisza Collection in Switzerland.

Patricia Failing (USA, b. 1944), writer, is Associate Editor and Contributing Editor for *Artnews*. She also writes on the visual arts for *Artnews*, *Horizon* and *Antiques*, among other magazines.

Don Farnsworth (USA, b. 1952), paper artist, is an Associate Professor at the California College of Arts and Crafts. He was a recipient of an NEA Grant for Contributions to the Field with the documentation of paper mills in England, Europe and Nepal.

Bella Tabak Feldman (USA), Professor of Sculpture at California College of Arts and Crafts. Her work was included in a Smithsonian Travelling Exhibition and is in the University of California and the Oakland Museum. Her current work is in fiberglass resin.

Franklin Feldman (USA, b. 1927), a New York attorney, co-authored "Art Works: Law, Policy, Practice." He has been active as a panelist on art law at past International Sculpture Conferences and is a life member of the Art Students League. He is past Chair of the Art Committee for the Association of the Bar of New York City.

Charles Fisher (USA, b. 1951), sculptor, has exhibited at Colgate University, Hunter College, the Prospect Mtn. Sculpture Show, and is currently on the Board of Directors for Sculpture Space.

Anita Fisk (USA), sculptor, has works in the collections of the Eugene Performing Arts Center, Oregon, City of Seattle, Honolulu Academy of Fine Arts and Center of Center of Contemporary Art (Honolulu), as well as in private collections and temporary exhibitions.

William Fontana (USA, b. 1944), sound sculptor and composer, is currently working on projects for the Centennial of the Brooklyn Bridge, National Public Radio and the University Art Museum at Berkeley. He was Artist-in-Residence at the Exploratorium, S.F. and has had recent showings in the Bay Area.

Howard Fox (USA, b. 1946) is Assistant Curator for Exhibitions at the Hirshhorn Museum and Sculpture Garden. He recently curated and authored the catalogue for *Metaphor: New Projects by Contemporary Sculptors* and is co-publisher and art editor for *Sun and Moon: A Journal of Literature and Art*.

Nancy Frank (USA), performance artist, is curatorial consultant for S.F. Museum of Modern Art and has directed Art Video Archives and La Mamelle, Inc. Recent exhibitions include Museum of Contemporary Art, Chicago, and S.F. Museum of Modern Art.

Viola Frey (USA, b. 1933), sculptor, has exhibited at Everson Museum of Art in Syracuse, the Cooper-Hewitt Museum, the Kohler Art Center, and recently showed in a one-person exhibit at the Fullerton Art Gallery of UC, Fullerton.

Helene Fried (USA, b. 1946) is Director of Exhibitions at the San Francisco Art Institute and acts as cultural consultant for Olympia and York and the Yerba Buena Project.

Howard Fried (USA, b. 1946), sculptor, has works in the collections of the Cleveland Art Museum; the Ft. Worth Art Museum; and the De Saisset Museum.

Jean Louis Froment (France) is Director of the Contemporary Fine Arts Museum in Bordeaux.

Diana Fuller (USA, b. 1931) studied art history at the Sorbonne, and is currently an art dealer with Hansen-Fuller-Goldeen Gallery, San Francisco.

Michel Gerard (France, b. 1938), sculptor, is professor at l'Ecole des Beaux Arts de Tours. He has had numerous one-person shows in France and has also exhibited in Hungary, Belgium, Italy, Poland and in the "Statements" 1982 show in New York.



Isabel McIlvain, *Untitled*, 1979. Hydrocal. Photo by Isabel McIlvain and Sally Mann.

Sam Gilliam (USA, b. 1933), painter/sculptor, has exhibited throughout the world in solo and group exhibitions. He has had commissions in Georgia, Michigan, California, and New Jersey. His work is in the Museum of African Art, National Museum of American Art, and Museum of Modern Art, N.Y.

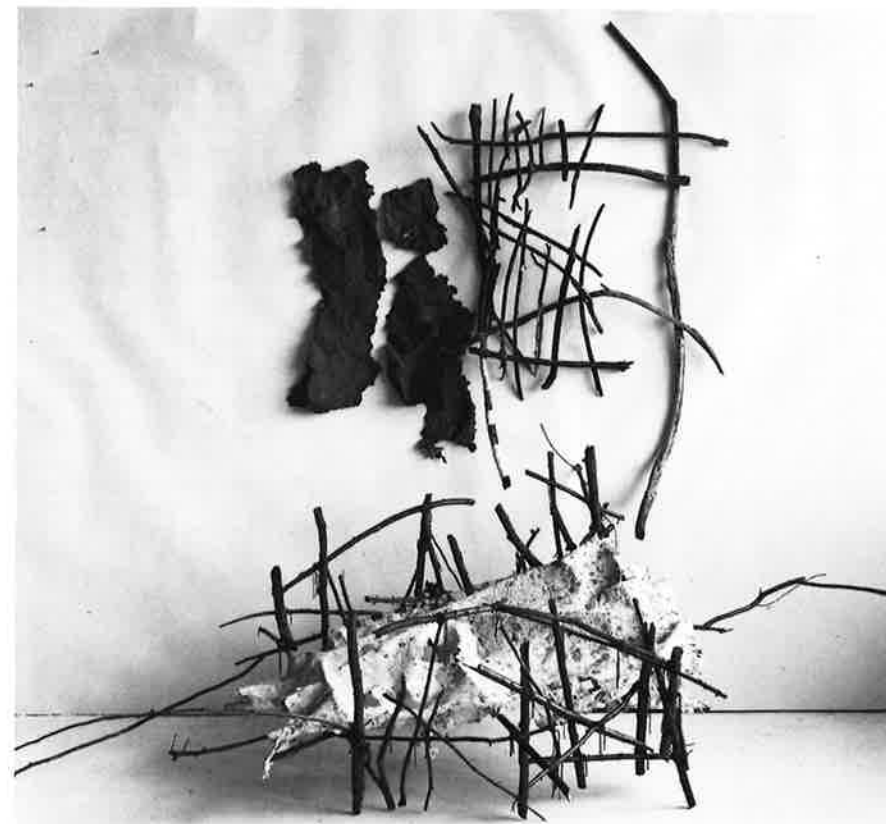
Mathias Goeritz (Mexico, b. 1915 in Germany), sculptor, has works in collections in Europe, America and Israel. In 1957, he founded the first school of Mexican Industrial design in the Universidad Iberoamericana. He has participated in past International Sculpture Conferences.

Tom Goetzl (USA, b. 1943), Professor of Law at Golden Gate University in S.F. has taught "Law in the Visual Arts" for over seven years. He is on the Board of Directors for the Bay Area Lawyers for the Arts, among others and wrote the original draft for the California Arts Preservation Act.

Marc E. Goldstein (USA, b. 1935), architect with Skidmore, Owings and Merrill, has served as project designer for the Mauna Kea Beach Hotel, Hawaii; Capital Mall Master Plan, Washington, D.C.; Australian Mutual Provident Society Complex; San Antonio River Corridor Study; and Jondi Shahpour New Town Master Plan, Iran.

