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20th International Sculpture Center Conference
June 21– June 24, 2006
Cintas Centre – Xavier University

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the
Date

International Sculpture Center
Honors **Manuel Neri**

15th Annual
Lifetime Achievement Award Gala

Wednesday, November 1, 2006, 6:30 pm

Tribeca Rooftop
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For updates, please visit www.sculpture.org
For more information on the Lifetime Achievement Awards Gala,
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A Sculpture Reader:
Contemporary Sculpture Since 1980

Edited by Glenn Harper and Teylene Moyer



New! From University of Washington Press and International Sculpture Center, publisher of *Sculpture* magazine

A Sculpture Reader:
Contemporary Sculpture Since 1980

The International Sculpture Center inaugurates a series of books on contemporary sculpture. The first of these books published by newly created ISC Press will be a compilation of articles on sculptors that first appeared in *Sculpture* over the past two decades. This book will serve as a tool for educators, students and those interested in contemporary sculpture. It includes over 40 articles on a selection of International artists including Beverly Sommes; Tom Otterness; Annette Messager; Stephan Balkenhol and Richard Long

With an introduction by Karen Wilkin
Edited by Glenn Harper and Teylene Moyer
Release date: June 2006
For further information, please visit www.sculpture.org.

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Crossroads Cincinnati 2006: Welcome from the International Sculpture Center

On behalf of the International Sculpture Center's Board of Directors and Chairman Joshua Kanter, welcome to Cincinnati, and to *Crossroads Cincinnati 2006*, the 20th International Sculpture Conference.

To mark the beginning of "ISCities," the International Sculpture Center (ISC) is excited to be holding the 20th International Sculpture Conference in the culturally rich city of Cincinnati. Selected for its strong, vital base of sculptors, as well as institutions, galleries, and communities that support sculpture, Cincinnati is not just the host city for *Crossroads Cincinnati 2006*, but also the ISC's first International Sculpture City.

This year's presenters cover the full range of the sculpture experience: artists, architects, city planners, consultants and advisors, gallery dealers, museum directors, university faculty, and more. Gathered together, this group of professionals creates a dynamic learning environment that encourages interaction, networking, dialogue, and engagement, linking established and emerging artists and seasoned arts professionals.

In addition to regular conference programming, we are pleased to use this occasion to present the ISC Educator of the Year Award to Edward Mayer, Professor and Sculpture Area Chair at the State University of New York at Albany. This award recognizes his outstanding work as an artist, as well as his passion and commitment to the education of his students.

We would like to thank members of the local Cincinnati arts community for their hard work in helping organize this conference: their creative energy and commitment are the foundation on which this event has been built. We would like to express a deep appreciation for the sponsors and supporters whose generous donations have helped provide valuable opportunities for emerging artists. A special thank you goes to Joshua Kanter and the ISC Board of Directors for their continued support, including Rob Fisher and the ISC Conference Committee, as well as Anthony Meyers, Conference Coordinator, and all the ISC staff for their commitment and dedication in organizing an outstanding program.

Please enjoy the conference, the city and this wonderful opportunity to learn from each other.

Johannah Hutchison
ISC Managing Director
International Sculpture Center

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Table of Contents

Page 4	ISC Board and Staff
Page 5	Collaborating Institutions and Sponsors
Page 7	Acknowledgements
Page 8 - 9	Crossroads Cincinnati: Cintas Center Floor Plans
Page 10 - 13	Conference Schedule at a Glance
Page 14 - 19	Keynote Addresses and Panel Sessions: Descriptions and Schedule
Page 20 - 21	Mentoring Sessions
Page 23	ARTSlam Sessions
Page 24 - 26	Special Events
Page 28 - 29	Art Tours
Page 30 - 32	Vendors' Square
Page 34 - 52	Biographies

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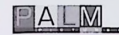
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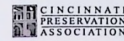
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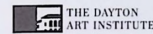
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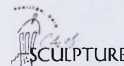
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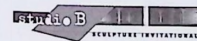
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Marc Fields, *The Compleat Sculptor*

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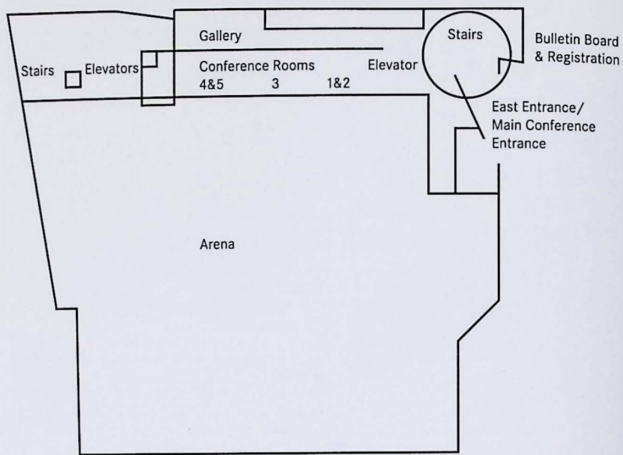
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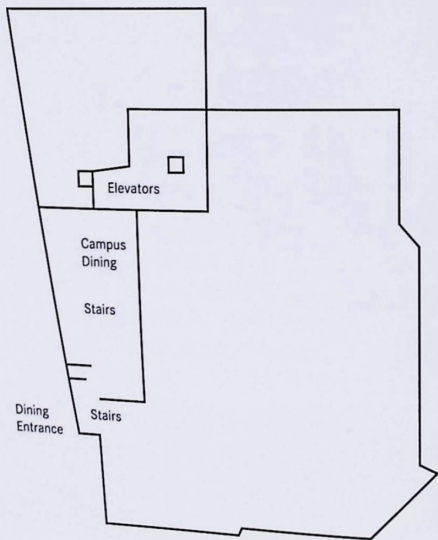
A Special Thanks to Members of the 2005 Cincinnati Conference Planning Committee:
Holly and Zachary Cahill; Allen Cochran; Aaron Cucchetti; Rhonda Gushee; Karen Heyl;
Michael Johnson; Matthew Lynch; Kirk Mayhew; Lisa Merida-Paytes; Danute Miskinis;
John Sandy; Paige Wideman; Chris Wuest

Cintas Center Floor Plan for Conference

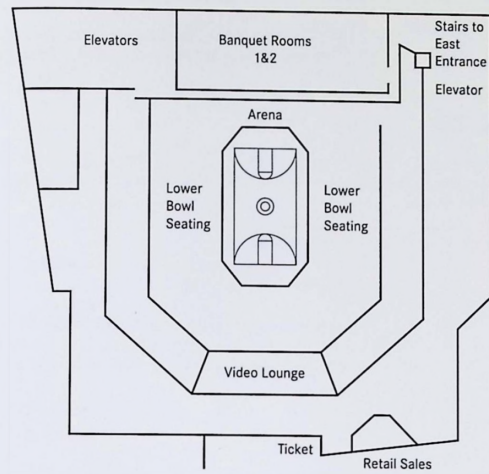
Conference level 4



Dining Level Mezzanine



Banquet Level 3



Conference Schedule at a Glance

Wednesday, June 21

8am	9am	10am	11am	12pm	1pm	2pm	3pm	4pm	5pm	6pm	7pm	8pm
			12:00pm - 5:00pm	Early Registration, Cintas Center								

Thursday, June 22

8am	9am	10am	11am	12pm	1pm	2pm	3pm	4pm	5pm	6pm	7pm	8pm
9:00am - 6:00pm	Registration Opens											
	9:30am - 11:30am	Keynote Address: Jackie Winsor										
		11:30am - 1:30pm	Lunch Break									
		12:00pm - 1:30pm	Meet the Vendors: Vendors' Square / Main Concourse									
		12:00pm - 5:45pm	Vendors' Square and Video Lounge Open									
		1:30pm - 3:30pm	Panel Session Is it Sculpture or Architecture Ephemeral Work New Dimensions in Modernist Sculpture									
		1:30pm - 3:30pm	Mentoring Session The Art Gallery: Exhibition and Representation Jackie Winsor									
		1:30pm - 5:45pm	ARTSlam Session 1									
		3:45pm - 5:45pm	Panel Session Survival Skills 101: The Business of Sculpture Current and New Technologies for Artists Urban Renewal									
		3:45pm - 5:45pm	Mentoring Session Graduate School: From Entry to Completion									
										6:30pm - 8:30pm	Carl Solway/Studio B Reception	

Friday, June 23

8am	9am	10am	11am	12pm	1pm	2pm	3pm	4pm	5pm	6pm	7pm	8pm
9:00am - 5:00pm	Registration Opens											
9:30am - 11:30am	Keynote Address: Chakaia Booker											
			11:30am - 1:30pm	Lunch Break								
			12:00pm - 5:45pm	Vendors' Square and Video Lounge Open								
			1:30pm - 3:30pm	Panel Session Dealer, Advisor, Consultant: Which way do I go? Public Art and the Collaboration Process Variations: Installations and Performance Art								
			1:30pm - 3:30pm	Mentoring Session Grants for Individual Artists Andrew Leicester								
			1:30pm - 5:45pm	ARTSlam Session 2								
							3:45pm - 5:45pm	Panel Session Future Planning for Artists Sculpture and Social Commentary Human/Animal Forms in Contemporary Sculpture				
							3:45pm - 5:45pm	Mentoring Session Chakaia Booker				
										6:30pm - 8:30pm	CAC Reception	

Saturday, June 24

8am	9am	10am	11am	12pm	1pm	2pm	3pm	4pm	5pm	6pm	7pm	8pm
			11:30am - 1:00pm	Closing Session, Arts Education Roundtable Professor Edward Mayer receives Educator of the Year Award								
			12:00pm - 5:00pm	Open Mentoring Sessions for Participants								
			12:00pm - 6:00pm	Vendors' Square and Video Lounge Open								
			1:00pm - 6:00pm	Art Tour Dayton Art Institute and Shirley-Jones Gallery Pyramid Hill Sculpture Park and Hamilton Art Tour								
			1:00pm - 6:00pm	Walking Tour Artist Ted Gantz Studio / Over the Rhine Section of Cincinnati								

Schedule Keynote Addresses and Panel Sessions

June 22

9:30am - 11:30am	Keynote Address
Location:	Banquet Rooms 1&2
Speakers:	Jackie Winsor

1:30pm - 3:30pm	Session 1
	Is it Sculpture or Architecture?
Location:	Banquet Room 1
Moderator:	Timothy Rub, Cleveland Museum of Art
Speakers:	Roberto Behar and Rosario Marquardt (<i>R & R Studios</i>), <i>artists and architects</i> Andrew Leicester, <i>public artist</i> Stephen Badgett and Matthew Lynch (<i>Simparch</i>), <i>artists and faculty, University of Cincinnati</i> Merrill Elam, <i>Mack Scogin Merrill Elam Architects</i>

This session addresses the multilayered and overlapping relationships between sculpture and architecture as theory and practice. Topics include artists collaborating with architects and sculptors with architectural backgrounds and themes in their work.

	Session 2
	Ephemeral Work
Location:	Conference Rooms 1&2
Moderator:	John Grande, Writer and Art Critic
Speakers:	Brynna Tucker, <i>artist and staff, Pratt Institute</i> Steven Siegel, <i>artist</i> Roy Staab, <i>artist</i>

Artists explore temporary interventions in urban and natural settings in their work.

1:30pm - 3:30pm	Session 3
	New Dimensions in Modernist Sculpture
Location:	Conference Rooms 4&5
Moderator:	Karen Wilkin, <i>Art Historian and Critic</i> Tom Butter, <i>artist and coordinator, MFA Fine Arts Program, Parsons School of Design</i> Willie Cole, <i>artist</i> Rebecca Smith, <i>artist</i>

Artists explore perspectives in approaching their work and how they developed over time within and outside of the modernist period.

3:45pm - 5:45pm	Session 4
	Survival Skills 101: The Business of Sculpture
Location:	Conference Rooms 1&2
Moderator:	Mark Harris, <i>School of Art, DAAP Program, University of Cincinnati</i>
Speakers:	Carol Hagen, <i>Visunlimited</i> Thomas Mann, <i>Thomas Mann galleries and lecturer</i> Jim McDonald, <i>independent art consultant</i> Eric Stephenson, <i>artist</i>

This session explores the cultivation of one's career as an artist and arts professional. Discussion points include tips for documenting and archiving an artists' body of work and collections, the role of the artist's assistant, to rebuilding one's studio and life after natural disasters, and more.

