24th International Sculpture Conference: 
Sculpture, Culture, and Community

October 1-4, 2014
New Orleans, Louisiana

Presented by the International Sculpture Center, in collaboration with the Contemporary Arts Center New Orleans, Creative Alliance of New Orleans, New Orleans Arts District, New Orleans Museum of Art, Ogden Museum of Southern Art, Renaissance New Orleans Arts Hotel, and Sculpture for New Orleans. This program is sponsored in part by the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts and by funds from the National Endowment for the Arts, Bollinger Atelier, The Helis Foundation, and Sydney and Walda Besthoff.
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for the Arts and by funds from the National Endowment for the Arts, Bollinger

Additional support provided by Octavia Art Gallery and
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MICHAEL TODD STUDIO

2817 Clearwater Street
Los Angeles, CA 90039

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More Information
For additional assistance,
contact Jennifer Galarza,
Conferences and Events
Associate while in
New Orleans.

*All information correct at the time of printing. Information subject to change.
Welcome

On behalf of the International Sculpture Center’s Board of Trustees and Chair Ree Kaneko, welcome to New Orleans and the ISC’s 24th International Sculpture Conference: Sculpture, Culture, and Community.

The next four days promise to be rich in educational and social activities with plenty of networking opportunities for participants and presenters alike. This is an occasion for learning and enrichment through panel discussions and the sharing of ideas and stories with your peers and colleagues. This conference is sure to be an influential and inspirational experience, with events at the Contemporary Arts Center New Orleans, Ogden Museum of Southern Art, New Orleans Museum of Art, Renaissance New Orleans Arts Hotel, and Xavier University, and at other exciting locations in the culturally vibrant city of New Orleans.

We would like to thank the city of New Orleans, as well as the local arts community, for embracing this event and welcoming us to their city. We would like to express deep appreciation to our sponsors, especially Sydney and Walda Besthoff, The Helis Foundation, Bollinger Atelier, and the New Jersey State Council on the Arts.

Thank you also to our keynote speakers, Alice Aycock and Fairfax Dorn, and to all of the panelists and moderators who have donated their time and knowledge to come together for this inspiring conference. In addition, thank you to the Renaissance New Orleans Arts Hotel for hosting our littleSCULPTURE show and to numerous galleries in the New Orleans Arts District for working with us for this Art for Art’s Sake event. A big thank you goes to Gene Koss and Tulane University for running the glass casting workshop. A special acknowledgement to the Advisory Committee, listed on page 57, whose dedication and expertise were essential to the planning of the program. Thank you also to Ree Kaneko and the ISC Board of Trustees for their continued support of this amazing conference and all of our programs.

We invite you to enjoy the 24th International Sculpture Conference: Sculpture, Culture, and Community, and the events we have planned, and hope that you find some time in the midst of the conference excitement to explore some of this fabulous host city on your own.

Johannah Hutchison
Executive Director
International Sculpture Center

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If you are unable to read this program, large print copies are available. See any volunteer in a purple t-shirt who will be happy to assist you.
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This program is sponsored in part by the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts and by funds from the National Endowment for the Arts, Bollinger Atelier, The Helis Foundation, and Sydney and Walda Besthoff.

**Keynote Speakers**

Sponsored by The Helis Foundation.

The Helis Foundation is a Louisiana private foundation funded by the William Helis Family. Enriching the cultural life of New Orleans, the Diana Helis Henry and Adrienne Helis Malvin Art Funds of The Helis Foundation sustain, provide free admission to, and acquire works of art for institutions throughout the Greater New Orleans region. The foundation also underwrites and invests in major exhibitions and projects including the Poydras Corridor Sculpture Exhibition, Prospect.3’s “Basquiat and the Bayou” scheduled for late 2014, the Enrique Alferez Sculpture Garden in City Park’s Botanical Gardens scheduled for 2015, and the Contemporary Art Center’s “Thirty Americans” exhibition in 2014.

**Acknowledgements**

A special thanks to the following individuals and organizations who contributed to making this event possible:

William Andrews  
Alice Aycock  
Neil Barclay  
Sydney and Walda Besthoff  
Bollinger Atelier  
Fairfax Dorn  
Jonathan Ferrara  
Rachel Ford  
The Helis Foundation  
Jon Isherwood  
Mia Kaplan  
Gene Koss  
Delaney Martin  
Shelley Middleburg  
Jeanne Nathan  
New Orleans Airlift  
Susan Taylor
Conference Information

Who’s Who:
Badge Color Codes

Each attendee has a colored border on the bottom of their badge identifying their affiliation as they indicated when registering for the conference. We hope this color-coding will help with networking opportunities and serve as an icebreaker for meeting new people.

- RED: Artist
- BLUE: Museum Staff / Curator / Arts Administrator
- YELLOW: Student
- ORANGE: Arts Advocate / Educator
- GREEN: Art Enthusiast/ Collector

How to find a volunteer:
Look for someone in a purple Sculpture t-shirt! Volunteers will be at every official conference location to help you with registration, directions, and more.

For Additional Assistance:
Contact Jennifer Galarza, Conferences and Events Associate while in New Orleans at events@sculpture.org or (609) 575-7852.

If you are unable to read this program, large print copies are available. See any volunteer in a purple t-shirt who will be happy to assist you.

Important Conference Locations:

**Renaissance New Orleans Arts Hotel**
700 Tchoupitoulas Street
New Orleans, LA 70130
Phone: (504) 613-2330

**Contemporary Arts Center**
New Orleans
900 Camp Street
New Orleans, LA 70130-3908
Phone: (504) 528-3805

**Ogden Museum of Southern Art**
925 Camp Street
New Orleans, LA 70130
Phone: (504) 539-9650

**Xavier University**
NCF Science Building
1 Drexel Drive
New Orleans, LA 70125

**Xavier University**
Art Village
3520 Pine Street
New Orleans, LA 70125
Phone: (504) 520-7556

**New Orleans Museum of Art**
1 Collins C. Diboll Circle,
City Park, New Orleans, LA 70124
Phone: (504) 658-4100
Getting Around New Orleans

**Airport Shuttle:**
(504) 596-2699  
http://www.airportshuttleneworleans.com/

This is the official transportation company providing shuttle service for the City of New Orleans to and from the airport. Upon arrival at the airport, guests can purchase tickets for $20 one way or $38 round trip per person. The first 3 bags per passenger are free. It departs every 30 minutes from 3:30 AM through 2:00 AM from the airport.

For Departure Reservations, please call (504) 522-3500 no later than 24 hours prior to your flight. Domestic flights require passengers to arrive 2 hours prior to flight departure; international flights require passengers to arrive 3 hours prior to flight departure. Please inform the Reservationist if you have an international flight so they may schedule an earlier pick-up time.

**Pedi Cabs:**
NOLA Pedicabs (504) 274-1300  
http://www.nolapedicabs.com/

NOLA Pedicabs are the premier pedicab company operating in bicycle friendly New Orleans. Pedicabs are a new, green form of transportation to recently hit the streets of New Orleans. Eco-friendly, efficient and fun, a pedicab is a great way to get across the Quarter, go to and from your hotel, avoid traffic and parking frustrations, or just pop across town in style and comfort.

**Street Car:**
http://www.norta.com/

The Regional Transit Authority (RTA) operates three streetcar lines: the St. Charles line, the Canal Street line, and the Riverfront line. All lines either run along or intersect with Canal Street in the area between the French Quarter and the Central Business District (CBD).

A standard one-way fare on a streetcar costs only $1.25. Please have the exact amount ready, as fare boxes do not give change. You can also use a Jazzy Pass, which you can buy online at a NORTA retail partner. The 1-day and 3-day Jazzy Passes are available from Walgreen’s in New Orleans, various hotels, grocery stores, banks, and retailers. Cost is $3 for 1-day and $9 for 3-days.

