

F O U R T E E N T H

14

LW's  
Book

I N T E R N A T I O N A L



S C U L P T U R E



C O N F E R E N C E



A world-class forum for the international arts community  
presented by the

INTERNATIONAL SCULPTURE CENTER

June 3 through 7, 1992 • Philadelphia, Pennsylvania

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*The International Sculpture Center is a nonprofit arts organization devoted to the professional development of sculptors and the promotion of contemporary sculpture.*

## 14TH INTERNATIONAL SCULPTURE CONFERENCE

*On behalf of our International Board of Directors, I want to welcome you to Philadelphia and to the ISC's Fourteenth International Sculpture Conference.*

*As you may know, the Center's biennial conferences (held from 1960 through 1982), were reconvened in 1990 in Washington, D.C., after an eight-year hiatus. This did not happen a moment too soon. The '90s are proving to be years of crucial transition for sculptors—watershed years in which the art world is adjusting to rapid changes in the broader spheres of politics and economics. In spite of the many obstacles, this 14th conference is taking place for sculptors and kindred spirits to examine the state of the sculpture world in 1992.*

*Everything seems to be occurring at a blinding pace. The recession has spread internationally like an epidemic, infecting cultural and economic growth and crippling public as well as private art sponsorship. The seemingly limitless commission opportunities of a few years back are quickly becoming a thing of the past. Sculptors are now having to reconsider and realign their ways of viewing and reacting to the world.*

*The economic trouble is only one of many salient issues affecting today's art world. The topics are often dichotomous and range from an emphasis on internationalism to a tendency in many communities to produce art defined by divisive interests. Race, class, gender, ecology and a myriad of other concerns have entered the mainstream, raising the kind of questions that necessitate conferences like this one.*

*The international sculpture community comes to Philadelphia at the invitation of the Pennsylvania Academy and The University of the Arts, with the support of over 60 community institutions and under the co-leadership of Mary Kilroy and Fred Osborne. Philadelphia is one of the country's great bastions of public art—historical and contemporary, international and homegrown. Even without the concentration of sculpture resulting from this conference, Philadelphia is a sculptural pleasure.*

*In addition to the help from our most hospitable Philadelphia Planning Committee, our International Program Committee, facilitated by New Orleans sculptor Lin Emery, was invaluable in developing a program that reflects the tenor of our times. Special mention is due to Edward Fort Fry, who greatly shaped the program prior to his death earlier this year.*

*The ISC Board, the Center's international membership and all those in attendance are also grateful to the Pew Charitable Trusts, the Franklin Mint and other patrons for their support of this event. Philadelphia is particularly blessed to have these concerned community sponsors. A conference of this magnitude would have been completely impossible without their generous support. And of course, we must thank all the committed sculptors without whose work we would not be gathered here.*



David M. Furchgott  
Executive Director  
International Sculpture Center

## ACKNOWLEDGMENTS

*The International Sculpture Center would like to thank the following individuals, organizations and institutions for their assistance and dedication to the 14th International Sculpture Conference.*

### **For assistance in the overall planning of the program and special activities:**

Penny Balkin Bach  
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The British Council  
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Rob Fisher  
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International Program Committee  
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The Pennsylvania Academy of the Fine Arts  
The Pew Charitable Trusts  
Philadelphia Planning Committee  
Redevelopment Authority  
The University of the Arts

### **For Public Relations assistance:**

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Nancy Zambelli

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Laura Griffith  
Jeanne Pond  
Susan Nigra Snyder  
Tim Tomlinson  
Tony Visco  
Barbara Wallace  
The Philadelphia Museum of Art  
Rodin Museum

### **The International Sculpture Center Board of Directors:**

Chairman, Sue Rowan Pittman  
Ronald Abramson, Susan Child, Frances Dittmer, David M. Furchgott, Peter C. Hobart, Walter Hopps, Richard Hunt, Aiko Miyawaki Isozaki, Barrett Linde, Jesús Bautista Moroles, Barry Parker, Beverly Pepper, Richard F. Polich, Eric H. Scheffey, Jan Shrem, Isaac Witkin, Elyn Zimmerman

### **The International Sculpture Center Staff:**

Sarah Bartow, Beth Broadrup, Karen Brown, Dave Feinstein, Carla Hanzal, René Hepfer, James Herring, Milari Hodza, Mary Catherine Johnson, Ann Kip, Julia Spry-Leverson, Jocelyn Linde, Josef Marker, Donna Morris, Nina Ozlu, Greg Pierce, Matt Radford, Suzanne Ramljak, Margit Walker, Laura Whitmore, Beth Wilcox, Tom Yarker, Masako Yoshida

### **For planning and support of the Opening and Closing Parties:**

The Coca-Cola Bottling Company  
Core States  
The Franklin Mint  
Carolyn Korman Jacobs  
Hilary Jay  
Thomas Miles  
Eileen Rosenau  
Jack Wilkie

### **For coordinating the Gallery Walks:**

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Sande Webster

### **For their generous support and assistance with the Pre-Conference Workshops:**

Norm Akley  
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Bulls Eye Glass  
Stanley Gawet  
Gawet Marble and Granite Center  
Hobart Brothers Company  
David M. Humphrey  
Meg McDevitt  
Ray Shook  
Trow & Holden Company

## GENERAL AND LOCAL INFORMATION

### **Audio Tapes**

All general panels are being recorded by Audio Archives International, Inc., of La Crescenta, California. The cassette tapes can be purchased after each session.

### **Badges and additional programs**

Please wear your badge at all scheduled events as a courtesy to other participants, the Conference staff and security personnel. Entry will not be permitted without a Conference badge. Lost badges will be replaced with proof of registration. Replacement copies of the Conference program may be purchased for \$5.

### **Changes in Schedule**

Room changes or other departures from the printed program will be posted in the registration area and when possible, announced at the beginning of sessions.

### **Hospitality and Information Desk**

An information desk is located in the Registration area (Overture Room on the 3rd level at the Philadelphia Hilton and Towers).

### **Maps**

City maps can be located in the Philadelphia Official Visitors Guide enclosed in your registration packet. A separate map of city sculpture sites has been provided courtesy of the Fairmount Park Art Association.

### **Messages**

Please use the marked alphabetical divisions to leave notes on the bulletin boards in the Networking Lounge.

### **Networking Lounge**

The Networking Lounge, located in the Orchestra Room on the second level, is designed to offer attendees the opportunity to meet in small groups that share special interests. Check the information board in the Networking Lounge for dates and times for scheduled networking sessions.

### **Slide and Video Registry**

The Slide and Video Registry will be in the Concerto Room. Hours are posted in the Program Schedule. Assistance will be available during operational hours for the location of artists' slides or projects.

### **Conference Transportation**

Transportation is being provided for the Public Art Tours (for ticket holders) and the Friday Evening Gallery Walk (for all participants) only. Buses will depart and return to the Philadelphia Hilton and Towers as indicated on the tour tickets or Program Schedule.

### **University of the Arts**

The University of the Arts is located at 320 Broad Street which is 2 blocks south of the Philadelphia Hilton and Towers. Please visit the PCA Cafe downstairs for breakfast or lunch. The cafe is open from 8:30 am - 2:00 pm Monday through Friday.

# GENERAL AND LOCAL INFORMATION

## Registration

### Workshop Registration:

#### University of the Arts, Main Entrance at Broad and Pine Streets

Saturday 5:00 pm - 8:00 pm  
 Sunday 8:00 am - 9:00 am (at workshop location)

### Conference Registration:

#### Philadelphia Hilton and Towers, Overture Room, Meeting Level - Third Floor

Wednesday 10:00 am - 6:00 pm  
 Thursday 9:00 am - 3:00 pm  
 Friday 9:00 am - Noon  
 Saturday 9:00 am - Noon

## Floor Plan

### Ground Level Rooms

Ormandy Ballroom

### Second Floor Room

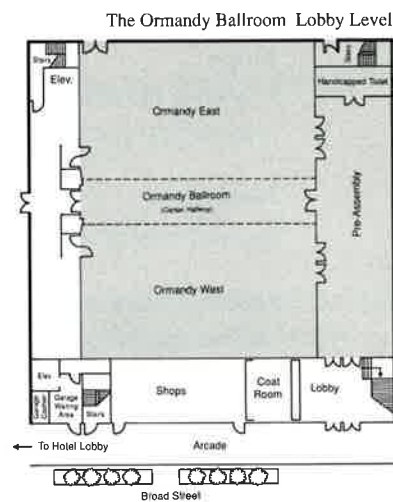
Orchestra Room

### Third Floor Rooms

Symphony Ballroom  
 Overture  
 Aria  
 Concerto

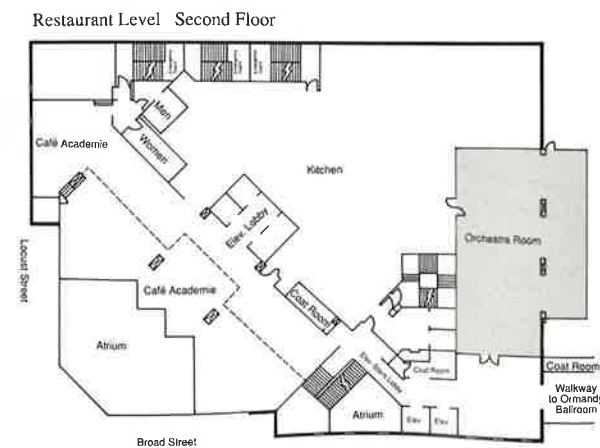
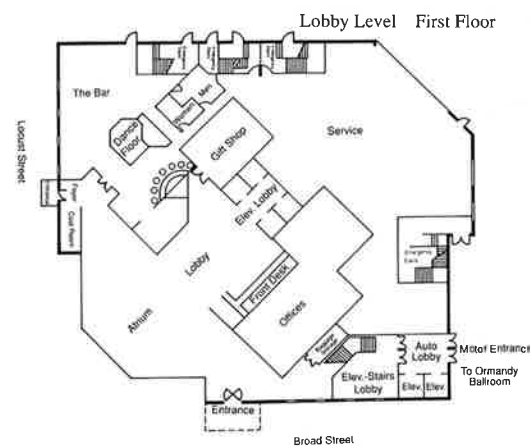
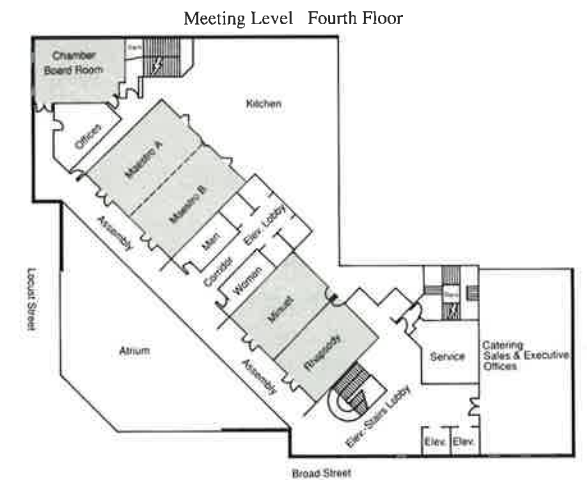
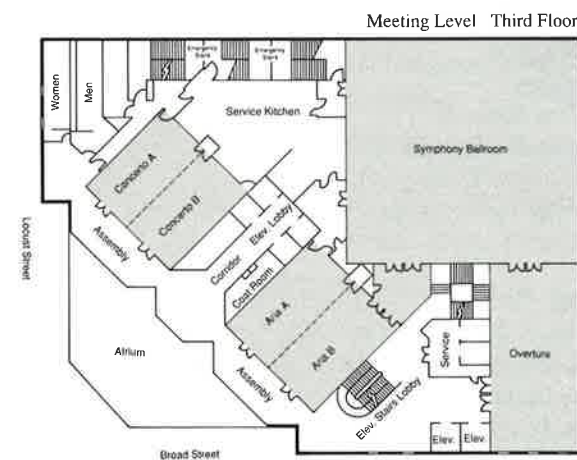
### Fourth Floor Rooms

Maestro  
 Chamber Board Room



## Important Telephone Numbers

Amtrak: 824-1600  
 International Sculpture Center, Washington, D.C.: 202-965-6066  
 Pennsylvania Academy of the Fine Arts: 972-7600  
 Philadelphia Hilton and Towers Main Desk: 893-1600  
 Philadelphia International Airport Information: 492-3000  
 Police/Fire/Ambulance: 911  
 Police non-emergency: 686-1776  
 SEPTA (local public transportation): 580-7800  
 Temple Towers: 787-6381  
 University of the Arts: 875-4800  
 West End Travel: 1-800-368-5874



# PROGRAM SCHEDULE

## PRE-CONFERENCE SCHEDULE

Saturday, May 30	Event	Location
5:00 pm - 8:00 pm	Workshop registration	University of the Arts Main Lobby
<b>Sunday, May 31</b>		
9:00 am - 4:30 pm	<b>Workshops</b> <i>Anatomical Modeling</i> <i>Mold-Making from Live Models</i> <i>Relief and Medallion Art</i> <i>Wood Lamination</i>	Pennsylvania Academy of the Fine Arts
	<b>Workshops</b> <i>Ceramics</i> <i>Ceramic Shell Casting</i> <i>Glass Techniques</i> <i>Metal Fabrication</i> <i>Model Building</i> <i>Mold-Making Methods</i> <i>Papermaking as Sculpture</i> <i>Patination</i> <i>Stone Carving</i>	University of the Arts
<b>Monday, June 1</b>		
9:00 am - 4:30 pm	<b>Workshops</b>	
8:00 pm - 9:00 pm	<b>Evening Lecture</b> <b>"Who's In Control?: Process vs. Idea"</b> <i>Speakers: Stephen Daly, Mark Prent, John Ruppert and Robert Strini</i>	University of the Arts CBS Auditorium
<b>Tuesday, June 2</b>		
9:00 am - 4:30 pm	<b>Workshops</b>	
<b>CONFERENCE SCHEDULE</b>		
<b>Wednesday, June 3</b>		
10:00 am - 6:00 pm	<b>Conference Registration</b>	Philadelphia Hilton and Towers Overture Room
12:30 pm - 2:00 pm	<b>Public Art Tours</b> <i>See page 26 for descriptions</i>	Buses depart from Philadelphia Hilton and Towers
1:30 pm - 5:30 pm	<b>Computer Forum Sessions</b> <i>See page 17 for scheduled presenters</i>	University of the Arts Hunt Room
4:30 pm	<b>Dedication of Franklinton Park: Connections</b> by Athena Tacha	18th and Hamilton Streets
7:00 pm - 10:00 pm	<b>Opening Party</b>	University of the Arts Great Hall
8:00 pm	<b>Welcome Address</b> <i>Mayor Edward G. Rendell</i>	University of the Arts Great Hall

Thursday, June 4	Event	Location
9:00 am - 3:00 pm	<b>Conference Registration</b>	Philadelphia Hilton and Towers Overture Room
9:15 am - Noon	<b>Amiga Computer Labs</b> <i>see page 17</i>	University of the Arts 333 South Broad Street Building Room M5
9:15 am - 5:00 pm	<b>Computer Technology Center</b> <i>see page 17</i>	University of the Arts Hunt Room
9:15 am - 10:30 am	<b>General Sessions</b>  <b><i>Sculpture Transformed</i></b> <i>Moderator: Donald Kuspit</i> <i>Panelists: Lorna Green, Elyn Zimmerman</i>	Philadelphia Hilton and Towers Ormandy Ballroom
	<b><i>How Big Would You Like the World Today? - or reflections on various types of contemporary reality</i></b> <i>Speaker: Jasia Reichardt</i>	Philadelphia Hilton and Towers Symphony Ballroom
	<b><i>Education: Nurturing the Dialogue</i></b> <i>Moderator: Patricia Phillips</i> <i>Panelists: Hugh Adams, Stephen Daly, Robert Hobbs, Kippy Stroud</i>	Philadelphia Hilton and Towers Aria Room
10:45 am - Noon	<b>General Sessions</b>  <b><i>The Sculptor as Cybnaut: Using the Computer as a Tool for Sculpture</i></b> <i>Speakers: Bruce Beasley, Rob Fisher, Kenneth Snelson</i>	Philadelphia Hilton and Towers Ormandy Ballroom
	<b><i>Exploration: New Sites, New Contexts</i></b> <i>Moderator: Ted Potter</i> <i>Panelists: Petah Coyne, Mary Jane Jacob, Phil Simkin</i>	Philadelphia Hilton and Towers Symphony Ballroom
	<b><i>The Sculpture Park as Catalyst for New Sculpture</i></b> <i>Moderator: Joyce Pomeroy-Schwartz</i> <i>Panelists: David Collens, Nick Capasso, Beej Nierengarten-Smith</i>	Philadelphia Hilton and Towers Aria Room
11:00 am - 6:00 pm	<b>Trade Fair Exhibition</b> <i>see page 25</i>	University of the Arts Great Hall
Noon - 9:00 pm	<b>Slide and Video Registry Viewing</b>	Philadelphia Hilton and Towers Concerto Room
Noon - 2:00 pm	<b>Technical Demonstration</b> <i>Local artists</i>	City Hall Courtyard Market and Broad Streets
12:15 pm - 12:45 pm	<b>Realtime Demonstrations</b> <i>See page 17</i>	University of the Arts Hunt Room
12:15 pm - 2:00 pm	<b>Break for Lunch</b>	

# PROGRAM SCHEDULE

Thursday, June 4	Event	Location
12:30 pm - 2:00 pm	<b>Public Art Tours</b>	Buses depart from Philadelphia Hilton and Towers - Broad Street
12:45 pm - 2:00 pm	<b>Computer Forum Sessions</b> <i>See page 17 for scheduled presenters</i>	University of the Arts CBS Auditorium
2:15 pm - 5:00 pm	<b>Macintosh Computer Labs</b> <i>See page 17</i>	University of the Arts 333 South Broad St. Building Room M11
2:15 pm - 3:30 pm	<b>General Sessions</b>	
	<b>Sculpture in the Era of Multiculturalism</b> <i>Speaker: Hilton Kramer</i>	Philadelphia Hilton and Towers Ormandy Ballroom
	<b>Exploration: The Spiritual in Sculpture</b> <i>Moderator: Hugh Adams</i> <i>Panelists: Barbara Chase-Riboud, Bill FitzGibbons, Joyce de Guatemala</i>	Philadelphia Hilton and Towers Symphony Ballroom
3:45 pm - 5:00 pm	<b>Exploration: Sound</b> <i>Moderators: Bill and Mary Buchen</i> <i>Panelists: Mineko Grimmer, Ron Kuivila, Yoshi Wada</i>	Philadelphia Hilton and Towers Ormandy Ballroom
	<b>Installations: The Institution as a Catalyst</b> <i>Moderator: Lynne Cooke</i> <i>Panelists: Vito Acconci, Petah Coyne, Kippy Stroud</i>	Philadelphia Hilton and Towers Symphony Ballroom
5:00 pm - 8:00 pm	<b>Gallery Walk</b> <i>See page 28 for participating galleries</i>	Galleries on Broad Street and West of Broad Street
5:00 pm - 8:00 pm	<b>Computer Forum Sessions</b> <i>See page 17 for scheduled presenters</i>	University of the Arts CBS Auditorium
5:30 pm - 7:30 pm	<b>Public Art Tours</b>	Buses depart from Philadelphia Hilton and Towers - Broad Street
5:30 pm - 7:30 pm	<b>Dedication of George Sugarman sculpture at the Morris Arboretum.</b>	Buses depart from Philadelphia Hilton and Towers - Broad Street Ticket required
<b>Friday, June 5</b>		
9:00 am - 9:00 pm	<b>Slide and Video Registry Viewing</b>	Philadelphia Hilton and Towers Concerto Room
9:00 am - 5:30 pm	<b>Trade Fair Exhibition</b>	University of the Arts Great Hall
9:15 am - Noon	<b>Amiga Computer Labs</b> <i>See page 17</i>	University of the Arts 333 South Broad St. Building Room M5
9:15 am - 5:00 pm	<b>Computer Technology Center</b> <i>See page 17</i>	University of the Arts Hunt Room