Peter Griffiths (Wales, Great Britain), barrister, is a founding member and currently on the Board of Directors of the Welsh Sculpture Trust.

Vince Grippi (USA, b. 1938), sculptor, is a mechanical engineer with Lone Pine Design and a lab technician for Sonoma State University Physics Department. He has exhibited at Oakland Museum, S.F. Art Institute, 80 Langton St., and the Exploratorium.



Diane Katsiaticas, *Red Vehicle*, 1980. Wood, handmade recycled paper, string, enamel, 7' x 6' x 5'. Photo by Victor Gardana.

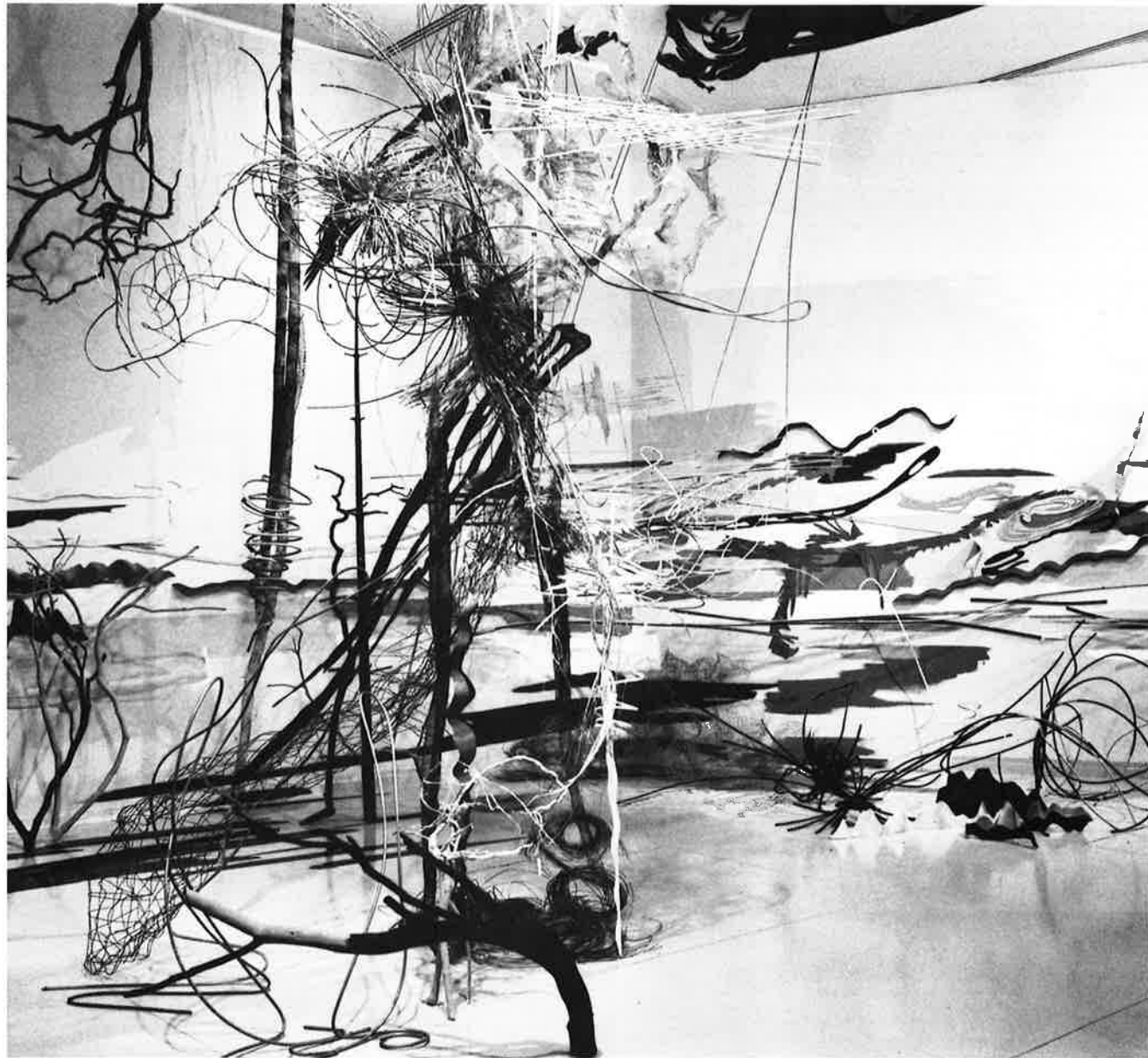


Photo by Julius Kozlowski.

Judy Pfaff, *Kabuki* (Formula Atlantic) detail, 1981. Directions 1981, Hirshhorn Museum and Sculpture Garden, Washington, D.C.

Francois Guillemin (Le Corbeau) (USA, b. 1954), currently on staff at the Johnson Atelier in Princeton, N.J., provides technical information to *Sculptors International* and has extensive workshop experience. He has exhibited recently at the University of N.Y. in Pottsdam; Arts, NYC; Hunterdon Art Center, N.J.; and the Rockefeller Plaza, N.Y.

Peter Gutkin (USA, b. 1944), sculptor and furniture designer, has exhibited most recently at the Whitney Museum, N.Y.; the San Diego Museum; and the S.F. Museum of Modern Art.

Kathy Halbreich (USA) serves as Director of Exhibitions for the M.I.T. Committee on the Visual Arts. A recent exhibition was "Art for Public Transit Spaces," arranged in collaboration with the Cambridge Arts Council.

Lawrence Halprin (USA) is a landscape architect, writer, and filmmaker on art subjects. His film on Gaudi is nearing completion. He has

served as an advisor for the NEA and on the Advisory Committee for the Planning of Jerusalem. He has received Presidential appointments to serve on the National Council of the Arts.

Lloyd Hamrol (USA, b. 1937), sculptor, has work in the Smithsonian Institution; L.A. County Museum of Art; and Pasadena Museum of Modern Art. Commissions include the City of Seattle; G.S.A.; and Atlanta. Recent exhibitions include "Architectural Sculpture" and "The Museum as Site: Sixteen Projects" in L.A.

Mags Harries (USA, b. 1945 in Wales), sculptor, has exhibited in "Directions in Realism," Danforth Museum, and "Art of the States," Federal Reserve Bank, Massachusetts. She received an NEA Design for Transportation award and has commissions in Massachusetts.

Helen Harrison (USA), conceptual artist and photographer, frequently collaborates with her

husband, Newton. They have jointly exhibited at the L.A. County Museum; the Boston Museum of Art; and the Hayward Gallery, London.

Newton Harrison (USA), ecological artist and educator, is the Chairman of the Department of Art at UC, San Diego. In addition to working in collaboration with his wife, Helen, he has exhibited at the U.S. Pavilion of the Osaka World Fair and at "Project," Cologne.

Alanna Heiss (USA), founder of the Institute for Art and Urban Resources, Inc., an organization assisting artists in New York. She studied at the Royal Academy of Art, London, and has served as an advisor to the British Arts Council and the NEA, among others.