**St. Charles Streetcar:**
New Orleans residents and visitors alike particularly love the St. Charles line, which travels from the edge of the French Quarter all the way down beautiful St. Charles Avenue. The views of historic architecture beneath the shade of massive, ancient live oaks convey so much of New Orleans’ charm and character. The line also passes by celebrated restaurants, shops, and hotels; some destinations of note include the Garden District, Audubon Park and the Audubon Zoo, and Loyola and Tulane Universities.

Towards the end of the line, St. Charles Avenue ends, and the streetcar turns onto South Carrollton Avenue, past more restaurants and boutiques and near the unique neighborhood shopping districts of Maple Street and Oak Street. At the end of the line, at Claiborne Avenue, is a small park called Palmer Park and a transfer point to bus lines.

A one-way ride from end to end of the St. Charles line takes about 40 minutes. The line is open around the clock with less frequent service in the evening and early-morning hours.

**Canal St. Streetcar:**
Travelers on the Canal St. line pass through attractive and charming areas as well as the thriving New Orleans Central Business District. The Canal St. line travels to an area called Mid-City, home to many lovely neighborhoods, famous restaurants, and shops. At the intersection of Canal St. and Carrollton Ave., the line splits off into two branches. The branch that travels straight up Canal St. ends at an area of historic cemeteries that feature rows and rows of granite tombs and impressive statues. Also at the end of the line is a transfer point to two Jefferson Parish bus lines and several RTA bus lines. Streetcars traveling along this branch display “Cemeteries” on exterior signs.

The other branch turns onto North Carrollton Avenue to finish at one corner of City Park. Within walking distance from the end of the line, you’ll find many of the park’s top attractions such as the New Orleans Museum of Art, where you can find the Sydney and Walda Besthoff Sculpture Garden at the New Orleans Museum of Art and the botanical gardens. In addition to City Park, other attractions in the area include more historic cemeteries, the Fair Grounds Race Course, the Pitot House, and the Bayou St. John. Streetcars traveling along this branch display “City Park/Museum” on exterior signs.

**Riverfront Streetcar:**
The French Quarter is on every local and tourists favorite spots in New Orleans and streetcar travel allows its many visitors to enjoy all that this famous area of the city has to offer. The Riverfront line runs along one edge of the French Quarter and offers a convenient way to explore its different facets. At one end of the line is the French Market, which is the oldest public market in the country. The line passes by Woldenberg Park, the Aquarium of the Americas, the luxury mall Canal Place, Harrah’s Casino, and the shopping mall Riverwalk Marketplace. At the other end of the line is the Ernest Morial Convention Center in the CBD.

A one-way ride from end to end of the Riverfront line takes a little less than 15 minutes. Hours of operation are from around 7 a.m. to around 10:30 p.m.

**Walk:**
Walking is a great way to see New Orleans. Tourist areas, like the French Quarter, Garden District, and Arts District, are best to walk in and take in the sights of New Orleans. For outlying neighborhoods, we suggest taking public transportation or having the number of a cab company on hand. As with any city, use your best judgment. At night, it is best to stay in well-lit tourist areas.

*All information correct at the time of printing. Information subject to change.*
Schedule at a Glance

**Wednesday, October 1, 2014**
- Conference Check-in and Registration
  8:00AM - 8:00PM
- Sculpture for New Orleans Tour**
  2:00PM - 4:00PM
- Opening Reception at the Ogden Museum of Southern Art
  7:00PM - 8:00PM

**Thursday, October 2, 2014**
- Conference Check-in and Registration
  8:00AM - 8:00PM
- Welcoming Remarks and Keynote Speaker
  Fairtex Dom
  9:00AM - 10:30AM
- Aunt Sally’s Prairie Tour**
  11:00AM - 12:00PM
- UpTown Art Tour**
  2:00PM - 5:00PM
- Lunch
  12:00PM - 1:30PM
- Buses to Xavier University
  2:00PM
- Panel: Analog Concepts to Digital Fabrication
  3:30PM - 5:00PM
- Art at Xavier Program
  5:00PM - 7:00PM
- Performance by New Orleans AirFit**
  9:00PM

**Friday, October 3, 2014**
- Panel: Knotting the Thread
  9:00AM - 10:30AM
- Panel: Artistic Resistance: De-Mythification Without Bloodshed?
  9:00AM - 10:30AM
- Panel: Rural and Urban Linkages
  10:30AM - 12:00PM
- Panel: Magnetic Field: Urban Art and Social Inequality
  12:00PM - 2:00PM
- Panel: Glass as a Sculptural Medium
  2:00PM - 4:00PM
- Panel: Guns in the Hands of Artists
  4:00PM - 6:00PM
- Break-out Sessions
  6:00PM - 8:00PM
- Buses to NOMA Reception
  5:30PM
- Friday Nights at NOMA Reception
  6:00PM - 9:00PM

**Saturday, October 4, 2014**
- Panel: Food for Thought: How Artists are Tackling Social, Political, and Environmental Issues with Food
  10:00AM - 11:00AM
- Keynote Speaker: Aloe Aycock
  10:30AM - 12:00PM
- The Down River Creative Corridor Tour**
  1:00PM - 5:00PM
- Kenny Hill Sculpture Garden Tour**
  1:00PM - 5:00PM
- Glass Blowing Workshop**
  1:30PM - 5:30PM
- Sculpture for New Orleans Tour**
  2:00PM - 4:00PM

**Sunday, October 5, 2014**
- Sunday Morning in the Heart of Texas
  10:00AM - 2:00PM

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Registration Desk Hours

Sign in to the conference, claim your tote bag, sign up for ARTSlams and other activities, and meet the ISC staff.

Wednesday, October 1st

8:00AM-6:00PM Conference Check-In and Registration
Renaissance New Orleans Arts Hotel
700 Tchoupitoulas Street
New Orleans, LA 70130

2:00PM-4:00PM Sculpture for New Orleans Tour**
Transportation provided from Ogden Museum of Southern Art. Additional fee applies.
A tour of the city-wide exhibition of monumental works, Sculpture for New Orleans. Hosted by a renowned local artist and Sculpture for New Orleans participant, Mia Kaplan, participants will visit a majority of the monumental works that are placed throughout the city.
Please wear your walking shoes! The bus will make occasional stops to allow visitors the opportunity to walk around the works.
Instructions: The tour will meet at the Ogden Museum of Southern Art, located at 925 Camp St, New Orleans, LA 70130. Please arrive fifteen minutes early to check in with your host and grab a drink (bottled water and bloody marys will be offered upon arrival). The bus will leave promptly at 2:00PM.
**This activity requires a RSVP.

2:00PM-5:00PM UpTown Art Tour**
Transportation provided. Additional fee applies.
Uptown New Orleans and the Garden District harbor greater diversity and creativity than their elegant mansions might suggest. Swamps surrounding the city assured its block by block diversity until post war drainage projects attracted people to its outskirts. Decline invited new creative settlers, and the Lower Garden District welcomed artists of all disciplines. We will visit some of the most gracious homes with a range of art from traditional to cutting edge, artists' studios and the legendary Newcomb Art Gallery, birthplace of Newcomb art pottery, and one of the earliest feminist movements. Residents and artists will tell their stories, and the city's architectural riches will reveal themselves.
Instructions: Meet in the lobby of the Renaissance New Orleans Arts Hotel at 1:40PM. The bus will leave promptly.
**This activity requires a RSVP.