Friday, June 5	Event	Location
9:15 am - 10:30 am	<b>General Sessions</b>	
	<b>Ecological Activism</b> <i>Moderator: Alan Sonfist</i> <i>Panelists: Jody Pinto, Buster Simpson, Elyn Zimmerman</i>	Philadelphia Hilton and Towers Ormandy Ballroom
	<b>Exploration: Science</b> <i>Moderator: Lowry Burgess</i> <i>Panelists: Ron Kuivila, Kenneth Snelson</i>	Philadelphia Hilton and Towers Symphony Ballroom
	<b>Exploration: Clay</b> <i>Moderator: Richard Shaw</i> <i>Panelists: Syd Carpenter, Martha Jackson-Jarvis, Jack Thompson</i>	Philadelphia Hilton and Towers Aria Room
10:00 am - 11:00 am	<b>Technical Demonstration</b> <i>Montoya Art Studios, Inc.</i>	University of the Arts Sculpture Studios
10:45 am - Noon	<b>Exploration: Collaboration</b> <i>Presenters: Vito Acconci, Stanley Saitowitz, Ed Carpenter, Michael McCullough</i>	Philadelphia Hilton and Towers Ormandy Ballroom
	<b>Exploration: Metal</b> <i>Moderator: Barry Parker</i> <i>Panelists: Bill Barrett, Dan Dykes, Albert Paley, Isaac Witkin</i>	Philadelphia Hilton and Towers Symphony Ballroom
11:30 am - 12:30 pm	<b>Technical Demonstration</b> <i>Smooth-On, Inc.</i>	University of the Arts Sculpture Studios
Noon - 2:00 pm	<b>Technical Demonstration</b> <i>Local artists</i>	City Hall Courtyard Market and Broad Streets
12:15 pm - 12:45 pm	<b>Realtme Demonstrations</b> <i>See page 17 for scheduled presenters</i>	University of the Arts Hunt Room
12:15 pm - 2:00 pm	<b>Break for Lunch</b>	
12:30 pm - 2:00 pm	<b>Public Art Tours</b>	Buses depart from Philadelphia Hilton and Towers
12:45 pm - 2:00 pm	<b>Computer Forum Sessions</b> <i>See page 17 for scheduled presenters</i>	University of the Arts CBS Auditorium
2:15 pm - 5:00 pm	<b>Macintosh Computer Labs</b> <i>See page 17</i>	University of the Arts 333 South Broad St. Building Room M11
2:15 pm - 3:30 pm	<b>General Sessions</b>	
	<b>Christo, The Umbrellas, Japan USA 1984-1991</b> <i>Christo</i>	Philadelphia Hilton and Towers Ormandy Ballroom
	<b>Monuments and Memorials</b> <i>Moderator: Fred Osborne</i> <i>Panelists: Stanley Saitowitz, Nick Capasso</i>	Philadelphia Hilton and Towers Symphony Ballroom

# PROGRAM SCHEDULE

Friday, June 5	Event	Location
2:15 pm - 3:30 pm	<b>General Sessions, continued</b>  <i>Who Made It? Factory or Artist?</i> Moderator: Andrew Baxter Panelists: Joyce de Guatemala, Richard Polich, Joyce Pomeroy-Schwartz	Philadelphia Hilton and Towers Aria Room
3:45 pm - 5:00 pm	<i>Critic's Choices: What, Where and Why?</i> Moderator: Patricia Phillips Panelists: April Kingsley, Donald Kuspit  <i>The Sculptor as Social Agent</i> Moderator: Penny Bach Panelists: Edgar Heap of Birds, Martha Jackson-Jarvis, Phil Simkin, Lily Yeh	Philadelphia Hilton and Towers Ormandy Ballroom
3:45 pm - 5:00 pm	<i>Positions and Attitudes of Contemporary Women Sculptors in Britain</i> Speaker: Lorna Green	Philadelphia Hilton and Towers Aria Room
4:00 pm - 5:00 pm	<b>Technical Demonstration</b> <i>Smooth-On, Inc.</i>	University of the Arts Sculpture Studios
5:00 pm - 8:00 pm	<b>Computer Forum Sessions</b> See page 17 for scheduled presenters	University of the Arts CBS Auditorium
5:00 pm - 8:00 pm	<b>Gallery Walk</b> See page 28 for participating galleries	Galleries East of Broad Street Buses depart from Philadelphia Hilton and Towers - Broad Street
<b>Saturday, June 6</b>		
9:00 am - 9:00 pm	<b>Slide and Video Registry Viewing</b>	Philadelphia Hilton and Towers Concerto Room
9:00 am - 3:00 pm	<b>Trade Fair Exhibition</b>	University of the Arts Great Hall
9:15 am - 5:00 pm	<b>Computer Technology Center</b> See page 17	University of the Arts Hunt Room
9:15 am - 10:30 am	<b>General Sessions</b>  <i>Can Sculpture Survive the Public Art Process?</i> Moderator: Mary Kilroy Panelists: Albert Paley, Jody Pinto, Athena Tacha  <i>Exploration: Fabric</i> Moderator: Nancy Miller Panelists: Edgar Heap of Birds, Judy Pfaff, Ursula von Rydingsvard	Philadelphia Hilton and Towers Ormandy Ballroom
9:45 am - 5:00 pm	<b>Realtime Demonstrations</b>	University of the Arts Hunt Room
10:45 am - Noon	<b>General Sessions</b>  <i>Exploration: Merging Disciplines</i> Moderator: Ted Potter Panelists: Edward Albee, Mineko Grimmer, Mark Prent	Philadelphia Hilton and Towers Ormandy Ballroom

Saturday, June 6	Event	Location
10:45 am - Noon	<b>General Sessions, continued</b>  <i>Exploration: New Projects</i> Cathey Billian, Lorna Green	Philadelphia Hilton and Towers Symphony Ballroom
11:30 am - 12:30 pm	<b>Technical Demonstration</b> <i>Smooth-On, Inc.</i>	University of the Arts Sculpture Studios
12:15 pm - 2:00 pm	<b>Break for Lunch</b>	
2:15 pm - 3:30 pm	<b>General Sessions</b>  <i>Exploration: Expressive Figuration</i> Moderator: Anne Temkin Panelists: Arlene Love, Brian Meunier  <i>Living/Working Abroad</i> Moderator: Margot de Wit Panelists: Bill and Mary Buchen, Barbara Chase-Riboud, Eileen Slarke	Philadelphia Hilton and Towers Ormandy Ballroom
3:45 pm - 5:00 pm	<i>Exploration: Wood</i> Moderator: Patrick Murphy Panelists: Robert Strini, James Surls, Ursula von Rydingsvard  <i>Making Art in the Recession</i> Speakers: Oliver Tiura, Bruce Beasley	Philadelphia Hilton and Towers Ormandy Ballroom
5:00 pm - 7:00 pm	<b>Computer Forum Sessions</b> See page 17 for scheduled presenters	University of the Arts CBS Auditorium
6:00 pm - 9:00 pm	<b>Closing Party</b> <i>Pennsylvania Academy of the Fine Arts</i>	Broad and Cherry Streets
<b>Sunday, June 7</b>		
9:00 am - Noon	<b>Artist Studio Tours</b>	Buses depart from Philadelphia Hilton and Towers - Broad Street
2:00 pm - 5:00 pm	<b>Artist Studio Tours</b>	Buses depart from Philadelphia Hilton and Towers - Broad Street

## PRE-CONFERENCE TECHSHOPS

### PENNSYLVANIA ACADEMY OF THE FINE ARTS

#### **Anatomical Modeling - the Ecourche Figure**

*Randy Melick, New York Academy of Art, New York*

This workshop offers an intensive analysis of human anatomy through the construction of an ecourche (anatomical sculpture of a flayed figure). Working the pelvis up, participants will begin by sculpting a skeleton out of plastiline. They will then attach the deep and superficial muscles that visibly affect the surface form. References to master drawings and the dissection casts of Thomas Eakins and Elliot Goldfinger.

#### **Mold-Making from Live Models**

*Mark Prent, Sculptor, St. Albans, Vermont*

Mold-making demonstrations and hands-on experience including one-piece molds of head (interior of open mouth and ears), hand and foot, and video presentation of full body mold.

#### **Relief and Medallion Art**

*Frank Gasparo, former Chief Engraver, U.S. Mint, Philadelphia, Pennsylvania*  
*Tony Visco, Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania*

Demonstrations on sculptural relief, as well as medallion coin design. Lectures will include the history and use of relief sculpture internationally and, in particular, those found in Philadelphia.

#### **Wood Lamination**

*Robert Strini, Sculptor, Linden Farms, Virginia*  
*Tim Murray, Sculptor, Brevard, North Carolina*

A wide range of joinery, bending, stacking and surface detail techniques. This course is an exploration of style, technology and concept development from idea to the finished piece.

### UNIVERSITY OF THE ARTS

#### **Ceramics**

*Richard Shaw, Assistant Professor of Art, University of California at Berkeley, California*

Various techniques of ceramic sculpture, including all firing ranges, demonstrations of ceramic decals and slip and press molds.

#### **Ceramic Shell Casting**

*John Phillips, University of the Arts, Philadelphia, Pennsylvania*  
*Takeo Shimizu, Johnson Atelier, Mercerville, New Jersey*

Demonstrations and discussion of the ceramic shell casting process. From preparation of the wax and dipping of the ceramic shell mold to pouring and finishing the bronze, participants will experience the casting process from beginning to end.

#### **Glass Techniques**

*Kerstin Nichols, Hartford, Vermont*

With a focus on the potential of glass for developing new forms and directions, this workshop will be a hands-on exploration of the nonblown glass techniques of fusing, slumping and kiln casting with a demonstration of glass blowing.

#### **Metal Fabrication**

*Dan Dykes, Sculptor, Walnut Creek, California*  
*Scot Cahlander, Sculptor, Baltimore, Maryland*  
*Greg Moring, Sculptor, Baltimore, Maryland*

An exploration of various approaches to fabrication techniques from structure to surface used by different artists. Fastening and modeling techniques and solutions to structural problems, safety concerns, tools and materials.

#### **Model Building**

*William Christiansen, Model Maker, Philadelphia, Pennsylvania*

Through interactive team projects, participants will examine the various presentation formats, fabrication technologies, and materials appropriate to scale architectural and environmental model making. Issues of scale, level of detail, presentation focus and methodology will be examined.

#### **Mold-Making Methods**

*Joe Carolfi, Master Mold Maker, Collingswood, New Jersey*

Rubber mold-making techniques useful in producing plaster, plastic or wax reproductions of original work. Participants will bring a small piece and create their own rubber mold.

#### **Papermaking as Sculpture**

*Jeanne Jaffe, University of the Arts, Philadelphia, Pennsylvania*

An exploration of various methods and materials used in paper sculpture, including mold-making, armature building, selection of fibers, pigmentation and working with pulp.

#### **Patination**

*Andrew Baxter, Sculptor, Powhatan, Virginia*

Patina discussion and demonstrations will cover metal casting, finishing patinas, coatings and sealers. Such techniques as resin-smoked patinas, marbleizing, stippling, wet cloth burnishing, tinting acids with pigments and other cold, paste and heat-applied patination processes will be addressed.

#### **Stone Carving**

*Paul Glasgow, Sculptor, Baltimore, Maryland*  
*John Hanna, Sculptor, Barre, Vermont*  
*Christoph Spath, Sculptor, Orwell, Vermont*  
*Trow and Holden Company, Barre, Vermont*

Instruction in roughing out, carving, shaping, finishing and polishing of marble and granite, using both pneumatic and hand tools.

## PROGRAM DESCRIPTIONS

Thursday, June 4

### **Sculpture Transformed**

Is sculpture enriched or is its integrity threatened when it crosses boundaries into other disciplines?

### **Jasia Reichardt: How Big Would You Like the World Today? - or, reflections on various types of contemporary reality**

Thanks to the media and their technologies, our "reality" is becoming more tenuous. How can we know that what we see on television is real?

### **Education: Nurturing the Dialogue**

How can a climate for dialogue among sculptors be encouraged? How can critical values be instilled? How is discourse achieved in a context that is pluralistic and divided?

### **The Sculptor as Cybnaut: Using the Computer as a Tool for Sculpture**

A multimedia survey of recent computer applications to sculpture, with attention to problem-solving tools, virtual modeling, site-specificity, imaginary spaces, computer-aided maquettes and computer-driven sculpture. Featuring the work of 40 sculptors from around the world.

### **Exploration: New Sites, New Contexts**

A consideration of new venues for public art, questions about who constitutes the "public" and the changing expectations of public art.

### **The Sculpture Park as Catalyst for New Sculpture**

Can sculpture gardens serve as laboratories for new sculptural explorations?

### **Hilton Kramer: Sculpture in the Era of Multiculturalism**

A presentation by Hilton Kramer.

### **Exploration: The Spiritual in Sculpture**

How are spiritual values translated into contemporary sculpture?

### **Exploration: Sound**

Session highlighting artists who use sound as a medium.

### **Installations: The Institution as a Catalyst**

What is the role of museums and state agencies in facilitating installations and site-specific works?

Friday, June 5

### **Ecological Activism: Affecting the Environment**

Artists whose work goes beyond commenting on ecological problems and attempts to effect a remedy or change.

### **Exploration: Science and Sculpture**

Ways in which the new physics and technology have influenced sculptors.

### **Exploration: Clay**

Session highlighting outstanding work in clay. Discussion of various approaches to the material.

### **Exploration: Collaboration**

Focus on artist couples and teams who collaborate during the creative process.

### **Exploration: Metal**

Session highlighting outstanding work in metal. Discussion of various approaches to the material.

### **Christo**

"The Umbrellas, Japan USA 1984-1991" and "Wrapped Reichstag, Project for Berlin, in Progress - 1972"

### **Monuments and Memorials: Context and Site**

Plans and projects for memorials are proliferating in the U.S. What are the constraints? What are the aesthetic and social issues?

### **Who Made It? Factory-made or Artist-made?**

Some artists' work can be fabricated by others, while others feel the need for tighter control throughout the creative process. What are the issues and practical considerations in these approaches?

### **Critic's Choices: What, Where and Why: Problems of Aesthetics**

What is the critic's responsibility and role in determining what art deserves to be in the public domain?

### **The Sculptor as Social Agent**

An examination of various strategies in relation to social and political issues.

### **Lorna Green: Positions and Attitudes of Contemporary Women Sculptors in Britain**

A social and economic survey of women sculptors born throughout the world living and working in Britain during the period of 1987-89.

## PROGRAM DESCRIPTIONS

*Saturday, June 6*

### **Can Sculpture Survive the Public Art Process?**

How does accommodation to community needs and project restraints affect aesthetic integrity? Discussion of personal vision versus the restrictions of site and government guidelines.

### **Exploration: Fabric**

Artists who have worked at Philadelphia's Fabric Workshop and whose work has found new direction through this material.

### **Exploration: Merging Disciplines**

A session highlighting multimedia productions.

### **Exploration: New Projects**

A session highlighting artists' current projects.

### **Exploration: Expressive Figuration**

New interpretations of the figure.

### **Living and Working Abroad**

Sculptors who have lived abroad report on living and working conditions, exhibition opportunities and artistic climates.

### **Exploration: Wood**

Session highlighting work in wood, with discussion of various approaches to handling the material.

### **Making Art in the Recession**

Survival strategies for hard economic times.

## COMPUTER TECHNOLOGY CENTER AND FORUM

*Rob Fisher: Co-Chairman and Program Coordinator*

*Bruce Beasley: Co-Chairman*

*Timothy Duffield: On-Site Coordinator*

*David Smalley: Realtime Demonstrations Coordinator*

This forum on computers and sculpture presents an overview of a powerful new technology used by a small but growing number of sculptors. The idea of such a forum harkens back to the origins of the National Sculpture Conference in the 1960s. The purpose of the original conference was the dissemination of techniques to meet the growing interest of sculptors who wanted to do their own bronze casting. Today a similar interest is emerging in the computer as a useful tool for sculptors.

The concept of computer-assisted art was first presented at the Fifth National Sculpture Conference in 1968 by Robert Mallery. Mallery had developed, with the assistance of a programmer, software which he used to create colored Lucite sculpture. The sculpture was exhibited at the 1968 Whitney Sculpture Biennale and at the seminal exhibition of computer art, "Cybernetic Serendipity," held in London and organized by Jasia Reichardt.

Twenty-five years later computers are being used by a significant number of sculptors whose philosophies, intentions, style of work, and materials (if any) vary dramatically from one another. These sculptors employ the computer for concept development, as a tool for problem-solving, virtual modeling, architectural site-specific work, the creation of previously impossible new art forms, computer-aided design (CAD), computer-aided manufacturing (CAM), computer-assisted maquettes, installations and purely imaginary concepts.

The purpose of this special program is to establish an international forum for sculptors whose work represents significant and innovative use of the computer, and for others interested in seeing how their peers are using this remarkable new technology.

*Overview of Events and Activities*

*All events and sessions will take place at the University of Arts unless otherwise noted.*

### **Computer Forum Sessions**

In a continuing series of computers and sculpture "sessions," sculptors will present 20-minute slide and video talks about the specific use of computers in their sculpture. The Computer Forum Sessions will be held in CBS Auditorium, University of the Arts. Wednesday, 1:30 pm - 5:30 pm; Thursday, 12:45 pm - 2:00 pm, 5:00 pm - 8:00 pm; Friday, 12:45 pm - 2:00 pm, 5:00 pm - 8:00 pm; Saturday, 5:00 pm - 7:00 pm. See the schedule that follows for speakers and subjects.

### **Computer Technology Center**

*Hunt Room, University of the Arts. Thursday-Saturday, 9:15 am - 5:00 pm*

The Sculpture Conference has established a Computer Technology Center in cooperation with the University of the Arts, Silicon Graphics Inc., Commodore Business Machines (Amiga) and Apple Computers. The Center will be the site of Realtime Demonstrations by expert sculptor/users of state-of-the-art personal and professional computers. (See daily schedule for specific speaker, computers and software to be demonstrated). At all other times the Center will be open to those who wish to try out these systems.

### **Realtime Demonstrations**

*Hunt Room, University of the Arts. Thursday, 12:15 pm - 12:45 pm; Friday, 12:15 pm - 12:45 pm; Saturday, 9:45 am - 5:00 pm. See daily schedule for specific information on sculptor, computers and software.*

The Computer Technology Center gallery, which accommodates 60-80 viewers, will be set up with Macintosh, Amiga and Silicon Graphics IRIS computers as well as an Intel 386 custom system. During the lunch hour and all day Saturday, 16 sculptors will do 30-minute demonstrations on how they use these systems. Video projection and large monitors will allow the audience to get a close look at the computer-aided sculpture process in realtime demonstrations.

## COMPUTER FORUM SESSIONS

### Open Computer Labs

*Amiga Lab, Mezzanine, Room M5, 333 South Broad St. Thursday-Friday, 9:15 am -12:00 pm.*

*Macintosh Lab, Mezzanine, Room M11, 333 South Broad St. Thursday-Friday, 2:15 pm - 5:00 pm)*

The University of the Arts has opened several Macintosh and Amiga labs during the conference. A lab assistant will be available, although the labs are open for self instruction. David Smalley has provided a "how-to-get-started" basic tutorial for the Amiga using Sculpt4D software, a typical and useful 3D program for sculptors. Other programs will be available in the Macintosh Lab.

### Exhibition

*Great Hall, University of the Arts. Wednesday, 12:30 pm -10:00 pm; Thursday & Friday, 9:00 am - 6:00 pm; Saturday, 9:00 am - 3:00 pm*

Hard copy, photographs and plotter output from 40 sculptors is on view in the Great Hall surrounding the Trade Fair for the duration of the IS92 conference. This informal educational exhibit presents output from the computer and ways sculptors integrate this output in to the sculpture process.

