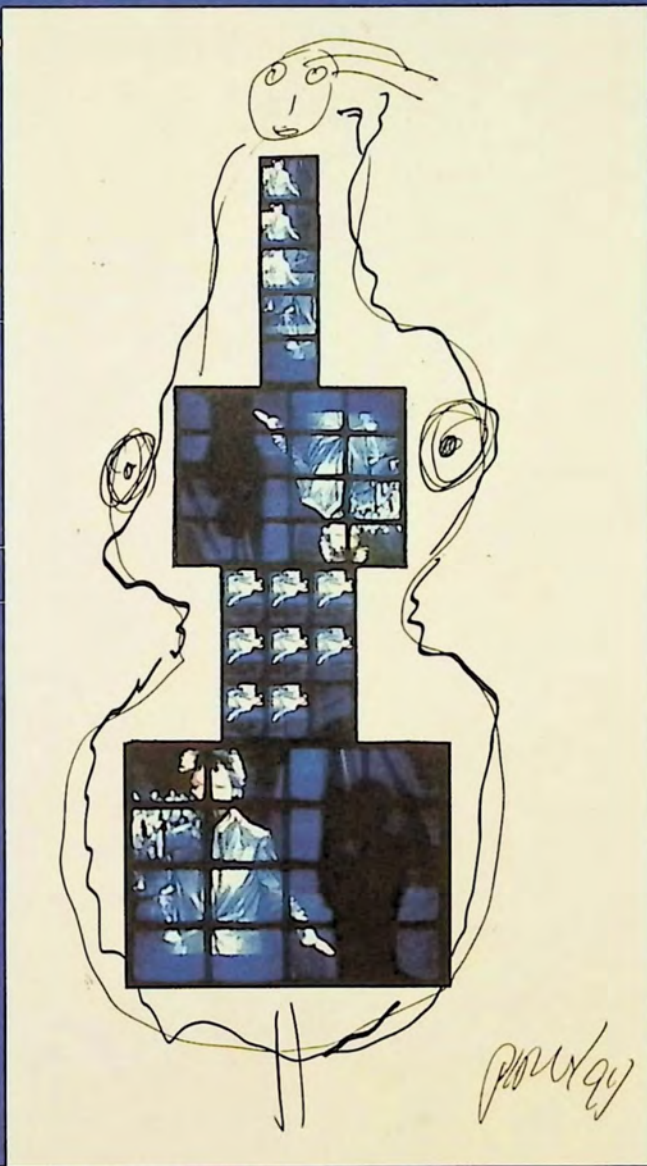


19TH

INTERNATIONAL
SCULPTURE
CONFERENCE

June 6-10 2001

Pittsburgh
Pennsylvania^{USA}



ISC

Conference Program

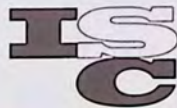
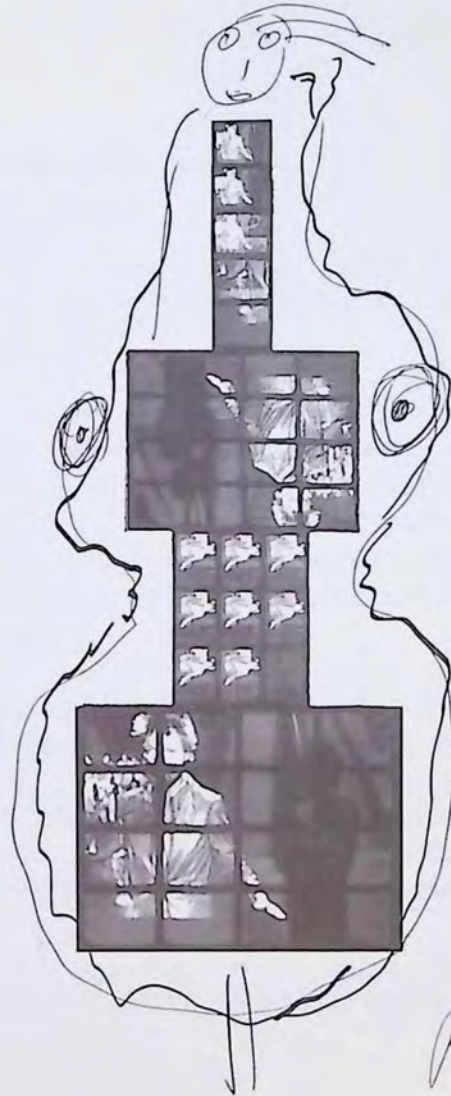
APT | PITTSBURGH
ART+PERFORMANCE+TECHNOLOGY

19TH

**INTERNATIONAL
SCULPTURE
CONFERENCE**

June 6-10 2001

**Pittsburgh
Pennsylvania^{USA}**



**Presented by the International Sculpture Center
in collaboration with
APT Pittsburgh (Art+Performance+Technology)**

Welcome

APT | PITTSBURGH
ART+PERFORMANCE+TECHNOLOGY

June, 2001

Welcome to the 19th International Sculpture Conference

In *Sculpture* magazine Jonathan Goodman recently wrote, "...sculpture has widened the discussion of what might be considered as art..." The theme of this conference might very well be "what might be considered as sculpture?"

As we consider the incredible changes in technology, communications, conceptual thinking, and in art-making, the expanding boundaries of what we consider to be "sculpture" seems to be a hot topic of discussion. During the course of this conference we will have an opportunity to discuss the definitions of sculpture as we celebrate the work of Nam June Paik, the father of video art, while also hearing the inspiring words of Magdalena Abakanowicz, whose work provides a natural counterpoint to Paik's. Seemingly disparate yet interestingly connected themes and perspectives will appear again and again throughout the conference.

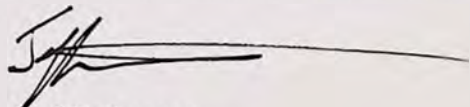
This is an exciting time to be involved in the world of sculpture. It is no wonder that the individuals who have devoted so much of their time and creativity to this conference have done so with passion and enthusiasm. We especially wish to thank Conference Manager Mary Catherine Johnson and the ISC staff for their long hours and endless patience in organizing the conference, as well as ISC Chairman John Henry, and the entire ISC Board of Directors for their support and encouragement. Finally, we wish to thank APT Pittsburgh for making their city a truly memorable location for an ISC conference.

We know you will enjoy all that the 19th International Sculpture Conference and the City of Pittsburgh have to offer.

With best wishes,



Rob Fisher
Chair, 19th International Sculpture Conference



Jeff Nathanson
ISC President/Executive Director



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SCHEDULE-AT-A-GLANCE (tear out and take along)

	8am	9am	10am	11am	12pm	1pm	2pm	3pm	4pm	5pm	6pm	7pm
WED. JUNE 6			<u>10am-5pm</u> Tour: Fallingwater									
					<u>12-5pm</u> Trade Fair							
					<u>12-5pm</u> Digital Studio: Computers and Sculpture Forum							
					<u>12-5pm</u> Emerging Artists Hospitality Suite							
					<u>1-5pm</u> Boat Tour: Big Steel Journey—Rivers of Steel							
										<u>5-7pm</u> Opening Celebration		
THURS. JUNE 7		<u>9-10:15am</u> Keynote Address: About Imagination/Magdalena Abakanowicz										
			<u>10:30am-12:15pm</u> Panel Discussion: Performance and Sculpture									
					<u>12:15-5pm</u> Trade Fair							
					<u>12:30-1:30pm</u> Lunch Break							
					<u>12:30-1:30pm</u> Emerging Artists Mentor and Networking Sessions							
					<u>12:30-4:30pm</u> Film Presentation: Editing as Painting							
					<u>1:45-2:45pm</u> Panel Discussion: Computers and 3D Education							
					<u>1:45-2:45pm</u> Presentation: Mattress Factory							
					<u>1:45-2:45pm</u> Presentation: Pre-Historic Painting and Sculpture—Recent Discoveries							
					<u>1:45-4:30pm</u> Multimedia Open House—Robo-Hydro-Repro: STUDIO for Creative Inquiry, CMU							
					<u>1:45-5:00pm</u> Presentations: Sculptors Groups and Organizations							
					<u>3-4:30pm</u> Presentations: Sculptors Who Use the Computer							
					<u>3-4:30pm</u> Panel Discussion: Science, Math and Engineering—Sources for Sculpture							
					<u>3-4:30pm</u> Panel Discussion: Sculpture and Water							
					<u>4:40-5:00pm</u> Presentation: Color, Wind, Water							
					<u>4:30-6pm</u> Welcome Networking Reception: Outdoor Art/ Sculpture Parks and Gardens							
					<u>4:30-6pm</u> Welcome Networking Reception: Sculptors Groups							
					<u>4:30-6pm</u> Welcome Networking Reception: Emerging Artists							

(continued)

	8am	9am	10am	11am	12pm	1pm	2pm	3pm	4pm	5pm	6pm	7pm
FRI. JUNE 8	8:30-9am Meet the Exhibitors Breakfast Reception											
	9-11:30am Panel Discussion: Robotics and Sculpture											
	11am-12:30pm Panel Discussion: Video and Sculpture											
	11am-12:30pm Panel Discussion: Art, Ecology and Planning											
	12:30-5pm Trade Fair											
	12:45-1:45pm Emerging Artists Mentor and Networking Sessions											
	12:45-1:45pm Lunch Break											
	12:45-3pm Networking Lunch and Program: Outdoor Art/Sculpture Parks and Gardens											
	12:45-4pm Film Presentation: The Art of Filming Art											
	1:15-4pm Boat Tour: Art and Planning—A River Journey											
	1:45-7pm Cast Iron Extravaganza											
	2-3pm Presentations: Sculptors Groups and Organizations											
	2-3pm Presentation: Architectural Sculpture											
	2-3pm Presentation: Cornwall and Early British Sculptors											
	2-3pm Presentation: Giacomo Manzu											
	2-4:45pm Presentations: Computers and Sculpture Forum											
	3:15-4:45pm Presentation: The Andy Warhol Museum											
	3:15-4:45pm Presentation: Working with Foundries in the 21st Century											
	3:15-4:45pm Panel Discussion: Graduate Sculpture Programs											
	3:15-4:45pm Roundtable Discussion: Public Art in Pittsburgh											
												7-10pm Lifetime Achievement Award Gala

SAT. JUNE 9	8:30am-12:30pm Trade Fair											
	9-10:15am ISC AWARDS CEREMONY/John Hanhardt											
	10:30am-12:00pm Panel Discussion: Sculpture in Motion											
	12:15-1:15pm Lunch Break											
	12:15-1:15pm Feedback Session with ISC President											
	12:15-1:15pm Emerging Artists Mentor and Networking Sessions											
	1:30-2:30pm Presentation: A Pittsburgh Sculptor's Perspective											
	1:30-2:30pm Presentation: From Revolutionary Fervor to Necrorealism—Russia's 20th Century											
	1:30-3:15pm Presentations: To Infinity and Beyond—Various Facets of Virtual Sculpture											
	1:30-5pm Presentations: Sculptors Groups and Organizations											
	2:45-4:15pm Panel Discussion: Moist Media—Trekking Between the Wet Biological and the Dry Wired Worlds											
	2:45-4:15pm Panel Discussion: Conceptual Interfaces: A Japanese Perspective											
	2:45-4:15pm Panel Discussion: Future/Now: Eastern European Artists and Perspectives of the New Europe											
	3:15-4:15pm Presentations: Sculptors Who Use the Computer											
	4:30-6pm Closing Reception: Sculptors Groups											
												Closing Celebration

SUN. JUNE 10	8am-3:30pm Tour: Fallingwater											
	8:30am-12:30pm Boat Tour: Big Steel Journey—Rivers of Steel											

ACKNOWLEDGEMENTS

The International Sculpture Center wishes to thank the individuals and institutions whose efforts and support have made the 19th International Sculpture Conference possible:

Absolut
The Andy Warhol Museum
Art Institute of Pittsburgh
Richard Barker
The Carnegie Museum of Art
Carnegie Mellon University
City of Pittsburgh
True Fisher
Vernon Gay
Greater Pittsburgh
Convention and Visitors Bureau
John Hanhardt
Robert Hedden
John and Pamela Henry
Murray Horne
Randy Jewart
Linda Johnson
Hilary Langhorst
Marlborough Gallery
Mayor Tom Murphy,
City of Pittsburgh
Nam June Paik
Omni William Penn Hotel
Pittsburgh Society of Sculptors
STUDIO for Creative Inquiry, Carnegie
Mellon University
Takahisa Suzuki
Three Rivers Arts Festival
University of Pittsburgh
WQED

Special Thanks

Tim Duffield for devoting countless hours to coordinating every component of the Computers and Sculpture Forum.

Rob Fisher, chair of the 19th International Sculpture Conference, for consistently demonstrating an incredible vision for this conference and for devoting immeasurable amounts of his time and energy towards every aspect of the conference program.

ISC's Emerging Artists Committee—**Jason Brown, Michael Johnson** and **Martin Meersman**—for coordinating the Emerging Artists Hospitality Suite and Programs.

Mary Catherine Johnson and **Dawn Martin** for once again demonstrating their amazing ability to juggle hundreds of details at once as conference coordinators while maintaining a good attitude and a smile on their faces.

Hilary Langhorst for tirelessly coordinating the Sculptors Groups Hospitality Room and Programs and for consistently demonstrating her devotion to this conference on many levels.

Allison Pultz for going above and beyond the call of duty in her role as project director of APT Pittsburgh by providing valuable assistance and sound advice throughout all of the planning stages of the conference.

Alice Snyder for devoting endless amounts of time and energy through her leadership role with both the conference program and APT Pittsburgh.

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**Sculpture* is a publication of the International Sculpture Center.



The International Sculpture Center (ISC) advances the creation and understanding of sculpture and its unique, vital contribution to society.

The International Sculpture Center seeks to expand public understanding of sculpture internationally, demonstrate the power of sculpture to educate, effect social change, engage artists and arts professionals in a dialogue to advance the art form, and promote a supportive environment for sculpture and sculptors.

The ISC is a 501(c)(3) charitable organization founded in 1960. Members include sculptors, collectors, arts professionals, and anyone with an interest in and commitment to the field of sculpture. In addition to its extensive member benefits and services, the ISC's programs include the International Sculpture Conferences, *Sculpture* magazine, education and recognition programs, and the award-winning website www.sculpture.org.

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isc@sculpture.org email
www.sculpture.org web

ACKNOWLEDGEMENTS



Welcome to Pittsburgh, your host for the 19th International Sculpture Conference, themed Art+Performance+Technology!

Now forget what you may think you know about the city that was once the heart of America's Industrial Revolution. Today, Pittsburgh is engaging an Artistic and Technological Revolution and APT Pittsburgh (Art+Performance+Technology) wants you to experience it.

Venture outside of the hotel's conference halls and experience (IN)FORM-city-wide exhibitions, installations and techno-oriented events celebrating everything from architecture and art to sculpture and sound!

APT sponsored events and exhibitions, from Nam June Paik at Wood Street Galleries, to performances by Stelarc and Sensorband, all take place downtown Pittsburgh within walking distance of the Omni William Penn Hotel. APT events explore the Art+Performance+Technology theme, drawing on the spirit of ISC Lifetime Achievement Award Honoree Nam June Paik and dramatizing Pittsburgh's transition from the industrial to the digital. *See the (in)form listings piece for detailed schedule information on APT sponsored exhibitions and events.*

Citywide events and exhibitions, from Magdalena Abakanowicz at Three Rivers Arts Festival to the art parties and exhibitions of FOCUS on the South Side and UNBLURRED in the Penn Avenue Corridor, are all accessible if not by foot, then by public transportation or buses leaving in front of the Hotel. *See the (in)form listings piece for detailed schedule information on exhibitions and events around town.*

Transportation around town

Stop by the (in)formation desk for more (in)fo.

(in)form Kulturbus

Thursday and Friday, 1-6pm

Leaving in front of the Omni Hotel for major galleries and arts institutions including the Carnegie Museum of Art, Pittsburgh Center for the Arts, The Andy Warhol Museum and others. *Free!*

Ultra Violet Loop

Friday night, 6pm-2am

Leaving in front of the Omni Hotel every 15-20 minutes for the art parties and exhibitions of FOCUS on the South Side, UNBLURRED on Penn Avenue and everywhere in between! Don't miss it!! *Free!*

Culture Caravan

Saturday, 11-5pm

Two loops, one leaving every hour from Wood Street Galleries and the other every 75 minutes from Heinz Regional History Center. This is your chance to get to all the places you missed on Thursday and Friday! *Just a buck!*

APT | PITTSBURGH

ART+PERFORMANCE+TECHNOLOGY

APT Pittsburgh (Art+Performance+Technology) is an alliance of local individuals from the arts, culture and technology communities who have come together to generate programming and facilitate a citywide effort in collaboration with the 19th International Sculpture Conference.

