

Ch i c a g o

S c u l p t u r e
17th International conference

International Sculpture Center

Sculpture as Public Experience

May **20-23** 1998

conference program

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**17th International
conference**

International Sculpture Center

Sculpture as Public Experience

May 20-23 1998

welcome from the mayor



OFFICE OF THE MAYOR

CITY OF CHICAGO

RICHARD M. DALEY
MAYOR

May 20, 1998

GREETINGS

As Mayor and on behalf of the City of Chicago, I would like to offer my warmest greetings to all attendees and participants of the 17th International Sculpture Conference.

Chicagoans have always believed in the power and beauty of sculpture. I am pleased to welcome you here, and encourage you to enjoy both the natural and artistic beauty of our city.

While you are here, I invite you to take the time to see a few of the remarkable sights and enjoy some of the unique adventures Chicago offers. Navy Pier has been renovated into a wonderful destination for an outing. North Michigan Avenue provides the shopping experience of a lifetime. Our restaurants, theaters, music venues and museums are all world-class. I am sure you will find no shortage of entertainment in Chicago.

My best wishes to each of you for an enjoyable and memorable event.

Sincerely,

A handwritten signature in black ink that reads "Richard M. Daley". Below the signature, the word "Mayor" is printed in a small, plain font.

welcome

After much anticipation, the 17th International Sculpture Conference will unfold May 20-23. As we gather together it seems worth reflecting on the value of this moment for all of us. The unique characteristics of our biennial conferences are many. The ISC is comprised first and foremost of working artists, but the organization also includes many other people who are connected in integral ways to the profession and who are also members and supporters of the ISC. Therefore, at this conference you will meet sculptors at all levels of career development, from masters to students, as well as people who fabricate, exhibit, write about, teach, sell, document, administer, fund, and just plain love sculpture.

By coming together we all participate in making a small piece of history as we engage in dialogue about where we are now in the field of sculpture. We are living in an exciting time to be making art, but it is equally problematic, as we are confronted with increasingly complex issues over which we have little control. I believe, though, that artists have the potential to make a difference in the quality of life, globally and locally. We can enhance that process when we come together and communicate with each other in a forum such as this conference, by sharing experiences from the most practical to the most sublime. We can then build on that knowledge as we go back into our studios, organizations, and communities. We can use our new information to empower ourselves as we work to create a world that embraces sculpture in all its manifestations as a more integral part of life.

The staff and board of the ISC hope that 17th International Sculpture Conference is your best conference yet!

A handwritten signature in black ink that reads "Jeanne C. Pond".

Jeanne C. Pond

ISC Executive Director

Special Thanks

to the following individuals, companies,
and organizations that have contributed
in an extraordinary way to make the
17th International Sculpture
Conference possible.

Thank you for making this
conference the best yet!

Johnson Atelier

Peter Hobart

The Art Institute of Chicago

Art Research & Technology

Lewis Manilow

The Trust for Mutual Understanding

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acknowledgements

The 17th International Sculpture Conference Program Committee

The following individuals established the programmatic direction and major themes of the conference. The International Sculpture Center gratefully acknowledges their contributions of knowledge and insight to the development of the program for the 1998 conference.

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The International Sculpture Center extends sincere thanks to all the volunteers helping with the 17th International Sculpture Conference. Special thanks goes to the volunteer coordinator, Celene Ryan.

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Donors and Sponsors

The 17th International Sculpture Conference has an incredibly exciting, diverse program that would not have been possible without additional support. The International Sculpture Center is indebted to the following individuals, companies, and organizations for providing financial assistance and in-kind donations:

Special Thanks to:

Johnson Atelier
The Art Institute of Chicago
Art Research & Technology, Ltd.
The City of Chicago
Peter Hobart
Lewis Manilow
The Trust for Mutual Understanding

Additional Thanks

The following deserve special thanks for their extra efforts to ensure the success of the 17th International Sculpture Conference:

The Chicago Office of Tourism
The Guild
Public Art Program, Department of Cultural Affairs, City of Chicago
The School of the Art Institute of Chicago

Tim Duffield
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Rob Fisher
Ronne Hartfield
John Henry
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Many thanks to the following companies for their donation of materials:
Dussek Campbell-Yates
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general information

ISC Registration

The International Sculpture Center staff and volunteers can be found at the ISC conference registration, which will be located on Level 3 (Lobby Level) of the Sheraton Chicago on May 20, and in the Exhibit A Registration area on the Exhibit Hall Level from May 21-23. Registration hours are:

- Wednesday, May 20:
10:00 am-5:00 pm
- Thursday, May 21:
8:00 am-5:00 pm
- Friday, May 22:
8:00 am-5:00 pm
- Saturday, May 23:
8:00 am-2:00 pm

Badge Policy

All conference attendees must wear their official conference badge at all times in order to gain admittance to conference programs, social functions, and shuttle services. Conference representatives will be present at each event to check badges. Lost badges will be replaced at the conference registration booth for a \$5 fee.

Business Center

The Sheraton Chicago Business Center, located on the lobby level of the hotel, is open 8:00 am-5:00 pm, Monday-Saturday. The Business Center offers a wide range of business services including: copying and faxing, equipment rental (typewriters, computers, cellular phones, fax machines, and copiers), secretarial services, and desktop publishing. Translation services are also available.

Message Boards

Several message boards with marked alphabetical divisions will be placed in the conference registration area for your convenience.

T-Shirts

SCULPTURE T-shirts will be on sale for \$15 in the registration area on Wednesday, May 20, and at the ISC booth in the Trade Fair Exhibit Hall through the conference. Sizes M, L, XL, and XXL only.

Guest Policy for Opening Celebration

Guests of conference registrants or anyone without a badge will be admitted to the Opening Celebration on a space-available basis for a charge of \$30.

Program Book

Each attendee receives one copy of the 17th International Sculpture Conference Program Book.

Additional copies are available for \$15 each at the conference registration booth.

Recordings of Conference Proceedings

Panel discussions and individual presentations are being recorded by Audio Archives International, Inc. The cassette tapes will be available following each session at a table located in the ISC conference registration area outside of the Trade Fair.

Job Board

Looking for a studio assistant? Want to work as a studio assistant? Check out the Job Board in the Trade Fair to find the job, or the employee of your dreams.

Slide Registry

The ISC invites all conference attendees to stop by the Missouri Room on Level 2 to view slides of artworks by artists attending the conference. Slide projectors will be available for attendees to use throughout the conference. Artists who did not submit their slides by mail prior to the conference are welcome to drop off slides at Sheraton 1, Level 4, during the Slide Registry's hours of operation. The Slide Registry will be open from 9:00 am-6:00 pm on Thursday, May 21, from 11:00 am-6:00 pm on Friday, May 22, and from 9:00 am-4:00 pm on Saturday, May 23.

Portfolio Registration

Registration for Portfolio on the ISC's Web site will be available at the Slide Registry. Registration instructions will be available in the Slide Registry room and at the ISC booth at the Trade Fair.

Parking

The Sheraton Chicago offers valet parking for up to 400 guests on a first-come/first-serve basis. There are several self-parking garages located near the hotel which include: Ogden Plaza, General Parking, North Pier Central, General Parking, NBC Tower Self-Park, Cityfront Mid-Rise and Cityfront High-Rise.

The rate schedule for the Ogden Plaza Self Park ranges from \$8.00 to \$18.00 (24 hrs.), and the Standard Park (Valet) ranges from \$10.00 to \$25.00 (24 hrs.).

Hotel Restaurants/Lunch Buffets

The Sheraton has several restaurants throughout the hotel. The Riverside Cafe, located on Level 2, will be offering conference attendees a specially priced lunch buffet. To receive this discount, attendees should wear their conference badge.

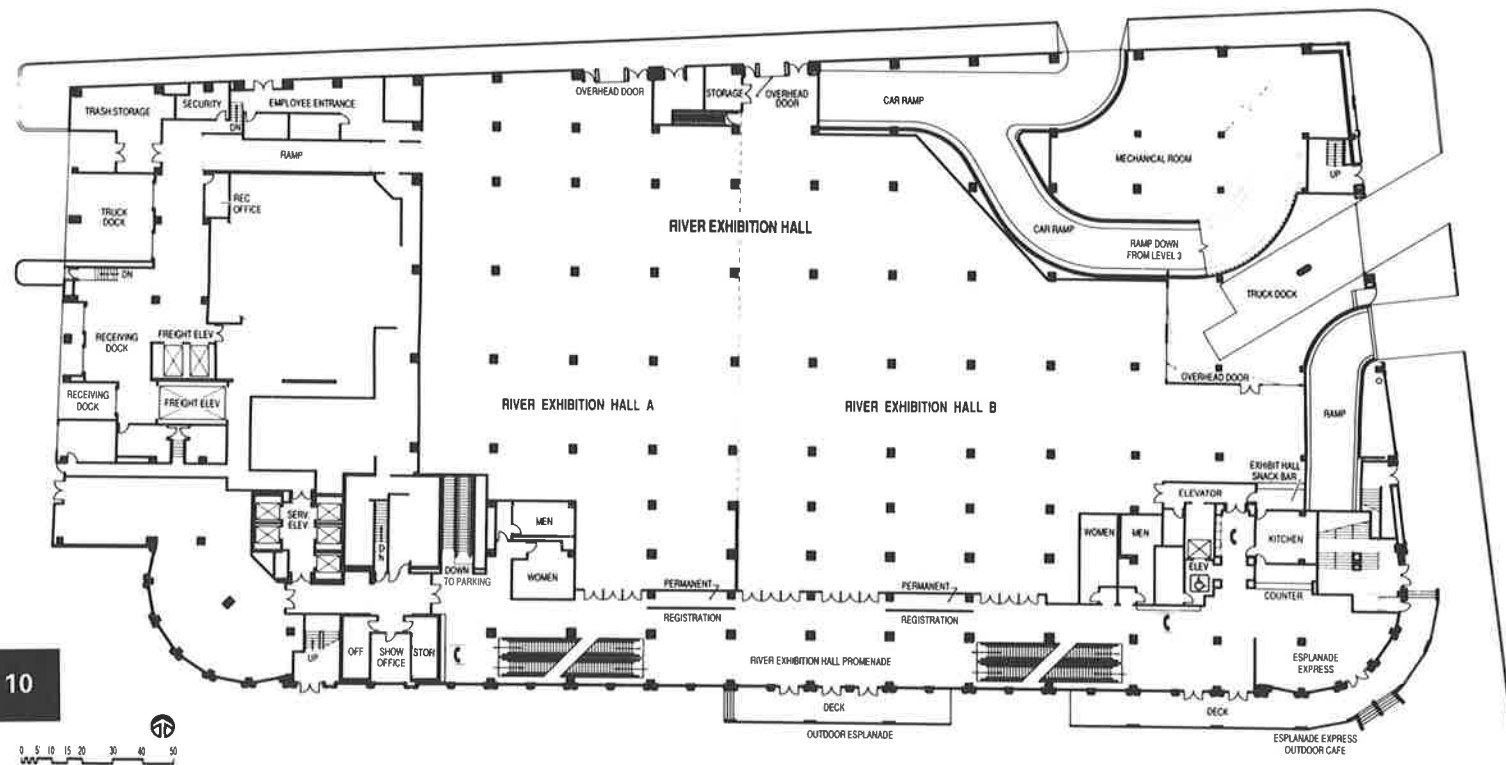
Video Series and Open Screenings

Conference attendees are invited to submit VHS and PAL format videos for the Video Series open screening periods. Videos will be shown as time permits. Videos should be dropped off at conference registration.

**Please wear
your
conference
badge at all
times for
entry into
conference
events.**

sheraton chicago map

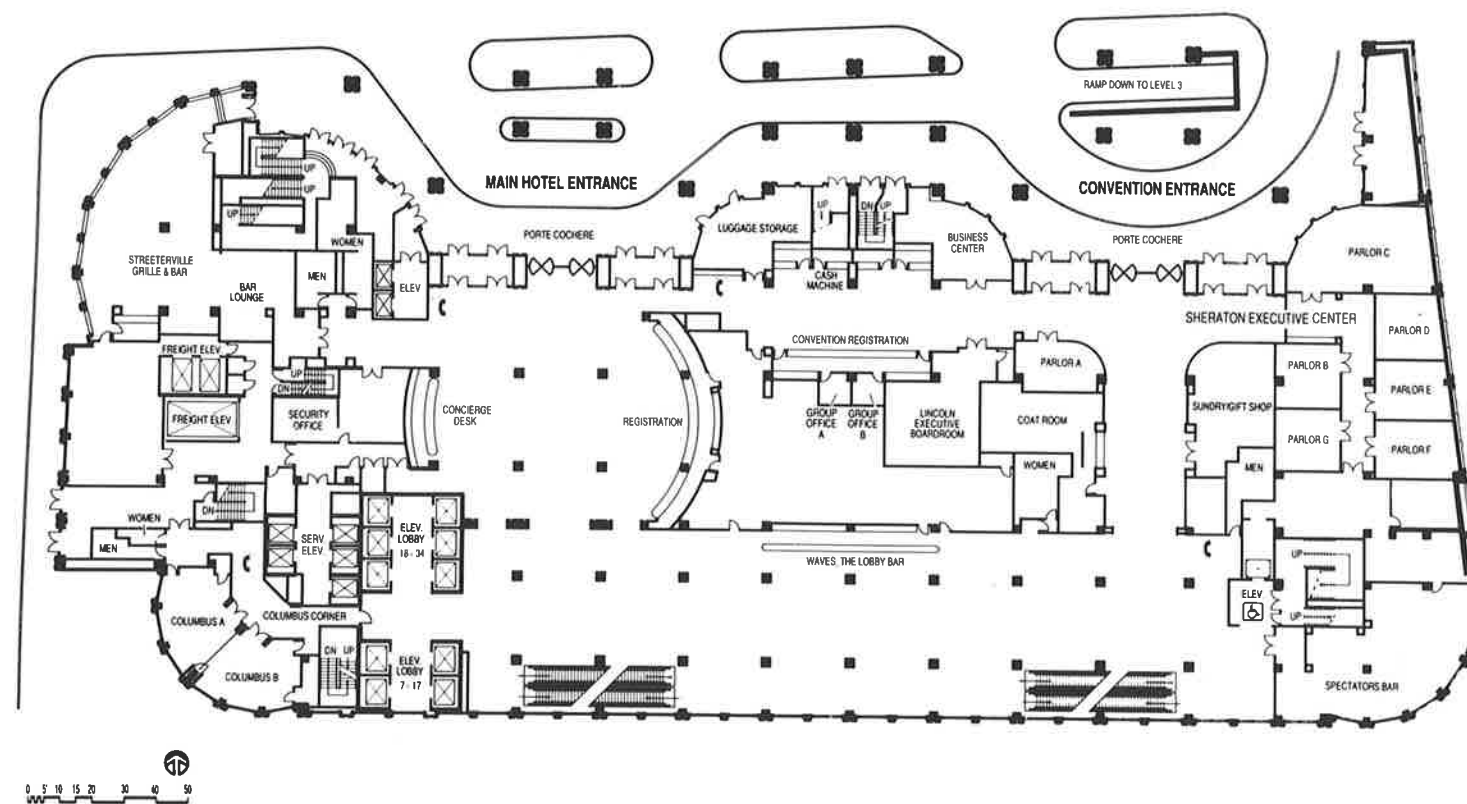
LEVEL 1 • EXHIBITION HALL



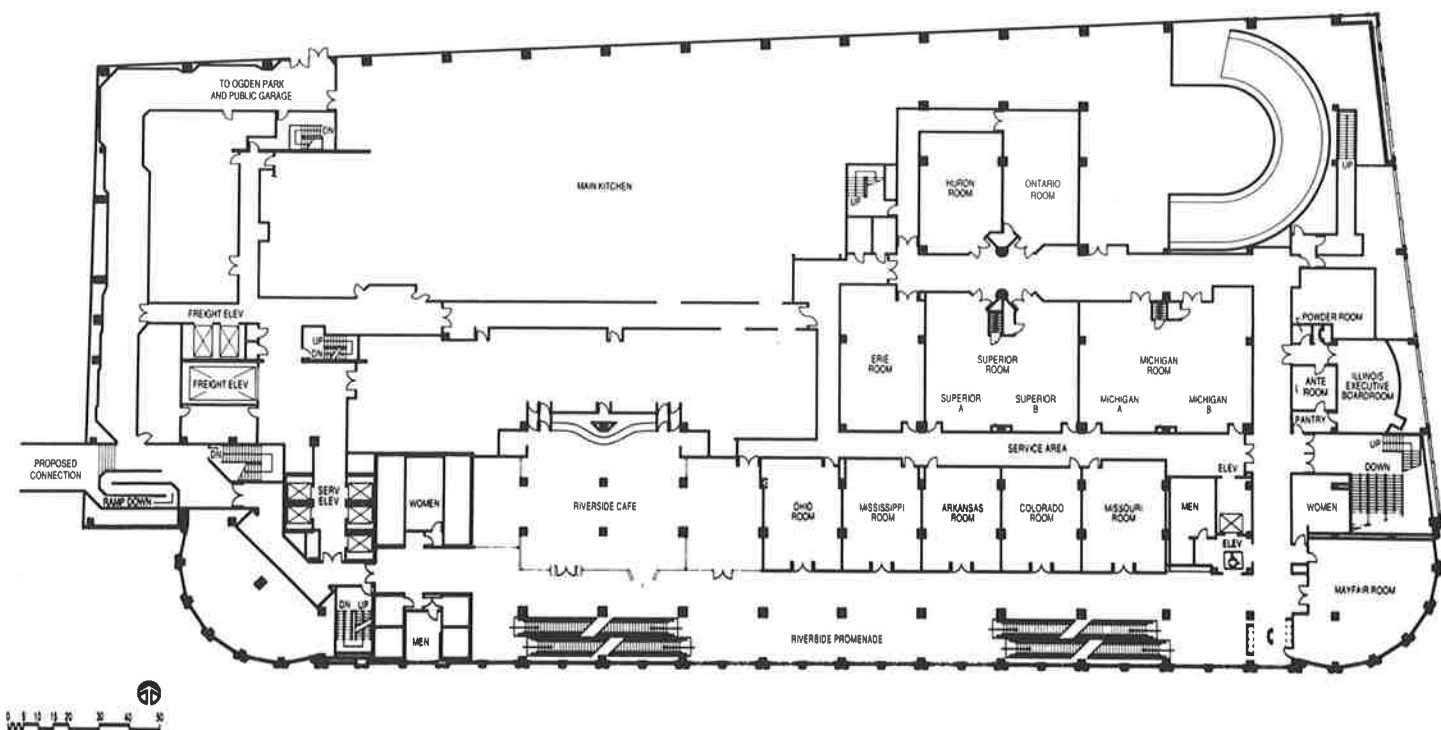
10

sheraton chicago map

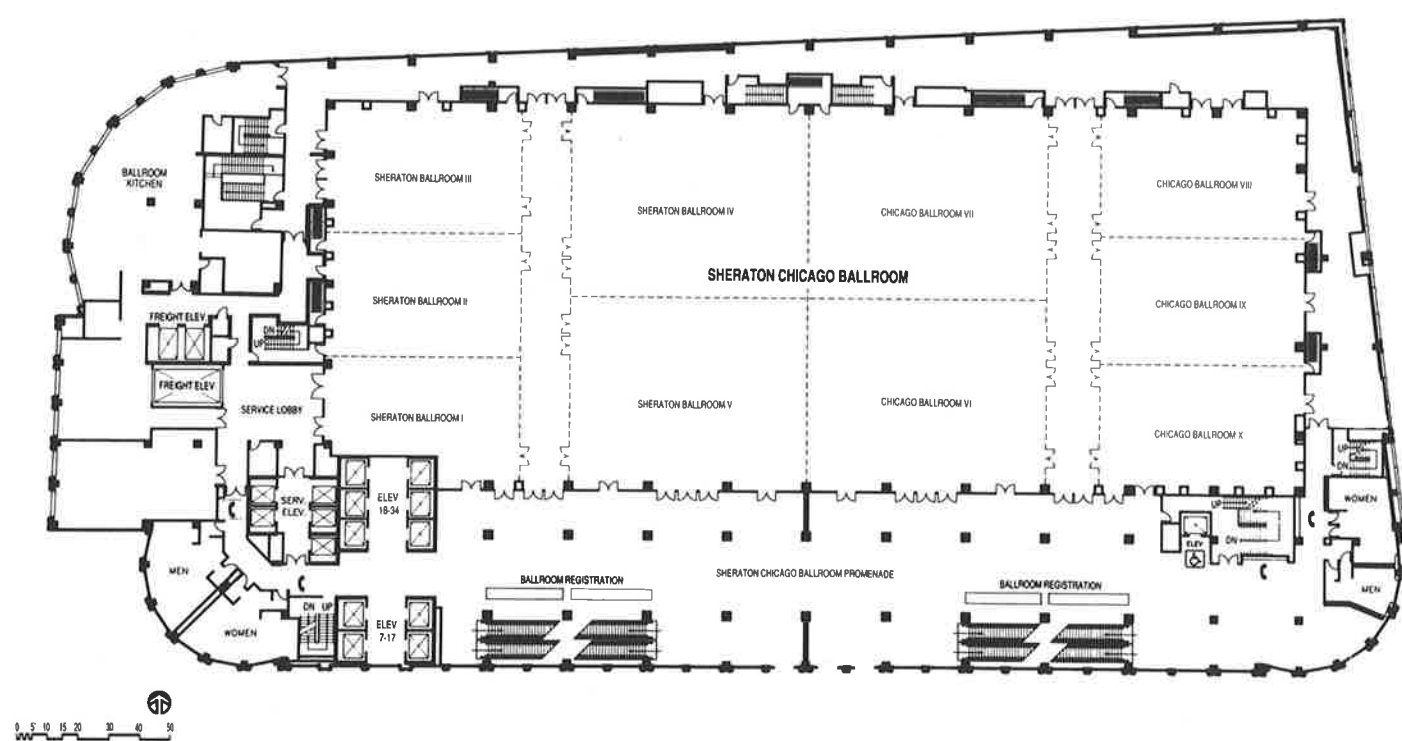
LEVEL 3 • LOBBY

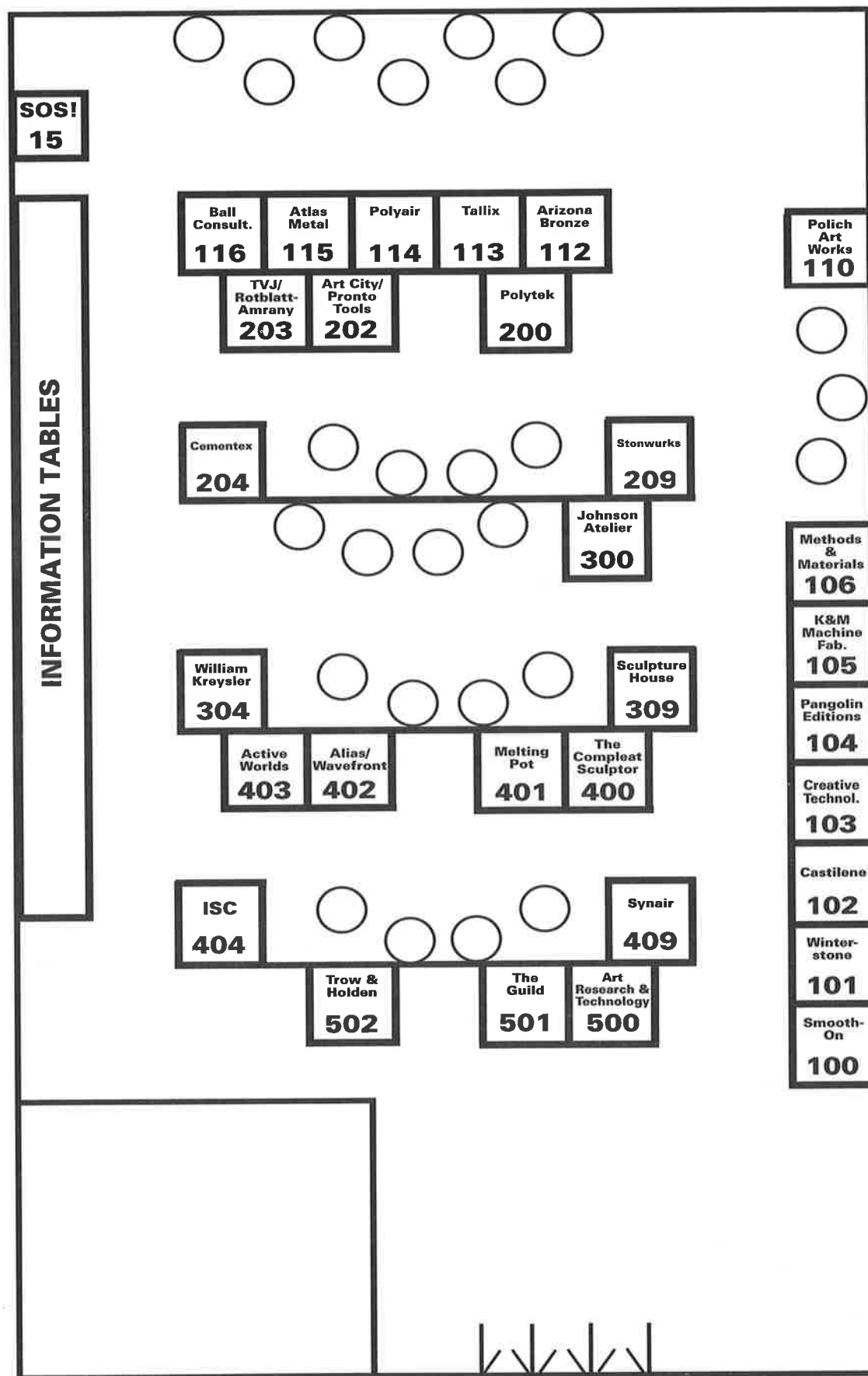


LEVEL 2 • MEETING ROOMS



LEVEL 4 • BALLROOM





- 402 Alias/Wavefront, Inc.**
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As the world's leading innovator of 2-D and 3-D graphics technology, Alias/Wavefront develops advanced software for the entertainment, imaging, industrial design, and visualization markets.
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- 501 The Guild**
931 E. Main Street, #106
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800.969.1556
The Guild's annual publication, *Architectural Arts and Sculpture, The Architect's Sourcebook*, with five sections of sculpture, markets to an international audience of architects, public art administrators, art consultants, and collectors.
- 112 Arizona Bronze Artworks, Fine Art Foundry**
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- 404 International Sculpture Center**
1050 17th St., NW
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Stop by the ISC booth to find out more about benefits and services provided through membership and check out the ISC Web site. SCULPTURE T-shirts will be available for purchase.
- 202 Art City/Pronto Tools**
31 Peking Street
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Specializing in stone, imported and domestic marble and alabaster, Art City offers a unique carving studio and gallery. Also, now developing a larger supply of tools, and joining together with "Pronto" Tools.
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State-of-the-art foundry offering full range of services; custom-tailored technical workshops; mail order catalogue for tools, equipment, supplies.
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Creative Technologies, Inc. is a small company that produces a carbide cutting tool, invented by the owner, a sculptor of stone. The rotary chisel is a high-speed cutting tool for use in high-speed die grinders. Air or electric.
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Melting Pot International, Inc. is the manufacturer of the Melting Pot®, a portable furnace for melting up to 15 lbs. of metal such as bronze, gold, aluminum, etc. in a studio/home environment using household electricity.
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Polich Art Works is a full-service foundry with the equipment, space, and technology to make anything an artist can imagine. The main working area of the foundry is as large as a football field, four stories high, painted entirely white, and lit by 24 skylights. Overhead bridge cranes with a 100-foot span and a 50-ton capacity rumble up and down over a range of equipment versatile enough to create anything.
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Save Outdoor Sculpture! (SOS!) offers support for assessment, fundraising, treatment, and maintenance of the United States collection of outdoor sculpture. Materials include awards programs, newsletters, technical brochures and videos.
- 309 Sculpture House, Inc.**
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609.466.2986
World's largest manufacturer of traditional sculptor's tools, materials, and accessories, including Roma and Prima Plastilina.
- 100 Smooth-On, Inc.**
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Smooth-On offers the most extensive line of liquid rubber and liquid plastic products for mold-making and casting. Ask about new products and sculpture scholarships.
- 209 Stonwurks, Inc.**
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Stonwurks is the manufacturer of Strata panels—a lightweight panel of natural stone. Ideal for sculpture bases, interior and exterior, from miniature to monumental.