John Henry (USA, b. 1943), sculptor, has works in the British Museum, the Smithsonian Institute, and the City of Pittsburgh. He is President and Chairman of the Board of the ConStruct Company, Chicago, a private organization of sculptors.

Robert Hobbs (USA) is Assistant Professor of Art History and Curator at the Johnson Museum, Cornell University. He recently authored a book and curated a retrospective exhibition of works of Robert Smithson for the Venice Biennale.

Douglas Hollis (USA, b. 1948) exhibited his wind- and water-activated sound structures at the Walker Art Center; the Neuberger Museum, N.Y.; L.A. Institute of Contemporary Art; Lawrence Hall of Science; and National Oceanographic and Atmospheric Administration, Seattle.

Henry Hopkins (USA, b. 1928) is Director of the San Francisco Museum of Modern Art. He has served on many NEA panels, and was Chair of the Museum Panel 1980-81. He has juried over 60 exhibitions and lectured throughout the U.S.

Coy Howard (USA, b. 1943), architect with his own award-winning architectural firm, Coy Howard and Company. His work is in the collection of the Museum of Modern Art, N.Y.; and the Louvre in Paris. He earned degrees from the University of Texas and UCLA where he also taught for 15 years.

Ferne Jacobs (USA, b. 1942), fiber sculptor, has exhibited extensively throughout the U.S. and at the Cooper-Hewitt Museum; American Craft Museum; the Textile Museum; and the Craft and Folk Art Museum.

Tom Jarembo (USA, b. 1938), performance artist and choreographer, Chair of Design and Communications Department at the Art Institute of Chicago. He opened a performance space called Fourth Force and since has performed solo at the Chicago Art Institute, Lodge Hall, Columbia College, and the NAME Gallery.

Luis Jimenez (USA), fiberglass and epoxy sculptor, has executed public commissions for the city of Houston, and the Fargo, North Dakota, Parking Commission. His work has been exhibited in the Whitney Museum and the S.F. Museum of Modern Art.

Ralph Johnson (USA, b. 1925), wood sculptor, is the Chairperson for the Art Department at UC, Davis. He has recently exhibited in Cologne, Germany; Cheltenham School of Art, England; and the Nelson Gallery, UC, Davis.

Gareth Jones (Great Britain, b. 1941), artist and member of the architectural firm of Alsop, Finch & Lyall's, has collaborated on the Riverside Studio Project. He is a member of the faculty of Central Art School and has published extensively and exhibited widely. He won the Major Award in 1979 from the Arts Council of Great Britain.

Benjamin Kaiser (USA, b. 1943 in Israel), glass sculptor, has exhibited at the National Museum of Modern Art, Kyoto, Japan; Corning Museum of Art, N.Y.; the Metropolitan Museum of Art, N.Y., and in the New Glass International Exhibition, 1979.

Bill Kane (USA, b. 1951), photographer, has had exhibitions at the National Museums of Art, Kyoto and Tokyo, Japan; and Washington Project for the Arts. His work is in the S.F. Museum of Modern Art, Oakland Museum, and Stanford University.

Mary Diana Katsiaficas (USA, b. 1947), sculptor, has shown at the American Craft Museum, N.Y.; the Seattle Art Museum, Modern Pavilion, Seattle; and Andre Zeinchen Gallery, Berlin. Her work is in the collections of Pacific N.W. Bell and the Seattle Art Museum.

Margaret Keelan (USA, b. 1948), ceramic sculptor, has exhibited her work at Anna Gardner Gallery, Stinson Beach; Hayward State University; and in Regina, Saskatchewan.

Barbara D. Kibbee (USA, b. 1952), partner in the art consulting firm of Kibbee, Zien & Associates, has taught courses in art administration at Golden Gate University. She has had articles published relating to arts and the law and serves on the Board of Bay Area Arts Services.



Howard B. Ben Tré, *Col. 4*, 1982. Glass.

Edward Kienholz (Germany, b. 1927) and **Nancy Reddin Kienholz** (USA, b. 1943) collaborate on works which have been exhibited recently at the Whitney, N.Y. and the L.A. County Museum of Art. Works have also been exhibited in Berlin and Zurich.

Kyubei Kiyomizu (Japan, b. 1922), sculptor, has had major exhibits in Tokyo, Kyoto and Osaka and has also exhibited in Europe and Scandinavia, including the Middelheim Museum in Antwerp and the Museum of Modern Art in Rio de Janeiro. He has received several awards in his country.

Toby Judith Klayman (USA, b. 1935) is on the Board of Directors, Bay Area Lawyers for the Fine Arts. A practicing artist, she teaches at S.F. Community College, Fort Mason Art Center. In 1981, she wrote a series of 20 articles, "The Artist Survival Manual," to be released in book form in 1983.

Milton Komisar (USA, b. 1935), sculptor, has exhibited at the S.F. Museum of Modern Art. He is currently involved in the construction of an on-site light sculpture at the WPA in Washington, D.C.

Rolf Nord Kriken (USA, b. 1944), sculptor, has exhibited at the La Jolla Museum, Richmond Art Center, San Francisco Academy of Art and UC, Davis.

Ewa Kuryluk (Poland, b. 1946), textile artist and writer, has had exhibitions in Poland, England, France, Switzerland, Colombia, and the USA. Her works are in the National Museum of Warsaw & Krakow; the Bibliothèque Nationale, Paris; Vienna; and England. She was active in "O poprawe," a movement to create an art scene independent from state-controlled institutions and unions.

Eliot Lable (USA), painter, has exhibited throughout the U.S., most recently at the Alternative Museum and the Whitney Counterweight 3 Exhibition. He is on the faculty of the Brooklyn Museum Art School and has taught at the Museum of Modern Art, El Museo Del Barrio and the Jewish Museum.