Honorary Committee

The Honorable Tom Murphy,
Mayor, City of Pittsburgh
James C. Roddey,
Executive, Allegheny County
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Chairman, PA Council on the Arts

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The Heinz Endowments, A.W. Mellon Educational and Charitable Trust Fund of The Pittsburgh Foundation, Pennsylvania Council on the Arts, Anonymous, The Pittsburgh Cultural Trust, The Hillman Company, Three Rivers Arts Festival, The William Talbott Hillman Foundation, Inc., Mellon Financial Corporation, The Trust for Mutual Understanding and Paulette Rosselet Travel Fund, The Grable Foundation, Carnegie Museums of Pittsburgh, Carnegie Mellon University, College of Fine Arts and Office of the President, Edward N. and Jane Haskell Philanthropic Fund of the United Jewish Federation Foundation, University of Pittsburgh, Judith M. Davenport, Milton Fine, J.L.H Simonds

Design Sponsor

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Media Sponsor

City Paper

In-kind

Office of Cultural Tourism, Greater Pittsburgh Convention and Visitors Bureau ;NetTec Services; Bozell-Kamstra Interactive Services

Special thanks to the APT Committee Members, individuals and institutions whose support was vital to this project:

Bob Bingham; Marsha Berger; Sam Berkowitz; Melissa Beuc; Nancy Byrnes; Jennie Canning; Meg Cheever; Yvonne Cook; Chief Executive Assistant, Allegheny County; Tom Cox, Deputy Mayor of Pittsburgh; Pat Clark; Darla Cravotta; Colleen Russell Criste; Jeffrey Dorsey; Kaia Evert; E.V. Bishoff & Co.; Charles Garoian; Mariann Geyer; Laura Gongas; Gulf Tower Associates; John Hanhardt; Elena Houlihan; Level; Jones, Lang, LaSalle; Barbara Kindler; Margery King; Carol Kumato; Kevin Lane; George Lipchak; Tinsy Lipchak; Barbara Luderowski; Bill Judson; Mary Catherine Johnson; Linda Johnson; Paul Kovach; Kevin Lane; Hilary Langhorst; Joe Mannino; Susan McIntosh; Doug Millar; Tom Murphy, Mayor City of Pittsburgh; Leanne Mella; Doug Millar; Steve Murdock; Marge Myers; James Nestor; Michael Olijnyk; Nam June Paik; Pittsburgh Society of Sculptors; Jeff Nathanson; Omni William Penn Hotel ; Erin O'Neill; Irene Pasinski; James C. Roddey; Marsha Rosenthal; Caryn Rubinoff; Jen Saffron; Jane Schilling; Lisa Schroeder; Linda H. Sekely, Esquire; James Shipman; Kathryn Sitter; Tom Sokolowski; Jeffrey Spengler; CPA, McCrory & McDowell, LLC; Aaron Stauber; STUDIO for Creative Inquiry; Ultra Violet Loop; Wall-to-Wall Studios; David Wilkins; Wood Street Galleries; Paul Wick and all the many volunteers who stepped forward to help out.

GENERAL INFORMATION

ISC Headquarters/Conference Registration

ISC Headquarters/Conference Registration is located on the 17th Floor at the Omni William Penn Hotel. Staff are available during the times listed below to assist you in making the most of your stay in Pittsburgh:

Wednesday, June 6	12 noon – 5:00pm
Thursday, June 7	7:30am – 5:00pm
Friday, June 8	8:00am – 5:00pm
Saturday, June 9	8:00am – 4:00pm

What To Wear

Dress for all conference events is casual. Cool, comfortable shoes and clothing are advised. Every effort will be made to keep the meeting rooms at the Omni at a comfortable temperature, however, you may want to have a light sweater or jacket available in case the rooms are colder than you prefer.

Badge Policy

You must wear your name badge for admission to all conference sessions, tours and social events. If you lose your badge please get a replacement immediately from the ISC Headquarters on the 17th Floor of the Omni William Penn Hotel.

Conference Program Book

Each conference registrant receives one copy of the Conference Program. Additional copies are available for \$20 at the ISC Headquarters.

Recordings of Conference Proceedings

Panel discussions and individual presentations are being recorded by Audio Archives International, Inc. The cassette tapes are available for sale following each session and after the conference through mail order.

Resource Tables

A limited number of Resource Tables in the Omni's Sky Room on the 17th Floor are available for you to place brochures, postcards, flyers, etc. of potential interest to other attendees. These tables are available on a first-come, first-served basis and are provided as a courtesy to conference registrants only. Placement of materials on the Resource Tables in no way implies or constitutes an endorsement by the ISC. All remaining materials must be claimed no later than 5:00 pm on Saturday, June 9 or they will be discarded.

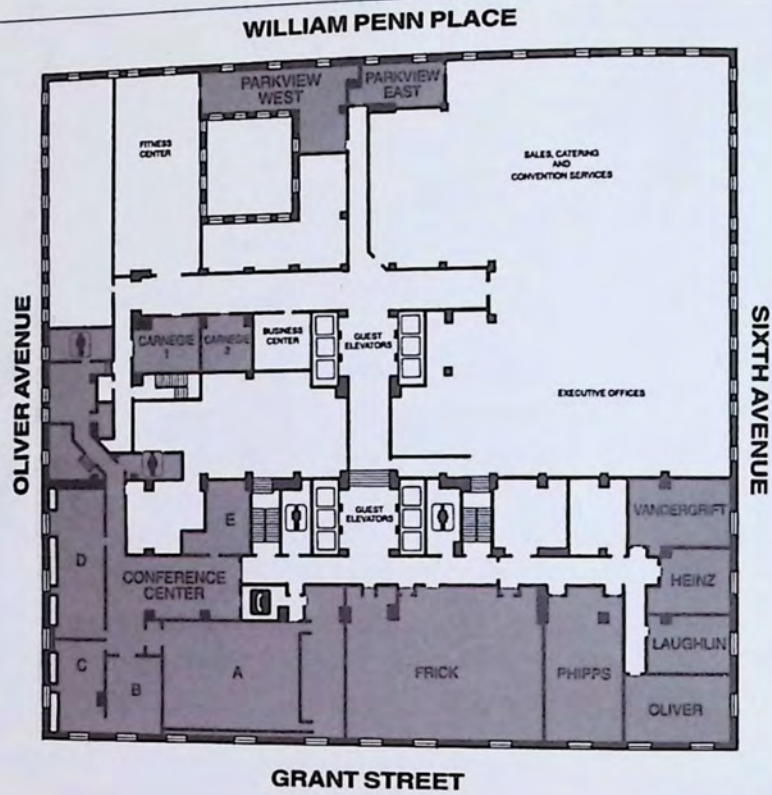
Opportunities Boards

Bulletin boards are provided near the Resource Tables for Opportunities postings in the Omni's Sky Room. Take advantage of this venue to make other attendees aware of such Opportunities as: job openings; jobs needed; competitions/calls for entries; studio exchanges; internships; Internet resources; fellowships; residencies; etc.

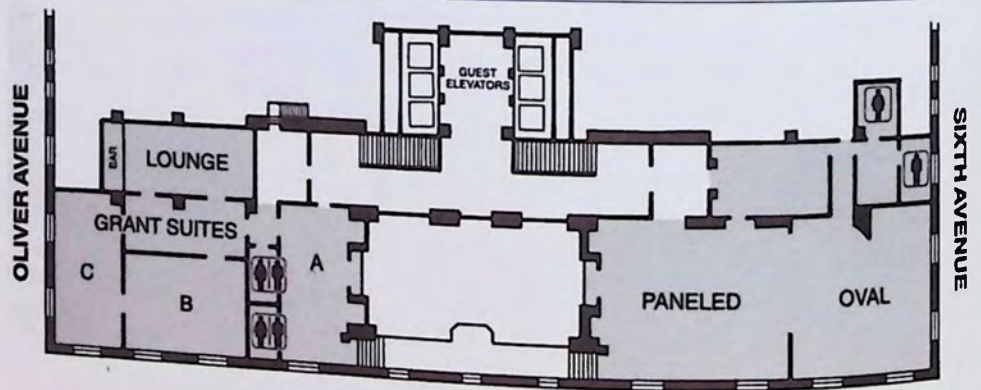
All Opportunities must be listed on 5 x 8 index cards. Post your own pre-printed card(s) or make your own with cards and markers that are provided near the boards. One card per opportunity, please. Only 5 x 8 cards will be posted. This is not a venue for sales of any type. The ISC reserves the right to remove cards that do not qualify as Opportunities.

FLOOR PLANS OF THE OMNI WILLIAM PENN HOTEL

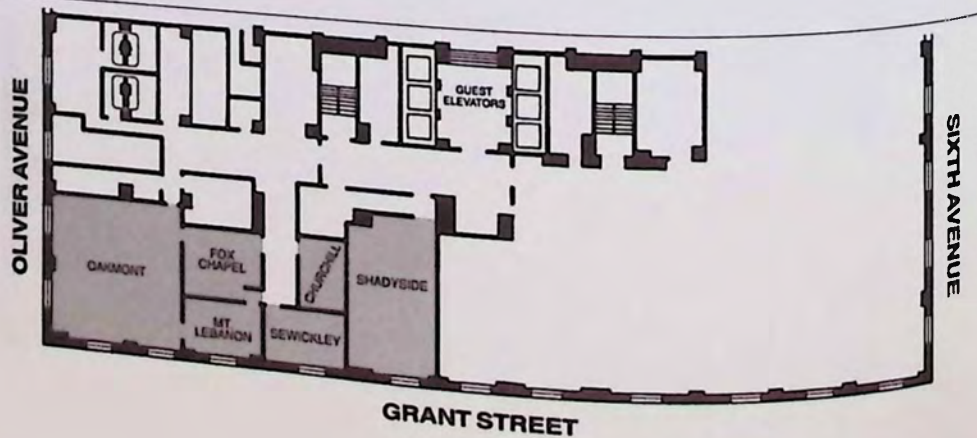
Conference Level



Mezzanine

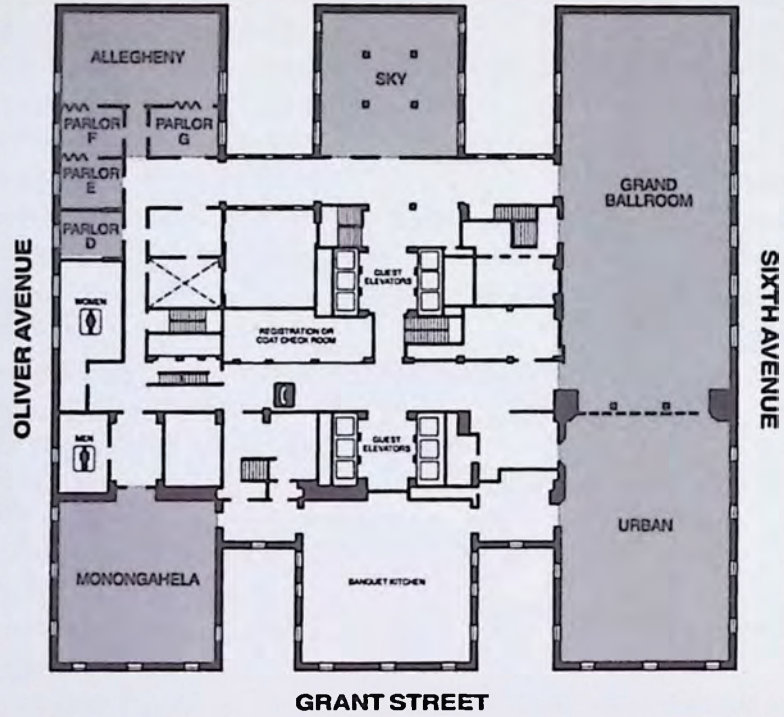


1st Floor



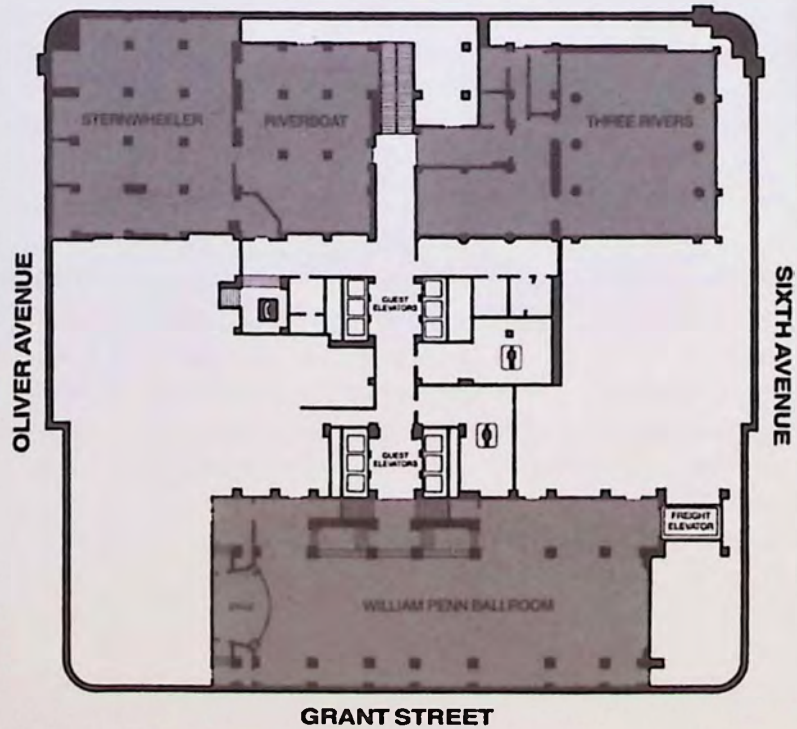
17th Floor

WILLIAM PENN PLACE



William Penn Level

WILLIAM PENN PLACE



TRADE FAIR EXHIBITION

June 6-9, 2001

Omni William Penn Hotel
Urban Room, 17th Floor

Featuring new and traditional products and services to meet all of your sculpture needs.

Hours of Operation:

Wednesday, June 6 12 noon-5:00pm

Thursday, June 7 12:15pm-5:00pm

Friday, June 8 8:30am-9:00am (Breakfast Reception)
12:30pm-5:00pm

Saturday, June 9 8:30am-12:30pm

JOIN US FOR BREAKFAST

Meet the Exhibitors Breakfast Reception

Friday, June 8

8:30am

Omni William Penn Hotel
Urban Room, 17th Floor

Complimentary coffee and pastries.

EXHIBITOR LISTING

BOOTH #22

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Email ball@ball-consulting-ltd.com
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Unit B-7
Loveland, CO 80537
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Fax 970-663-5127
Email kmdball@qwest.net
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 The world's largest selection of sculpture supplies, tools, materials and services including wood, stone, clay, wax, mold making and casting. Servicing the sculpture, restoration, special effects and architectural markets.

BOOTH #18**FAL-CON International**

PO Box 93362
 Lubbock, TX 79493-3362
 Phone/Fax 806-794-3326
 Email fal-con@howeville.com
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 A performance and sculpture based collective presenting a simulacrum trade exhibit showcasing two product lines of automotive and road trip ephemera.

BOOTHS #4 AND 5**Johnson Atelier**

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 Phone 609-890-7777
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 A full-service fine art casting foundry with cutting edge technology, skills, and educational programs to meet any sculptural needs.

BOOTH #24**Polich Art Works, Inc.**

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 The space, technology, and artisans to make anything an artist can imagine. Services include casting in all metals including silver and gold, fabrications, enlarging and sandmolding.

BOOTH #7**Polytek Development Corp.**

55 Hilton Street
 Easton, PA 18042
 Phone 800-858-5990
 Fax 610-559-8626
 Email sales@polytek.com
 Manufacturer of liquid mold rubbers and casting plastics. Flexible mold materials include polyurethanes, silicones, polysulfides and latex. Casting resins include polyurethanes and epoxies.

BOOTH #23**SensAble Technologies**

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 Woburn, MA 01801
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 Fax 781-937-8325
 Email info@sensable.com
 Developer of the FreeForm™ modeling system, a revolutionary new approach to digital form creation that allows sculptors and designers to use their sense of touch while modeling directly on the computer. FreeForm™ modeling combines the expressive, intuitive nature of clay or foam with the power and productivity of a digital tool.

BOOTH #19**Smooth-On Inc.**

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TRADE FAIR EXHIBITION

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Beacon, NY 12508

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Fax 845-838-2071

Email info@tallix.com

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BOOTH #6

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45 South Main Street

P.O. Box 475

Barre, VT 05641

Phone 802-476-7221

Fax 802-476-7025

Email trowco@aol.com

Manufacturer of hand tools and pneumatic tools and chisels for power carving of stone, wood, and other materials. Custom sculpture tools also available.

CHRONOLOGICAL SCHEDULE

WEDNESDAY, JUNE 6

All programs and events at the Omni William Penn Hotel unless otherwise noted.

9–10am **Tour Registration: Fallingwater**
Omni Lobby (next to Starbucks entrance)

10am–5pm **Tour: Fallingwater**
Ticketed event; pre-registration required.

12–1pm **Boat Tour Registration: Big Steel Journey—Rivers of Steel**
Omni Lobby (next to Starbucks entrance)

12–5pm **ISC Headquarters/Conference Registration**
Registration Desk, 17th Floor

12–5pm **Trade Fair**
Urban Room, 17th Floor
Additional information: pages 10–12.

12–5pm **Resource Tables and Opportunities Boards**
Sky Room, 17th Floor
Additional information: page 7.

12–5pm **Digital Studio: Computers and Sculpture Forum**
Three Rivers Room,
William Penn Level
Additional information: pages 26–32.

12–5pm **Emerging Artists Hospitality Suite**
Oakmont Room, 1st Floor
Additional information: see enclosed flyer.

1–5pm

Boat Tour: Big Steel Journey—Rivers of Steel

Ticketed event; pre-registration required.

5–7pm

Opening Celebration

Mellon Square, across from the Omni William Penn Hotel.

Additional information: see enclosed flyer.

CHRONOLOGICAL SCHEDULE

THURSDAY, JUNE 7

All programs and events at the Omni William Penn Hotel unless otherwise noted.

- 7:30am-5pm** **ISC Headquarters/Conference Registration**
Registration Desk, 17th Floor
- 7:30am-5pm** **Resource Tables and Opportunities Boards**
Sky Room, 17th Floor
Additional information: page 7.
- 12:15-5pm** **Trade Fair**
Urban Room, 17th Floor
Additional information: pages 10-12.
- 12-5pm** **Computers and Sculpture Forum**
Three Rivers Room,
William Penn Level
Additional information: pages 26-32.
- 9am-6pm** **Emerging Artists Hospitality Suite**
Oakmont Room, 1st Floor
Additional information: see enclosed flyer.
- 9-10:15am** **Keynote Address:
Magdalena Abakanowicz:
About Imagination**
Grand Ballroom, 17th Floor
Presenter: Magdalena Abakanowicz
A rousing keynote address on the power of imagination, as well an unexpected similarity between her own work and that of Nam June Paik.

10:15-10:30am **Break**

10:30am-12:15pm

Panel Discussion: Performance and Sculpture

Grand Ballroom, 17th Floor

Moderator: Robert Atkins

Panelists: Charles Garoian, Zbigniew Karkowski (Sensorband), Pamela Ruiz, Stelarc

Performance as cross-over sculptural works defined by their relationship to the history of visual art practices.

12:30-1:30pm **Lunch Break**

12:30-1:30pm **Emerging Artists Mentor and Networking Sessions**

Additional information: see enclosed flyer.