WEDNESDAY, MAY 20

- 10 am–5 pm** **Conference Registration Sheraton Chicago, Level 3**
- 11 am–5 pm** **Chicago Convention and Visitor's Bureau**
Visit their table in the registration area to obtain more information about local attractions.
- 6–9 pm** **Opening Celebration Navy Pier Grand Ballroom 600 East Grand Avenue**
Join over 1,000 ISC conference attendees for an opening celebration in the Grand Ballroom of Chicago's historic lakefront landmark, the Navy Pier. Enjoy panoramic views of Lake Michigan, as well as convenient access to Pier Walk '98, an international exhibition of over 200 indoor and outdoor sculptures.
- In addition to listening to an entertaining keynote address by critic Dave Hickey, attendees are encouraged to meet and network with peers while enjoying a light buffet and cash bar. Upstairs on the balcony of the Ballroom, "networking" tables will help start some lively discussions. Complimentary trolley service to and from the Navy Pier will be available at the Convention Entrance of the hotel, from 5:30–9:30 pm.

THURSDAY, MAY 21

- 8 am–5 pm** **Conference Registration Sheraton Chicago, Level 1**
- 8:30–10 am** **Meet the Exhibitors Breakfast Exhibit Hall, Level 1** ★★
- 9 am–3 pm** **Video Screenings Colorado Room, Level 2**
See page 29 for descriptions.
- 9 am–6 pm** **Slide Registry and ISC Portfolio Access Sheraton 1, Level 4**
- 9:30–11:30 am** **Mentoring Session Missouri Room, Level 2**
Jesús Bautista Moroles
Closed session for Mentoring Program participants only.
- 10 am–6 pm** **Trade Fair Open Exhibit Hall, Level 1**

- 10–11:45 am** **Panel Discussion Sheraton 2, Level 4**
Graduate Students/Graduate Art Programs
An overview of some leading graduate sculpture programs in the U.S., related through the experiences of five graduate students. Participants will discuss their programs and own individual work.

Moderator: Michael Johnson
Panelists: Stephanie Ashenfelder
Jason Brown
Marty Meersman
Kellie Murphy
Heidi van Wieren
- 10–11:45 am** **Sculptors' Groups Meeting Sheraton 3, Level 4**
Organizer: Steve Keltner, President, Sculptors Guild
- 10–11:45 am** **Panel Discussion Sheraton 4 & 5, Level 4**
Chicago: America's Sculpture City
A survey of the development of contemporary sculpture in Chicago over the last 30 years.

Moderator: Franz Schulze
Panelists: Dennis Adrian
Richard Hunt
- 11:30 am–1 pm** **Mentoring Session Missouri Room, Level 2**
Rob Fisher
Closed session for Mentoring Program participants only.
- 12–12:30 pm** **Exhibitor Demonstrations Exhibit Hall, Level 1**
See page 30 for descriptions.
- Ball Consulting Ltd. Booth #116**
- Cementex Latex Corporation Booth #204**
- The Compleat Sculptor, Inc. Booth #400**
- K & M Machine-Fabricating, Inc., Sculpture Division Booth #105**
- William Kreysler & Assoc., Inc. Booth #304**
- Melting Pot International Inc. Booth #401**
- Polyair Packaging Booth #114**

chronological schedule

THURSDAY, MAY 21, CONTINUED

- 2:30-3 pm
- Smooth-On, Inc.**
Booth #100
- Trow & Holden Co.**
Booth #502
- Winterstone - USA**
Booth #101
- 1-2:45 pm **Panel Discussion**
Sheraton 2, Level 4
The Art School as an Art Center
Artists, who also teach, discuss the possibility of the art school as an art center for the exchange of ideas and the connection between artists of different generations.
- Moderator: Linda Fleming
Panelists: Ursula von Rydingsvard
Heide Fasnacht
Herbert George
- 1-2:45 pm **Panel Discussion**
Sheraton 3, Level 4
Art Criticism in a Multicentered Art World
The diversity of contemporary art and audiences, the development of new venues for art and for criticism, and the always problematic nature of the critic's mediation between the artist and the public demand a reconsideration of the role of art criticism.
- Moderator: Glenn Harper
Panelists: Joan Borsa
Vincent Carducci
Kathryn Hixson
Arlene Raven
Maureen Sherlock
- 1-2:45 pm **Panel Discussion**
Sheraton 5, Level 4
Conservation, Restoration, and Building to Last
This panel focuses on the conservation and restoration of outdoor sculpture as well as the design, engineering, and manufacture of new sculpture.
- Moderator: John Henry
Panelists: John Adduci
Mike Cunningham
Garth Francis
Joanna Green
- 1-3 pm **Mentoring Session**
Missouri, Level 2
Elizabeth King
Closed session for Mentoring Program participants only.

2:30-3 pm

Exhibitor Demonstrations
Exhibit Hall, Level 1
See page 30 for descriptions.

Ball Consulting Ltd.
Booth #116

Castilene
Booth #102

The Compleat Sculptor, Inc.
Booth #400

K & M Machine-Fabricating, Inc., Sculpture Division
Booth #105

Melting Pot International Inc.
Booth #401

Polyair Packaging
Booth #114

Smooth-On, Inc.
Booth #100

Trow & Holden Co.
Booth #502

3-4:15 pm

Slide Presentation
Sheraton 2, Level 4
Three Decades of Large-Scale Sculpture in the Chicago Region

Speaker: Michael Dunbar

3-4:45 pm

Panel Discussion
Sheraton 3, Level 4
Nature/Nurture
This panel will explore the specific issues and concerns of sculptors working with natural materials. Two artists and the director of Laumeier Sculpture Park in St. Louis will discuss innovative uses of materials and ways in which Laumeier has served as a laboratory for such experimentation.

Moderator: Beej Nierengarten-Smith
Panelists: Patrick Dougherty
Carol Hepper

3-4:45 pm

Panel Discussion
Sheraton 4, Level 4
Stone: An Essential Medium
This panel examines the power of stone as a medium: how sculptors work with it and use its characteristics to achieve their vision. Questions of permanence, beauty, tradition, originality, and authorship will be explored. Commercial aspects, the difficulty of the physical process, and the continued viability of stone will also be discussed.

chronological schedule

THURSDAY, MAY 21, CONTINUED

- Moderator: Claire Lieberman
Panelists: Jesús Bautista Moroles
Manuel Neri
Elyn Zimmerman
- 3-4:45 pm **Panel Discussion**
Sheraton 5, Level 4
Developing Objects and Procedures of Intense Immediate Value Balanced Against the Cold Surface of Technological Presence
A new world has appeared on earth, a world unaffected by gravity whose concepts have brought about great change, not only in our conception of objects and material production, but also in our conception of physical time and space. Participants will present diverse views on the nature of this new digital reality.
- Moderator: Richard Loveless
Panelists: Dan Collins
Joe Davis
Rob Fisher
Sara Roberts
- 3:15-5 pm **Mentoring Session**
Colorado Room, Level 2
Heide Fasnacht
Closed session for Mentoring Program participants only.
- 3:30-5:30 pm **Mentoring Session**
Missouri Room, Level 2
Ursula von Rydingsvard
Closed session for Mentoring Program participants only.
- 5-6 pm **NCECA Report**
Sheraton 2, Level 4
This overview of the 32nd Annual NCECA Conference, entitled "Heroes, Icons, History, and Memory," will give highlights of various events including: folklorist Henry Glassie's keynote address, "In Praise of Heroes at Work in the Clay," and the closing lecture "The Concrete Culture and the Electronic Culture," by critic Peter Plagens.
- Speaker: Tre Arenz
- 5-6 pm **Cast Iron Conference Report**
Sheraton 3, Level 4
The 3rd International Symposium on Cast Iron Art, held at the Johnson Atelier in April, drew over 500 participants in a hands-on iron casting event. Slides and video footage will cover the panels and pyrotechnic events at the Cast Iron conference,
- 5-6 pm **Presentation**
Sheraton 4, Level 4
Contemporary Sculpture in Africa
An overview of the most interesting work currently being produced on the continent of Africa.
- Speaker: Amir Nour
- 5-6 pm **Presentation**
Sheraton 5, Level 4
www.sculpture.org
The developers of the ISC Web site (www.sculpture.org) will comment on its current status and future developments. Examples will be shown of sculptor's Portfolio pages, on-line news about the ISC, Sculpture Parks, Opportunities, Technical Information, Discussion Groups, Special Features, Books and reference materials. Future developments to be discussed will include listings of exhibitions of sculpture world-wide, an education resource section, and a special continuous exhibition of the top graduate student work. Computers will be set up in the ISC booth space programmed with ISC Web site, so that those who have not yet experienced it will have the opportunity to do so.
- Presenters: Bruce Beasley
Rob Fisher
Robert Michael Smith
- 5:30-7:30 pm **Mentoring Session**
Missouri Room, Level 2
Elyn Zimmerman
Closed session for Mentoring Program participants only.
- 6 pm- **Gallery Exhibitions**
Take in as many Chicago galleries as you can this evening! With several galleries offering extended hours and receptions for conference attendees, this is your chance to see exhibits of local, national, and international artists. See pages 46-50 for details and participating galleries.

chronological schedule

FRIDAY, MAY 22

- 8 am–5 pm** **Conference Registration**
Sheraton Chicago, Level 1
- 8:30–10:15 am** **Panel Discussion**
Sheraton 2, Level 4
Three Venues for Sculptors by Sculptors
How sculptors have created their own venues through hard work and a vision to break out of the gallery system.
- Moderator: Michael Dunbar
Panelists: Terrence Karpowicz
Enrico Martignoni
Hank Foreman
- 8:30–10:15 am** **Panel Discussion**
Sheraton 3, Level 4
Installation: Site, Space, Material
Among the critical issues of installation art is the reciprocal relationship between observer and situation. This relationship is framed by considerations of labor, perception, and time. The panelists, all distinguished installation artists, will discuss the aesthetic and critical circumstances of this important contemporary art practice.
- Moderator: Buzz Spector
Panelists: Winifred Lutz
Ed Mayer
Michael Oljnyk
- 8:30–10:15 am** **Panel Discussion**
Sheraton 4, Level 4
Speaking Heads: What Does the "Figure" Mean to Say?
The past 15 years have witnessed a revival of interest in the figure; many sculptors again seem engaged by its wide range of possible meanings. But times have changed; categories such as figurative, abstract, realist, etc., have outgrown their usefulness. This panel will attempt to redefine the term "figurative" by addressing the following questions: What is the value of the figure as a visual form? What does it mean to be a figurative artist at a time when sculpture has expanded to include intangibles such as sound and environment? What significant ways have artists developed to deal with the figure that avoid recourse to either 19th-century academic clichés or to the new clichés of the critical establishment?

Moderator: Kay Whitney
Panelists: Judy Fox
Manuel Neri
Judith Shea
Meredith Jack

- 8:30–10:15 am** **Panel Discussion**
Sheraton 5, Level 4
Classical Abstraction
An examination of this century's most prominent artistic style and how it continues to influence artists and attract public commissions. Classical abstraction is arguably the most significant development in sculpture in the 20th century. The panel will discuss the continued exploration of the modernist aesthetic and why artists continue to find abstraction rewarding and expressive.

Moderator: George Neubert
Panelists: Bruce Beasley
Dimitri Hadzi
Gio' Pomodoro
Eduardo Chillida

- 8:30–10:15 am** **Panel Discussion**
Sheraton 1, Level 4
The Business of Sculpture: Contracts and Taxes
Business professionals who work with artists share information of value to all.

Moderator: Robert Vogele
Panelists: Scott Hodes
Cary McMillan

- 9 am–6 pm** **Trade Fair Open**
Exhibit Hall, Level 1

- 9 am–6 pm** **Slide Registry and**
ISC Portfolio Access
Sheraton 1, Level 4

- 9–11 am** **Art Foundries Meeting**
Colorado Room, Level 2
Organizers: Lee Balter, Tallix Foundry
Sam Feldman, Tallix Foundry

- 10:30 am–12:15 pm** **Panel Discussion**
Sheraton 2, Level 4
Installing and Transporting Large-Scale Works
Sculptors with extensive experience in moving large-scale works share their expertise.

Moderator: Michael Dunbar
Panelists: Terry Dowd
Garth Francis
Enrico Martignoni

chronological schedule

FRIDAY, MAY 22, CONTINUED

- 10:30 am–12:15 pm** **Panel Discussion**
Sheraton 3, Level 4
Sculpture and Landscape: A Living Legacy?
Since the 1960s, sculptors have sought new relationships between the forms of sculpture and the forms of landscape. Earthworks, site-specific installations, and works addressing problems of ecology and the environment have all focused attention on issues of sculpture and the earth. Over the past three decades, thousands of new works have been sited outdoors. Four prominent sculptors will discuss this legacy and its implications for the contemporary art scene. They will specifically consider aesthetic, political, and poetic concerns.

Moderator: Michael Hall
Panelists: Alice Aycock
Carl Cheng
Carl Floyd
Richard Nonas

- 10:30 am–12:15 pm** **Panel Discussion**
Sheraton 4, Level 4
After the Wall's Fall: Voices from Central Europe
This panel will explore the art and ideas of Central European artists after the demise of the Soviet Union. Under Soviet control, cultural policy dictated appropriate themes to be portrayed in the style of social realism; artists transgressing state regulations were isolated and persecuted. As state control of the arts relaxed and freedom of expression increased, these artists faced a new set of problems as they began to interact with a postmodern world that they hardly knew.

Moderator: Elaine King
Panelists: Katalin Keseru
Marcin Berdyszak
Magdalena Jetelová
Dalibor Martinis

- 10:30 am–12:15 pm** **Panel Discussion**
Sheraton 5, Level 4
Mixing Media: From Elements to Objects
Artists who use unusual media and found objects to create contemporary pieces will discuss their methods and the significance behind their choice of materials.

Moderator: Tom Csaszar
Panelists: Helen Escobedo
Elizabeth King
Richard Torchia

- 11 am–1 pm** **Mentoring Session**
Missouri Room, Level 2
Dimitri Hadzi
Closed session for Mentoring Program participants only.

- 11 am–5 pm** **Video Screenings**
Colorado Room, Level 2
See page 29 for descriptions.

- 12:30–1 pm** **Exhibitor Demonstrations**
Exhibit Hall, Level 1
See page 30 for descriptions.

Ball Consulting Ltd.
Booth # 116

Cementex Latex Corporation
Booth # 204

The Compleat Sculptor, Inc.
Booth # 400

K & M Machine-Fabricating, Inc.,
Sculpture Division
Booth # 105

William Kreysler & Assoc., Inc.
Booth # 304

Melting Pot International Inc.
Booth # 401

Polyair Packaging
Booth # 114

Smooth-On, Inc.
Booth # 100

Trow & Holden Co.
Booth # 502

- 1–2:45 pm** **Panel Discussion**
Sheraton 3, Level 4
Film and Video, Time and Space
A discussion of spatial and temporal issues in film and video installation as they occur in pieces from the '60s and '70s and in current work. It will examine the shift from a sculptural to a cinematic aesthetic initiated by the recent widespread use of projection and the implications for a new set of readings of space.

Moderator: Chrissie Iles
Panelists: Joshua Decter
Joan Jonas
Liisa Roberts

chronological schedule

FRIDAY, MAY 22, CONTINUED

- 1-2:45 pm** **Panel Discussion**
Sheraton 4, Level 4
Body Politic/Body Site
 An exploration of the human body as a site and springboard for questioning gender, politics, theory, and art.
- Moderator: Judd Tully
 Panelists: Teresita Fernández
 Elizabeth King
 Barry Ledoux
- 1-2:45 pm** **Panel Discussion**
Sheraton 5, Level 4
The Ghost of Grant Wood: Regionalism for Our Time
 This panel will discuss the idea of "regionalism" in relation to current directions in sculpture. Specifically, the panel will address issues of regional style, history, taste, and patronage in terms of the contemporary idea of a "global" community.
- Moderator: Michael Hall
 Panelists: Carl Cheng
 Paul Krainak
 Lisa Stone
 David Thauberg
- 1:30-2:30 pm** **Presentation**
Sheraton 2, Level 4
Africa Rising: New York's Foley Square Memorial
 Barbara Chase-Riboud's newest public art project was commissioned by the General Services Administration to memorialize the African Burial Ground of New York City. When it was rediscovered in 1991, the burial ground was recognized as the oldest urban and only pre-Revolutionary African cemetery known in America. Encompassing 5 to 6 acres of lower Manhattan, the African Burial Ground was designated both a National Historic Landmark and New York City Historic District. Chase-Riboud will discuss the creation of her project which interweaves the common history and heritage of all U.S. citizens.
- Speaker: Barbara Chase-Riboud
- 2:30 pm** **Coffee Break**
Exhibit Hall, Level 1
 Sponsored by The Guild
- 2:30-3 pm** **Exhibitor Demonstrations**
Exhibit Hall, Level 1
 See page 30 for descriptions.
Ball Consulting Ltd.
Booth # 116

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Castilene
Booth # 102

The Compleat Sculptor, Inc.
Booth # 400

K & M Machine-Fabricating, Inc., Sculpture Division
Booth # 105

Melting Pot International Inc.
Booth # 401

Polyair Packaging
Booth # 114

Smooth-On, Inc.
Booth # 100

Trow & Holden Co.
Booth # 502

Winterstone - USA
Booth # 101

3-4:45 pm

Panel Discussion
Sheraton 2, Level 4
Sculpture in Motion: Kinetics, Robotics, and Performance
 Any discussion of robotic and kinetic sculpture begs the question: Why make an object move? This panel will take as its starting point the premise that movement in sculpture is less about sensors, computers, weights, and pulleys; and more about performance, interaction, and agency. Participants will consider the theory and history of movement and examine specific examples of robotic and kinetic work. Along the way, the range of materials, aesthetics, and technologies that operate to make sculptural objects move will also be explored.

Moderator: Laura McGough
 Panelists: Joe Cavalier
 Jim Jenkins
 Nancy Paterson

3-4:45 pm

Panel Discussion
Sheraton 3, Level 4
Sculpture in Wood
 Wood is one of the most basic of raw materials. By nature it has wonderful flexibility, but it is also paradoxically full of limitations. Because of its grain and its propensity to warp, split, bow, and bend, it imparts a direction of its own on every work shaped from it. Yet it is also malleable. This panel will explore the expressiveness of wood sculpture and wood's capacity as

chronological schedule

FRIDAY, MAY 22, CONTINUED

- a medium to evoke a human response beyond conceptual ideation. This dialogue, centered on the humanly rendered object, will offer a fresh look at the validity of working with such a traditional material (and humanistic attitude) at a time when the art world is dominated by cool and distant conceptualism.
- Moderator: Richard Law
 Panelists: Emilie Benes Brzezinski
 Ursula von Rydingsvard
 James Surls
- 3-4:45 pm** **Panel Discussion**
Sheraton 4, Level 4
Main Street as Mainstream: Popular Culture and Art
 Four artists will discuss how popular culture has provided them with a serious critical strategy for visualization, examining how artists have acquired a new purpose in the late 20th century and the role popular culture critics have played in the Americanization of the world.
- Moderator: Lewis Alquist
 Panelists: Mary F. Douglas
 David Thauberg
 David Wilson
- 3-4:45 pm** **Panel Discussion**
Sheraton 5, Level 4
Placed Interventions
 Public art projects that have involved the community in their inception have been an important aspect of sculptural practice since the late 1960s. The development of this small, but growing, field has resulted in a substantial body of theory and practice that points to a potential integration of artists' work into social systems. This panel will explore current models through the work of artist-activists who work alongside social agencies and institutions to address problems of criminal justice, environmental toxicity, and affordable housing. It will treat the social and political implications as well as the visual outcome.
- Moderator: Penny Balkin-Bach
 Panelists: Tim Collins
 Reiko Goto
 Unique Holland
 Rick Lowe
 Iñigo Manglano-Ovalle

3-5 pm

Mentoring Session
Missouri Room, Level 2
 John Henry
 Closed session for Mentoring Program participants only.

5:15-6:45 pm



ISC Awards Ceremony
Sheraton 4 & 5, Level 4
 Please plan to attend this special awards ceremony honoring the life time achievements of artist Eduardo Chillida, educator Julius Schmidt, and arts advocate Representative Sidney Yates. The ISC will be presenting these three distinguished men with awards for their continued service to the field of sculpture.

7-8:30 pm

An Evening at the Art Institute of Chicago
The Art Institute of Chicago
111 South Michigan Avenue
 A private evening reception at one of the world's finest museums. The Art Institute of Chicago will provide wine and light refreshments while attendees visit the 20th Century and Asian Galleries. Present your ticket of admission (included with your registration materials) when arriving at the Michigan Avenue entrance. **Attendance is limited to those who pre-registered and have tickets.**
This event is sponsored by the Department of Museum Education of The Art Institute of Chicago.

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SATURDAY, MAY 23

8:30 am-5:30 pm



Computers and Sculpture Forum
Sheraton 3, Level 4
 A one-day, intense series of presentations highlighting the usefulness of the computer as a tool for sculptors. Includes poster sessions, technical demonstrations, and presentations by international sculptors covering practical, theoretical and virtual applications. **See pages 25-28 for details.**

9 am-2 pm

Conference Registration
Sheraton Chicago, Level 1

9 am-12 noon

Trade Fair Open
Exhibit Hall, Level 1

9-10 am

Exhibitor Demonstrations
Exhibit Hall, Level 1
 See page 30 for descriptions.
Ball Consulting Ltd.
Booth # 116

chronological schedule

SATURDAY, MAY 23, CONTINUED

The Compleat Sculptor, Inc.
Booth # 400

**K & M Machine-Fabricating, Inc.,
Sculpture Division**
Booth # 105

William Kreysler & Assoc., Inc.
Booth #304

Melting Pot International Inc.
Booth # 401

Polyair Packaging
Booth # 114

Smooth-On, Inc.
Booth # 100

Trow & Holden Co.
Booth # 502

9-10:45 am

Panel Discussion
Sheraton 2, Level 4
In Search of New Medici: Young Collectors and Emerging Patrons
Collectors, private consultants, and museum professionals discuss the state of support for the arts in a changing art marketplace that is rapidly reshaping the definition and character of art patronage.