## DAILY SCHEDULE-COMPUTER FORUM

### Wednesday, June 3

#### Event

##### Forum Sessions

1:30 pm - 1:50 pm

**Robert Smith, Yanni Shai Koenig, Newburgh, New York**

*Presentation of computer-generated images and finished sculptures produced on their system and software.*

1:55 pm - 2:15 pm

**Stuart Dickson, Thousand Oaks, California**

*Creating sculpture of mathematical surfaces. Implications of 3D photometric replication (stereo-lithography). Describing objects mathematically, including philosophy of object identity and composition.*

2:20 pm - 2:40 pm

**William F. Monroe, Cincinnati, Ohio**

*Computer-controlled, automated cutting of complex two-dimensional curves; innovative approach that reduces hand finishing, produces a clean edge, speeds up fabrication, automatically scales the work, eliminates patterns and reduces data.*

2:45 pm - 3:05 pm

**David Smalley, Quaker Hill, Connecticut**

*Review of computer visualizations of kinetic sculpture for presentations and for design purposes. Presentation of a computer animation entitled "Sculptor's Dream/Sculptor's Nightmare," with commentary.*

3:10 pm - 3:30 pm

**David Morris, Brooklyn, New York**

*Original "river crystal" program as a research tool in evaluating mathematical forms for his fountains. Images of sculpture projects, ("dry fountains") produced using this technique.*

3:35 pm - 3:55 pm

**Richard Winer, Wilmington, Delaware**

*A brief description of fractals, what they are and how they are obtained using the computer. Will show a series of slides which illustrate both the fractal images and the sculpture inspired by them.*

### Wednesday, June 3

#### Event

4:00 pm - 4:20 pm

**Helaman Ferguson, Laurel, Maryland**

*Development of a virtual image projection system for direct quantitative carving of stone and other materials. Mathematically derived forms.*

4:25 pm - 4:45 pm

**Tony Robbin, New York, New York**

*Explains his quasi-crystal-based sculptures and architectural projects. The first true quasi-crystal architectural-scale structure will be built in the summer of 1992 at COAST (The Center for Art, Science and Technology at the Danish Technical University). Quasi-crystals are nonrepeating patterns that possess regularity. Robbin developed computer programs based on quasi-crystals to create his environmental sculpture.*

4:50 pm - 5:10 pm

**Michael O'Rourke, Brooklyn, New York**

*Use of the computer to enlarge maquettes. Manipulating digitized images of the maquette, scaling, determining cross sections, construction in foam. Virtual modeling will be discussed.*

### Thursday, June 4

#### Event

12:15 pm - 12:45 pm

##### Realtime Demonstration

**Robert Smith, Newburgh, New York**

*On an Intel 386 computer with a variety of software programs, including a Truevision Vista Board, Autodesk 3D Studio and TIPS Paintbox, Mr. Smith and Mr. Koenig will present preprogrammed images and animations produced for their clients. They will also schedule time with individuals and small groups to more fully demonstrate the development of an idea with their system.*

12:45 pm - 1:05 pm

##### Forum Sessions

**Simon Penny, Gainesville, Florida**

*The use of electronic control to articulate machine and media sculpture and installation. Video of recent installation works. The design and production of electronic timing and sensor circuitry for these works.*

1:10 pm - 1:30 pm

**William Minschew, Fresno, California**

*Photorealistic computer-generated images of his sculpture concepts set in architectural sites. Use of the computer to render surfaces and textures and create site-specific presentations. His past work in bronze and marble creates a basis for these often illusionary images. Discusses how the computer has changed his perspective on his sculpture and is leading him into theoretical works.*

1:35 pm - 1:55 pm

**Bruce and Susan Hamilton, Glorietta, New Mexico**

*How the computer helps in the design and fabrication of their sculpture. Experiments in virtual sculpture, including animations of sculptural forms that can only exist in the computer.*

## DAILY SCHEDULE-COMPUTER FORUM

Thursday, June 4	Event
5:00 pm - 5:20 pm	<p><b>Evening Forum Sessions</b></p> <p><b>Anne Hayes and Glen Davidson, Cardiff, Wales, United Kingdom</b> Workshop projects, architectural installations and gallery sculpture utilizing the artists surface-unwrapping software "Splicer." CAD work relating to natural geometries, mathematical surfaces and the operation of their recently developed precision floor "turtle" for plotting 2D templates.</p>
5:25 pm - 6:35 pm	<p><b>Combined Forum Session</b></p> <p><b>Kenneth Snelson, New York, New York</b> Will discuss computer's role in creating images of a reasonable visual architecture for the atom. Ways of rendering images of sculptures will also be discussed.</p> <p><b>Bruce Beasley (co-chairman), Oakland, California</b> Sculptures in various stages illustrate the computer as a compositional tool and show finished products compared to computer images. Demonstration of flat pattern program as well as ways patterns are used to cut bronze plate for large sculptures and in the assembly of foamcore models for casting in bronze.</p> <p><b>Rob Fisher (co-chairman), Bellefonte, Pennsylvania</b> Recent major public art projects created using advanced computer simulation technique, combined with traditional studio maquettes. Features 1992 proposal "Dance of the Cybnauts," which integrates scientific and artificial intelligence programs with architectural simulations on a Silicon Graphics IRIS. Animation of interactive laser/fibre-optic light sculpture.</p>
6:40 pm - 7:00 pm	<p><b>Masaki Fujihata, Tokyo, Japan</b> A search for real creation using the computer. Mr. Fujihata's exploration of art plastique began by using numerically controlled milling machines. He explains current use of a Silicon Graphics CAD system linked to stereolithography for creating natural shapes based on mathematical rules.</p>
7:05 pm - 7:25 pm	<p><b>Larry Donahue, Wilmington, Delaware</b> Computer drawings of linear shapes are turned into 3D drawings from which wire models are created. Mr. Donahue heat-shrinks plastic over the models and casts plaster molds. He then presses or casts porcelain into these molds.</p>
7:30 pm - 7:50 pm	<p><b>Steve Pevnick, Milwaukee, Wisconsin</b> Design and construction of kinetic, computer programmable, free-falling water droplet fountains. Video of recent installation showing various shapes and effects.</p>
Friday, June 5	Event
12:15 pm - 12:45 pm	<p><b>Realtime Demonstration</b></p> <p><b>Kenneth Snelson, New York, New York</b> Demonstration of the use of the Silicon Graphics and Wavefront software to construct objects and place them in an environment, to employ paired (software) cameras for stereo viewing, to use materials, colors, shadows and textures in order to control the final rendered picture.</p>

Friday, June 5	Event
	<p><b>Forum Sessions</b></p>
12:45 pm - 1:05 pm	<p><b>Dale Schlappi, Sunderland, Massachusetts</b> The work presented ("&lt;&lt;Cloud Bits&lt;Plotting&gt;") is about the mechanical production of an image-air. The form air takes is that of cloud parts, the area between cloud and no cloud, since clouds have no surface and are intangible.</p>
1:10 pm - 1:30 pm	<p><b>Mary Visser, Austin, Texas</b> Translating and transforming the human form via video and computer graphics into 3D life-sized forms. She will illustrate the use of video capture, 3D modeling, and rendering programs in designing 3D forms.</p>
1:35 pm - 1:55 pm	<p><b>Stacy Spiegel, Toronto, Canada</b> Digital techniques include conceptualizing ideas, modeling the ideas, CAD engineering evaluation and fabrication of the actual sculptures. Illustrated with many large-scale public projects that show real world applications of the computer to sculpture, including glass wind screens and kinetic water pieces.</p>
	<p><b>Evening Forum Sessions</b></p>
5:00 pm - 5:20 pm	<p><b>James Seawright, New York, New York</b> Illustrates his use of the computer in music, theatrical lighting control and interactive sculpture. Video presentation of his current work, which utilizes microcomputers as embedded microcontrollers in interactive sculptures.</p>
5:25 pm - 5:45 pm	<p><b>Lloyd Held, Cambridge, Massachusetts</b> AutoCADD in the design process. Computer-aided manufacturing in the fabrication process. Explanation of terminology like kerf compensation and pattern nesting. Advantages and disadvantages of various cutting processes including CNC lasers versus routers.</p>
5:50 pm - 6:10 pm	<p><b>Ron Resch, Salt Lake City, Utah</b> Presentation of the now-famous giant Ukranian Easter Egg project in Canada. Includes CAD-CAM and final production of this architectural scale object. Discussion of the creation of software as a tool for artists from a sculptor who has been a pioneer in the computer field.</p>
6:15 pm - 6:35 pm	<p><b>Timothy Duffield (on-site coordinator), West Chester, Pennsylvania</b> Landscape elements such as benches and fountains designed on the computer. Video animation of a work in progress exploring aspects of man's interaction with the landscape.</p>
6:40 pm - 7:00 pm	<p><b>Alvin Sher, Niantic, Connecticut</b> Illustrates use of modeling programs used on the Macintosh in the design and production of architectural sculpture. Slides of computer studies and the actual works will be presented.</p>
7:05 pm - 7:25 pm	<p><b>Frank McGuire, Kent, Ohio</b> Examples of work produced via computer utilizing the sculptor's original Genetic Sculpture software. Creating sculpture variations based on principles of artificial intelligence. A separate program plots flat patterns from these 3D computer models.</p>

## DAILY SCHEDULE—COMPUTER FORUM

Friday, June 5	Event
7:30 pm - 7:50 pm	<b>Jon Fordyce, New Carlisle, Ohio</b> 3D computer imaging on an Atari leading to mild and stainless steel sculptures. Also computer-generated prints.
Saturday, June 6	Event
	<b>Realtime Demonstrations</b>
9:45 am - 10:15 am (Macintosh)	<b>Stephen Porter, Bellefonte, Pennsylvania</b> 3D modeling software and the production of 3D photorealistic models incorporating lighting and surface textures.
10:15 am - 10:45 am (Amiga)	<b>David Smalley (Realtime Demonstrations Coordinator), Quaker Hill, Connecticut</b> Object-making with Imagine software.
10:45 am - 11:15 am (Macintosh)	<b>Mary Visser, Austin, Texas</b> 3D drawing, modeling and surface-rendering programs such as Infini-D and Pixel Paint Professional. The session will be oriented toward available programs for creating, editing and presenting works.
11:15 am - 11:45 am (Silicon Graphics IRIS)	<b>Rob Fisher (co-chairman), Bellefonte, Pennsylvania</b> Custom software that integrates architectural graphics with scientific crystal growth simulation programs to produce a new monumental sculpture. "Growing" crystal sculptures, combining 2D and 3D images, animation.
11:45 am - 12:15 pm (Macintosh)	<b>Larry Donahue, Wilmington, Delaware</b> Three-dimensional sketching with Freehand and Computer Eyes software for use in production of wire molds and porcelain sculpture.
12:15 pm - 12:45 pm (Amiga)	<b>Stacy Spiegel, Toronto, Canada</b> DCTV and digitized animation using Deluxe Paint IV.
12:45 pm - 1:15 pm (Macintosh)	<b>Bruce and Susan Hamilton, Glorietta, New Mexico</b> 3D modeler ("Mickey") and Pixar's MacRenderman software, designing and animating sculpture. Examples of camera, surface, geometry and rendering tools.
1:15 pm - 1:45 pm (Silicon Graphics IRIS)	<b>Stuart Dickson, Thousand Oaks, California</b> Translating abstraction into concrete form using the Mathematica System for doing mathematics by computer. Photorealistic computer rendering using Wavefront Advanced Visualizer. 3D color photometric replication using output from the Cyberware Laboratory 3D Color Digitizer.
1:45 pm - 2:15 pm (Macintosh)	<b>Alvin Sher, Niantic, Connecticut</b> CAD programs including Dynaperspective, Alias Upfront, Dreams, Modelshop and Pro-3D. Walk-throughs, animations, rotations, sketching and parts detailing.
2:15 pm - 2:45 pm (Amiga)	<b>Timothy Duffield (on-site coordinator), West Chester, Pennsylvania</b> Landscape generation and manipulation programs and their interaction with 3D modeling programs used to depict and alter an actual site.

Saturday, June 6	Event
2:45 pm - 3:15 pm (Macintosh)	<b>Joe Greenstein, Paul Galburt, Brooklyn, New York</b> How the computer is used to orchestrate, control and edit the light and music components of their sculpture. Will demonstrate an actual artwork linked to a MIDI interface and sequencer software.
3:15 pm - 3:45 pm (Silicon Graphics IRIS)	<b>Masaki Fujihata, Tokyo, Japan</b> Custom software for CAD and rendering. Using a constructive solid geometry-based modeler, Mr. Fujihata shows his use of command tree structures for decision-making.
3:45 pm - 4:15 pm (Macintosh)	<b>Steve Pevnick, Milwaukee, Wisconsin</b> Adobe Illustrator and Photo Shop integrating a color scanner as sketching tools for sculptors.
4:15 pm - 4:45 pm (Amiga)	<b>Frank McGuire, Kent, Ohio</b> Genetic Sculpture software generates variations of sculptural forms based on principles of artificial intelligence, genetic evolution and machine learning. Also a program which produces flat patterns from these 3D forms. Patterns can be output to a plotter for fabrication.
	<b>Evening Forum Sessions</b>
5:00 pm - 5:20 pm	<b>Barbara Mones-Hattal, Reston, Virginia</b> Investigations of the juxtaposition of real objects and computer-generated images in her work. How the computer can shift mathematically between two and three dimensions. Use of stereo imaging techniques.
5:25 pm - 5:45 pm	<b>Jennifer Hall, Boston, Massachusetts</b> An interactive computer-controlled marionette for out-of-body theater. Optical body tracking with a video camera locates performer and sends MIDI commands to associated MIDI controlled devices -video and slide projections, theater lights and a Plexiglas shadow puppet. Performer activates the animation of a sculpture/marionette scripted to move throughout a videoprojected installation.
5:50 pm - 6:10 pm	<b>Joe Greenstein, Paul Galburt, Brooklyn, New York</b> Their sculpture is fabricated from painted wood, metallic and plastic materials together with specially placed lights. Computerization allows them to orchestrate, control and edit the light and music components of the sculpture, creating light sequences and color mix patterns of great complexity. They also use the computer to compose the associated music.
6:15 pm - 6:35 pm	<b>David Durlach, Somerville, Massachusetts</b> Humanizing technologic art. Computer-controlled kinetic sculptural "landscapes." Video presentation of recent commissions. Interactive dancing logos.
6:40 pm - 7:00 pm	<b>Charles Colburn, Suitland, Maryland</b> The development of a CADD produced large-scale sculpture. Discussion of CADD and 3D drafting programs. Steel fabrication and engineering issues.

# TRADE FAIR EXHIBITION

June 4 - 6, 1992

*The University of the Arts, Great Hall*

*Broad and Pine Streets, Philadelphia, PA*

Don't miss the conference trade fair exhibition. Company representatives will be available to answer your questions, demonstrate their products and update you on the latest technology.

## Trade Fair Exhibitors

### Art Research & Technology

3050 Industry Drive  
Lancaster, PA 17603  
Phone 717-299-9333  
Fax 717-299-0149

Offers fine-art foundry services and specialized waxes. Booth # 9

### Ball Consulting, Ltd.

338 14th Street  
Suite 201  
Ambridge, PA 15003  
Phone 1-800-225-2673 or 412-266-1502  
Fax 412-266-1504

Offers Jesmonite Exterior Gypsum for castings, which is capable of being filled with metal powders to replicate bronze castings. Booth # 19

### Belmont Metals Inc.

330 Belmont Avenue  
Brooklyn, NY 11207  
Phone 718-342-4900  
Fax 718-342-0175  
Offers copper, aluminum, lead and tin alloys for sculpture casting. Booth # 16

### Bryant Lab

1101 Fifth Street  
Berkeley, CA 94710  
Phone 510-526-3141  
Fax 510-528-2948

Patina products and literature. Booth # 13.

### Cementex Latex Corporation

480 Canal Street  
New York, NY 10013  
Phone 1-800-782-9056  
Phone 212-226-5832  
Fax 212-334-8349

Manufacturer and compounder of natural and synthetic latex. Booth # 5

### Chavant, Inc.

42 West Street  
Red Bank, NJ 07701  
Phone 1-800-242-8268 or 908-842-6272  
Fax 908-842-3621

Offers Chavant professional plasteline, modeling clay and tools. Booth # 18

### Hobart Brothers Company

Troy, Ohio 45373  
Phone 513-332-4249  
Fax 513-332-4249  
Welding and cutting supplies for sculptors. Booth # 14

### International Sculpture Center

1050 Potomac Street NW  
Washington, DC 20007  
Phone 202-965-6066  
Fax 202-965-7318

Sponsor of the 14th International Sculpture Conference and publisher of Sculpture Magazine. Nonprofit arts organization devoted to the professional development of sculptors and the promotion of contemporary sculpture. Stage area

### Kraus-Sikes, Inc. - The Guild

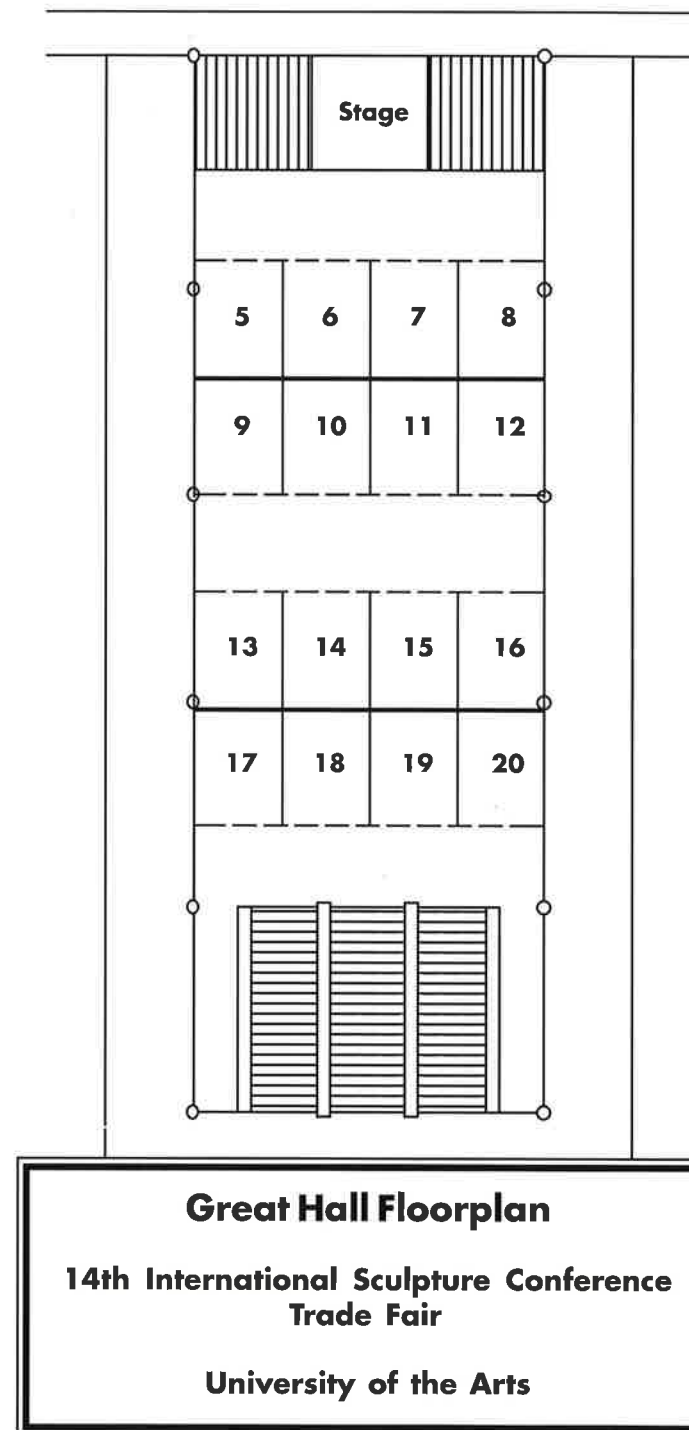
228 State Street  
Madison, WI 53703  
Phone 1-800-584-5683  
Fax 415-334-5237

Fine art publishing company. Booth # 15

### Joel Meisner Foundry & Gallery

115 Schmitt Boulevard  
Farmingdale, NY 11735  
Phone 516-249-0680  
Fax 516-249-0697

Art casting foundry for bronze, stainless steel, silver and cast resins. Booth # 8



### Johnson Atelier

60 Ward Avenue  
Mercerville, NJ 08619  
Phone 609-890-7777  
Fax 609-890-1816

Fine-art foundry and technical school for sculpture. Booth # 12

### Montoya/MAS International, Inc.

435 Southern Boulevard  
West Palm Beach, FL 33405  
Phone 800-682-8665 or 407-832-4401  
Fax 407-833-2722

Sculptors' supplies and services. Booth # 20

### Pennsylvania Academy of the Fine Arts

118 North Broad Street  
Philadelphia, PA 19102  
Phone 215-972-7642  
Fax 215-569-0153

The nation's oldest art school. Booth #7

### Polytek Development Corp.

P.O. Box 384  
Lebanon, NJ 08833  
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Fax 908-534-5190

Mold-making supplies for casting wax, plaster, concrete, resins and bronze. Booth # 17

### Smooth-on

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Fax 908-604-2224

Supplier of flexible rubber mold materials. Booth # 11

### Trow & Holden Co.

45 South Maine Street  
Barre, VT 05641  
Phone 802-476-7221  
Fax 802-476-7025

Offers stone sculpture tools. Booth # 6

### University of the Arts

320 S. Broad Street  
Philadelphia, PA 19102  
Phone 215-875-4800  
Fax 215-875-5467

School of Visual and Performing Arts. Booth #10

## PUBLIC ART TOURS

In addition to its multitude of historic sites, Philadelphia also offers the world's largest municipal park, extraordinary museums and perhaps more public art than any other city in the country. Not only was Philadelphia instrumental in the formation of this country's government, but from its beginning, the city has been active in promoting the arts.