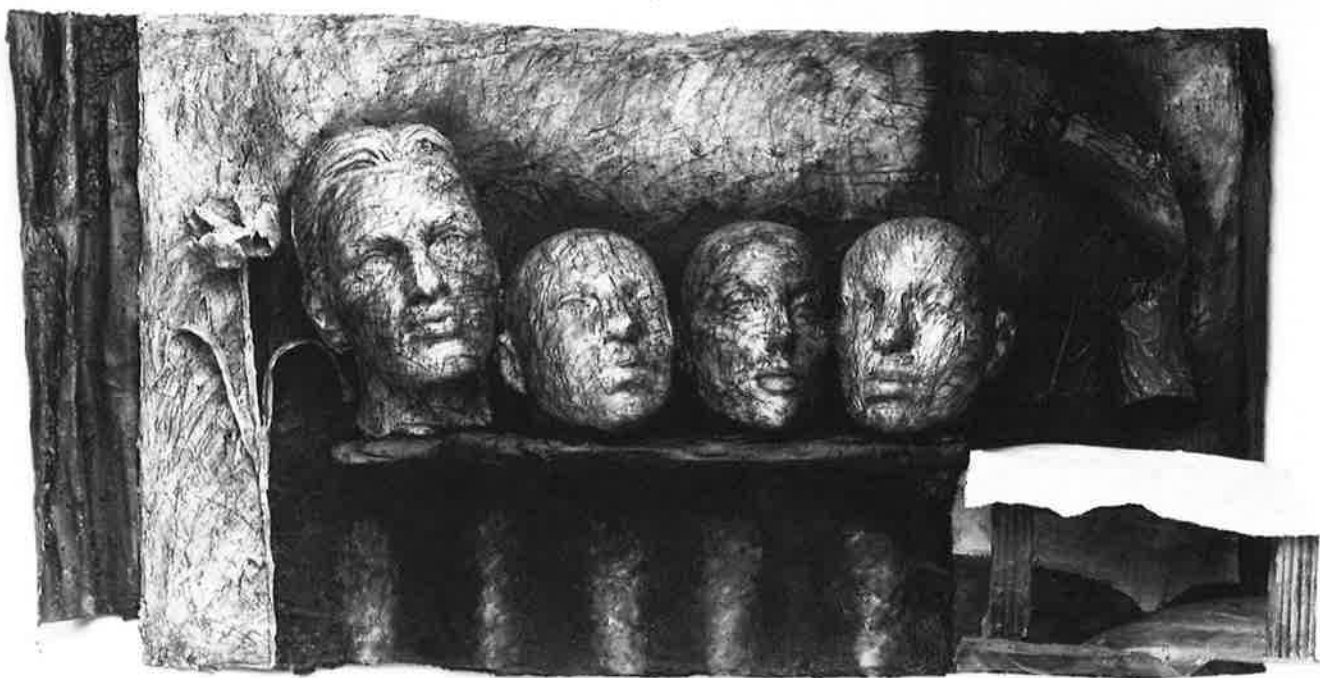
Gyöngy Laky (USA), founding member of Fiberworks-Center for Textile Arts, Berkeley, teaches at UC, Davis. A major retrospective of her works was currently exhibited at Fiberworks-Center for Textile Arts.

Lois Lancaster, (USA, b. 1932), fiber and clay sculptor, has exhibited at San Francisco Museum of Modern Art, American Crafts Museum. Her work is in collections of Savaria Museum, Hungary, among others.

Jon Janusz Lash (USA, b. 1953) is supervisor of wax, shell and foundry at the Johnson Atelier Technical Institute of Sculpture. He is an honorary member of the American Foundrymen's Society in Philadelphia and has recently exhibited with CCAC (California) and the Potsdam State University (New York)

Robert Lawrence (USA), architect, is a partner in the Oklahoma City firm of Lawrence, Lawrence and Flesher, and is newly appointed President for the American Institute of Architects.

Marilyn Levine (USA, b. 1953), ceramist, has exhibited at the Whitney Museum of Modern Art; National Museum of Modern Art, Japan; and Kunstreserent der Stadt Darmstadv, Germany. Her work is in the International Museum of Ceramic Art; Australia National Gallery; Museum of Modern Art in Bogota; and University Art Museum (Berkeley).



Eliot Lable, *Pathos for Eisenbeiser*, 1981. Mixed Media, 23" x 45" x 9 1/2".



Edward Keinholtz and Nancy Reddin Keinholtz, *The Soup Course at the She-She Cafe*, 1981-1982. 440 x 28 x 230 cms.

Stanislav Libensky (Czechoslovakia, b. 1921), glass sculptor, is Professor at the School of Applied Arts, Prague and Director of the Glass Studio. He has completed many commissions worldwide, including the Corning Museum; Expo Montreal; Federal Parliament in Prague; and the Czech Embassies in Stockholm and New Delhi.

Philip Linhares (USA, b. 1939) is the Director of the Graduate Division at C.C.A.C., Director of the Mills College Art Gallery, and a member of the Advisory Board of the New Museum, N.Y. Previously he had been the Director of Exhibitions at the S.F.A.I. and Curatorial Assistant at the Oakland Museum.

Marvin Lipofsky (USA, b. 1938), glass sculptor, founded glass departments at the U. of California and later at the California College of Arts and Crafts, where he is currently Head of the Glass Program. His work is in public collections throughout the US and Europe. He has exhibited in one-man exhibitions in Frankfurt, W. Germany; Washington, D.C.; and in Michigan.

Donald Lipski (USA), sculptor, has exhibited extensively, and most recently has shown in New York City; Fort Worth Art Museum, Texas; San Francisco; and Dallas, Texas.

Carl Loeffler (USA, b. 1946) is founding director of La Mamelle, founding editor for Contemporary Arts press, and editor of the *Performance Anthology*, a *Sourcebook for a Decade of California Performance Arts*. He is member of the artist committee for the S.F. Art Institute.

Alvin Lucier (USA, b. 1931), sound artist, teaches at Wesleyan University in Connecticut. He has lectured and performed extensively in the US and Europe, and in 1966 co-founded the Sonic Arts union. From 1973-77 he was Music Director of the Viola Farber Dance Company.

Sarah Lutman (USA, b. 1954) is Director of Pro Arts, a resource Center for artists in Oakland, CA. She was formerly the director for the CETA Symphony.

Winnifred Lutz (USA, b. 1942), paper sculptor, is Director of Studies in Sculpture at the Yale School of Art in New Haven, Conn. and has taught at Aquinas College and Cranbrook Academy of Art. She has exhibited at the American Crafts Museum; Rutgers University; and the Cleveland Institute of Art.

Cleber Machado (Brazil, b. 1937), sculptor of glass, iron, and wood, has exhibited frequently at the Museum de Arte Moderna de Sao Paulo; in Rio de Janeiro; and in several Bienal International exhibitions. He has also shown in New York and Uruguay and his works are in many collections in Brazil.

Georganna Pearce Malloff (USA, b. 1936) is a wood carver, whose work has been documented through Kalli Paakspuu Films in Canada. She has a purchase award from the Canada Council's Artbank and the Public Works commission in MacKenzie, B.C., among others.

Tom Marioni (USA, b. 1937) is Founder and current Director for the Museum of Conceptual Art in S.F. He has exhibited in Switzerland, the USA, Austria, and Czechoslovakia, among other countries. He is editor and designer of *VISION*, an art journal.

Richard Marquis (USA, b. 1945), glass sculptor, is Assistant Professor of Art at UCLA. His works are in numerous collections including the Corning

Museum; the American Crafts Museum; and the Smithsonian Institute; as well as in Japan, Australia, and Germany.

Richard Martin (USA) is editor of *Arts Magazine*, and Executive Director of the Shirley Goodman Resource Center and Associate Professor of Art History at the Fashion Institute of Technology, N.Y. He is also the editor of *Nineteenth Century*, the quarterly journal of the Victorian society in America.

Richard Mayer (USA, B. 1935), sculptor, is a member of the S.F. Arts Commission and the National Vice President for Artist Equity Association, Washington, D.C. who successfully lobbied for the California Arts Preservation Act. He has had a recent one-man show at the Richmond Art Center, CA; and has exhibited at the S.F. Museum of Modern Art; the Oakland Museum; and the Berkeley Art Center.

Cecile McCann (USA) is editor/publisher of *Artweek*, founded by her in 1970, and an artist. She has served on panels relating to criticism and publications in Europe, Japan and the US.