Moderator: George Neubert
Panelists: John Robert Duncan
Dan Graschuck
Nanette Maciejunes
Joyce Pomeroy Schwartz

9-10:45 am

Panel Discussion
Sheraton 4, Level 4
New Sculpture Parks and Gardens
This panel will examine the proliferation of sculpture parks during the last decade. Using examples of young sculpture parks no more than five years old, discussants will review how they were developed, implemented, and how they are sustained.

Moderator: Brooke Barrie
Panelists: John Hock
Peter Lundberg

9-10 am

Presentation
Sheraton 5, Level 4
Eduardo Chillida: The Public Works
Over the course of his 40 year career, Eduardo Chillida has earned international commissions and awards for his monumental public sculptures. In projects such as *Wind*

9-11 am

Mentoring Session
Missouri, Level 2
Helen Escobedo
Closed session for Mentoring Program participants only.

9 am-4 pm

Slide Registry and ISC
Portfolio Access
Sheraton 1, Level 4

9 am-5 pm

Video Screenings
Colorado Room, Level 2
See page 29 for descriptions.

10-11 am

Exhibitor Demonstrations
Exhibit Hall, Level 1
See page 30 for descriptions.
The Compleat Sculptor, Inc.
Booth # 400

**K & M Machine-Fabricating, Inc.,
Sculpture Division**
Booth # 105

William Kreysler & Assoc., Inc.
Booth #304

Melting Pot International Inc.
Booth # 401

Polyair Packaging
Booth # 114

Smooth-On, Inc.
Booth # 100

Winterstone - USA
Booth # 101

11 am-12 noon

Exhibitor Demonstrations
Exhibit Hall, Level 1
See page 30 for descriptions.
Castilene
Booth # 102

The Compleat Sculptor, Inc.
Booth # 400

**K & M Machine-Fabricating, Inc.,
Sculpture Division**
Booth # 105

Combs a seaside promenade in San Sebastián, the *Plaza de los Fueros* in which public sculpture is turned inside out, and Seville's *Monument to Tolerance*, Chillida has explored the integration of sculptural form with architectural and environmental space. Peter Selz, author of *Chillida* (the first English language monograph on the artist) will survey Chillida's large scale, sited projects.

Presenter: Peter Selz

chronological schedule

SATURDAY, MAY 23, CONTINUED

William Kreysler & Assoc., Inc.
Booth #304

Melting Pot International Inc.
Booth # 401

Polyair Packaging
Booth # 114

Smooth-On, Inc.
Booth # 100

11 am-12:45 pm

Panel Discussion
Sheraton 2, Level 4
Curriculum and the Verbification of the Object
Panelists will explore the question of whether we are graduating a new breed of professional artists with the ability to write and verbalize and the tendency to produce work that is content-laden, but visually superficial.

Moderator: Joe Seipel
Panelists: Ellen Driscoll
Ronald Jones
Heather McGill

11 am-12 noon

Presentation
Sheraton 4, Level 4
Sculpture in Western Europe
An overview of contemporary developments in western European sculpture with a special look at Great Britain.

Presenters: Peter Murray
Judith Collins

11 am-12:45 pm

Panel Discussion
Sheraton 5, Level 4
Engaging Cultures
The word "culture" has been bandied about in recent times, often resulting in polarized public debate and pitched battles pitting artists against government funders and different ethnic groups against each other. This panel will examine the meaning of culture in its broader context and present three sculptors whose work engages a variety of communities.

Moderator: Virginia Maksymowicz
Panelists: Willie Birch
Molly Blieden
Luis Jiménez

11 am-1 pm

Mentoring Session
Missouri Room, Level 2
Mel Edwards
Closed session for Mentoring Program participants only.

12 noon

Trade Fair Closes

1-2:30 pm

Mentoring Session
Missouri Room, Level 2
Ellen Driscoll
Closed session for Mentoring Program participants only.

2-3 pm

Presentation
Sheraton 2, Level 4
Sculpture in Japan
An overview of contemporary Japanese sculpture by one of the country's elder statesmen of sculpture.

Presenter: Morio Shinoda

2-3:45 pm

Panel Discussion
Sheraton 5, Level 4
Metal
Four sculptors known for their sculpture in metal will show their work and discuss the personal and practical aspects of their choice of this medium.

Moderator: Bruce Beasley
Panelists: Melvin Edwards
Julius Schmidt
Bernar Venet
Sebastian

2-3 pm

Presentation
Sheraton 4, Level 4
Legal Liability for Public Art Projects
The complex issues that now face many artists who work in the public realm.

Speaker: Susan Crowder

3:30-5 pm

Presentation
Missouri Room, Level 2
Contemporary Latin American Sculpture
A discussion of how two concepts, "enclosures and the infinite," paradoxically reinforce each other in the work of several Latin American sculptors.

Speaker: Ricardo Pau-Llosa

chronological schedule

SATURDAY, MAY 23, CONTINUED

3:30-5 pm

Presentation

Sheraton 2, Level 4

Members of the program committee for the Chicago conference will hold this meeting to provide an opportunity for attendees to offer suggestions for the 18th International Sculpture Conference in the year 2000.

5:30-7 pm

Closing Celebration with Prizes! Sheraton 4 & Sheraton 5, Level 4

Gather one last time with old and new friends to celebrate the end of an incredible conference in Chicago. There will be a tasty array of hors d'oeuvres, a cash bar, and free non-alcoholic beverages. With a few summary words we will send you off to make sculpture for the next two years, until we meet again. Come prepared to exchange business cards, phone numbers, opportunities, and information with all the wonderful participants of the 17th International Sculpture Conference.

Prizes!!!

Be sure to enter the drawing for a sculpture by Claes Oldenburg and Coosje Van Bruggen (*Geometric Mouse, Scale D "Home Made,"* 1971). This cardboard, stainless steel and offset paper piece is 17 1/2" by 14" and is an edition based on their large steel piece in sculpture gardens in Washington, Minneapolis and elsewhere. Three runners-up will receive the famous SCULPTURE t-shirt. You must be present to win!

SUNDAY, MAY 24

8 am-12 noon

9:30 am-1 pm

Sunday in the Sculpture Park with Lew The Nathan Manilow Sculpture Park

Conference attendees who pre-registered for this event should plan to meet outside the Sheraton Conference Entrance to board buses for this trip to The Nathan Manilow Sculpture Park at 8:00 am and 9:30 am. Only those attendees who present a ticket for this event will be able to participate. **Please board the bus at the time that corresponds to the time stated on your ticket.**

computers and sculpture forum

SATURDAY, MAY 23

8:30 am-5:30 pm

Computers and Sculpture Forum Sheraton 3, Level 4

A one-day, intense series of presentations highlighting the usefulness of the computer as a tool for sculptors. Includes poster sessions, technical demonstrations, and presentations by international sculptors covering practical, theoretical, and virtual applications.

Timothy Duffield: Program Coordinator

At the 1992 ISC Conference in Philadelphia, the Computers and Sculpture Forum was established to plan for computer-related sessions, demonstrations, and exhibitions at sculpture conferences. Its members are sculptors who use the computer in some way in their work. The Forum has grown to include over 150 members from around the world. Forum members have taken an active part in many arts and technology events. The Forum has collaborated with its sister association in France, *Ars Mathematica*, in simultaneous exhibitions in Paris and Philadelphia, *Intersculpt '95* and *'97*. We have now been joined by *FAST-UK* (Fine Art Sculptors and Technology in the United Kingdom). The Forum publishes an occasional newsletter, *The Platform*.

The day will include four sequences of "Poster Sessions," short slide and video talks and demonstrations, arranged by theme. An international panel will discuss the work of sculptors using computers. Several other short items will be interspersed between the main elements.

8:30-8:50 am

Three-dimensional Software

In only a few short years, three-dimensional software has achieved great sophistication. *Alias/Wavefront* will demonstrate *Maya Artisan* as an example of what is now available.

8:50-8:55 am

Introduction to the Computers and Sculpture Forum Timothy Duffield

8:55-10:30 am

Digital Sculpture: Input and Output Coordinator: Dan Collins

Digital Sculpture Dan Collins

Digital sculpture is an enterprise demanding technical expertise in three domains: data acquisition, visualization/modeling, and form realization. This presentation will concentrate on data acquisition, that is, various input technologies that translate the structure of objects and phenomena into digital information. Illustrating instruments operating across a broad spectrum of scales and using an array of acquisition strategies, the presentation will feature examples of sculptural objects created from data ranging from the micro to the macroscopic. A particular focus will be technologies for trans-

lating the form of the human body into digital models, such as 3-D laser scanners and medical diagnostic tools.

Facets and Fingerprints: Contemplating the Potential of Computers and Sculpture

Michael Rees

Rapid Prototyping takes CAD (computer aided design) models and fabricates them automatically. It begins with a solid modeling program and then additively fabricates one layer of a model at a time. It is similar to topological models of landscape terrain. As an additive fabricator it is capable of producing complex geometry with severe convolutions and undercuts in metals, plastics, and papers. It has radical implications for the development of sculpture in traditional and non-traditional ways. This presentation will discuss the relationship of CAD, rapid prototyping, and sculpture—what is and what will be.

Computer-based Sculpture Enlargement

William Kreysler

The presentation will consist of slides showing the process of scanning and enlarging through the various techniques available to artists. Emphasis will be placed on the advantages and disadvantages of the process as well as cost factors. This process is not "automatic sculpture." It is one more tool in the sculptor's arsenal and should be viewed like any other tool such as a band saw or pneumatic chisel. Properly used, it can assist the artist in realizing more accurate, cost effective enlargements but using the technique requires skill and understanding.

Transmutation: From a Natural Object to a Virtual Object to a Sculptural Object

Andrew Werby

The process starts with a natural object. Three scanning techniques can be used to get it into the computer: non-contact laser scanning (which requires using a service bureau) and two in-house solutions: the tracer mill and the digitizing arm. A CAD program is used to turn these linear scans into surfaces and perform operations like scaling, mirroring, twisting, and bending. Once a part is finalized, it is imported into a CAM program as a DXF file, and a toolpath is generated. This NC program is sent to a desktop milling machine, which creates the part subtractively.

Form and Space and Boolean Algebra

Timothy Duffield

Form and space are the twin, opposite components of sculpture. We model, carve, and construct form. In so doing, we create space. We feel the texture and heft of form, but space seems fleeting and insubstantial. Boolean algebra explores the idea that logic is mathematics restricted to the two quantities, 0 and 1. It deals with intersection, equality and inclusion, the possible results of combining these two values. It is applied in computer science. For 1 and 0, substitute the programmer's true and false, yes and no, on and off. Sculptural form and space can be seen as Boolean values: form and not-form and space and not-space, 1 and 0, true and false. The computer is not only a tool for the manufacture or presentation of sculpture, it can give us insights into the very nature of sculpture and it can make space comprehensible and even tangible.

**Virtual Prototyping of Geometrical Sculptures
Carlo Sequin**

Since 1995 Carlo Sequin has been collaborating with Brent Collins, a wood sculptor working in Gower, Missouri, on the design of geometrical sculptures. While the simpler forms can be conceived and modeled by intuition alone, the more complicated structures need the help of the computer for procedural definition of the shape and for rapid visualization to judge the artistic merits of a particular parameter setting. Promising structures are sliced in the computer and are built layer by layer—at large scale by Collins and at smaller size by solid freeform fabrication machines.

**10:40 am–12:05 pm
International Panel
Moderator: Rob Fisher**

In keeping with the spirit of an international conference, and reflecting the growing use worldwide of the computer as a tool for sculptors, this panel introduces the rarely seen work of dozens of sculptors from the UK, Europe, Slovakia, Africa, and Central America. The panelists will present the richly varied work of sculptors representing extremely diverse cultures and societal circumstances who have discovered and invented applications of the computer to sculpture that reflect and enhance their personal directions and mediums.

Keith Brown, United Kingdom

Keith Brown will show the work produced by members of FAST-UK (Fine Art Sculptors and Technology in the United Kingdom), along with examples of rapid prototyping pieces produced for the JISC CALM Project (Creative Artists using Layer Manufacture). Examples of Brown's research include a video of kinetic cybersculptures titled *timeforms* (1996-97), and a brief explanation of how work that spans nearly two decades culminates with the application of computer technology. Manchester Metropolitan University supports Keith Brown's research.

Christian Lavigne, France

Christian Lavigne will present the work of the members of Ars Mathematica, the association of sculptors from France and elsewhere in Europe who use the computer. He will also share contacts he has made in the developing nations of Africa and Central America and show the emergence of computer-related sculpture there. Finally, Lavigne will show examples of his most recent work in robosculture and telesculpture.

Rob Fisher, United States

Rob will present several recent sculpture commissions in a new series that incorporates the computer as a design and simulation tool used in combination with studio studies. He will also show a short videotape of the completed light sculpture architectural illumination, *Olympus*, commissioned for the 1996 Olympics.

Martin Sperka, Slovakia

This presentation will highlight several Slovak sculptors who work with computers. Jozef Jankovic started using computers in 1972, after he became an "unwanted" artist and some of his monumental sculptures were

removed from public spaces. Also in 1972, Juraj Bartuzs's motivation was to eliminate subjective aesthetic factors from the process of creating his abstract figures, manufactured by NC machines. Milos Boda, a sculptor who works primarily with plastic materials, did several projects using new hi-tech electronics. Vladimir Havrilla uses a 3-D modeling program to create his virtual sculptures.

**12:05–12:40 pm
Lunch**

During lunch, Alias/Wavefront will continue their demonstration.

12:40–12:45 pm

During this time information regarding other organizations and events relating to Arts and Technology issues will be shared.

12:45–12:55 pm**Sculpting as Event and Sculpture as Actor****John Hyatt**

For many sculptors, the transition from a material to a digital practice has often required much soul-searching. Hyatt argues that this shift is illusory, based upon an exclusively noun-based idea of what sculpture is. This paper argues that sculpture, as important as its status as "thing" might remain, has always been a practice and a verb. The sculpture that results is adverbial; it describes how practice was done, or acts as a constituent part of other events of receiving. Regardless of its manifestation as material or immaterial data, thing or "no-thing," sculpture is a living, influential activity.

12:55–2:30 pm**Virtual Sculpture: the Internet, Information Space and Visualization****Coordinator: Derrick Woodham****Expanding Gallery Walls****Alan Stone**

Alan Stone will present slides and video from his recent exhibitions. In "Dreamon," Stone's most recent exhibition, live video conferencing over the Internet was used in the installation to project viewers' images into the gallery and to allow their video and audio participation. Stone will demonstrate the use of video conferencing in both sending and receiving video and audio for installation purposes.

Virtual Sculpture**Robert Michael Smith**

Robert Michael Smith will present computer images and animations developed for his virtual sculpture projections. He will also present examples of several VRML sculptures.

Virtual and Reality in the Studio Classroom**Mary Visser**

Mary Visser will present part of her Mellon Technology grant project that seeks new ways to use technology to enhance the learning process for sculpture students. This presentation will discuss the use of authoring soft-

ware in developing interactive Web sites for sculpture students that can help them visualize three-dimensional forms and their design relationships. There will be a short clip of an interactive site where students can see the cause and effect of changing relationships between forms in real space and view these effects from all sides.

Art, Information, and Space**Sheldon Brown**

The artworks of Sheldon Brown explore experiences of information spaces and physical spaces. His projects work with a number of computer and media technologies in conjunction with sculptural and architectural settings. While these works directly address the complex interrelationships between mediated space and physical space, the issues are also implicit in the methods used in the construction of the works. Techniques in virtual visualization and computer-controlled manufacturing are employed. The final works involve user interaction through computer graphic and/or media manipulation, controlled by custom software and electronic interfaces.

An Interactive, Networked, Multi-User, Three-Dimensional, Virtual Sculpture Park**Derrick Woodham**

A presentation on Active Worlds, an Internet-accessible community of multi-user, virtual, three dimensional worlds, and the development of DAAP, the virtual world of the College of Design, Architecture, Art, and Planning at the University of Cincinnati. The presenter will demonstrate the Active Worlds browser interface, avatar performance, navigation, communication, and building techniques, and tour the on-line exhibition of virtual sculpture installed in DAAP. The modeling and installation process will be explained.

2:35–2:45 pm**Slides and Videos**

A presentation compiled by Alvin Sher of slides and videos of sculpture relating to the poster session themes. The material has been sent in by sculptors unable to attend the conference or to give their own presentations.

2:45–3:20 pm**The Computer as a Tool for Sculpture: Design and Creation****Coordinator: Timothy Duffield****Line to Line: Creation of a Steel Sculpture from a Digital Image****Stephen Keltner**

Stephen Keltner has been creating linear freestanding and relief works with a computer program he wrote 15 years ago. He sees himself as a sculptor with a conceptual format, and he regards the computer as just another tool to facilitate the creation of a final product. He will give a brief slide introduction of his start in the use of a computer and document a current work fabricated from a drawing. A brief sequence of his works will be displayed to explain the chronological progression of themes in his style, employing such visual phenomena as moiré, dimensional illusion commonly attributed to the discoveries of perspective during the Renaissance.

**Computer Aided Design for Handmade Sculpture
Rod McCormick**

Rod McCormick makes sculpture out of welded and hammered perforated sheet metal. His forms are meldings of the geometric and the organic, and the sculptures contain and emit light. The perforated sheet gives the work a sense of being solid and transparent at the same time, and the transparency is enlivened by random moiré patterns. He uses 3-D modeling programs to create forms and unfold them into flat patterns. He will show slides of his work, screen shots of his digital models, and talk about how computer use affects one's thought and work processes.

**Cabinet of Wonder: Computers and Creative Process
Elona Van Gent**

The presentation will discuss the computer as:

- 1) an information and image data base—a resource for idea and form generation;
- 2) a three dimensional sketchbook—an object inventory of computer-modeled objects;
- 3) a sculptural design tool—the more familiar use of 3-D computer modeling to design specific sculptural objects prior to making; in addition, using the computer as a tool in the shop to help solve difficulties encountered during fabrication or to explore possible changes to a sculpture in progress;
- 4) a sculptural presentation tool—QuickTime VR to present sculptural objects.

A Case History: From Computer Generated Image to Bronze Sculpture, Process and Technique**Mark Parmenter**

This presentation is a practical exploration of techniques Parmenter uses to visualize, refine, present, and make sculpture using computer graphics programs and traditional sculptural techniques. He will briefly discuss the 3-D programs he uses, show output from these programs and then present a sequence of slides that show some of the techniques he uses to create the sculpture. These techniques and equipment are readily available. He will also discuss some of the pros and cons of this approach to creating sculpture.

Gluttonous Trees**Daniel-Jean Primeau**

Careful observation of trees maturing near obstacles led Primeau to a refreshing concept in sculpture. While growing, a tree can swallow most objects, thus warping the trunk in a stunning manner, harmlessly. From this observation, he theorized a model, and designed works in progress as outdoor art: steel and stone shapes, contiguous to living trees, their destiny concurring, co-influencing, and shaping an inseparable body, a raw harmony. Since the lengthy process is hardly noticeable in real time, how can *Gluttonous Trees'* evolution and future be demonstrated? Through computer morphing from clay models.

Waterforms**David Morris**

The presentation will explain the sources for the ideas explored and discuss some of the methods used—such as engineering animations—for development and present-

computers and sculpture forum

tation. Two projects, a park fountain for Palm Springs (in progress) and a proposal for the Oakland Bay Bridge will be shown.

4:25-4:30 pm Slides and Videos

Part Two of a presentation compiled by Alvin Sher of slides and videos of sculpture relating to the poster session themes.

4:30-5:45 pm *The Computer as an Integral Part of a Sculpture: Sensing, Robotics, and Interactivity* Coordinator: Michael Rodemer

Aesthetic Applications of Microcontrollers Michael Rodemer

The possibilities of using micro controllers to control and activate sculptures and sculptural environments will be explored and illustrated using examples of work by the author as well as other artists. A brief overview of some of the technical solutions currently on the market—both for embedded control and for control in conjunction with desktop computers—will close the talk.

Integrating Microprocessors into Sculpture and Installations

Chuck Genco

With the wide ranging changes in computer and electronic technologies, the inclusion of microprocessors to control pieces and installations is not only possible and affordable but also relatively easy. The presentation will include a brief overview of the control methods available (software and hardware), the manufacturers and suppliers and information resources (publications and Web sites).

Real Time Multi-Media: Public Information Display Fountain

Stephen Pevnick

This presentation, accompanied by video, will cover recent exhibits of Stephen Pevnick's computer-run Rainfall Project fountains for corporate clients: from the bombing near his fountain installation at the Centennial Olympic Park at the Summer Olympics in Atlanta, to his installations in trade exhibits in Europe and the United States. The fountain technology was developed for use as urban public art and has found its public platform as multi-media in the Trade Exhibit and Special Event industries. This new technology presents unique opportunities for artists.

The Prosthetic Aesthetic Ira Sherman

Award-winning artist Ira Sherman's intricately formed and fabricated mechanical sculptures engage fantasy with a new definition of "The Prosthetic Aesthetic," presenting a humorous and penetrating vision of the clash between our techno-mechanical wizardry and our social ills. Sherman's diverse background in biology, chemistry, goldsmithing and mechanical engineering gives this presentation unusual versatility. Sherman will demonstrate and present video of sculptures from his traveling exhibition "Panaceas to Persistent Problems."

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video schedule

THURSDAY, MAY 21

- 9-10:15 am ***The Misfits: 30 Years of Fluxus, 1993.***
Featuring Eric Andersen, Philip Corner, Henry Flynt, Ken Friedman, Jon Hendricks, Dick Higgins, Alison Knowles, Jackson Mac Low, Jonas Mekas, Yoko Ono, Nam June Paik, Ben Patterson, Willem de Ridder, Ben Vautier, Emmett Williams, La Monte Yong. Also: Joseph Beuys, John Cage, Geoffrey Hendricks, George Maciunas, and Charlotte Moorman.
- 10:30-11:30 am ***Chillida: Portrait of An Artist, 1985.***
The film presents Basque sculptor Eduardo Chillida's concepts of space, matter, and "limits" against a background of the artist at home, in his studio, on a voyage to Egypt, at work in a great cathedral foundry as well as in the quarries and ruins of the Les Baux valley.
- 11:45 am-12:30 pm ***A Year with Beverly, 1997.***
This film by Italian filmmaker Marco Agostinelli follows Beverly Pepper as she prepares for a 30 year retrospective of her work at the Forte Belvedere in Florence.
- 12:45-1:20 pm ***Pylon: Spatial Apocalypse***
This film by Marco Agostinelli presents the 1997 sculpture exhibition based on the literature of William Faulkner.
- 1:30-1:45 pm ***Gio' Pomodoro: Jewelry, 1954-1996.***
This film by Marco Agostinelli explores Pomodoro's work in jewelry.
- 2-3 pm **Open video screening**

FRIDAY, MAY 22

- 11 am-11:30 am ***Dennis Adams***
From the School of the Art Institute of Chicago's Video Data Bank, a 1989 interview with artist Dennis Adams.
- 11:45 am-12:15 pm ***Underground, 1993.***
This video documents *Underground*, Suzanne Lacy's site-specific installation exhibited at the Pittsburgh Three Rivers Art Festival. *Underground* is the first in Lacy's "On the Edge of Time" series of site-specific installations on domestic violence.

- 12:30-1 pm ***Alien Mouthpieces***
This video documents Krzysztof Wodiczko's project of the same name. The performance piece features immigrants in cities around the world carrying "story-telling" equipment.
- 1:15-2:05 pm ***Mierle Ukeles***
From the School of the Art Institute of Chicago's Video Data Bank, a 1991 interview with artist Mierle Ukeles.
- 2:15-2:45 pm ***Mel Chin***
From the School of the Art Institute of Chicago's Video Data Bank, a 1991 interview with artist Mel Chin.
- 3-3:30 pm ***The Making of Hand-e-over***
This video, produced by Peter O'Neill and Marcin Gizycki, documents the creation of Ursula von Rydingsvard's *Hand-e-over* for the Rhode Island School of Design.
- 3:45-5 pm **Open video screening**

SATURDAY, MAY 23

- 9-9:30 am ***Andy Goldsworthy: Flow of Earth***
Artist Andy Goldsworthy discusses the process and inspiration for his work.
- 9:45-10:30 am ***Andy Goldsworthy: Two Autumns***
The work of artist Andy Goldsworthy in Scotland and Japan.
- 10:45-11:45 am ***Chillida: Portrait of An Artist***
- 12-12:30 pm ***The Making of Hand-e-over***
- 12:45-1:30 pm ***A Year with Beverly***
- 1:40-1:50 pm ***Petah Coyne: Art Changes You***
In this 1997 video, Petah Coyne discusses the process of her recent commission for the Progressive Corporation's corporate headquarters in Cleveland, Ohio.
- 2-3:30 pm ***The Misfits: 30 Years of Fluxus***
- 3:45-5 pm **Open video screening**

trade fair demonstration descriptions

Ball Consulting Ltd.