The following tours have been coordinated by the Philadelphia Planning Committee and will be guided by knowledgeable local art historians. Space is still available on some of the tours. Check at the registration desk for tickets and availability.

### Overview of the Urban Fabric of Philadelphia

This tour will provide an overview of Philadelphia's architectural heritage and William Penn's original city plan. Tour led by Bob Brown, Gerry Pogach and Susan Snyder.

### Center City Historic Sculpture Sites

Masterpieces of American sculpture will be visited, including works situated along the Parkway and River Drives by the following artists: Alexander Stirling Calder, Emmanuel Fremiet, Daniel Chester French, Jacques Lipchitz, Paul Manship, Henry Moore, Frederic Remington, Randolph Rogers, Augustus Saint-Gaudens. Tour led by Penny Bach and Laura Griffith.

### Morris Arboretum and Sculpture Outdoors at Fairmount Park

Enroute to the Arboretum, the tour will stop at the Horticulture Center in Fairmount Park for Sculpture Outdoors, an exhibition of six large-scale works which relate physically or spiritually to architectural forms. Independent Choreographers' Exchange of the Philadelphia Dance Alliance will present four site inspired dance works at the site. The Morris Arboretum is a 92-acre Victorian landscape garden with an outstanding collection of contemporary sculpture that accents the garden space. Works by George Sugarman and Buky Schwartz are featured in the landscape settings. A special re-dedication of a George Sugarman sculpture will be held during this tour. An exhibit by Scott Sherk is set in the Butcher Sculpture Garden. Tour led by Marsha Moss and Tim Tomlinson.

### Abington Art Center

Abington Art Center is an exhibition space for contemporary art as well as an educational institution. Changing exhibitions in the gallery and the sculpture garden feature regional, national and international artists. Abington Art Center will open a new sculpture garden exhibition in June 1992—"Ancient Sources—Contemporary Forms." Exhibiting artists will include Magdalena Abakanowicz, Joyce de Guatemala, Nicholas Kripal, Arlene Love, Winifred Lutz, Niki de Saint Phalle and William Tucker. Tour led by Jeanne Pond.

### Center City Contemporary Sculpture

This tour will visit Center City sites which will also include Chinatown, Independence Hall and the Delaware River Front. Works by the following artists will be viewed: Alice Adams, Jean Dubuffet, Robinson Friedenthal, Brower Hatcher, Andrew Leicester, Barbara Neijna, Louise Nevelson, Isamu Noguchi, Claes Oldenburg, Beverly Pepper, David von Schlegell. Tour led by Gilda Ellis and Dennis Will.

### Franklinton Contemporary Sculpture

This tour will visit Charles Fahlen's Sculpture Garden in North Philadelphia and the following artists' works in Franklinton: Stephen Antonakos, John Dowell, Charles Fahlen, Winifred Lutz, Nam June Paik, Albert Paley, Athena Tacha. Tour led by Gary Smith and Susan Snyder.

### University City Contemporary Sculpture

This tour will visit University City which is in West Philadelphia. Works by the following artists will be viewed: Alexander Calder, James Carpenter, Timothy Duffield, Alexander Lieberman, Arlene Love, Claes Oldenburg, Tony Smith. Tour led by Libby Newman and Steven Tarantal.

### Rodin Museum

Auguste Rodin created a new sculpture, both personal and monumental, which changed the course of 20th Century Art. In the Rodin Museum, located on beautiful Benjamin Franklin Parkway, see more than 124 sculptures, including bronze casts of some of the artist's greatest works: *The Thinker*, *The Burghers of Calais*, *Eternal Springtime* and *the Gates of Hell*. Tours led by Dr. and Mrs. Ralph A. Carabasi, Jr.

### Philadelphia Museum of Art

#### Wednesday tour

Sculpture on the tympanum of the Philadelphia Museum of Art by C. Paul Jennewein and works by Rudolph Siemering, Jacques Lipchitz, Louise Nevelson and Jacob Epstein and others will be the feature of this outdoor walking tour of sculpture located in the area around the Art Museum. Tours coordinated by Alice Beamesderfer.

#### Thursday tour

Constantin Brancusi retained a love for materials and a sense of simple, almost primitive form which was deeply rooted in his Romanian peasant origins. The Arensberg Collection in the Philadelphia Museum of Art brings together many of Brancusi's most recognized works, including *The Kiss* (1912), *Mlle. Pagany* (1912), and *Bird in Space* (c. 1924). In addition, the works of Marcel Duchamp, Duchamp-Villon and other sculptors provide an exciting visual experience during a visit to the Arensberg Collection. Tours coordinated by Alice Beamesderfer.

#### Friday tour

The Philadelphia Museum of Art's extensive sculpture collection includes works by Clodion, Alexander Calder, Henry Moore, Pablo Picasso, Augustus Saint-Gaudens, Anselm Kiefer and other European and American artists, as well as a fine collection of works from India and the Far East. Tours coordinated by Alice Beamesderfer.

### Artist Studio Tours

Sunday morning and afternoon

An opportunity to visit the Old City and Center City studios of working Philadelphia artists. The various sculptors opening their studios will provide a broad spectrum of both concepts and methods. Several of the sculptors' work will be exhibited in the various galleries and installations throughout the city. The sculptors who have been selected to open their studios are all professional artists whose works include commissions, installations and have exhibited both nationally and internationally. Tours coordinated by Barbara Wallace and Tony Visco.

Some of the artists included: Linda Brenner, Syd Carpenter, Rebecca Johnson, Ray King, Arlene Love, Robert Roesch, Isaiah Zagar.

# THE PHILADELPHIA EXHIBITIONS

## Greater Philadelphia Area Sites

The following individuals, organizations and galleries will host exhibitions in conjunction with the conference. Many are within walking distance or are easily accessible by public transportation. An alphabetical listing and description of each exhibition follows along with the address and phone number for the exhibitor. Special receptions or events are indicated by bold text.

The exhibitions have been divided into three sites: East of Broad Street, Broad Street and West of Broad Street, and Other Destinations. Thursday's gallery walk will include the galleries and institutions on Broad Street and West of Broad Street. Friday's gallery walk will include the galleries and institutions East of Broad Street. Please consult your map in the *Official Visitors Guide*, published by the Philadelphia Convention and Visitors Bureau to locate the sites.

*Broad Street and West of Broad Street*

*East of Broad Street*

*Philadelphia Metropolitan Area*

### Thursday Gallery Walk

Center City Conference Sites:  
Warren Angle  
Cigna Corporation  
City Hall Courtyard  
City Hall, 2nd Floor,  
Mayor's Office  
Continental Bank's Gallery at  
Centre Square  
Creative Artists Network  
The Helen Drutt Gallery  
Janet Fleisher Gallery  
Jeffrey Fuller Fine Art  
Gallery at the Gershman Y  
Liberty Place/"Sculpture Inc."  
of Baltimore  
Mangel Gallery  
Moore College of Art and Design  
The More Gallery  
The Pennsylvania Academy of the  
Fine Arts  
Main Gallery  
Morris Gallery  
**The Philadelphia Art Alliance**  
Philadelphia Museum of Art  
The Print Club  
Schmidt/Dean Gallery  
The University of the Arts  
Anderson Hall, 3rd Floor  
Arronson Gallery  
Arco Park  
Great Hall, lower level  
Rosenwald-Wolf Gallery  
Window on Broad  
Sande Webster Gallery

### Friday Gallery Walk

Artists' House Gallery and Studios  
Axis Fine Art Gallery  
Larry Becker Gallery  
Jessica Berwind Gallery  
BridgeView Place Condominiums  
Center City Conference Sites:  
Warren Angle  
The Clay Studio  
Eyes Gallery  
The Fabric Workshop  
479 Gallery, Inc.  
Galerie Atelier  
Gallery Nadeau  
Highwire Gallery: Highwire/  
Delaware River/Petty's  
Island, New Jersey/Ben  
Franklin Bridge  
Rodger LaPelle Galleries  
Liberties Expressions  
Locks Gallery  
Muse Gallery  
NEXUS Foundation for  
Today's Art  
Omni Hotel at Independence Hall  
Painted Bride Art Center  
The Pennsylvania Academy of the  
Fine Arts -  
School Gallery  
Port of History Museum  
Protean Artist's Cooperative  
Rosenfeld Gallery  
The Sculptors Guild at the  
Federal Reserve Bank  
Sculpture Outdoors - City Streets  
Sheraton Society Hill Hotel  
Snyderman Gallery  
Touch Gallery, National Exhibits  
by Blind Artists  
Works Gallery  
Ruth Zafirir Sculpture Gallery  
Zone One

### Other Destinations

Abington Art Center  
Sculpture Garden  
The American College  
Art Space Gallery  
Beaver College  
Philip and Muriel Berman Museum  
of Art, Ursinus College  
Burlington County College,  
New Jersey  
Camden County Cultural &  
Heritage Commission,  
New Jersey  
Cheltenham Center for the Arts  
The Community Education Center  
Eastern State Penitentiary  
The Hahn Gallery  
Independent Choreographers  
Exchange:Dance  
performance for  
Gallery Walk  
Johnson Atelier, New Jersey  
Esther M. Klein Art Gallery of the  
University Science Center  
Morris Arboretum of the  
University of Pennsylvania  
Quietude Garden Gallery,  
New Jersey  
Rodin Museum  
Arthur Ross Gallery,  
University of Pennsylvania  
Sculpture Outdoors  
Fairmount Park  
The Village of Arts  
and Humanities  
Woodmere Art Museum

# THURSDAY GALLERY WALK

*Broad Street and West of Broad Street*

## Center City Conference Sites: Warren Angle Philadelphia

Phone: 215-487-7182  
Hours: Daylight  
Admission: Free

## Nature Preserve: Rabbit Warren

A site sculpture made of small rabbits that become topiary. They focus viewers on the city as a sculptural space, showing the dichotomy of nature and constructed spaces.

## Cigna

Liberty Place  
1625 Chestnut Street  
Hours: Daylight

## Sculpture at Cigna

An exhibition of sculpture by area artists working in diverse materials.

## City Hall Courtyard

Market and Broad Streets  
Phone: 215-686-8684  
Hours: 12:00 pm - 2:00 pm; June 4-5  
Admission: Free

## Series of Technical Demonstrations by Local School Instructors and/or Representatives

The City of Philadelphia, in collaboration with area art schools, will be presenting a series of technical demonstrations which include stone and wood carving, blacksmithing, wire sculpture and plaster casting.

## City Hall, 2nd Floor, Mayor's Office

Market and Broad Streets  
Phone: 215-686-8684  
Hours: Monday - Friday, 9:00 am - 5:00 pm;  
Saturday, 9:00 am - 4:00 pm  
Admission: Free

## Ten on Two

A collaborative effort by the Sande Webster Gallery and the staff of Arts and Culture in City Hall. The exhibition will feature ten Philadelphia artists working in various media: Barbara Bullock, Pete Ospina, Joe Mooney, Nannette Clark, Bob Reinhardt, Ed Hughes, Vaughn Stubbs, Doris Nouggeria Rodgers, John McDaniel, Bill Travis.

## Continental Bank's Gallery at Centre Square

Centre Square Building (15th and Market Streets)  
Phone: 215-545-1118  
Hours: Monday - Friday, 8:00 am - 3:00 pm  
Admission: Free

## Second Wall of Tears

A walk-in enclosure of aluminum and silvered glass panels containing light, text and sound. Sound work created by Robert Roesch on his moon harp. Collaborative work by Suzanne Reese Horvitz and Robert Roesch.

## Creative Artists Network

The Barclay Hotel - CAN Gallery  
237 South 18th Street  
Phone: 215-546-7775  
Hours: Monday - Friday, 9:00 am - 5:00 pm  
Admission: Free

## Emerging Forms: Sculptors Discovered by Creative Artists Network

Works by present and past artist affiliates of Creative Artists Network, a not-for-profit organization devoted to the development of exceptionally talented, unknown visual artists.

## The Helen Drutt Gallery

1721 Walnut Street  
Phone: 215-735-1625  
Hours: Wednesday - Friday, 10:00 am - 5:00 pm;  
Saturday, 10:00 am - 4:00 pm  
Admission: Free

## Ceramic Sculpture

Jill Bonowitz, Mark Burns, Nancy Carman, Anne Currier, William Daley, Wayne Higby, Rudolf Staffel, Lizbeth Stewart, Robert Turner, Paula Winokur, Robert Winokur.

## Janet Fleisher Gallery

211 South 17th Street  
Phone: 215-545-7562  
Hours: Monday - Friday, 10:30 am - 5:30pm;  
Saturday, 11:00 am - 5:30pm  
Admission: Free

## Summer Group Show

Sculptures by Brian Meunier. Meunier does large-scale indoor sculptures of polychromed, carved and constructed wood. The work refers to ritualist forms of other cultures.

## THURSDAY GALLERY WALK

*Broad Street and West of Broad Street*

### **Jeffrey Fuller Fine Art, Ltd.**

132 South 17th Street  
Phone: 215-564-9977  
Hours: Monday - Friday, 9:30 am - 5:30 pm  
Admission: Free

**Picasso: sculpture**

### **Gallery at the Gershman Y**

401 South Broad Street  
Philadelphia, PA 19147  
Phone: 215-545-4400  
Hours: Monday - Thursday, 9:00 am - 7:00 pm,  
Friday, 9:00 am - 4:00 pm; Sunday, 11:00 am -  
4:00 pm  
Admission: Free

### **Sculpture Explorations**

Artists: Phoebe Adams, Charles Fahlen, Bill  
Freeland, Debra M. Sachs, Nina Yankowitz.  
Architecture, tools, mazes and musculature form a  
structural basis from which these artists develop  
individual sculptural vocabularies.

### **Liberty Place/Sculpture Inc. of Baltimore**

1625 Chestnut Street  
Phone: 410-484-7260  
Hours: Monday - Saturday, 9:30 am - 7:00 pm,  
Sunday 12:00 pm - 6:00 pm  
Admission: Free

### **Baltimore-Area Sculptors**

A sampling of works by Baltimore-area sculptors,  
sponsored by Sculpture Inc. of Baltimore. Exhibit  
was juried by Constantine Grimaldis, proprietor of C.  
Grimaldis Gallery in Baltimore.

### **Mangel Gallery**

1714 Rittenhouse Square  
Phone: 215-545-4343  
Hours: Tuesday - Friday, 11:00 am - 6:00 pm;  
Saturday, 11:00 am - 5:00 pm  
Admission: Free

### **Group show of sculptors**

Sculpture and works on paper by sculptors,  
including: Harry Bertoia, Bryan Hunt, Henry Moore,  
Tom Otterness, Barbara Zucker, Ernest Trova, Leon  
Sitarchuk, Odell Prather, Lila Katzen and Stacy  
Dolen.

### **Moore College of Art and Design**

20th and The Parkway  
Phone: 215-568-4515, ext 1159  
Hours: Monday - Friday, 10:00 am - 5:00 pm  
(closed summer weekends)  
Admission: Free

### **Sculpture by Recent Moore Alumnae**

A selection of wall-mounted, pedestal-supported and  
freestanding sculpture, as well as an installation by  
graduates of Moore College of Art and Design's  
Sculpture Department. Exhibiting artists: Kate  
Bartoldus, Rosemary Duffy, Chris Griffin, Soomi  
Loh, Joan Nedham and Denise Wish.

### **The More Gallery**

1630 Walnut  
Phone: 215-735-1827  
Hours: Monday - Saturday, 10:00 am - 5:30 pm  
Admission: Free

### **Group Show**

### **The Pennsylvania Academy of the Fine Arts Morris Gallery**

Broad and Cherry Streets  
118 North Broad Street  
Phone: 215-972-7600  
Hours: Tuesday - Saturday, 10:00 am - 5:00 pm;  
Sunday, 11:00 am - 5:00 pm  
Admission: Free to conference registrants

### **Recent Work of Toshiko Takaazu**

Princeton University ceramics professor Toshiko  
Takaazu uses stoneware to create monumental  
sculpture forms. The glazed surfaces of the eight  
spherical and vertical closed vessels in this show  
explode with dynamic brush work.

### **The Pennsylvania Academy of the Fine Arts Main Gallery**

Broad and Cherry Streets  
118 North Broad Street  
Phone: 215-972-7600  
Hours: Tuesday - Saturday, 10:00 am - 5:00 pm;  
Sunday, 11:00 am - 5:00 pm  
Admission: Free to conference registrants

### **91st Annual Competition for Academy Travel Awards**

Over 90 individual exhibits featuring more than  
1,000 works of art.

### **The Philadelphia Art Alliance**

251 South 18th Street  
Phone: 215-545-4302  
Hours: Monday - Thursday, 11:00 am - 7:00 pm;  
Friday, 11:00 am - 5:30 pm; Saturday, 12:00 pm -  
5:00 pm  
Admission: Free

### **17 Sculptors**

Work in a variety of three-dimensional media in an  
early 20th century setting by the department of  
sculpture at the University of the Arts of  
Philadelphia. Reception June 4th, 5:00 pm -  
7:00 pm. Works by Adam Citron Dolen, Goldblatt,  
Greenberg, Hill, Jaffe, Johnson, Klass, Lekberg,  
Lerman, Nocella, Parker, Phillips, Stetser, Wilson  
and Witkin.

### **Philadelphia Museum of Art**

The Parkway at 26th Street  
Phone: 215-763-8100  
Hours: Tuesday - Sunday, 10:00 am - 5:00 pm,  
Wednesday 10:00 am - 8:45 pm  
Admission: \$6, students with i.d. and senior citizens  
\$3.

### **Sculpture from the Collections**

This celebrated collection includes sculptures by  
noted European and American artists, dating from  
the 12th century to the present, as well as superb  
examples from India and the Far East. Artists  
include: Clodion, Alexander Calder, Constantin  
Brancusi, Henry Moore, Pablo Picasso, Augustus  
Saint Gaudens, Anselm Kiefer and many more.