	Session 5
	Current and New Technologies for Artists
Location:	Conference Rooms 4&5
Moderator:	Rob Fisher, <i>Artist</i>
Speakers:	Marc Fields, <i>The Compleat Sculptor</i> Christoph Spath, <i>Digital Stone Project</i> Julie Ward, <i>artist and staff, Sloss Furnaces</i>

Artists and art retailers address traditional and digital techniques and tools used by sculptors to produce new work.

June 22

3:45 pm - 5:45 pm

Session 6

Urban Renewal

Location: Banquet Room 1

Moderator: Frank Russell, *DAAP Community Design Center*

Speakers: Tom Borrup, critic
Renee Kemp-Rotan, *Mayor's Office, Birmingham, Alabama*
Ken Lum, artist and faculty, *University of British Columbia*
Joyce A. Sommers and David Thomas, *Indianapolis Art Center*
Mel Zeigler, artist and faculty, *University of Texas at Austin*

This session addresses the importance of sculpture in revitalizing communities. From the creation of public art initiatives in urban environments to creating access for local youth groups to visual art, panelists address the complex nature of intersecting art with economic, political and social forces in communities.

June 23

9:30 am - 11:30 am

Keynote Address

Location: Banquet Rooms 1 & 2

Speakers: Chakaia Booker

1:30 pm - 3:30 pm

Session 7

Dealer, Advisor, Consultant: Which Way Do I Go?

Location: Conference Rooms 1 & 2

Moderator: Karen Mills, *Public Art Consultant*

Speakers: Stacey B. Gershon, *JP Morgan Chase Bank and International Association of Professional Art Advisors*
Carl Solway, *Carl Solway Gallery*

Panelists pose options and scenarios for the artist who begins to investigate the optimum track for selling and exhibiting his or her work. What are the pros and cons of working with an art dealer, advisor, or consultant? What are the pros and cons of working independently to build your career?

Session 8

Public Art and the Collaboration Process

Location: Conference Rooms 4&5

Moderator: Valerie Eickmeier, *Herron School of Art & Design, Indiana University Purdue University Indianapolis (IUPUI)*

Speakers: Brooke Barrie, *Grounds for Sculpture*
Wendy Feuer, *public art consultant*
Don McNeil, *curator, General Mills Art Collection*
Mindy Taylor-Ross, *Arts Council of Indianapolis*

Panelists discuss sculpture parks and gardens, percent for art programs, collaboration with local legislation, officials, and commercial businesses, as well as corporate and private collections.

Session 9

Variations: Installations and Performance Art

Location: Banquet Room 1

Moderator: Linda Shearer, *Contemporary Arts Center*

Speakers: Matthew McCaslin, *artist*
Wanda Raimundi-Ortiz, *artist and lecturer*
Saya Woolfalk, *artist*

This panel will look at the intersection between installation and performance art. Among the questions to be addressed are the role of technology in creating a "multi-dimensional environment" (McCaslin), how objects "symbolize and activate the landscape" (Woolfalk), and how performance examines our place in society (Ortiz).

3:45 pm - 5:45 pm

Session 10

Future Planning for Artists

Location: Banquet Room 1

Moderator: Deborah Obalil, *Alliance of Artists Communities*

Speakers: Janet Hicks, *Artists Rights Society*
Jeffrey Hoffeld, *Jeffrey Hoffeld and Company*
Anne Kohs, *Anne Kohs & Associates*
Peter Stevens, *The Estate of David Smith*

As a postscript to the "Survival Skills 101" session, this discussion addresses issues of intellectual property: from estate planning, copyrighting and licensing rights, to networking with the arts community through artist residencies and colonies, and more.

3:45 pm - 5:45 pm

Session 11**Sculpture and Social Commentary**

Location:	Conference Rooms 1 & 2
Moderator:	Mary Jane Jacob, <i>curator and faculty, School at the Art Institute of Chicago</i>
Speakers:	Conrad Atkinson, <i>artist</i> Janet Henry, <i>artist and educator, Brooklyn Heights Montessori School</i> Stephanie Syjuco, <i>artist and lecturer, Stanford University and California College of the Arts</i>

Artists' aim to contribute to society in positive and effective ways has been a strong motivating force in artmaking. Complex, convoluted, and vexing relationships face us everyday; clear and critical perceptions are needed. Artists and their works offer ways of contending with the circumstances that impinge on our lives and those of others. These speakers will present a project in-depth as a case study into the myriad issues-at-stake in making art with a social message. They will reveal their thinking and concerns in presenting urgent subjects to the public, including their choices of subject, representation and siting.

3:45 pm - 5:45 pm

Session 12**Human and Animal Forms in Contemporary Sculpture**

Location:	Conference Rooms 4 & 5
Moderator:	Glenn Harper, <i>Sculpture Magazine</i>
Speakers:	James Croak, <i>artist</i> Gwynn Murrill, <i>artist</i> Rune Olsen, <i>artist</i>

The figure, both human and animal, was in disfavor in Modernism after Giacometti, returning in full force only after the advent of Postmodernism in the 1980s. But of course, the figure never went away: artists have continued to return to human and animal forms to express ideas that cannot be fully explored in abstraction, and contemporary artists have expanded the formal vocabulary of the figure in provocative ways.

Roundtable Discussion**Arts Education**

Location:	Banquet Rooms 1 & 2
Moderator:	Kenji Fujita, <i>faculty, Bard College and School of Visual Arts</i>
Speakers:	Lee Boroson, <i>artist and faculty, Rhode Island Institute of Design</i> Maren Hassinger, <i>artist and faculty, Maryland Institute College of Art</i> Edward Mayer, <i>artist and faculty, State University of New York at Albany, and recipient, ISC Educator of the Year</i> Ned Smyth, <i>artist</i>

Discussion will focus not only on issues in education from an academic standpoint among art departments nationally and the future of arts education in schools, but will also address issues of creating more access points to individuals outside of academia: educational programs within arts organizations that are made available to local communities, youth and adults, that inspire future artists.

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Mentoring Sessions

Mentoring sessions are informal opportunities to ask questions related to the artists' careers and personal perspectives on art as well as getting feedback on personal and professional perspectives on art making practices.

June 22

1:30pm - 3:30pm **Mentoring Session 1**
The Art Gallery: Exhibition and Representation
 Location: Arena Floor, Section 110

Speakers discuss the exhibition of one's work in galleries, museums, and public spaces.

1:30pm - 3:30pm **Mentoring Session 2**
Jackie Winsor
 Location: Arena Floor, Section 102

Artist Jackie Winsor fields questions related to her keynote address as well as discuss other aspects of cultivating one's career as an artist and some of her creative projects.

3:45pm - 5:45pm **Mentoring Session 3**
Graduate School: From Entry to Completion
 Location: Arena Floor, Section 110

Speakers address applying to a graduate art program and selection of schools; building one's portfolio; the transition out of school; and building one's career as an emerging professional artist.

Mentoring Session 4
Mary Miss. This session has been cancelled.

June 23

1:30pm - 3:30pm **Mentoring Session 5**
Grants for Individual Artists
 Location: Arena Floor, Section 110

Carolyn Gutjahr, arts grant programs manager for the City of Cincinnati, will address grant programs for artists and small arts and cultural organizations. Items include the grant submission process, advisory panels, program evaluation, and city arts planning committees.

1:30pm - 3:30pm **Mentoring Session 6**
Andrew Leicester
 Location: Arena Floor, Section 102

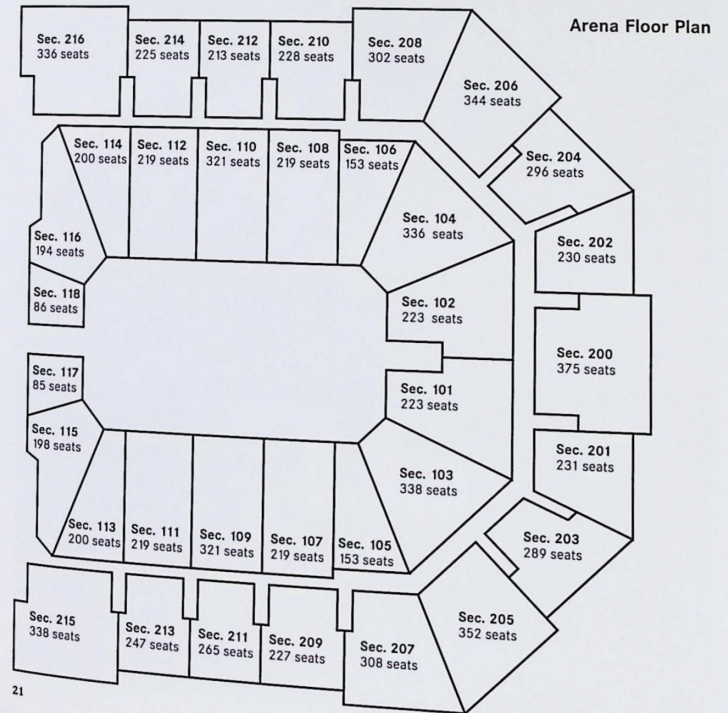
Artist Andrew Leicester discusses aspects of cultivating one's career as an artist as well as his numerous public art projects.

3:45pm - 5:45pm **Mentoring Session 7**
Chakaia Booker
 Location: Arena Floor, Section 110

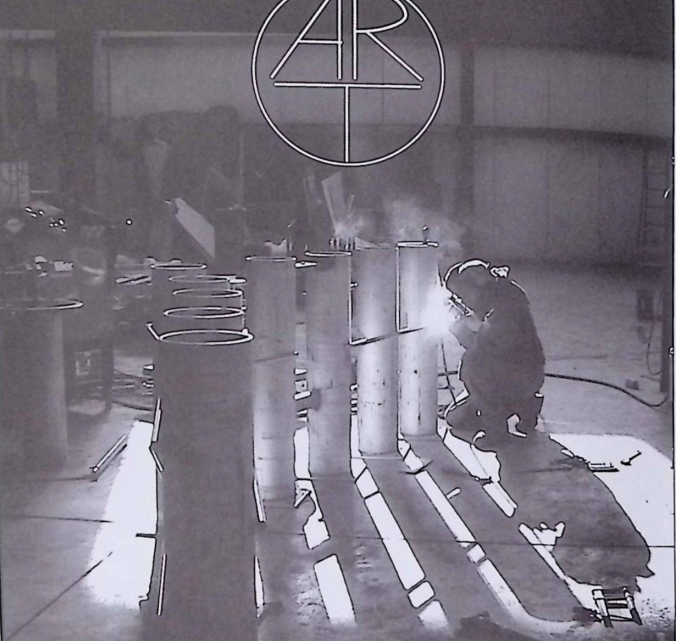
Artist Chakaia Booker fields questions related to her keynote address. In addition, she will discuss aspects of cultivating one's career as an artist and elaborate on some of her artistic projects.

June 24

12noon - 5:00pm Location: Arena Floor, Open



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ARTSlam Sessions

ARTSlam Sessions are unique opportunities to meet with seasoned artists and arts professionals for creative and career advice. Artists are invited to present up to a maximum of ten (10) images (either .jpegs on CD or slides) of your current work. Please visit the *Conference Registration Desk* for available time slots.

June 22

1:30 pm - 5:45 pm

Session 1

Location: Conference Room 3

Panelists: Celene Hawkins, *artist and partner, Hawkins & Hawkins Custom*

Jason Franz, *Manifest Creative Research Gallery and Drawing Center*

Jennifer Complo McNutt, *Eiteljorg Museum of American Indians and Western Art*

Dennis Harrington, *Weston Art Gallery*

June 23

1:30 pm - 5:45 pm

Session 1

Location: Conference Room 3

Panelists: Camilo Alvarez, *Samson Projects*

Jeanine Oleson, *artist, educator, and curator*

Franklin Sirmans, *independent curator, writer, editor and lecturer*

David Dillon, *Contemporary Arts Center*

Sandra Bloodworth, *New York City Metropolitan Transportation Authority Arts For Transit*

Special Events

June 21

6:00 pm - 8:00 pm

Welcome Reception (For special events registrants only)

Location: Cincinnati Art Museum
953 Eden Park Drive, Cincinnati, OH

Join speakers and other artists and arts professionals at the first event of the *Crossroads Cincinnati 2006* conference program. Museum is open to the public, but reception is open to Special Events ticket holders only.