Booth #116

Casting and patina of the Forton MG casting system, a water-based cold casting system for faux bronze, brass or copper.

Castilene

Booth #102

Video demonstration and hands-on samples.

Cementex Latex Corporation

Booth #204

Making a mold with natural latex. How to build a back-up mold. Proper methods of vulcanization.

The Compleat Sculptor, Inc.

Booth #400

Mold-making and casting; stone and wood carving; diamond tooling; and health and safety.

K & M Machine-Fabricating, Inc.,

Sculpture Division

Booth # 105

Documentary video of the fabrication of one of the largest wall-mounted sculptures in America. FREEFORM soars 100' in the air at 160 N. LaSalle in the Chicago Loop. The 35' x 22' stainless steel sculpture was designed by Richard Hunt.

William Kreysler & Assoc., Inc.

Booth #304

Digital enlarging and reduction—WKA has pioneered the use of 3-D digitizing of artists maquettes and enlarging or reducing, using computer numerically controlled (CNC) milling.

Melting Pot International Inc.

Booth #401

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Smooth-On, Inc.

Booth # 100

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Booth # 502

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biographies

John Adduci, Sculptor, Adduci Sculpture Inc., Chicago, IL, has 20 years of experience in sculpture fabrication and restoration. He received his MFA from Arizona State University and his BA from Southern Illinois University. He is a visiting artist at The School of the Art Institute of Chicago.

Dennis Adrian, Art Historian and Critic, has been active for several decades in Chicago. He did graduate work in art history at the University of Chicago and served as an Assistant Curator in the Prints and Drawings Department of the Art Institute of Chicago, while writing widely, most notably for the old *Chicago Daily News*, *ARTnews* and *Art in America*. He has also been on the faculty of The School of the Art Institute of Chicago. He is one of the co-authors of *Who Chicago*, a review of Chicago art published in 1982.

Lewis Alquist, Professor, School of Art, Arizona State University.

Tré Arenz, Artist, recently completed residencies at the Djerassi Foundation, Woodside, California and at the Rockefeller Foundation's Study and Conference Center in Bellagio, Italy. She is currently working with choreographer Deborah Hay on a performance/event *Italy: Real and Imagined* to be presented later this year in Austin, Texas. A recent collaboration with sculptor Amie McNeel is on view through August at the Boise Art Museum in Idaho.

Stephanie Ashenfelder, graduate student, California College of Arts and Crafts.

Alice Aycock, Sculptor, received her MA from Hunter College. She has exhibited in major museums and galleries in the Americas, Europe, and Japan; she has also been represented in the Venice Biennale, the Whitney Biennial, the São Paulo Biennial, and other important exhibitions. Her work is included in major collections throughout the world, including the Museum of Modern Art, the Brooklyn Museum, the Whitney Museum of American Art, and the Kunstmuseum in Basel. Her outdoor-sited works can be found in New York City, Sacramento, The Netherlands, and Italy, among other locations. She is represented by John Weber Gallery, New York.

Penny Balkin Bach, Executive Director, Fairmont Park Art Association, graduated from the Tyler School of Art, Temple University and received an MA in visual communications and social organization from Goddard College. She works with artists, design professionals, civic leaders, city agencies, and community groups to explore opportunities for public art. She has lectured widely about public art and the environment and is the author of many articles and publications, including *Public Art in Philadelphia*. She is responsible for developing the Art Association's "Form and Function" program and its current program "New Land Marks: public art, community, and the meaning of place."

Brooke Barrie, Director and Curator of Grounds for Sculpture, Hamilton, NJ, holds an MFA in sculpture

from Tuiane University and a BA from the State University of New York in Potsdam. She is an exhibited artist and was the Academic Director of the Johnson Atelier Technical Institute of Sculpture for 15 years. Since 1980 she has been a guest speaker and panelist at numerous colleges and conferences. She is also the author of *Contemporary Outdoor Sculpture*, to be published in 1998 by Rockport Publishers.

Mary Bates, Sculptor and Professor, School of Art, Arizona State University-Tempe, received her MFA in sculpture from Indiana University in 1983. She has shown her work throughout the U.S. In 1998 she will have five one-person exhibitions, including those at the University of Alaska Art Gallery in Anchorage and the Paint Creek Center for the Arts in Rochester, Michigan. She was the recipient of a 1994-95 Fulbright Fellowship in Cambridge. She currently serves on the steering committee for the Third International Cast Iron Art Symposium.

Bruce Beasley, Sculptor, was educated at Dartmouth College and the University of California, Berkeley. His work is included in the permanent collections of the Museum of Modern Art, NY; the Guggenheim Museum, NY; National Museum of American Art, Washington DC; and the Los Angeles County Museum of Art. He has had more than 150 solo and group exhibitions around the world. A recent traveling exhibition of his work has been shown at various European venues including the Museum of Art in Mannheim, Germany, and the Yorkshire Sculpture Park. He is currently exhibiting at the Darmstadt Sculpture Biennial.

Marcin Berdyszak, Sculptor, studied at the Academy of Fine Arts in Poznan from 1983-89. Since 1989 he has worked at the Sculpture Department at the Academy of Fine Arts in Poznan. He has exhibited his work in solo and group shows throughout eastern and western Europe, as well as in the U.S.

Willie Birch, Artist, received his BA from Southern University in New Orleans and his MFA from the Maryland Institute College of Art in Baltimore. His work has been shown in solo and group exhibitions both in the U.S. and abroad, including "A Personal View of Urban America" at the Afro-American Historical & Cultural Museum in Philadelphia, "Por Encima del Bloqueo" at the Centro Wilfredo Lam in Havana, Cuba, and "Voices from Mantua" at the Painted Bride Art Center in Philadelphia. His work is featured in the collections of the Metropolitan Museum of Art and the New Orleans Museum of Art, among others. In 1993 he was awarded a John Simon Guggenheim Memorial Foundation Grant.

Molly Blieden, Office Worker, Artist, began her series on the culture of work six years ago when she first took her job as an administrative assistant for a New York City design firm. Her interactive sculptural office environments have been included in a number of exhibitions, including "Technoseduction" at Cooper Union School of the Arts and "Bad Girls" at the New Museum of Contemporary Art in New York. Recently she was

invited to develop a project on bilingual issues in the workplace at Miami Dade Community College. Blieden received her MFA from Rutgers University and participated in the Whitney Museum independent studio program.

Joan Borsa, Independent Curator, Critic, and Art History Lecturer, has written extensively on contemporary visual arts in Canada and has contributed to publications such as *Third Text*, *Vanguard*, *Photocommunique*, and *Canadian Women's Studies*. She holds degrees in studio art, art education, women's studies, and the social history of art. She has lived in England and cities across Canada. Her current research focuses on the space of the public intellectual and a new genre of arts activism.

Jason Brown, graduate student, Rhode Island School of Design.

Keith Brown, Head of the School of Sculpture, Manchester Metropolitan University, England, began using the computer as a design tool for sculpture in the late '80s. Currently his work explores the use of computing on many fronts including the creation of sculpture in cyber environments for cyber environments and the simultaneous investigation of possibilities for the application of physical output devices. A recent development has been to transfer sculpture from the computer into bronze via rapid prototyping and casting processes.

Sheldon Brown, Assistant Professor of Visual Arts, UCSD, explores the relationship between information and space through his public artworks and installations. These combine architectural settings with mediated and computer controlled elements. His large scale public artworks include: *In the Event* (1995) at the Seattle Center Key Arena, *The Video Wind Chimes* at the Yerba Buena Center for the Arts, San Francisco, and his latest work *Mi Casa es Tu Casa/My House is Your House*, a networked virtual reality installation for the National Center for the Arts in Mexico City and the Children's Museum of San Diego. He has received grants and fellowships from the NEA, the Asian Cultural Council, the AT&T foundation, the Rockefeller Foundation, and the Schoepflin Foundation, among others.

Emilie Benes Brzezinski, Sculptor, recently had two installations on view at the Corcoran Gallery of Art (1997). She has had solo shows at Philippe Staib Gallery, NY (1991), and at Artists Museum, Poland. She is currently working on an installation at Tenri Gallery, NY, another scheduled to open at the Lowe Art Museum in 1999, and a group show in Japan. She belongs to Artists Museum in Lodz, Poland and has participated in three of the group's Construction in Process Symposiums.

Vincent Carducci, Contributing Editor, *New Art Examiner*; and Creative Director, Culture Industries, Inc, has written about art for more than 15 years. His feature articles and reviews have appeared in *American Craft*, *Artforum*, *Art in America*, *Artnews*, *Dialogue*,

Emigré, as well as in *New Art Examiner*. He is also Creative Director of Culture Industries Inc. a collaborative project dedicated to engaging the field of cultural production on multiple levels.

Joe L. Cavalier, Chair, Sculpture Department, School of the Art Institute of Chicago, teaches the graduate seminar and advises for the department, as well as originating studies in perception, installation, and project-based art and puppetry. He has received several public commissions, appeared in numerous shows, and published essays in both art magazines and catalogues.

Barbara Chase-Riboud, Sculptor and Writer, was educated at Temple University and the American Academy in Rome; she received her MFA from Yale University. She has exhibited extensively throughout the world. Her work is included in many public collections including the Metropolitan Museum of Art, the Centre Pompidou in Paris, the Museum of Modern Art, the Centre National des Arts Contemporains in Paris, and the New Orleans Museum of Art. Her most recent project is the Foley Square Memorial commemorating New York's historic African Burial Ground.

Carl Cheng, Sculptor and President, John Doe Co., from Santa Monica, CA, has worked on public art projects in Los Angeles, New York City, San Francisco, Seattle, and Tempe, Arizona. His installation projects have been shown in the U.S. Japan, England, and Macao. John Doe Co. has been dedicated to placing art in public places since 1979.

Eduardo Chillida, Sculptor, is the recipient of numerous honors and awards which include the International Grand Prize for Sculpture, Grand National Prize of the Arts for Sculpture from the French Government, and the European Prize for Fine Arts. He has also been honored with the ISC Lifetime Achievement Award. Chillida's work has been featured in numerous solo exhibitions and group shows. A PBS film about his work received an award at the 1985 Paris Art Film Festival.

Dan Collins, PRISM, Arizona State University-Tempe, AZ, is an artist, educator, and writer. He is currently an Associate Professor at Arizona State University where he teaches courses in Intermedia and coordinates the Studio Core Program in the School of Art. He is the founder and co-director of PRISM, an interdisciplinary lab for 3-D visualization and rapid prototyping, and founder and co-director of a summer art program in Colorado called Deep Creek.

Judith Collins, Curator of 20th Century British Art, the Tate Gallery, has written numerous books and catalogues on modern British artists, including Winifred Nicholson, Cecil Collins, Duncan Grant, Vanessa Bell, Eric Gill, Jacob Epstein, Stanley Spencer, Stephen McKenna, Eduardo Paolozzi, and Maggi Hambling, as well as the standard text on Roger Fry's Omega Workshops. She is a regular broadcaster and lectures widely.

Tim Collins, Research Fellow, Studio for Creative Inquiry, Carnegie Mellon University. Directed by the artist team of Bob Bingham, Tim Collins and Reiko Goto, the Nine Mile Run Project (NMRP) is dedicated to the cultural reclamation of brownfields. It has applied the skills and sensibilities of an academic, art research facility to local community perception and dialogue about brownfield options. The NMRP has entered into the debate about the reclamation of the post-industrial public realm and the role of artists in urban sustainability. Its methods are defined by an art of social process, public interest, and discursive/interactive design.

Diane Cox, Co-Director, Third International Conference on Contemporary Cast Iron Art, is also an Associate Professor of 3-Dimensional Studies at New York State College of Ceramics at Alfred University.

Susan Crowder, Sculptor, has been doing public art projects since 1987. She has made temporary, site-specific environmental installations at Socrates Sculpture Park, Chesterwood, Laumeier Sculpture Park, Fairmount Park in Philadelphia, Roosevelt Island, the Abington Art Center, Lafayette College, Penn State Berks Campus, and numerous other locations. Her permanent projects include *Memorial* at Bard College and *Toledo* at the Toledo Botanical Garden. Her project this summer will be *Love Nest* at Bird Park in Philadelphia.

Tom Csaszar, Artist and Writer, has written more than 90 pieces over the last decade for *The Journal of Art*, *Artnews*, *Art in America*, *American Craft*, *New Art Examiner*, and is Philadelphia correspondent for *Sculpture*. Recently, his work was included in "Text to Text: Mallarme's Effect on Artists."

Mike Cunningham, Art Research & Technology.

Joe Davis, Artist.

Joshua Decter, Curator and Critic, New York, NY, is a regular contributor to *Artforum International*, *Flash Art*, and *Siksi*. His curatorial projects include: "Exterminating Angel" at Galerie Ghislaine Hussenot in Paris, France; "Heaven: Private View/Public View" at P.S.I. Center for Contemporary Art in New York; "a/drift" at the Center for Cultural Studies Museum, Bard College in New York; "Screen" at the Friedrich Petzel Gallery in New York; "Don't Look Now" at the Thread Waxing Space in New York.

Patrick T. Dougherty, Sculptor, has created over 100 site-specific installations across the country and abroad since his first solo show in 1983. These include works for the San Jose Museum of Art (1998); Neuberger Museum of Art, Purchase, NY (1997); Tallaght Art Center, Dublin, Ireland (1997); Tickon Sculpture Park, Denmark (1996); and American Craft Museum, New York City, NY (1996). He has received numerous awards and grants including the Pollock-Krasner Foundation Grant (1994); NEA Japan-USA Fellowship (1991); NEA Mexico-USA Residency (1994); and an NEA Fellowship (1990).

Mary F. Douglas, Curator, Mint Museum of Craft and Design, Charlotte, NC, has undergraduate and graduate degrees in visual art and has been a studio artist for 16 years. She also has worked as an architectural model maker, art critic, and crafts historian.

Terry Dowd, President of Terry Dowd, Inc., received his BA in 1997 from University of Illinois at Chicago in painting, printmaking, and architecture. He established his Chicago-based company in 1978 to provide comprehensive services to the arts community. TDI has become the largest company in the Midwestern region specializing in the handling of art and artifacts. He has participated in numerous seminars and workshops relating to the handling of artwork during transit.

Ellen Driscoll, Sculptor and Associate Professor, Rhode Island School of Design, is a multi-media artist whose recent projects include "As Above, So Below," a commission of 21 permanent artworks relating cosmological theories about the sky from different parts of the world for Grand Central Terminal; "Passionate Attitudes," a camera obscura installation exploring the closed circuit of projections which pass between doctor and patient in medical relationships, and "Mum's the Word," a collaborative public project for the City of Boston, with ten patients suffering from aphasia, a disease in which speech has been lost.

Timothy Duffield, Sculptor and Landscape Architect, has created many public sculptures throughout the U.S. He uses the computer to design sculpture and to visualize its setting. This has led to a fascination with three-dimensional animation as an end in itself. His recent work explores the ways in which the computer can enhance and facilitate the physical creation of sculpture. He is a co-founder and the secretary of the Computers and Sculpture Forum. He produces *The Platform*, the Forum newsletter, and organizes and contributes to conferences, workshops, and exhibitions related to the arts and technology.

Michael Dunbar, Sculptor, Co-Producer of Pier Walk, and Coordinator, Art in Architecture, IL, has made monumental welded steel sculptures for the last 25 years. He has major pieces installed throughout the Midwest. For the past 20 years, he has directed the Percent for Art Program for the State of Illinois; under his leadership, Illinois has purchased over 500 major works of art. He has served as juror, curator, and consultant on sculpture acquisitions throughout the country. He is the current president of 3-D Chicago.

John Robert Duncan, President, Duncan Aviation, Chairman, Panhandle Aviation, Inc., is actively involved in community service around Lincoln, Nebraska. Among his many cultural activities, he is a founding board member of Nebraska Citizens for the Art and has served as a panelist for the NEA's States Arts in Education Grants. He also collects art.

Melvin Edwards, Sculptor and Educator, has exhibited all over the world. He earned a BFA from the University of Southern California and has taught sculpture at a number of colleges and universities including the California Institute of Arts, the University of Connecticut, and Rutgers University. His work in welded metal includes large public sculpture, smaller free standing works, and the kinetic "Rockers" series.

Helen Escobedo, A.R.C.A. Sculptor, Mexico City and Hamburg, Germany, specializes in the construction of ephemeral site-specific installations with recyclable materials. She is a graduate of the Royal College of Art, London. From 1961-78, she directed the University Museum, Mexico City. From 1982-84, she directed the Museo de Arte Moderno in Mexico City. In 1988 she was elected an Associate Member of the Academie Royale, Brussels, and in 1991 she received a Guggenheim Fellowship. She has had 43 solo shows and has constructed 23 public sculptures.

Heide Fasnacht, Sculptor and Instructor, Parsons School of Design, received her BFA from Rhode Island School of Design and her MA from New York University. Her work has been exhibited extensively both nationally and internationally. Her awards include an NEA Sculpture Fellowship, Atelier Liechtenstein Foundation Grant, and John Simon Guggenheim Fellowship among others. She is also a visiting lecturer at Tyler School of Art in Philadelphia.

Teresita Fernández, Artist, received her BFA from Florida International University and her MFA from Virginia Commonwealth University. Her work has been shown in many group exhibitions and in solo shows at the Museum of Contemporary Art in Miami, Deitch Projects in New York, and the Corcoran Gallery of Art in Washington, DC, among others. She is the recipient of several grants and fellowships including a CAVA Fellowship from the National Foundation for Advancement in the Arts, ARCUS Project in Moriya, Japan, and the Marie Walsh Sharpe Foundation, The Space Program. Her next solo exhibition will be at the Institute of Contemporary Art in Philadelphia.

Rob Fisher, Fellow, Studio for Creative Inquiry, Carnegie Mellon University, is an internationally recognized sculptor, author, and lecturer with commissioned artworks throughout the US, as well as in Japan and Saudi Arabia. He is also the director of several major interactive immersive planetarium shows that unite concepts from the fields of science and art. A pioneer of the application of the computer to large-scale architectural sculpture, he was recently appointed a Senior Research Artist at Carnegie Mellon University.

Linda Fleming, Sculptor and Professor and Chair, Sculpture Program, California College of Arts and Crafts, has exhibited her work in many public and private institutions over the last 25 years, including the Albuquerque Museum, the Berkeley Art Museum, the Oakland Museum, the Hudson River Museum, Snug Harbor, La vie des Formes in France, Construct South Sculpture Park, Metropolitan Museum of Art in Florida, Minneapolis Institute of Art, Maryland Institute, and the

Denver Art Museum. She has received numerous awards and grants including: Art Matters, Pollock-Krasner Foundation, Adolph & Esther Gottlieb Foundation, Inc., and a Distinguished Faculty Award.

Carl Floyd, Artist.

Hank T. Foreman, Director, Catherine J. Smith Gallery, Appalachian State University, Boone, NC, serves as Director and Curator for The Rosen Outdoor Sculpture Competition and Exhibition, and teaches in both the art and interdisciplinary studies departments. He has curated numerous exhibitions, many focusing on sculpture, which recently include "Views from Ground Level: Art and Ecology in the Late Nineties" and "Maryrose Carroll: Forms and Forces."

Judy Fox, Artist, makes life-size painted figures that revisit traditional techniques in order to articulate contemporary issues. She studied sculpture as an undergraduate at Yale and Skowhegan, and received an MA in Art History and Conservation from the Institute of Fine Arts, N.Y.U. Numerous venues for solo and group exhibitions in the U.S. include Venice Biennale (95); P.P.O.W., NY (96); Exit Art, NY (92,96); Thaddaeus Ropac, Salzburg (97); Kunsthalle Wien, Vienna (97); and Kunsthalle Liestal, Switzerland (97). Her next solo exhibition will be in August at the Rupertinum in Salzburg, where she will be teaching at the Internationale Sommerakademie.

Garth Francis, President, Art Smart, Inc. Miami, FL, has an extensive background in the restoration and preservation of architecturally and sculpturally important objects. He has owned and operated Art Smart, Inc. since 1996.

Chuck Genco, Sculptor, received both a BA in art history and a BFA in sculpture from SUNY at Buffalo. He received an MFA in sculpture from Hunter College. From 1988-89, he was artist-in-residence at The Clock Tower in NYC. His exhibits include several shows at Silicon Gallery, Philadelphia, PA; "art AND technology" at SUNY Stony Brook's Staller Center; "A Labor of Love" at The New Museum in SoHo; "The Digital Salon" at the School of Visual Arts, NYC; "Prop Fiction" at White Columns in NYC; "A Common Thread" at Wake Forest University in Winston-Salem, NC. He is on the Board of Directors of Art and Science Collaborations Inc. (www.asci.org).

Herbert George, Sculptor and Associate Professor, University of Chicago, Chicago, IL, received his MFA in sculpture from the University of Pennsylvania. His work has been shown extensively in Chicago and the eastern U.S., as well as in Italy. His large-scale sited works are located in Austria, Germany, Kentucky, New York, and the Yorkshire Sculpture Park, England.

Reiko Goto, Research Fellow, STUDIO for Creative Inquiry, Carnegie Mellon University. Directed by the artist team of Bob Bingham, Tim Collins, and Reiko Goto, the Nine Mile Run Project (NMRP) is dedicated to the cultural reclamation of brownfields. It has applied the skills and sensibilities of an academic, art research facility to local community perception and dialogue

about brownfield options. The NMRP has entered into the debate about the reclamation of the post-industrial public realm and the role of artists in urban sustainability. Its methods are defined by an art of social process, public interest, and discursive/interactive design.

Dan Grascuck, Collector, Curator, Educator, Volunteer, Dealer, and Artist, has served the Detroit and surrounding art communities for over 25 years.

Joanna Green, Sculpture Conservator, Johnson Atelier, Mercerville, NJ, has a BA degree from the University of California at Berkeley and an MS from the Winterthur/University of Delaware Program in Art Conservation. She has worked on the collections of the Hirshhorn Museum and Sculpture Garden, the Museum of Modern Art in New York, the City of Philadelphia, and the City of Savannah, as well as private collections.

Dimitri Hadzi, Sculptor and Professor Emeritus, Harvard University, graduated from Cooper Union. After a Fulbright to Greece and a 25-year sojourn in Rome, he spent 14 years teaching at Harvard University. At the same time, he was executing large-scale architectural commissions for sites mostly in North America. A recipient of the Guggenheim Fellowship and many other awards, he is a member of the American Academy of Arts and Letters. An enthusiastic printmaker as well as sculptor, he keeps a studio in Cambridge and his exhibitions can be seen internationally.

Michael Hall, Artist, Hamtramck, MI, completed his BA in art at the University of North Carolina, where he graduated Phi Beta Kappa, and received an MFA in sculpture from the University of Washington. From 1970 to 1990, he directed the graduate program in sculpture at the Cranbrook Academy of Art. Hall has had numerous well-documented solo exhibitions. His work has been included in a large number of museum group shows including: the Whitney Museum, the Art Institute of Chicago, the Walker Art Center, the Detroit Institute of Arts and the Los Angeles Museum of Contemporary Art. He has been the recipient of numerous prizes and grants including a Guggenheim Fellowship and a National Endowment for the Arts Fellowship.

Glenn Harper, Editor of *Sculpture*, was formerly editor of *Art Papers*, a regionally based, nationally distributed contemporary arts magazine. He has also written for *Aperture*, *Artforum*, *Public Art Review*, *On View*, *Afterimage*, and other publications. He is the editor of *Interventions and Provocations: Conversations on Art, Culture, and Resistance*, a collection of interviews with contemporary artists published by the State University of New York Press in 1998. He earned a PhD in the interdisciplinary Humanities Program of Florida State University and has sponsored and participated in numerous panels on art criticism.

John Henry, Sculptor and Public Art Advocate, has lectured and served as a visiting professor to the University of Iowa, University of Chicago, University of Wisconsin, and the School of the Art Institute of Chicago. His awards include grants from the Ford Foundation and the NEA. He was one of six artists who founded ConStruct,

an artist-run gallery designed to promote and exhibit monumental work nationwide, in Chicago in 1978.

Carol Hepper, Sculptor, received a BS degree from South Dakota State University-Brookings. Her work has been exhibited extensively throughout the U.S. and is included in the collections of the Detroit Institute of Arts, Laumeier Sculpture Park, Metropolitan Museum of Art, Museum of Modern Art, Portland Art Museum in Oregon, Solomon R. Guggenheim Museum, and the Walker Art Center, among others. Her awards include an Atelier 11 Residency in Liechtenstein, an NEA grant, and Pollock-Krasner Foundation grant. She is currently a visiting professor at South Dakota State University.