7:00PM-9:00PM Opening Reception at the Ogden Museum of Southern Art
Get the chance to meet peers, colleagues, and new people by kicking off the conference with hors d'oeuvres, cocktails, art, and networking at the Ogden Museum of Southern Art.
Ogden Museum of Southern Art
925 Camp Street, New Orleans, LA 70130

Schedule:

Wednesday, October 1st

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Renaissance New Orleans Arts Hotel
700 Tchoupitoulas Street
New Orleans, LA 70130

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Sign in to the conference, claim your tote bag, sign up for optional tours, and meet the ISC staff.
Renaissance New Orleans Arts Hotel
700 Tchoupitoulas Street
New Orleans, LA 70130

9:00AM-10:30AM  Welcoming Remarks and Keynote Speaker: Fairfax Dorn
Renaissance New Orleans Arts Hotel, Ballroom
Keynote Speakers Sponsored by The Helis Foundation

10:00AM-1:00PM  Lagniappe Tour 1: Central City Creative Corridor Walking Tour - For Companions Only**
Walking tour. Transportation is not provided. Additional fee applies.
As the city’s creative hubs multiply, the Central City Creative Corridor has been one of the most heartwarming to emerge, bringing back a once thriving retail corridor, Oretha Castle Haley Boulevard, named for a civil rights leader who founded the New Orleans chapter of the Congress of Racial Equality, (CORE). Years of post civil rights stagnation brought on when African Americans were allowed to shop the main Canal Street shopping district ended as art galleries, cultural centers and restaurants challenged assumptions about the neighborhood’s future. Zeitgeist, one of the leading alternative film houses in the South, Ashe Cultural Arts Center, the New Orleans Jazz Market, Southern Food and Beverage Museum and the former school Myrtle Banks, new home to a fresh foods market and collaborative work and exhibition space for creative and technical start ups will each welcome you to their world of challenge and change as you walk from door to nearby door.
Instructions: Tour will meet at the Renaissance New Orleans Arts Hotel in the Blue Dog Room at 10:00AM.
**This activity requires a RSVP.

10:30AM-12:00PM  Panel: Cultural Tourism
Renaissance New Orleans Arts Hotel, Ballroom
Moderator: David Oestreicher
Panelists: Michael Manjarris, Mark Romig, Kurt Weigle
David Oestreicher will lead a discussion with Michael Manjarris, founder of Sculpture for New Orleans, Mark Romig, President of the New Orleans Tourism and Marketing Corporation and voice of the New Orleans Saints, and Kurt Weigle, the Director of the Downtown Development District. The panel will explore cultural tourism as an economic engine and New Orleans as a world arts destination.

11:00AM-12:00PM  Aunt Sally’s Praline Tour – For Companions Only**
This one hour, original and unique, in-store tour highlights the interesting history of Aunt Sally’s Pralines in New Orleans, and focuses on the beginning of the company in the late-19th and early-20th centuries, one of the most romantic and dynamic periods in New Orleans history.
Savor the smells, sights, and Aunt Sally’s praline delights, as you watch our highly skilled Praline cooks create a true New Orleans confection and candy in the traditional way.
Enjoy a very special tasting of all of our delicious Aunt Sally’s Pralines for the last 25-30 minutes of the tour. At the end of the tour you will get to select a 6 pack of your favorite Aunt Sally’s Creole Praline or Creamy Praline to take with you.
Aunt Sally’s Pralines are gluten free and kosher (dairy).
Instructions: Tour meets at Aunt Sally’s Pralines, located at 750 St. Charles Avenue, New Orleans, LA, 70130.
**This activity requires a RSVP.

12:00PM-1:30PM  Panel: Ignite the Art Spirit through Interactive Community Collaboration
Renaissance New Orleans Arts Hotel, Ballroom
Moderator: Crimson Rose
Panelists: Sean Orlando, Delaney Martin, David Best
Interactive community collaboration is the context for creativity that blurs the distinction between audience and art form. People are transformed from spectator to participant and are given permission to become active contributors to the creative process. Gifting the experience of interactive art to a community is a way that is inclusive rather than exclusive, that permits spontaneous and immediate opportunities to interact with the art, and to create ritual around such engagement.

1:30PM-2:30PM  Lunch
Boxed lunches will be provided.

2:30PM–3:30PM  Travel to Xavier University
Busses will leave Ogden Museum of Southern Art promptly at 2:30 PM.
Schedule:

3:30PM-5:00PM  Panel: Analog Concepts to Digital Fabrication
Included in registration.
NCF Science Building Auditorium, Xavier University of Louisiana
Moderator: Jon Isherwood
Panelists: Stefano Coiai, Gabriel Ferri, Matt Jezyk
This panel will explore how 3D digital technologies are engaging the artist, educator and student in the development of new visual problem solving methodologies. We will investigate the interface of the analog to the digital and explore ways in which these technologies are innovating aesthetics. We will present developments in Autodesk software and the company's approaches to real world problem solving in the digital arena. We will also discuss the Digital Stone Project partnership with Garfagna Innovazione, Italy which has invigorated innovation, economic development and cultural exchange.
A digital workshop with Jon Isherwood will follow the panel in Xavier University's art village.
Instructions: Busses will leave Ogden Museum of Southern Art at 2:30PM. Busses will return to the Renaissance New Orleans Arts Hotel throughout the evening.

3:30PM-7:00PM  Art at Xavier University
Included in registration.
After the panel in the NCF Science Building Auditorium, join us in Xavier University's art village for a digital workshop with Jon Isherwood, a casting demonstration, ARTSslams, and breakout sessions.
Instructions: Busses will leave Ogden Museum of Southern Art at 2:30PM. Busses will return to the Renaissance New Orleans Arts Hotel throughout the evening.

9:00PM  Performance by New Orleans Airlift**
Transportation provided. Additional fee applies.
Come visit New Orleans Airlift's musical architecture project. Building off 2011-12's New Orleans-based installation, The Music Box, Airlift has since created similar outposts in Kiev, Ukraine and Shreveport, LA. Now they are preparing a new edition of transportable musical houses in New Orleans that will debut locally and nationally as a roving musical village in 2015. Come visit these works in progress at their workshop. Artists Andrew Shrock (NOLA) and Klaas Hubner (Berlin) will demonstrate their in-progress musical house collaboration and Airlift artistic director Delaney Martin will talk about the wider project.
**This activity requires a RSVP.

Friday, October 3rd

9:00AM-10:30AM  Panel: Knitting the Thread
Ogden Museum of Southern Art, Library
Moderator: Lisa Austin
Panelists: Lane Cooper, Martha Gorzycki, Tavia La Follette
Four artists from Erie, Cleveland, Pittsburgh and San Francisco will discuss their ongoing efforts to utilize interdisciplinary, new media and information art practices to connect and catalyze urban neighborhoods, dispersed immigrants, and regional and international communities.

9:00AM-10:30AM  Panel: Artist's Residencies: Do They Benefit Sculptors?
Contemporary Arts Center New Orleans, Freeport Theater
Moderator: Mark Grote
Panelists: Sally Tiffin, Keene Kopper, Carlie Trosclair
In a time when artist residencies seem to be everywhere, how do sculptors work them into their practice? Can a sculptor benefit from a residency? How does a residency change the direction of ones work? How do residencies benefit the artist and the community they are in?

10:00AM-1:00PM  Lagniappe Tour 2: Magazine Street: 5 Miles of Boutiques, Galleries, Food and More – For Companions Only**
Transportation is not provided. Additional fee applies.
For our shopaholic artists, Magazine Street is a dream come true. Get an all day pass on the city's famed streetcars, (and busses), and easily hop on and off to enjoy an endless range of antique shops, art galleries, vintage clothes emporiums, and boutiques with up and downscale treasures. Stop for a culinary treat at any number of bistros, sweet shops, and drinking holes. This is the fantasy break you've been saying you need. Get a posse of friends together and indulge. We'll give you a cheat sheet/map of native and personal favorites.
Instructions: Tour will meet at the Renaissance New Orleans Arts Hotel in the Blue Dog Room at 10:00AM.
**This activity requires a RSVP.
Schedule:

10:30AM-12:00PM Panel: Plan B
Ogden Museum of Southern Art, Library
Moderator: Ciara Ennis
Panelists: Warren Neidich, Jennifer Vanderpool, Dr. Việt Lê

Theorizing revolution has proved ineffectual, just as radical artistic strategies including relational and activist practices, that promised different methods of knowledge production, have become institutionalized and predictable. So how do we proceed with an emancipatory artistic practice? And, how can we resist current cultural and aesthetic formations that have dulled our senses and lulled us into armchair critics and activists?