12:30-4:30pm **Film Presentation:
Editing as Painting**

Paneled/Oval Room, Mezzanine Level
Two films by Marco Agostinelli, *Diario Novecento* and *Metropolis*, running on a continuous loop: *Diario Novecento* (52 minutes): a work of art-video that narrates the historical-social-artistic events of the last century, with its roots in the concept of television distortion, behind which appear very quickly characters such as Picasso, Hitler, Franco, Ezra Pound, Mirò and others; *Metropolis* (9 minutes): an intense research, inspired by the modern city.

1:45–2:45pm

**Panel Discussion:
Computers and 3D Education**

Three Rivers Room, William Penn Level
Moderator: Kate Hunt

Panelists: Adrienne Klein, Joseph Seipel, Mary Visser

Presented in conjunction with the Computers and Sculpture Forum.

3:00–4:30pm

Presentations: Sculptors Who Use the Computer

Three Rivers Room, William Penn Level

Presenters:

Elona van Gent: *Constructing and Construing*

Christopher Dean: *Freeform—A New and Unique Tool for Creating Intuitive Sculpture*

William Duffy: *Synthesis—The Computer and the Figure*

Joseph DeLappe: *The Obsessive Mouse—Desktop Reformations*

Michael Rodemer: *Sensing and Control—Simple Microcontroller Techniques for Sculpture*

Michael Rees: *Social Sculpture and the Sculptural User Interface*

1:45–4:30pm

Multimedia Open House—Robo-Hydro-Repro: STUDIO for Creative Inquiry, Carnegie Mellon University

Monongahela Room, 17th Floor

Presenters: Bob Bingham, Peter Copin, Reiko Goto, Marge Myers, subRosa

Continuous and simultaneous presentations by STUDIO project team members, including a STUDIO overview and their Fusion exhibit, Nine Mile Run Greenway Project, 3 Rivers—2nd Nature, Eventscope and subRosa.

1:45–5:00pm

Presentations: Sculptors Groups and Organizations

Sternwheeler Room, William Penn Level

Presenters:

1:45pm–2:15pm

Scottish Sculpture Trust

2:15pm–2:45pm

Scottish Sculpture Workshop

15 minute break

3:00pm–3:30pm

Pittsburgh Society of Sculptors

3:30pm–4:00pm

Washington Sculptors Group

4:00pm–4:30pm

Philadelphia Sculptors

4:30–5:00pm

Open Group Session: An opportunity for all sculpture group leaders, representatives and other interested individuals to discuss broader common issues related to sculpture organizations.

Additional information: pages 24–25.

1:45–2:45pm

Presentation: Mattress Factory—Creating Space for Artists

William Penn Ballroom, William Penn Level

Presenters: Barbara Luderowski, Michael Olijnyk

Anecdotal stories from “soy sauce floor finish” to “how to keep flies alive for six months” as experienced by staff at the Mattress Factory, a museum of contemporary art that presents art you can get into—room-sized environments, created by in-residence artists.

CHRONOLOGICAL SCHEDULE

1:45–2:45pm

**Presentation: Pre-Historic
Painting and Sculpture—
Recent Discoveries**

Grand Ballroom, 17th Floor

Presenter: Bruce Beasley
First-hand artist accounts of the magnificent newly discovered painted cave of Chauvet in France (35,000 BC), as well as a report on the earliest modeled clay sculpture (15,000 BC).

3–4:30pm

**Panel Discussion: Science,
Math and Engineering—Sources
for Sculpture**

Grand Ballroom, 17th Floor

Moderator: Jill Hartz

Panelists: Agnes Denes, Arthur Ganson, Charles Perry

Prominent artists exploring and illustrating the impact of science, mathematics and engineering as influences on their work.

3–4:30pm

**Panel Discussion: Sculpture
and Water**

William Penn Ballroom,
William Penn Level

Moderator: Tim Duffield

Panelists: David Morris, Pat Warner
Water as a subject—water as a material—how water has been used, not just in a design sense, but in the practical and spiritual terms of content and intent—purification and cleanliness, sustenance and well-being—and its association with miracle-making.

4:40–5:00pm

Presentation: Color, Wind, Water

William Penn Ballroom,
William Penn Level

Presenter: Cindy Snodgrass
Large-scale site works that combine the intangible aspects of wind and water with the tangible manifestation of art; intimate inner connections with water and parallels between the ranching and growth of rivers, streams and community. Presented in conjunction with the Sculpture and Water panel discussion.

4:30–6pm

**Welcome Networking Reception:
Outdoor Art/Sculpture Parks
and Gardens**

Allegheny Room, 17th Floor
An opportunity for lovers of outdoor art and sculpture parks and gardens to meet, network and enjoy cocktails. All conference attendees welcome.
Cash bar. Additional information: see enclosed flyer.

4:30–6pm

**Welcome Networking Reception:
Sculptors Groups**

Sternwheeler Room,
William Penn Level
An opportunity for members of sculptors groups and organizations to meet, network and enjoy cocktails. All conference attendees welcome.
Cash bar.

4:30–6pm

**Welcome Networking Reception:
Emerging Artists**

Oakmont Room, 1st Floor
An opportunity for students, young professionals and other emerging artists to meet, network and enjoy refreshments.
Additional information: see enclosed flyer.

FRIDAY, JUNE 8

All programs and events at the Omni William Penn Hotel unless otherwise noted.

- 8am-5pm** **ISC Headquarters/Conference Registration**
Registration Desk, 17th Floor
- 8am-5pm** **Resource Tables and Opportunities Boards**
Sky Room, 17th Floor
Additional information: page 7.
- 9:00am-5pm** **Emerging Artists Hospitality Suite**
Oakmont Room, 1st Floor
Additional information: see enclosed flyer.
- 8:30-9am** **Meet the Exhibitors Breakfast Reception Trade Fair**
Urban Room, 17th Floor
Complimentary coffee and pastries.
Additional information: pages 10-12.
- 9-11:30am** **Panel Discussion: Robotics and Sculpture**
Grand Ballroom, 17th Floor
Moderator: Simon Penny
Panelists: Jennifer Hall, Theo Jansen, Kenneth Rinaldo, Norman White
Practitioners whose interests lie in the application of robotic technology to sculptural objects and issues.

- 11 am-12:30 pm** **Panel Discussion: Video and Sculpture**
William Penn Ballroom, William Penn Level
Moderator: Bill Judson
Panelists: Steve Beck, Keith Piper, Bill Viola
Pioneers whose projects span the boundary between video and three dimensional forms.
- 11am-12:30pm** **Panel Discussion: Art, Ecology and Planning**
Monongahela Room, 17th Floor
Moderator: Tim Collins
Panelists: Bob Bingham, Jackie Brookner, Angelo Ciotti, Reiko Goto, Stacy Levy, Malcolm Miles
Sculptors and theorists working with ecosystems at a planning scale and addressing the artist's role in the concept, form and discourse of post-industrial public space.
- 12:30-5pm** **Trade Fair**
Urban Room, 17th Floor
Additional information: pages 10-12.
- 12:45-1:45pm** **Lunch Break**
- 12:45-1:45pm** **Emerging Artists Mentor and Networking Sessions**
Additional information: see enclosed flyer.
- 12:45-3pm** **Networking Lunch and Program: Outdoor Art/Sculpture Parks and Gardens**
Allegheny Room, 17th Floor
Buffet lunch. *By invitation only; pre-registration required.* Effective strategies for building a collection, securing funding, and promoting and marketing to the community.

CHRONOLOGICAL SCHEDULE

12:45-4pm

Film Presentation: The Art of Filming Art

Paneled/Oval Room, Mezzanine Level
Screening of two films by Marco Agostinelli: *From Todi to New York*: (12 minutes); *Costantino Nivola* (38 minutes).

Schedule:

12:45-1pm and 2:00-2:15pm:

From Todi to New York

The life and work of a great American sculptor, Beverly Pepper, told almost day by day in the realizations of her work, her trips, her exhibitions and her permanent installations.

1-1:45pm and 2:15-3:00pm:

Costantino Nivola

The artistic and human story of this great artist and Sardinian/American sculptor, beginning with his childhood on the island and ending with his great American successes during the seventies and eighties.

3-4pm: Meet the Filmmaker—A Conversation with Marco Agostinelli

Presenter: Marco Agostinelli
An intimate discussion with this world-renowned filmmaker following the presentations of his films.

1:15-4pm

Boat Tour: Art and Planning—A River Journey

Facilitators: Bob Bingham, Carol Brown, Tim Collins, Darla Cravotta, James Duesing, Susan Golomb, Malcolm Miles, Marge Myers, Lisa Schroeder

Presented in collaboration with the STUDIO for Creative Inquiry, Carnegie Mellon University.

Ticketed event; pre-registration required.

1:45-7pm

Cast Iron Extravaganza

Riverboat Room, William Penn Level

Facilitator: Mary Bates

Drop by throughout the afternoon to network with iron casting colleagues, participate in the discussion and watch the LIVE broadcast from Scotland.

Schedule:

3:15-4:45pm

Panel Discussion: International Cast Iron Sculpture Programs

Moderator: Coral Lambert

Panelists: Donna Lopp, Elijah Sproles, Matt Toole, Paige Wainwright
An overview of current opportunities for emerging artists to create work in the medium of cast iron; information about diverse philosophies and facilities, and discussion of the need for facilities that provide artists with a platform for experimentation.

5:15-7pm

BOUNDARIES—A spectacular cast iron furnace performance/ installation broadcast LIVE from Clashnettie, Scotland

Project Team: George Beasley, Helen Denerley, Chris Fremantle

Technicians: Eden Jolly, Peter Smith
Sponsors: International Sculpture Center, Scottish Sculpture Workshop, BBC, Scottish Arts Council, WQED Pittsburgh.

Cash bar provided.

2-3pm

**Presentations: Sculptors
Groups and Organizations**

Sternwheeler Room,
William Penn Level

Presenters:

2-2:30pm

Sculptors of Victoria, Melbourne,
Australia

2:30-3pm

Traces Stone Sculpture Network
Additional information: pages 24-25.

2-3pm

**Presentation: Architectural
Sculpture**

Grand Ballroom, 17th Floor

Presenters: Kent Bloomer, Albert
Paley

Two sculptors who have created huge
and astonishing fluid forms in metal,
focusing on the problems and issues
of the medium and of architectural
installations.

2-3pm

**Presentation: Cornwall and
Early British Sculptors**

Monongahela Room, 17th Floor

Presenter: David Lewis

Life among legends of British sculpture,
including Barbara Hepworth, Henry
Moore and Ben Nicholson, presented
by a Pittsburgh architect and artist
who lived among them in Cornwall.

2-3pm

Presentation: Giacomo Manzu

William Penn Ballroom,
William Penn Level

Presenter: Peter Selz

A unique perspective from a renowned
art historian on the modernist Italian
sculptor who designed and built the
doors for St. Peter's in Rome, the first
renovations since the Baroque period.

2-4:45pm

**Presentations: Computers and
Sculpture Forum**

Three Rivers Room,
William Penn Level

Additional information: pages 26-32.

Schedule:

2:00-2:45pm

**Presentation: Conception to
Fabrication**

Presenters: Christopher Dean, Paul
Higham, Scott van Note

2:45-3:00pm

**Presentation: Computer-Based
Sculpture Enlargement**

Presenter: Bill Kreysler

3:15-4:05pm

Presentation: The Digital Atelier

Presenter: Jon Lash

4:05-4:45pm

**Panel Discussion: Towards a
New Sculptural Paradigm**

Moderator: Paul Higham

Panelists: Keith Brown, Christopher
Dean, Michael Rees, Robert Michael
Smith, Elona van Gent

Exploration of the implications of
technology for sculptors.

*After the close of the afternoon's
events, participants are invited to
remain for hands-on demonstrations
of the capabilities of the Digital Atelier
of Johnson Atelier.*

3:15-4:45pm

**Presentation: The Andy Warhol
Museum**

Grand Ballroom, 17th Floor

Presenter: Tom Sokolowski

A unique perspective from the
museum's lively and controversial
director.

CHRONOLOGICAL SCHEDULE

3:15-4:45pm

Presentation: Working with Foundries in the 21st Century

Monongahela Room, 17th Floor
Presenters: Greg Glasson, Rungwe Kingdon, Patty Sarvis
Collaborative concept development with artists before and through the casting process; quality of work; cross training of artisans working with a wide range of sculptors and their styles/disciplines; overview of the bronze sculpture market today and new trends; marketing—galleries/mixed foundry exhibitions; educational/science aspects; new technology/digital materials and much more.

3:15-4:45pm

Panel Discussion: Graduate Sculpture Programs

William Penn Ballroom,
William Penn Level
Moderator: Jason S. Brown
Panelists: Student representatives from Carnegie Mellon University; University of California, Los Angeles; University of South Florida; University of Wisconsin, Madison.
Back by popular demand, an insiders look at graduate students and their programs of study. Presented and organized by ISC's Emerging Artists Committee.

3:15-4:45pm

Roundtable Discussion: Public Art in Pittsburgh

Allegheny Room, 17th Floor
Moderator: Jeff Nathanson

7-10pm

Lifetime Achievement Award Gala

Carnegie Museum of Art
Ticketed event; pre-registration required.

Cocktails, dinner and the presentation of the ISC's Lifetime Achievement in Contemporary Sculpture Award to Nam June Paik.

SATURDAY, JUNE 9

All programs and events at the Omni William Penn Hotel unless otherwise noted.

- 8am-4pm** **ISC Headquarters/Conference Registration**
Registration Desk, 17th Floor
- 8am-4pm** **Resource Tables and Opportunities Boards**
Sky Room, 17th Floor
Additional information: page 7.
- 9:00am-4pm** **Emerging Artists Hospitality Suite**
Oakmont Room, 1st Floor
Additional information: see enclosed flyer.
- 8:30am-12:30pm** **Trade Fair**
Urban Room, 17th Floor
Additional information: pages 10-12.
- 9-10:15am** **ISC AWARDS CEREMONY**
Grand Ballroom, 17th Floor
Award Presentations:
2001 Outstanding Student Achievement in Contemporary Sculpture: Student Winners
2001 Outstanding Sculpture Educator: Joseph Seipel, Virginia Commonwealth University
2001 Lifetime Achievement in Contemporary Sculpture: Nam June Paik
Commentary and Video Presentation:
The Worlds of Nam June Paik
Presenter: John Hanhardt
The Senior Curator of Film and Media Arts at the Solomon R. Guggenheim Museum, will illuminate his unique perspective on the Korean-born artist.

10:30am-12:00pm Panel Discussion:

Sculpture in Motion

Grand Ballroom, 17th Floor

Moderator: Rob Fisher

Panelists: Lin Emery, Michio Ihara, Tim Prentice, John Scott

Sculptors who have created a powerful body of works ranging in scale from table top to building top, examining the relevancy and vitality of kinetic sculpture.

12:15-1:15pm **Lunch Break**

12:15-1:15pm **Emerging Artists Mentor and Networking Sessions**

Additional information: see enclosed flyer.

12:15-1:15pm **Feedback Session with ISC President**

Allegheny Room, 17th Floor

An opportunity to voice opinions regarding the ISC's programs and direction. All conference attendees welcome.

1:30-2:30pm **Presentation: From Revolutionary Fervor to Necrorealism—Russia's 20th Century**

Riverboat Room, William Penn Level

Introductions: Leanne Mella

Presenters: Alexander Borovsky, Olesya Turkina

A look at 20th century movements in Russia from Constructivism and Suprematism through the Stalinist period and fall of the Soviet Union up to an including many recent developments in contemporary art.

CHRONOLOGICAL SCHEDULE

1:30–5pm

Presentations: Sculptors Groups and Organizations

Sternwheeler Room,
William Penn Level

Presenters:

1:30–2pm

Tri State Sculptors

2–2:30pm

Baltimore's Sculptors' Inc.

15 minute break

2:45–3:15pm

The Sculptors Guild, NYC

3:15–4:15pm

Academy of Mecano-Art

4:30–5:00pm

Open Group Session: An opportunity for all sculpture group leaders, representatives and other interested individuals to discuss broader common issues related to sculpture organizations.

Additional information: pages 24–25.

1:30–4:15pm

Computers and Sculpture Forum

Three Rivers Room,
William Penn Level

Additional information: pages 26–32.

1:30–3:15pm

Presentations: To Infinity and Beyond—Various Facets of Virtual Sculpture

Three Rivers Room,
William Penn Level

Additional information: pages 30–31.

Presenters:

Neil Davies: 3D Integral Imaging

Keith Brown: 3D Imaging

Technologies

Derrick Woodham: DAAP Virtual Sculpture Park

Presenters: Derrick Woodham;

Hilary Shames Langhorst: Interactive

Virtual Sculpture—*The Chronos/*

Mnemosyne Project; Daniel Jean

Primeau: *Internet-catalyzed Planetary*

Culture of Coexistence Trees

1:30–2:30pm

Presentation: A Pittsburgh Sculptor's Perspective

Monongahela Room, 17th Floor

Presenter: Thad Mosley

A lively discussion with a Pittsburgh sculptor who has gained recognition as a city "treasure."

2:45–4:15pm

Panel Discussion: Moist Media—Trekking Between the Wet Biological and the Dry Wired Worlds

William Penn Ballroom,
William Penn Level

Moderator: Richard Loveless

Panelists: Marta de Menezes,

George Gessert, Eduardo Kac

Artists collaborating with scientists to create unique living beings as art forms using genetic engineering techniques and facing the aesthetic and ethical issues involved in using DNA in art.

2:45-4:15pm

Panel Discussion: Conceptual Interfaces: A Japanese Perspective

Grand Ballroom, 17th Floor

Moderator: Ritsuko Taho

Panelists: Masaki Fujihata, Yoshiyuki Miwa, Keiji Nakamura, Hiroshi Shimizu
Varied viewpoints on the issue of communications and interface creation in architecture, performance, biology, media, and public art.