Dave Hickey, Critic, has written for most major American cultural publications. He was owner-director of A Clean Well-Lighted Place Gallery in Austin, TX, and director of Reese Palley Gallery in New York. He has served as Executive Editor for *Art in America*, as Staff Songwriter for Galser Publications in Nashville, and as Arts Editor for the Fort Worth Star-Telegram. In 1989, SMU Press published *Prior Convictions*, a volume of his short fiction, and, in 1993, Art issues Press published *The Invisible Dragon: Four Essays on Beauty*. Hickey received the Frank Jewett Mather Award for Distinction in Art Criticism in 1994. His most recent book, *Air Guitar: Essays on Art & Democracy*, was published in 1997. He is currently Associate Professor of Art Criticism and Theory at the University of Nevada, Las Vegas.

Kathryn Hixson, Editor, *New Art Examiner*, contributes art criticism to *Sculpture*, *Flash Art*, *Arts Magazine*, in addition to *New Art Examiner*. She is also an Adjunct Professor at The School of the Art Institute of Chicago.

John Hock, Sculptor and Director, Saint Paul's Western Sculpture Park for PUBLIC ART SAINT PAUL; Co-founder and Artistic Director, Franconia Sculpture Park, MN, has large-scale abstract sculptures in numerous collections and public sculpture parks around the U.S. He has received numerous fellowships and awards from the New York Foundation for the Arts, McKnight Individual Artists Grant, Athena Foundation Grant and Pollock-Krasner Foundation Award, among others. Seeking to create opportunities for sculptors, Hock co-founded Saint Paul's Western Sculpture Park, Franconia Sculpture Park, and the City of Poughkeepsie Sculpture Park.

Scott Hodes, Partner at Ross & Hardies, negotiated Christo's first wrap of the former MOCA in Chicago. He specializes in legislation for better copyright protection and artist representation and rights.

Unique Holland, Student, Mills College, is pursuing a BA in ethnic studies and theater. For the past 4 years, she has been working closely with Suzanne Lacy to organize community based performance art projects with youth in Oakland, CA, Vancouver, Canada, and Japan.

Richard Hunt, Sculptor, is an internationally known artist. He has exhibited widely at venues including the Cleveland Museum of Art, the Museum of Modern Art, and the Art Institute of Chicago. His public works and commissions are installed around the U.S. and he is represented in many museum collections including the Hirshhorn Museum and Sculpture Garden, the Metropolitan Museum of Art, The Museum of Contemporary Art in Chicago, the Museum of Modern Art, The National Gallery of Art in Washington D.C., and the Whitney Museum of American Art. He has won numerous awards and was appointed to the National Board of the Smithsonian Institution in 1994.

John Hyatt, Professor, Head of Department of Fine Arts, Manchester Metropolitan University, UK, is also Director of the Ninth International Symposium on Electronic Arts, ISEA98. He has exhibited his work extensively over the last decade. In 1991, he became Head at Manchester and was awarded a British Professorship two years later. His practice remains wide and varied. He is also a musician, and, most recently, an author. His first novel, *The Graveyard Shift: Revolution and the Terror*, will be published by Ellipsis (London) in September.

Chrissie Iles, Curator of Film and Video, Whitney Museum of American Art, writes and lectures regularly on issues in video and film installation. Her curated exhibitions include major solo shows of Gary Hill, Louise Bourgeois, Marina Abramovic, Donald Judd, Sol LeWitt, Yayoi Kusama, and John Latham. Her group shows include "Scream and Scream Again: Film in Art," as well as "Signs of the Times," a survey of video, film and slide tape installation in Britain during the 1980's; and a touring retrospective of Yoko Ono's work.

Meredith Jack, Sculptor and Associate Professor, Lamar University, Beaumont, TX, received his BFA in drawing and printmaking from the University of Kansas-Lawrence and his MFA in sculpture from the Tyler School of Art, Temple University. He has shown his work all over Texas and the western U.S., and his sculptures are included in the collections of the Art Museum of Southeast Texas, the Joslyn Art Museum in Omaha, and the University of Minnesota among others.

Jim Jenkins, Professor of Art/Sculpture, California State University, Fullerton, has completed several recent commissions including *Alaris, A Monumental Kinetic Sculpture* for the Southwest Aviation Complex, Van Nuys Airport, Los Angeles, 1997. His work was also included in "Sound: An Exhibition of Sculpture," at the Santa Ana College Main Gallery. He is the co-author of *Motion Motion: Kinetic Art* (Peregrine Smith Books, 1989) and has curated several exhibitions: "HUMAchine: Kinetic Responses to Life with Technology," at the Museum of Neon Art, Los Angeles, 1998 and "Poetic Devices: Works of Motion and Sound," City of Brea Gallery, California, 1994.

Magdalena Jetelová, Sculptor, was born in Czechoslovakia and moved to West Germany in 1985. She has had a number of individual exhibitions in Europe and has taken part in "Documenta 8." Her work

was seen for the first time in the U.S. in the "Projects" series of the Museum of Modern Art, New York, in 1987.

Luis Jimenez, Sculptor, studied architecture and art at the University of Texas-Austin. After moving to New York City in 1966, he apprenticed with Seymore Lipton, and in 1969 he had his first solo exhibition at Graham Gallery. In the early 1970s he returned to the Southwest to work on the "Progress" sculptures, prototypes for his public works. His first public art commission was an NEA Art in Public Places project for the City of Houston, TX. He has been the recipient of various awards, including the American Academy in Rome, American Institute of Architects Award, and the Award in Visual Arts. A retrospective of his work was shown at the Albuquerque Museum of Art in New Mexico.

Michael Johnson, Assistant Professor of Art, Baylor University, TX, received his BFA in sculpture from the University of Massachusetts at Dartmouth and his MFA from the University of Cincinnati. In 1995-96 as a Fulbright Scholar he lectured at the Academy of Fine Art and Design in Bratislava, Slovakia, where he also completed a body of work which was exhibited in a one-person show at Gallery Gerulata in Bratislava.

Joan Jonas, Artist, NYC, studied art history and sculpture at Mount Holyoke College, The Boston Museum School, and Columbia University. Jonas first used video in the 1972 performance "Organic Honey's Visual Telepathy" in which an operative camera captured images close up, allowing the audience to see details and live action simultaneously. In 1994 five early performances were translated into installations as part of a major retrospective at The Stedelijk Museum, Amsterdam. Jonas continues to work in video, installation, performance, drawing, and photography.

Ronald Jones, Chair, Visual Arts Division, School of the Arts, Columbia University and Director, Digital Media Center, Columbia University, is represented by Metro Pictures and the Sonnabend Gallery. He has also written about contemporary art for *Art Forum*, *Art in America*, *Parkett*, *Zone*, *Flash Art*, and contributes regularly to *Frieze*. He recently curated "The Dark Side of the Moon" for the city of Stockholm and is at work with composer David Lang on a multi-media opera, *Petrarch's Air*, produced by BAM. His most recent exhibition was at Metro Pictures in March.

Terrence Karpowicz, Sculptor and Co-Producer of Pier Walk, received a BA from Albion College and an MFA from the University of Illinois-Champaign. In 1975 he received a Fulbright-Hays fellowship to England where he apprenticed with millwright Jim Davies. He has received two NEA awards, and three Illinois Arts Council Awards to support his work. He is represented by Uedanta Gallery, Chicago and T. Curtsnoc Gallery, FL.

Stephen Keltner, Sculptor and Instructor, Brooklyn College, City University of New York, completed his undergraduate studies in art in Virginia, and later became an Artist-in-Residence for the State of Virginia. He completed his MFA at Pratt Art Institute in NYC. He is currently in his second term as President of the

Sculptors Guild in New York City. He exhibits his work both nationally and internationally. He has been a recipient of NEA, HEW, and New York Artist-in-Residence grants.

Katalin Keseru, University Eotvos Lorand, Budapest, Department of Art History, teaches 19th and 20th-century art, architecture, and applied arts. From 1992 to 1995, she directed the Budapest Kunsthalle and organized several contemporary art exhibitions in Hungary and abroad including the exhibition of Joseph Kosuth at the 1993 Venice Biennial. Her research focuses on issues of modern Hungarian and Central European art.

Elaine A. King, Professor of Modern and Contemporary Art and Theory, Carnegie Mellon University, holds a PhD in Critical Theory and Art History from Northwestern University. Over the course of a long curatorial career, she has organized numerous exhibitions including retrospectives of Mel Bochner, Barry Le Va, and Michael Gitlin, as well as surveys of Elizabeth Murray, Martin Puryear, and Nancy Spero. She also curated various group exhibitions including "From Photography to Virtual Reality" and "The Figure as Fiction." In 1995 and 1997, she was the guest American curator for the Master of Graphic Arts Biennial in Gyor, Hungary. Currently she is a Visiting Research Fellow at the Archives of American Art, Smithsonian Institution.

Elizabeth King, Sculptor and Associate Professor of Sculpture, Virginia Commonwealth University, makes jointed figures, sets them in motion with stop-frame film animation, then presents object and film together to interweave physical and imaginary space. Her work was included in "The Hirshhorn Collects: Recent Acquisitions 1992-1996." She is represented by the Allen Stone Gallery in New York and the Barbara Krakow Gallery in Boston. She was a 1996-97 Fellow in the Visual Arts at The Bunting Institute at Radcliffe/Harvard. In 1999 Abrams will publish a book about her work entitled *Attention's Loop*.

Paul Krainak, Artist and Writer, teaches at West Virginia University in Morgantown. He is a Corresponding Editor of *New Art Examiner* and has written for *Art Papers*, *Afterimage*, *Cimais* and *Profil*. He is currently editing a collection of essays on regional art and criticism. He is included in a survey of Eastern European culture entitled *Beyond the Wall/After the Fall* to be published by Duke University Press.

William Kreysler, President, William Kreysler & Associates, Inc., Petaluma, CA, specializes in fabricating architectural ornaments and other custom-made products for the construction industry. In 1989 the firm created a technique of digitally scanning maquettes and using the data to machine enlargements on computer-controlled milling machines. Kreysler & Associates has enlarged sculpture for Claes Oldenburg and Coosje van Bruggen, Robert Graham, Richard MacDonnald, Kent Ullberg, Eugene Daub, Bruce Wolf, and others. Current projects include work for Oldenburg, Graham, MacDonnald, Daub and the recently completed 46-foot-tall bronze lion for the MGM Grand Hotel in Las Vegas.

Christian Lavigne, Poet, Publisher, Graphic artist, and Sculptor, has a multi-faceted background in mathematics and ethnology. He coined the term "robosculpture" to denote the work that stems from computer control and rapid prototyping. Lavigne is also an organizer and arts activist. He has formed, with Alexandre Vitkine, Ars Mathematica, an association of sculptors in Europe who use the computer. With the Computers and Sculpture Forum, he has helped to stage two simultaneous French and American exhibitions: Intersculpt '95 and '97. He has traveled extensively in developing nations, urging the adoption of the computer and the exchange of creative ideas that the computer and other new communications technologies can facilitate between cultures.

Richard Law, Sculptor, received his MFA from Virginia Commonwealth University in 1993. His work has been exhibited at the Virginia Museum of Fine Arts, the Corcoran Gallery of Art, and Troyer Fitzpatrick Lassman Gallery (Washington, D.C.), among others, and was reviewed in the May/June 1997 issue of *Sculpture*.

Barry Ledoux, Sculptor, received an MFA in sculpture from Bard College. He has had several solo exhibitions in New York and has participated in numerous group shows across the U.S. and in Italy. He is the recipient many awards including an NEA Fellowship, Prix de Rome for sculpture, a Guggenheim Fellowship award, and an Empire State Craft Alliance Award. He was a 1998 artist-in-residence at Pilchuck Glass School.

Claire Lieberman, Sculptor and Assistant Professor of Sculpture, Virginia Commonwealth University, creates installations that combine stone and video. She received a BFA from Tufts University and an MFA from Pratt. She has exhibited extensively. A new work, *ICE GUNS*, was shown recently at Galleri F15 in Norway. She has received a two-year grant from Cit Internationale des Arts in Paris and is a McDowell and Yaddo fellow.

Richard Loveless, Director, Institute for Studies in the Arts, Arizona State University, Tempe, Arizona.

Rick Lowe, Artist/Activist, Houston, TX, founded Project Row Houses, an arts and cultural community located in a historically significant and culturally charged Houston site, in 1992. He has been involved in numerous community activities: Board President of the National Association of Artists Organization since 1995; commissioner on the Municipal Arts Commission of Houston; member of SHAPE Community Center in Houston. He has participated in exhibitions and programs nationally and internationally including at the Kumamoto State Museum, Japan; Space One Eleven in Birmingham, Alabama; the Museum of Contemporary Art, Los Angeles; the Neuberger Museum in Purchase, New York; and the Kwangji Biennale, Kwangji, Korea.

Peter Lundberg, Director, Connecticut Sculpture Park, Washington, Connecticut, founded the Connecticut Sculpture Park in 1996. The Park is located on 25 acres of farm land in Litchfield County. He is presently working as an assistant to Mark di Suvero and has done restoration for Socrates Sculpture Park and The Calder Foundation.

Winifred Lutz, Sculptor and Professor, Tyler School of Art, has created major site-integrated sculpture installations and gardens since 1975 and has received international recognition for her development of new techniques in handmade paper. She has exhibited extensively nationally and internationally. Her many awards include an NEA Fellowship and Pennsylvania Council on the Arts Grants. Winifred Lutz received her MFA in sculpture from Cranbrook Academy of Art.

Nannette V. Maciejunes, Senior Curator and Director of Curatorial Affairs, Columbus Museum of Art, Ohio, has been in the museum field for over 15 years. She received a graduate degree in the History of Art from Ohio State University. She has organized numerous exhibitions including "Elijah Pierce: Woodcarver" and "The Paintings of Charles Burchfield: North by Midwest" with co-curator Michael D. Hall. She is currently developing an exhibition on the collector Ferdinand Howald.

Virginia Maksymowicz, Sculptor and Adjunct Professor, Moore College of Art and Design, Philadelphia, PA, has shown her mixed-media installations at New York's Franklin Furnace, Alternative Museum and Grey Gallery. She is a past recipient of an NEA fellowship in sculpture. Also a writer, she was Articles Editor for *Art & Artists* magazine. Her essays have been published in *Sculpture* and *High Performance*, as well as in the collection, *Art and the Public Sphere*.

Iñigo Manglano-Ovalle, Artist.

Enrico Martignoni, President, Socrates Sculpture Park, L.I.C., NY, co-founded Socrates Sculpture Park—the largest space dedicated to sculpture in New York City—in 1985 on a five-acre illegal dump site. Artists and neighbors have transformed the land into a city park where sculptors create work which is shown in semi-annual exhibitions. He also operates Dragline Inc., an international business specializing in the transportation and installation of large-scale sculpture and the organization of outdoor sculpture exhibitions.

Dalibor Martinis, Artist, has been working with video since early seventies. While his early pieces were video-tapes often related to performances, his recent works are video and interactive installations. His work begins with the premise that an electronical image is part of the physical world.

Edward Mayer, Sculptor and Professor, University at Albany-SUNY, has made site-specific installations in a wide variety of locations including: Kunsthalle, Darmstadt, Germany; the Mattress Factory; Socrates Sculpture Park; São Paulo Biennial; John Michael Kohler Art Center; and Madison Art Center.

Rod McCormick, Professor of Jewelry and Metalsmithing, The University of the Arts, Philadelphia College of Art and Design, Philadelphia, PA, has been using the computer as a design and visualization tool since 1991. He has been awarded fellowship grants by the NEA (1990) and the Pennsylvania Council on the Arts (1991). His work has been exhibited widely and he will

be having a solo show in September 1998 at John Elder Gallery in New York City.

Heather McGill, Head of the Sculpture Department, Cranbrook Academy of Art, Michigan, studied at the University of California at Davis and received her MFA from the San Francisco Art Institute in 1984. Prior to becoming artist-in-residence at Cranbrook, she taught at the University of California at Berkeley and at The New York State College of Ceramics at Alfred University. She has received grants for both permanent and temporary installations from the NEA, LEF Foundation, Ford Foundation, California Arts Council, and The San Francisco Arts Commission.

Laura McGough, Curator and Co-Director, Nomads, Washington, DC, is a curator, critic, and media artist. Her articles on visual art, new media and video art have appeared in *FUSE* magazine (Canada), *MESH* (Australia), *Fiberarts*, *Sculpture* and *geekgirl*. She is currently the Co-Director of Nomads, a visual arts presenting organization located in Washington, DC and on the World Wide Web at www.nomadnet.org.

Cary McMillan, Managing Partner, Chicago office of Arthur Anderson L.L.P.

Marty Meersman, graduate student, University of Texas at Austin.

Jesús Bautista Moroles, Sculptor, has exhibited his work in over 65 one-person shows and has participated in over 120 group exhibitions worldwide including "Contemporary Hispanic Art in the US." His most well-known works include *Lapstrake*, displayed across from the Museum of Modern Art in New York and the Houston Police Officers Memorial in Texas. He has lectured extensively on his own work and issues of public sculpture. His work has been the subject of articles and reviews in such publications as *Artnews*, *Artweek*, *Newsweek*, *Time*, and *The New York Times*.

David Morris, Sculptor, makes kinetic works with water. Water is pumped, poured, sprayed and composed with forms made with materials such as bronze and glass.

Kelly Murphy, graduate student, Virginia Commonwealth University.

Peter Murray, Founding Director, Yorkshire Sculpture Park, has pioneered the siting and exhibiting of sculpture in the open air since 1977. He has organized many residencies for artists such as David Nash and Andy Goldsworthy, and major exhibitions of artists including Barbara Hepworth, Henry Moore, Emile Antoine Bourdelle, Barry Flanagan, Jordan Haugen Sorensen, Ken Yasuda, Gio' Pomodoro, and Magdalena Abakanowicz. He has also contributed to many publications, radio and television programs on the arts, and lectured extensively and acted as an advisor on sculpture in the open air in many countries. In 1988 he was awarded the National Arts Collections Prize, Fellow of University of Humber and the Royal College of Art.

Manuel J. Neri, Sculptor, was educated at California Arts & Crafts and the California School of Fine Arts, San Francisco. He taught at the California School of Fine Arts, San Francisco, and the University of California Davis. He received a Guggenheim Foundation Fellowship in 1979, an NEA Fellowship 1980, an American Academy of Arts & Letters Award in 1982, and a San Francisco Art Commission Award of Honor in 1985. His recent solo exhibitions include shows at the Dia Center for the Arts, Bridgehampton, NY, and the Corcoran Gallery of Art, Washington, DC. "Manuel Neri Early Work: 1953-1978" traveled to San Jose Museum of Art, California and Orange County Museum of Art, Newport Beach, California; "A Sculptor's Drawings" traveled to other museums in US.

George Neubert, Artist and Director, Sheldon Memorial Art Gallery and Sculpture Garden, Lincoln, NE, was included in the "International Small Sculpture Exhibit" in Hungary. Before joining the Sheldon Memorial Art Gallery & Sculpture Garden, he served as the Chief Curator of the Oakland Museum and as Associate Director of the San Francisco Museum of Modern Art. He lectures frequently on American and contemporary art and museum philosophy.

Beej Nierengarten-Smith, EdD, Executive Director and Chief Curator, Laumeier Sculpture Park and Museum, St. Louis, MO.

Richard Nonas, Sculptor and Writer; former anthropologist.

Amir Nour, Sculptor and Professor of Art, Truman College, City Colleges of Chicago, received a diploma in fine arts from the Khartoum School of Fine and Applied Art (Sudan) and later graduated from the Slade School of Fine Art, London University. He came to the U.S. on a Rockefeller Fellowship to attend the Yale University School of Art and Architecture which awarded him a BFA and MFA. He has had numerous exhibitions including solo shows at the Art Institute of Chicago, and the Maison de la Culture Andre Malraux in Reims, France. His work is featured in the collections of the National Museum of African Art, the City of Asilah, Morocco, among others.

Michael Olijnyk, Curator of Exhibitions, Mattress Factory, Pittsburgh, Pennsylvania, studied design, painting and sculpture at Carnegie Mellon University. He has worked closely with more than 100 artists since the Mattress Factory's inception 20 years ago. He is responsible for all aspects of the residency and exhibition program, scheduling, communication with artists, artist support during installation period, maintenance of the permanent collection, and collection/exhibition documentation.

Mark Parmenter, Sculptor and Owner, White River Foundry, Spencer, IN, received an MFA in sculpture in 1976 and an Associate of Science in Electronics and Electro-Optics in 1979. He worked in research and development in electro-optics for 10 years before starting the foundry in 1989. He has worked with computer generated images for 12 years. Since the advent of powerful 3-D

programs, he uses the computer to conceptualize his sculpture and then realizes it using traditional techniques. He is currently working on several commissions that are derived from computer generated maquettes.

Nancy Paterson, Electronic Media Artist, works in the field of interactive installations. She is Associate Artist at the Bell Center for Creative Communications, instructor at the Ontario College of Art and Design, and Facilities Manager at Charles Street Video. "Stock Market Skirt" her most recent internet-interactive mediawork was described by the *New York Times* "Cybertimes" review as a "cyberfeminist fashion statement." More information on her work is available on her website: www.bccc.com/nancy.

Ricardo Pau-Llosa, Writer, is an authority on Latin American art. His books include *Dirube, Outside Cuba/Fuera de Cuba*, *Fernando de Szyszlo*, *Rogelio Polesello*, and *Clarence Holbrook Carter*. A former contributing editor for *Art International*, his articles have appeared in *Sculpture* and many other magazines.

Kenneth Payne, Head of the Sculpture Department, Buffalo State College, NY, received both his BFA and MFA from the University of Wisconsin, Milwaukee. His work has been exhibited widely both nationally and internationally. He has been a visiting artist at Art Park in Lewiston, New York, and at Burchfield-Penny Art Center in Buffalo, New York. He was also the Co-Director of the Third International Conference on Contemporary Cast Iron Art and the Guest Director of the Third Annual Baltic Cast Iron Symposium in Talin, Estonia. He is represented by Wood Lot Gallery in Sheboygan, Wisconsin and Joy Horwich Gallery in Chicago, Illinois.

Stephen Pevnick, Associate Professor, Computer Graphics, University of Wisconsin-Milwaukee, received a BA in design from Southern Illinois University, Carbondale, and an MFA in multi-media from Washington University. He taught sculpture at the University of South Florida-Tampa until 1978 when he moved to UWM. He is the recipient of several awards including a Design Excellence Award from the Industrial Designers Society of America, two Project Fellowships from the Design Arts Agency of the NEA, and a \$122,000 grant from the Kohler Company. He has exhibited his computer-run Rainfall Project fountains in 28 shows over the past nine years.

Joyce Pomeroy Schwartz, Independent Public Art Consultant; Curator; and Lecturer, focuses on contemporary sculpture, public art policy, and master planning for public art. She curates the annual exhibition "Celebrating Art for Architecture" in Charlotte, NC. Among her many projects: she was a founder of ArtTable (an organization for women in the arts). Currently she serves as President of the Association of Professional Art Advisors (APAA) and is public art advisor to Partners for Livable Communities.

Gio' Pomodoro, Sculptor, was originally trained as a painter and graphic artist. His awards include the prize for sculpture at the 1959 Paris Biennale and the Bright Prize at the Venice Biennale in 1962. A large solo exhibi-

tion of his sculpture took place in Florence, Italy, in 1996. His jewelry from the 1960s was highlighted in an exhibition at the Fashion Institute of Technology in New York City in early 1997.

Daniel-Jean Primeau, Artist, makes a wide range of highly original works: Slices of objects as sculptures, 3-D architectural glass mosaics, participatory percent-for-art environments, inordinate-vision workshop projects in grade schools, and strict-medium reprography fine prints, as well as his nature art. Primeau has been given several Bursaries from the Quebec Government and the Prix Confrontation '84. He has toured exhibitions in Canada, the U.S., and France. His works are in several prominent Canadian collections such as Banque Nationale and Les Caisse Desjardins. Stroll his Internet Gallery at www.generation.net/~primeau.

Arlene Raven, Art Historian, holds a PhD in art history from Johns Hopkins University. She has published seven books on contemporary art and written criticism for a variety of newspapers, art magazines, exhibition catalogues, and scholarly journals. She is a contributing editor for *On the Issues: The Progressive Woman's Quarterly*. She has received grants from the Californian Arts Commission, The Samuel H. Kress Foundation, and was the recipient of two NEA art criticism fellowships.

Michael Rees, Sculptor, lives in Kansas City, MO and works globally. He has exhibited internationally including the "1995 Whitney Biennial" and "Digital Psyche" at the Kemper Museum, in Kansas City. Currently he has an exhibition at Grand Arts in Kansas City. He is preparing for another at Central Fine Arts, NY in November/December. Rees is also a contributor to the technology magazine *Prototyping Technology International*.

Liisa Roberts, artist, recently participated in Documenta X, 1997 in Kassel Germany. She will exhibit newly commissioned work in the Film and Video Gallery at the Whitney Museum of American Art, July-August 1998. She will also participate in "Insertions," an exhibition including the works of Francis Alys, Teresita Fernández, Felix Gonzalez-Torres, Ben Kinmont and Cildo Meireles celebrating Stockholm: cultural capital of Europe, 1998. In addition to writing on contemporary art, she has also taught widely.

Sara Roberts, Director, Integrated Media Program, California Institute of the Arts, has been showing interactive sculpture internationally since 1988. She has received several awards including the Westaf Grant. She has worked and taught in San Francisco and Los Angeles and is currently directing the Integrated Media Program, a graduate program for technology in the arts. Her most recent show, "Physical Fiction," was held at the Art Center, Pasadena, CA.