March 25 - July 30

On view: *Making a Legacy, Living the Legacy*

This exhibition, guest curated by Cincinnati artist Thom Shaw, explores the diverse achievements of African-American artists living in Cincinnati and the tristate region. *Making a Legacy, Living the Legacy* not only samples local talent, it also adds knowledge and insight into the motivation and creative aesthetic of African-American artists. The artists featured in the exhibition include Thom Phelps, who creates installations with recycled materials; Joyce Young, a painter whose vibrant canvases have an ethereal spirit; Melvin Grier, an accomplished and award winning photographer; Carolyn Mazloomi, whose contemporary quilts have a national following; and Ellen Price, who uses her printmaking skills to question her own identity and cultural heritage.

June 22

6:30 pm - 8:30 pm

Exhibition Viewing and Reception (Free to General Public)

Location: Carl Solway Gallery
424 Findlay Street, Cincinnati, OH

On view are the exhibitions

A Tribute to Nam June Paik (1932 - 2006)

This exhibition features five major video sculptures—Truman Tower, In-Flux House, Quetzalcpatl, From Neander Valley to Silicon Valley, and Memory Trunk—along with drawings and prints by Nam June Paik, the artist internationally known as “The Father of Video Art.” Paik ephemera, including letters, sketches, photographs and posters collected by Carl Solway Gallery during its 20-year association with the artist will also be on view.

3D: An Exhibition of Contemporary Sculpture

This exhibition includes the work of 31 artists known for their innovative sculpture.

Included are: Vito Acconci (Brooklyn, NY), Alan Belcher (Toronto, Canada), Chakaia Booker (New York, NY), Jay Bolotin (Cincinnati, OH), Carmel Buckley (Cincinnati, OH), Tom Butter (Brooklyn, NY), Nick Cave (Chicago, IL), Willie Cole (Mine Hill, NJ), Petah Coyne (New York, NY), Tony Cragg (Wuppertal, Germany), Ana England (Felicity, OH), R.M. Fischer (Brooklyn, NY), Jane Hammond (New York, NY), Robert Hudson (Cotati, CA), Amy Kao (Brooklyn, NY), Charles LeDray (New York, NY), Donald Lipski (Sag Harbor, NY), Anthony Luensman (Cincinnati, OH), Allan McCollum (New York, NY), Joel Otterson (Los Angeles, CA), Judy Pfaff (New York & Kingston, NY), Fabrizio Plessi (Venice, Italy), Alan Rath (Oakland, CA), Peter Sarkisian (Santa Fe, NM), George Segal (1924-2000), Alyson Sholtz (Brooklyn, NY), Alan Sonfist (New York, NY), Keith Sonnier (New York, NY), Jessica Stockholder (Hamden, CT), Hannah Wilke (1940-1993), and Fred Wilson (New York, NY).

June 22

7:00 pm - 10:00 pm

Exhibition Viewing and Reception (Free to General Public)

Location: Studio B Sculpture Invitational
426 Findlay Street, Cincinnati, OH

The Studio B Sculpture Invitational is a group exhibition of sculpture, works from intimate to monumental, with a broad range of media being represented. This special exhibition is being created in conjunction the International Sculpture Center's *Crossroads Cincinnati 2006* conference. The exhibition is sited in a 17,000 square foot warehouse space and showcases work by 54 sculptors. Many of the participating artists live and work in the Cincinnati area. Other artists are natives of Ohio as well as many other states including: Kentucky, Indiana, West Virginia, Missouri, Tennessee, Pennsylvania, North Carolina and New York.

June 23

6:30 pm - 8:30 pm

Exhibition Viewing and Reception (For Special Events Registrants only)

Location: Contemporary Arts Center
44 East 6th Street, Cincinnati, OH

May 06–October 01

Gloom & Doom

With Steve Rowell

Curated by Matt Distel

Simparch, a contraction of the words “simple” and “architecture,” was founded in 1996 as an artist collective. They are currently based in Cincinnati and Chicago. As the name implies, the works created by this group of artists frequently travel into the realm of architecture with structures and situations that present architectural answers to social questions. Architecture becomes a conduit and a location for discourse. They are known best for projects such as “Free Basin,” a kidney-shaped pool constructed of plywood, concrete, and steel created as a place for skateboarders inside the museum. SIMPARCH has recently completed works for Documenta XI, Whitney Biennial, and Tate Modern. A concurrent installation across the street in the Weston Art Gallery will conceptually link the two prominent street level exhibitions spaces in downtown Cincinnati. This exhibition will mark the first commissioned, site-specific installation in the lobby of the CAC.

May 06–July 30

Los Carpinteros: Inventing the World

May 06–December 01

Mechanics and motion in contemporary art

Special performance by artist and conference speaker Saya Woolfalk



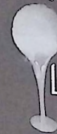
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The
Sculpture Reference
Illustrated



Arthur Williams

author will be present

Art Tours

All tours leave from the Cintas Center, Xavier University, 1pm (For Art Tours Registrants only); chartered bus service.

Dayton Art Institute/Shirley-Jones Gallery

Outdoor Sculpture: Bret Price Exhibition

Location: Dayton Art Institute

Date: June 24, 2006 - June 2007

On June 24, 2006, The Dayton Art Institute will officially open its first monumental outdoor sculpture exhibition. The exhibition will feature Bret Price's large-scale steel sculptures. Curated by Tulliza Fleming, the outdoor exhibition will consist of five new sculptures and our very own Faith Lift, currently on view on the museum's grounds. All six sculptures will be placed in various locations surrounding the museum. In addition to the Price exhibition, a second related exhibition of documentary photography by Gay Cioffi will be on view in the Rike Pavilion hallway. The Cioffi show will feature the unique heat-based process that Price has invented to bend his steel sculptures. Both exhibitions will be on view for one year and are free to the public.

Sculpture: Tom Doyle

Location: Shirley-Jones Gallery

Date: June 16 - July 29, 2006

In conjunction with the International Sculpture Conference, the Shirley-Jones Gallery will present an exhibition of small sculptures and works on paper by Tom Doyle executed between 1991 and the present.

Pyramid Hill Sculpture Park & Museum/City of Hamilton/ Fitton Center for Creative Arts

Location: Pyramid Hill

Pyramid Hill is an outdoor museum focusing on monumental pieces of sculpture in an environment of meadows, forests, and various gardens. Our mission will include the eventual establishment of a collection which will demonstrate the complete history of sculpture, making Pyramid Hill the only art park in the world working on the accomplishment. Educational programs in art, horticulture, geology, and the environment will make Pyramid Hill a busy learning center.

Location: Hamilton, Ohio City of Sculpture

See the public art and culture of Hamilton, Ohio. Among the legacies of Hamilton's success is an accessible assortment of architectural and his-

toric treasures. Hamiltonians, proud of their history, have preserved and polished structures, which represent a cross section of the city's cultural and economic past. Today, three compact historic districts, plus scenic downtown Hamilton, showcase a variety of homes and buildings.

On View: 42nd Annual Greater Hamilton Art Exhibit

Location: Fitton Center for Creative Arts

Date: May 7 - July 7, 2006

This all-media juried exhibition is open to visual artists, aged 18 or older, within a 50-mile radius of Hamilton. The artwork for this year's exhibition was selected by jurors Edward Casagrande, manager of Earth Orchestra, and Ron Stevens, director of CraftSummer and faculty, Miami University.

OVER-THE-RHINE (section of Cincinnati)/Ted Gantz Studio

Now in their third year, Cincinnati Preservation Association's ARCHITREKS walking tours of Over-the-Rhine resume (and expand) this April. Winner of Cincinnati Magazine's Readers Choice Award for Best Local Tour, these wonderful tours educate and amuse visitors and native Cincinnatians alike. Explore Cincinnati's largest historic district and revel in its rich and colorful history.

ARCHITREKS popular Over-the-Rhine East tours, which highlight Main Street and the Pendleton neighborhood, will be offered twice a month from April to October.

The OTR East tour highlights historic structures and also gives insight into landmarks that have been lost. See Old St. Mary's Church, the oldest standing church building in the city with the Cincinnati's first public clock; the Germania Building, built in 1875 with its impressive statue of Germania, the symbol of the German spirit, on the facade of the building; Japp's Hair Store, which specialized in human hair wigs and had the first electric wave machines in the city; and several historic department store buildings including Hanke, Winmore and Alms & Doepke.

Ted Gantz

Sycamore Street Studio is workshop, residence and secret garden for Ted Gantz and his associate Bob Dyehouse who lives with his wife and child nearby. This romantic Italianate setting is the sculpture and design studio of Gantz and Dyehouse who work as both sculptors and decorative artists to create original sculpture, furniture, lighting, plaster ornamentation, fountains and wrought iron railings and gates.

Vendors Square

Location: Main Concourse

International Sculpture Center

Location: Booth #01
Web Site: www.sculpture.org
Phone: 609-689-1051

The International Sculpture Center is a member-supported, nonprofit 501(c)(3) charitable organization founded in 1960, and incorporated in 1979. The mission of the ISC is to advance the creation and understanding of sculpture and its unique, vital contributions to society. Publications and Programs include: Sculpture Magazine (reached 300,000 readers annually in over 70 countries); Insider newsletter; www.sculpture.org (award-winning site); Portfolio Artist Registry; International Sculpture Conferences; Regional Conferences and Symposia; Award Programs for Sculptors, Educators and Patrons; Sculpture-related Directories; Member and Student Juried Exhibitions; and an Online Discussion Forum.

Anderson Ranch Arts Center

Location: Booth #02
Web Site: www.andersonranch.org
Phone: 970-923-3181

Anderson Ranch Arts Center is a learning community dedicated to creativity and growth through the making and understanding of the visual arts. The sculpture program hosts a diverse group of instructors each summer who provide opportunities to explore process and development of ideas. Students work in fully-equipped studios with both traditional and unconventional materials. For information about workshops and registration visit our website or call us.

Atlas Metal Sales

Location: Booth #03
Web Site: www.atlasmetal.com
Phone: 800-662-0143, 303-623-0143
Fax: 303-623-3034

Atlas Metal Sales is a distributor of CDA655 silicon bronze sheet, plate, rod, bar, and tube, and has a 35 year reputation for quality and competitive pricing serving the needs of sculptors, fabricators, and foundries. CDA655 silicon is rated excellent for cold working, hot forming, and welding. It forges well, and has excellent corrosion resistance properties in fresh

and seawater environments. Silicon bronze is a superb alloy for artistic and architectural applications. Atlas provides flexible payment plans, orders of any size and quantity, and shipments are generally made within 24 hours after receipt of order.

The Compleat Sculptor, Inc.

Location: Booth #04
Web Site: www.sculpt.com
Phone: 212-367-7561

If You Are A Sculptor, Prop Maker, Prototype Maker, Conservator, Police/FBI/Law Enforcer, Model Maker, Restorer, Architect, Body Caster, Display/Window Designer, 3D Mosaicist, Scenic Artist, Fine Art Student, Archeologist, Special Effects Artist, Mold-Maker ... The Compleat Sculptor is your Compleat Source for Materials, Tools, Supplies & Services "You Supply the Talent, We'll Supply the Rest."

The Guild Inc.

Location: Booth #05
Web Site: www.guild.com
Phone: 877-284-8453

The Guild, Inc. is the leading source for original art and fine craft, direct from the studios of professional artists. The Guild was founded in 1985 to help design professionals locate artists for commissions and special projects. The launch of the Guild.com website and catalog in 1999 brought wider access to Guild artists. Today, The Guild represents more than 1,000 artists working in public, corporate and residential markets across North America.

Meisner Acrylic Casting

Location: Booth #06
Web Site: www.meisnerart.com
Phone: 800-8535-ART in NY 631-777-1711
FAX: 631-777-1107
E-Mail: info@meisnerart.com

Meisner acrylic casting works with artists, furthering the use of the sculptural medium of cast acrylic. We have been building a progressive casting facility to help artists push the boundaries of acrylic. Services include: model making, mold making, acrylic casting, prototyping and large production runs.

Sculpture Books Publishing

Location: Booth #07
Web Site: www.sculpturebooks.com

Sculpture Books Publishing announces the publication of a new completely illustrated and unabridged sculpture reference. The Sculpture Reference has 1,187 color images selected from more than 16,000 submitted, representing 288 contemporary living sculptors. Printed on high quality paper, this 5 1/2 lb (2.5 kg) hardbound book alphabetically defines and illustrates sculpture terms, tools, techniques and materials without being overly technical. It is the most complete and diverse pictorial contemporary sculpture reference assembled. All measurements are in English and metric terms.