10:30AM-12:00PM Panel: Rural and Urban Linkages
Contemporary Arts Center New Orleans, Freeport Theater
Moderator: Rosina Santana Castellón
Panelists: Dhara Rivera, Claudia Rodríguez, Rosario Romero

Public art is uniquely qualified to give visibility to the vital linkages between the rural and urban. Working from transdisciplinary frameworks, artists are collaborating with local community groups in the design, execution, and funding of ephemeral monumental works to create indelible sculptures in the memory of the rural and urban public. Secondary venue exposure (via video documentation, and/or artifact display, secondary installation, panel discussions of all arena actors, etc.) insure permanency and marketability of product and producers.

12:00PM-1:00PM Lunch
Boxed lunches will be provided.

1:00PM-2:30PM Panel: Writing on Sculpture: How Artists Engage with Writers
Ogden Museum of Southern Art, Library
Moderator: Elizabeth Keithline
Panelists: Abby Suckle, Greg Cook

Art press has never been more complicated. What are arts writers looking for? How can artists connect?

2:30PM-4:00PM Panel: Glass as a Sculptural Medium in the 21st Century
Ogden Museum of Southern Art, Library
Moderator: Patrick Blythe
Panelists: Gene Koss, Tim Tate, William Warmus

Fifty years ago, glass emerged from the factory into artist studios, spawning an era of beautiful artist-made objects, dominated by blown glass vessels. In the 21st Century, glass has overcome the perceptions as a fragile, technically challenging material, and is increasingly viewed as a medium of choice for sculptors. Our panel will present examples of glass as a sculptural material, and address the following questions: (a) Can this magical medium be used by sculptors? What are the challenges, and why would a sculptor want to use glass as a medium? (b) What are the attitudes of collectors, museums and public art commissions toward glass? (c) How can glass be integrated with other materials?

Join us as our panel of artists, instructors, and curators share their perspectives based on decades of experience in glass, and respond to your questions and comments.

1:00PM-2:30PM Panel: Creative Placemaking and Community Gentrification
Contemporary Arts Center New Orleans, Freeport Theater
Moderator: Russ RuBert
Panelists: Jaime Bennett, Moy Eng

Funding initiatives that involve artists as key to placemaking efforts are at the cusp of creating a new field and category of art professionals that are urban art placemakers. Can artist-driven placemaking efforts transform the urban environment in a way that include artists for the long term, given the rush for development and gentrification that often follows? How are cities accepting this infusion of creative placemaking, especially in cases where it deviates from locally accepted norms of what they consider or value as art?

2:30PM-4:00PM Panel: Public Art and Emerging Artists
Contemporary Arts Center New Orleans, Freeport Theater
Moderator: Kathy Rodriguez
Panelists: Matthew Gray Palmer, Dr. Rebecca Lee Reynolds, Dr. Robert Wójtowicz

How can young and emerging artists break into the field of public art? The members of this panel will contextualize and demystify the public art-making process, from the nuts and bolts of the commission process to larger questions about the role of public art in today’s artistic landscape.

*All information correct at the time of printing. Information subject to change.
### Schedule:

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>4:00PM-5:00PM</td>
<td>Panel: Guns in the Hands of Artists</td>
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<tr>
<td></td>
<td>Jonathan Ferrara Gallery</td>
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<td></td>
<td>400a Julia Street</td>
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<td></td>
<td>New Orleans, LA 70130</td>
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<td></td>
<td>Moderator: Jonathan Ferrara</td>
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<td>Panelists: John Barnes, Skylar Fein, Dan Tague</td>
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<td></td>
<td>&quot;Guns in the Hands of Artists&quot; is a community based social activist</td>
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<td>artistic project which features the transformation of decommissioned</td>
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<td>guns taken off the streets of New Orleans into works of art by 30</td>
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<td>local and national artists. The exhibition aims to bring the</td>
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<td>discussion of guns in our culture out of the highly polarized</td>
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<td>political realm and into the realm of art to create a new dialogue on</td>
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<td>the issue. Artists will, through their own mediums, express a</td>
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<td>thought, make a statement, open a discussion, and try to stimulate</td>
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<td>new thinking on guns in our society. Artist, gallery owner, and</td>
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<td></td>
<td>community activist Jonathan Ferrara will lead a discussion exploring</td>
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<td>this project and how art can act as the language for dialogue.</td>
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<tr>
<td></td>
<td>This special panel for the ISC conference will be held in the</td>
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<td></td>
<td>Jonathan Ferrara Gallery the day before the exhibition opens to the</td>
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<td></td>
<td>general public opening. Drinks in the gallery will follow the panel</td>
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<td>discussion.</td>
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<td>6:00PM-9:00PM</td>
<td>Friday Nights at NOMA Reception</td>
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<td></td>
<td>Sponsored by Sydney and Walda Besthoff</td>
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<td>Included in registration. Transportation is provided.</td>
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<td></td>
<td>Join us at Friday Nights at NOMA for cocktails in the Sydney and</td>
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<td></td>
<td>Walda Besthoff Sculpture Garden at New Orleans Museum of Art, and</td>
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<td>get a chance to meet Sydney and Walda Besthoff, who will be in</td>
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<td>attendance. Mr. and Mrs. Besthoff are great patrons of the arts and</td>
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<td></td>
<td>have made incredible contributions to the city of New Orleans and</td>
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<td></td>
<td>the New Orleans Museum of Art. The ISC recognized Sydney and Walda</td>
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<td>Besthoff with the Patron Award for their exemplary contributions</td>
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<td>in 2004. Unique programming will be featured by the New Orleans</td>
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<td>Museum of Art for their special weekly program.</td>
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<td></td>
<td>Busses will leave from the Renaissance New Orleans Arts Hotel at 5:30PM.</td>
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<td>Busses will run throughout the evening. The reception ends at 9:00PM.</td>
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### Saturday, October 4th