Isabel McIlvain (USA, B. 1943), realist figure sculptor, has exhibited at the Bailey Museum; the Oakland Museum; and the Philadelphia Museum of Art, among others.

Colin McRae (USA) is a freelance photographer involved in commercial, industrial, fine arts, architectural photography. Clients include *Art News*, Bank of America, *Newsweek*, *Rolling Stone*, *National Geographic*, Museum of Modern Art, Warner Bros, among others.

Jim Melchert (USA, b. 1930), sculptor, is currently an Associate Professor of Art at UC, Berkeley. He was the NEA Visual Art Program Director until recently and was at one time head of the S.F. Art Institute.

Billie Milam (USA) is Researcher and Conservator of Objects at the Los Angeles County Museum of Art, whose projects include treatment of outdoor bronze sculpture, bronze casting techniques, and coatings of outdoor sculpture in bronze and stone.

Richard McDermott Miller (USA), bronze sculptor, has work in the Whitney Museum, among others. His most recent awards include a Gold Medal from the National Academy of Design. He has written for *Sculptors International*, a publication of the ISC, and other journals.

John David Mooney (USA, b. 1941), sculptor, has served in many artist-in-resident and teaching positions including the University of Illinois, University of Notre Dame, the Hornsey College of Art (London), Artpark and Purdue University. His public commissions can be seen in Chicago, Columbus, London, Los Angeles, and Zagreb.

Eudorah Moore (USA), past Crafts Coordinator of the NEA, established new granting categories including Building Arts and Crafts Projects. She was a Director of California Design, and is Trustee Emeritus for the Pasadena Art Museum, which she helped found. In 1981 she was made a fellow of the American Crafts Council.

Peter Murray (Great Britain) was the initiator of the concept for the Yorkshire Sculpture Park, and is currently its Director. he is also Principal Lecturer in Art Education at Bretton Hall College.

Manuel Neri (USA, b. 1930), sculptor, has exhibited at the SF Museum of Modern Art; the

Oakland Museum; Whitney Museum of American Art; Art Gallery of New South Wales, Australia; JPL Gallery, London; the National Museum of American Art; and Kenim Prefecture Hall, Tokyo.

George Neubert (USA), metal sculptor, is presently Associate Director for Art at the SF Museum of Modern Art. He is past curator at the Oakland Museum, and has lectured and taught in the visual arts field for more than 15 years.

Max Neuhaus (USA, b. 1939), sound sculptor, has exhibited at the Museum of Modern Art, N.Y. and has completed several urban site installations. He has been artist-in-residence at Walker Art Center and University of Chicago, and recorded for CBS Masterworks.

Morgan O'Hara (USA, b. 1941), sculptor, teaches art and psychology throughout the Bay Area and has exhibited recently at Le Musée Cantonal des Beaux Arts, Switzerland.

Dennis Oppenheim (USA, b. 1938), sculptor, has exhibited recently at Musée d'Art et d'Histoire, Geneva, Switzerland; and Vancouver Art Gallery, Canada. He participated in group exhibitions at Musée d'Art Moderne de la Ville de Paris; Museum of Modern Art, N.Y.; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; and the Whitney Museum, N.Y.

Frank Oppenheimer (USA, b. 1912) is the Director of the Exploratorium, S.F. and is Professor Emeritus, Physics, University of Colorado. He won the Distinguished Alumni Award from Cal Tech where he earned his PhD.

Eric Orr (USA, b. 1939), sculptor, has exhibited in one-man shows at the L.A. County Art Museum; Cirrus Gallery, L.A.; Irvine University; and Salvatore Ala Gallery, Italy. His work has been included in Documenta 7 (1982); Univ. of Hartford; and the Minneapolis Art Center.

Christina Orr-Cahall (USA, b. 1947), Chief Curator of Art at the Oakland Museum, was educated at Mt. Holyoke College; Oxford University; École du Louvre; and Yale University.

Ezra Orion (Israel, b. 1934), earth sculptor, has exhibited extensively throughout Israel, in city and desert locales, and in London and in New York. He was a speaker at the 10th International Sculpture Conference in Toronto.

Bernard Pages (France, b. 1940), sculptor, has had numerous one-person shows throughout France and has also exhibited in the "Statements" 1982 show in N.Y. which featured leading contemporary artists from France.

Marc Paisin (USA) ceramist and arts attorney, co-founded the Bay Area Lawyers for the Arts, in 1973, which provides legal services to artists, performers, writers, and art organizations.

Stacey Paleologos (USA, b. 1951) is the Coordinator for Art in Public Places at the NEA. She was formerly Assistant Curator for Contemporary Art at the Denver Museum.

Marc Pally (USA, b. 1946), director Los Angeles Contemporary Exhibitions and sculptor, has exhibited recently at LAICA, USC, Security Pacific Plaza and teaches at the Art Center College of Design in Pasadena.

L. C. Pei (USA, b. 1949), architect with the firm of I. M. Pei and Partners, is currently Project Designer for the MIT Collaboration Project. He is also involved with major architectural projects in Singapore.



Jack Zajac, *Ram's Skull*, October, 1975. Cast bronze, 4' x 5 1/2'. Joseph Chowning Gallery, San Francisco.

Beverly Pepper (USA, b. 1924), sculptor, has exhibited at the Museum of Contemporary Art, Chicago; Albright-Knox Art Gallery, Buffalo; Galleria Nazionale d'Arte Moderna, Rome; and the Venice Biennale, among many others.

John Perreault (USA) writes for *Art News*, *Art in America*, *Art Express* and *Arts Canada*. He is Professor of Art Criticism and Contemporary Art at S.U.N.Y. Binghamton; he was Senior Art Critic, *Soho News*, has been an art critic for the *Village Voice*, and is a former President of the American section of the International Association of Art Critics.

Jon Peterson (USA, b. 1945), sculptor, has exhibited at the San Diego Museum of Art; Pacific Design Center, L.A.; Otis Art Institute, L.A.; and the 11th International Sculpture Conference, Washington, D.C.

Judy Pfaff (USA, b. 1946 in England), sculptor, has had recent exhibitions at the Whitney Museum of American Art, the Hirshhorn Museum and Sculpture Garden, and has had one-person exhibitions in Florida, and Massachusetts.

Otto Piene (Germany), kinetic artist, is the Director of the Center for Advanced Visual Studies at MIT. He was the co-founder, with Heinz Mark, of Group Zero, dedicated to the use of new means in art and authored the book, *More Sky*.

Anne Flaten Pixley (USA, b. 1932), paper sculptor, recently exhibited work at the S.F. Museum of Modern Art and LAICA. Her work is in the collections of the Hercules Corporation, Delaware; the Security Pacific Bank, S.F. and the Musée Reattu, France.

Peter Plagens (USA, b. 1941), artist and critic, writes regularly for *Art in America* and *Art Forum*. His work has been exhibited at the S.F. Museum of Modern Art; the Virginia Museum of Fine Arts; and LAICA. One-person exhibitions include the Hirshhorn Museum and Sculpture Garden, Washington, D.C. and the Galerie Doyle, Paris.