### **The Print Club**

1614 Latimer Street  
Phone: 215-735-6090  
Hours: Tuesday - Saturday, 11:00 am - 5:30 pm  
Admission: Free

### **Multiples**

Editioned objects by Cindy Sherman, Meyer  
Varsman, Richard Tuttle and others.

### **Heidi Kumao**

Machines and photographs by Kumao.

### **Schmidt/Dean Gallery**

1636 Walnut Street  
Phone: 215-546-7212  
Hours: Tuesday - Saturday, 10:30 am - 6:00 pm  
Admission: Free

### **Sculpture Group Show**

An exhibition showcasing the highly introspective  
work of local sculptors Bradford Graves, Tom Buck,  
Susan Hagen, James Parlin, Toni Vandgrift, Rolf  
Westad and Randy Bolton.

### **The University of the Arts: Anderson Gallery**

Broad and Pine Streets  
Anderson Hall, 3rd Floor  
Phone: 215-875-1116  
Hours: Monday - Friday, 9:00 am - 5:00 pm  
Admission: Free

### **Art that Interprets Earth and its Systems**

This exhibition will present artists' projects that  
describe the dynamics of the earth's laws and  
processes. The presentations will include narrative  
text, photographs and drawings.

### **The University of the Arts: Arronson Gallery**

Hours: Monday - Friday, 9:00 am - 6:00 pm  
Admission: Free

### **Walter Erlebacher Memorial Exhibition**

This exhibition features sculpture by the nationally  
acclaimed artist Walter Erlebacher, a long-time  
professor at The University of the Arts. This  
exhibition is a tribute to his lasting accomplishments  
as an artist and educator.

### **The University of the Arts: Arco Park**

Hours: Open round the clock  
Admission: Free

### **Arnold Zimmerman - Recent Sculpture**

Zimmerman, a nationally recognized ceramic  
sculptor, installed four 10-foot-high, glazed  
stoneware sculptures in Arco Park. This exhibit is  
sponsored by the Clay Studio, Snyderman Gallery  
and The University of the Arts.

## THURSDAY GALLERY WALK

*Broad Street and West of Broad Street*

### **The University of the Arts: Great Hall, lower level**

Hours: Monday - Friday, 9:00 am - 6:00 pm  
Admission: Free

#### **Lenore Tawney - *Cloud series***

The internationally acclaimed fiber artist Lenore Tawney will present one of her famous *Clouds* in the University's Great Hall.

#### **Computers and Sculpture**

This presentation focuses on the application of computers to sculpture including varied approaches and specific techniques. The exhibition will feature hardcopy output, photographs, slide shows and video.

### **The University of the Arts: Rosenwald-Wolf Gallery**

Hours: Monday - Friday, 10:00 am - 5:00 pm  
Admission: Free

#### **1992 Student Exhibition**

The annual student exhibition presents accomplished works by students in all instructional departments, including the sculpture department.

### **Window on Broad**

333 South Broad  
Hours: Open round the clock  
Admission: Free

#### **Jesse Moore - Recent Sculpture**

Jesse Moore, alumna of The University of the Arts, will exhibit a site-specific wood structure.

### **Sande Webster Gallery**

2018 Locust Street  
Phone: 215-732-8850  
Hours: Monday - Friday, 10:00 am - 6:00 pm,  
Saturday, 11:00 am - 4:00 pm  
Admission: Free

#### **Orlando Pellicia, Gregory Sale, Charles Searles, Gary Weisman**

Four varied approaches to the three-dimensional object with Weisman's figurative bronzes, Sale's Zen-inspired found objects, Pellicia's architecturally derived works and Searles' abstract, polychromed wall pieces.

## FRIDAY GALLERY WALK

*East of Broad Street*

### **Artists' House Gallery and Studios**

57 North 2nd Street  
Phone: 215-923-8440  
Hours: Wednesday-Friday, 12:00 pm - 6:00 pm;  
Saturday and Sunday, 12:00 pm - 5:00 pm; or by  
appointment  
Admission: Free

#### **Sculpture for the '90s**

Exhibiting artists include: Kate Brockman, Joyce Hilliou and Kathe Umlauf

### **Axis Fine Art Gallery**

718 North 3rd Street  
Phone: 215-629-4950  
Hours: Daily from 12:00 pm - 4:00 pm; or by  
appointment. Special opening reception on Wednesday,  
June 3, 4:00 pm - 8:00 pm.  
Admission: Free

#### **Alchemy**

Artist: Lila Katzen  
Works by Lila Katzen, New York. Ms. Katzen has works in the collections of such institutions as the Baltimore Museum of Art, the Wadsworth Athenaeum and the National Collection of Fine Art at the Smithsonian Institution in Washington.

### **Larry Becker Contemporary Art**

43 North 2nd Street  
Phone: 215-925-5389  
Hours: Tuesday - Saturday, 11:00 am - 5:00 pm; or by  
appointment  
Admission: Free

#### **David Goerk, Rebecca Johnson, Marc Rosenquist, Bill Walton: Sculpture**

Examples of recent work by four artists represented by the gallery.

### **Jessica Berwind Gallery**

301 Cherry Street  
Phone: 215-574-1645  
Hours: Tuesday - Friday, 10:00 am - 5:00 pm;  
Saturday, 11:00 am - 5:00 pm  
Admission: Free

#### **Group Show**

Group show of gallery sculptors.

### **BridgeView Place Condominiums**

315 New Street, Outdoor Court  
Phone: 215-351-4664  
Hours: Daylight  
Admission: Free

#### **Nature Preserve: Rabbit Warren (a site piece)**

Artist Warren Angle. Chaos in the garden - rabbits greening!

### **Center City Conference Sites: Warren Angle**

Philadelphia  
Phone: 215-487-7182  
Hours: Daylight  
Admission: Free

#### **Nature Preserve: Rabbit Warren**

A site sculpture made of small rabbits that become topiary. They focus viewers on the city as a sculptural space, showing the dichotomy of nature and constructed spaces.

### **The Clay Studio**

139 North 2nd Street  
Phone: 215-925-3453  
Hours: Tuesday - Friday, 12:00 pm - 6:00 pm;  
Saturday-Sunday, 12:00 pm - 5:00 pm  
Admission: Free

#### **Recent Work by Mark Fichtinger**

### **Eyes Gallery**

402 South Street  
Phone: 215-925-0193  
Hours: Monday - Thursday, 11:00 am - 7:00 pm;  
Friday - Saturday, 11:00 am - 8:00 pm; Sunday,  
12:00 pm - 6:00 pm  
Admission: Free

#### **The Magical World of Luis Valencia, Ceramic Artist of Oaxaca, Mexico**

In tile bas relief murals and large freestanding sculptures, Valencia depicts life and legend in small town Oaxaca. His pieces are hand-built, low-fired and brightly painted, both tawdry and innocent at the same time.

### **The Fabric Workshop**

1100 Vine Street  
Phone: 215-922-7303  
Hours: Monday - Friday, 9:00 am - 8:00 pm;  
Saturday, 10:00 am - 8:00 pm; Sunday, 11:00 am -  
3:00 pm  
Admission: Free

#### **The Riddle of the Sphinx**

Afghan project and banners by artist Mike Kelley.

### **479 Gallery Inc.**

55 North 2nd Street  
Phone: 215-922-1444  
Hours: Wednesday - Sunday, 12:00 pm - 5:00 pm  
Admission: Free

#### **Horror Vacuum**

The fear of empty space is a vacuum that invokes the action of creative energy of the sculptors to fill it. Work by artists Daniel Gantenbein, Penelope Greenwell, Johanna Goodman, Casey Swartz and Susan Woods.

### **Galerie Atelier**

65 North 2nd Street  
Phone: 215-627-3624  
Hours: Tuesday - Saturday, 11:00 am - 5:00 pm  
Admission: Free

#### **Turtle Torso by artist H. Lee Hirsche**

### **Gallery Nadeau**

118 North 3rd Street  
Phone: 215-574-0202  
Hours: Tuesday - Saturday, 12:00 pm - 5:00 pm  
Admission: Free

#### **"Sculptors 4 Today" and guest artist**

##### **"Tribal Dreams"**

"Sculptors 4 Today" includes artists Leonora Arye, Annette Needle, Harriet Belag and Norma Nutman. "Tribal Dreams" artist is April Faye.

# FRIDAY GALLERY WALK

*East of Broad Street*

## Highwire Gallery

137 North 2nd Street  
Delaware River/Petty's Island, New Jersey/  
Ben Franklin Bridge  
Phone: 215-829-1255  
Hours: Gallery: Tuesday-Saturday, 12:00 pm -2:00 pm; Sunday, 12:00 pm - 5:00 pm  
Admission: Free - Information on site specific works available from the gallery

### Water, Island, Bridge

Highwire artists and guests are producing works specifically for the ISC at a number of sites, relating to the general theme of Water, Island, Bridge. Highwire Gallery will exhibit sculptural works, installations and proposals for and documentation of site-specific works.

## Rodger LaPelle Galleries

122 North 3rd Street  
Phone: 215-392-0232  
Hours: Wednesday - Sunday, 12:00 pm - 6:00 pm  
Admission: Free

### Tension-Compression Sculpture

A solo show of work by Peter Grimord plus a group show featuring work by Lucile Driskell, William Entwisle, Ron Wyffels, Gian Benvenuti and Elfi Harris.

## Liberties Expressions

935 North Orianna Street  
Phone: 215-425-4932  
Hours: Thursday, June 4 - Saturday, June 6, 11:00 am - 7:00 pm; Sunday, June 5, 9:00 am - 5:00 pm  
Admission: Free

### Liberties Expressions

An exhibition of both temporary, site-specific installations and smaller permanent works, reflecting a city in transition include artists Penelope Greenwell, Peter Harris, Leslie Kaufman, Peter Kinney, Amy Medford, Leonid Siveriver and Jean Van Harlingen.

## Locks Gallery

600 Washington Square South  
Phone: 215-629-1000  
Hours: Tuesday - Friday, 10:00 am - 6:00 pm;  
Saturday, 10:00 am -5:00 pm  
Admission: Free

### Process to Presence: Issues in Sculpture 1960 - 1990

Mark Di Suvero, John Duff, Robert Lobe, Judy Pfaff, Isaac Witkin, Jody Pinto, Nancy Graves, Lanny Bergner and others.

## Muse Gallery

60 North 2nd Street  
Hours: Wednesday - Sunday 12 - 6  
Admission: Free

### Niches

Work by Etta Wingrad. Exhibit of both panel and free-standing ceramic sculpture based on universal primitive forms with figurative and elements of the human condition as reflected in today's society.

## NEXUS Foundation for Today's Art

2nd Street Art Building  
137 North 2nd Street  
Phone: 215-629-1103  
Hours: Tuesday - Friday, 12:00 pm -6:00 pm,  
Saturday-Sunday, 12:00 pm - 5:00 pm  
Admission: Free

### Sculptural Variations

This show presents a variety of approaches to sculpture, from innovative use of traditional media to alternative media and installation. Artists include Jennifer Baker, Jerry Di Falco, Suzanne Reese Horvitz/Robert Roesch, Carla Lombardi, Kate Moran/Tom Gartside, Marianne Phillips, Jane Runyeon, Debra M. Sachs, Libbie Soffer, Karen Stone, Steven Tucker, Vida and Dina Wind.

## Omni Hotel at Independence Park

4th and Chestnut Streets  
Phone: 215-925-0000  
Hours: Open round the clock  
Admission: Free

**Works of local Pennsylvania artists will be displayed in our public space.**

## Painted Bride Art Center

230 Vine Street  
Phone: 215-925-9914  
Hours: 10:00 am - 6:00 pm  
Admission: Free

### Chambers of Ophelia

Sponsored by the New Arts Program, this show will feature work by Constance Beckley as well as outdoor works by Stephen Rickley. Inherent to Ms. Beckley's aesthetic is the interplay between the visual and aural. Mixed-media sculpture and works in paper.

## The Pennsylvania Academy of the Fine Arts

School Gallery  
1301 Cherry Street (13th and Cherry)  
Phone: 215-972-7600  
Hours: Monday-Thursday, 10:00 am -7:00 pm;  
Friday-Saturday, 10:00 am - 4:00 pm  
Admission: Free

### Faculty Show of Sculpture

Show spotlighting recent works of sculpture by the faculty members of Pennsylvania Academy of the Fine Arts.

## Port of History Museum

Penn's Landing  
Delaware Avenue at Walnut Street  
Phone: 215-925-3804  
Hours: Wednesday - Sunday, 10:00 am - 4:30 pm  
Admission: \$3; students under 12, seniors, and groups of 20 or more: \$1.50

### Mapuche: Seeds of the Chilean Soul

Over 200 sculptures, artifacts and photographs depicting the history, art and culture of the indomitable Mapuche, the major Native American people of Chile. Organized by the Museo Chileno de Arte Precolombino in Santiago.

## Protean Artist's Cooperative

613 East Passyunk Avenue  
Phone: 215-473-4879  
Hours: Wednesday - Thursday, 6:00 pm - 8:30 pm;  
Friday, 5:30 pm - 8:30 pm; Saturday, 2:00 pm - 9:00 pm; Sunday, 1:00 pm - 5:00 pm  
Admission: Free

### Sculpture and Drawings

Invitational group show of works by Raye Cohen, Joyce Hilliou, Gina Hopman, Will Coubert, Darlene Nines, Ed Sandoval and Drew Zimmerman.

## Rosenfeld Gallery

113 Arch Street  
Phone: 215-922-1376  
Hours: Wednesday - Saturday, 10:00 am - 5:00 pm;  
Sunday, 12:00 pm - 5:00 pm  
Admission: Free

### Paper Sculptures - 5 Sculptors

The exhibition will feature freestanding and wall-relief sculptures made of paper, demonstrating the incredible versatility of this surprising material. Sculptors include Judith Ingram, M.A. McKeller Schwarcz, Rob Sieminski, Carole Sivin and Doug Zucco.

## The Sculptors Guild at the Federal Reserve Bank

6th and Arch Streets  
Phone: 215-232-1169  
Hours: Monday - Friday, 9:00 am - 9:00 pm;  
Saturday, June 6th, 9:00 am - 5:00 pm  
Admission: Free

### The Sculptors Guild

A group show that includes 42 members of the Sculptors Guild. Work will range from small to monumental in scale.

## Sculpture Outdoors

City Streets  
Phone: 215-924-3384  
Hours: Friday, June 5th, 5:00 pm - 8:00 pm;  
Saturday, June 6th, 6:00 pm - 9:00 pm  
Admission: Free

### Lightmobile and Octos by Eric Staller

Eric Staller cruises through Old City in *Lightmobile*, a vintage Volkswagen festooned with 1,656 blinking light bulbs on June 5th for Gallery Walk. On Saturday evening, in *Octos*, another of his series of urban UFOs, he circles the streets of Center City.

## Sheraton Society Hill Hotel

One Dock Street  
Phone: 215-238-6628  
Hours:  
Admission: Free

**Group Show** with artists Zoran Mojsilov, Jill Sablosky, Dennis Will, Linda Cunningham and Elizabeth Hill. An eclectic mix of contemporary sculpture is the theme of the Sheraton Society Hill's indoor and outdoor exhibit.

## FRIDAY GALLERY WALK

*East of Broad Street*

### **Snyderman Gallery**

317 South Street and 303 Cherry Street  
Phone: 215-238-9576  
Hours: Tuesday - Saturday, 11:00 am - 7:00 pm;  
Sunday, 12:00 pm - 6:00 pm  
Admission: Free  
The gallery will feature a solo exhibition by glass artist Lee Harvey, as well as a group exhibition of sculptural furniture by local and national artists.

### **Touch Gallery**

919 Walnut Street  
Phone: 215-925-3213  
Hours: Monday - Friday, 9:00 am - 5:00 pm  
Admission: Free

### **Group Exhibition showcasing the work of legally blind artists.**

These works were selected by a panel of judges. They have exhibited in museums across the country and around the world.

### **Works Gallery**

319 South Street  
Phone: 215-922-7775  
Hours: Monday - Saturday, 11:00 am - 7:00 pm;  
Sunday, 12:00 pm - 6:00 pm  
Admission: Free

### **Paper (handcast) sculpture - Mary Merkel-Hess Mixed media, clay and wood - Ron Dale**

The cast paper is reminiscent of plants and flowers in feeling. The mixed media has a surrealistic quality – almost “Alice in Wonderland.”

### **Ruth Zafrir Sculpture Gallery**

13 South 2nd Street  
Phone: 215-627-7098  
Hours: Wednesday - Saturday, 12:00 pm - 6:00 pm  
Admission: Free

### **Group Show - Sculpture**

Contemporary sculpture by Karl Kathumaa, Pascucci Michael, Gerald Lynch, Mike Moser, Arlene Borrow, Tomii Magumii, Stacey Dolen, Ruth Zafrir and Dorothy Stephenson.

### **Zone One**

139 North 2nd Street  
Phone: 215-829-8995  
Hours: Tuesday - Friday, 12:00 pm - 6:00 pm;  
Saturday - Sunday, 5:00 pm - 8:00 pm  
Admission: Free

**Installation of works by Les Bacsujlaky**

## OTHER DESTINATIONS

### **Abington Art Center**

515 Meetinghouse Rd.  
Jenkintown, PA 19046  
Phone: 215-887-4882  
Hours: Daylight hours  
Admission: Free

### **Ancient Sources: Contemporary Forms**

An exhibition of sculpture making direct reference to and/or inspired by ancient imagery and archetypal forms. Exhibiting Artists: Magdalena Abakanowicz, Joyce de Guatemala, Nicholas Kripal, Arlene Love, William Tucker and Elizabeth Egbert.

### **The American College**

270 South Bryn Mawr Ave.  
Bryn Mawr, PA  
Phone: 215-526-1100  
Hours: 9:00 am to dusk  
Admission: Free

### **Outdoor Sculpture by Joe Mooney**

Twenty large outdoor welded steel sculptures. The pieces are expressive, gestural, abstract shapes with a romantic, narrative quality set atop formal classical bases.

### **Art Space Gallery**

2100 Spring Street  
Philadelphia  
Phone: 215-557-6555  
Hours: Tuesday - Saturday, 12:00 pm - 5:00 pm  
Admission: Free

### **Robert Davidson: Contemporary Forms**

Exhibition and sale of contemporary works and sculpture by renowned Northwest Coast Indian artist, Robert Davidson.

### **Beaver College**

Church and Easton Roads  
Glenside, PA 19038  
Phone: 215-572-2131  
Hours: Monday - Friday, 11:00 am - 4:00 pm;  
Sunday, 1:00 pm - 4:00 pm

### **Philip and Muriel Berman Museum of Art at Ursinus College**

Main Street  
Collegeville, PA (8 miles west of Valley Forge)  
Phone: 215-489-4111  
Hours: Tuesday - Friday, 10:00 am - 4:00 pm;  
Saturday and Sunday, 12:00 pm - 4:30 pm  
Admission: Free

### **Marks and Messages: Sculpture by James Fuhrman.**

“Marks and Messages” is a series of sculpture installations comprised of concrete “stone” infused with elegant, flowing, stainless steel images reminiscent of ancient language characters. The focus is on the timelessness of discovery and the mystery of how the monolithic sculptures were made.

### **Burlington County College**

Pemberton, NJ  
Phone: 609-894-9311, Ext. 212  
Hours: Daily, 9:00 am - 7:00 pm  
Admission: Free

### **5th Annual Burlington County College Sculpture Garden**

Outdoor sculptures by contemporary American and Canadian artists. Works by Robert Coon, William Harrington, Malcolm Harris, Caspar Henselmann, Amy Medford, Nicapetre, Brendan Stecchini and Dave Stenson.