2:45-4:15pm

Panel Discussion: Future/Now: Eastern European Artists and Perspectives of the New Europe

Monongahela Room, 17th Floor

Moderator: James Nestor

Panelists: Joze Barsi, Sreco Dragan, Slavomir Drinkovic, Ines Krasic

An exploration of the current art, influence and directions of the emerging new Eastern Europe from the perspectives of noted artists, ranging from sound based conceptual art to socio-political questioning of dominant American-based imagery to large scale public site work. Presented in collaboration with APT Pittsburgh.

3:15-4:15pm

Presentations: Sculptors Who Use the Computer

Three Rivers Room,

William Penn Level

Additional information: pages 26-32.

Presenters:

Stephen Luecking: *Computer Sculpture Without Computers—A-Life Analogs in Modular Composing*

Paul Higham: *Autotecture—Marching Cubes*

Robert Michael Smith: *From the Virtual to the Physical*

Keith Brown: *To Reality and Back*

4:30-6pm

Closing Reception: Sculptors Groups

Sternwheeler Room,
William Penn Level

An opportunity for members of sculptors groups and organizations to say goodbye, review the conference and enjoy cocktails. All conference attendees welcome.

Cash bar.

Closing Celebration

The Andy Warhol Museum

Additional information: see enclosed flyer.

SUNDAY, JUNE 10

8am-3:30pm

Tour: Fallingwater

Ticketed event; pre-registration required.

8:30am-12:30pm **Boat Tour: Big Steel Journey—Rivers of Steel**

Ticketed event; pre-registration required.

SCULPTORS GROUPS HOSPITALITY ROOM

**Omni William Penn Hotel
Sternwheeler Room,
William Penn Level**

The International Sculpture Center (ISC) recognizes the importance of establishing mutually beneficial relationships between the ISC and sculptors groups and organizations around the world. One of the ISC's current goals includes bringing sculptors groups closer together by creating a network of communication between all groups and the ISC via networking at the Pittsburgh conference and the World Wide Web—in essence creating a world-wide community of groups and organizations.

We have invited as many sculptors groups as possible to participate in this conference. Each organization has decided how they want to present their particular group as part of the programming in the Sculptors Groups Hospitality Room. This room will be a venue for slide lectures and information areas that include printed material (books, pamphlets, handouts, catalogues, photographs, membership requirements) and on-line computer web site information about specific groups.

The information gathered from this conference will be utilized by the ISC to create and foster the growing community of sculpture groups and organizations.

Schedule of Events and Presentations

All presentations and receptions will be in the Sternwheeler Room unless otherwise noted.

All conference attendees are welcome!

THURSDAY, JUNE 7

1:45pm–2:15pm

Scottish Sculpture Trust

2:15pm–2:45pm

Scottish Sculpture Workshop

15 min. break

3pm–3:30pm

Pittsburgh Society of Sculptors

3:30pm–4pm

Washington Sculptors Group

4pm–4:30pm

Philadelphia Sculptors

4:30–5pm

Open Group Session:

An opportunity for all sculpture group leaders, representatives and other interested individuals to discuss broader common issues related to sculpture organizations.

4:30–6:00pm

Welcome Reception—*cash bar*

FRIDAY, JUNE 8

2pm–2:30pm

Sculptors of Victoria,
Melbourne, Australia

2:30pm–3pm

Traces Stone Sculpture Network

4:30pm–6pm

"Sculpture NOW" exhibition opening,
Pittsburgh Center for the Arts

SATURDAY, JUNE 9

1:30pm-2pm

Tri State Sculptors

2pm-2:30pm

Baltimore's Sculptors' Inc.

15 min. break

2:45pm-3:15pm

The Sculptors Guild, NYC

3:15pm-4:15pm

Academy of Mecano-Art

4:30-5pm

Open Group Session:

An opportunity for all sculpture group leaders, representatives and other interested individuals to discuss broader common issues related to sculpture organizations.

4:30-6pm

Closing Reception—*cash bar*

PARTICIPANTS

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THE COMPUTERS AND SCULPTURE FORUM

**Omni William Penn Hotel
Three Rivers Room,
William Penn Level**

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. It has grown to include over 150 members throughout the world. The Forum has taken an active part in arts and technology events other than those sponsored by the ISC. It has collaborated with its sister associations in France, Ars Mathematica, and in the United Kingdom, FAST-UK (Fine Art Sculptors and Technology). Its members help to stage Intersculpt, a global sculpture event, every two years.

DIGITAL STUDIO

Hours of Operation:

Daily, June 6-9,

beginning at 12 noon

The Digital Studio is a fully functioning computer sculpture studio of digital tools. It provides the opportunity to watch first-hand the creation of sculpture by digital means. Throughout the conference, The Digital Atelier, William Kreysler & Associates and representatives of the foremost companies involved in the technological revolution that is influencing the art of sculpture will be displaying and demonstrating their machines and systems. Companies such as Stratasys, Sensable Technologies, Senetech, Innovmetric, 3D Scanners and Delcam have lent their support to bring together the Digital Studio for the conference.

You will be able to see the creation of virtual forms and haptic "forcefeedback" modeling, "real time" data capture via 3d scanning, the editing of captured forms, the digital enlargement of maquettes, and various rapid prototyping and computer controlled milling systems.

Within this hugely capable, practical environment, the Computers and Sculpture Forum will conduct its program of events.

FORUM PRESENTATIONS

THURSDAY, JUNE 7

1:45–2:45pm

Computers and 3D Education

Moderator:

Kate Hunt, Sculptor and Independent Scholar
Ain't Nothin' Like the Real Thing, Baby

Which real is the real thing now that virtual reality is a reality? How does this impact our understanding of the third dimension and how we make and interpret sculpture? How does this affect our approach to teaching sculpture?

Panelists:

Adrienne Klein, Project Manager, Art & Science Collaborations, Inc

Virtual Preparation for the Real World

The Internet and the World Wide Web is used for communication, networking, research, and promotion. Art students require familiarity with these tools but the art curriculum may inadvertently miss opportunities to include their use. Strategies for their inclusion are suggested.

Joseph Seipel, Chair, Department of Sculpture, Virginia Commonwealth University, Richmond, Virginia
How Do We Keep Them Down on the Farm Once They've Seen Them City Lights?

Computers, wireless web, video streaming, virtual reality, rapid prototyping, digital sound and image manipulation, video projection, and.... Is the digital replacing the tactile? Is the virtual replacing the actual? Generation X and Generation Y meet the Baby Boomers, meet Art History, and meet the future.

Mary Visser, Associate Professor,
Southwestern University, Georgetown, Texas
Virtual Reality in the Studio Classroom:

The Advantages and Disadvantages of Integrating Software in the Studio Classroom

Why use computer modeling in the studio classroom versus its use as a stand-alone service course? This paper will discuss the advantages and disadvantages of integrating software in the studio classroom.

3:00–4:30pm

Individual presentations by sculptors who use the computer

Coordinator: Michael Rees

Elona van Gent

Constructing and Construing

Computer technologies have been part of Elona Van Gent's work since 1989. Her practice spans a broad range of approaches and incorporates numerous areas of interest including medical and musical instruments, Dr. Seuss, cognitive science, cabinets of wonder, toys, monsters, and play. Her presentation will show how the computer can be an effective tool for both making things and thinking about things and how its capabilities compliment traditional studio processes.

Christopher Dean

Freeform: A New and Unique Tool for Creating Intuitive Sculpture

Dean is one of the first sculptors in Europe to use the Freeform system to make sculpture. When he started in September 1999 and had no computer experience at all, Freeform was easy to learn and to use because of its sense of touch, from fully free 3D "sketching" to demanding final production designs. While learning a complex, interpretive CAD language is prohibitive to most traditional sculptors and modelers, Freeform in comparison is a very intuitive tool to use and has consequently huge potential for future three-dimensional artistic expression.

William Duffy

Synthesis: The Computer and the Figure

Through the de-objectification of the figure, Duffy sees the computer not as a repository for unique subject matter but rather he characterizes it as a means by which to compose aesthetical structures that are idiomatic to the figure and the computer. It is this synthesis and the potential as a 3D medium that he will be sharing with the sculpture community.

THE COMPUTERS AND SCULPTURE FORUM

FRIDAY, JUNE 8

Joseph DeLappe

The Obsessive Mouse—Desktop Reformations

Recent projects will be presented which explore the desktop mouse as cultural icon and object for critical reformations and activities, including sculptural objects, installations and online activities. These include: the "Vagina Mouse"; "The Unabomber's Mouse"; the "Artist's Mouse" (an automatic drawing and painting device attached to a working mouse) used for a variety of activities, and "Weaving: the Mouse Mandala", created from many hundreds of dead computer mice. These works create an overview of activities that conceptually investigate interactivity, familiar desktop technologies, work, play, human/machine relations, and the synthesis of traditional artist's materials with contemporary digital technologies.

Michael Rodemer

Sensing and Control: Simple Microcontroller Techniques for Sculpture

Increasingly, sculptors who make kinetic work are taking advantage of the power of microcontrollers to sequence events in their artworks, make the pieces respond to the environment, and even create complex behaviors that may develop over time as the pieces "learn." A brief overview of the capabilities of these devices is illustrated with examples of artworks.

Michael Rees

Social Sculpture and the Sculptural User Interface®

Rees will discuss the Sculptural User Interface®, which is software developed with artist Christopher Burnett. It is a method of molding form, language, and media using objects, installation, and virtual reality technology. The software works by typing letters. They generate diagrammatic figures based on simple grammar rules. Any typed construction is appropriate: a list, a poem, a postmodernist essay, and so on. The simple, yet twisted, forms mimic the profound ambiguity of virtual identity and digital bodies. The figures are at once spatial substance and abstract data.

2-3pm and 3:15-4:45pm

Towards a New Sculptural Paradigm

From Analog to Digital and Back Again—Sculpture in the 21st Century

Coordinator: Paul Higham

Today's program is a two-part exposition that will explore diverse technologies from around the world and consider its impact on the art and practice of sculpture. We have assembled in the Digital Studio a range of devices that has enabled a new generation of sculptors to operate and engage in the digital domain. Within that domain, new modes of generation and construction have extended the possibilities for sculpture.

PART ONE: THE SYSTEMS

2-2:45pm

Conception to Fabrication

The Generation of Form: In the digital domain, the sculptor may use the computer to originate 3d form by using 3d modeling software such as Rhino, FormZ or 3D Studio, or by using the haptic forcefeedback modeling system Sensable Freeform. These programs and systems create data that can be realized as three-dimensional concrete sculptural form. Alternatively, an object can be "sampled". The sculptor may take a found object, a life model, or a maquette and "sample" it—capture it with a 3D scanner at a distance or locally with a digitizing input stylus. Christopher Dean will demonstrate the Freeform system and its virtual plastic modeling capabilities. Scott van Note from the ASU "PRISM" lab will demonstrate the digitization process.

The Editing of Form: The methods of generation we will review each result in a single computer file. Before this file—the data that defines what, at this point, is a virtual form—is introduced to the rapid prototyping "build" process or is digitally enlarged, it may require preparation and conversion to an appropriate format or it may need repair. In addition, the sculptor may decide to change a sampled form, or edit a maquette. The original file may have multiple outcomes.

The Realization of Form: The Digital Studio affords a unique opportunity to compare and contrast the various "hard copy" output alternatives including CNC milling, Rapid Prototyping, stereo lithography, 3d printing and other processes. Conference attendees may engage in a hands-on evaluation and assessment of the tools and systems.

2:45-3pm

Bill Kreysler

Computer-based Sculpture Enlargement

For over 13 years, Bill Kreysler of Kreysler and Associates in California has pioneered the use of computer numerically controlled (CNC) tools to offer artists enlarging and reduction services. Slides will illustrate how artists such as Claes Oldenburg and Coosje van Bruggen, Robert Graham, Jeff Koons, Glenna Goodacre and many more have taken advantage of this new tool to improve and accelerate traditional enlarging. Like any other tool this technology has it's proper time and place. Bill will discuss the pros and cons as well as cost factors and how to control them.

3:15-4:05pm

Jon Lash

The Digital Atelier

The Digital Atelier presents a collaborative lecture and workshop. Sculptors and engineers from Johnson Atelier, Innovmetric, 3D Scanners, Scantech and Delcam will present a variety of processes that have been developed for Laser Scanning, 3D modeling and editing, and CNC Milling for use in the creation of sculpture.

From The Johnson Atelier, Digital Atelier: James Barton, President; Jon Lash, Director; John Rannou, 3D Design Engineer; Christoph Spath, Head of the Stone Division.

From Innovmetric: Marc Soucy and Esther Bouliane.

From 3D Scanners: Les Baker.

From Delcam, Team Compufyne: Henry Quintin.

PART TWO: THE SCULPTORS

4:05-4:45pm

Towards a New Sculptural Paradigm

Moderator: **Paul Higham**

Panelists: **Keith Brown, Christopher Dean, Michael Rees, Robert Michael Smith, Elona van Gent**

We have seen the technology, what does it mean to us as sculptors? The panel will explore and speculate upon the implications of the technologies that have been demonstrated. The ways in which we can originate, evolve and execute work are changing. Data can now be seen, heard and felt. Are we, in fact, in the opening moments of a popular revolution in sculpture?

After the close of the afternoon's events, participants are invited to remain for hands-on demonstrations of the capabilities of the Digital Atelier of Johnson Atelier.

THE COMPUTERS AND SCULPTURE FORUM

FORUM PRESENTATIONS

SATURDAY, JUNE 9

1:30-3:15pm

To Infinity and Beyond!!

A sequence of presentations of the various facets of Virtual Sculpture.

Coordinator: Keith Brown

The development of powerful and affordable desktop computer systems and increasingly user-friendly 3D software in the 1990s gave rise to a refreshed interest in "virtual reality" within the fine art community. What had previously resided within the domain of the multimillion-dollar world of the mainframe and workstation has now come within reach of the everyday user. The development and implementation of broadband communication systems, the massive growth and adoption of the World Wide Web and the invention of VRML, QuickTime VR and similar applications, has facilitated a functionality that was but a dream for those who held ambitions for this technology just a few years ago.

Accompanying this, there has been a regeneration of interest in Holography, Lenticular Imaging and Integral Imaging, which is set to bring both simulated and real 3D directly into the domestic environment. With the looming advent of 3D TV or similar domestic communication systems using computer technology, the implications for fine art sculpture, and indeed any 3D dependent discipline, are immense. This presentation will show how sculptors are embracing these new possibilities.

Neil Davies

3D Integral Imaging

Integral imaging differs from other 3D methods in that the images produced exhibit continuous parallax, enhancing the sense of solidity in the image. An integral image is similar to a hologram but captured in natural light. The 3D Imaging Technologies Group at DeMontfort University, England, has pioneered the acquisition of full color integral images with a single large aperture transmission camera. The group's understanding of the structure of an integral image has also enabled synthetic images to be generated by computer. Any object or scene stored in a standard 3D vector format can be rendered, and encoded for full integral replay.

Keith Brown

Brown joined The 3D Imaging Technologies Group in July 2000. He will show static and dynamic cybersculpture that he has developed to take advantage of this unique system.

Derrick Woodham

DAAP Virtual Sculpture Park

An introduction to DAAP and an invitation to a demonstration in the Forum Gallery during the afternoon break, 2:30-2:45pm.

Hilary Shames Langhorst

Interactive Virtual Sculpture:

The Chronos/Mnemosyne Project

Large screen projections of interactive panoramic and Web based environments and virtual sculptures. Through manipulation by the viewer of these works, new images may be created and exported, thus the viewer/interactor becomes a part of the aesthetic decision making process, creating scenes through interaction. The subject matter is based on nature and our relationship to it and in it. The themes vary from personal experience to the universal archetypes.

Daniel Jean Primeau

Internet-catalyzed Planetary Culture of Coexistence Trees

A planetary environmental sculpture too vast to be seen by the human eye alone. The Internet is essential to provide the full perspective in the same way an airplane is necessary to show the Nazca lines in Peru. The first piece of this project is planned for Jerusalem in the upcoming months. Fascinated by trees fusing with mineral objects, Primeau sees this phenomenon as a symbol of tolerance and the possible coexistence of cultures. In order to locate, group, link, protect and establish the value of outstanding specimens worldwide as a contribution to peace, he plans to create a network of gardens titled "Planetary Culture of Coexistence Trees".

3:15-4:15pm

Individual presentations by sculptors who use the computer
Coordinator: **Timothy Duffield**

Stephen Luecking

Computer Sculpture Without Computers: A-Life Analogs in Modular Composing

The two traditional modes of modular sculpture are periodic, repetitively patterned, as in Brancusi's Endless Column, and intuitively composed as in Tony Smith's Gracehopper. The presenter describes and illustrates a third aperiodic mode where he incorporates mathematical instructions, or algorithms, based on principles used in artificial life research in order to fabricate organic structures from geometric cells.

Paul Higham

Autotecture: Marching Cubes

"Beauty is realized slowly over time through many numbers", Polykleitos 5th century b.c.

This presentation outlines a brief history of both a popular and esoteric look at the self-steering autonomous form. Higham will also show examples of his Autotecture series, which was webcast recently as part of the Walker Arts Center/Landmark series. The work shows generative algorithmic constructs of forms derived from a vortex bacillus, mined data and real world 3D "Spacesampling". These computationally dynamic interactive forms/systems may propagate and evolve in real time.

Robert Michael Smith

From the Virtual to the Physical

Smith will present slides of the digital design, production and installation of "3SpikesOut", the sculpture installation currently on exhibition at Mellon Park. Also featured will be: "carcasMvertebrate" exhibited last summer at Chesterwood Sculpture Park; "JogaeDentata" currently traveling through Europe with the Digital Salon exhibition; and "Urchanticede Project" exhibited at Grounds for Sculpture during Summer, 1998.

Keith Brown

To Reality and Back

Having worked in a virtual environment for almost a decade, Keith became involved with Rapid Prototyping during 1996. He has since that time continued to explore the unique possibilities that this medium affords and believes this has led to a new order of sculptural object, a paradigm shift, and the emergence of a new digital aesthetic.

THE COMPUTERS AND SCULPTURE FORUM

THE COMPUTERS AND SCULPTURE FORUM GALLERY

Adjacent to the Three Rivers Room
William Penn Level
Open throughout the conference

Lunch Break, every day

Demonstrations of The Tactile Sound System and the DAAP Virtual Sculpture Park. Times will be posted at the Gallery entrance. Be sure to spend one of your lunch breaks in the Gallery.