Merrifield-Roberts, Inc

Custom Fabricators
Location: Booth #08
Web Site: www.merrifield-roberts.com
Phone: 401-253-0315

John Merrifield and Kim Roberts head a talented diverse group of craftsmen and artists as they have done for more than 30 years. Through engineering, computer modeling, computer cutting, forming, welding, vacuum bagging, high temperature curing, and of course, painting, we maintain high quality through attention to detail, with sensitivity to beauty, budget, and deadline. MRI brings an unsurpassed expertise in applying the right material to do the right job. The team is capable of working in any metal and any fiberglass composite, and their paint jobs are superb.

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Anderson Ranch Arts Center

Summer Workshops 2006

Terry Allen	Nancy Lovendahl
Jo Harvey Allen	Judy Onofrio
David Kimball Anderson	Tai Pomara
Nathan Carter	Rick Parsons
Jim Cole	Steven Siegel
Lucy Fradkin	Arthur Simms
Tracy Hicks	James Surls



Tracy Hicks, Two Culture Collection (detail)

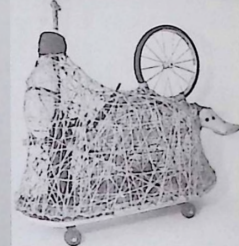
Field Workshops 2007

Jamaica
April 20 - 28, 2007
Akio Takamori, David Pinto & Doug Casebeer

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Biographies

Camilo Alvarez

Camilo Alvarez is a curator of contemporary art who has experience ranging from the traditional to the experimental. Born in New York City during the Summer of Sam, Alvarez graduated with a Bachelor of Arts from Skidmore College in Saratoga Springs, New York. He's worked for artists, museums, commercial galleries and alternative spaces, as well as in art consultation and installation. He was the Gallery Manager at NYC's Exit Art/The First World for over 3 years. He served as Program Associate at the prestigious Skowhegan School of Painting and Sculpture. He organized the 2004 Max Wasserman Forum on Contemporary Art for MIT's List Visual Arts Center with panelists Frank Gehry, Robert Venturi, James Ackerman, Kimberly Alexander and Kyong Park. He is currently working on an exhibition catalogue for MIT edited by Caroline Jones.

Since 2004, he has been the Owner, Director, Curator and Preparator for Samson Projects. Samson Projects' creates and presents exhibitions that explore the diversity of cultures and voices that continually shape contemporary art and ideas today, introducing emerging and under-recognized artists as well as established artists.

Conrad Atkinson

Conrad Atkinson was born in Cumbria in 1940 and gained degrees from Carlisle College of Art, Liverpool College of Art and the Royal Academy schools. He has received international recognition for his innovative art. He has had numerous solo and international shows. Lawrence Rinder, curator of the Whitney Museum of American Art, observed: "It is the forging together of conceptualism and activism to art practice that distinguishes Atkinson's work and makes it such an important contribution to 20th century art history."

Atkinson has had much influence in the USA. His first exhibition at Ronald Feldman Fine Art in New York in 1979 called material was the inspiration for the creation of "group material".

www.conradatkinson.com or
www.feldmangallery.com

Brooke Barrie

Brooke Barrie is Director and Curator of Grounds For Sculpture, a sculpture park and museum in Hamilton, New Jersey, which celebrated its Tenth Anniversary in 2002. She holds a Master of Fine Arts in Sculpture from Tulane University. An exhibited artist, Barrie was the Academic Director of the Johnson Atelier Technical Institute of Sculpture in New Jersey for fifteen years. She has been with Grounds For Sculpture since its inception.

In addition to her work at Grounds For Sculpture, she is the author of *Contemporary Outdoor Sculpture*, published by Rockport Publishers, Inc. She has worked extensively in the field of contemporary sculpture as a consultant, juror, lecturer and curator, most recently for sculpture exhibitions at *Sarasota Season of Sculpture*, Sarasota, FL; the *19th Rosen Outdoor Sculpture Competition and Exhibition*, Boone, NC; and the Polk Museum of Art, Lakeland, FL.

Sandra Bloodworth

Sandra Bloodworth is the director of Metropolitan Transportation Authority Arts for Transit. MTA Arts for Transit commissions public art that enhances the transportation environment, touching the lives of hundreds of thousands of people daily. Through AFT's award-winning Permanent Art Program, art creates unique links to neighborhoods with projects that echo the design context of each station as well as the architectural history of the transit system. Both well-established and emerging artists contribute to a growing collection of works. Since 1985, 160 site-specific projects have been installed. Another 50 commissions are in progress.

Sandra Bloodworth is responsible for the management of all the Arts for Transit programs, which also include Music Under New York, the Transit Poster program and the Light Box Project. She represents the MTA on station aesthetics and environment issues, with a focus on promoting design excellence. She joined Arts for Transit in 1988 as a manager and became deputy director in 1992 and director in 1996. Her previous experience includes working as a development associate for the Studio in a School Association. Sandra has taught in the Department of Art and Arts Professions graduate program at NYU and in the fine arts studio departments at Florida State University and the University of Mississippi. Ms. Bloodworth is an artist and holds a B.S. from Mississippi College, an M.A. from the University of Mississippi and an M.F.A. from Florida State University.

Ms. Bloodworth received a Fund for the City of New York's 2005 Sloan Public Service Award in recognition of her work in the field of public art as an outstanding civil servant.

Chakaia Booker

Chakaia Booker (b. 1953) is an internationally acclaimed sculptor. The artist's powerful sculptures are created from discarded truck, car and bicycle tires. A sensation at the 2000 Whitney Biennial, Booker's work was recently the subject of a retrospective at the Jersey City Museum, NJ and an expansive solo exhibition at Storm King Art Center, Mountainville, NY. Recent group exhibitions include shows at the Contemporary Arts Museum, Houston, TX; Museo Nacional de Arte Reina Sofia, Madrid; and the current Corcoran Biennial, Washington, DC. A past winner of a Pollock-Krasner Award, this year Booker was awarded a John Simon Guggenheim Memorial Foundation fellowship. The National Museum of Women in the Arts, Washington, DC, has opened an important exhibition of Booker's work, which will run thru the 4th of September, 2006.

Lee Boroson

Over the past fifteen years, Lee Boroson has been best known for his room-filling inflated sculpture. These often-colorful sewn-nylon enclosures find inspiration in many sources from historic garden design to the specific architectural details of their sites. Boroson's interest in architecture regularly finds form in descriptions of over-looked sections of buildings. His most recent work incorporates cellular and stellar formations, as well as weather conditions, that physically shift from micro to macro and vice versa.

Lee Boroson's solo exhibitions include The Tang Teaching Museum and Art Gallery, Skidmore College, Saratoga Springs, NY, Ingalls & Associates, Miami, FL, Pierogi, Brooklyn, NY, Reynolds Gallery, Richmond, VA, Genovese/Sullivan Gallery, Boston, MA, Artspace, New Haven, CT, Bemis Center for Contemporary Art, Omaha, NE and The Whitney Museum of American Art at Phillip Morris, New York. He has an upcoming exhibition entitled All of the Above at Sara Meltzer Gallery, New York. Other exhibitions include Wavehill, Bronx, NY, The Aldrich Museum of Contemporary Art, Ridgefield, CT, Palm Beach Institute of Contemporary Art, Palm Beach, FL, and the Neuberger Museum of Art, Purchase, NY. Boroson has received numerous awards including grants from the Pollock-Krasner Foundation, the New York Foundation for the Arts and the Professional Development Grants from the Rhode

Island School of Design. He received a MFA from Indiana University, a BFA from State University of New York, New Paltz and attended the Skowhegan School of Painting and Sculpture. He is currently a Part-Time Critic in the Sculpture Department at The Rhode Island School of Design, and has also taught at The Sarah Lawrence College, and The University of Chicago. Lee Boroson lives and works in Brooklyn, NY.

Tom Borrup

Mr. Borrup has been a leader and innovator in non-profit community and cultural work for over twenty-five years. His interests are in exploring intersections between culture and community building, and in the creation of civic dialogue and civic space, particularly in communities experiencing demographic shifts. Mr. Borrup is currently a consultant in nonprofit management, community development, and philanthropy. His book, *The Creative Community Builder's Handbook*, will be published in early 2006 by Wilder Publishing and *Partners for Livable Communities*. It will help readers build the economic, physical and social vitality of their communities through arts and culture.

He is currently serving on the boards of *Appalshop* in Whitesburg, KY and *Phillips Community TV* in Minneapolis. Throughout his career, Mr. Borrup has participated on numerous funding and policy review panels, or served as a consultant for such institutions as the Rockefeller Foundation, the Ford Foundation, the Wallace Readers' Digest Funds, the Andy Warhol Foundation, the National Endowment for the Arts, and the Corporation for Public Broadcasting. He has been an invited speaker for the American Association of Museums, Grantmakers in the Arts, Americans for the Arts, and many others. Mr. Borrup received his B.A. in Liberal Arts from Goddard College, and continued there to receive his M.A. in Communications and Public Policy.

Tom Butter

Tom Butter has been showing his work in New York City, nationally, and internationally since 1981. His exhibitions have been reviewed in many major publications, including *Art in America*, *Artforum*, *Arts*, *the New York Times*, and *the New Yorker*. Tom has received three National Endowment Grants, two New York Foundation for the Arts Grants. His work is in the permanent collections of the Metropolitan Museum of Art, Penna. Academy of Fine Arts, the Walker Art Center, and the Indianapolis Museum of Art. Featured in December 2004 *Sculpture Magazine* "Focus" series,

Carolyn Gutjahr

Carolyn Gutjahr is the arts grant programs manager for the City of Cincinnati, a position she has held for over 16 years. She is responsible for the overall management and operation of three arts grant programs including two competitive grant programs for artists and small arts organizations and one grant program for designated major arts and cultural organizations. Ms. Gutjahr administers an annual grant making budget of over \$500,000 and manages contracts with 50 to 70 artists and arts organizations annually. She staffs the City of Cincinnati's arts advisory and arts grant review body and the Cincinnati Recreation Commission's public art committee. Ms. Gutjahr is a member of Americans for the Arts and has served on a variety of local grant making, program evaluation, and arts planning committees. She received a master's degree in community planning from the University of Cincinnati and an AB in anthropology from Bryn Mawr College.

Carol Hagen

Carol Hagen, Curatorial Management System® Software and Services; Ms. Hagen developed the concept for the Curatorial Management System® (CMS) digital portfolio in 2001. Hagen's partner, William Epps, Ed.D, programmed CMS while Hagen led the quality control tests. CMS meets the Object ID™ standard for the description of cultural objects used by the International Art Loss Register™ and includes appropriate contracts and transaction forms. Together Hagen and Epps have also written the "Enterprising Art" lecture series to teach university art students and artists how and why to maintain accurate documentation and digital libraries of their art work. Hagen's thirty years as a studio jeweler and entrepreneur in wholesale fine jewelry manufacturing, and retail sales; ensured the development of a line of digital portfolio products that meets the needs of the art community. Students, artists, collectors, institutions, estate planners and appraisers are all using CMS with great satisfaction.

Hagen and Epps' company, **Visnulimited**, offer CMS Services featuring digital photography, documentation, conservation and appraisal referrals, in addition to large scale data and image transfer for clients upgrading their portfolios to CMS Art Student, CMS Portfolio, CMS Business Assets, or CMS Collection. Offices located in Nashville and Los Angeles.

Glenn Harper

Glenn Harper has been editor of *Sculpture* since 1996 and has written for *Aperture*, *Artforum*, *Public Art Review*, *On View*, *Afterimage*, and for books and catalogues on the works of artists John Van Alstine, Athena Tacha, and others. He is the editor of *Interventions and Provocations: Conversations on Art, Culture, and Resistance*, published by the State University of New York Press, and co-editor of *A Sculpture Reader*, published by ISC Press. He earned a PhD in the interdisciplinary Humanities Program of Florida State University.

Dennis Harrington

Dennis Harrington, director of the Alice F. and Harris K. Weston Art Gallery, earned a bachelor of fine arts in painting and printmaking from Virginia Commonwealth University in Richmond, VA, in 1976. Harrington completed his master of fine arts in painting and drawing at the University of Cincinnati College of Design, Art & Architecture in 1979. From 1979-95 he was assistant to the director of the Toni Birkhead Gallery, a commercial venue in Cincinnati. Prior to his appointment as director of the Weston Art Gallery in June of 1998, he served as exhibition preparator for founding gallery director Salli LoveLarkin.