Michael Rodemer, Professor, School of Art and Design, University of Michigan, works with interactive sculpture and installation. His work, which often combines sculptural, kinetic, literary, and other media elements, has been shown in Europe and the U.S. Special interests are the development of easy-to-use tools for artists, designers, and musicians who wish to make interactive art, as

well as the potential of electronic media for the creation of a "total artwork" (Gesamtkunstwerk).

Franz Schulze, Art and Architectural Historian, has written criticism for the *Chicago Daily News*, the *Chicago Sun-Times*, *ARTnews*, and *Art in America*. He attended the University of Chicago, with graduate work at The School of the Art Institute of Chicago, and the Academy of Fine Arts, Munich. He is the author of several books including *Fantastic Images: Chicago Art Since 1945*, *Mies van der Rohe: A Critical Biography*, and *Philip Johnson: Life and Work*. He is on the faculty of the Department of Art at Lake Forest College in Illinois.

Sebastian, Sculptor, creates monumental urban works around the world including *Puerta de Chichuahua* and *Migracion* at the Chidorigafuji Gardens, Tokyo; *Puerta Euclidiana* in Mexico; *La Puerta de la Amistad* in St. Helen Island, Canada; *Alimaña* in Buenos Aires; and *Thick and Thin in Three Movements* in Denver. He is the recipient of numerous awards and a member of the Mexican Academy of Arts and an honorary member of the Dutch Royal Academy of Arts. He is currently artist-in-residence at Dartmouth College.

Joseph H. Seipel, Chair, Sculpture Department, Virginia Commonwealth University, Richmond, VA has spent his 13 years as department chairman focusing on visiting artists, public art, recruitment, and the advancement of graduating majors. During his tenure the department's reputation has achieved national and international attention. His studio production is often monumental in scale and involves conceptually based objects to multimedia and kinetic works.

Peter Selz, Art Historian and Educator, teaches at the University of California, Berkeley. Over the course of his career, he has served as curator of painting and sculpture at the Museum of Modern Art, and as editor of *Art in America* and *Art Quarterly*. He has published extensively and is the author of *German Expressionist Painting*, *Directions in Kinetic Sculpture*, and *Chillida*, and monographs on Mark Rothko, Alberto Giacometti, among other books.

Carlo Sequin, Professor of Computer Science, University of California, Berkeley, received his PhD in experimental physics from the University of Basel, Switzerland. From 1970 till 1976 he worked at Bell Telephone Laboratories. In 1977 he joined the faculty in the EECS Department at Berkeley. He was head of the Computer Science Division from 1980 until 1983. Since then he has concentrated on computer graphics, geometric modeling, and developing computer-aided-design tools for circuit designers, architects, mechanical engineers, and artists.

Judith Shea, Sculptor, was educated at Parsons School of Design in New York. She has had many solo exhibition since the mid-70s, at venues including the National Museum of Women in the Arts, the Museum of Contemporary Art, San Diego, and the Nelson-Atkins Museum of Art. She is the recipient of two NEA fellowships and in 1989 was the Solomon R. Guggenheim Sculptor-in-Residence at Chesterwood.

Alvin Sher, Sculptor, uses traditional materials and techniques such as bronze casting as well as modern technologies including inert gas welding, vaporization casting, plasma cutting, and computer imaging. His sculptures deal with symbolic and environmental issues. The subjects of these architectural forms range from temples and labyrinths to observatories and sun dials. His work has been in more than 150 exhibitions and he has completed commissions and installations in the U.S., Europe, and Japan over the past 25 years.

Maureen Sherlock, Writer and Lecturer in Critical Theory, is a frequent contributor to *Sculpture*, *Art Papers*, *New Art Examiner*, and a number of other U.S. and European journals and magazines. Her recent publications include an article on Robert Gober in the Robert Lehman Lectures on Contemporary Art (a series published by Dia Center for the Arts), and catalogue essays on Dennis Adams and Byron Kim.

Ira Sherman, Artist, is also part inventor and scientist. In the years following college, Sherman honed his metalsmithing skills, becoming an award-winning jeweler. His work with conventional wearable art expanded to design experiments with large, wearable, intricately formed and fabricated mechanical sculptures. He has lectured and conducted student workshops on metal-smithing throughout the U.S., Scotland, Spain, Australia, England, and Israel.

Morio Shinoda, Sculptor and Educator, studied English Literature before beginning his career as an artist. He has taught at universities throughout the U.S. and in Japan. Over the last 25 years, his work has been featured in numerous group exhibitions held in Japan, the U.S., Germany, and Denmark. He has had many solo exhibitions as well in Chicago, Houston, California, Dsseldorf, and Tokyo. He is also the recipient of many prizes including the highest award for sculpture in Japan, the Kotara Takamura Sculpture Prize.

Robert Michael Smith, Sculptor and 3-D Computer Artist, teaches 3-D computer visualization, animation and Web design at Pratt Institute and the School of Visual Arts. Smith has received sponsorship from several electronic companies to develop sculpture courses using digital technologies. He has created some of the first virtual sculpture installations for the Web. He is currently the Web Director for the ISC's Web site, and runs a freelance computer design, animation, and Web authoring company called A<factor>E.

Buzz Spector, Artist and Writer, has exhibited installations and objects in such museums and galleries as the Art Institute of Chicago, the Museum of Contemporary Art in Chicago, the Corcoran Gallery of Art in Washington, DC, and The Mattress Factory, Pittsburgh, PA. His work makes frequent use of the book, both as subject and object, and is concerned with relationships between public history, individual memory, and perception. He is the author of *The Book Maker's Desire*, and numerous exhibition catalogue essays including *Ann Hamilton: São Paulo-Seattle*.

Martin Sperka, Associate Professor, Computer Science, Slovak University of Technology, also teaches at the Academy of Fine Arts, Bratislava, Slovakia. After graduating from the Czech Institute of Technology in Prague, he became a researcher at the Institute of Engineering Cybernetics (Computer Graphics and CAD/CAM systems). He cooperated with artists and designers to create special programs for 2-D graphics, 3-D modeling, and animation. In 1991 he founded the Laboratory for Visual Communication at the Academy of Fine Arts and Design and in 1993 he became head of the new Department of Visual Media.

Alan Stone, Artist, has exhibited nationally and internationally for over 15 years. His works are included in the collections of the Hirshhorn Museum, The Corcoran Gallery of Art, and The National Museum of American Art in Washington, DC, and The Norton Gallery of Art in West Palm Beach, FL. He has received awards from the Mid Atlantic Arts Foundation, the NEA, and an Award in the Visual Arts (AVA). In 1995 he produced his first computer-related work *Swim* in a one man exhibition "Dive/Swim" at The Washington Project for the Arts in Washington, DC. In the fall of 1997 his multi-media installation *Dreamon* was exhibited at the Boyden Gallery of Art at St. Mary's College in Maryland.

Lisa Stone, Curator, The Roger Brown Study Collection of the School of the Art Institute of Chicago, is actively involved in the documentation and preservation of sculptural environments in the Upper Midwest. She is co-author, with Jim Zanzi, of *Sacred Places and Other Spaces: A Guide to the Grottos and Sculptural Environments of the Upper Midwest*.

James Surls, Sculptor, received his MFA from the Cranbrook Academy of Art. For almost 30 years he has exhibited his wood sculpture extensively. His work is in many major public and corporate collections including the Albright-Knox Gallery, the Centro Cultural Arte Contemporaneo in Mexico City, the Solomon R. Guggenheim Museum, the Museum of Modern Art, the Nelson-Atkins Museum of Art, the Stedelijk Museum in Amsterdam, and the Whitney Museum of Modern Art.

David Thauberger, Painter, Regina, received his BFA from the University of Saskatchewan in Regina, his MA from California State University-Sacramento, and an MFA from the University of Montana-Missoula. He has shown his work extensively throughout Canada. He is the recipient of many awards and commissions; his work is represented in most Canadian public collections.

Richard Torchia, Artist, was educated at the College of the Holy Cross, MA and the University of East Anglia, Norwich, England. He has had numerous solo exhibitions including "Daylights" at the Eastern State Penitentiary in Philadelphia (1997-98) and has participated in group exhibitions on the east coast and in Denmark. His work has been featured in *Sculpture*, *Art in America*, *New Art Examiner*, and *Artforum*. He is represented in the permanent collection of the Philadelphia Museum of Art and is the recipient of several grants including an NEA/Mid Atlantic Arts Foundations Fellowship in Photography and a Pew Fellowship.

Judd Tully, Freelance Critic and Curator, Editor-at-Large, *Art & Auction*, is a widely published freelance journalist and art critic. He has curated over a dozen exhibitions in New York including "Lost and Found" at the Sculpture Center, "The New Sculpture Group" at the New York Studio School and "Rueben Kadish, A Fifty-Year Survey" at the Artists Choice Museum. He is the author of *Red Grooms & Ruckus Manhattan*. He received the 1988 society of silurians' award for cultural reporting for his February 1997 *Artnews* article "When is a Calder not a Calder?"

Elona Van Gent, Sculptor, teaches at Grand Valley State University in Grand Rapids, MI. She has received grants from the Michigan Council for the Arts and GVSU to explore the uses of computer technologies in the practice of making sculpture. She exhibits regularly across the U.S. and has a solo exhibition scheduled for 1999 at the Grand Rapids Art Museum which will also travel to The Netherlands. She will also complete a second large-scale public commission in 2000.

Heidi Van Wieren, graduate student, Cranbrook Academy of Art.

Bernar Venet, Sculptor, has exhibited his work extensively in galleries and museums all over the world. His monumental steel sculptures are installed in Berlin, Strasbourg, Nice, Paris, Norfolk, San Francisco, Austin, and Tokyo. This summer a retrospective of his work will open at the Musée de St. Etienne and a solo exhibition of large outdoor works will be presented in Basel.

Mary Visser, Associate Professor of Art, Southwestern University, Georgetown, TX, teaches sculpture and computer imaging. She has completed several large-scale public and private commissions, the most recent for the City of Austin, Sprint Inc., and the Telex Relay System for the Deaf. Her work has been included in several multimedia and video presentations here and in Europe and has been featured in *Artspace*, *Ceramics Monthly* and *Sculpture International*. Most recently her work was exhibited on the internet in the transoceanic exhibition "Intersculpt '97."

Robert Vogele, Graphic Designer, was instrumental in the founding and management of ConStruct, a sculptor-owned gallery in Chicago. He is the former President of the American Center for Design (a national multi-disciplinary design organization). Currently he is President of VSA Partners Inc., a Chicago-based strategic communications consulting group.

Ursula von Rydingsvard, Sculptor and Professor, School of Visual Arts, Graduate Division, New York, received her MFA from Columbia University. Her work is in collections including the Brooklyn Museum, the Centre for Contemporary Art in Warsaw Poland, the Metropolitan Museum of Art, and the Whitney Museum of American Art. Upcoming solo exhibitions will be at the Nelson-Atkins Museum of Art, the Chicago Cultural Center, and the Indianapolis Museum of Art. Her awards include two NEA grants, a Guggenheim Fellowship, and the Joan Mitchell Award. In 1996, the monograph, *The Sculpture of Ursula von Rydingsvard*, was published.

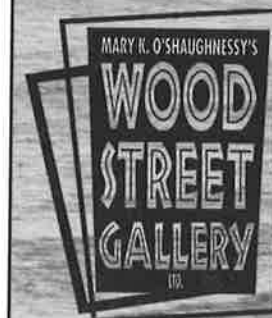
Andrew Werby, Artist, uses forms and textures of the natural world to create sculpture, jewelry, and other art objects in materials ranging from cast metal to paper. Beginning in 1993, he became increasingly interested in using computers to extend this "juxtamorphic" process in new directions, by modeling sculptural forms and covering them with photographic textures derived from natural images. With new technology he has been able to scan natural objects, manipulate them in a CAD program, then output actual three-dimensional parts for use in sculpture.

Kathleen Whitney, Sculptor and Critic, has a BFA from the School of the Museum of Fine Arts, Boston and an MFA from the University of Southern California, Los Angeles. She has taught sculpture at a number of institutions, most recently at the University of Chicago, Committee on Art and Design. Her work, welded steel and resins, has been shown in New York, Los Angeles, Düsseldorf and Albuquerque. She has been writing criticism from an artist's point of view since 1990.

David Wilson, Director, Museum of Jurassic Technology, Culver City, graduated from the California Institute of Arts in 1974 with an MFA in film. He is the founder of the Museum of Jurassic Technology, a small museum of natural history, history of science, and history of art. He has curated many of the Museum's exhibitions including: "The Delani Sonnabend Halls of the Museum of Jurassic Technology" and "Tell the Bees: Belief Knowledge and Hypersymbolic Cognition." He has received grants from the NEA, The Lannan Foundation, The Warhol Foundation, California Arts Council, and Los Angeles City Cultural Affairs Department. He has also written numerous articles.

Derek Woodham, Professor, Sculpture and Electronic Art, University of Cincinnati, was educated in Great Britain and graduated from the Royal College of Art. He represented contemporary trends in British sculpture in many group exhibitions which traveled through Britain, Europe, the U.S., and Japan. Since moving to the U.S., he has taught fine art at the Philadelphia College of Art, the University of Iowa, and the University of Kentucky. He is currently exhibiting *Twister*, a large-scale sculpture designed on the computer, in Pierwalk '98 at the Navy Pier, Chicago.

Elyn Zimmerman, artist, received her MFA from UCLA in 1972. Her public art commissions since 1980 include: National Geographic Society, Washington, DC; Dade County Courthouse, Miami; World Trade Center Memorial, New York; AT&T Conference Center; New Jersey; University of South Florida, Tampa; Birmingham Museum of Art, Alabama. Her work is shown at Gagosian Gallery and Socrates Park, New York City.



1239 NORTH WOOD STREET
CHICAGO, ILLINOIS 60622
PHONE 773.227.3306
FAX 773.227.3859
EMAIL WOODGALL@AOL.COM

TUESDAY THROUGH FRIDAY 10-6 SATURDAY 9-5

**JOHN
ADDUCI**
Sculpture

**CHRISTOPHER
FURMAN**
Installation

**DAVID R.
NELSON**
Sculpture

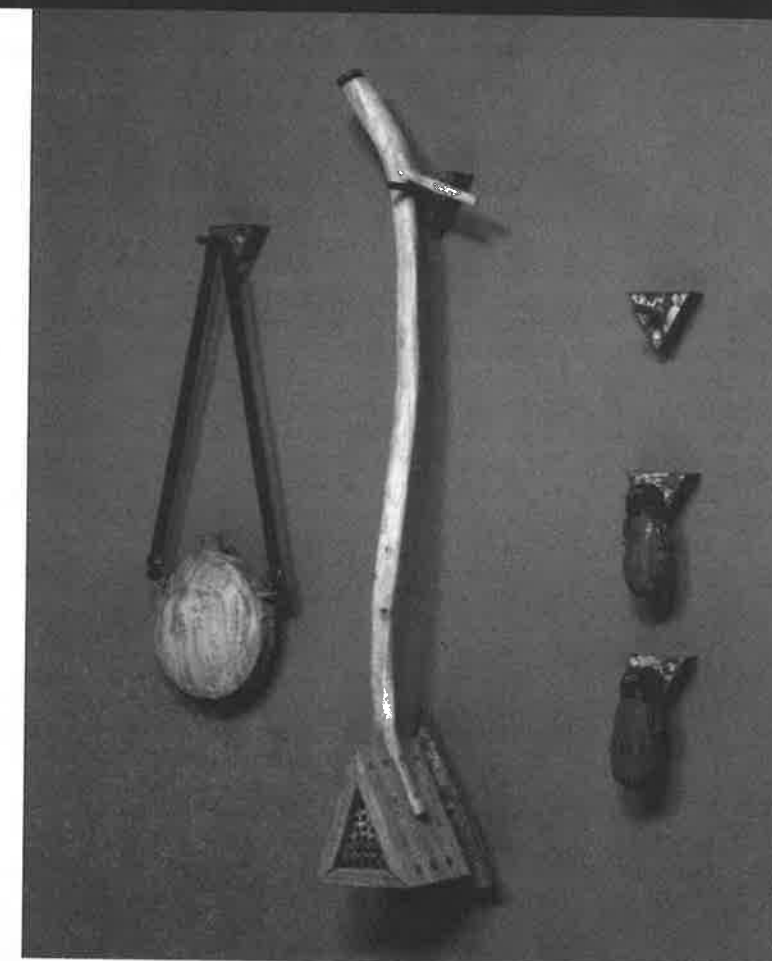
Also featuring
**IGOR
CHELKOVSKI**
Sculpture

In collaboration with Galerie Clara Maria Sels, Dusseldorf

MAY 2 THROUGH JUNE 6, 1998

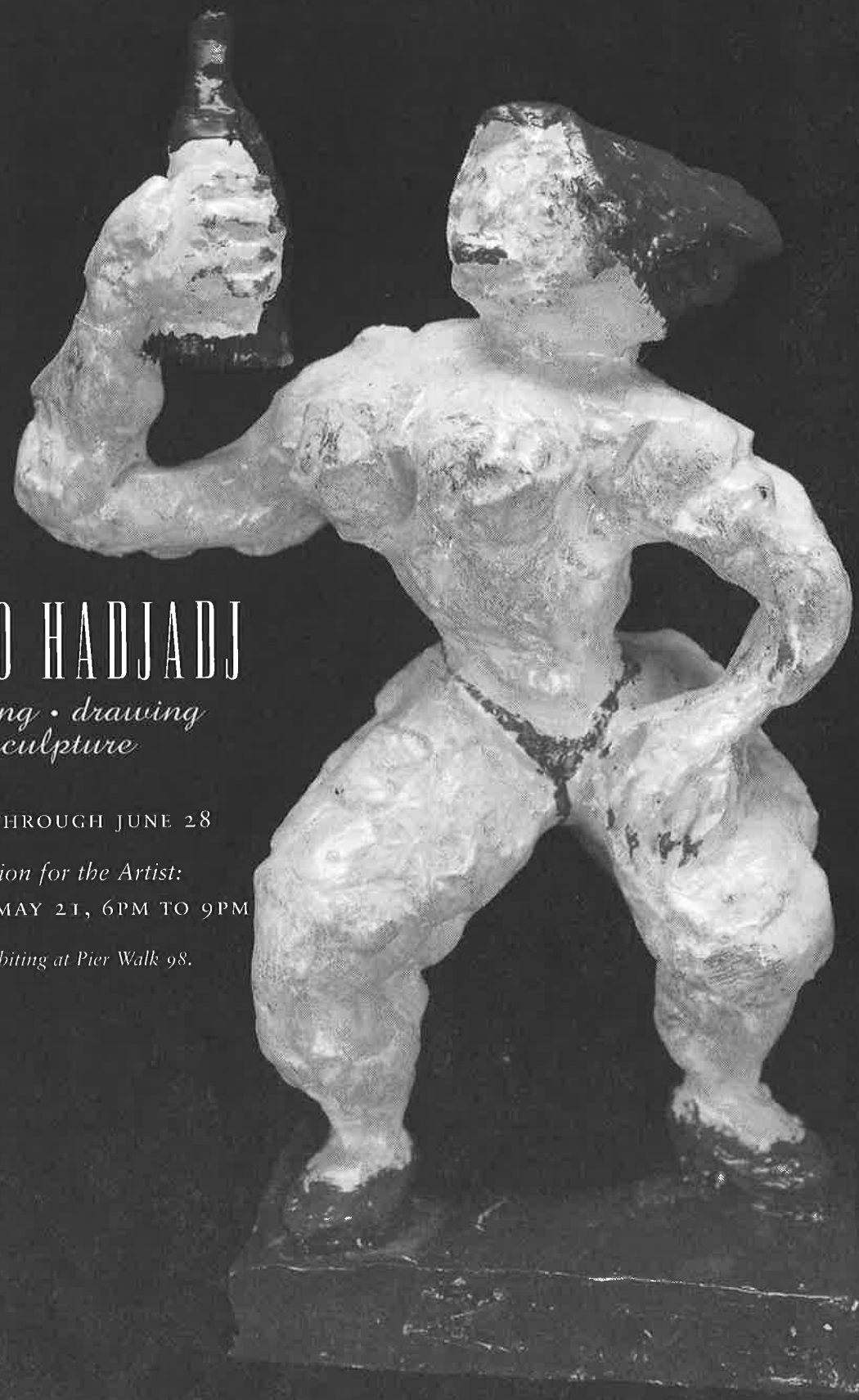
Reception
SATURDAY, MAY 9, 4-8 P.M.

SPECIAL ISC HOURS: THURSDAY, MAY 21 10-9



Calabash, Sieve, and Units by David R. Nelson





BRUNO HADJADJ

*painting • drawing
sculpture*

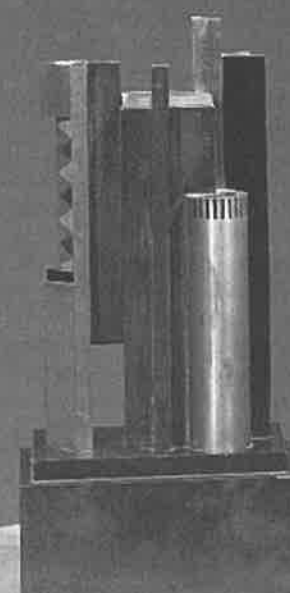
JUNE 5 THROUGH JUNE 28

Reception for the Artist:
THURSDAY MAY 21, 6PM TO 9PM

Also exhibiting at Pier Walk 98.

GARY MARKS | 1528 North Milwaukee Avenue, Chicago, IL 60622 • 773.342.7990
Gallery hours: 12pm through 6pm, Wednesday through Sunday

ROBERT HENRY ADAMS FINE ART



*John Storrs:
Sculpture and
Related Drawings
April 24 - June 2
1998
Representing the
estate of John Storrs*

715 NORTH FRANKLIN
CHICAGO 60610
312 642 8700 PHONE
312 642 8785 FAX
[http://homepage.
interaccess.com/~adams](http://homepage.interaccess.com/~adams)

exhibitions

Ⓞ Indicates extended hours or evening reception on Thursday, May 21.

Ⓞ **Robert Henry Adams Fine Art**

715 N. Franklin Street
Chicago, IL 60610
312.642.8700
Tues-Fri, 10am-5pm
Sat 12-5pm

Thurs, May 21: 10am-7pm and evening reception (private viewing of the exhibition)

"John Storrs: Sculpture and Related Drawings." As representatives of the estate of John Storrs, Adams Fine Art is pleased to present an exhibition of important sculptures and drawings (1915-1950) by the modern master. April 24-June 2

Ⓞ **ARC Gallery**

1040 W. Huron
Chicago, IL 60622
312.733.2787
Tues-Sat, 11am-5pm

Thurs, May 21: 11am-8pm and evening reception (cash bar and appetizers)

"ARC Gallery Members Exhibition." Featuring sculptors Laura Cloud, Melanie Feerst, Iris Goldstein, Cindi Morrison, Patricia Otto, Christina Pantazis-Blades, Pamela Staker-Matson.