Robert LeDonne: Tactile Sound System

LeDonne is a sculptor, painter and inventor. His work is influenced by "feeling sound". His workshop/demonstration will allow participants to "feel" the frequency of sound through his patented "Tactile Sound System" using CD's, DVD's, music and videos. Participants will discover how tactile feedback can influence left brain/right brain enhancement and how that stimulates creativity in three-dimensional sculpture, architectural forms and two-dimensional forms.

Derrick Woodham: DAAP Virtual Sculpture Park

DAAP is an Internet accessible multi-user virtual reality environment. It allows real time animated walk-throughs, strolls through the park. Participants see each other as "avatars" and communicate through the keyboard, and can link dynamically to other Internet locations. Two viewing stations allow pairs of visitors to tour the sculpture installations together, conversing with each other as well as with other remote visitors to the on-line virtual site.

Hilary Langhorst:

The Chronos/Mnemosyne Project

The Chronos/Mnemosyne Project will be installed on a computer and available for participants to interact with the panoramic environments. Through manipulation of avatars a multitude of virtual sculptural spaces can be created and may be printed out as two-dimensional compositions.

Sculpture created with the machinery and methods demonstrated in the Computers and Sculpture Forum, provided by:

Arizona State University
Elona van Gent
Digital Atelier

Microcontrolled Sculptures by Michael Rodemer

Integral Imaging

Keith Brown with the 3D Imaging Technologies Group, DeMontfort University, England

Videos

Work by various artists

ACKNOWLEDGEMENTS

The Computers and Sculpture Forum has been coordinated by Timothy Duffield, with the assistance of Hilary Langhorst, Michael Rees, Paul Higham, Kate Hunt and Keith Brown.

The ISC and Forum coordinators wish to extend special thanks to the following companies for their support: Johnson Atelier, Stratasys, Sensable Technologies, Senetech, Innovmetric, 3D Scanners and Delcam. In addition, The Art Institute of Pittsburgh provided invaluable help with assembling equipment for the Digital Studio.

BIOGRAPHIES

Magdalena Abakanowicz is an internationally recognized artist, who, after attending the Academy of Fine Arts in Warsaw, Poland, began her career as a painter. After gradually moving toward working with three-dimensional forms, in 1970 she made the artistic changes in scale and material and began creating figurative and non-figurative sculptures from burlap and resin, eventually moving to bronze, wood, stone, and steel. She has had installations in Italy, Israel, Germany, United States, South Korea, Lithuania, and Poland. After teaching as a professor at the Academy of Fine Arts in Poznan for 25 years, she was commissioned by Paris and designed *Arboreal Architecture*, an ecological city with skyscrapers covered with vegetation. She has created over 1000 sculptures worldwide and has also designed and choreographed dances deriving from her sculptures which are performed by a Japanese Butoh dance group and Polish dancers. Two of her most famous collections include *War Games*, huge tree trunks armed with steel, and *Mutants*, monumental metaphoric animals, animal heads and birds in bronze. She has received honors from the Rhode Island School of Design, The Academy of Fine Arts Lodz, Poland and the Pratt Institute, New York, as well as awards from Brazil, Germany, Austria, and France. She currently lives and works in Warsaw, Poland.

Marco Agostinelli, a director and filmmaker born in Panicale (Perugia) in 1961, is the artistic director of Moloch Rosso Productions (www.molochrosso.com), a film production company which intends to

document through video and cinema the highest quality contemporary art and culture of our time. Under Agostinelli's artistic direction, Moloch Rosso produces and distributes videos and original films on artist profiles, major exhibitions, museums, and sculpture parks and gardens, as well as literature, music, history, archaeology, ancient and prehistoric art, and tourism and folklore in Italy. His films have been presented throughout the world, including the Pompidou Center in Paris, The National Gallery of Art in Washington, DC, the 1999 Venice Biennale and the Palazzo Vecchio in Florence, Italy. Agostinelli is also the artistic director of the cultural association, Elogio della Scultura, in Panicale and its sculpture park, Campo del Sole at Tuoro on Trasimeno.

Robert Atkins is a UC Berkeley trained art historian, theorist, and critic, and has written extensively about both online art and performance. He is currently a Fellow at the STUDIO for Creative Inquiry at Carnegie Mellon University, media-arts editor for The Media Channel (www.mediachannel.org) and editor/producer of "Artery: The AIDS-Arts Forum" (www.artistswithaids.org/artery). In 1995, he founded the City University of New York-sponsored TalkBack! A Forum for Critical Discourse (<http://talkback.lehman.cuny.edu/tb>), the first American online journal about online art. A former columnist for *The Village Voice*, he has written for more than 100 publications throughout the world and received awards for art criticism from the NEA and Manufacturers Hanover Bank. In 1993, Abbeville Press published *ArtSpoke: A Guide to*

Modern Ideas, Movements and Buzzwords 1848-1944, a companion to his bestselling *ArtSpeak: A Guide to Contemporary Ideas, Movements and Buzzwords*, which is now available in five languages in its updated, 1997 edition. His interests in art, technology and mass media resulted in exhibitions at far-flung venues including "Between Science and Fiction" (which he organized for the Sao Paulo Bienal), "About TV" (for JAM in New York), "Peter D'Agostino: Twenty Years of Intervention and Interactivity" (for Lehman College Art Gallery in New York), and "Fusion! Artists in a Research Setting" (for Carnegie Mellon University).

Mary Bates-Neubauer is a professor at Arizona State University, where she heads the foundry program. She has been involved with the cast iron art movement since the early 90's and is currently co-chairing Iron 2002, the 4th International Cast Iron Art Symposium along with Kurt Dyrhaug. She has shown her work nationally and internationally, most recently at Bentley Gallery in Scottsdale, Arizona. This year, as well, she completed *River Road: A Cultural and Environmental Flow*, a public commission for Tucson, Arizona.

Bruce Beasley is a sculptor whose works are in the permanent collections of the Museum of Modern Art, New York; the Solomon R. Guggenheim Museum, New York; Musee d'Art Moderne, Paris; National Museum of American Art, Washington, DC; Museum of Modern Art, San Francisco; Los Angeles County Museum of Art; Museum of

BIOGRAPHIES

Art, Mannheim, Germany; Grounds For Sculpture, Hamilton, NJ and others. He has had over forty solo exhibitions including the Yorkshire Sculpture Park; Museum of Art, Mannheim, Germany; Fine Arts Museums, San Francisco; and the San Diego Museum of Art. He has exhibited in international group shows including the Paris Biennale; Darmstadt Sculpture Biennale, Germany; Cairo International Biennale; Sculpture Biennale, Middleheim Sculpture Park, Belgium; and the Steel Sculpture Symposium in Krefeld, Germany. He has done many public commissions including the Federal Government; the State of California; the City of San Francisco; the City of Dortmund, Germany; and Stanford University. He has recently won a competition for a large sculpture in Oakland, California.

George Beasley was born in Ironton, Ohio in 1943. He achieved a B.F.A degree at the Cleveland Institute of Art and a M.F.A. at Cranbrook Academy of Art. He is a tenured professor in Sculpture and Graduate Director in the School of Art and Design at Georgia State University. He exhibits internationally and his work is found in numerous private, corporate and institutional collections. Inspiration for his imagery has been developed through research into family history and Celtic influences on European foundry history and practice. Issues of Sociology, as molded by immigration patterns in the iron industry, has had a profound affect on this research. Site specific installations have been built to substantiate this research. They are at first perfor-

mances, enabling the viewer to briefly experience the "dance" of iron making. The structures remain, giving visual testimony to the event. A series of cast bronze and iron sculptures have been made that derive their inspiration and composition from these events. They often serve as documents containing notation on the surface through the use of Ogham markings and Gallic verse. Presently he divides his time between residences in Atlanta and in Scotland near the Scottish Sculpture Workshop.

Steve Beck is a polymediast who has been sculpting electrons since 1967. His work has been recognized with grants from The National Endowment for the Arts, The American Film Institute, and The Rockefeller Foundation. Beck's work has been broadcast on PBS-TV and on international television networks, and his video works and sculptures have been presented at the Whitney Museum of American Art American Century exhibition; the Museum of Modern Art, New York's Conversations with Contemporary Artists series; ARTEC in Japan; The Kwang-ju Biennale; Ars Electronica; Zagreb Museum of Contemporary Art; San Francisco MOMA; and the Art Institute of Chicago, among others. Beck holds degrees from the University of California, Berkeley, and the University of Illinois. <www.stevebeck.tv>

Bob Bingham is co-director of the STUDIO for Creative Inquiry and an associate professor of art at Carnegie Mellon University. His work evolved from 'green' mixed media installations into the public realm to address

issues of interconnectedness between the natural and built environment. Currently he is realizing a community-based radio artwork entitled, Listen to the South Side in collaboration with the South Side Local Development Company, a PublicArtPittsburgh project. He is former co-director of the Nine Mile Run Greenway Project.

Kent Bloomer is a sculptor, architectural ornamentor, and Professor of Architecture at Yale University, as well the principal of the Kent Bloomer Studio. His work has been exhibited at MOMA and the Los Angeles County Museum, and his sculpture is in the permanent collections of the Hirshhorn Gallery in the Smithsonian Institution and the Carnegie Museum of Art. His recent large-scale projects include a foliated trellis for the Ronald Reagan National Airport in Washington, D.C. (architect: Caesar Pelli and Associates) and large roof sculptures on the Harold Washington Library in Chicago (architect: Hammond, Beeby, and Babka). Bloomer has published two books: *Body, Memory, and Architecture*, coauthored with Charles W. Moore, and *The Nature of Ornament*. He has also written articles for *Perspecta*, *Aujourd'hui*, and *Places* and has lectured throughout the United States, Mexico, Canada, and Europe. He studied physics and architecture at MIT and received his MFA in sculpture from Yale University.

Alexander Borovsky is an art critic, lecturer, and art consultant who, since 1985, has served as chief curator of contemporary art of the State Russian Museum in St. Petersburg, Russia.

He has authored more than 200 works and critical articles on 20th century art history. His main scholarly interests are contemporary western art, problems of integrating contemporary Russian art into international art, photography, Soviet Art history, and Russian and industrial graphics.

Jackie Brookner is an environmental artist, writer and educator. She collaborates nationally and internationally with ecologists and earth scientists on bioremediation/public art projects, making sculptures that function ecologically to clean polluted water. Her installations and writing focus on how Western attitudes toward matter, death and human dependence on the environment are interconnected. She was the guest editor of the 1992 issue of *Art Journal* on "Art and Ecology." She currently teaches at Parsons School of Design in New York.

Carol Brown, past president of the Pittsburgh Cultural Trust, received her Bachelor of Arts degree from Marquette University and her Master of Arts degree from the University of Chicago. She has served as a faculty member for Chatham College, as Allegheny County Director of Cultural Programs and Parks, and as president of the Pittsburgh Cultural Trust where for over 15 years she led the development of a 14 square block area of downtown Pittsburgh as a Cultural District, now with 5 theaters and multiple galleries. Visual arts components of district development include a riverfront park designed by Ann Hamilton and Michael Van Valkenburgh, a central district plaza with landscape design by Dan Kiley, sculpture and

seating elements by Louise Bourgeois, a series of lighting projects by Richard Gluckman and Robert Wilson and a major sculptural installation by Alexander Brodsky. Brown also serves on numerous local and national arts boards.

Jason S. Brown, artist and educator, received his MFA from the Rhode Island School of Design in Providence, and his BA from Hamline University in St. Paul, Minnesota. He is currently assistant professor of Art at Eastern Oregon University in La Grande, Oregon and was recently awarded an EOU research fellowship for his work with portable sculptures that double as wilderness survival gear. Other awards have included a FORECAST public sculpture commission, a Jerome Foundation fellowship, and a Blacklock Nature Sanctuary residency. He has exhibited at the Pendleton Art Center, OR; Minneapolis College of Art and Design, MN; Science Museum of Minnesota; Elam College in Auckland, New Zealand; White Box Gallery in Philadelphia, PA; and Mobius Art Space in Boston, MA.

Keith Brown is one of the foremost digital sculptors presently working in Europe. He is a principal lecturer in the Department of Fine Arts at The Manchester Metropolitan University and is president of FasT-uk (Fine Art Sculptors and Technology in the UK)—www.finearts.mmu.ac.uk/fast-uk. His work embraces a wide range of digital activities, both virtual and actual, which are made manifest in 2D, 3D and 4D media. He is represented in the USA by CMTG San Francisco.

Angelo Ciotti is an environmental reclamation artist who defines his vocation as an art of ethics, one that would improve the relationship between humanity and nature. For over two decades he has directed or collaborated on several pragmatic art projects, reclaiming mines throughout Pennsylvania as well as urban spaces in Aliquippa, Philadelphia, Houston, New York City and Rome, Italy. Past projects have included *Twin Stupas*, a 23-acre passive remediation of an abandoned bituminous coal strip mine in Butler County, Pennsylvania and his earthmoving designs for the Tubs Project, a remediation of an anthracite coal mine in Wilkes-Barre that saved more than \$300,000 in federal funds. Current collaborative projects in progress include *Oven Run*, involving the design and implementation of an environmental and educational center and re-vegetation scheme for a reclaimed deep mine in Somerset County; and Vintondale, a reclamation of an abandoned boney pile in Cambria County. He is currently teaching at Art Institute of Pittsburgh and is the executive director of the Ecco Foundation.

Tim Collins is an artist, educator, and theorist working with the cultural issues of ecological restoration and the form and function of post-industrial public space. He is currently a research fellow in the STUDIO for Creative Inquiry and Director of the 3 Rivers—2nd Nature project.

Peter Copin is the director of the Eventscope project at Carnegie Mellon University in Pittsburgh.

BIOGRAPHIES

Darla Cravotta, of the National Parks Service, Rivers, Trails and Conservation Assistance Program, works on community based conservation efforts in the Western Pennsylvania region. Prior to this position, she worked for Mayor Tom Murphy in the City of Pittsburgh on neighborhood development and assisting in the design and construction of the riverfront trails system. She sees great opportunity in connecting communities through both greenways and blueways and sees community dialogue as an important step in creating these opportunities.

Neil Davies is senior lecturer and researcher in the Faculty of Computing and Engineering at the De Montfort University in Leicester, England, where he conducts 3D imaging research. In 1970 he was the first postgraduate arts student to be awarded an engineering research grant from University College, London. In 1981, in collaboration with Malcolm McCormick, he obtained EPSRC funding to research autostereoscopic imaging systems and microlens manufacture. He has published more than 20 papers, has seven granted patents with several pending, and has been senior researcher on EPSRC projects and industrially funded projects. His interests include depth measurement within integral images, electronic capture of volumetric images, computer-generation of integral images, micro-optics, and optical systems.

Christopher Dean is a sculptor working in the UK. Trained at the Royal Academy in London, his work is semi-abstract, based on the relation-

ship of the human presence within landscape. Until recently his sculptures were made exclusively using clay, stone and bronze. He has lectured in sculpture and worked on site specific commissions. For the past year he has been working for SensAble Technologies demonstrating Freeform. This has enabled him to appreciate the huge modeling potential of Freeform from a creative, sculptural, and commercial 3D design perspective. He now uses this system to develop his sculptures.

Joseph DeLappe is associate professor of Art/Digital Media at UNR. His works range from digital photography to interactive, digitally controlled installations, electromechanical sculpture, and most recently a variety of reconfigurations and performative actions inspired by the desktop mouse. The computer has existed as the fulcrum for his creative investigations for the past 17 years. In his work digital technologies function as metaphoric systems, playing on notions of machine/body relations and the ubiquitous seduction of desktop systems in a conceptual and often humorous fashion. His works have been featured internationally in various galleries, museums and conferences. He is a native of San Francisco and now lives in Reno.

Marta de Menezes received a degree in Fine Arts from the University of Lisbon, Portugal. She has been exploring the interface between art and biology by working in research laboratories alongside scientists and demonstrating that new biological technologies can be

used as new media to create artworks. Her work has been presented in Ars Electronica (Austria), MIT (Boston), Ephos Festival, Athens (Greece), UCL, London and Exeter College, Oxford (UK), and several locations in Portugal. She is now artist-in-residence at the Imperial College London where she is developing the use of DNA to paint the nuclei of human cells.

Helen Denerley is a sculptor living on a remote hillside in Northern Scotland. Inspired by the wild life around her, she welds metal creatures whose lifelike animation defies the very material used. Her recent work has used a mixture of old, hand crafted agricultural scrap alongside discarded modern machinery parts, a reference to the landscape in which she lives. She has undertaken many public commissions in Scotland and regularly exhibits further afield, usually in outdoor locations. She has collaborated with writers, musicians, dancers and painters, with whom she has shared an enthusiasm for nature.

Agnes Denes bio unavailable at time of printing. See Addendum for additional information.

James Duesing is a computer animator and video artist whose has been exhibited throughout the world. He is an associate professor at the Carnegie Mellon School of Art and co-director of The STUDIO for Creative Inquiry.

Timothy Duffield is both a sculptor and a landscape architect. The majority of his work constitutes an attempt

to marry the two professions. Working with water is a fascination that embraces both disciplines and he has designed and built (and dreamed of) many fountains. He has been working for nearly 3 years on a 57-acre landscape project in Pennsylvania that includes adventurous solutions to water management problems. He is also a founder of the Computers and Sculpture Forum and has organized Forum activities at many of the ISC conferences. He uses the computer for the design and visualization of form.

William Duffy's current art exists where foundry technology, computer 3D modeling and knowledge of the human form converge. He was first exposed to the computer and state-of-the-art foundry techniques at the Johnston Atelier Technical Institute of Sculpture in New Jersey. Since then he has relentlessly pursued the computer as an integral tool to generate his complex cyber-structures. Duffy is nationally known for his large-scale public art projects. However, within the past five years he has been gradually merging his sculpture with 3D imaging. Currently Duffy maintains a studio in Baltimore, Maryland.