Mark Harris

Mark Harris is an artist, curator, and critic. His diverse approaches to making artwork are linked by an interest in the imagery of intoxication and its role as a form of utopian representation where it functions as an alternative to the strategies of the historical avant-garde. He has an MA in Fine Art from the Royal College of Art and a PhD in Philosophy from Goldsmiths College, London.

Mark Harris uses different media including painting, installation, video, and photography. Recent video projects shown in London and America have referenced music videos and have incorporated live performances. Video installations in Austria and London in 1999 incorporated texts on cannabis intoxication through readings of Charles Baudelaire and Walter Benjamin. An enthusiasm for popular culture has led to references to Al Green's music, Ungaro's fashion, Elvis's cocktail bar, the Delta Blues, West Indian philately, music videos, John Coltrane's improvisational jazz, and the relationship between conceptual art and punk rock. He has worked on exhibitions such as "Educating Barbie" (with Peter Lloyd Lewis,

at Trans Hudson Gallery, New York, 1999) which proposed that future possibilities for painting were being realized in video, installation, conceptualism and photography, and "Bad Drawing" at the University of Cincinnati Galleries on Sycamore which included work categorized as malevolent or misbehaving. During the summer of 2005 he was in Beijing on an Arts Council England Fellowship with the Long March Foundation.

He writes for *Art in America*, *New York*, and *Art Monthly*, *Untitled Magazine*, and *Miser & Now*, London. He is currently Director of the School of Art at the University of Cincinnati.

Maren Hassinger

Maren Hassinger has been Director of the Rinehart School of Sculpture at Maryland Institute College of Art, one of the oldest programs of its type in America. The Los Angeles native has mounted many solo exhibitions and participated in more than 120 group shows. Her work is included in more than 34 catalogs and in the public collections of AT&T and Pittsburgh Airport. The Anonymous Was A Woman and International Association of Art Critics awards recipient has performed at the Museum of Modern Art, been reviewed in *Art in America*, *The New York Times*, and *ARTnews*, and received grants from the Gottlieb Foundation, Joan Mitchell Foundation, and the National Endowment for the Arts. The Rinehart School of Sculpture is at the center of innovation in this evolving medium, where students work in a wide range of mediums and approaches - from stone carving and metals casting to installations and time-based art such as video and performance.

Celene Hawkins

Celene Hawkins has an MFA in Sculpture from University of Cincinnati and a BFA, cum laude, from The Columbus College of Art and Design. She works in a variety of media including steel, cast bronze, ceramic, and mixed media installation. Her most recent solo exhibition was at the Weston Art Gallery in Cincinnati. In addition to making her own work in 2005, she organized and curated *WordArt*, a national juried exhibition with 49 artists and 78 works. Presently she is organizing the Studio B Sculpture Invitational (also occurring in Cincinnati) in conjunction with the ISC conference *Crossroads Cincinnati*.

Hawkins taught for seven years at area universities and is presently running Hawkins & Hawkins Custom,

a sculpture and custom furniture studio, with her partner and husband Jarrett Hawkins.

She has work in a variety of public and private collections and most recently was awarded an Ohio Arts Council Individual Excellence Award for 2006 and a residency at I-Park in East Haddam Connecticut.

Janet Henry

Henry's work has been shown widely in New York, she is currently represented by PPOW. She attended the School of Visual Arts, the Fashion Institute of Technology and was a recipient of a Rockefeller Fellowship from the Metropolitan Museum of Art.

She has developed and administered at Jamaica Arts Center, Studio Museum in Harlem, the Brooklyn Children's Museum and the New York State Council on the Arts, among others. She currently teaches art for grades one through eight at Brooklyn Heights Montessori School.

Janet Hicks

Janet Hicks is the Director of Permissions for Artists Rights Society, a New York based organization that represents the rights and permission interests of over 40,000 painters and sculptors. Prominent members include Frank Stella and the estates of Pablo Picasso, Henri Matisse, Andy Warhol, Marc Chagall and Jackson Pollock. She received her Master's degree in Art History from the University of Oregon.

Mary Jane Jacob

Mary Jane Jacob is a curator who aims to advance the parameters of artists' public practices and examine assumptions about the audience for contemporary art. Creating over 50 exhibitions and commissioning over 100 artists' projects, in 1990 she shifted her workplace from the museum to the street. (In the 1980s she was chief curator at MCA/Chicago and MoCA/Los Angeles) Critically engaging the discourse around public space, she began to organize site and community-based programs - "Places with a Past," "Culture in Action," "Points of Entry," "Conversations at The Castle," "Evoking History," "Places with a Future" - each comprised of deeply situated local projects by the artists she invited and with whom she also often collaborated. With the book *Buddha Mind in Contemporary Art* (University of California Press, 2004), marking the culmination of a multi-year national consortium research effort which she co-organized, she furthered her research into the ways

of artmaking and the nature of the art experience. Mary Jane Jacob is Chair and Professor of Sculpture at The School of the Art Institute of Chicago.

Renee Kemp-Rotan

Renee Kemp-Rotan, Director, Capital Projects Mayors Office, Birmingham, Alabama; Former Chief Urban Design/Urban Development; Director Economic Development, Atlanta GA. B. Arch Syracuse, cum laude; MSUP Columbia U.; RIBA II Architectural Association, London.

Renee Kemp-Rotan came to the South from London, New York, and DC around 1996 to work for Corporation for Olympic Development, Atlanta and now oversees \$175 million dollars of bond/non-bond construction projects for Birmingham's Mayor. As a master of architecture/imagination, she consistently blends urban design, heritage, and media savvy design with economic development projects on a major scale. Her work on The Grand Egyptian Museum Competition, Cairo; Pullman Porter Museum, Chicago; Railroad Reservation Park, Birmingham; Fort Worth's Evans Rosedale; Auburn Avenue National Civil Rights Street Museum, Atlanta's First Aquarium Initiative with daring exhibition designs for Urban Sea Academy, ENN-Environmental News Network, and Re-creation of the River Nile prove her theory of "African Americana": that strong urban heritage statements create major destination tourism dollars. Competitive cities have become her favorite urban design palette.

Jeffrey Hoffeld

Jeffrey Hoffeld, Associate Dean of the New York Studio School of Drawing, Painting, and Sculpture, is also president of Jeffrey Hoffeld Fine Art, Inc, which specializes in estate counseling and art collection management. He currently represents the estate of the sculptor Theodore Roszak. From 1996 through 2005 he was the exclusive worldwide agent for the Estate of Louise Nevelson.

Mr. Hoffeld was an assistant curator of medieval art at the Metropolitan Museum of Art, following which he served as director of the Neuberger Museum at the State University of New York, College at Purchase. He has taught medieval and modern art history at Brooklyn College and SUNY, Purchase, and medieval art history at SUNY, New Paltz. After ten years in the museum field, he became vice-president and partner at Pace Gallery of New York, following which he opened his own gallery on upper Madison Avenue.

From time to time he contributes essays about contemporary artists to exhibition catalogues.

Anne Kohs

Anne Kohs has been working with artists for more than thirty years. Her professional services include handling artists' business and financial affairs, cataloging their artwork, advising on career development plans, establishing strategies for artists to ensure the protection and survival of their artwork, creating educational materials, organizing gallery and museum exhibitions, developing concepts for publications, and working closely with writers, editors, photographers, and graphic designers to realize these publication projects.

Among the artists Anne Kohs has worked for are Mark Adams, Robert Arneson, Joan Brown, John Buck, Deborah Butterfield, Uliso Demetrios, Stephen de Stabler, Jessica Dunne, Linda Fleming, Charles Ginnever, Joseph Goldyne, Sam Hernandez, Ann Hogle, Thomas Ingmire, Oliver Jackson, Frank Lobdell, Nathan Olivera, Manuel Neri, Gustavo Ramos Rivera, Beth van Hoesen, Herk van Tongeren, and William T. Wiley.

As an advocate for the arts, Anne Kohs has also served on the Boards of The Mexican Museum, the American Indian Contemporary Gallery of Art, The CODEX Foundation, as well as co-founding The Fine Arts Museums of San Francisco's Artists Book Council.

Andrew Leicester

Andrew Leicester, is a public artist born and educated in England and immigrated to the U.S. in 1970. He currently resides in Minneapolis. For the past three decades, Andrew has created public art projects that range in size and scope from small courtyards to municipal transit plazas to park entrances and water gardens throughout the U.S., including recent projects in Long Beach ("Ocean Villas"), Los Angeles ("Zanja Madre"), New York ("Ghost" in Penn Station), and Minneapolis ("Downtown East Transit Station and Plaza).

He has received numerous awards for his work. Internationally recognized as a public artist, Andrew feels his art should exist in the public domain and should form a link between its specific location and the particular needs of its community. The iconography of his work is derived from an extensive research of the various social, political, historical, topographic and architectural characteristics of each location. For his projects, Andrew produces a variety of elements and settings; the projects are highly accessible to

the general public because of the intimate spaces which they create within the large-scale environment.

Ken Lum

A native of Vancouver, Canada, Ken Lum is Professor and Head of the Graduate Program in Studio Art at the University of British Columbia as well as Adjunct Professor at Bard College, New York. He is also a Guggenheim Fellow. His work often deals with issues of identity as it intersects with categories of geography, subjectivity, politics and history. An artist who works in several channels, from photo-text works to public art projects, Lum's work invariably has a sculptural component; his flat wall works referencing public signage, for instance. Lum has written and published in many art journals and is founding editor of *Yishu Journal of Contemporary Chinese Art*.

In 2004, he was co-curator of Shanghai Modern: 1919-1945, an exhibition about art and politics during the Republican period of China that opened in Museum Villa Stuck, in Munich, Germany. He was co-curator of the 7th Sharjah Biennial of Art, in Sharjah, United Arab Emirates in 2005.

As an artist, he has shown in Documenta 11, the Sao Paulo Bienal, Sydney Biennale and many other international exhibitions. Forthcoming exhibitions include Liverpool Biennial and the opening of his public art project in Vienna, Austria in early September.

Thomas Mann

Since graduating from college with a degree in technical theatre in 1970, Thomas Mann has been a fulltime self-employed artist. He considers himself a sculptor by nature and preference, but has made his living and reputation working in the medium of jewelry. He is known as well for his imaginative business expertise, which he shares in his Design for Survival™ Workshops and Lectures. Sub-titled "entrepreneurial thinking and tactics for artists", Mann has delivered this workshop to students, amateurs and professionals in colleges, universities, art centers and schools across the US, Canada and Australia since 1989. Based in New Orleans, LA, his business survives and thrives post-Katrina with 14 employees staffing a retail gallery, and jewelry production and sculpture studios. He exhibits his work at fairs and in galleries around the country and currently has an solo hurricane response exhibition, entitled "STORM CYCLE", travelling to ten museums over the next three years.

Edward Mayer

Edward Mayer, Professor and Sculpture Area Chair, has a BA from Brown an MFA from the University of Wisconsin, and has taught at Ohio University and Tyler School of Art, Rome, Italy. His studio and home are in Albany. Fellowships and Grants were awarded by Ohio Arts Council (1978, 1979, 1981); P.S. 1 Residency Program, Queens, NY (1979-80); Awards in the Visual Arts (1983); National Endowment for the Arts (1979 & 1986); USIA Funding for Sao Paulo Bienal (1985); and NYFA (1986). His monumental and ephemeral installations have been shown in solo and group, Indoor and outdoor exhibits in galleries, museums and alternative spaces throughout the US, in Germany and Brazil. These include Nassau County Museum (1980), Columbus (Ohio) Museum (1982), Madison (WI) Art Center (1984), Mattress Factory (1985), Socrates Sculpture Park (1987), NY State Museum & Hunter College Gallery (1994), Binghamton University (1996), Weston Gallery, Cincinnati (1998), RI College (1999), Albany Airport (2000) and HIVCC, Troy (2004), University Art Museum (2005), Zabriskie Gallery (2005).

Matthew McCaslin

For the last sixteen years I have been traveling and working in a site-specific fashion. In this way, I am able to respond to what any given moment or space may present physically and emotionally. It is an exciting and often unsettling way to create.