Renny Pritikin (USA, b. 1949) has been curator, board president, and is currently business manager for 80 Langton Street, a S.F. Artist Space. He is the Western States representative for a group forming a national alliance of Artists' Spaces, as well as a published poet and critic for *Artweek* and *Images & Issues*.

Clifford Rainey (Great Britain), glass artist and lecturer at the Royal Academy of Art, London, has exhibited throughout the world.

Dr. Saleh Reda (Egypt, b. 1932), ceramics sculptor, is Chairperson of the Ceramics Department, Faculty of Applied Arts, Cairo; and General

Secretary of the Syndicate of Artists, Cairo. He has exhibited in Egypt and Europe, and at the Guggenheim, N.Y. His works are in the Museum of Modern Art, Cairo, and in collections in Egypt, England and elsewhere.

Erwin Rehmann (Switzerland, b. 1921), metal sculptor, has had numerous exhibitions in Switzerland, Italy, Germany, France, Holland, Belgium, Austria, Poland, Hungary, Rumania and the USA. He has completed many commissions in Switzerland and has work in the Centre Georges Pompidou, Paris.

Roland Reiss (USA, b. 1929), sculptor, is currently Chairman of the Department of Fine Arts of Claremont Graduate School, CA. He has exhibited throughout the US, Canada, and abroad including the "Museum Site" Exhibition at the L.A. County Museum of Art; and Documenta 7, Kassel, Germany.

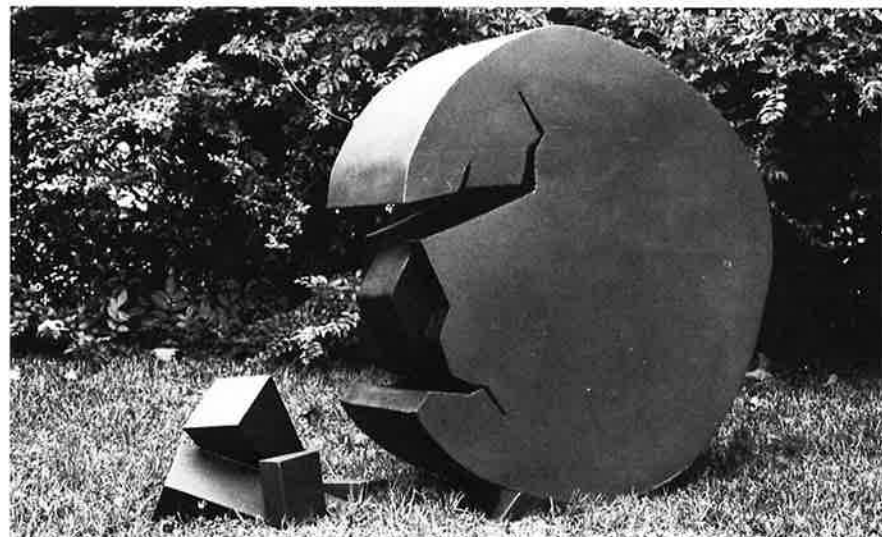
Pierre Restany (France, b. 1930) is Co-editor of *DOMUS* and has written several books. He has made many contributions to art journals and audiovisual media, and has given numerous lecture tours and juried many international art shows.

Peter Richards (USA, b. 1944), sculptor, has been the coordinator of the Artist-in-Residence and Traveling Exhibitions programs at the Exploratorium in San Francisco since 1971. He has exhibited on both the East and West Coasts of the U.S.

Sam Richardson (USA, b. 1934), sculptor, has had one-person exhibitions at the Denver Art Museum, the Oakland Museum, and the Santa Barbara Museum of Art. His work is in the collections of the Smithsonian Institution; the Fort Worth Art Museum; and the S.F. Museum of Modern Art. He is Professor of Art at San Jose State University.

Alma Robinson (USA), Director of the Bay Area Lawyers for the Arts. She is also Director of Arts Arbitration and Mediation Sources.

Ishmael Rodriguez (USA, b. 1938), sculptor, conducts workshops for handicapped, seniors and children. He served on the panel "Access to Arts" for the S.F. Museum of Modern Art, and is a resource person for the National Center for Barrier Free Environment, Washington, D.C.



Merrill A. Stigge, *Sometimes You Can't Forget*, 1981. Welded steel, 6' x 4'diam. x 2'. Anna Gardner Gallery, Stinson Beach.

Bryan Rogers (USA), sculptor, is an Assistant Professor of Art and Coordinator of the Conceptual Design Program at S.F. State University. He was a Fellow at the Center for Advanced Visual Studies, MIT, and has been awarded other grants and fellowships.

John Roloff (USA, b. 1947), sculptor, is a Professor at the S.F. Art Institute and Mills College. His one-person shows include the S.F. Art Institute. He has also had work in major traveling and group exhibitions, including the Scripps National Ceramic Invitational; UC, Davis; Johnson Museum, N.Y.; and "Forgotten Dimension" circulated by the Fresno Art Center.

Marc Rosenquist (USA, b. 1955) is a Department Head at the Johnson Atelier, Technical Institute of Sculpture. His exhibitions include the Newark Museum of Art and the Philadelphia Art Alliance Sculpture/Tricentennial.

Monona Rossol (USA) is Director for the Arts Hazards Information Center of the Center for Occupational Hazards. With degrees in chemistry and art, she teaches, consults, and researches on issues relating to health and safety materials.

Italo Scanga (USA, b. 1932 in Italy), sculptor, is Professor of Visual Arts at UC, San Diego. He has had one-person exhibitions at the Whitney Museum of American Art; Palomar College; and San Jose State University.

Christian Scheiss (USA), sculptor, is acting director of the S.F. Art Academy College. His work is currently traveling to the National Museums of Modern Art in Tokyo and Kyoto, Japan. Schiess was Artist-in-Residence at the Exploratorium.

Joyce Pomeroy Schwartz (USA) has been professionally involved in the N.Y. art world as a gallery director, art dealer, artist and arts administrator. She currently specializes in large-scale architectural and environmental works of art and is past Director of Commissions at the Pace Gallery in N.Y.

Tim Scott (England, b. 1937), steel sculptor, teaches at St. Martin's School of Art. He has exhibited widely throughout England and in galleries in Germany, New York, Paris, Milan and Tokyo.

Peter Selz (USA, b. 1919 in Germany) is a writer for *Art Bulletin*, *Art News*, *Art Journal*, *Art Magazine*, and *Art and Architecture*, among others. He is a Professor of Art History at the University of California at Berkeley.

Mary Shaffer (USA, b. 1947), glass sculptor, is an Assistant Professor of Art at N.Y.U. Her numerous national and international exhibitions include Corning Museum, N.Y.; the Renwick Gallery of the Smithsonian Institution; and the Musée des Arts Decoratifs, Paris. Her work is in major international museum collections.

Richard Shaw (USA, b. 1941), sculptor, whose work is currently travelling in a one-person show throughout the country, has recently exhibited at the Museum of Contemporary Crafts; the Whitney Museum of American Art; and the S.F. Museum of Modern Art.