### **Camden County Culture & Heritage Commission**

250 South Park Drive  
Haddon Township, NJ  
Phone: 609-858-0040  
Hours: Monday - Friday, 9:00 am - 4:00 pm  
Admission: Free

### **Small Designs/Large Visions**

A selection of small sculpture and proposals by area artists, curated by Debra Sachs.

### **Cheltenham Center for the Arts**

439 Ashbourne Rd.  
Cheltenham, PA  
Phone: 215-379-4660  
Hours: Tuesday - Saturday, 9:00 am - 5:00 pm  
Admission: Free

### **7 Sculptors**

Works by seven Philadelphia artists working in different media. Peter Grimord, Margot de Wit, Cynthia Porter, Suzanne Taylor Leahy, Mei-Ling Hom, Jennifer Baker and Jeanne Jaffe.

### **The Community Education Center (C.E.C.)**

3500 Lancaster Avenue  
Phone: 215-387-1911  
Hours: Monday-Friday, 9:00 am - 5:00 pm;  
Saturday-Sunday, 12:00 pm - 5:00 pm  
Admission: Free

### **Gendered Engendered**

This offbeat exhibition explores gender thematically as it informs the work of a number of Philadelphia area artists. Artists include Apotsos, Aubry, Baker, Denton, dos Santos, Frechette, Gapp, Gillette, Goldblatt, Gomy, Jaynes, LaSala, Marti, Martinez, McCorkle, Michaels, Netsky, Pontius, Sokolov, Willette and others.

### **Eastern State Penitentiary**

21st and Fairmount Avenue  
Phone: 783-9641  
Future site for site-specific work to be installed in this historic, 10-acre abandoned prison. A tour of the site, led by project directors Todd Gilens and Julie Courtney, can be arranged via the above phone number.

### **The Hahn Gallery**

8439 Germantown Ave.  
Phone: 215-247-8439  
Hours: Monday - Saturday 10:00 am - 5:30 pm;  
Wednesday until 8:00  
Admission: Free

### **Three Dimensions, Four Approaches**

Sculpture by artists Josie Dellenbaugh, Nancy Love, Robert Licht and Mark Raab.

## OTHER DESTINATIONS

### **Independent Choreographers Exchange: Dance performance for Gallery Walk**

A program of the Philadelphia Dance Alliance  
1315 Walnut Street  
Suite 1500  
Phone: 215-545-6344  
Admission: Free

The Independent Choreographers Exchange, a program of the Philadelphia Dance Alliance, will present performance works interpreting sculpture on Thursday, June 4th, 5:00 pm - 6:30 pm in conjunction with the Fairmount Park opening and on Friday, June 5 as a part of the Old City Gallery Tour.

### **Johnson Atelier**

45 North 2nd Street  
Phone: 609-890-7777  
Hours: Tuesday - Saturday, 12:00 pm - 5:00 pm  
Admission: Free

### **Johnson Atelier Group Sculpture Show**

The exhibition will be comprised of recent sculpture by members of the Johnson Atelier. Consisting of works selected by Ming Fay, sculptor, the show will reflect a vitality and diversity of new, emerging talent.

### **Esther M. Klein Art Gallery of the University Science Center**

University Science Center  
3624 Market Street  
Phone: 215-387-2255  
Hours: Monday - Friday, 9:00 am - 5:00 pm  
Admission: Free

### **"Private Icon" Emerging Artist Series**

Large sculptural drawings by Elizabeth Judge will be included in this exhibition. Elizabeth Judge works mainly in steel using shapes, angles, formed perspective and the natural malleability of heated steel. Her work is reductive/minimal.

### **Morris Arboretum of the University of Pennsylvania**

100 Northwestern Avenue  
Phone: 215-247-5777, ext 104  
Hours: Daily, 10:00 am - 5:00 pm  
Admission: \$3 to nonmember adults

### **Sculpture in the Landscape Garden**

Two monumental pieces by George Rickey and George Sugarman are complemented by other works both historical and contemporary, located throughout the 92-acre landscape garden, including *Daphne* and *Apollo: The Chase*, a temporary exhibition by Scott Sherk.

### **Quietude Garden Gallery, NJ**

24 Fern Road  
East Brunswick, NJ 08816  
Phone: 908-257-4340  
Hours: Wednesday, Thursday, Saturday and Sunday  
11:00 am - 5:00 pm  
Admission: Free

### **Outdoor Sculpture, Harry Gordon and Charlotte Hastings, two one-person shows**

Gordon's bold well-made works use large, raw, wooden tree trunks. Hastings's oversized, earthy, root-like forms are both primitive and poetic.

### **Rodin Museum**

The Parkway at 22nd Street  
Phone: 215-763-8100  
Hours: Tuesday - Sunday, 10:00 am - 5:00 pm  
Admission: Free; donation requested

### **Sculpture and Drawings by Auguste Rodin**

The museum houses more than 120 sculptures, including bronze casts of some of Rodin's greatest works: *The Thinker*, *The Burghers of Calais*, *Eternal Springtime*, and *The Gates of Hell*.

### **Arthur Ross Gallery, University of Pennsylvania**

220 South 34th Street  
Phone: 215-898-4401  
Hours: Tuesday-Friday, 10:00 am - 5:00 pm;  
Saturday-Sunday, 12:00 pm - 5:00 pm  
Admission: Free

### **Robert Davidson: Recollections.... Discoveries in Northwest Coast Tradition**

Exhibition of the works of celebrated Haida artist Robert Davidson, selected by the artist himself, including bronze sculptures, masks and wood carvings.

### **Sculpture Outdoors**

Fairmount Park Arboretum of the  
Horticulture Center  
Montgomery and Belmont Avenue  
Phone: 215-925-3384  
Hours: Daily, 8:00 am - 6:00 pm  
Admission: Free

### **Sculpture Outdoors**

An outdoor exhibition of works by six American artists: Ilan Averbuch, Eva M. Capobianco, Susan Crowder, Knox Cummin, Tony Kosloski and Thomas F. Shepherd.

### **The Village of Arts and Humanities**

2544 Germantown Avenue  
Phone: 215-25-3949  
Hours: Open round the clock  
Admission: Free

### **Two permanent outdoor exhibitions**

The Village's parks contain murals, mosaic-studded sculptures, trees, bushes and a vegetable garden - a neighborhood effort with Lily Yeh's leadership.

### **Woodmere Art Museum**

9201 Germantown Ave.  
Phone: 215-247-0476  
Hours: Daylight hours  
Admission: Free

### **Sculpture by John Parker**

Parker creates brightly colored, large-scale, angular steel structures that allude to animal and dinosaur forms.

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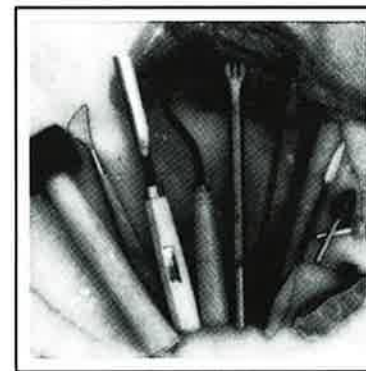
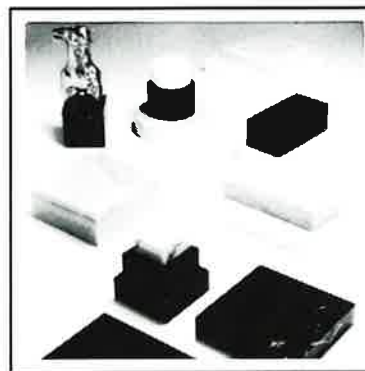
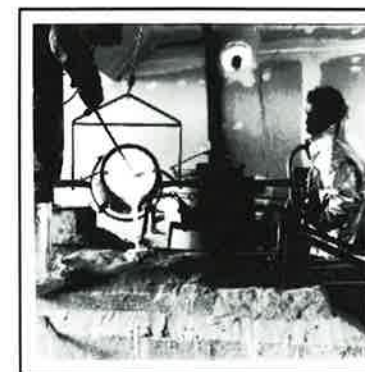
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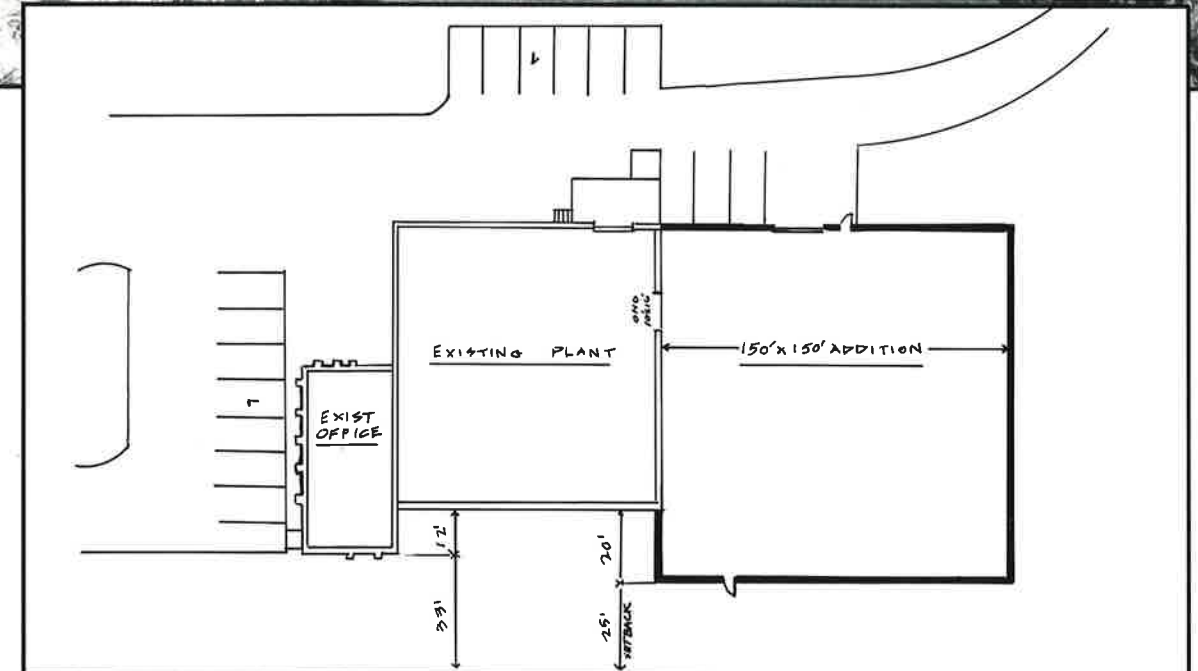
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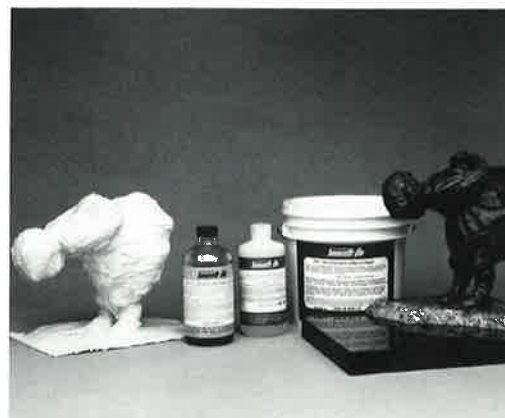
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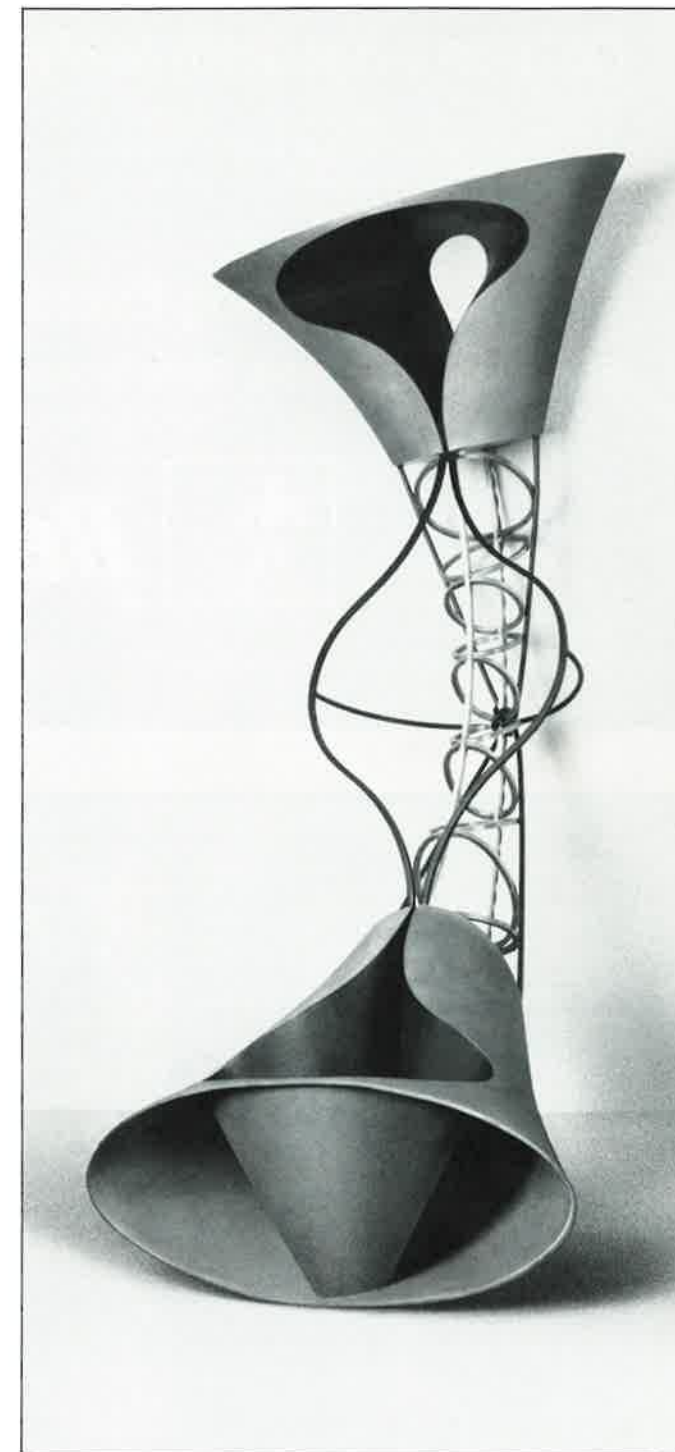
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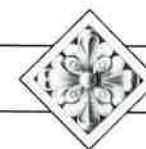
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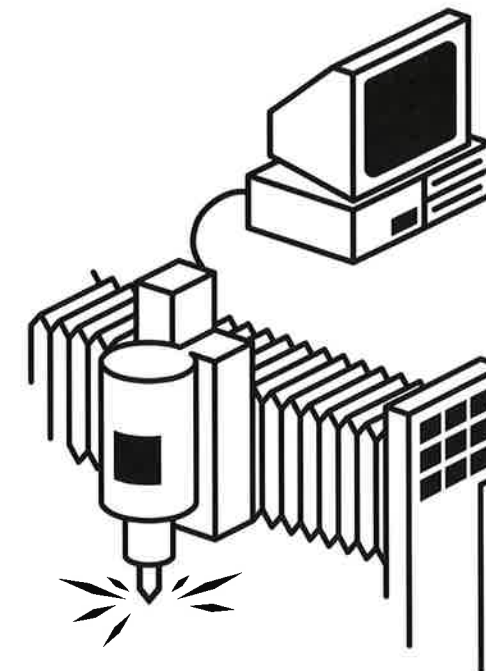
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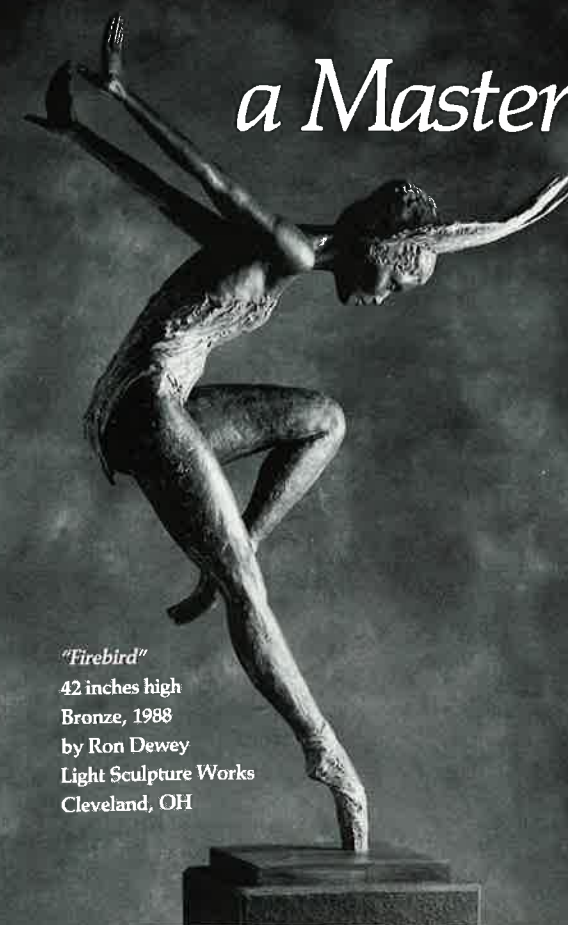
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## BIOGRAPHIES

**Vito Acconci** is an American artist who has been exhibiting nationally and internationally for many years. His most recent public projects include *Bad Dream House* (1988) in Atlanta, *Land of Boats* (1991) in St. Aubin Park, Detroit, *Floor Clock* (1992) and the Chicago Dock and Canal. He currently lives and works in Brooklyn, New York.

**Hugh Adams** (Wales) is a visual arts advisor and writer. Adams's exhibition "Fine...Cannibals" is currently touring England. He is researching the work of Jose dos Santos, a Portuguese "outsider" sculptor and visionary, and is also working on a major project involving Issey Miyake on the restoration of textiles and vestments at Winchester Cathedral. He has published many books and articles, including "Sixty Seasons," an exhibition and catalogue of the work of David Nash. He currently resides in Winchester, United Kingdom, and Lisbon, Portugal.

**Edward Albee** is a playwright who has been active in the visual arts in England and the United States. Among the plays he has composed and directed are *Who's Afraid of Virginia Woolf?* (1961), *Seascape*, (1974) and most recently *Three Tall Women* (1992). Mr. Albee continues to direct many of his plays both in the U.S. and Europe. Some of the awards to his credit include The Pulitzer Prize, Drama Critics Circle Award, and Gold Medal in Drama from Academy and Institute of Arts and Letters. Mr. Albee is a member of P.E.N. American, The Dramatists Guild Council, The American Academy and Institute of Arts and Letters, and serves as President of The Edward F. Albee Foundation, Inc.

**Penny Balkin Bach** is an arts administrator. She has been the executive director of the Fairmount Park Art Association since 1984. Her previous positions include director of community programs for the Philadelphia Museum of Art (1973 - 1979), board member for the Greater Philadelphia Cultural Alliance (1987) and chairperson for the art in public places panel, Visual Arts Program, National Endowment for the Arts, Washington, D.C., (1984-1985). She holds degrees from Temple University, the Allgemeine Gewerbeschule, Basel, Switzerland, and Goddard College.

**Bill Barrett** is a sculptor whose works have been exhibited most recently at DeGraaf Fine Art, Chicago, Illinois and at the 1st Alabama Biennial, University of Alabama. Among his many awards, he has received the Audubon Artists Gold Medal of Honor and the Reynolds Memorial Award for Sculpture in Aluminum. Barrett earned his MFA from the University of Michigan and currently resides in New York City and Santa Fe, New Mexico.

**Nancy Miller Batty** is a curator and arts administrator. She has organized exhibitions and published catalogue essays on such artists as Magdalena Abakanowicz, Roberto Matta and Nam June Paik. She was associate director of the Neuberger Museum, State University of New York at Purchase, before becoming managing director of The Fabric Workshop in Philadelphia in January 1992. She has served as curator at several institutions and for six years produced videotaped interviews at the Albright-Knox Art Gallery, Buffalo, New York.