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>9:00AM-10:30AM</td>
<td>Panel: Food for Thought: How Artists are Tackling Social, Political,</td>
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<td>and Environmental Issues with Food</td>
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<td>Moderator: Carrie Brown</td>
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<td>Panelists: Lucy Begg, Nicole Kistler</td>
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<td></td>
<td>Through several case studies, this panel will explore how artists are</td>
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<td>using food effectively as an artistic medium. Topics include: artist-</td>
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<td>led community engagement strategies and how food (its growth or</td>
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<td>consumption) naturally brings people together; challenges and</td>
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<td>rewards of working with food; maintaining artistic integrity while</td>
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<td></td>
<td>tackling complex social, political and environmental issues; the role</td>
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<td>of promotion and media; intended/unintended outcomes and measuring</td>
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<td>success of food-based art projects.</td>
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<td>10:30AM-12:00PM</td>
<td>Keynote Speaker: Alice Aycock</td>
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<td>Renaissance New Orleans Arts Hotel, Ballroom</td>
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<td>Keynote Speakers Sponsored by The Helis Foundation</td>
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<td>1:00PM-5:00PM</td>
<td>The Down River Creative Corridor Tour**</td>
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<td>Transportation provided. Additional fee applies,</td>
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<td>Hardest hit by Katrina and decades of decline, the 6th, 7th, 8th and</td>
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<td>9th Wards of New Orleans are also the most historical. Native</td>
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<td>American, French, Spanish, African, Irish and German cultural</td>
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<td>threads make up the rich cloth of these neighborhoods which have</td>
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<td>been steadily refilling with a mix of the original families that</td>
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<td>can’t stay away, to a new migration of creatives from all over the</td>
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<td>world. Tremé, Marigny, By-Water, St. Roch, Upper 9th Ward, Lower</td>
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<td>9th Ward and Holy Cross...all filled house by house with a startling</td>
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<td>range of old and new residents in neighborhoods that have long</td>
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<td>harbored the musicians, artists, builders, not to mention a good</td>
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<td>number of Voo Doo queens, of this most unique of American cities.</td>
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<td>Artists bringing with them the most contemporary vocabulary have</td>
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<td>learned new words tinged with the accents of a sometimes decadent,</td>
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<tr>
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<td>sometimes celebratory, ironic, contradictory, conservative,</td>
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<td>apolitical, eccentric, but always fundamentally creative city.</td>
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<td></td>
<td>Visit the studios, homes, and co-op galleries of all of the above,</td>
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<td>beginning with an art filled 19th Century manse on Esplanade Ridge,</td>
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<td>ending at the foot of the levee on the Mississippi River in the</td>
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<td>Lower 9th Ward surrounded by cottages filling with artists and</td>
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<td>families whose roots go back to the village’s farming days, and</td>
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<td>catch a sunset across the curve of the river.</td>
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<td></td>
<td>Instructions: Meet in the lobby of the Renaissance New Orleans Arts</td>
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<td></td>
<td>Hotel at 12:40PM. The bus will leave promptly.</td>
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<td>**This activity requires a RSVP.</td>
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</tbody>
</table>
Schedule:*  

1:00PM-6:00PM  
Kenny Hill Sculpture Garden Tour**

Transportation provided. Additional fee applies.

On a bayouside property just south of New Orleans is Kenny Hill's Sculpture Garden. It is filled with over 100 sculptures made by Kenny Hill, mostly made out of concrete and wire mesh. In January 2000, Hill abandoned the property, leaving behind his sculptures and the sense of mystery surrounding them. Though little is known about the reclusive Kenny Hill himself, the garden of sculptures he left behind still remains a mysterious subject in the art world today. Join us for a trip to Terrebonne Parish, Louisiana, to explore this one-of-a-kind spot.

Instructions: Meet in the lobby of the Renaissance New Orleans Arts Hotel at 12:40PM. The bus will leave promptly. A light snack will be served.

**This activity requires a RSVP.

1:30PM-5:30PM  
Glass Casting Workshop**

Transportation provided. Additional fee applies.

Flames and smoke, 2,400 degree molten glass, a team executing well coordinated movements with split second timing in a state of the art glass foundry, Gene Koss and his Tulane team will demonstrate one of the experimental processes he developed for using glass as a sculpture medium. They will cast hot glass directly into carved wooden molds to create solid organic glass sculptures.

Instructions: Meet in the lobby of the Renaissance New Orleans Arts Hotel at 1:15PM. The bus will leave promptly at 1:30PM.

**This activity requires a RSVP.

2:00PM-4:00PM  
Sculpture for New Orleans Tour**

Transportation provided. Additional fee applies.

A tour of the city-wide exhibition of monumental works, Sculpture for New Orleans. Hosted by a renowned local artist and Sculpture for New Orleans participant, Mia Kaplan, participants will visit a majority of the monumental works that are placed throughout the city.

Please wear your walking shoes! The bus will make occasional stops to allow visitors the opportunity to walk around the works.

Instructions: The tour will meet at the Ogden Museum of Southern Art, located at 925 Camp St, New Orleans, LA 70130. Please arrive fifteen minutes early to check in with your host and grab a drink (bottled water and bloody marys will be offered upon arrival). The bus will leave promptly at 2:00pm.

**This activity requires a RSVP.

6:00PM-9:00PM  
littleSCULPTURE show Opening

Start your evening with a drink while you check out the littleSCULPTURE show opening, before heading out for Art for Art’s Sake on Saturday night! The littleSCULPTURE show is an exhibition of works by our ISC members and conference attendees. This exhibition of small works will showcase how these talented artists handle the challenges of space and scale as dictated by the 8” x 8” x 8” size restriction.

Location: Renaissance New Orleans Arts Hotel, in the Art Gallery 700 Tchoupitoulas Street, New Orleans, LA 70130

6:00PM-ON  
Art for Art’s Sake

Join more than 30,000 art lovers at one of the most chic street parties ever, held each fall at Art for Arts’ Sake. With hundreds of fabulous galleries and shops open on Julia Street, the historic Warehouse Arts District and Magazine Street, Art for Arts’ Sake is an annual tradition that opens this city’s exciting art season.

Sunday, October 5th

10:00AM-2:00PM  
Sunday Morning in the Heart of Tremé**

Transportation is provided. Additional fee applies.

Deep in the heart of the oldest neighborhood of free people of color in America, you will sit shoulder to shoulder with people whose origins go back as far as the city’s almost three hundred year old history in one of the city’s oldest church’s, St. Augustine’s Catholic Church. Founded in 1842, long welcoming to slave and free alike, it revels in the religious and musical traditions of New Orleans. Help celebrate the church’s serendipitous anniversary, then join a New Orleans marching band that accompanies Social Aid and Pleasure Clubs, as you make your way past Creole Cottages, Shotgun houses, plantation villas, and legendary music Meccas, leading up to a traditional New Orleans Sunday dinner at Little Dizzy’s, where presidents, politicians, YURPS, (Young Urban Rebuilding Professionals), and anyone who wants a taste of the real New Orleans gather and feast. Try and stay away from New Orleans after this. You will come to know New Orleans as so many do...your “second home town”.

**This activity requires a RSVP.
ANNE CURRY

SCULPTURE IN THE GARDEN

Her latest work displayed in an exceptional English garden a few miles south of the historic city of Cambridge. All sculptures for sale. Viewing by appointment only.

www.annecurry-sculpture.co.uk
info@annecurry-sculpture.co.uk

DAVID BORGERDING

Banto
fabricated bronze
41" x 8.5" x 10"
JOAN HALL
TRANSFORMING SEA: The Gulf Project

“the little daydreamer”
George Tobolowsky
2013, steel, found objects (25” x 20” x 19”)

www.joanhallstudio.com
Muzaffer Tunca (1950) tries to turn one dimensional images on his sketchbooks into three dimensional ones using a touchable, sensible and breakable material. By breakable he means changeable. Each dimension of his sculpture has a different shape and form. Why? Because nothing has one dimension, even if it is a human being. He defines himself as “I am a multidimensional being. Life is an infinite-dimensional function space, at least mine.”

**Civilized Being, Ceramic (Unfired), 6”x8”x18”, September 2013**

Official Website: www.muzaffectunca.com

Muzaffer Tunca participated in two arts competition in 2013:
ART TAKES PARIS: https://muzaffectunca.see.me/ats2013 and
CREATIVES RISING: https://muzaffectunca.see.me. He passed three levels in both.
In the competition of “Creatives Rising” he deserved to be included in the show to take place in New York on 5 October 2013. And his sculpture was digitally exhibited in New York in December 2013 and in January 2014 in Miami Beach Art Fair.
On View at the CAC

International Sculpture Center: Outstanding Student Achievement in Contemporary Sculpture Awards

August 2–October 4, 2014

Curated by Regine Basha

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New Orleans Museum of Art

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university of new orleans

SEE THE SOUTH

Admission
Free to Museum members, $10 general admission, group rates and discounts are available. Visit ogdenmuseum.org for further information.