Lin Emery is a kinetic sculptor who studied under Ossip Zadkine in Paris. Her early kinetic works were activated by water. Large scale aquamobiles were commissioned for public parks in Tulsa, Oklahoma City, the University of South Carolina, and the Civic Center, New Orleans. Later kinetic works were powered by magnets and include a piece in the National Museum of American Art and an atrium work for the South Central

Bell Building in Birmingham, AL. More recent wind-driven works are in public spaces in Singapore, New York, Osaka (Grand Prix for public sculpture), Virginia Beach (Aranya Award for public sculpture), and other cities and corporate centers in the United States. Her kinetic acoustic instruments have been played with the New Orleans Symphony and her audio-kinetic installations have been exhibited in the Max Hutchinson Gallery and Kouros Gallery, New York, the Arthur Roger Gallery, New Orleans, and in a number of museums in the South. Lin Emery lives and works in New Orleans.

Rob Fisher, chair of the 19th International Sculpture Conference, is an internationally recognized sculptor, author and lecturer with commissioned artworks throughout the United States, as well as in Japan and Saudi Arabia. He recently won a national public art competition to create a monumental series of sculptures entitled *American Dream* for the Arrivals Hall of the Philadelphia International Airport. A pioneer in the application of the computer to large-scale architectural sculpture, he was the first senior research artist at Carnegie Mellon University where he also directed several groundbreaking interactive planetarium shows that unite the fields of science and art. Fisher is a member of the ISC's Board of Directors where he spearheaded the development of the ISC's award winning web site www.sculpture.org.

Chris Fremantle is the director of the Scottish Sculpture Workshop. Located in the foothills of the

Grampian Mountains in the center of rural Aberdeenshire, SSW has been supporting artists' practice for more than 20 years. Projects are initiated collaboratively with artists. Often these explore the landscape and character of Aberdeenshire. Resources at SSW include technicians, production facilities, accommodation, and other artists in residence. This part of Aberdeenshire has a wealth of archaeological and historical as well as natural features of interest. Artists from all over the world are welcome and more information can be found on our web site at www.ssw.org.uk.

Masaki Fujihata bio unavailable at time of printing. See Addendum for additional information.

Arthur Ganson has been creating mechanical sculpture for over twenty years. Ganson is currently an artist-in-residence at Massachusetts Institute of Technology, and has an ongoing exhibition at the MIT Museum in Cambridge. Recent exhibitions include the Montgomery Museum of Fine Arts in Montgomery, Alabama, the Exploratorium in San Francisco, and Indiana State University. Past exhibitions include the Hood Museum at Dartmouth College, the University of New Hampshire in Durham, New Hampshire, Ricco/Maresca Gallery in New York, the DeCordova Museum and Sculpture Park in Lincoln, Massachusetts, the Carpenter Center at Harvard University, and Technorama in Winterthur, Switzerland. Public collections include The Honolulu Academy of Arts in Honolulu, Invention Place in Akron, Ohio, The Whitaker Center for Science and

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the Arts in Harrisburg, PA, and the DeCordova Museum and Sculpture Park in Lincoln, Massachusetts. Other activities include residencies at the Liberty Science Center in Jersey City, and the Exploratorium in San Francisco where he was recently an Osher Fellow. He is also the inventor of the children's toy Toobers and Zots, and is a partner in the company HandsOnToys.

Charles Garoian is the director of the School of Visual Arts and professor of art education at Penn State University. He received his BA (1968) and MA (1969) in Art from the California State University at Fresno and his Ph.D. (1984) in Education from Stanford University. A performance artist since 1970, he has developed and implemented critical thinking methods in high school visual art studio and art history courses based on the radical strategies of performance art. He used similar methods to develop interdisciplinary and intercultural programming and outreach at the Palmer Museum of Art at Penn State. He has performed, lectured and presented workshops in such places as the San Francisco Museum of Modern Art, the Cleveland Museum of Art, and the Hirshhorn Museum and Sculpture Garden, Corcoran Gallery in Washington, D.C., The Sheldon Art Gallery at the University of Nebraska, Lincoln, University of California at Irvine, the HERE performance space and the Ohio Theater in New York City, the Cleveland Performance Art Festival, the Werkleitz Biennale in Germany, and the University of Bristol in England. Garoian was the principal organizer of the Performance Art, Culture, Pedagogy Symposium in

November 1996. The first of its kind, the symposium program included forty two renown performance artists, critics, historians, arts presenters and educators who examined the historical, theoretical, and experiential significance of performance art in order to distinguish its pedagogy as an emerging form of arts education.

George Gessert received an MA in Fine Art from the University of Wisconsin, Madison. From 1985 to the present his work has focused on the overlap between art and genetics. He has exhibited at New Langton Arts, the San Francisco Exploratorium, the Smithsonian Institution, Exit Art in New York, and elsewhere. His writings have appeared in *Leonardo*, *Art Papers*, *Design Issues*, *Whitewalls*, *Circa*, and *LifeScience*, the proceedings for Ars Electronica in 1999. Currently he is *Leonardo's* editor for art and biology.

Greg Glasson is affiliated with Tallix Foundry, located in the historic Hudson River Valley, just 90 minutes north of New York City. Tallix's five acre compound offers 85,000 square feet of work space. It is exceptionally well-equipped to meet the casting and fabrication requirements for sculptors, architects and designers.

Susan Golomb, director of the Department of City Planning for the City of Pittsburgh, graduated from Bryn Mawr College with a degree in History of Art. She worked for 14 years as a photographer, specializing in architectural and industrial photography. In 1986, she went to work at Alton Properties, a real estate devel-

opment company, which provides consulting services, and in this capacity, she began to do consulting work for community development corporations. In 1994, she became the executive director of Oakland Planning and Development Corporation. Last November, she joined the Department of City Planning. She has exhibited her photographs at the Associated Artists of Pittsburgh, the Blatant Image, and at the Three Rivers Arts Festival.

Reiko Goto, a research fellow at the STUDIO for Creative Inquiry at Carnegie Mellon University and Creative Director of 3 Rivers—2nd Nature, has been working on two projects over the last four years. One is called the *Nine Mile Run Greenway Project* and is about a post industrial brownfield property, the other one is called *3 Rivers—2nd Nature* and is about the rivers in Pittsburgh. Her subjects of inquiry are living things and natural environments. Her research is in the areas of social learning and communicative action approach to planning, and public discourse within the context of a restoration ecology approach to environment. Her work has been presented at Capp Street Project in San Francisco, the Walker Art Center in Minneapolis, and the Ludwig Museum in Aachen, Germany.

Jennifer Hall is a sculptor/information artist who has been working with interactive media for over twenty-five years. She is experienced with both robotic and virtual sculpture, and is engaged in the re-focusing of biological material as an art medium. She is the founding director of the Do While Studio, a Boston-based, not-for-profit

organization dedicated to the fusion of art, technology, and culture. She is currently a professor of environmental design at the Massachusetts College of Art, Boston. She recently received the first Rappaport Prize, the largest award for an individual artist in New England, from the DeCordova Museum and Sculpture Park, Lincoln, Massachusetts.

John G. Hanhardt joined the Solomon R. Guggenheim Museum as senior curator of film and media arts, developing their collection and exhibition programs for film and media arts worldwide. He inaugurated this program in early 1997 with two exhibitions especially curated for the Guggenheim Museum SoHo: "Bill Viola: Fire, Water, Breath", and "Rooms with a View: Environments for Video". In the year 2000, he curated "The Worlds of Nam June Paik", a major, full retrospective on the artist. Previously, he was with the Whitney Museum of American Art for over 20 years as curator of film and video and head of the department. Among the exhibitions he curated there were "Re-Visions: Projects and Proposals in Film and Video" (1979), the retrospective "Nam June Paik" (1982), and the first museum retrospectives of "The Films of Andy Warhol" (1988), and "Andy Warhol's Video and Television" (1991). Additionally, he made the film and video selections for all of the Whitney Biennials from 1975 through 1995. Currently, he serves on the board of directors of Electronic Arts Intermix. His writings have been published extensively in journals, catalogues, and scholarly texts, and in 1986, *Video Culture: A Critical*

Investigation, an anthology edited and with an introduction by Hanhardt was published. In 1993, his outstanding curatorial work was recognized by a Peter Norton Family Foundation Curator's Grant.

Jill Hartz is director of the Bayly Art Museum at the University of Virginia in Charlottesville. She was co-curator, with Thomas W. Leavitt, of "Agnes Denes: A Retrospective", held at the Herbert F. Johnson Museum of Art at Cornell in 1991-92 and editor of the accompanying monograph. In 2000, as part of the Museum's site-specific exhibition "Hindsight/Fore-site: Art for the New Millennium", in which over 20 artists, including Ann Hamilton, Dennis Oppenheim, and Lucio Pozzi, were commissioned to create works inspired by Thomas Jefferson's legacy, she organized Agnes Denes's installation *Poetry Walk—Reflections: Pools of Thought*, on the grounds of the University of Virginia.

Paul Higham is a digital sculptor who graduated from Goldsmiths College of Art, London University. He is currently based in New Orleans and Chicago organizing Intersculpt 2001. He was head artist/research fellow at the Human Machine design lab at the University of Minnesota in 1996. His exhibitions, lectures and awards include New Media Initiative, Walker Arts Center. A.C.F. Jerome Mcknight Commission; British Arts Council 1995; USA/UK Internet Gallery Project; Rapid Prototype and Virtual Sculpture at the French Senate in Paris; Manchester City Art Gallery; Circulo De Belles Artes, Madrid; New

York Digital Salon; and Contemporary Arts Center, New Orleans.

Kate Hunt, a sculptor and scholar, has most recently taught at the University of North Texas in Denton, where she wrote and received the first Teaching with Technology grant in the School of Visual Arts. She has exhibited nationally and internationally, and is currently working on projects in Texas and Scotland. She is working this summer with the Chinati Foundation in Marfa, Texas.

Michio Ihara is an architectural sculptor who received his BFA at Tokyo University of Fine Art and special graduate credit from the department of architecture at MIT under a Fulbright grant. He has received other grants from the Graham Foundation and the Rockefeller JDR III Foundation. His first public commission began in 1957 at Chuo Koron Publishing in Tokyo and he continues to include abstract sculptures in architectural space. Kinetic, suspended, and wall sculptures, they consist mostly of stainless steel, copper, brass and gold. His works are exhibited in Auckland, New Zealand; New Tokyo City Hall, Japan; Rockefeller Center, New York City; Hyatt Regency Hotel, New Orleans, Louisiana; Neiman Marcus Store, Beverly Hills, California; AT&T Southern Region Headquarters, Atlanta, Georgia; Regency Inter-continental Hotel, Singapore; Harumi Pier Terminal, Tokyo and some seventy other locations in the United States and overseas. His solo exhibitions were in 1970 and 1980 at Staempfli Gallery, New York; Nantenshi Gallery,

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Tokyo; and Dark Gallery, Lincoln, Massachusetts. His studio is located in Concord, Massachusetts. His web site is <http://sites.netscape.net/michiohara/sc>.

Theo Jansen is an artist who studied science at the University of Delft in Holland. The first seven years being an artist he just made paintings. Then he starts a project with a big flying saucer, which could really fly. It flew over the town of Delft in 1980 and brought the people in the street and the police in commotion. Since about ten years he is occupied with the making of a new nature. Not pollen or seeds but plastic yellow tubes are used as the basic material of this new nature. He makes skeletons which are able to walk on the wind. Eventually he wants to put these animals out in herds on the beaches, so they will live their own lives.

Bill Judson is the curator of film and video and the Carnegie Museum of Art in Pittsburgh.

Eduardo Kac is an artist/writer noted for creating Biotelmatics (art in which a biological process is intrinsically connected to digital networks) and Transgenic Art (a new form based on the use of genetic engineering techniques). Kac is on the faculty of Art and Technology at the School of the Art Institute of Chicago.

Zbigniew Karkowski is a Polish-Swedish composer/musician presently living and working in Tokyo, Japan. He has worked professionally in the areas of written contemporary music, industrial music, pop music and experimen-

tal performance for the last 11 years. His work has been performed throughout Europe, North America, Australia, and Japan. He is active in the underground noise scene in Japan and is a member of Sensorband, a trio of musicians using interactive technology. Edwin van der Heide, Zbigniew Karkowski, Atau Tanaka, each soloists on their instruments for over six years, formed Sensorband to create a performance ensemble. Edwin plays the MIDIconductor, machines worn on his hands that send and receive ultrasound signals, measuring the hands' rotational positions of and relative distance. Zbigniew activates his instrument by the movement of his arms in the space around him. This cuts through invisible infrared beams mounted on a scaffolding structure. Atau plays the BioMuse, a system that tracks neural signals (EMG), translating electrical signals from the body into digital data. Together, Sensorband creates a live group dynamic, bringing a visceral physical element to interactive technologies. Sensorband's projects center around the theme of physicality and human control/discontrol in relation with technology.

Adrienne Klein is an artist, teacher, curator, and arts administrator in New York City who has had nine solo exhibitions and been included in more than fifty group exhibitions in the United States and Europe. She has curated exhibitions that have appeared at the Brooklyn Museum and New York University. Her interest is the intersection of art and science, and several of her installations incorporate water to draw parallels to other fluids in systems, like tears or blood.

Rungwe Kingdon bio unavailable at time of printing. See Addendum for additional information.

William Kreysler is president of William Kreysler & Associates in Petaluma, California. The firm has been in business for 18 years and specializes in fabricating architectural ornament and other custom made products for the construction industry using fiberglass and other composite materials. In 1989 the firm combined a technique of digitally scanning maquettes and using the data to machine enlargements on computer controlled milling machines. This portion of the business has grown steadily and now represents about 20% of all revenue. Kreysler has enlarged sculpture for Claes Oldenburg, Robert Graham, Richard MacDonald, Kent Ullberg, Eugene Daub, Bruce Wolf and others.

Coral Lambert is a sculptor who studied at Central School of Art, London and Canterbury College of Art, Kent and received her MFA in 1990 from Manchester Metro University. Over the past ten years she has shown her work extensively in England and America including The Barbican Center, London, Franconia Sculpture Park, Minnesota, Convergence, Rhode Island, and Pier Walk 2000, Chicago. She has taught and lectured as a visiting artist at the Royal College of Art, London and RIT, New York among others. From 1996 to 1998 she was International Research Fellow in Cast Metals at the University of Minnesota and in 2000 took the position of visiting artist for the semester at the University of

North Carolina, Greensboro. Lambert is co-director of US/UK Contemporary Cast Iron Sculpture Project, an international residency program since 1997.

Hilary Shames Langhorst says of her work: "There are moments in time where for one second we catch a glimpse beyond our own moment in time and we see ourselves as belonging to something much bigger than we can ever begin to grasp." Her work is about exploring these moments, looking beyond the temporal existence and into the eternal through examining patterns and structures of life in our environment, both in the natural and virtual worlds. She uses the computer to explore connections between the digital, physical and mental processes. Langhorst collaborates extensively with other artists and exhibits internationally through the means of the Internet.

Jon Lash lives in Yardley, Pennsylvania and is currently the director of the Digital Atelier at the Johnson Atelier. He has participated in panels and workshops at several ISC conferences and International Iron Conferences. He was selected by the USIA as an American Lecturer to lead sculpture workshops in the Middle East. His work has been shown in solo shows in New York, California and other US galleries.

Robert LeDonne currently resides in Colorado Springs, Colorado. He is a clay, steel, and assemblage artist as well as an inventor. One of his inventions is a system to feel the frequency of music and other sounds. Tactile feedback from music has influenced

his art tremendously, especially sculpture; involving line, color, density of form and the "space in between". His study of the translation from "tactile sound" to a dimensional format and working with other artists, architects, musicians, and mathematicians is his focus and his passion.

Stacy Levy is an artist who works with the natural patterns and processes of sites. She has created public art works about microorganisms, rain-water, tides, and wind for Seattle, Philadelphia, New York and San Antonio. She has made collected water maps for East Hampton NY, Edinburgh, Scotland, The Delaware River watershed and the Yadkin River watershed. Stacy is the co-founder of Sere Native Landscape Restoration, which uses landscape design to convey the invisible natural patterns of each site. She is the artist for the AMD and Art National Demonstration project Testing the Waters in Vintondale, Pennsylvania.

David Lewis is a writer, artist, architect and urban designer. He is currently the distinguished professor of urban studies at Carnegie Mellon University. Early in his career he was the curator of the Penwith Society of Arts in Cornwall, England, and acted as secretary to the British sculptor, Barbara Hepworth. He was curator of the comprehensive exhibition of St. Ives artists at the Tate Gallery, London, in 1986. His books include monographs on Constantin Brancusi, Piet Mondrian, Warren MacKenzie, and Thaddeus Mosley. A founder-partner of Urban Design Associates, he has been the William Henry Bishop

Professor of Architecture at Yale University, the Hyde Professor of Architecture at the University of Nebraska, and the Andrew Mellon Professor of Urban Design at the Carnegie Institute of Technology. He has been honored with the National Kemper Award from the American Institute of Architects and the Pennsylvania Gold Medal. His paintings are exhibited at the Mendelson Gallery in Pittsburgh.

Donna Lopp, a North Carolina native, resides in Sheboygan Falls, Wisconsin, where she is the arts industry technician/liaison for The John Michael Kohler Arts Center. Donna's prior professional experiences include such roles as fabrication staff at Johnson Atelier Technical Institute of Sculpture, ceramics technician at Rutgers University, and head of casting at Carolina Bronze Sculpture Foundry. Donna received a BFA from East Carolina University in 1996. While pursuing her degree, she developed a third degree love for casting iron which led her in 1995 to participate in a study abroad program in the Baltics for the First International Cast Iron Symposium in Tallinn, Estonia.

Richard Loveless has been an artist/ teacher/researcher and advocate for the arts, creating and managing arts programs for public schools, universities, and visual and performing arts institutions nationally and internationally for forty five years. From 1991 to 2000, he served as the founding director of the "Institute for Studies in the Arts" in the College of Fine Arts at Arizona State University, a premiere arts research institute that has funded

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over 225 creative projects in its ten-year history. He currently serves as professor emeritus at ASU, as a visiting senior lecturer/research fellow at the University of Surrey in the United Kingdom, and as president of "Global Connections: Art and Technology Consulting Services."