April 28-May 30

Ⓞ **Artemisia Gallery**

700 N. Carpenter, 3rd Floor
Chicago, IL 60622
312.226.7323

Tues-Sat, 11am-5pm

Thurs, May 21: extended hours and evening reception (food and drink; exhibiting artists will be present)

Five separate one-person shows. Gina Williams, sculpture; Liz Atlas, sculpture; Carol Padberg, photographs; Yun Hee Toh, paintings; Margot Bergman, paintings. April 30-May 30

Ⓞ **Beacon Street Gallery and Theatre at Truman College**

Truman College-O'Rourke Center
1145 W. Wilson
Chicago, IL 60640
773.769.4284

Wed-Sat, 11am-4pm

Thurs, May 21: 11am-8pm and evening reception (co-curator will speak on Maori contemporary art)

"Maori Viewpoints: New Zealand Today." Multi-media group exhibition featuring Darcy Nicholas, Robyn Kahukiwa, Gabrielle Belz, John Bevan Ford, Fred Graham, Clem Mellish, Manos Nathan, Rangi Skipper, Christina Hurihia Wirihana, and Lyonel Grant. March 20-May 24

Ⓞ **Beret International**

1550 N. Milwaukee Avenue
Chicago, IL 60622
773.489.6518

Thurs, Fri, Sat: 1-5pm

Thurs, May 21: 1-9:30pm and evening reception (beer)

"I'll Arm Wrestle You For A Beer." Lance D. Warren. Through June

Ⓞ **The Bodybuilder and Sportsman Gallery**

1925 West Division
Chicago, IL 60622
773.395.4012

Fri-Sat, 11am-6pm; Sun, 12-5pm

Thurs, May 21: 6-10pm and evening reception

"Ferrosious." Participants from the UK: David Gooding, Richard Rome, Coral Lambert, Paul Higham, Laurence Edwards, David Frankel, Julie Westerman, Mathew Tomalin. Participants from the US: Wayne Portratz, Carolyn Ottmers, Elijah Sproles, James Brenner, Barry Baily, Theresa Smith, Renee Prible, Luisa Caldwell, Hans and Marla Wolfe, and Kurt Dyrhaug. May 21-June 27

Ⓞ **Roy Boyd Gallery**

739 North Wells Street
Chicago, IL 60610
312.642.1606

Tues-Sat, 10am-5:30pm

Monday by appointment

Thursday, May 21: 10am-8pm and evening reception (refreshments)

"Sculpture." Featuring Mark Arctander, John Fraser, Anne Mudge, Joel Perlman. May 21-June 2

Ⓞ **Aldo Castillo Gallery**

233 W. Huron
Chicago, IL 60610
312.337.2536

Tues-Sat, 11am-6pm

Thurs, May 21: 11am-8pm and evening reception (with Venezuelan master Oswaldo Vigas, 6-8pm)

"Wooden Reasons." Wood carvings by Paraguayan artist Carlos Colombino. Rufino Tamayo, Jose Luis Cuevas, Rodolfo Abularach. April 25-May 30

Ⓞ **Chicago Cultural Center**

78 East Washington Street
Chicago, IL 60602
312.744.6630

Mon-Wed, 10am-7pm

Thurs, 10am-8pm

Fri, 10am-6pm

Sat, 10am-5pm

Sun, 12-5pm

Thurs, May 21: 10am-9pm and evening reception (gallery talk by curator of the exhibit "Reality Bites," Edward Maldonado, 6pm, Yates Gallery-4th floor)

"Reality Bites: Approaches to Representation in American Sculpture." Presenting the work of 12 prominent local and national artists, this exhibition showcases sculptures that offer a unique perspective on notions of the "real" in contemporary art. Artists in the exhibition are Donald Judd, Hans Haacke, Jo Hormuth, Robert Gober, Joseph Kosuth, Claes Oldenburg, Mary Patten, Charles Ray, Joe Scanlan, George Segal, Vincent Shine, Thomas Skomski. April 18-June 14
Other exhibitions: "Henry Darger: The Unreality of Being," April 4-May 31; "Margo Mensing: Fiber Installation," May 16-July 5; "Michele Russman/Mark Nelson: Installation," May 23-July 5; "Ben Whitehouse: Paintings," May 23-July 12

exhibitions

Ⓞ **Chicago Cultural Center, Renaissance Court Gallery**

77 East Randolph Street
Chicago, IL

Mon-Thur, 10am-7pm

Fri, 10am-6pm

Sat, 10am-5pm

Sun, 12-5pm

Sheila Oettinger and Molly Schiff. Oettinger will exhibit sculpture in stoneware, bronze, and silver. Her work explores the human figure in ways that combine classical knowledge with contemporary sensibility and freedom of expression. Schiff will exhibit paintings and serigraphs, many of which were inspired by the "Chicago Reef" installation at the Shedd Aquarium. April 10-May 24

Ⓞ **Chicago Public Art Group**

Gateway Park at Navy Pier
312.427.2724
Mon-Sun, 24 hrs.

"Water Marks." Mosaic bench and landscape design by Olivia Gude, Jon Pounds, Kiela Smith, Cynthia Weiss, and Mirtes Zwierzynski. Ongoing

Ⓞ **Chicago Public Library**

400 S. State Street
312.747.4889

Mon, 9am-7pm;

Tues/Thurs, 11am-7pm;

Wed-Fri & Sat, 9am-5pm;

Sun, 1-5pm

"Legible Forms: Contemporary Sculptural Books." Including Harriet Bart, Barton Lidice Benes, Doug Beube, Byron Clercy, Janet Davidson-Hues, Basia Irland, Michael Kostiuk, Nora Ligozano & Marshall Reese, Donald Lipski, Joni Mabe, Scott McCarney, Richard Minsky, Joe Nicastrri, Kevin Osborn, Maria Porges, Joan M. Soppe, Claire Jeanine Satin, Iren Schio, Buzz Spector, Susan Joy Share, Sherri Tan, and M.L. Van Nice. April 25-June 24

Ⓞ **Contemporary Art Workshop**

542 W. Grant Place
Chicago, IL 60614
773.472.4004

Tues-Fri, 12:30-5:30pm

Sat, May 23, 12-5pm

Group sculpture show featuring John Kearney. Also including James Brenner, John Richardson, and Sarah Lindley. April and May

Ⓞ **The Eastern Gallery**

750 N. Franklin Street, Suite 101
Chicago, IL 60610
312.280.0787

Tues-Fri, 10am-6pm

Sat, 11am-5pm, and by appt.

Thurs, May 21: 10am-8pm

Ⓞ **EGG/Evan Glassman Gallery**

851 W. Randolph
Chicago, IL 60607
312.829.3444

Tues-Sat, 11am-3pm, 5-9pm

Thurs, May 21: 11am-3pm, 5-11pm; after hours reception

"Soul Scapes." Paintings by Bill Zima with music composed by Shawn Farrell. Also featuring new sculpture by Greg Edmondson. May 9-June 27

Ⓞ **Evanston Art Center**

2603 Sheridan Road
Evanston, IL 60201
847.475.5300

Mon-Sat, 10am-4pm;

Sun, 2-5pm;

Mon-Thurs, 7-10pm

"Patrick Dougherty: Sculpture on the Grounds." North Carolina sculptor Patrick Dougherty is known for his ambitious environmental structures woven from tree saplings. He will be creating a site-specific sculpture on the grounds for Evanston Art Center. Until November

Ⓞ **Fassbender Gallery**

309 West Superior Street
Chicago, IL 60610
312.951.5979

Tues-Fri, 10am-5:30pm;

Sat, 11am-5:30 pm

Thurs, May 21: 10am-7:30pm and reception (wine, 5-7:30 pm)

"Biophilia Perversa." Recent sculpture by Linda Horn. April 24-May 30

Project Room: "Sculpture Today." Group sculpture show featuring Thomas Skomski, Barbara Cooper, Herbert George, Hubertus von der Goltz, Diane Simpson, David Eckard, and Holly Rittenhouse. May 19-May 30

Ⓞ **Michele Feder-Nadoff (independent curator)**

1545 West Division
Chicago, IL 60622
773.761.4165

Wed-Sat, 12-5pm

Thurs, May 21: 5-9pm

"Quiet." Independently curated by Michele Feder-Nadoff, an exhibition with sound but without noise. The artists in this show create works which speak quietly and clearly, demanding attentive and contemplative listening. Each of these artists utilizes space, location, light, arrangement, and precisely chosen materials to transform and illuminate their thoughts and senses and our interactions with them. Featuring artists Walter Anderson, Raye Bemis, Chelsea Guest, Kathleen McCarthy, Karen Reimer, Richard Rezak, and Charles Weisen. May 1-23

Ⓞ **The Fire Arts Center of Chicago**

331 Howard Street
Evanston, IL 60202
847.328.5125

Sat, 1-6pm and by appointment

During conference: Fri, 6-10pm

Sat & Sun, 1-6pm

Wed, May 20, 4-5:30pm:

bronze pour demo at Navy Pier (South Dock)

Thurs, May 21, 6-10:30pm and evening reception (bronze pour demo; wine and food reception)

"Firewerkz." Including artists Sue Frame, Vincent Hawkins, Amy Justin, Dervela McMee, Brice de Reyneir. May 18-June 30

Ⓞ **Gallery 60/Boulevard Arts Center**

6011 South Justine Street
Chicago, IL 60636
773.476.4900

Wed-Sat, 10am-4pm

Thurs, May 21: 10am-7pm and evening reception

(6011 South Ashland)

"Tangible." Featuring Roman Villarreal, David Philpot, Milton Mizenburg, and students of Boulevard Arts Center Apprentice Program

Gallery 400 at the University of Illinois at Chicago

400 South Peoria Street
Chicago, IL 60607-7034
312.996.6114

Mon-Fri, 9am-5pm;
Sat, 12-4pm
Thurs, May 21: 9am-8pm and opening reception (4-8pm)

"Sculpture in Chicago: The Next Generation." Featuring Megan Cump, Robert Jacobs, Patrick Collier, Barb Weisen, Adelheid Mers, Mike Slattery, Charles Melian, Stephanie Brooks, Gary Cannone, Sarah Whipple, Margaret Welsh, John Arndt, M.W. Burns, CAR, Mindy Rose Schwartz, D'neil Larson, Michael Piazza, Brett Bloom, Anthony Elms, Charles Weisen, and Tom McDonald.
May 18-June 13

Gallery 1756
1756 North Sedgwick
Chicago, IL 60614
312.642.6900

Tues-Sat, 12-6pm
Thurs, May 21: 12-9pm and reception (wine and cheese from 6-9pm, artist will be present)

"Eleanor Himmelfarb: acrylics on canvas." Chicago artist Eleanor Himmelfarb's recent works are explorations of hard against soft through layering of calligraphic images, architectural references and intense colors.
April 18-May 23

Richard Gray Gallery
875 North Michigan Avenue
Suite 2503
Chicago, IL 60611
312.642.8877

Tues-Sat, 10am-5:30pm
Thurs, May 21: 10am-7:30pm with evening reception

"Barry Flanagan: New Sculpture." Contemporary British artist Barry Flanagan is internationally recognized as one of the leading figurative sculptors of his generation. This exhibit continues his exploration of whimsical, mischievous, anthropomorphized animals.
April 17-May 30

Gruen Galleries

226 West Superior Street
Chicago, IL 60610
312.337.6262

Mon-Sat, 10am-4:30pm
Thurs, May 21: 10am-4:30pm, and wine reception, 5-8pm,

"Stephen Hansen: New Sculptures." New whimsical papier-mâché sculptures by New Mexico artist Stephen Hansen.
May 1-June 2

Rhona Hoffman Gallery
312 North May Street, Suite 104
Chicago, IL 60607
312.455.1990

Tues-Fri, 10am-5:30pm;
Sat, 11am-5:30pm
Thurs, May 21: 10am-8pm and evening reception (light refreshments)

Sculpture by Carl Andre, Louise Bourgeois, Ann Hamilton, Donald Judd, Jene Highstein, Jenny Holzer, Annette Lemieux, Sol LeWitt, Donald Lipski, Inigo Manglano-Ovalle, Gordon Matta-Clark, Allan McCollum, Bruce Nauman, Nancy Rubins, Fred Sandback, Richard Tuttle, Franz West, Lynne Yamamoto

Rhona Hoffman Gallery and Grant/Selwyn Gallery, NY at Gallery 312

312 North May Street, Suite 110
Chicago, IL 60607
312.942.2500 (Gallery 312)
Tues-Sat, 11am-5pm

Thurs, May 21: 11am-8pm and evening reception (wine and cheese)

Group exhibition of sculpture and painting at Gallery 312.

Hyde Park Art Center
5307 South Hyde Park Boulevard
Chicago, IL 60615
773.324.5520 or 773.324.6641

Mon-Sat, 11am-5pm
Thurs, May 21: 11am-7pm and evening reception, 5-7pm

"Not in My Lobby, You Don't!" Celebrating Sculpture Month, with sculptural interventions around the city. Artists including Nyame Brown, Adam Brooks, Stephanie Brooks, Patrick Collier, Pablo Helguera, Ken Indermark, Barbara Koenen, Lisa Kucharski, Nathan Mason, Patrick McGee, Adelheid Mers, Jocelyn Nevel, Ben Rubin, Mike Sturtz, Steve Szoradi, and Hamza Walker. Various sites.
May 17-June 27.

idao gallery

1616 North Damen Avenue
Chicago, IL 60647
773.235.4724

Thurs-Sat, 12-7pm & by appt.

Irish artist: Amanda Dunsmore (sculpture titled "The Big Pussy" constructed with thousands of clothespins). Originally from Paris, France: Gwen Gerard (illuminated mixed media sculpture titled "Additional Cross"). New Zealand artist: Scott Dawson (large interactive electronic illuminated sculpture titled "Structure II"). Local Chicago artists: Richard Dubeshter (found object sculpture), Kathy Keeley (welded steel throne) & architect-designed furniture by Cityspeak.
May 1-August

I Space, University of Illinois at Urbana-Champaign
230 West Superior, second floor entrance on Franklin Street
Chicago, IL 60610
312.587.9976

Tues-Sat, 11am-5pm
Thurs, May 21: 11am-8pm and evening reception (wine & cheese)
"Lewis de Soto: Kalpa" sculpture installation. "Warm." Group exhibition featuring David Humphrey, Kevin Kaempf, Kim Knowles, Cynthia Morgan, Stephanie Ognar, Evan Penny, and Gordon Powell

Illinois Art Gallery
James R. Thompson Center,
Suite 2-100, 100 West Randolph St.
Chicago, IL 60601
312.814.5322

Mon-Fri, 9am-5:30pm
Thurs, May 21: 9am-7:30pm, 5:30-7:30pm reception (light fare with wine, beer and refreshments)

"Richard Hunt: Balancing Act." Richard Hunt has long been considered one of Chicago's leading sculptors. This exhibition contains early works alongside some of his most recent accomplishments. The works from the 1960s that earned him retrospectives at the Museum of Modern Art and the Art Institute of Chicago in 1971 have not been shown since the mid-1970s.
Through May 29

insideART

1651 West North Avenue
Chicago, IL 60622
773.772.4416

Thurs, Fri & Sat, 1-5pm or by appt.
Thurs, May 21: 1-9pm and evening reception (wine)

"Yvette Kaiser Smith: Sculpture" and "James Linehan: Photography."
May 2-June 13

John David Mooney Foundation: "International Currents Gallery"
114 West Kinzie Street
Chicago, IL 60610
312.822.0483

Mon-Fri, 11am-6pm; weekends by appt.

Thurs, May 21: 10am-8pm and evening reception honoring the international artists who have shown at the Foundation since 1981.

"Poetics of Irish Space." Corban Walker (Dublin), installation and sculpture; Robert Janz (Dublin), words and glyphs. Also, Ales Vesely (Prague), "Drawings for Sculpture."
May 6-June 6

Klein Art Works
400 North Morgan
Chicago, IL 60622
312.243.0400

Tues-Sat, 10am-5:30pm
Thurs, May 21: 10am-7:30pm and evening reception

Large-scale sculpture by internationally known and local artists in the sculpture garden and group show of sculptors and painters in the gallery. Sculptors outdoors: Robert Stackhouse, Josh Garber, and Roy Staab. Sculptors indoors: Josh Garber, Gary Justis, Jesús Bautista Moroles, Jun Kaneko. Others indoors: Tony Berlant, James Bruss, Sam Gilliam, Steven Heyman, Jackie Kazarian, Michael Kessler, Steven LaRose, Miki Lee, James Powers, Charles Slatkoff, Steven Sorman, and Stephanie Weber.
Through May

Alan Koppel Gallery
875 North Michigan Avenue
Suite 2850
Chicago, IL 60611
312.640.0730

Mon-Sat, 10am-5:30pm
Thurs, May 21: 10am-8pm and evening reception (wine)

"Salon of Modern and Contemporary Masters" and "French and Italian Furniture 1930s-1950s." Salon atmosphere with an emphasis on French & American Surrealists, modern masters, and established contemporary artists including Merry Alpern, Diane Arbus, Hans Bellmer, Alexander Calder, Vija Celmins, Sandro Chia, Jean Dubuffet, Max Ernst, Walker Evans, Robert Frank, Peter Halley, Andrew Lord, Man Ray, Robert Moskowitz, Mark Tansey, Hiroshi Sugimoto, and Jacques Villegle. Ongoing

Loyola Arts Research Center
Edward Crown Center for the Humanities
6525 North Sheridan Road
Chicago, IL 60626-5385
773.508.3811
Mon-Fri, 9am-4pm

Site work by Maurizio Cattelan at Loyola University Chicago's Lakeshore Campus between Piper Hall and Mundelein College (6300 North Sheridan Road). Involves a 1970s automobile (4-door gas guzzler) that has been bisected and re-built around the trunk of a tree. Opens April 26 and continuing indefinitely

Gary Marks
1528 North Milwaukee
Chicago, IL
773.342.7990

Wed-Sun, 1-6pm
Thurs, May 21: 1-9pm and evening reception (artist will speak about his work)

"Bruno Hadjadj: Painting, Drawing, Sculpture."
June 5-28

Thomas McCormick Works of Art
2055 North Winchester Avenue
Chicago, IL 60614
773.227.0440

Tues-Sat, 10am-6pm
Thurs, May 21: 10am-8pm
"John Henry: Sculpture." May 19-June 27. Opening May 19, 5-8pm

Peter Miller Gallery
740 North Franklin
Chicago, IL 60610
312.951.0252

Tues-Sat, 11am-5:30pm
Thurs, May 21: 11am-8pm and evening reception

Group show including Nina Levy, Laurie Hogin, Jason Salavon, Steve Hudson, Maria Tomasula, Julie Heffernan.
May 1-31

Museum of Contemporary Art
220 East Chicago Avenue
Chicago, IL 60611
312.397.3833

Tues, Thurs, Fri, 11am-6pm;
Wed, 11am-8pm;
Sat & Sun, 10am-6pm;
Closed Mon

"Cindy Sherman: Retrospective."
Until May 31

Northern Illinois University Art Gallery in Chicago
215 West Superior Street, 3rd Floor
Chicago, IL 60610
312.642.6010

Tues-Sat, 11am-5pm
Thurs, May 21: 11am-5pm, 5:30-7:30pm, reception (wine)

"Tom Skomski: Walking on the Bottom of the Ocean." Exhibit will include water-related sculpture, kinetic works, and water & light installations.
May 1-June 6

Orca Aart Gallery
812 North Franklin Street
Chicago, IL 60610
312.280.4975

Mon-Sat, 11am-5pm
(Fri, 11am-7pm)
Thurs, May 21: 11am-7pm and evening reception

"Sculpture of the Arctic and Pacific Northwest Coast." Including David Ruben-Piqtoqkun, Judas Ullulaq, Abraham Anghik, Beau Dick, Tony Hunt Jr., Randy Stiglitz

☉ Palette and Chisel Academy of Fine Arts
1012 North Dearborn
Chicago, IL 60611
312.642.4400
Mon-Sun: 1-6pm
Thurs, May 21: 1-9pm and evening reception (wine & cheese)
"Figures at the Turn of the Century," with demonstration of wax waste molding. Wayne A. Kerstetter and Dr. Yeongchi Wu.
May 17-30

Bianca Pilat Contemporary Art
814 North Franklin Street
Chicago, IL 60610
312.751.1470
Tues-Sat, 11am-5pm
Crescenzo Del Vecchio Berlingieri.
Ongoing

☉ Maya Polsky Gallery
215 West Superior Street
Chicago, IL 60610
312.440.0055
Tues-Fri, 10am-5pm;
Sat, 10:30am-5pm
Thurs, May 21: 10am-7:30pm
"Nicolas Africano: New Works."
May 1-June 7

Portraits/Chicago, Inc.
East Tower Lobby
Hyatt Regency Chicago
151 East Wacker Drive
Chicago, IL
847.234.3030
Open hours
Sculpture by Julie and Omri Rotblatt-Amrany.
May 1-June 10

☉ Spertus Museum/Julian and Daris Wineberg Sculpture Garden
Spertus Institute of Jewish Studies
618 South Michigan Avenue
Chicago, IL 60605
312.322.1747
Sun-Wed, 10am-5pm
Thurs, 10am-8pm
Fri, 10am-3pm
Thurs, May 21: 10am-8pm
In the sculpture garden: "Segments" by Menashe Kadishman, and "Flame of Hope" by Leonardo Nierman. Ongoing. Gallery: "And I Shall Dwell Among Them: Historic Synagogues of the World," photographs by Neil Folberg. March 15-June 28. "Jews/America/A Representation," photographs by Frédéric Brenner.
April 2-August 16.

Ten In One Gallery
1542 North Damen Avenue
Chicago, IL 60622
773.486.5820
Wed-Fri, 12-6pm;
Sat, 11-5pm
Sculpture and photography by Tom Denlinger (Main Gallery). Painting and installation by Mari Eastman (Back Gallery). Opening May 22 (7-10pm), through June 26

☉ Terra Museum of American Art
666 North Michigan Avenue
Chicago, IL 60611
312.664.3939
Tues, 12-8pm;
Wed-Sat, 10am-5pm;
Sun, 12-5pm; closed Mondays
Thurs, May 21: 10am-8pm
"1998: New Artists in Chicago."
Emerging artists currently enrolled in graduate studio arts programs in the Chicago area.
May 6-July 19

Ukrainian Institute of Modern Art
2320 West Chicago Ave.
Chicago, IL 60622
773.227.5522
Guest curator Terry Karpowicz.
Contemporary local sculptors McDermott, Malkemus, Baysinger, Grant, Adduci, AGATI.

University of Illinois at Chicago—Chicago Illinois Union Art Lounge
828 South Wolcott
Chicago, IL 60607-7012
312.413.5076
Mon-Fri, 9am-5pm
"Objects of Personal Devotion."
Stone and bronze figurative sculpture by Randy Jewart.
April 13-May 24

☉ Vale Craft Gallery
230 West Superior Street
Chicago, IL 60610
312.337.3525
Tues-Fri, 10:30am-5:30pm
Sat, 10am-6pm
Sun, 10am-5pm
Thurs, May 21: 10:30am-8:00pm and evening reception (wine & cheese)
"Ralph Prata: Concrete Wall Reliefs and Figurative Sculpture."
April 24-May 31

☉ Walsh Gallery
410 South Michigan Avenue
Suite 460
Chicago, IL 60605
773.871.8383
Wed-Sat, 12-6pm
Thurs, May 21: 12-8pm
Li Lin Lee, painter, with Li Young Lee, poet. Wang Keping, sculpture. Also, back room with over 40 additional artists. Gallery specializes in Asian contemporary art; many are East-West blends.
May 1-30

☉ Wood Street Gallery Ltd.
1239 North Wood Street
Chicago, IL 60622
773.227.3306
Tues-Fri, 10am-6pm;
Sat, 9am-5pm
Thurs, May 21: 10am-9pm and evening reception (wine and presence of exhibiting artists)
Four one-person shows. John Adduci, Igor Chelkovski, Christopher Furman, David R. Nelson.
May 2-June 6

Yello Gallery
1630 N. Milwaukee
Chicago, IL 60647
773.235.9731
Contemporary Sculpture by Robert McDermott

☉ Zolla/Lieberman Gallery Inc.
325 West Huron Street
Chicago, IL 60610
312.944.1990
Tues-Sat, 10am-5:30pm
Thurs, May 21: 10am-7:30pm and evening reception (wine)
"Deborah Butterfield and John Buck: Sculpture."
May 21-July 11

Acconci, Vito
Floor Clock II
70' diameter
Mayor Ogden Plaza, Columbus Dr. at Illinois St.

Agam, Yaacov
Communication X9
painted aluminum
150 N. Michigan Ave.

Akely, Charles
Various Artworks
figural sculpture
Field Museum of Natural History, Roosevelt Rd. at Lake Shore Dr.

Azaz, Henri
Hands of Peace
bronze and brass
Chicago Loop Synagogue, 16 S. Clark St.

Balbo Column
Roman marble column
(second-century A.D.)
S. Lake Shore Dr., east of Soldier Field

Bertoia, Harry
Untitled Sounding Sculpture
copper-beryllium, brass, and granite, 16' at highest point
Amoco Building Plaza, 200 E. Randolph St.

Bofill, Ricardo
Twisted Columns
R.R. Donnelly & Sons Company building, 350 E. Cormack

Brioschi, Carl
Christopher Columbus
Bronze figure, 15'
Grant Park, Coumbus Dr. at Roosevelt Rd.

Buck, John
The Loop
patinated bronze sculpture
120 N. LaSalle St.

Burlini, Joseph
Reflections
bronze
200 E. Randolph St.

Burton, Scott
Seating for Eight
eight polished granite chairs overlooking west end of the Ogden Slip McClurg Ct., half a block south of Illinois St.

Calder, Alexander
Flamingo
"Calder Red" painted steel, 53'
Federal Center Plaza, Dearborn and Adams Sts.
Calder's *Flamingo* was the first piece to be commissioned under the Federal Art-in-Architecture Program. Since its installation, *Flamingo* has never been lit at night but a GSA project to light the Calder is scheduled for completion in May. Additionally, it is scheduled for conservation in the summer of 1998.

Calder, Alexander
Flamingo Model for the Blind
"Calder Red" painted steel model 68" x 92" x 46"
211 South Clark Street Post Office Lobby
Flamingo Model for the Blind was first unveiled by Betty Ford and displayed at the Hirshhorn Museum in 1976, the Whitney Museum of American Art, and in Chicago at the 211 South Clark Street Post Office Lobby. For over 10 years *Flamingo* was in storage, but was recently restored by the GSA, and reinstalled in the lobby in May.

Calder, Alexander
Flying Dragon
painted steel-plate, 12' x 19' x 11'
Stanley McCormick Memorial Court at the Art Institute of Chicago, Michigan Ave. and Monroe St.

Calder, Alexander
Universe
moving wall-sculpture
Lobby of Sears Tower, 233 S. Wacker Dr.

Caro, Anthony
Chicago Fuge
28-foot bronze
in building designed by Phillip Johnson, 190 S. LaSalle St.