Museum Hours and Location
Wednesday through Monday 10 am - 5 pm
Thursdays 6 pm - 8 pm with live music at Ogden After Hours

925 Camp Street
New Orleans, Louisiana 70130
504.539.9650
ogdenmuseum.org

1 Collins Diboll Circle, City Park | New Orleans, LA | 504.658.4100 | www.noma.org
Learn About the Keynote Speakers

Sponsored by The Helis Foundation

Alice Aycock

Alice Aycock was born in Harrisburg, PA. She received a B.A. from Douglass College and an M.A. from Hunter College. Currently she is represented by Galerie Thomas Schulte in Berlin and Fredric Snitzer Gallery in Miami, FL. Her works can be found in the collections of the Museum of Modern Art, NY, the Whitney Museum of American Art, Brooklyn Museum, the Louis Vuitton Foundation, LA County Museum, and the National Gallery, among others. She has had two major retrospectives. The first surveyed her work between 1972 and 1983, organized by the Württembergischer Kunstverein in Stuttgart, and the other retrospective entitled “Complex Visions” was organized by the Storm King Art Center in Mountainville, NY. In 2013, a retrospective of her drawings was exhibited at the new Parrish Art Museum in Water Mill, NY and the Centre Pompidou Foundation, Los Angeles, CA. Prior to Ballroom Marfa, Fairfax served as Guest Curator and Interim Program Director for the Linda Pace Foundation. Fairfax is currently a board member for Judd Foundation, New York, NY and Marfa, TX; Triple Canopy, Brooklyn, NY; Bunker259, Brooklyn, NY and the Centre Pompidou Foundation, Los Angeles, CA. Prior to Ballroom Marfa, she worked at the Whitney Museum of American Art and Exit Art in New York. Fairfax along with Virginia Lebermann received ArtTable’s 25th Future Women Leadership Award in April of 2005.

Lisa Austin

Panel: Knotting the Thread

Lisa Austin lives and undertakes social-sculpture work in Erie, PA. She teaches at Edinboro University in their 1,000-student, 50-faculty art program established a century ago. Austin’s artwork during her B.F.A. studies at Virginia Commonwealth and M.F.A. work at Yale featured chaotic installations marked by paint and glitter. Austin’s later site-specific installations were subdued in color embracing found materials and extended media. Austin collaborates with architects on public-art proposals. Her work includes prints, drawing, film-shorts, writings, presentations, seminars, community actions, serving on the Zoning Hearing Board and a creative but unsuccessful run for public office. Through the Civitas collaborative founded in 2004 with Stephen Sonnenberg, Austin has catalyzed the creation of organizations for preservation and design economic development via a product-design competition transportation advocacy and a regional sculpture networking group. Civitas maintains an office in the Masonic Temple for various activities including the “John Nolen Greater Erie 1913-2013 Conversation Project,” a monthly ErieReader column “Considering the City;” the “PHERIN” proposal to link local colleges to each other and to the train, rail, bus and port; and a proposal to use 1.2 million in scheduled demolition costs to “Rethink the McBride Viaduct.”

Fairfax Dorn

Fairfax Dorn is the Co-Founder and Executive Director of Ballroom Marfa, a non-profit cultural art space dedicated to exploring varied perspectives and issues through the visual arts, film music and performance. Since 2003, Fairfax has been responsible for the artistic and programmatic vision of Ballroom Marfa. She is also the Co-Founder of the Marfa Dialogues, an inclusive public forum which utilizes art to address the pressing issues of our time. In addition to her directorship of Ballroom Marfa, Fairfax served as Guest Curator and Intern Program Director for the Linda Pace Foundation. Fairfax is currently a board member for Judd Foundation, New York, NY and Marfa, TX; Triple Canopy, Brooklyn, NY; Bunker259, Brooklyn, NY and the Centre Pompidou Foundation, Los Angeles, CA. Prior to Ballroom Marfa, she worked at the Whitney Museum of American Art and Exit Art in New York. Fairfax along with Virginia Lebermann received ArtTable’s 25th Future Women Leadership Award in April of 2005.

Learn About the Panel Speakers

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John Barnes

Panel: Guns in the Hands of Artists

John Barnes, Jr. was born December 2, 1971 in Bogalusa, LA. At the age of 4 his family moved to Baton Rouge where he remained until completing college. John has always been an imaginative thinker who enjoyed drawing more than any other form of communication. “I used to be an extremely shy and distant child, and that barrier, that distance, enabled me to have an outsider’s perspective which still to this day I maintain,” recalls Barnes. A born artist, John was able to render recognizable human figures by the age of 2, and able to develop complex compositions in pen and ink by age 6.

It wasn’t until John’s sophomore year of college that he decided to pursue art as a career. “I majored in business management, political science, and thermonuclear engineering, before I took a chance and followed my passions. All of my life I was discouraged from pursuing art. I was often advised by my family and close friends that you have to be dead before your work is worth anything,” says Barnes. After taking the chance, Barnes excelled rapidly and began researching pre-colonial artwork from primarily Africa, and the Oceanic region. “After reading about their ancestral worship rituals and seeing how art functioned in these so-called primitive societies, I started to notice patterns in my own work that echoed these influences. I started to develop parallels between western culture and these African and Oceanic cultures in my work”, states Barnes. John Barnes currently lives in New Orleans with his wife and two children and is a Chair of Visual Arts at Dillard University. His work was recently featured as part of the international biennial Prospect.1, New Orleans, curated by Dan Cameron.

Lucy Begg

Panel: Food for Thought: How Artists are Tackling Social, Political, and Environmental Issues with Food

Lucy Begg has been a Co-Director since 2010 of Thoughtbarn, a design studio in Austin, TX that champions artful utility through buildings, urban strategies and public installations. The studio operates simultaneously as a think-tank
and workshop, valuing strong conceptual ideas and research alongside material experiments and full-scale prototyping. In the past three years, Thoughtbarn has completed public art projects in Austin, St Louis, Tacoma and Philadelphia, the latter of which was awarded in 2013 Public Art ‘Year in Review’ award. Lucy studied architecture at UC Berkeley (M.Arch 2007) and Cambridge (B.Arch 2001). Prior to Thoughtbarn, her crooked career path wound through architectural offices in London and Austin as well as the Rural Studio Outreach Program in Alabama. She was awarded the Branner Travelling Fellowship from UC Berkeley, which enabled her to spend a year working with architects innovating with participatory design methods around the globe. She has also has a Certificate in Nonprofit Leadership and Management, was involved in the start-up of the Austin-based housing non-profit Design Build Alliance and currently serves on the board of Pecha Kucha Austin.

David Best
Panel: Ignite the Art Spirit Through Interactive Community Collaboration

David Best, an internationally renowned sculptor, received a master’s degree in sculpture from the San Francisco Art Institute where he first took classes at the age of six. His commitment to public art seems rooted in 1960s-era idealism. His works, ceramic sculpture, collages and more, have been shown at Burning Man, the San Francisco Museum of Modern Art, the Oakland Museum, the San Jose Museum of Art, di Rosa Preserve and elsewhere.

Collaborating with others began 20 years ago, when he embarked upon a sideline: stripping down vehicles and giving them total sculptural makeovers, using recycled materials and found objects, often retrieved from dumps and dumpsters. Since then, he has created sculptures from the skeletons of 36 cars and two buses.

Best and crew created the first Burning Man Temple in 2000, built out of recycled wood sheets (discarded from making toys and punch-outs), which marked the beginning of a new and profound ritual. The Temple became a sacred space to remember those in joy that have gone before us, by leaving remembrances, prayers, offerings from one’s life such as pictures, paintings. The final ritual to the Temple is a spectacle of light and heat where it is burnt to the ground.