Electricity has been the central material for creating these site-specific landscapes, both physically and metaphorically. It is an inclusive and expansive woven material that connects us together. In its most fundamental manifestation, it is the source of light, sound and consumption.

Jim McDonald

Jim McDonald is an independent art consultant based in Seattle. Most recently, he was the Public Art Director for the Seattle Office of Arts & Cultural Affairs. In that position, he was responsible for overall strategic direction and daily operations of the City of Seattle's nationally recognized public art program.

He has over 20 years of experience in the visual arts field as both a curator and arts administrator. He was curator of the Safeco Corporate Art Collection, Manager of Cultural Programs for the City of Kent, Washington and a curator at the Tacoma Art Museum, Tacoma, Washington. He also has worked at the

Museum of Contemporary Art, Chicago, the Denver Art Museum and the Mayor's Commission on Cultural Affairs, Denver, Colorado.

McDonald received his Bachelor of Fine Arts degree from The School of the Art Institute of Chicago and studied architecture in the graduate program at the University of Washington. He was also awarded an Arts Administration Fellowship in the Museum Program from the National Endowment for the Arts.

Don McNeil

In 1976, Donald McNeil was hired to "take care" of the growing General Mills art collection. Since being named the collection's first full-time curator in 1978, McNeil has been responsible for all aspects of its operation, including planning, acquisition, display, and employee programs. McNeil also works with the company's facilities group on design and architectural issues concerning the company's buildings and grounds.

Begun in 1958, the General Mills collection currently contains almost 1400 artworks. It is one of the oldest, continuously active corporate collections in the country. Artists represented in the collection include, Jim Dine, David Hockney, April Gornik, Jasper Johns, Robert Mapplethorpe, Joel Shapiro, Pat Steir, Jose Maria Sicilia, Robert Rauschenberg, Sylvia Mangold, Frank Stella and Glenn Ligon. In conjunction with its headquarters expansion of 2002-03, General Mills has added significant pieces including works by James Carpenter, Linda Besemer, Mike and Doug Starn, Callum Innes, Siah Armajani, Steve Sorman, Tom Rose, Donald Judd, Sol Lewitt, Georgia Marsh, Anne Chu and Mary Miss.

McNeil also has had the opportunity to provide advice to numerous other corporations and municipalities. Among these are: RBC Dain Rauscher, Mpls. MN; Dayton Hudson Corporation (now Target), Mpls. MN; First Bank Place, Mpls, MN; St. Paul Department of Parks and Recreation; Hennepin County Library Foundation and the Nicollet Mall Art Committee, Mpls. MN. He was a founding board member of the Association of Professional Art Advisors and is a member of the International Association of Professional Art Advisors and the National Association of Corporate Art Managers. McNeil received the 2003 IAPAA Award for Excellence, awarded annually to recognize outstanding performance in the field of corporate art management.

Jennifer Compto McNutt

McNutt is the Curator of Contemporary Art for the Eiteljorg Museum of American Indians and Western Art, a post she has held since 1992. She is instrumental in the development and implementation of the *Eiteljorg Fellowship for Native American Art*, an unprecedented program that has awarded over \$500,000 to Native American artists and added over 100 works of art to the Eiteljorg permanent collection making it one of the most important collections of Native American fine art in the world.

McNutt serves as catalog contributor and advisory member for the Museum of Art and Design's, *Changing Hands II: Art Without Reservation*, exhibition committee. She is an advisory member for the Indianapolis Arts Council Public Art Initiative and recently served as a presenter at the Native American Art Studies Association annual conference panel "Why are there no great collections of Native American Fine Art?" McNutt serves as a juror for contemporary exhibitions and festivals and volunteers as a curator for local charitable causes. She holds an MFA from Tyler School of Art in Philadelphia, and a BFA from Indiana University in Bloomington.

Martin Meersman

Martin Meersman received his MFA (sculpture) from the University of Texas at Austin. He has ran the sculpture program at Minnesota State University Moorhead from 1999-2003. He is currently teaching at Northern Kentucky University where he teaches in the 3D Foundations and Sculpture programs as well as a Business of Art class to BFA students. His works have been exhibited nationally at the Blue Star Arts Complex, Grace Museum and Blanton Museum in TX; The Plains Art Museum in ND; Minneapolis College of Art and Design and The Rourke Gallery in Mn; and most recently at the Carnegie Center for Visual Arts in KY. He is also the recipient of an MCAD/McKnight Fellow in the Visual Arts from the McKnight Foundation of MN.

Karen Mills

Karen Mills is a public art consultant living in Toronto Canada. Since opening her practice in 1987 she has managed more than 70 projects around the world. Her clients include some of North America's leading development companies, government agencies and private corporations. Her work has taken her to Germany, Australia, Italy, Chile, Great Britain, the USA and across Canada.

At present she is working on projects with Vito Acconci and noted Canadian artist/author Douglas Coupland. Her practice is solely directed to public art.

Gwynn Murrill

Gwynn Murrill's first solo show was at Rico Mizuno's Los Angeles gallery in 1972. Since that first exhibition, she has presented over 36 solo shows and has been involved in more than 50 group exhibitions.

In September 2006, she will hold a solo show of new work at the Joan Washburn Gallery in New York City and present her five *Tigers* as part of the national group exhibition, *Going Ape! Confronting Animals in Contemporary Art*, at the DeCordova Museum and Sculpture Park in Lincoln, MA.

Gwynn is drawn to animal forms due to their complex beauty.

Over her career, Gwynn has received many accolades: the Guggenheim Fellowship, an NEA Individual Artist Grant, a Prix di Roma Fellowship from the American Academy in Rome, and a purchase award from the Los Angeles County Museum of Art. Her work is held by many private collections and can be seen in number of public commissions throughout the U.S. and across the globe. The American Embassy in Singapore displays one of her Eagles, as does the Target Corporation Headquarters in Minneapolis. The City of Obihiro, Japan installed 7 of Gwynn's Deer along its main thoroughfares in 2003, and Los Angeles' Grand Hope Park is home to a collection of three coyotes, a hawk, and one snake.

Deborah Obalil

Deborah is the Executive Director of the Alliance of Artists Communities, an organization dedicated to the advancement of America's creative vitality through supporting the field of artist communities, colonies and residency programs. Based in Providence, RI, the Alliance is made up of over 200 non-profit artists' residency programs, as well as individuals who support creativity. The Alliance acts as the collective voice of the field while providing a variety of educational programs and services.

Deborah is actively involved in the Providence community, currently serving on the Board of Directors for New Urban Arts, a youth arts and leadership program, and Rhode Island Citizens for the Arts, the state arts advocacy organization. She also serves on the Marketing Committees for FirstWorks Providence and the Rhode Island Philharmonic, and

is on the Artistic Director's Council of Festival Ballet Providence. She participated on the planning committee that drafted *Call to Action: Building Providence's Creative and Innovative Economy* in 2003.

Previously, Deborah was the Director of the Arts Marketing Center & Research at the Arts & Business Council of Chicago. As Director of the Center, Deborah maintained and developed its programs and services in Chicago. During her tenure at the Center, Deborah authored the report *Barriers and Motivations to Increased Arts Usage Among Medium and Light Users*, and edited *Diversifying Chicago's Arts Audiences: A Progress Report*, both published by the Arts Marketing Center. Deborah often presents seminars across the country on numerous topics including marketing planning, generational marketing, marketing research, customer service and organizational development. She has served on the faculty of Rhode Island School of Design, School of the Art Institute of Chicago, and Columbia College Chicago.

Jeanine Oleson

Jeanine Oleson is an interdisciplinary artist, educator and curator working in installation, photography, performance, and media. She has held teaching positions at Maryland Institute College of Art, New York University, Parsons School of Design, Univ. of Iowa and Williams College. She attended the School of the Art Institute of Chicago, Rutgers University, and Skowhegan School of Painting and Sculpture. Selected exhibitions: Monya Rowe Gallery, NY (solo); Samson Projects, Boston (solo); Bates College Museum of Art, ME; Participant, Inc., NY, 24/7 at Centre for Contemporary Art, Vilnius, Lithuania; PS1, Queens, NY; PS 122 Gallery, NY; Bill Maynes Gallery, NY; White Columns, NY; and Galerie Schedler, Zurich. Curatorial projects include: the National Contemporary Art Centers in St. Petersburg, Kaliningrad, Ekaterinberg, and Moscow, Russia; Centro Fundacion de Ludwig, Havana; MIX: The Lesbian and Gay Experimental Film Festival, NY; NY Underground Film Festival, 2004; and Video Marathon 2000-2004, Art in General, NY.

Rune Olsen

Let's get physical! Desire and the physical expression of attraction converge in my figurative sculptures that aim to question our relationships informed by instinct and ritualistic behavior. The tension between authority and complacency in these relationships reveal how sexual impulses characterize and demarcate environment. By replicating the behaviors of

animals and/or persons I am able to investigate the nuances in the human urge to both create and destroy as a means to exert physical and ideological power. My life size sculptures are constructed by assembling newspaper over a metal skeleton to amass form and volume. Layers of archival masking tape are wrapped around the newspaper bundles to shape the contours of the animals. Muscles and fur are rendered by quick gestural drawings on the tape's surface. The contrast between the methodical binding of materials and the abruptness of the mark making suggests physicality as sensual and destructive. In my work, the intimacy of the animals' interactions are agitated by the presence of the viewer. I am interested in how the viewer relates to the sculptures as either participant or voyeur. With this juxtaposition, I seek to reveal the corporeal and mental boundaries of desire.

R & R Studios (Roberto Behar and Rosario Marquardt)

Roberto Behar and Rosario Marquardt are architects and artists; they live and work in Miami and are the co-founders of R & R Studios. Their work travels from painting to the urban realm and stretches and diffuses the boundaries of architecture and the visual arts. Most notable among R & R urban interventions is "The Living Room" a 42' tall unfinished home turned inside out that performs as a social sculpture within the Miami Design District. The project stands as an "imaginary solution" for the contemporary city bridging the gap between art and life, popular culture and contemporary art.

Wanda Raimundi-Ortiz

Wanda Raimundi-Ortiz has grown from illustrator to interdisciplinary artist, crossing from painting and drawing to multimedia installation art, including performance and video art in her repertoire. She is a graduate of the Fashion Institute of Technology in NYC, the recipient of the 2001 Bronx Recognizes Its Own (BRIO) Award, and a recent fellow of the Skowhegan School of Painting and Sculpture. Her work has also appeared on the cover of AHA Magazine, been published in Urban Latino Magazine Urban Legend; Celia Cruz (2001), and even held court with the Queen of Salsa herself.

Although the direction of her medium has shifted, the focus of her work remains on her heritage as a Puerto Rican woman, and her work is a vessel in which she rigorously addresses the climate of Latinas in society, always turning the stories inward, allowing

the viewer the opportunity to examine their own place within the silent dialogue between the two. Upcoming exhibitions include "Nuyorican School" at Julia De Burgos cultural center (sept 27th 2003) "The L Factor" at Exit Art (oct '03, "Bomplenzazo" at Hostos community college (fall 2004)

Timothy Rub

Timothy Rub is the 7th Director of the Cleveland Museum of Art. He began his tenure in April 2006 after serving for six years as the Director of the Cincinnati Art Museum and for nine years as Director of the Hood Museum of Art at Dartmouth College in Hanover, New Hampshire.

He graduated from Middlebury College in 1974 with a B.A. and highest honors in Art History and then enrolled in the doctoral program at New York University's Institute of Fine Arts where he earned an M.A. and a Certificate in Curatorial Studies. Later, he received an M.B.A. from the Yale University School of Management and participated in the Harvard University program for Art Museum Directors. Mr. Rub, who is specialist in architectural history and modern and contemporary art, began his curatorial career as a Ford Foundation Fellow at the Cooper-Hewitt Museum in New York.

Mr. Rub is married to Sally Harris Rub, an artist and graphic designer, and has two children, Peter and Katharine.

Frank Russell

Mr. Russell, a registered professional architect with degree from Vassar (B.A.) and Harvard (M Arch.), is the Director of UC Community Design Center. Mr. Russell has 14 years of experience in community visioning projects for communities in the Greater Cincinnati Area. The Community Design Center organizes collaborative interdisciplinary community/university partnerships for the research and design of physical improvements that serve the university's urban area. Research in urban planning, and professional services in urban design and architecture are provided to community groups, non-profit organizations, and municipal departments that are representing underserved areas and under-funded projects. Mr. Russell is also the Coordinator of the Niehoff Urban Studies in downtown Cincinnati.