Barbara Shawcroft (USA), fiber artist, has executed public commissions for the New State Building, San Jose; the School of Design, North Carolina State U.; and the Museum of Natural History of the Smithsonian Institution; and has exhibited throughout Europe and the U.S.

Charles Shere (USA, b. 1935) is art critic for the *Oakland Tribune*. He has written, produced and directed many music program stations in San Francisco, and he lectures on music at Mills College.

Dorothea Silverman (USA), founder and director of Artists Representing Environmental Art, began her involvement in the arts as a ceramist, then owned Art Image Gallery, and has conducted extensive research on outdoor sculpture during a career which has been devoted to championing the arts.

Ingrid Sischy (USA, b. 1919 in South Africa) is a critic, curator, and the Editor of *Art Forum*.

Gordon Smith (USA, b. 1948) is Director of Visual Arts Center of Alaska. He is past Director for State Visual Arts Program, Head of Alaska Arts Alliance Gov't Affairs Committee, and juror throughout state.

Weldon Smith (USA, b. 1933), Director for Fiberworks, Center for Textile Arts, is also Director for the MFA Program in Art History at J.F. Kennedy University in S.F. He is consultant for the NEH and has written articles, lectured, and curated exhibitions on African Art.

Frank Smullin (USA, b. 1943), sculptor, is Sculptor-in-Residence at Duke University. He was a research fellow at the Center for Advanced Visual Studies at MIT, and his recent exhibitions include "Analytic Constructivism," computer-assisted drawings and sculptures.

Robert Sommer (USA) is Professor of Psychology and Director of the Center for Consumer Research at UC, Davis. He is the author of *Personal Space* (1969), *Design Awareness* (1972) and *A Practical Guide to Behavioral Research* (1980), and he has served as building-design consultant to many state and federal agencies.

Michael Stevens (USA, b. 1945), wood sculptor, has exhibited at the Renwick Gallery, Washington, D.C.; Visual Arts Center of Alaska; and Laguna Beach Museum. He recently won the James Phelan Award.

Robert Strini (USA, b. 1942), wood sculptor, taught at the Rhode Island School of Design and at UC, Santa Cruz. He has exhibited at the Oakland Museum and the Portland Museum's "Masterworks in Wood" exhibition, among others.



Phoebe Dent Weil, conservator, Center for Archaeometry, St. Louis.



James Wines, *Indeterminate Facade Project*, 1975. Best Products Co., Inc., Houston Texas.

Patrick Strzelec (USA, b. 1956), sculptor, heads the patination department at the Johnson Atelier Technical Institute of Sculpture. He participated at the 1st International Conservation Restoration Conference, among several other conservation events, and recently restored eight Rodin sculptures for the Johnson Foundation.

T.J. Summerson (USA) is Head of the Corrosion Section at Kaiser Aluminum's Center for Technology. He is a member of the American Society of Metals, National Association of Corrosion Engineers and the American Society for Testing Methods.

James Surls (USA, b. 1943), sculptor, currently teaches at the University of Houston. He has exhibited at the Guggenheim Museum, Fort Worth Art Museum, and Contemporary Arts Museum, Houston.

Lenore Tawney (USA, b. 1925), weaver and assembly artist, has had one-person exhibitions at the Chicago Art Institute, the Contemporary Crafts Museum, and California State University, Fullerton.

Mirra Noninska Tengroth (Sweden, b. 1953), sculptor of installations and performances, has exhibited in Sofia, Stockholm, Finland, Bonn and elsewhere. She is the recipient of awards in both Sweden and Bulgaria.

Tamara Thomas (USA) is President and founder of Fine Arts Services, Inc., one of the U.S.'s largest art advisory firms. She designed the art purchasing program for Security Pacific National Bank, which owns over 7,000 works of art. She is active at the Institute of Art and Urban Resources, N.Y., and the L.A. County Museum of Art.

Herk Van Tongeren (USA, b. 1943), sculptor, is the Vice President and Executive Director of the Johnson Atelier Technical Institute of Sculpture. His work has been exhibited at the Corcoran Gallery; New York University; and the New Jersey State Museum, Trenton, N.J.

Phoebe Dent Weil (USA) is Research Associate and Conservator at the Center for Archaeometry at Washington University, St. Louis. She has lectured, researched, and written on the conservation of outdoor bronze and stone monuments.

Greer Twiss (New Zealand, b. 1937), metal sculptor, is Associate Professor at University of Auckland, School of Fine Arts. He has had numerous one-person exhibitions in New Zealand, and has shown in the Paris Biennial and in the U.S.

Susan Kaiser Vogel (USA, b. 1947), sculptor, has had one-person exhibitions at UC, Irvine and L.A. Institute of Contemporary Arts, among others, and has also exhibited at UCLA and the S.F. Art Institute.

John von Bergen (USA, b. 1939 in Sweden), sculptor, is co-founder of Sculpture Space, Utica, N.Y. He has exhibited in New York, Washington, D.C. and elsewhere.

Steven Waldeck (USA, b. 1943) founded the Kinetic & Electric Art Areas at the Chicago Art Institute. He is one of the founders and Vice President of the Chicago Sculpture Society, and was a curator and participant in Mayor Byrne's "Mile of Sculpture National Invitational."

Brian Wall (USA, b. 1931 in London), sculptor, teaches at UC, Berkeley. He was assistant to Barbara Hepworth from 1954-58. His exhibitions include Contemporary British Sculpture, Arts Council, London; Second Paris Biennale; Kasmin Gallery, London; Contemporary Arts Fair, Strozzi Palace, Florence; Sculpture Now, N.Y., and Seattle Arts Museum.

Dries Wiecherink (Netherlands, b. 1943), architectural sculptor, has designed numerous urban projects in Amsterdam, Utrecht, Delft, and other cities, and has exhibited throughout the Netherlands. He is a member of the Committee on Visual Arts Commission of the Federal Art Council and has served as arts consultant to numerous groups and currently lectures at The Academy of Visual Art "St Joost," Breda.

Stephen Werlick (USA), sculptor, is head of the Sculpture Department at California State, Long Beach. He was awarded commissions to create sculptures for the Olympics in 1972 and 1976, among others.

Daniel Wiener (USA, b. 1954), sculptor, has exhibited at 80 Langton St., S.F.; the Santa Barbara Museum of Art; the Berkeley Art Center; and the National Museums of Modern Art in Kyoto and Tokyo, Japan. His work is in the collection of La Jolla Museum of Contemporary Art.