Barbara Luderowski is executive director of The Mattress Factory, a museum of contemporary art that presents art you can get into—room-sized environments, created by in-residence artists. Located in the historic Mexican War Streets of Pittsburgh's North Side since 1977, the Mattress Factory is one of few museums of its kind anywhere.

Stephen Luecking is currently associate director of 3D Computer Graphics and Human Computer Interaction at DePaul University's School of Computer Science, Tele-Communications and Information Systems. He is an active sculptor and writer with numerous public commissions and articles published in *Sculpture*, *American Crafts*, and *American Ceramics*. His text for 3D design and sculpture will be published this fall by Prentice-Hall.

Leanne Mella is an independent curator and the Director of Cross Currents Projects, a continuing program of workshops and exhibitions pairing Russian and American contemporary artists. Ms. Mella has worked with artists to produce and present media projects, installations and exhibitions since the 1970s. Exhibitions she has organized include Public Figures—Contemporary Notions of

Privacy, Indiana University; Set in Motion, the New York State Council on the Arts; Along the Frontier: Hamilton, Naurman, Torres, Viola, The State Russian Museum, St. Petersburg; and Breaking Up Is Hard to Do, the Film Society of Lincoln Center. She is a consultant to the Film Society of Lincoln Center for its annual New York Video Festival and frequently lectures about new media and artists' installation projects.

Malcolm Miles is a reader in cultural theory at the School of Arts and Design, University of Plymouth, UK. He is the author of *Art, Space and the City* (Routledge 1997) and *The Uses of Decoration—essays on the architectural everyday* (Wiley 2000). He is co-editor of the *City Cultures Reader* (Routledge, 2000) and a forthcoming collection of writing on the shaping of tomorrow's cities, *Urban Futures* (Routledge, 2001). Through his work Miles addresses the issues of public art and its relationship to radical forms of urban planning.

Yoshiyuki Miwa is a distinguished teacher and researcher born in Nagoya Japan. After graduation from Waseda University with a BS in mechanical engineering, he continued advanced education and received a PhD in 1979 from Waseda. He started his teaching and research profession as a research associate and was promoted to full-professor in the department of mechanical engineering at Waseda in 1986. His current research interests in the areas of bio-mechanical engineering include bio-informatics of plants and woods, development of performance robots and the "Ba"

expression technique for co-creative communication. He is a recipient of the Moët Hennessy Best Science Award for his development of the tissue-cultivation micro-robot in 1987.

David Morris has concentrated most of his working career on works with water, including free-standing sculpture and works in the landscape. He is interested in the interplay of ephemeral and fixed form—water forms vs. those formed by stone, bronze and glass. He has a background in architecture and math and is represented by Russo Gallery in Portland, Oregon and Kraushaar Galleries in New York.

Thaddeus Mosley received a BA degree in journalism and is a self-taught sculptor. For over 45 years he worked and exhibited in Pittsburgh with the Associated Artists and Society of Sculptors. His key exhibitions were Artist of the Year, 1978, Pittsburgh Center for the Arts; Carnegie Museum, 1968; and Carnegie Museum, 1997, which coincided with the publishing of *Thaddeus Mosley African American Sculptor* by David Lewis, University of Pittsburgh Press. In 1999 Mosley received the Governor's Award, Pennsylvania Artist of the Year, and in 2000 the Pittsburgh Center for the Arts' Cultural Award.

Margaret Myers is associate director of the STUDIO for Creative Inquiry. She was previously the executive director of Pittsburgh Filmmakers and also worked as a grants program director at the Pennsylvania Council on the Arts. She began her career in

theatre and has a Master's Degree in Theatre from Villanova University. She has served on many boards of directors including, the National Association of Media Arts Centers, the Pennsylvania Alliance for Arts Education, Pittsburgh Community Television, Community Media and Women Supporting Women.

Keiji Nakamura bio unavailable at time of printing. See Addendum for additional information.

Jeff Nathanson joined the International Sculpture Center (ISC) as president/executive director in October 2000. His extensive experience includes over twenty years as an arts administrator and curator. Before coming to the ISC he served as executive director of the Richmond Art Center (RAC) in Richmond, California, from 1991 to 2000. His curatorial, consulting and lecturing experience includes the San Francisco Art Institute, California College of Arts and Crafts, Oakland Museum of California, San Francisco Museum of Modern Art, Armory Center for the Arts (Pasadena, CA), Crocker Art Museum (Sacramento, CA), Rhode Island School of Design, Chico State University (Chico, CA) and many others. He also served seven years as a visual arts panelist for the California Arts Council. A native of Los Angeles, Jeff studied fine arts and music at UCLA and UC Santa Cruz. His certificate in fund-raising is from the Indiana University School of Philanthropy. In addition to his activities as a curator and director he has worked actively as an exhibiting artist and professional musician.

James Nestor studied with Joseph Konzal at Kent State in Ohio, received a BFA and MA in studio sculpture, and received the unusual Doctor of Art, in Fine Art, Sculpture from Carnegie Mellon (Doug Pickering, David Carrier) and is currently professor of sculpture at Indiana University of Pennsylvania. In addition to numerous exhibitions and lectures throughout the United States, he has traveled five times in the past three years to Eastern Europe, establishing international exchanges with Universities of Ljubljana and Zagreb, exhibiting in Sarajevo, Kostanjevica and Ljubljana. He was visiting professor to the Art Academy of Ljubljana in 1999. He recently curated "New Works/ New Europe", an exhibition of selected artists of the faculties of Ljubljana, Slovenia; Zagreb, Croatia; and Sarajevo, Bosnia and Herzegovina.

Michael Olijnyk is curator of exhibitions at The Mattress Factory, a museum of contemporary art that presents art you can get into—room-sized environments, created by in-residence artists. Located in the historic Mexican War Streets of Pittsburgh's North Side since 1977, the Mattress Factory is one of few museums of its kind anywhere.

Albert Paley received his BFA and MFA degrees from the Tyler School of Art at Temple University in Philadelphia. Currently, he is a professor and artist-in-residence holding the Charlotte Fredericks Morris Endowed Chair at the College of Imaging Arts and Sciences at the Rochester Institute of Technology. During his thirty-year career he has moved from jewelry to

decorative arts to architectural adornment to sculpture. His work can be found in museums around the world and in the United States in places such as the Metropolitan Museum of Art in New York, the Columbus Museum of Art, Bausch and Lomb's headquarters in Rochester, and a new courthouse in San Francisco. In 1997 Paley received the Masters of the Medium award from the Smithsonian Institute. He is often identified as one of the artists responsible for breaking the boundaries between sculpture, design, and the crafts.

Simon Penny is an Australian artist, theorist and teacher in the field of Interactive Media Art. His practice consists of Interactive Installation and Robotic Art. He curated "Machine Culture" (arguably the first international survey exhibition of interactive art) at SIGGRAPH '93 in Anaheim, California. He is European Professor of Interactive Environments, a joint position at University of Portsmouth UK and Merz Akademie, Stuttgart. He is currently on leave from his position as Associate Professor of Robotic Art at Carnegie Mellon University. His essays on *Culture and Technology* and *Electronic Media Art* have been translated into seven languages. He edited the anthology *Critical Issues in Electronic Media* (SUNY Press 1995). He is currently working on a manuscript to be published by MIT press. For further information, please refer to www.art.cfa.cmu.edu/Penny.

Charles O. Perry is a sculptor who received his MA in architecture at Yale University. He practiced architecture for six years in San Francisco, then

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won the Prix de Rome in architecture. He changed to sculpture while in Italy where he worked for thirteen years. He has been a sculptor-in-residence at Dartmouth College and at the Academy in Rome. He has concentrated most of his work on large scale public sculpture, such as the National Air and Space Museum in Washington, DC, Indiana University Museum of Art, IBM, Hyatt Regency Hotel, and the Federal Reserve Bank. He has installed these works worldwide, including Australia, Germany, Japan, Saudi Arabia, Singapore. He has shown in galleries and museums in the United States and Europe. His lectures on art, mathematics and culture have taken him to France, Italy, South America, Spain, Sweden, and throughout the United States. Presently he continues to work in sculpture and chair design, on which he has several patents.

Keith Piper studied at Trent Polytechnic in Nottingham, England and received his master's degree in environmental media at the Royal College of Art in London. He has been active in the International Symposium for Electronic Art and has exhibited widely in major art museums and art centers in New York, Paris, London, Johannesburg, Havana and Madrid. A book and CD-ROM published by the Institute of International Visual Arts entitled *Relocating the Remains* accompanied a solo show of the same title that traveled to London, Birmingham, New York and Ottawa. Piper has been a resident at Banff Center for the Arts, Walker Art Gallery and Ontario College of Art and Design

and has taught at the Jan van Eyck Akademie in Maastricht, Holland.

Tim Prentice is a kinetic sculptor who received a master's degree in architecture from Yale in 1960 and founded the award winning firm Prentice and Chan in 1965. Ten years later, he established a studio in Cornwall, Connecticut to design and fabricate kinetic sculpture. His corporate clients include American Express, Bank of America, Mobil, AT&T., and Hewlett-Packard. In the last year he has completed installations in Japan, Korea, Northern Ireland, and Australia. His work grows out of the tradition of Alexander Calder and George Rickey, but in a recent review the critic Grace Cluck stated that his work's "gently assertive character is very much his own." He shows with Maxwell Davidson in New York.

Daniel-Jean Primeau's work is eclectic: photography, artist's books, 3D glass mosaics, "slices of objects," participation art in schools, and public, private and residential commissions. He introduces children to monumental cardboard sculpture through collective creation art workshops. He first experimented in technology art with copygraphy in 1991. Since 1994, his *Gluttonous Trees* sculptures prompted him to illustrate the growth of trees and evolution of works in progress with computer animated virtual chronology and desktop video editing. He has given numerous lectures and exhibitions in Canada, the United States and France. His website is www.primeau.qc.ca.

Simon Raines is a sculptor who lives and works in Yorkshire, England. He studied visual arts and sculpture at Leicester Polytechnic and Bretton Hall College, University of Leeds and received a MFA in Sculpture in 1998. In 1999 he was awarded the Outstanding Student Achievement in Contemporary Sculpture Award by the International Sculpture Center. The following year he was the recipient of a Student Bursary and awarded membership into the Royal Society of British Sculptors. His work has been exhibited in galleries in London, Cleveland, Somerset and Yorkshire as well as Italy and Australia.

Michael Rees is a new media sculptor. He is collected by the Whitney Museum of American Art and by the Edelman Foundation in Luzern, Switzerland. His work was included in the 1995 Whitney Biennial and in "BitStreams" at the Whitney Museum through June 10, 2001. Articles have appeared about his work in *World Art*, *Artbyte*, *Art in America*, *The New York Times*, *Wired On Line*, *Time Digital*, and many others. In October 1999, he presented his work in the Geoge Clemenceau Hall at the Palais Du Luxemborg, Paris, France. His website is www.michaelrees.com.

Kenneth Rinaldo is a transdisciplinary artist and theorist who creates interactive robotic installations that blur the boundaries between the organic and inorganic. His works have been displayed at Kiasma Museum of Contemporary Art Helsinki, ARCO Arts Festival Spain, Australian Center for Photography, Museum of Contemporary Art Chicago, and

V2 Dutch Electronica Arts Festival Rotterdam. He has been published in *Wired Magazine*, *New York Arts* and *Circa Ireland*, and was the recipient of first prize for *Avida 3.0* in 2000. His works have been featured on television in over 15 countries including Japan, Finland, Sweden and France. He directs the Art and Technology program at The Ohio State University.

Michael Rodemer teaches interactive art in the School of Art and Design at the University of Michigan. His sculptural works have been exhibited in the US and Europe; a selection of them can be seen at www.umich.edu/~rodemer.

Pamela Ruiz is an art and fashion producer who has lived in Havana, Cuba since 1995. She organized three individual one-man shows: Ross Bleckner, Jack Pierson and Tsebi Geva in Espacio Aglutinador, the first independent space in Havana, Cuba. Her editorial work includes: *W Magazine's* *Cubre Libre*, photographed by Philip Lorca Di Corcia, May 2000. She most recently organized a parallel show during the 7th Havana Bienal, "Esta su casa Vicenta" and is currently working on the opening of the International Center of Photography of Cuba—CIFIC Centro Internacional de Fotografia de Cuba.

Patty Sarvis is affiliated with Tallix Foundry, located in the historic Hudson River Valley, just 90 minutes North of New York City. Tallix's five acre compound offers 85,000 square feet of work space. It is exceptionally well equipped to meet the casting and

fabrication requirements for sculptors, architects and designers.

Lisa Schroeder bio unavailable at time of printing. See Addendum for additional information.

John T. Scott is a sculptor/printmaker with a BA from Xavier University of Louisiana and an MFA from Michigan State University. He is currently a professor of fine arts at Xavier University of Louisiana and has executed public sculptures in Philadelphia, Boston, Atlanta, Kansas City, New Orleans, Nashville, and Dallas. He participated on a panel at the French Senate in Paris and has been a visiting artist at a number of major universities in the United States. He was the recipient of a John D. and Katherine T. MacArthur Fellowship in 1992.

Joe Seipel has been on the faculty of the sculpture department of Virginia Commonwealth University for 16 years, and chair of the department for 16 years. Currently ranked as one of the top five sculpture MFA programs in the country by *US News and World Report*, the department's national and international reputation is due to Joe's focus on visiting artists, the technology curriculum, and the advancement of graduating majors. Joe's conceptually-based objects and multimedia and robotic sculptures have been exhibited nationally and internationally.

Peter Selz is an art historian who received his MA and PhD from the University of Chicago. He has taught at Pomona College and the University of California, Berkeley, where he is

now Professor Emeritus of Modern Art. He served as chief curator of painting and sculpture at the Museum of Modern Art, New York and was the founding director of the Berkeley Art Museum/Pacific Film Archive. Selz is on the editorial board of *Art in America* and is the author of numerous articles and fifteen books on 20th Century art. He has been involved especially in modern sculpture and was the curator of Jean Tinguely's *Homage to New York* and the project director of Christo's and Jeanne Claude's *Running Fence*. He is the author of monographs of Eduardo Chillida, Barbara Chase-Riboud and Dimitri Hadzi.

Hiroshi Shimizu was a professor in biophysics in the University of Tokyo, where he studied the self-organization of biological activities in science. For six years he engaged in the applications of the self-organization of biological activities to technology, holonic computer and holonic control, as a leader of a Japanese national project. ("Holonic elements" means local elements bearing the whole in them.) Following his retirement he began to study the design principle of Japanese traditional culture—the culture of "ba"—aiming to bridge the Western and Oriental ways of thinking, focusing on the design principle of a system where local activities with diversity and the holistic activity become harmonious.

Peter Smith bio unavailable at time of printing. See Addendum for additional information.

BIOGRAPHIES

Robert Michael Smith is a sculptor, 3D digital artist, Web Designer and professor of art and technology at New York Institute of Technology. Smith is web director of www.sculpture.org for the International Sculpture Center, a member of the Board of Directors for the SIGGRAPH/ NYC chapter and president of The Sculptors Guild. His sculptures and digital art have been featured in many international publications, conferences and exhibitions.

Cindy Snodgrass is an artist and environmental educator who received her MFA from the Chicago Art Institute and her BFA in sculpture from the Kansas City Art Institute. She is known for her site and situation specific installations. Her enormous "wind sculptures" made of brightly colored fabric have been installed from Seattle to Miami. She has received grants from NEA Individual Fellowship, Mid Atlantic Art Foundation, the Grable Foundation, Heinz Endowment, Pittsburgh Foundation, the Pennsylvania and Ohio Arts Councils and the Art Institute of Chicago. Her current projects include *Turtle Vision*, *Earthlines*, *Neverending Waters* and *Cultivating Community—Urban Gardens*.

Tom Sokolowski is the director of Pittsburgh's Andy Warhol Museum, a vital forum in which diverse audiences of artists, scholars and the general public are galvanized through creative interaction with the art and life of Andy Warhol. The Warhol is ever-changing and constantly re-defining itself in relation to contemporary life, using its unique collections and

dynamic, interactive programming as tools. Located on the North Shore of Pittsburgh, The Warhol is one of the four Carnegie Museums of Pittsburgh and is a collaborative project of the Carnegie Institute, Dia Center for the Arts, and The Andy Warhol Foundation for the Visual Arts, Inc. Opened in 1994, the Museum features extensive permanent collections of art and archives on one of the most influential American artists of the twentieth century. It is also a primary resource for anyone seeking insights into contemporary art and popular culture.

Elijah Sproles is a sculptor living in New Orleans. He is the co-director of the New Orleans Sculpture Lab and exhibits work and conducts cast iron events and residencies both nationally and internationally. He received his MFA from the University of Minnesota in Minneapolis.

STELARC is an Australian artist who has performed extensively in Japan, Europe and the United States, including new music, dance festivals and experimental theatre. He has used medical instruments, prosthetics, robotics, virtual reality systems and the Internet to explore alternate, intimate and involuntary interfaces with the body. He has performed with a THIRD HAND, a VIRTUAL ARM, a VIRTUAL BODY, and a STOMACH SCULPTURE. He has acoustically and visually probed the body, having amplified brainwaves, blood-flow and muscle signals, and filmed the inside of his lungs, stomach and colon, approximately two metres of internal space. He has done twenty-five body SUS-

PENSIONS with insertions into the skin, in different positions and varying situations in remote locations. Performances such as PING BODY and PARASITE probe notions of telematic scaling and the engineering of external, extended and virtual nervous systems for the body using the Internet. Current projects include the EXTRA EAR, a surgically constructed ear as an additional facial feature that coupled with a modem and a wearable computer will act as an internet antenna, able to hear RealAudio sounds. And MOVATAR is an intelligent avatar that will be able to perform in the real world by possessing a physical body. It will have a sound feedback loop from the body giving the virtual entity an ear in the world. He is now a principal research fellow in the Performance Arts Digital Research Unit at The Nottingham Trent University, UK. His art is represented by the Sherman Galleries in Sydney.

subRosa is a reproducible (cyber) feminist cell of cultural researchers committed to combining art, activism, and politics to explore and critique the effects of the new information and biotechnologies on women's bodies, lives, and work. Current subRosa projects focus on examining the intersecting economies that serve to normalize and naturalize ART (Assisted Reproductive Technologies), and on exposing their historical connections to eugenics and colonial ideology. subRosa produces situational texts, public forums, performances, and interventions. Recent performances include: *Sex and Gender Ed Show* at Digital Secrets, ASU, Tempe; *Expo EmmaGenics*, Intermediale

Festival, Mainz, Germany; *Knowing Bodies*, SNACC, Winnipeg. Contact subRosa at www.artswire.org/subrosa.