Linda Shearer

Linda Shearer comes to the CAC from Williams College Museum of Art in Massachusetts, where she had been Director since 1989. Prior to that time, Ms. Shearer was the Curator of Painting and Sculpture at the Museum of Modern Art in New York. She has been Executive Director of Artists Space, a nonprofit gallery for new art, and Associate Curator at the Solomon R. Guggenheim Museum, both in New York. Combined with her broad range of experience and skills, Ms. Shearer brings to the CAC a strong network of national constituents, having served on a variety of boards and committees for arts organizations throughout the United States. Her many affiliations include the Board of Trustees of the American Federation of the Arts; the Advisory Committee for the Skowhegan School of Painting and Sculpture; and in 2003 she served as Chair for the Philadelphia Exhibition Initiative. A native of Long Island, Ms. Shearer received her bachelor of arts from Sarah Lawrence College, Bronxville, New York and has taught contemporary art and theory at Williams College and The School of Visual Arts in New York City.

Steven Siegel

Steven Siegel received his BA from Hampshire College in 1976 and an MFA from Pratt Institute in 1978. He is the recipient of numerous grants and awards. His large sited pieces made of post and preconsumer materials have been commissioned for museums, nature conservancies, sculpture parks and University campuses all over the world. Siegel has resided in the Hudson River Valley of New York State for the past 20 years, where his studio practice takes up the bulk of his time. He is currently working on a large series of works, *Wonderful Life*, that ponders the connection between evolutionary biology and the creative process.

SIMPARCH (Stephen Badgett and Matthew Lynch)

SIMPARCH is an artist collaborative group organized and maintained by Matt Lynch and Steven Badgett. Since 1996, SIMPARCH has been creating large-scale interactive artworks that examine building practices and site specificity. The ethos of SIMPARCH has been to create an armature for social interaction through experimentation with materials and design.

www.simparch.org

Franklin Sirmans

Franklin Sirmans is an independent curator, writer, editor and lecturer based in New York City. A former U.S. Editor of *Flash Art* and Editor-in-Chief of *Art AsiaPacific* magazines, Sirmans has written for several journals and newspapers on art and culture, including *The New York Times*, *Newsweek International*, *Art in America*, *ArtNews*, *Grand Street* and *Essence Magazine*.

He is co-curator of *Basquiat* (2005-2006: Brooklyn Museum, Los Angeles Museum of Contemporary Art and the Museum of Fine Arts, Houston). He was co-curator of *Make It Now: New Sculpture in New York* at Sculpture Center; *One Planet Under A Groove: Contemporary Art and Hip Hop* (2001-2003: Bronx Museum of Art, Spelman College Art Gallery, Atlanta, the Walker Art Center, Minneapolis and Villa Stuck, Munich, Germany); and *Ralph Bunche: Diplomat for Peace and Justice* at the Queens Museum of Art (2004). He has also curated several other exhibitions including *Americas Remixed* in Milan, Italy; *Mass Appeal* in Ottawa, Montreal, Halifax and Sackville, Canada; and annual exhibitions for Atlanta (2003), Baltimore (2005) and Los Angeles (1999). Sirmans has also organized several exhibitions for commercial galleries including *A Moments Notice* in Houston, *Things Fall Apart* in Chicago, *Notorious Impropriety* in Boston, *Color Theory* in Torino, and *New Video* in Seoul; and *New Wave, The Color of Sound, Summer Jam, Retroactive I* and *Rumors of War* in New York.

Sirmans has edited numerous catalogues on contemporary art including *Transforming the Crown: African, Asian and Caribbean Artists in Britain*, (University of Chicago Press), *Jean-Michel Basquiat* (Tony Shafrazi Gallery), *Freestyle* and *Black Belt at The Studio Museum in Harlem*, and contributed to *Gary Simmons at the MCA, Chicago* and *Double Consciousness: Black Conceptual Art Since 1970* (Contemporary Art Museum, Houston), in addition to several monographs on artists including Edgar Arceneux, Monika Bravo, Iona Brown, Mia Enell, Manuel Esnoz, Charles Gaines, Kojo Griffin, Dario Robleto and Kehinde Wiley.

Sirmans was the 2005 Maryland Art Place Critic-in-Residence and an instructor at the Maryland Institute College of Art and Princeton University.

Rebecca Smith

Rebecca Smith was born in 1954 in Glens Falls, NY. She graduated from Sarah Lawrence College and studied painting at the Studio School in NYC. Her first

solo exhibition was in 1984 at the Lamont Gallery, Phillips Exeter Academy, Exeter, New Hampshire. Since then she has had more than a dozen exhibitions devoted to her work - sculpture, tape drawing installations and two-dimensional works. Most recently her work was shown at the TarraWarra Museum in Australia, the Nina Freudenheim Gallery in Buffalo, NY and Florence Lynch Gallery, NYC. In 2005 she was commissioned to make two large permanent tape drawing installations for corporate collections in Sydney, Australia. In 2006 her work has been included in "Some Assembly Required" curated by Trinkett Clark at the Mead Art Museum, Amherst, Massachusetts and "Deep Space," curated by Whitney Rugg at Bloomberg LP, NYC.

The work of Rebecca Smith has been shown throughout the United States, Europe and Australia and can be found in major institutions including the Albright-Knox Art Gallery, the Brooklyn Museum, the Hyde Collection, Glens Falls, NY and the Microsoft Collection, Seattle, Washington. This fall a banner of her design will be seen in Open Gallery curated by Barbara Flynn, a major public arts project for the city of Sydney.

She lives in NYC and upstate New York, and has three children.

Ned Smyth

Ned Smyth has been showing his work since 1974. He has had international exhibitions in both museums and galleries, including MOMA, The Venice Biennale, PSI, Museum of Modern Art Oxford England, the Contemporary Art Center Cincinnati, and Gallery Bischofberger in Zurich. In 1977, Smyth got his first Public Art Project - a fountain for the GSA. Since then, he has completed over thirty large scale Public Art Projects. Smyth's "Upper Room" was the first art project commissioned for Battery Park City NY. He has pieces from Anchorage Alaska, to Saint Thomas the Virgin Island, and in cities like Philadelphia, Pittsburgh, Fort Lauderdale, Savannah, Wilmington, Brooklyn, and Dublin.

Smyth early work was in the minimal tradition, except that he included architectural references and created architectural spaces. Before the development of the Post Modern Architectural style, Smyth was quoting or eluding to historical architectural periods and detail. His environmental gallery exhibitions quickly led him to being commissioned to create public spaces for cities and corporations. Smyth was one of the forerunners of the development of Public

Art and Artistic Public Spaces in the USA. For his most recent project, he has been making monumental and medium size bronzes for the new light rail line for New Jersey Transit.

Christoph Spath

Christoph Spath trained in the traditional German apprenticeship system as a master stone sculptor. His experience spans more than 25 years as a working artist, combined with teaching, project management, and software development. His public projects can be found throughout Europe and the United States.

Carl Solway

Carl Solway established his Cincinnati-based gallery in 1962. The Art Dealers Association of America (ADAA) elected him as a member just six years later. Mr. Solway remains the only ADAA member in Ohio and its surrounding states. During his 44 years of work, he has held countless exhibitions of modern and contemporary art in all media.

Mr. Solway has built working relationships and friendships with internationally recognized artists such as Vito Acconci, Jessica Stockholder, Nam June Paik, John Cage, Buckminster Fuller, Judy Pfaff, Claes Oldenburg, and Julian Stanczak, among many others. Mr. Solway has brought insight and creative knowledge to the Cincinnati art community. He currently sits on the boards of the Art Academy of Cincinnati and the Contemporary Arts Center.

Joyce A. Sommers

Joyce A. Sommers first came to the Art Center, then called the Indianapolis Art League, as a student in 1972. Her love for the Center prompted her to volunteer as a board member, and when it was decided in 1976 that a paid staff was needed, she was hired, taking care of everything from answering the phones to supervising volunteers to raising money. Thirty years later, Joyce's dedication and hard work as President and Executive Director are still at the core of everything the Art Center has accomplished. Sommers holds a portfolio equivalent of a Master's degree in Arts Administration and Fund Raising as well as Certified Fund Raising Executive certification from the National Society of Fund Raising Executives and a Bachelor of Arts degree from Indiana University. She has presented at numerous conferences including the Midwest Museum Conference and the American Association of Museums Conference in Los Angeles. Sommers is an active member of numerous boards

and committees, including the Martin Luther King Multi-Service Center, Indianapolis Greenways, Spirit and Place, the IMCPL public art committee, Penrod, the city's cultural tourism initiative, and the Indianapolis Consortium of Arts Administrators.

Roy Staab

Roy Staab's earth-sensitive site-specific installations use locally available materials and result in ephemeral earthworks that eventually devolve back into nature. He then documents his work with his own photography, which he has exhibited in numerous shows. Staab has been invited to create installations in Japan, Finland and Italy, and he has built site-specific pieces in Central Park, New York; in East Hampton, Long Island; Cape Cod; and at Arte Sella in Italy. Set into nature, they provide a rational counter-structure that edifies the viewer. The effect is one of holding a mirror to nature, reminding us of the context within which the artwork resides.

A sculptor from the Midwest who has lived in Paris and New York, Roy Staab now lives in Milwaukee. He has received various awards including a Japan/American Artist Exchange Creative Artist Fellowship, Pollack/Krasner Grant, and a Gottlieb Foundation Award. Staab was educated at the Layton School of Art, Milwaukee Institute of Technology and the University of Wisconsin-Milwaukee. His paintings, drawings and photographs can be found in the collections of the Musée d'art moderne and Le fonds national d'art contemporain in Paris, the Metropolitan Museum of Art in New York, and the Milwaukee Art Museum. In the past year he made installations at Abington Art Center, East Hampton, Long Island, Provincetown, Cape Cod, Boreal art/nature, Labelle, Quebec, Canada and Art-in-Museum Yokohama Museum of Art in Japan.

Eric Stephenson

Eric Stephenson is a fifth generation artist who received his BFA from the Pennsylvania State University in 1990 and his MFA from the University of Houston in 1996. He honed his craft by working as a studio assistant for Robert Fisher, Joseph Havel, and James Martin, and currently works for Richard Hunt in Chicago. Over the past 16 years Stephenson has worked in art foundries in Montana, Texas, and Massachusetts, and has taught at the Glassell School of Art in Houston, the University of Houston, Rhode Island College, and the Art Institute of Chicago. He has also taught workshops for the International Sculpture Conference in Houston and the International

Iron Conference at the Johnson Atelier. Currently, Stephenson has a studio in Chicago, where he provides foundry services to the local sculpture community and continues the development of his own work.

Peter Stevens

Peter Stevens has acted as the Executive Director of The Estate of David Smith since 1979. In that capacity he has worked closely with artist's family bringing Smith's work to the public in a variety of contexts. He has been involved in organizing and assisting others in the planning and mounting of numerous exhibitions. He has worked with museums (most significantly The Tate Gallery, London; The National Gallery of Art, Washington, D.C.; the MNAC, Reina Sofia, Madrid and IVAM, Valencia) to create ongoing extended loans of Smith's work that complement the collection and exhibition program of these institutions.

Stevens assists curators, historians and critics with scholarly research and publications, as well as acting as the acknowledged expert regarding the authentication of Smith's work and has also been involved in a wide range of scholarly issues including conservation and dating of works. Stevens has also worked extensively with commercial galleries to produce exhibitions and publications.

In addition to his work with The David Smith Estate, Stevens is a practicing sculptor. He has exhibited in New York, at the Graham Modern Gallery and in Washington, D.C. at the Addison Ripley Gallery. Other one-man shows have been at the Phillips Collection in Washington, D.C. and the Lamont Gallery at Phillips Academy, Exeter, NH. Stevens has been a visiting artist and lecturer at numerous museums and universities.

Stephanie Syjuco

Stephanie Syjuco is an artist and educator whose recent work explores flows of goods, labor, and capital. Born in the Philippines in 1974, she received her MFA from Stanford University and BFA from the San Francisco Art Institute. She has shown nationally and internationally: at the Whitney Museum of American Art, NY; SFMOMA, Yerba Buena Center for the Arts (SF), The Drawing Center, NY; The San Diego Museum of Contemporary Art, the Asian Art Museum (SF), the San Jose Museum of Art, Southern Exposure, and New Langton Arts, among others. She was included in the 2002 California Biennial at the Orange County Museum of Art, and is the recipient of a 2004 Murphy Cadogan Fellowship, a Eureka

Fleishhacker Fellowship Grant for 2001, and a 1999 ArtCouncil Grant. Upcoming exhibitions include "Forgeries: Art in the Age of Piracy" in Beijing (July 2006) and an exhibition of Filipino artists at the Contemporary Museum, Honolulu. She is a visiting lecturer at Stanford University and the California College of the Arts in San Francisco.