**Andrew Baxter** is a sculptor who has worked with various foundries over the past 12 years to develop a diverse range of patina styles. He spent seven years working as a senior finisher and patinist at the Tallix Foundry in Beacon, New York, and is an expert metalworker and colorist. He has conducted workshops at various colleges and institutions as well as for the International Sculpture Center. He received his BFA from the California College of Arts and Crafts and spent two years at the New York College of Ceramics at Alfred. Baxter currently resides in Powhatan, Virginia.

**John Beardsley** is an author and curator. He has written several books on environmental and public art, including *Earthworks and Beyond* (1989). He curated the popular exhibitions "Hispanic Art in the United States" (1987) and "Black Folk Art in America" (1982). He currently resides in Baltimore, Maryland.

**Bruce Beasley** is a sculptor who has exhibited in exhibitions throughout the U.S. and around the world, including a solo exhibition at the Oakland Museum and a forthcoming solo exhibition at the Kunsthalle in Mannheim, Germany. He has done numerous public commissions, the most recent being a 17-foot-high bronze sculpture for the Federal Home Loan Bank in San Francisco. He received his education from Dartmouth College and the University of California at Berkeley and currently resides in Oakland, California.

**Cathey Billian** is an architectural and environmental sculptor. Among her numerous public projects, she has recently completed a luminous environmental sculpture at the airport terminal for the city of Phoenix, Arizona. She has exhibited widely including a solo show at the Whitney Museum Sculpture Court in New York. Billian is a frequent lecturer at the Pratt Institute and other institutions.

**Bill and Mary Buchen** are artists, designers and composers. Since 1972, they have been collaborating on works dealing with the synergy of the sonic and visual arts. They have designed new instruments and sound installations for performances and exhibitions throughout the world. Their work integrates the sonic visual arts into a multidisciplinary form they define as "Sonic Architecture." Current projects include a percent-for-art commission for the New York City public schools and an Indo-American Fellowship for research and travel in India. The Buchens currently reside in New York City.

**Lowry Burgess** is an artist, dean of the College of Fine Arts and professor of art at Carnegie Mellon University in Pittsburgh. Burgess is an environmental and space artist, who has completed numerous major works and is featured in many permanent collections. He is also a fellow and senior consultant at the Center for Advanced Visual Studies at Massachusetts Institute of Technology in Cambridge, Massachusetts. Burgess studied at the University of Pennsylvania, at the Pennsylvania Academy of the Fine Arts and at Instituto Allende, San Miguel.

**Scot Cahlander** is a sculptor whose recent exhibitions include *Emerging Forms and Sculpture at the Brokerage*. He has conducted workshops in metal fabrication for the International Sculpture Center conferences. He recently received the Mayor's Advisory Committee Award on Art and Culture from the city of Baltimore. Mr. Cahlander resides in Baltimore, Maryland.

**Nick Capasso** is assistant curator at the DeCordova Museum and Sculpture Park in Lincoln, Massachusetts. He is currently completing his dissertation, titled "The National Vietnam Veterans Memorial in Context: Commemorative Public Art in America, 1960 - 1990," for his Ph.D. in art history at Rutgers University, New Brunswick, New Jersey. He holds degrees from Rutgers and Clark Universities and has lectured in art history at Rutgers. He has received numerous awards and is a published writer.

**Joe Carolfi** is a sculpture caster and master-mold maker who currently resides in Collingswood, New Jersey. Carolfi began his mold-making career at age nine when he was an apprentice to his father, Pietro Carolfi. His first project was helping to cast the Mitchell fountain, which is now located at the entrance to the Philadelphia Museum of Art. In addition to a knowledge of traditional casting techniques, Carolfi also works with CAD/CAM technology.

**Ed Carpenter** is an architect and sculptor. Since 1972 has completed more than 50 large-scale collaborative art commissions. His current work includes a 60-foot stainless steel glass monument for City Hall Plaza in Orlando, Florida; university projects in Wisconsin and Minnesota; and glazing for a new Federal Building in Oakland, California. He lives with his wife and 3-year-old daughter in the Coast Range mountains west of Portland, Oregon.

**Syd Carpenter** is a Philadelphia artist and assistant professor of studio art at Swarthmore College, Swarthmore, Pennsylvania. Her most recent exhibitions include the "Moore College of Art Invitational at the Paley Gallery (1992); "Tyler School of Art Juried Alumnae Exhibit" (1992); and "Clay Heritage—African American Ceramics" at the Afro American Historical and Cultural Museum (1991). She holds BFA and MFA degrees from the Tyler School of Art.

**Barbara Chase-Riboud** is a poet, sculptor and writer. Her work has been exhibited in the Massachusetts Institute of Technology, the Berkeley Museum, the Detroit Institute of Arts, New York's Museum of Modern Art and the Kunsthalle, Baden-Baden. She holds degrees from Yale and Temple Universities and has received honors and awards, including the Carl Sandburg Poetry Prize in 1988. She is currently the president and chairman of the board for the Hessmaying Corporation, Brussels, Belgium. She resides in Paris and Rome.

**William Christensen** is an artist who has taught at Spring Garden College in Philadelphia since 1987. He is also director of the Thompson Design Center Gallery at Spring Garden. His architectonic sculpture stems from his experience as a carpenter and architectural design representative.

**Christo** (Bulgaria) is the creator of such monumental temporary works as *Surrounded Islands*, Biscayne Bay, Miami, Florida (1983), *The Pont Neuf Wrapped*, Paris, France (1985) and, most recently, *The Umbrellas, Japan-U.S.A.* (1991). Christo's work is represented in over 100 museums around the world. He currently lives in New York with his wife, Jeanne-Claude.

**David Collens** has been the director and curator of Storm King Art Center in Mountainville, New York, since 1974. He has curated exhibitions of the work of Alice Aycock, Anne and Patrick Poirier, Alexander Calder, William Tucker, Mark di Suvero, Anthony Caro and David Smith.

**Lynne Cooke** (Australia) is a curator at the Dia Center for the Arts in New York City. Her past posts include a Smithsonian fellowship at the Hirshhorn Museum and Sculpture Garden in Washington, D.C., and she served as cocurator at the 1991 Carnegie International, Carnegie Museum of Art, Pittsburgh, Pennsylvania. She holds a Ph.D. from London University and has lectured in art history at the University of London from 1979 to 1989.

**Petah Coyne** is a New York-based sculptor who was a recent recipient of the Japan Fellowship given by the Asian Cultural Council. She was also one of 10 artists to receive one of the 1991 Awards in the Visual Arts. She has exhibited widely throughout the United States.

**Stephen Daly** is a sculptor who has exhibited his work internationally for more than 20 years. His most recent exhibitions include "Shadow Images" and "Matter/Mind" at the Hooks-Epstein Galleries, Inc., Houston, Texas (1991). He is a professor of sculpture at the University of Texas at Austin, where he has taught since 1981. He has a masters degree in sculpture from Cranbrook Academy of Art, Bloomfield Hills, Michigan.

**Dan Dykes** is a sculptor who has exhibited widely throughout California. He is currently working on three large stainless steel sculptures that are scheduled to be installed later this year. He has conducted two workshops in metal fabrication for the International Sculpture Center's TECHshop series. He currently resides in Walnut Creek, California.

**Rob Fisher** is a sculptor and writer. His works have been exhibited at the G7 Gallery in Ginza, Tokyo (1988), The Smithsonian Institution (1990) and, most recently, as part of a United States Information Agency traveling exhibition. He has degrees from the Massachusetts Institute of Technology and Syracuse University. He has lectured on computer-assisted sculpture throughout the U.S., China, Japan and Holland. He currently resides in Bellefonte, Pennsylvania.

**Bill FitzGibbons** is a sculptor and professor. His site-specific public sculpture and his pyrotechnic sculpture performances have been exhibited in San Antonio, Texas; Braunschweig, Germany; and Helsinki, Finland. He received his MFA from Washington University in St. Louis. Most recently he received a Fulbright to be an artist-in-residence in Eastern Europe. He is also the sculpture chair at the San Antonio Art Institute.

**Frank Gasparro** is the former chief Engraver for the U.S. Mint. Winner of two Cresson European traveling scholarships, he studied during 1930-31 in France, Italy, Germany, England and Sweden. Upon his return to the states, he taught sculpture at the Fleisher Art Memorial in Philadelphia and joined the Federal Arts Administration. Gasparro held the post of chief U.S. Mint engraver from February 1965 until January 1981. His coin designs include: reverse of Lincoln Memorial cent, Kennedy half dollar, Eisenhower dollar and Susan B. Anthony dollar. He resides in Philadelphia.

**Paul Glasgow** is a sculptor and instructor of ceramics. His sculptures have been sited throughout Maryland and Virginia. His most recent commission was for the International Sculpture Center's installation in Reston, Virginia. He was educated at the Rinehart School of Sculpture, The Maryland Institute, College of Art in Baltimore, Maryland, and at Kent State University in Kent, Ohio. He resides in Baltimore.

**Lorna Green** (United Kingdom) is a sculptor and lecturer. She has recently completed her Master of Philosophy degree (1990) at the University of Leeds. Her works have been exhibited in England and Germany. Her most recent exhibitions include "On the Brink" (1992) and "Das Andere Gedächtnis" (1991). She is a regular visiting lecturer at Manchester and Leeds Universities, Loughborough College of Art and Design and Leeds Polytechnic. She resides in Manchester, England.

**Mineko Grimmer** (Japan) earned her MFA from Otis/Parsons School of Design in 1981. She makes sound-producing kinetic sculptures in which process or change through time is a major theme. She has collaborated with composers John Cage, Mamoru Fujieda, Stephen Schick and Carl Stone, and with dance and drama groups. Her work has been widely shown during the last 10 years, and she is the recipient of numerous awards. She currently resides in Los Angeles.

**Joyce de Guatemala** (Guatemala) is a sculptor whose work has been included in over 100 solo and group exhibitions throughout the United States and Latin America. She studied at the Universidad Autonoma de Mexico, the University of Wisconsin, Silpakorn University in Bangkok, Thailand, and the Universidad de San Carlos in Guatemala. She resides in Philadelphia.

**John Hanna**, sculptor, graduated from the University of Wisconsin and went on to apprentice in stone carving at the Gaylor Sculpture Studio in Vermont. He exhibits often and operates the John P. Hanna Sculpture Studio. He focuses on granite sculpture that deals with the human figure. He lives and works in Barre, Vermont.

**Edgar Heap of Birds** creates paintings, works on paper and provocative installations in an effort to refocus established perceptions of Native American people and their culture. His dual aim is to broaden public understanding of the Native American society and to illuminate some of the problems associated with being outside this country's dominant culture. Exhibited nationally for years, his most recent works include *Who Owns History* for the Three Rivers Arts Festival in Pittsburgh and *Native Host* at the Vancouver Art Gallery in Vancouver, British Columbia. He resides in Oklahoma.

**Robert Hobbs** is an art historian and curator who is currently based in Richmond, Virginia, where he is the Rhoda Thalheimer Endowed Professor of Art History at the Virginia Commonwealth University. He has written a number of books, including *Lee Krasher* (Abbeville Press: 1993) and has written articles for numerous arts publications, including *Sculpture*. He received his BA from the University of Tennessee and his Ph.D. from the University of North Carolina, Chapel Hill.

**Jeanne Jaffe** is a sculptor and the recipient of numerous awards including fellowship grants from the NEA and the Pennsylvania Council on the Arts. She is a faculty member at the University of the Arts - Philadelphia College of Art and Design, and an educator in a multidisciplinary teaching program at the Annenberg Center, Uni-

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versity of Pennsylvania. She has conducted numerous lectures and workshops, and her works have been exhibited both nationally and internationally. She received a BFA from Tyler School of Art and an MFA from New York State College of Ceramics at Alfred University.

**Martha Jackson-Jarvis** is a sculptor. She is a recent recipient of the Lila Wallace Readers Digest Arts International Travel Grant to Rome. She received her BFA from the Tyler School of Art, Temple University, Philadelphia, and her MFA from Antioch University, Yellow Springs, OH. She lives in Washington, D.C.

**Mary Jane Jacob** is an independent curator who is noted for her work on the international contemporary art scene. She staged some of the first retrospectives and surveys of key artists during her tenures as chief curator of the Museum of Contemporary Art, Chicago and the Museum of Contemporary Art, Los Angeles. She was curator for the 1991 Spoleto Festival's "Places with a Past: New Site-Specific Art in Charleston." She is currently organizing "Culture in Action: New Public Art in Chicago" for 1993. She currently resides in Chicago.

**Mary Kilroy** has been the director of the fine arts program for the Redevelopment Authority for the city of Philadelphia since 1970. She recently was appointed chairperson of the Governors Committee for Sculpture and is a public art consultant for the Pittsburgh Cultural Trust. She is an advisor to the Federal Bank of Philadelphia and consults with major cities throughout the country on public art. She lives with her husband, sculptor Gerry Pogach, in Philadelphia.

**April Kingsley** is an art historian, critic. She was a curator at New York's Museum of Modern Art and the Pasadena Art Museum, and she has taught at various institutions, including the School of Visual Arts and the Rhode Island School of Design. She has written criticism for many major art publications and has degrees from New York University and NYU's Institute of Fine Arts. She is currently in the doctoral program at City University of New York Graduate Center.

**Hilton Kramer** is an art critic and founder of *The New Criterion*. He has been publishing literary criticism since 1950 and has contributed to innumerable publications. He has served as the art critic of the weekly *New York Observer*, and for many years he has written the "Critic's Notebook" column for *Art & Antiques* magazine. He is the author of two volumes of criticism, and is currently at work on *Abstract Art: A Cultural History*, to be published in 1992.

**Donald Kuspit** is a critic and art historian. He has been the professor of art history and philosophy at the State University of New York at Stony Brook and is A.D. White Professor at Large at Cornell University. In 1983 he received the Frank Jewett Oration Award for Distinctive Art Criticism given by the College Art Association. He currently resides in New York City.

**Ron Kuivila** is an artist who composes music and designs sound installations that revolve around his unusual homemade and home-modified electronic instruments. He pioneered the use of ultrasound and sound sampling in live performance. More recent pieces have explored compositional algorithms, speech synthesis and high voltage phenomena. He has performed and exhibited throughout the U.S., Canada and Europe.

**Arlene Love** is an artist who has had over two dozen solo shows in the U.S., primarily on the east coast, including a retrospective at Temple University in Philadelphia. An early pioneer in cast resin, she received degrees from the Tyler School of Art. She has had work commissioned for the University of Scranton; Franklin and Marshall College, Lancaster, Pennsylvania; and the Monell Chemical Senses Center and The Dorchester on Rittenhouse Square, both in Philadelphia. She currently resides in Philadelphia.

**Michael McCulloch, AIA**, has been a building design architect for over 20 years, and his work has been awarded by local and national AIA programs and has been widely published in the art and architectural press. He is known for his collaborative efforts with artists and has made many successful collaborations in varied environments. He is currently collaborating on a project at the Miami International Airport. He received his Bachelor of Architecture from Cornell University, 1972. He currently resides in Portland, Oregon.

**Randy Melick** is an artist who received his BA from Princeton University and his MFA from The Graduate School of Figurative Art, The New York Academy of Art where he has been on faculty since 1990. He currently resides in Grand Rapids, Michigan.

**Brian Meunier** is a sculptor and chair of the sculpture department at Swarthmore College. Meunier does large-scale indoor sculptures of polychromed, carved and constructed wood. His most recent exhibit can be viewed at the Janet Fleisher Gallery.

**Greg Moring** is a sculptor. He received his MFA in sculpture from the Maryland Institute College of Art, Baltimore, Maryland. He is an instructor of sculpture at Towson State University, Towson, Maryland, and has taught sculpture at the Maryland Institute. He was the recipient of the Rinehart Fellowship and Rothschild Award for Sculpture and was appointed to the Maryland Council of Professional Artists in 1986. He currently resides in Baltimore.

**Patrick T. Murphy** (Ireland) is the director of the Institute of Contemporary Art in Philadelphia. Has been director of ICA since January 1990. Prior to coming to the U.S., he was director of the Douglas Hyde Gallery, Dublin. He has organized exhibitions that have included works by Anselm Kiefer, Frank Stella and Leon Golub.

**Tim Murray** was born in Reading, England. He received his degrees from the University of North Carolina, Chapel Hill where he has also furthered his studies in Arts Management. Murray has been involved in numerous exhibitions and serves on the Board of Trustees for the Asheville Art Museum. He has been a visiting artist at Indiana State University, Evansville, Indiana; University of North Carolina, Chapel Hill; and Clemson University, Clemson, South Carolina.

**Kerstin Nichols** is an artist currently residing in Hartford, Vermont. She has studied Oceanography, and related sciences, received her BA from New York University in Biology-Geology, and her MFA from New York State College of Ceramics at Alfred University, Alfred, New York. Her work has been exhibited throughout the east coast and is included in collections at Cooper-Hewitt Museum, New York, New York; the Museum of American Glass at Wheaton Village, Millville, New Jersey; and the New York State College of Ceramics at Alfred University, Alfred, New York.

**Beej Nierengarten-Smith** has been executive and artistic director of Laumeier Sculpture Park in St. Louis, Missouri, for 13 years. She pioneered site sculpture at Laumeier and most recently completed a program titled "Ten Artists: Ten Years." Currently, she is commissioning a program, "Perfect Unity: Sculptors and Living Forms." She has degrees in art history and museum studies and has a doctorate in curriculum design and instructional theory with a specialty in aesthetics.

**Fred Osborne** is the dean of the Pennsylvania Academy of the Fine Arts in Philadelphia. He is a sculptor by training and has received degrees from the Tyler School of Art and Yale University. He is the founder of the Vermont Studio Center in Johnson, Vermont. He cochaired this conference's Philadelphia Planning Committee.

**Albert Paley** is a sculptor who was born in Philadelphia in 1944. He has been forging, twisting and welding metal into works of fine and decorative art for over 25 years, and he is the founder of Paley Studios Ltd. He holds an endowed chair as professor/artist-in-residence at the School for American Craftsmen in the College of Fine and Applied Arts, Rochester Institute of Technology. He holds BFA and MFA degrees from the Tyler School of Art in Philadelphia.

**Barry Parker** serves on the International Board of Directors of the ISC and is director of the sculpture department at The University of the Arts. He is a sculptor who has exhibited both nationally and internationally. He has received commissions for a number of public sculptures, including a 16-foot bronze wall relief at the Radnor Corporation Building at 18th and Market in Philadelphia. Parker was educated at Eastern Michigan University in Ypsilanti, Michigan, and the University of Massachusetts—Amherst.

**Judy Pfaff** is an artist who has exhibited at the Venice Biennale (1982 and '84) and the Whitney Biennial (1975, '81 and '87). She has work in the permanent collections of New York's Museum of Modern Art; Albright-Knox Art Gallery, Buffalo, New York; and the High Museum of Art, Atlanta, Georgia. She is a graduate of Yale University and resides in New York City.

**John N. Phillips** is an artist, master moldmaker and director of his own foundry, Phillips Casting. He has worked in the fine-art and architectural casting industry for the past 10 years and has cast numerous large-scale works, including work for The National Trust for Historic Preservation and Galludet University in Washington, D.C. Since 1980 Phillips has consulted on the Samuel Fleisher Art Memorial in Philadelphia.

**Patricia C. Phillips** is an associate professor of art and the chair of the department of visual arts at the State University of New York—New Paltz. She writes frequently on art, design, public art and architecture. Her essays have appeared in *Artforum* and *Sculpture* and in collections published by the M.I.T. Press, Rizzoli International and the Princeton Architectural Press.

**Jody Pinto** is an environmental artist who has received many awards, including an award from the AIA for *Fingerspan Bridge* (1987) which is sited in Fairmount Park in Philadelphia. She has been awarded grants from the NEA and the New Jersey and Pennsylvania Arts Councils. She currently has public works in progress in Boston, St. Louis and Phoenix. Her work is represented in corporate and museum collections. She currently lives and works in New York City.