Carrie Brown
Panel: Food for Thought: How Artists are Tackling Social, Political, and Environmental Issues with Food

Carrie Brown is a project manager with the City of Austin in Public Places program. She is passionate about her role in civic life and has dedicated her career to the public art field, striving for high-quality, innovative projects that engage communities in lasting and meaningful ways. Before coming to Austin in 2011, Carrie managed public art projects for the Los Angeles County Arts Commission’s Civic Art Program. Carrie was also a lead contributor to the artist training academy, Making It Public, sponsored by the Public Art Coalition of Southern California. Prior to her work in Los Angeles, Carrie managed public art projects for the cities of Mesa and Glendale, in Arizona. She also worked on the state’s first light rail system which incorporated artwork from twenty-eight artists. Carrie received a Bachelor of Fine Arts in photography from Arizona State University and is currently a member of Texas Public Art Administrators and the Austin chapter of Emerging Arts Leaders.

Stefano Coiai
Panel: Analog Concepts to Digital Fabrication


Jaime Bennett
Panel: Creative Placemaking and Community Gentrification

Jamie Bennett is the executive director of ArtPlace America, a collaboration among 14 foundations, 8 federal agencies, and 6 financial institutions dedicated to strengthening the field of creative placemaking. Over the past 3 years, ArtPlace has invested $42.1 million in 134 projects in which artists and arts organizations play an explicit and central role in strategies to help shape their communities’ social, physical, and economic futures.

Until December 2013, Jamie was Chief of Staff at the National Endowment for the Arts. Previously, he was Chief of Staff at the New York City Department of Cultural Affairs during Mayor Bloomberg’s administration; provided strategic counsel at the Agnes Gund Foundation; served as chief of staff to the President of Columbia University; and worked in fundraising at The Museum of Modern Art, the New York Philharmonic, and Columbia College.

Patrick Blythe
Panel: Glass as a Sculptural Medium in the 21st Century

Patrick Blythe, Palm Desert CA, is a sculptor working in stone, bronze and glass, as well as the Director of Glass and Sculpture at the Coachella Valley Arts Center. His award winning work is in collections around the world, and includes monumental public art work as well as smaller scale works. Patrick is a well regarded lecturer and has taught glass and sculpture classes around the country. He is a member of the Glass Art Society and the Art Glass Association of Southern California, and serves as a docent for the Palm Springs Art Museum, and for the City of Palm Desert Art in Public Places program.

Rosina Santana Castellón
Panel: Rural and Urban Linkages

Rosina Santana Castellón is a Cuban American exile that dialogues with communities suffering trauma. With Masters in Fine Arts and Social Work from Carnegie Mellon and University of Illinois respectively, Santana has worked internationally with communities in-flux in Argentina, Mexico, Puerto Rico, Spain, Germany, the United States, and her native Cuba. The recent project “Redes” (Nets) in collaboration with Mexican artista Claudia Rodríguez and social psychologist Ana J. Ramirez worked with the local ONG “Un Salto A la Vida” to create a monumental weave woven by villagers along the polluted Rio Santiago and urban dwellers in Guadalajara, Mexico. The weave honors the death of a child poisoned by the polluted river waters. A participant in a past ISC (2008) panel, Ms. Santana has presented her work at numerous international venues including Public Art Observer, Barcelona, Spain; keynote speaker, Society for Caribbean Studies, England; Transart Institute in Linz, Austria; Oral History Conferences in Scotland, and Mexico; and at InterArts Collision Conference, Canada. Santana currently teaches at the University of Puerto Rico in Bayamon, Puerto Rico and is a consultant with the Oncological Center of Integral Therapy of Puerto Rico working with cancer patients.

Greg Cook
Panel: Writing on Sculpture: How Artists Can Engage with Writers

Cook is a leader in fostering art making in New England. He oversees the New England Art Awards, an annual open-source, community project to honor art made in the region. He organizes the “Quiet, Please!” arts and cultures talks at the Maiden Public Library. And his writings sparked a community effort that got Boston’s Museum of Fine Arts to relaunch its Maud Morgan Prize for local women artists in 2011 after the museum neglected to award it for five years.

Cook teaches at Montserrat College of Art. His own pictures have appeared in fancy publications like Nickelodeon magazine, Publishers Weekly and The Believer, and have received honorable mentions in the 2006 and ’07 editions of "The Best American Comics." He’s exhibited his artwork in Italy, France, Canada, Abu Dhabi, the United States, and the bathrooms of Boston’s Museum of Fine Arts.

Lane Cooper
Panel: Knotting the Thread
Lane Cooper is an artist working through painting, installation, sound, video, text and on occasion performance. Her work has been presented in venues ranging from Birmingham, Alabama to Madrid, Spain. In 2008 she participated in a Residency at The Banff Centre located in Alberta, Canada and in the fall of 2010 she was an Artist-in-Residence at Gallery Afreno in Newark, New Jersey, where she exhibited for the 2012 season. In January 2013 she presented work as part of Critical Practices’ 21st Street Projects in New York. In 2014 she collaborated with Lisa Austin on the Installation/Performance “Common Sense” presented at Cleveland State University as part of the “Hephaestos Challenged” exhibition. She is a Contributing Editor for the online magazine ArtHopper.org. She holds a Masters in Art History with an emphasis in Contemporary Art and an MFA in Painting. She is an Associate Professor at the Cleveland Institute of Art where she serves as the Chair of the Painting Department and directs its “Lunch on Fridays” series. One of the chief focuses of her extra-studio work is cultivating platforms for conversation and exchange of ideas.

Moy Eng
Panel: Creative Placemaking and Community Gentrification
Moy Eng is Executive Director of CAST, Community Arts Stabilization Trust, in San Francisco, CA. Moy Eng brings over three decades of experience in the philanthropic sector as a grantmaker, consultant and senior manager in areas as diverse as arts, education, renewable energy, lesbian and gay rights, immigrant rights, and international human rights. Known for her visionary ability to identify and support progressive ideas, Moy has worked as a grantmaker in numerous foundations with assets ranging from $100 million to $1 billion. She directed the arts program at The William and flora Hewlett Foundation, investing in efforts that helped bring $800 million in new public sector funding for arts education to California schools. Moy also commissioned landmark research on the dynamics of the U.S. cultural ecosystem and the state of arts education in California, and supported efforts to build more than 750,000 square feet in new, affordable performing arts space across the San Francisco Bay region. Moy began her career in New York City in fundraising, working with both the Alvin Ailey American Dance Theater and the Orchestra of St. Luke’s, attracting leadership support from American luminaries such as Bill Cosby, the late Reginald Lewis, and Harry and Julie Belafonte. Fortunately to live a life surrounded by beauty, Moy currently serves on the board of the Stanford Jazz Workshop, is a singer and lyricist, and the mother of two singular young women.

Ciara Ennis
Panel: Plan B
Formally curator of exhibitions at the University of California Riverside/California Museum of Photography and project director for Public Offerings, an international survey of contemporary art, at MOCA, Los Angeles, Ciara Ennis has been director of Pitzer College Art Galleries for the past six years. During that time she has curated a number of exhibitions including: Capitalism in Question, co-curated with Daniel Joseph Martinez (2010); EUan MacDonald: Kimball (2011), Synthetic Ritual, co-curated with Gabi Scardi (2011); Liz Gunn: No Second Troy (2012); Charles Gaines: In the Shadow of Numbers (2012); and Andrea Bowers: #sweetjane. Ennis’ curatorial practice explores identity, narrative, and representation through a socio-politically infused lens that focuses on the intersection of art, politics, and activism. She received her MA in curating contemporary art from the Royal College of Art, London and is currently a doctoral student in Cultural Studies at Claremont Graduate University.

Skylar Fein
Panel: Guns in the Hands of Artists
Skylar Fein (born 1968, New York City) is a visual artist living in New Orleans. His current project involves documenting people huffing, or using inhalants, in a highly organized yet almost completely unknown way, one that exists at the extreme periphery of recreational drugs. His most recent installation, “The Lincoln Bedroom,” recreated the intimate cabin (and bed) that the young Abraham Lincoln shared with another man for four years; the show ran Nov. 2013-Feb. 2014 at C24 Gallery, New York.