Mindy Taylor-Ross

In December 2003, Mindy Taylor Ross was hired as a consultant and began serving as the Public Art Project Coordinator for the Arts Council of Indianapolis and Mayor Bart Peterson's Cultural Development Commission. In July of 2005, she was hired as the first Director of Public Art for the Arts Council of Indianapolis.

In her short tenure with the Arts Council and Commission, Ross has established the city's Public Art Selection & Advisory Committees, and in collaboration with colleague Shannon Linker, initiated the development of a Visual Artist Slide Library & Database and a weekly Artist E-News Blast that goes out to approximately 1,100 individuals in the arts community. In 2004, Ross administered a selection process that allocated approximately \$250,000 and provided facilitation support to public art projects that were being administered by other art and community organizations in the city.

In 2004 and 2005 Ross developed and administered *The Great Ideas Competition*, a site-specific public art competition to support artists in the state of Indiana. She organized the city's first major public art exhibition, *Tom Otterness in Indianapolis*, which included 25 bronze sculptures by the international renowned artist in locations throughout Indianapolis. In late-2005 Ross initiated the *Picture Windows* project, providing artists with temporary use of transitional street-level window spaces to create art installations.

In 2006 Ross is managing the *Shared Spaces/Shared Voices* project (a project for Indiana writers on the IndyGo bus system), growing the *Pictures Windows* project, working with community organizations like Riley Area Development on Mass Ave and the Watson-McCord Neighborhood Association to complete neighborhood public art projects, developing a Public Art Locator project to archive and map existing public art in Indianapolis, and organizing a new downtown public art exhibition with an artist of international renown.

Formerly, Ross was the Director of Eckert Fine Art - Naples, Inc. She holds a degree in Art History from

the University of Southern California and is originally from Virginia Beach, Virginia. She moved to Indianapolis in 2003 to marry Indianapolis-native, Jim Ross, who is a partner in Eckert & Ross Fine Art, a gallery at 56th and Illinois streets.

David Thomas

David S. Thomas holds an M.F.A. in painting and photography and is the Vice President and Director of Programs at the Indianapolis Art Center where he has served in various capacities since 1989. Throughout that time he has more than doubled enrollment, instituted numerous new programs and has been instrumental in two major expansion programs. Overseeing more than one hundred adjunct faculty and twelve hundred students each semester, classes are offered in all the major media including bronze casting and glass blowing. His responsibilities also include oversight of over fifty exhibitions per year, an extensive outreach program and numerous community collaborations. As a working professional artist Thomas has exhibited in both this country and South America and has received a number of awards including a creative renewal fellowship, a master artist fellowship and representing the United States at the Brazilian National Conference of Professional Fine Artists. Thomas has most recently completed a commission for the Historic Central Canal & White River State Park Cultural District in Indianapolis with a thirty five foot aluminum sculpture entitled *Convergence*.

Brynna Tucker

Brynna Tucker (B. 1977) lives and works in Brooklyn, NY as an artist, independent curator, and as Career Counselor, Internship Coordinator, and Instructor at Pratt Institute. She studied Sculpture with a minor in Art History at the University of Massachusetts in North Dartmouth (BFA, 1999) and studied Fine Arts and Art History at Pratt Institute in Brooklyn, NY (MFA/MS 2001). She is currently an active member of both the *Exhibitionists Women's Art Salon* and *Open Ground* art collectives. Her current project is called *Cracks in the Concrete Jungle* and is a series of site-specific works throughout the five boroughs of New York City.

Her recent exhibitions include the 6th *Biennial* at A.I.R. Gallery juried by Maura Reilly, curator of the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum of Art; *Entropy, Interrupted* at a Project Space in DUMBO, Brooklyn, NY; *Confluence* at Open Ground Gallery in Brooklyn, NY; See

Something Say Something at LeffertsSpace in Brooklyn, NY; *Threat* at Tribes Gallery in Manhattan, NY; See Also at Open Ground Gallery in Brooklyn, NY. Priority an invitational silent auction benefit for Art in General at Milk Gallery in Manhattan, NY, and *Exquisite* at Naked Duck Gallery in Brooklyn, NY. Her curatorial projects include *Found Wanting* at Gallery MC in Manhattan, NY and was a finalist for the Lori Ledis Memorial Award, Rotunda Gallery, Brooklyn, NY. She is currently one of the 2006-2007 recipients of the A.I.R. Gallery Fellowship and her work appears in the first issue of *ArtWorld Digest* launched in Spring 2006.

Julie Ward

Julie Ward is education coordinator for the Metal Arts program at Sloss Furnaces National Historic Landmark in Birmingham, Alabama. She has a BFA from Georgia Southern University. After graduating in 1998, she worked at Atlanta's Inferno Art Foundry, a full service commercial bronze foundry for casting fine art. There she was head of the rubber mold department and became proficient in patternmaking, wax chasing, ceramic shell molding and all aspects of iron casting. She came to Sloss in 2001 as an emerging artist and later was selected to head up the Metal Arts education program. In that role she has organized and taught numerous classes workshops for professional artists as well as the general public in all aspects of patternmaking, ceramic shell and bonded sand moldmaking, and bronze and iron casting.

Her work has been included in exhibitions throughout Alabama and in Georgia. In Atlanta her work has been shown at The Eyedrum, Mason Muere Fine Art Gallery, and the B Complex. Recently Julie had her first solo show—*Iron Thread*—at the Thompson Gallery of University of Georgia in Augusta. Her work has also been in exhibitions outside the South: in Las Vegas, New Mexico, San Diego California, Oakland California and Mercerville New Jersey, as part of the Juried Exhibition of the 4th International Conference on Contemporary Cast Iron Art. Julie is represented in Birmingham by Bare Hands Gallery.

Karen Wilkin

Karen Wilkin is a New York-based curator and critic specializing in 20th century modernism, with emphasis on sculpture. Educated at Barnard College and Columbia University, she received a Woodrow Wilson fellowship and a Fulbright scholarship to Rome. She is the author of monographs on David Smith, Anthony Caro, and Isaac Witkin, and con-

tributed to the Gonzalo Fonseca retrospective catalogue at IVAM. She was the curator of *David Smith: The Formative Years* and *David Smith: Two into Three Dimensions*, among many international sculpture shows, most recently *Two by Two: Installations by Clay Ellis and Karlis Rekevics* at Dartmouth College's Hopkins Center. Ms. Wilkin is Contributing Editor for Art for the *Hudson Review* and contributes regularly to *The New Criterion*, *Art in America*, and the *Wall Street Journal*.

Ms. Wilkin teaches in the Master of Fine Arts program of the New York Studio School and lectures internationally. Recently she spoke on Anthony Caro at Tate Britain, in connection with their 2005 Caro retrospective and participated in the David Smith Centennial Symposium at the Guggenheim.

Jackie Winsor

Jackie Winsor was born in Newfoundland, and her family later moved to Boston. She earned an M.F.A. in art at Douglass College of Rutgers University in 1967. She is known for simple, often geometric forms and is associated with the Postminimalists. She was the first woman to have a solo show at the Nova Scotia College, and her first solo show at Paula Cooper Gallery was in 1972. She has participated in four Whitney Biennials, and received grants from the John Simon Guggenheim Memorial Foundation and the National Endowment for the Arts.

Her work is in many major museum collections, including the Museum of Modern Art and the Walker Art Center. Winsor's work is marked by the powerful, personal vision of a major artist of her generation. A mid-career survey of her work was published by the Milwaukee Art Museum, featuring essays by Peter Schejeldahl and John Yau.

Saya Woolfalk

Saya Woolfalk is a New York based artist and current Fulbright Scholar in São Paulo, Brazil. She holds a MFA in Sculpture from the School of the Art Institute of Chicago and a BA from Brown University. She has exhibited at PS1/MoMA Contemporary Art Center in Long Island City, NY; the Indianapolis Museum of Contemporary Art, IN; the Museum of Contemporary Art in Chicago, IL; and *Momenta Art in Williamsburg, NY*. She is a recipient of the Joan Mitchell Foundation MFA Grant (2004), was a participant at Skowhegan School of Painting and Sculpture, Yaddo, and Sculpture Space. In the fall of 2006, she will participate in the Whitney Museum's Independent Study Program.

At the Contemporary Arts Center, Cincinnati, she will perform *Pessoas da Rua (People of the Street)*, based on observation of street-life in São Paulo, Brazil; in this piece a mother and her child turn a street corner into a one room home.

Mel Ziegler

Mel Ziegler received his BFA degree at the Kansas City Art Institute (1978), an MFA at the California Institute of the Arts, 1982, and studied at Harvard's Graduate School of Design after receiving a Loeb Fellowship in 1996-97. He is currently an Associate Professor at the University of Texas at Austin and is Area Head of Sculpture. His current retrospective "America Starts Here: Kate Ericson and Mel Ziegler," chronicles the work of his collaboration with his late partner and is traveling through out the United States. It will be in Cincinnati at the end of next year. A major book on their work was recently published by MIT Press under the same name. His most recent projects include "Stuffed" at the Vienna Succession, "Hold Your Breath", Dunn and Brown Contemporary, Dallas, "Constructed Filters" for the National Art Museum of Japan, Osaka and "Breathe In, Breathe Out" for the salina Art Center, Salina Kansas. These works and other recent projects may be viewed at melziegler.com.

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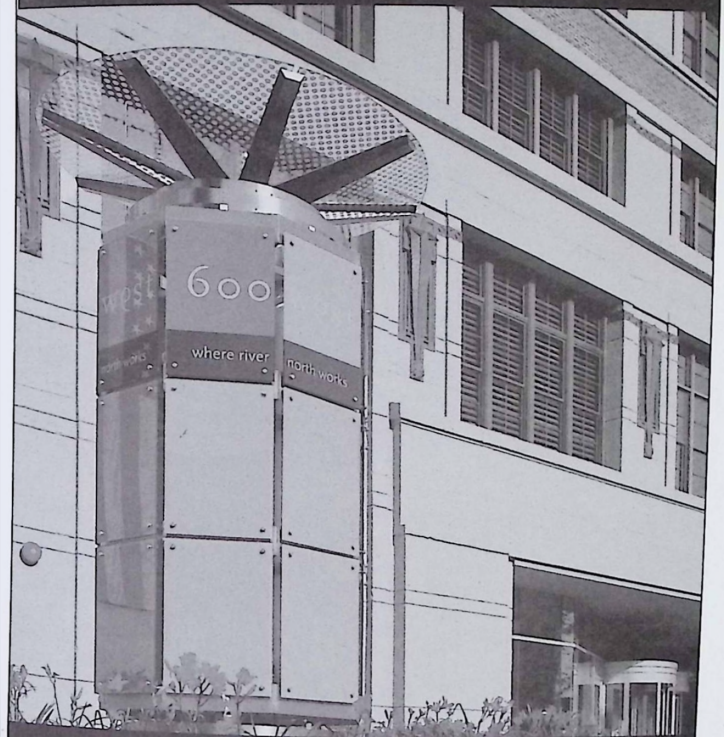
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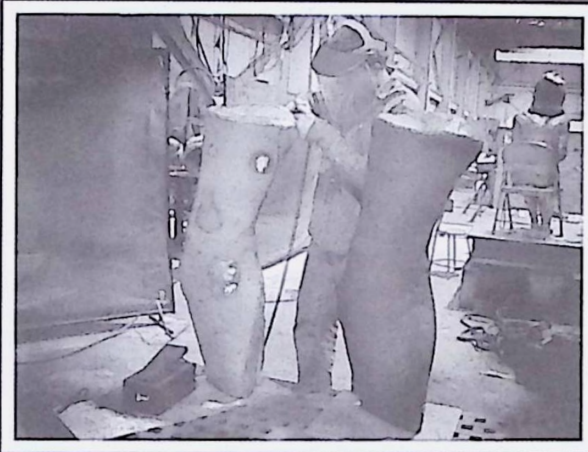
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