**Richard Polich** is founder and president of the full-service art foundry, Tallix, which is located in Beacon, New York. He also serves on the ISC's International Board of Directors. He received his undergraduate degree in economics from Yale University and a MS from the Massachusetts Institute of Technology.

**Joyce Pomeroy Schwartz** is presently an independent public arts consultant and fine arts advisor with a concentration in planning and developing public art policy. Her company, Works of Art for Public Places, works to integrate permanent and temporary public art into the broader concepts of urban revitalization and civic cultural planning. She received an MA in art education from New York University, and she resides in New York City.

**Ted Potter** is the director of the Atlantic Center for the Arts in New Smyrna Beach, Florida. He was director of the Southeastern Center for Contemporary Art (SECCA) in Winston-Salem, North Carolina, from 1968 to 1991. He has served on more than 20 NEA panels and serves on the national advisory council for the National Foundation for Advancement in the Arts. He holds degrees from the University of Kansas, the University of California at Berkeley and the California College of Arts and Crafts.

**Mark Prent** is an artist whose work is exhibited internationally. He was recently awarded the Canada Council Senior Arts Grant. He was born in Poland and moved to Montreal, Canada, in 1970 to receive his BFA. In addition to his numerous solo and group exhibitions, Prent is active as a lecturer in the U.S. and Canada and is the subject of two independent documentary films. He works in cast polyresin and has developed numerous techniques for taking molds from live models. In 1983 he immigrated to the U.S., and he now lives and works in St. Albans, Vermont.

**Jasia Reichardt** (United Kingdom) is a writer and exhibition organizer. Reichardt served as assistant director of the Institute of Contemporary Art in London from 1963 to 1971 and was director of the Whitechapel Art Gallery, 1974-76. She has taught at the Architectural Association and other colleges, has written for international art magazines and has contributed to exhibitions and conferences throughout the world. She is principally interested in the relationship between art and science, art and technology, and art and the history of ideas. She has written several books and is currently working on a history of art and technology in the 20th century.

**John Ruppert**, sculptor, lived in the Middle East as a youth and became fascinated with the ancient remains of cities and civilizations. The archeological experience of examining places and things from another time has had a profound effect on his work. His sculpture deals with the evidence and the forces of metal-casting processes, combining natural, architectural and industrial imagery. He received his MFA in metals from the Rochester Institute of Technology and is currently assistant professor of art at University of Maryland, College Park. He lives and works in Baltimore.

**Ursula von Rydingsvard** (Germany) is an artist who has exhibited in over 100 solo and group exhibitions. Her most recent work is on view at the Storm King Art Center in Mountainville, New York. She received degrees from Columbia University and the University of California at Berkeley. She teaches at the School of Visual Arts, Graduate Division, New York, and currently resides in New York City.

**Stanley Saitowitz** was born in Johannesburg, South Africa, and received his B. Arch, at the University of Witwatersrand. He received his M. Arch from University of California, Berkeley in 1977. His recent projects include the California Museum of Photography in Riverside, nine structures at Mill Race Park, Columbus, Indiana, the Boston Holocaust Memorial and the San Francisco Embarcadero Promenade. Mr. Saitowitz has lectured extensively in the U.S. and abroad and currently resides in California.

**Richard Shaw** is an artist and professor who has exhibited nationally and internationally. He received his BFA from San Francisco Art Institute and his MFA from University of California, Davis. He is the recipient of NEA grants (1970-75) and was included in the Whitney Annuals 1970 and 1980. Shaw has taught at the San Francisco Art Institute and University of California, Berkeley, where he is currently teaching.

**Phil Simkin** is a mid-career public artist. He is a tenured associate professor at York College, City University of New York, and tenured adjunct professor at Moore College of Art, Philadelphia. Known for humor, participatory events and site-relevant sculptural installations, he has spent the majority of his career as an "experimentalist" and conceptual problem-solver. He was most recently awarded an NEA Artists Fellowship in the "New Genre" category for 1991-92. Simkin lives in Philadelphia.

**Buster Simpson** was born in Saginaw, Michigan, in 1942, and currently lives in Seattle. He attended Flint Junior College and received his BS from the University of Michigan, Ann Arbor. He received his MFA from Michigan in 1969. Simpson's public art works have appeared across the U.S. and he has participated in several group and solo exhibitions.

**Kenneth Snelson** is a sculptor whose art is concerned with nature in its most elementary aspect: the patterns of physical forces in space. His work has been exhibited at the Albright-Knox Art Gallery, Buffalo, the Hirshhorn Museum, the Metropolitan Museum of Art and others. His awards include the New York State Council on the Arts Sculpture Award and the American Institute of Architects' Medal. He received an honorary doctorate from the Rensselaer Polytechnic Institute. Snelson resides in New York.

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**Alan Sonfist** has exhibited nationally and internationally for over 20 years. His public commissions, including historical forests, can be seen in New York, Florida, Pennsylvania and other states. His work is also in numerous museum collections. Sonfist's work attempts to visualize how humans have affected the land.

**Christoph Spath** was educated at TH Aachen and the Albrecht Durer School in Germany, studying architecture and stone sculpture. He has exhibited at the Chaffee Art Center in Rutland, Vermont, the Bromfield Gallery in Boston, and Sculpture '87 at the Johnson Atelier in Mercerville, New Jersey. Spath was also director of the Bi-centennial Sculpture Symposium in West Rutland, Vermont, and has held many teaching positions.

**Robert Strini** is an NEA grant recipient and has exhibited his sculpture both nationally and internationally at, including shows at the Fahey/Klein Gallery in Los Angeles, the Oakland Museum in Oakland, California and the American Academy in Rome. He studied under Peter Voukos, James Merchet and Robert Hudson at the University of California, Berkeley. He also studied with glass master Ewin Eisch in Frauenau, Germany. Strini is an active lecturer and participates in artist-in-residence programs in North America and Europe.

**Kippy Stroud** is founder and artistic director of The Fabric Workshop in Philadelphia. She has worked with artists from all over the country, including Judy Pfaff, Ursula von Rydingsvard, Howard Hodgkin and Louise Nevelson. She attended the Harvard Business School of Arts Administration and is an Honorary Fellow of the American Craft Council. Stroud is an NEA evaluator and guest lecturer at museums in the U.S. and Canada.

**James Surls**'s anthropomorphic wooden sculptures have appeared in group shows at the Whitney Biennial and the Solomon R. Guggenheim Museum in New York, the National Museum of American Art in Washington, D.C., and the Art Institute of Chicago. He currently is serving on the sculpture advisory panel for the NEA and has taught at the University of Houston. He lives and works in Splendora, Texas, with his wife and four of his seven daughters.

**Athena Tacha** (Greece) is a professor of sculpture at Oberlin College, Ohio. Her numerous exhibitions include the Venice Biennial (1980), one-artist shows at the Zabriske Gallery and the Max Hutchinson Gallery in New York and a retrospective of over 100 works at the High Museum of Art in Atlanta. She has won many competitions for public art; some 25 of her commissions have been executed to date throughout the U.S. Her largest work, a 2-acre park in FranklinTown, downtown Philadelphia, will be inaugurated on June 3, 1992.

**Ann Temkin** is the Muriel and Philip Berman Curator of Twentieth Century Art at the Philadelphia Museum of Art. She received a BA from Harvard University and a PhD from Yale University, both in art history. She is currently preparing an exhibition entitled "Thinking is Form: The Drawings of Joseph Beuys," co-organized by the Museum of Modern Art and the Philadelphia Museum of Art, which will open in New York in 1993.

**Oliver Tiura** (Canada) sculptor and professor, emigrated to Canada from his native Finland in 1952. He is currently an associate professor of visual arts at Lakehead University in Thunder Bay, Ontario. Tiura has over 75 collective and individual exhibitions to his credit, having exhibited throughout North America and Europe. He was honored recently when Canada's prime minister gave Finland's president a gift of Oliver's sculpture.

**Jack Thompson**, artist and Associate Professor of Fine Art, Moore College of Art & Design, currently resides and works in Philadelphia. He received his BA from California State University, Northridge, and his MFA from Tyler School of Art, Temple University. His recent commissions include *Out of the Woods and Altered States*, Fairmount Park, Philadelphia, and *Riverwalk at Piers 3 and 5* in collaboration with Andrew Leichester, Philadelphia.

**Yoshi Wada** (Japan) graduated from Kyoto University of Fine Arts in 1967 with a BA in sculpture. He then moved to New York City, where he has lived for 20 years. In 1970, Wada began experimenting with homemade wind instruments and acoustical enclosure devices. These large instruments, like oversized Tibetan and Alpine horns, were made out of pipes and plumbing fittings. Later Wada combined them in ensembles with synthesizer electronics. Wada's recent interest extends to the exploration of psycho-acoustics: hearing in subsonic levels in relation to site-specific sound installations.

**Margot de Wit** (The Netherlands) currently resides in Philadelphia. She received her art education at the Royal Academy of Fine Arts in Amsterdam, and her BFA and MFA from the Tyler School of Art in Philadelphia. De Wit's works are represented in public collections in the U.S. and Europe. She has been the recipient of grants from the NEA, GCPA, the Rockefeller Foundation, and the Pennsylvania Council on the Arts. She has organized major sculpture exhibitions for the Philadelphia Art Alliance and =CON=STRUCT=URES=85= for the Reading Public Museum, Reading, Pennsylvania.

**Isaac Witkin** (United Kingdom) has exhibited his sculpture throughout the world for over 30 years. He has had one-person exhibits in major New York galleries, including the Robert Elkon Gallery, Marlborough Gallery, Hamilton Gallery of Contemporary Art, and the Hirschl and Adler Modern. Witkin is presently represented by the Locks Gallery in Philadelphia and resides in Pemberton, New Jersey. He is a board member of the International Sculpture Center.

**Elyn Zimmerman** is a sculptor who has worked primarily on large-scale public commissions for the last 12 years. She has recently completed projects in Miami, Tampa, Los Angeles and San Francisco. In February 1992 she had a solo exhibit of sculpture at the Fred Hoffman Gallery in Los Angeles and currently has an exhibition in New York City at 65 Thompson Street. Zimmerman has recently taught studio classes at the University of Virginia Graduate School of Landscape Architecture and at the Harvard Graduate School of Design. Since 1989 she has been a board member of the International Sculpture Center.

### Computer Forum Presenters

**Bruce Beasley** (Co-Chairman) conceives, evaluates and alters his sculpture using 3D modeling. He uses the computer screen like a 3D sketch pad that shows sculpture in different finishes, colors and settings. His program produces flat patterns of the form plotted onto pattern paper for fabrication, or on loamcore for casting in bronze. His sculpture explores the complex visual and spatial problems of intersecting geometric solids.

**Ronald Brown**'s art is based on the way a knight moves on the chessboard, known as the "knight's tour." Using the computer, he experiments with color and pattern combinations that he executes in two and three dimensions in a variety of media.

**Sydney Cash** silk-screens intricate, computer-generated linear colored patterns onto sheets of glass. These sheets are then used to construct geometrical objects. Superimposition of the surfaces produces optically kinetic sculptural forms.

**Charles Colburn** uses computer-aided design and drafting to communicate ideas for large-scale sculpture to fabricators. He explores forms derived from the progressive developments of simple sets of instructions.

**Stuart Dickson** uses the computer to render the natural language of mathematics directly into physical 3D form. The computer-aided prototyping device is a 3D printer that creates the object in plastic (stereolithography), which can then be reproduced in metals with multicolored finishes. Forms are fluid abstracts of unusual symmetry.

**Larry Donahue** designs 3D linear forms on the Macintosh for use in wire model-making. He makes plaster molds from these models and then casts or presses porcelain into them.

**Timothy Duffield** (On-Site Coordinator) uses the computer to develop and visualize sculptural elements used in garden and landscape design.

**David Durlach**'s artworks are 3D kinetic "landscapes" made of iron powder in a computer controlled magnetic field. Viewers can choreograph these interactive sculptures. Durlach seeks to introduce emotional and sensual issues into technological art.

**Rob Fisher** (Co-Chairman and Program Coordinator) has utilized 3D computer simulations, stereo, walk-throughs and CAD to conceptualize, design, engineer and present ideas for large-scale environmental sculpture since 1979. A current project combines architectural simulations with scientific and artificial intelligence programs. The project will produce crystalline spaceframe sculpture whose forms mimic the growth patterns of nature. His intent is to create sculpture that is the unique product of a symbiotic relationship between man and machine.

**Helaman Ferguson** developed a virtual image projection system for direct quantitative carving of stone and other materials from mathematically derived forms.

**Jon Fordyce** explores CAD in the design of forged steel sculptures. He has developed computer-generated prints that have 3D qualities. His work in progress includes animations of digitized 3D objects.

**Masaki Fujihata** uses CAD and rendering software on a Silicon Graphics IRIS. A stereolithography system produces a material model. He explores a new philosophy of computer-aided design based on the artist's use of "command tree structures."

**Joe Greenstein and Paul Galburt** create multimedia sculpture using painted wood, metallic and plastic materials as well as light. Computerization animates the artwork with light sequences of considerable complexity. They use the computer to compose associated music and to synchronize the audio with the animated lights.

**Jennifer Hall** notes that "as I use computers, I am keenly aware that I am both physically and psychically attached to them. The nature of my machines are a reflection of the interlaced relationship of my body and psyche. As with the computer-controlled sculptures, marionettes and environments that I make, the poetic space of the interface created between artist and medium can be expressed both pragmatically and philosophically."

**Bruce and Susan Hamilton**'s sculpture is an abstract expression of visual and spatial metaphors drawn from forms in the natural world and from archetypes present in the human psyche. They combine modern technology with old and new materials to create sculptures that allude to organic, sensual and tactile forms. The computer has enabled them to define these forms by visually manipulating combinations of geometric solids of positive and negative space.

**Anne Hayes and Glen Davidson** create forms based on natural geometries using 3D software. The forms are then "unwrapped," scaled and plotted as flat 2D templates using original software called "Splicer." Architectural scale sculptures are fabricated from paper or are inflatable with future objects of wood or steel.

**Lloyd Held** utilizes the computer to design and make models and prototypes for sculptural furniture. Pieces are manufactured with the aid of computers. Computer and numerically controlled laser and routing techniques produce puzzle-like pieces that require a minimum of hand-finishing, gluing or joinery.

**Judy Kracke** transfers an image of her sculpture from photographs, video or slides to a fine art silk screen print. Images are direct from the computer or are enhanced or altered images. Her process involves separating color and image via computer and reassembling in the print.

**Robert Mallary** developed an original computer program in 1967 that led to a series of sculptures which are among the earliest examples of computer-assisted sculpture. Published "Computer Sculpture: Six Levels of Cybernetics" in *Artforum* in 1969. He is currently developing "sculpto-painting within an illusory projective event space," using stereo 3D computer programs. This "supermedium" unites digitized and computer-based images with motion and audio.

**Frank McGuire** wrote computer programs that help him to develop sculpture based on techniques of artificial intelligence, principles of genetic evolution, natural adaptation and machine learning. The program generates variations of simple 3D forms. The computer evaluates his selection of an optimal form and generates further variations. A separate program produces flat patterns from which 3D objects are fabricated.

**William Minschew** produces works in bronze and marble. He uses computer imaging to produce extremely realistic renderings of his concepts, set in architectural sites and landscapes, complete with textured surfaces and reflections. His current work includes stereo lithography, theoretical sculpture and illusionistic concepts.

**Barbara Mones-Hattal** creates virtual environments that juxtapose real objects with computer-generated spaces. Stereo 3D images utilize the computer to explore unusual camera angles, color and surface shifts, shape interpolation, depth perception and a greater sense of intimacy with the physical elements of the works.

**William F. Monroe** uses computer-controlled automated cutting on complex 2D curves. He developed an innovative approach that significantly reduces hand finishing, produces a clean edge, speeds up fabrication, automatically scales the work, eliminates the need for patterns and significantly reduces data.

**David Morris** uses special software he created, entitled the "river crystal" program, as a research tool to narrow the search for forms in mathematics. He has produced several fountain landscapes with this technique.

**Michael O'Rourke** digitizes data from a small maquette. Then, with the data in the computer, he manipulates the model, scales it to desired size, calculates cross sections and plots the cross sections on paper. The drawings are then transferred to foam. The foam slabs are glued together to produce the enlarged model.

**Jim Pallas**'s art responds to the viewer and shapes his or her behavior through the use of a computer. This interactivity marks the invention of a new art medium fundamentally different from painting and sculpture.

**Simon Penny** developed virtual sculpture as a tourist attraction, a "sight" which has no "site." He uses electronic controls to articulate machine and media sculpture and interactive installation works.

**Steve Pevnick** designs and builds kinetic, computer-programmable, free-falling water droplet fountains with up to 6,900 nozzles. Software allows the nozzles to produce many animated sculptural shapes such as letters, ribbons, squares, and even words.

**Stephen Porter** designs his geometric sculpture by using 3D computer models, surface textures, lighting and site placement.

**Ron Resch** pioneered in the early 1960s "physical constraint-based modeling," computer modeling of forms that can be constructed by bending or folding sheets of material in modular patterns. His seminal work was the creation of the first command-driven 3D modeling system. He continues to develop computer tools for designers and artists.



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**Tony Robbin**, although known as an artist, has become an accomplished computer programmer, developing tools for exploring elusive geometries. He is the author of nine essays on art, philosophy, and mathematics. His current work focuses on quasi-crystals, non-repeating patterns in 3D space, as applied to architecture and environmental sculpture.

**James Seawright** has used the computer since 1968 in music, theatrical lighting control and interactive sculpture. His current work utilizes microcomputers as embedded microcontrollers in interactive sculptures.

**Dale Schlappi's** work deals with boundaries between the visible and the invisible, defining space and revealing voids. He investigates concepts expressed in images produced mechanically via software and hardware. He focuses on air surrounding clouds and cloud formations.

**Alvin Sher** creates sculptures that are architectural in nature (based on labyrinths, temples and observatories) in cast bronze, wood and welded aluminum. The computer has allowed him to sketch ideas and expand the range of drawings he exhibits. It aids him in detailing parts for fabrication and has allowed him to study many variations, walk-throughs and rotations of sculpture ideas.

**David Smalley** (Realtime Demonstrations Coordinator) creates computer-animated models that accurately portray the movement of his finished constructivist/kinetic pieces. He incorporates scanned or digitized photographs of potential sites with the computer models for presentations.

**Robert Smith and Yonni Shai Koenig** employ the computer to develop and visualize sculpture through computer-generated photographic presentations. When Smith and Koenig collaborate

on projects, they work directly in the computer throughout the conceptualization process.

**Kenneth Snelson** uses a Silicon Graphics 3D computer with Wavefront animation software in order to construct sculptures and render them in settings which provide an illusion of reality. "My purpose has been to make pictures of spatial structural ideas that are impossible to build from actual materials and extremely unlikely to exist anywhere at all. A 3D computer can construct objects which do not necessarily obey the physical rules for solid matter."

**Stacy Spiegel** uses image processing in the conceptual "virtual" development of large-scale public artworks and CAD modeling for solving engineering and fabrication problems. She developed a machine that actually produces works such as glass wind screens and kinetic water pieces.

**Mary Visser** deals with body language and movement as a means of communication. She videotapes choreographed movements of figures and then reworks these video-captured images in the computer. Working with 3D drawing and modeling programs, she creates a virtual-space model for sculptures in ceramic materials, concrete and/or wood.

**Sally Weber** incorporates holography in her sculpture. She has worked with AutoCAD to design the specific placement of sculptural wind-elements on a grid system in a reflecting pool. The computer helped her in determining the massing and flow of the overall installation.

**Richard Winer's** sculpture is based on fractal images he generates on the computer. While the images are 2D, his imagination supplies the third dimension. His materials include carbon fibre-epoxy, steel, stone and ceramics.

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