Ritsuko Taho is an artist/landscape sculptor in the public arena and is affiliated with a community participatory artwork characterized by a series of dream collections started from the Arts Festival of Atlanta, Georgia to Capp Street Project in San Francisco, New Castle's Laing Gallery, England, Barbican Center in London, and Central Square in Cambridge, Massachusetts. She also collaborated with various professionals for a permanent landscape sculpture such as grass pyramids in Nasu, Japan, a community farm in Kobe for the 1995 earthquake survivors, and a mist fountain for a technology center in Charlotte, North Carolina. Her most recent work incorporates information devices, electronic components as well as public performance. She received a MFA from Yale University and is a recipient of numerous awards and grants including a Guggenheim Fellowship, Tiffany Award and Anonymus is a Woman Award. She is currently a professor at Tokyo National University of Fine Arts and Music and a research fellow at MIT.

Matt Toole was raised in Savannah, Georgia. He received a BFA from Georgia Southern University in 1994, did his post-baccalaureate study at Georgia State University from 1996-97 and received an MFA from Southern Illinois University in May 2000. He was awarded an International Bursary at the Scottish Sculpture Workshop for Visiting Artists from November 2000 to

February 2001. He is currently an artist in residence at the John Michael Kohler Arts Center, Arts/Industry Program and was recently awarded the Jerome Fellowship Award at Franconia Sculpture Park in Shafer, Minnesota. He has been casting metal sculpture for a decade and has traveled extensively to various iron pouring events around the country.

Olesya Turkina, Ph.D., is an art critic, curator, senior researcher of the Department of Contemporary Art in the State Russian Museum, member of the Russian Space Federation, teaches Contemporary Art at the Baltic University of Economy, Ecology and Human Rights, St. Petersburg, and author of more than 150 essays on contemporary culture.

Elona van Gent lives and works in Grand Rapids, Michigan. Her work has been exhibited at museums and university galleries across the nation and a traveling exhibition of her sculpture and computer prints will be shown in the USA, England, and Holland in 2002-03. Joining traditional sculptural materials and processes with more recently developed computer and rapid prototyping techniques, both her gallery work and large scale commissions are assemblages that combine the familiar physical presence of three dimensional "things" with the less tangible dimensions of our contemporary experience. Elona teaches sculpture and 3D computer modeling at Grand Valley State University.

Scott van Note is a student of sculpture at Arizona State University and the systems administrator for the

rapid prototyping labs on campus. A self-proclaimed aversion to the purely virtual has led to him to develop accessible computer based processes to create sculptures in the material world. His current work explores the ability of the computer to create perfect complex symmetry and the organic-like degradation of that perfection through the many manual operations used to wrest the ephemeral data into cast metal.

Bill Viola is a major figure in video art. His installations and videotapes, which have received international recognition, are distinguished by a confluence of allegorical resonance and virtuosic control of technology. He explores video's temporal and optical systems to metaphorically examine modes of perception and cognition, and ultimately chart a symbolic quest for self. Employing a rigorous structuralism, a ritualized investigation of visual and acoustic phenomena, illusion and reality, he achieves a poetic articulation of visionary transcendence. "Visual poems, allegories in the language of subjective perception," is how Viola terms his videotapes. His extraordinary use of video technology to "sculpt" with time is one of his few "special effects." Time-lapse, slow motion, reversals, duration and other temporal interventions acquire metaphorical significance, evoking cycles of day and night, birth, life, death and renewal. Viola's videotapes and installations have been shown widely throughout the world, in major group exhibitions at festivals and institutions. He has also had one-person shows at The Museum of Modern Art, New York;

BIOGRAPHIES

ARC/Musee d'Art Moderne de la Ville de Paris; and the Contemporary Art Museum, Houston, among other institutions. He was chosen to represent the United States at the 46th Venice Biennale and was the subject of a major retrospective at the Whitney Museum of American Art in 1998.

Mary Visser teaches sculpture and computer imaging at Southwestern University in Georgetown, Texas. She has had over 40 exhibitions in the US and Europe, including Intersculpt. Receiving a Mellon Technology Fellowship in 1998 for her work in multimedia, she has participated in a number of Computers and Sculpture Forum presentations, organized the Digital Studio for the ISC's conference in Houston, and has completed several large public and private commissions most recently for Sprint, Inc. She is presently writing a multimedia interactive 3-dimensional design text for sculpture students.

Paige Wainwright has a masters degree in American history from the University of Alabama at Birmingham and has been on the staff at Sloss Furnaces since 1983, serving as assistant director and curator. In those positions she was responsible for overall planning and development of the metal arts program, which includes development of a comprehensive art center that focuses on all aspects of metal sculpture and includes funded and non-funded residencies, regular access for area artists to foundry facilities, public programs, and an arts-based jobs program that serves inner city children. Last two year metal arts programs served

some 250 artists from nine southern states and 14,000 children and adults throughout Alabama.

Pat Warner lives and works near Los Angeles, California. Her wood and water sculptures and installations demonstrate her concerns about the natural environment, and reflect her rural upbringing in southeastern Pennsylvania. Her work has been exhibited at Europos Parkas, Vilnius, Lithuania, and many venues in the United States including Monarch Contemporary Art Center, Tenino, Washington; Connemara Conservancy, Dallas, Texas; Los Angeles Municipal Gallery, Los Angeles, California; Iowa State University, Ames, Iowa; the Cleveland Museum of Art, Cleveland, Ohio; and the Dallas Museum of Art, Dallas, Texas.

Norman T. White, an artist and instructor, received his BA in biology from Harvard College, where he also studied painting under T. Lux Feininger. In 1966, he changed his artistic medium of choice from oil paints to digital electronics, and presented his first major electronic work at a 1969 exhibition at the Brooklyn Museum of Art entitled "Some More Beginnings", sponsored by E.A.T. (Experiments in Art and Technology). Since then, he has lectured and exhibited his work throughout North America and Europe. For his work in robotic media, he has received prizes from La Vilette in 1985 and Ars Electronica in 1990, and in 1995 was awarded the Petro Canada Prize for Interactive Media. Many of his works can be found in public collections, including those of the Art Gallery of

Ontario, the Vancouver Art Gallery, the Canadian Art Bank, and the National Gallery of Canada. From 1978 to the present, he has taught courses in electronics and computer programming at the Ontario College of Art and Design.

Derrick Woodham was born and educated in Great Britain, and graduated from the Royal College of Art in 1966. He represented contemporary trends in British sculpture in many group exhibitions in Europe, the United States and Japan. He has taught in the United States at the Philadelphia College of Art, the University of Iowa, the University of Kentucky, and the University of Cincinnati. He began modeling his sculpture on the computer in 1993, and has installed exhibitions of professional sculpture and artwork created by his students in DAAP, the first virtual world of sculpture on line in Active Worlds.



Magdalena Abakanowicz in the midst of the "Crowd of One Thousand Ninety Five" during the installation at Polich Art Works.

An idea can turn to dust or magic depending on the talent that rubs against it.

Matsuo Basho, 1644-1694



Magdalena Abakanowicz
Detail of *Ninety Five Figures*
From the *Crowd of One Thousand*
Ninety Five Figures.
Cast and installed at
Polich Art Works, Spring 2000

Photo: PAW archives



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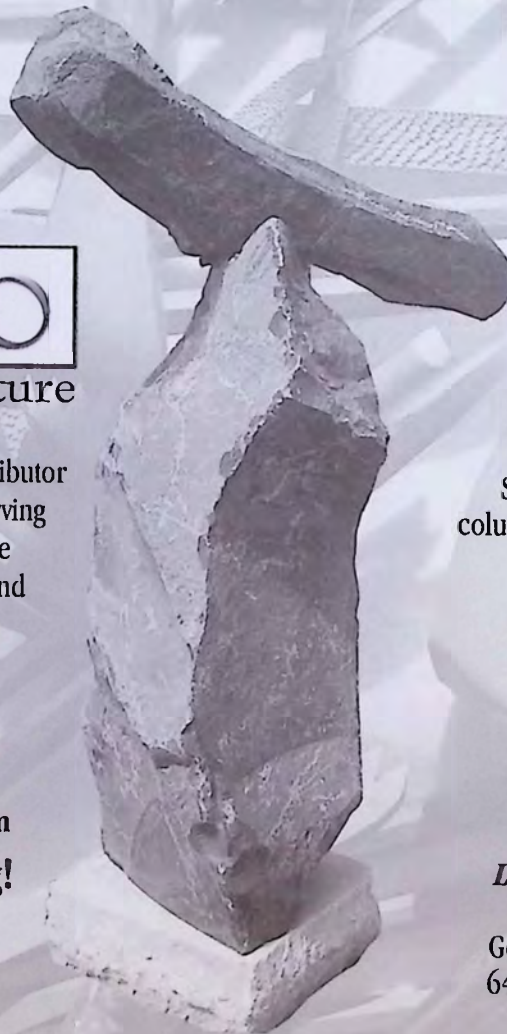
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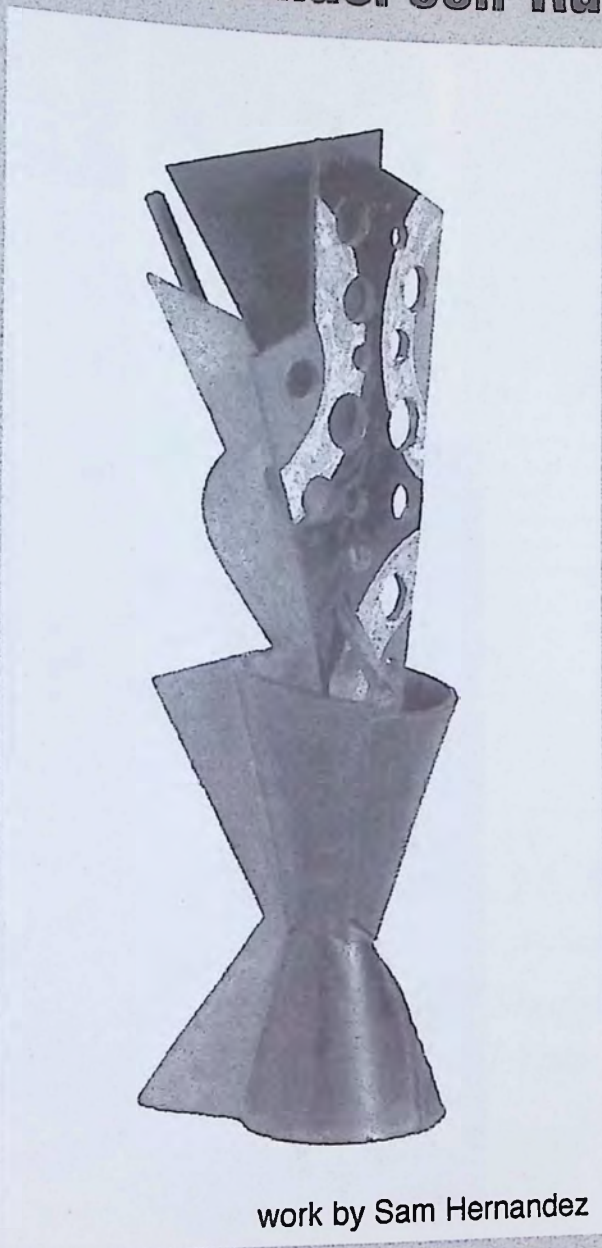
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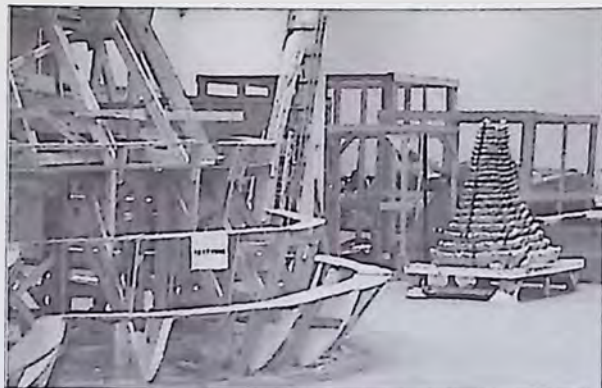
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Louise Bourgeois, *Fountain* maquette
Courtesy Louise Bourgeois and Cheim & Read, New York
Under construction at Polich Art Works, 1999,
Rock Tavern, New York
Project Manager, Robert J. Spring,
Modern Art Foundry, Queens, New York

An idea can turn to dust or magic depending on the talent that rubs against it.

Matsuo Bashō, 1644-1694



Louise Bourgeois
Fountain, 1999
Cast at Polich Art Works,
Rock Tavern, New York
Project Manager, Robert J. Spring,
Modern Art Foundry,
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Courtesy of Pittsburgh Cultural Trust

Photo: C.E. Mitchell



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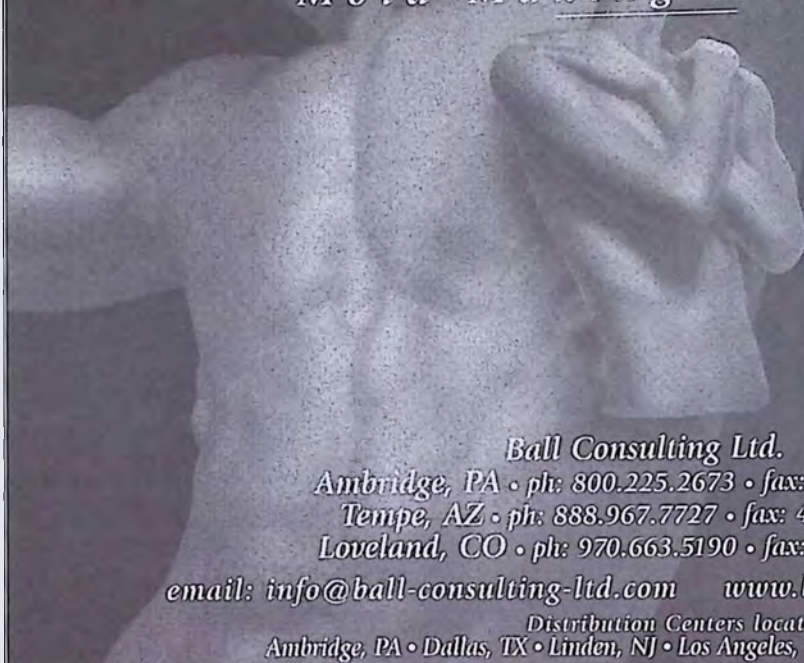
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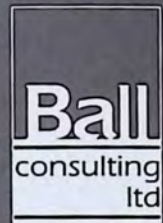
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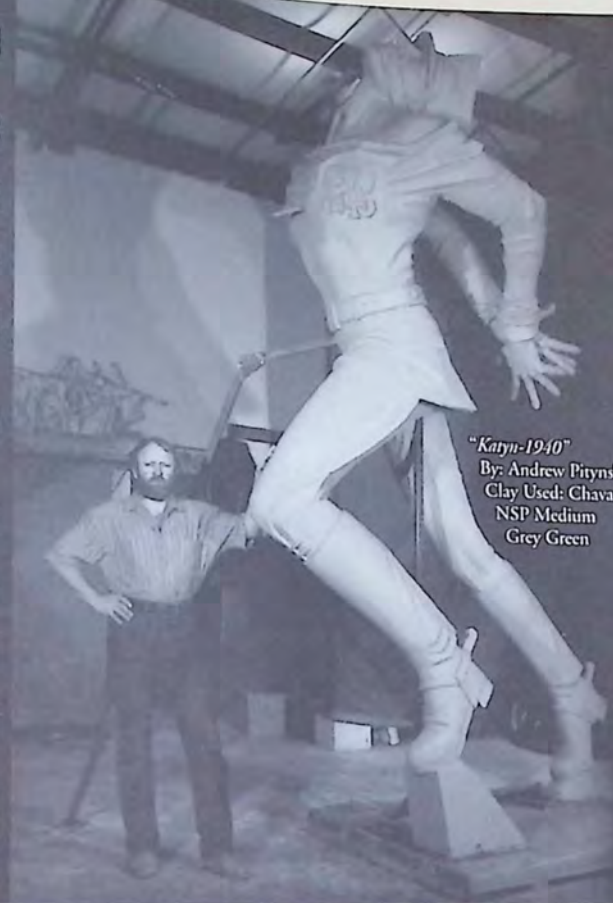
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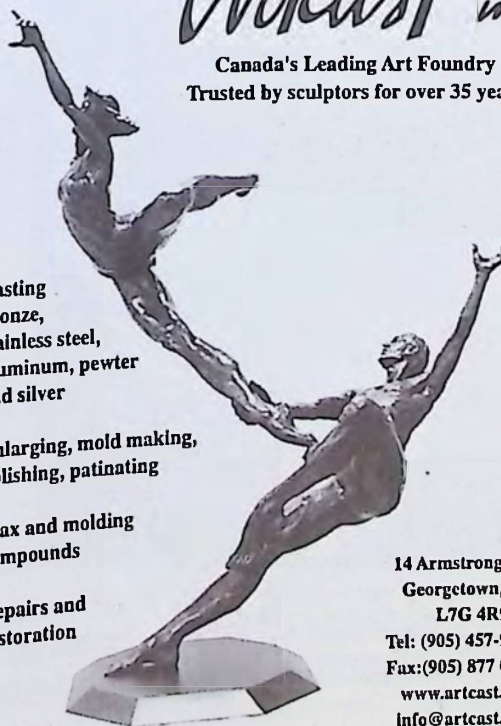
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

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