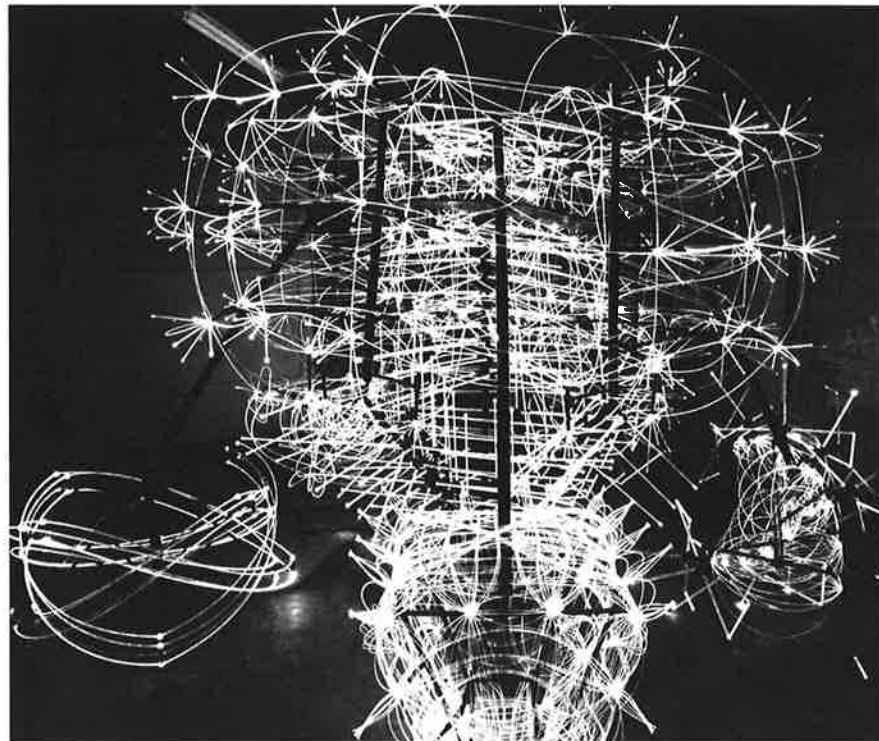
Robert Wilson (USA, b. 1915), sculptor and nuclear physicist, is most noted for his design and construction of the Fermi National Laboratory, II, including its sculpture. He played an active role in the design of the atomic bomb, and is currently retired.

James Wines (USA, b. 1932), sculptor, is the President of SITE, which created the Best Co. store façades.

Stephen Wirtz (USA, b. 1945) is Director of the Stephen Wirtz Gallery in San Francisco, and earned degrees at UC, Berkeley, and Antioch College.

Pamela Worden (USA) is a public arts program designer who is currently President of URBANARTS, Inc. She was program development advisor for U.S. pavillion in Italy; Philadelphia Festival and American Institute of Architects.

T.R. Wright (USA, b. 1947) is a tax lawyer with Baker, Deome, Talarides, Lipkin and Wright. He is a member of the board of BALA and the Black Music Association.

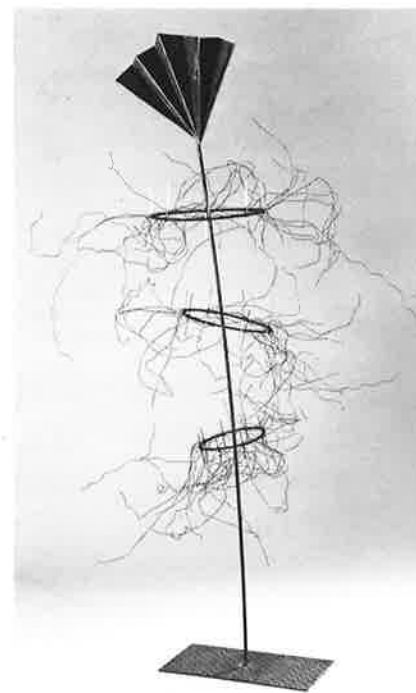


Milton Komisar, *Nisus*, 1981. Self-illuminated, kinetic sculpture, 14'H x 22'W. Civic Arts Gallery, Walnut Creek. Photo by Beth Brumell.

Ronald Young (USA), sculptor, teaches at the S.F. Academy of Art. He was co-Executive Director of the Johnson Atelier Technical Institute of Sculpture and has extensive teaching experience and has conducted many workshops throughout the U.S.

Opy Zouni (Greece, b. 1941), ceramic sculptor and painter, has exhibited frequently in Athens, and also in Paris, Stuttgart, Basel, Prilep (Yugoslavia), Dublin, Boissano (Italy), Lausanne, Geneva and at the Sao Paulo 15th Biennale. Her work is in the collections of museums in Greece, Switzerland and Belgium.

Walter Zucker (USA, b. 1933) is a moldmaker, foundryman, and sculptor who has constructed numerous towers and animal structures at Emeryville Mudflats since 1969, a spontaneous, grassroots efflorescence of sculpture.



Michael Carey, *Untitled*, 1982. Steel and wire, 8' x 4'. "Michael Carey: Sculpture and Drawings," Lawson Galleries, San Francisco. Photo by M. Lee Fatherree.

(Continued from inside front cover)

By participating in S/12, we will all have our hand in shaping the future of the Conference to complement the theory and practice of contemporary sculpture. Like a site-specific installation, the Conferences bear an important relation to their immediate context and surroundings. Like an ephemeral or performance piece, they exist as self-contained events of limited duration. But like all contemporary sculpture, they are individual realizations of the art form's larger dichotomies: tradition together with the cutting edge, material technique together with aesthetic ideas, and the individuality of the artist together with the sculpture community at large.

About the International Sculpture Center:

The Progress of Its Work

The International Sculpture Center is a non-profit service organization for sculptors and others significantly involved in sculpture. It grew out of the sculpture conferences held at the University of Kansas in the late sixties and early seventies, and continued to administer these conferences when they moved off-campus to New Orleans in 1976. Subsequent biennials were held in Toronto in 1978, and Washington, D.C. in 1980. At the close of the Washington biennial, a permanent staff and headquarters for the Center were established in the nation's capital.

Today the Center can do more for the sculpture community than ever before. A list of recent improvements includes state-of-the-art computer equipment donated to the Washington headquarters, an increase in permanent staff, and the new magazine *Sculptors International* which combines features on important new work with information about specific technical, health, legal, and financial concerns of practicing sculptors in every medium. The Center has developed a network of international contacts as well as the capability to organize local and regional congresses of sculptors. In the next two years, it will emphasize geographically and thematically diverse events between biennial sculpture conferences. Some of these will be symposia sponsored by the Public Art Trust, a sister organization to the Center which will soon be commissioned to handle issues related to public art placement. In general, the Center will provide facilities for addressing issues of long-term concern on an ongoing basis, and not just at the biennial conferences. The organization will remain broad-based, and will continue to establish close working affiliations with national and regional sculptors' societies of many countries. It is also considering long-range plans to engage in an international advocacy campaign to promote sculptors' interests in the legislatures of every country within its reach, as well as plans to upgrade its registry and public information services to sculptors.

Like the International Sculpture Conferences, the International Sculpture Center has experienced phenomenal growth in recent years. But because it began as an organization of limited goals and means and expanded to meet the needs of the sculptors it attracted, the Center as an administrative entity grew up more or less naturally around the services its constituents wanted most, and not *vice versa*. In its third decade, the Center remains committed to the original concept of the University of Kansas group. The exchange of technical information is still an important part of its activity, but above all, the representative function that the Center provided in its early years is now being carried out on an international level. The Center is working to be truly representative of the sculpture community in all its complexity, and to express the needs and interests of sculptors to each other and to their audiences locally, regionally, nationally, and internationally.

12th International Sculpture Conference Staff

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