Chagall, Marc
The Four Seasons
hand-chipped stone and glass fragments, 70' x 14' x 10'
First National Plaza, Dearborn and Monroe Sts.

Chamberlain, John
Doorful of Syrup
steel and enamel
35 W. Wacker Dr.

Chicago Cultural Center Art and Design
78 E. Washington St.

Chodsinski, Kasimir
Thaddeus Kosciuszko Memorial
Solidarity Dr.

Corbero, Xavier
Three Lawyers and a Judge
R.R. Donnelly & Sons Company building, 350 E. Cormack

Crunelle, Leonard
Crane Girl; Dove Girl; Turtle Boy; Fisher Boy
In the rose gardens at Buckingham Fountain (Grant Park)

Dubuffet, Jean
Monument with Standing Beast
fiberglass, 29'
100 W. Randolph St.

Duckworth, Ruth
Clouds over Lake Michigan
stoneware mural
Chicago Board of Options Exchange, 400 S. LaSalle St.

Father Time
Stands atop the clock on the building at 35 E. Wacker Dr.

Ferber, Herbert
Untitled
Cor-Ten steel, 22'
Northwest corner of Randolph and Dearborn Sts.

Ferrari, Virginio
Being Born
stainless steel, 20'
State Street Mall, northeast corner of Washington St.

Ferrari, Virginio
Continuity
R.R. Donnelly & Sons Company building, 350 E. Cormack

Fraser, James Earle and Henry Hering
Defense, Regeneration, The Pioneers, and The Discoverers
limestone
Michigan Ave. Bridge, Michigan Ave. at the Chicago River

Gelert, John
Herald
bronze
309 W. Randolph St.

public art in the loop

Haggard, Carolann
Stone Arbor

marble and granite fountain
Atrium lobby, 20 N. Michigan Ave.

Henry, John
Arris

yellow-painted aluminum abstract
Congress Pkwy. near Dearborn St.

Hibbard, Frederick
Eagles

Entrance to Grant Park

Hoffman, Malvina
The Races of Mankind

bronze figures
Field Museum of Natural History,
Roosevelt Rd. at Lake Shore Dr.

Horn, Milton
The Spirit of Jewish

Philanthropy
bronze relief
One S. Franklin St.

Houser, Allan
Statesman of the Planes

R.R. Donnelly & Sons Company
Building, 350 E. Cormack

Hunt, Bryan
Rite of Spring

cast bronze
35 W. Wacker Dr.

Hunt, Richard
Freeform

stainless steel, 26' x 35' x 2'
Exterior facade of 160 N. LaSalle St.

Hunt, Richard
Winged Forms

bronze
200 E. Randolph St.

Johnson, Jr., J. Seward
Time Out

Presidential Towers lawn,
614 W. Monroe St.

Jones, Ronald
Pritzker Park

Pritzker Park, northeast corner of
State and Van Buren Sts.

Kearney, John
Two Deer; The Fawn

chrome-plated auto bumpers
200 E. Randolph St.

Kemeys, Edward
Lions

bronze, over 10'
The Art Institute of Chicago,
Michigan Ave. at Adams St.

Lewitt, Sol
Lines in Four Directions ("Sol

Lewitt Wall Project")
painted extruded aluminum,
90' x 72'
10 West Jackson Blvd., West Wall

Lippold, Richard
Radiant I

wire and metal
Inland Steel Building,
30 W. Monroe St.

Loyau, François Marcel
Clarence Buckingham Fountain

Georgia pink marble and bronze
Grant Park, east of Columbus Dr. at
the foot of Congress Pkwy.

de Luigi, Ludovico
San Marco II

bronze, 9' high
One Financial Place Plaza, 440 S.
LaSalle St.

Machtl, Franz
Rosenberg Fountain

bronze figure, 11'
Grant Park, Michigan Ave. at
Eleventh St.

Mestrovic, Ivan
The Bowman and the Spearman

bronze figures, 17'
Grant Park, Congress Pkwy. east of
Michigan Ave.

Miró, Joan
Miró's Chicago

steel, wire mesh, concrete, bronze,
and ceramic tiles, 39'
69 W. Washington St.

Moore, Henry
Large Interior Form

bronze, 16 1/2'
Stanley McCormick Memorial Court,
Michigan Ave. near Monroe St.

Moore, Henry
Large Upright Internal/External

Form
Atrium lobby of Three First National
Plaza

Moore, Henry
Sundial

13-foot bronze
Solidarity Dr.

Nevelson, Louise
Dawn Shadows

steel painted black, 30'
Madison Plaza, 200 W. Madison St.

Noguchi, Isamu
Celebration of the 200th

Anniversary of the Founding of
the Republic
granite and stainless steel, 50'
The Art Institute of Chicago East
Facade, Columbus Dr. between
Monroe St. and Jackson Blvd.

Oldenburg, Claes
Batcolumn

Cor-Ten steel painted grey, 100'
600 W. Madison St.

Pattison, Abbott
Chicago Totem

abstract bronze, 15'
In front of Outer Drive East

Pattison, Abbott
Metropolis

bronze relief sculpture
Lobby at 111 W. Jackson Blvd.

Peart, Jerry
Splash

painted fabricated aluminum, 21'
Boulevard Towers Plaza, Michigan
Ave. at Lake St.

Picasso, Pablo
Untitled ("The Picasso")

Cor-Ten steel, 50'
Richard J. Daley Civic Center Plaza,
50 W. Washington St.

Polasek, Albin
Theodore Thomas Memorial

("The Spirit of Music")
bronze, 15'
Grant Park, east side of Michigan
Ave. and Balbo Dr.

Pratt, Bela Lyon
Alexander Hamilton

bronze, over-lifesize
Grant Park, east side of Michigan
Ave. btwn. Madison & Monroe Sts.

Saint Gaudens, Augustus
Abraham Lincoln

bronze figure, 9'
Grant Park, north of Congress Pkwy.
near Columbus Dr.

Saint Gaudens, Augustus
General John Logan Memorial

bronze, 15'
Michigan Ave. at Ninth St.

public art in the loop

Secrest, Russell
Harris Bank Fountain

111 W. Monroe St.

Serra, Richard
Reading Cones

Grant Park, Monroe St. between
Columbus Dr. and Lake Shore Dr.

Shea, Judith
Endless Model

NBC Towers lobby, Columbus Dr.
across from Mayor Ogden Plaza

Shingu, Osamu
Children of the Sun

stainless steel kinetic sculpture
Roof of the Athletic Club,
211 N. Stetson Ave.

Smith, David
Cubi VII

welded stainless-steel sculpture,
over 9' high
Memorial Court at The Art Institute
of Chicago, Michigan Ave. and
Monroe St.

Stella, Frank
Loomings; Knights and Squires

181 W. Madison St.

Stella, Frank
The Town-Ho's Story

steel and aluminum, 18'
Ralph H. Metcalf Federal Building,
77 W. Jackson Blvd.

Storrs, John
Ceres

cast aluminum, 30'
The Board of Trade Building,
141 W. Jackson Blvd.

Strauss, Arvid
Christ of the Loop

monumental marble crucifix
110 W. Madison St.

Sunderland, Nita K.
Ruins III

bronze and limestone
Northeast corner of Jackson Blvd.
and Clark St.

Taft, Lorado
The Fountain of the Great Lakes

bronze, 22'
The Art Institute of Chicago South
Wing, Michigan Ave./Jackson Blvd.

Taft, Lorado (completed by
Leonard Crunelle)
The George Washington-Robert

Morris-Hyam Salomon Memorial
bronze, 11'
E. Wacker Dr. at Wabash Ave.

Tait, Norman
Big Beaver

cedar, 65'
Field Museum of Natural History,
Roosevelt Rd. at Lake Shore Dr.

Thorvaldsen, Bertel
Copernicus

bronze figure, 8 1/2'
Burnham Park, Solidarity (Achsah
Bond) Dr.

Varda, Chryssa
Untitled

white acrylic light-sculpture
Lobby of 33 W. Monroe St. Building

Vietnam Fountain

West of the Herald Square
Monument (E. Wacker Dr. at
Wabash Ave.)

Winslow, Robert
Stone Fabric

black marble
The Chicago Board of Options
Exchange, 400 S. LaSalle St.

Wirsum, Karl
Plug Bug

77-foot-high mural
East wall of commonwealth Edison
sub-station, 121 N. Dearborn St.

Chicago's Public Art Program:
Summer Exhibitions

Arris, by John Henry.

This piece, relocated from Congress
Parkway near Dearborn Street to
22nd Street and Indiana Avenue, is
scheduled for rededication at 10:30
am, Thursday, May 21.

America's Courtyard, by
Brazilian artist Denise Milan.

This installation of stones from
every country in the Americas is
arranged in a council ring. From
May through October, it will be
installed at Columbus Drive and
Monroe Street.

Bridge Art, by Belgian artist
Nancy Van Meer. Four 150' paint-
ings, mounted on the bottom of the
State Street Bridge (at State Street
and the Chicago River), will be visi-
ble at street level when the bridge
is raised. May 14

Chicago's Front Yard Picnic, by
Chicago sculptor Dan

Peterman. Installed in 1997,
Chicago's Front Yard Picnic served
as the venue for hundreds of pic-
nics and dance parties, including
last year's "SummerDance" pro-
gram showcasing big band ball-
room dancing. The installation fea-
tures "Running Table," a 100' long
picnic table, and "Chicago's Ground
Cover," a 2,400-sq. ft. dance floor.
Both are made of recycled plastics.

Chicago Rising from the Lake,
by Milton Horn. This 3-ton art-
work has been restored and will be
placed along the Chicago Riverwalk,
at Columbus Drive.

Crossings, by Hubertus von der
Goltz. LaSalle Gateway Plaza,
LaSalle St. at the Chicago River.
Dedication, May 22 at 12:00 noon.

Human Encyclopedia, by
German collaborative arts

group ptt red. Southwest
Michigan Ave. Bridgehouse,
Michigan at Wacker Dr.
Hours: Thurs, May 21, Fri, May 22,
Sat, May 23 and Sun, May 24,
12-6:00 pm

Intersect, by Chicago artist

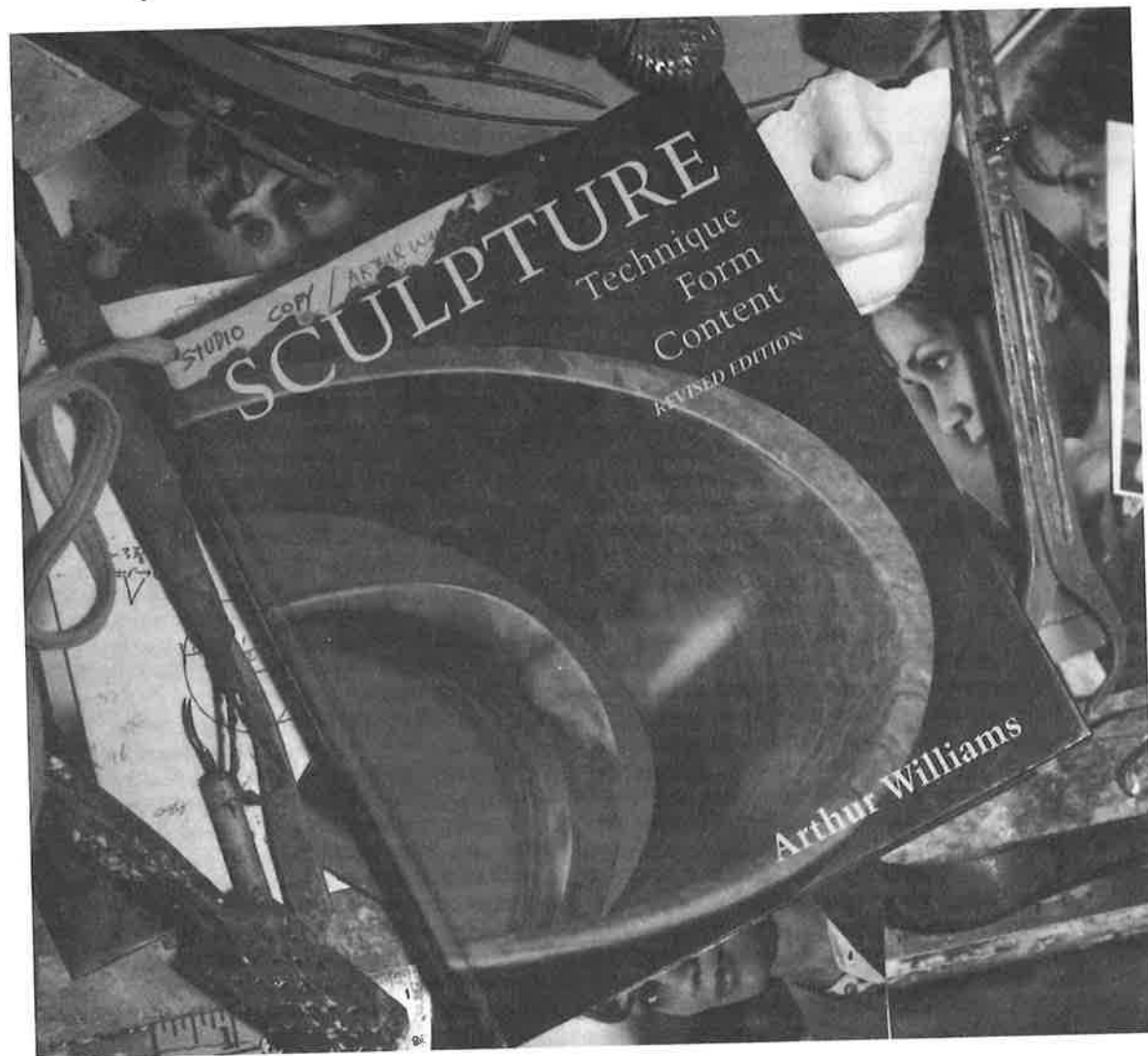
Carolyn Ottmers. A sculpture
installation of giant aluminum
leaves will be on view in A.
Montgomery Ward Garden in Grant
Park across from the Chicago
Cultural Center.

twittermachine, by German col-

laborative arts group ptt red.
The work, a solar-powered machine
that chirps, will be installed in A.
Montgomery Ward Garden in Grant
Park across from the Chicago
Cultural Center.

Vienna Drinking Fountain, by
Austrian artist Hans Muhr will be
installed in the park surrounding the
Historic Water Tower Visitor's
Center, on Michigan at Chicago
Avenue, in May.

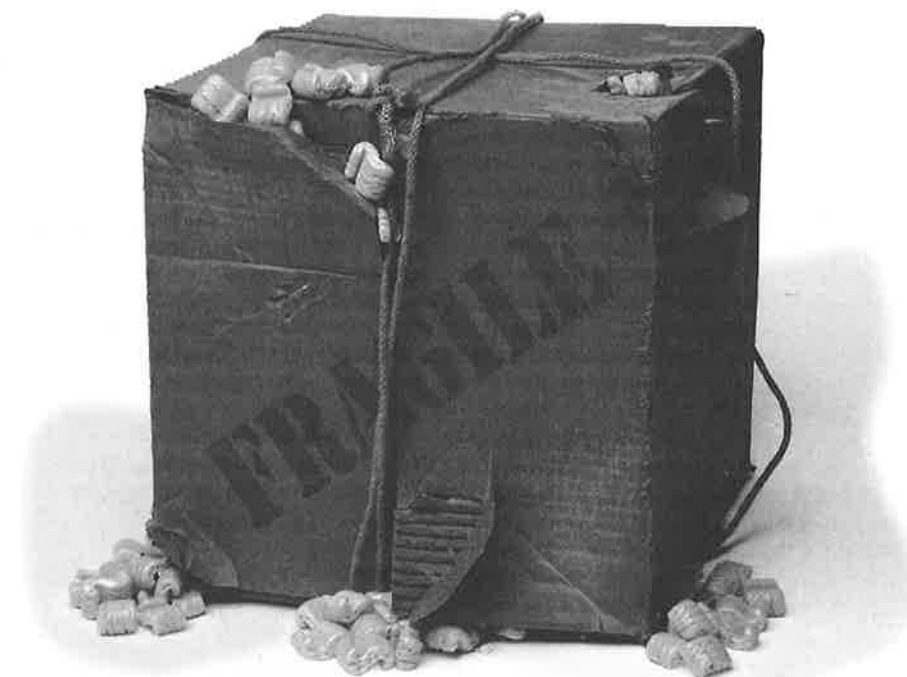
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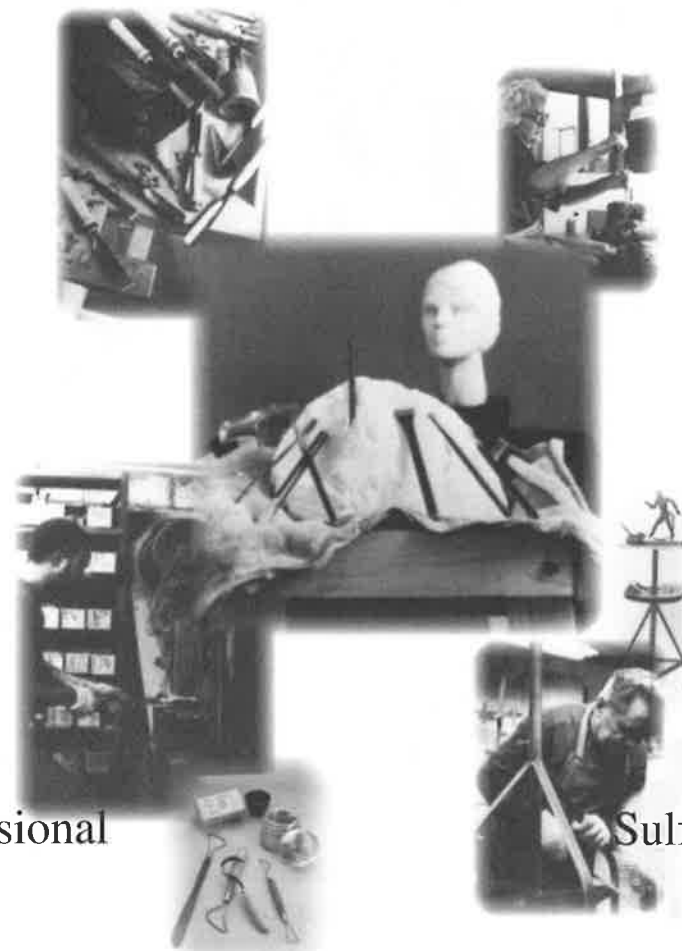
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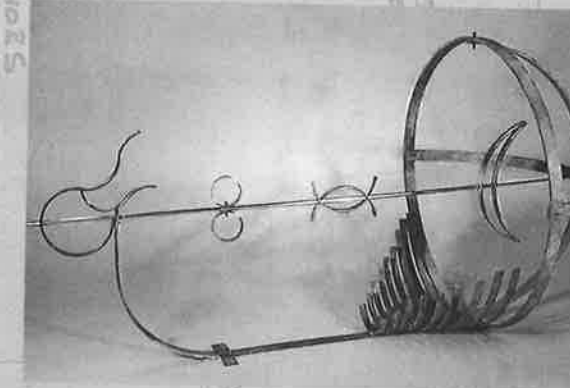
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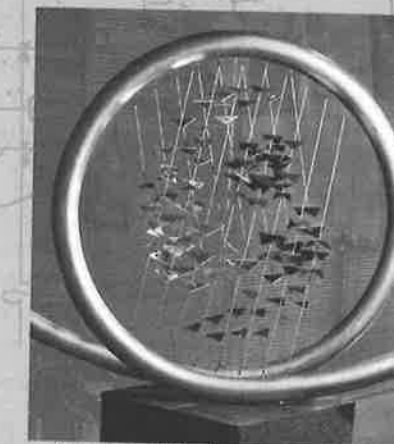
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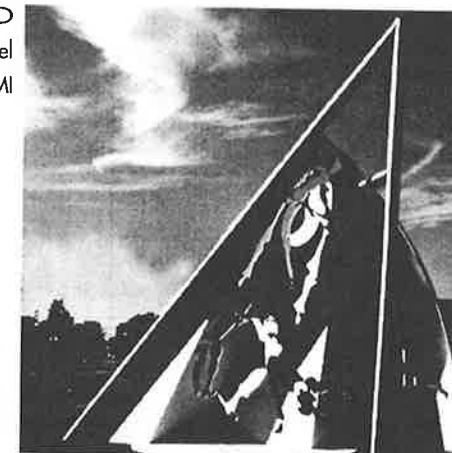
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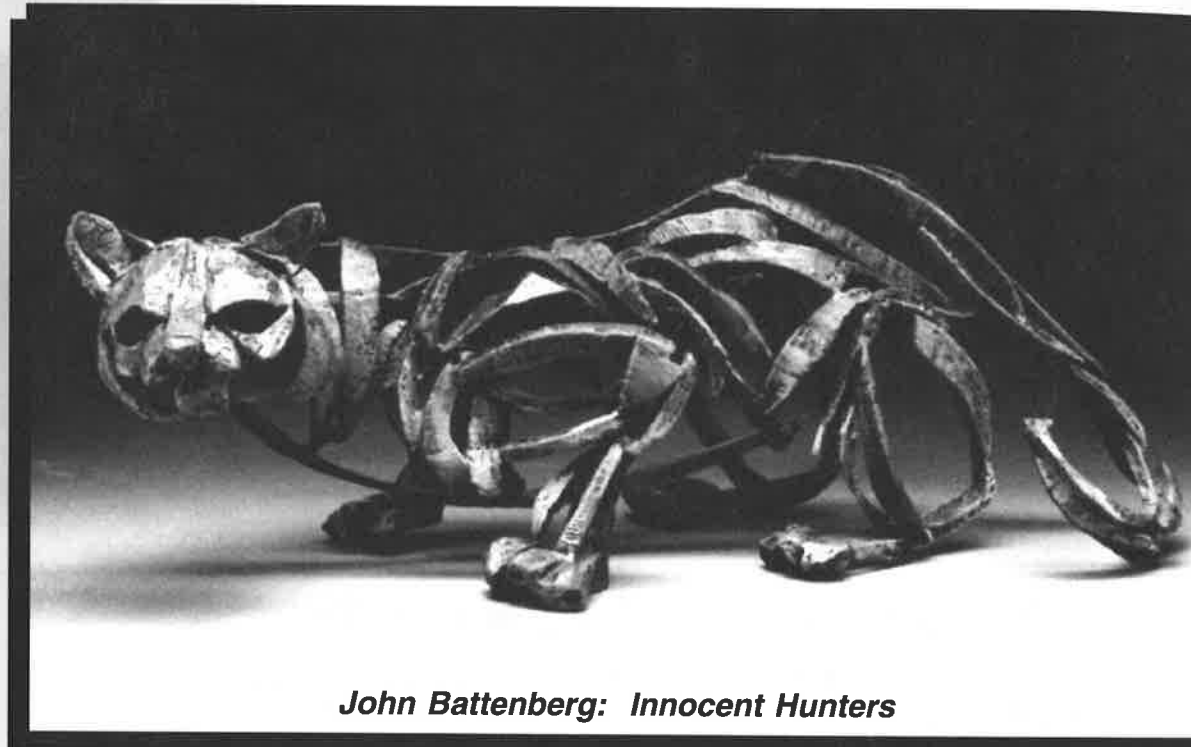
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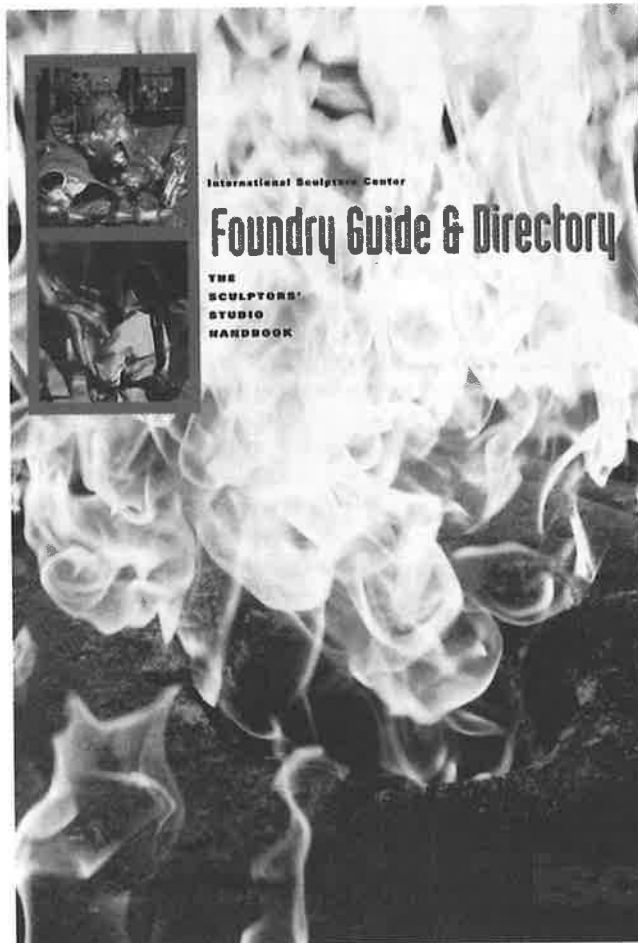
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