Jonathan Ferrara
Panel: Guns in the Hands of Artists
Jonathan Ferrara is a New Orleans artist, gallery owner, community activist and arts entrepreneur. His gallery exhibits cutting edge local, national and international artists. Exhibitions he has produced have been featured in The New York Times, Time magazine, NPR, the AP, Art In America, ARTPAPERS, ART News, ELLE Magazine, The Art Newspaper, and on ABC’s Good Morning America. In 1995, he co-founded the collective Positive Space where he founded The Annual No Dead Artists Juried Exhibition of Contemporary Art and produced the first “Guns In The Hands Of Artists”, using decommissioned handguns taken off the streets of New Orleans via a goods for guns swap to make art. In 1999, he co-founded ARTDOCS a non-profit medical program for artists without health insurance that has treated over 1000 artist-patients. Post-Katrina, he produced New Orleans Artists In Exile, a travelling exhibition of artist affected by the hurricane. Ferrara was also very involved in Prospect New Orleans Biennial, the largest exhibition of contemporary art ever held in the U.S where he curated the welcome center. Ferrara served Board of Trustees of the Contemporary Arts Center and the DDD. In 2006, he was awarded Louisiana’s Governor’s Art Awards for Leadership in the Arts. Museum clients include The Whitney Museum, The Brooklyn Museum, The Frederick Weisman Collection, The Birmingham Museum and New Orleans Museum of Art and numerous prominent private collections. The gallery regularly exhibits during Art Basel Miami, Texas Contemporary, San Francisco, VOLTA NY and Basel. In 2014, Ferrara will be a lead discussant at the Aspen Institute’s Action Forum and will produce the second Guns In The Hands of Artists exhibition in conjunction with Prospect.3 Biennial.

Gabriel Ferri
Panel: Analog Concepts to Digital Fabrication
Gabriel Ferri is head technologist at “Garfagnana Innovazione” since 2012. After five years spent as hardware and software designer for the electronic industry, designing and optimizing pick & place robotic machines, he joined the “Garfagnana Innovazione” project. He received a master’s degree in Automation and Robotics Engineering at the University of Pisa in 2007 where he published several articles about guidance, control and navigation of autonomous vehicles. His current work activities span two different areas: carving stone with the latest robotic technology and teaching how to use these machines.

Martha Gorzycki
Panel: Knotting the Thread
Since the 1980’s, Martha Gorzycki has worked as an animator and animation photographer for independent filmmakers in the San Francisco Bay Area. She is an award winning filmmaker,
All information correct at the time of printing. Information subject to change.

Jon Isherwood
Panel: Analog Concepts to Digital Fabrication

Jon Isherwood’s work has been widely exhibited in public museums and private galleries around the US, Canada, and Europe. He is the recipient of a Jerome Foundation Fellowship, a grant from the Pollock-Krasner Foundation, and an Honorary Doctorate from the University of New York at Plattsburgh. His sculpture has recently been exhibited at The Today Museum, Beijing, China; The deCordova Sculpture Park and Museum, Massachusetts; and in Belgrade, Square, London, UK. He has had more than 20 solo exhibitions, including Reeves Contemporary in NYC, John Davis Gallery in NYC; Maiden Lane Exhibition Space in NYC; the C. Grimaldis Gallery in Baltimore; Pyramid Hill Sculpture Park and Museum in Hamilton, OH; and the Sculpture Court in Southhampton, NY. He has been featured in many group exhibitions, including the Peggy Guggenheim Museum in Venice, Italy; The McNay Museum, San Antonio, TX; The Derby City Museum, Derby, UK; and Kunsthalle, Manhheim, Germany. His work can be found in more than 22 public collections. Isherwood’s work has been reviewed in The New York Times, Art in America, ArtNews, The Washington Post, The New York Sun, Sculpture Magazine, Partisan Reviews, The Philadelphia Enquirer, and in The Times and The Guardian, UK. He has made personal appearances on shows featuring his work, including WAMC Public Radio and The Culture Show, BBC Television, UK. He has lectured at numerous colleges and universities in the U.S. and Europe. He teaches at Bennington College VT and is the President of the Digital Stone project.

Elizabeth Keithline
Panel: Writing on Sculpture: How Artists Can Engage with Writers

Elizabeth Keithline is an artist, curator, public art administrator and public art writer for Sculpture Magazine online, Re-Sculpt: the International Sculpture Center blog, Public Art Review and Art New England. She is the consulting director for the Rhode Island State Council on the Arts Percent For Art Program, works with the Governors Island Art Fair in NY and has recently completed a public art assessment for the City of Boston, funded through the New England Foundation For The Arts and the Barr Foundation. Her sculpture installation Only The Strong Survive opens at UMass Amherst on November 9th in conversation with an exhibit she curated with Bernard Leibov called The Meek Shall Inherit.

Keene Kopper
Panel: Artist’s Residencies: Do They Benefit Sculptors?

Keene Kopper (b. 1979, Massachusetts) received his BFA with a concentration in Architecture from University of Massachusetts, Amherst. After graduating, he worked for the urban planning and architecture firm, Kohn Pedersen Fox, in New York City. While working for KPF from 2005 to 2009 he maintained his personal creative practice, and developed and produced a series of artist presentation events modeled after Pecha Kucha Night, but which focussed further on creating an interactive relationship between the audience and the presenting multidisciplinary artists. In 2007 he attended the Kunstmleute Krens Artist In Residence in Austria where he was impressed with the residency’s primary mission of integrating international artists into the art community and community at large.

Nicole Kistler
Panel: Food for Thought: How Artists are Tackling Social, Political, and Environmental Issues with Food

Nicole Kistler creates interactive art and landscapes that help connect community members to the places they live and start conversations. She has over 12 years of experience managing large-scale public art, arts planning, public involvement, and landscape design projects, with work shown in Washington, New York, and Arizona. She developed the award-winning plan for the nation’s first large-scale community rooftop garden and is currently the City of Seattle’s first Urban Agriculture Artist-in-Residence, creating story-based cast iron sculpture for the Beacon Food Forest. She serves as Co-Artistic Director for Duwamish Revealed, an ambitious program of site-specific, public art and performance along and about the Duwamish River, an iconic industrial river in Seattle. This builds on her 2006 project, the Living Barge, a temporary island of native plants arranged on an industrial barge moored on the Duwamish. She has a Masters’ Degree in Landscape Architecture from the University of Washington.
Gene Koss

Gene Koss started the Tulane University Glass program and brought the movement of contemporary glass art to New Orleans. He uses steel and glass to create monumental works. Working with serial cast glass parts to enlarge scale and combining these elements with steel and light, he has raised glass sculpture to the realm of public art. Koss employs the direct casting method to create unique glass sculpture using metal or wooden molds. He also creates solid glass sculptures and mixed media maquettes. His work has had a profound impact on artists working in both steel and glass media. Koss is the recipient of numerous awards including the National Endowment for the Arts; the New Orleans Community Arts Award; and Pace-Willison Art Foundation grants. His work is included in numerous private collections, has been displayed in museums and galleries throughout the United States and abroad, and has been featured in various art publications. Koss is represented by Arthur Roger Gallery in New Orleans, LA.

Tavia La Follette

Tavia La Follette’s work has been the subject of articles such as the Economist, Rolling Stone Magazine and the New York Times. Originally from New York City, La Follette is a director, designer, curator and performance artist. Her work has been seen at the Edinburgh Festival Fringe in Scotland, Arts at St. Ann’s (St. Ann’s Warehouse), the Tenement Museum, the Williamsburg Historical Society, and the Cooler in NYC. La Follette is the Artist-in-Residence at Carnegie Mellon’s CREATE Lab, based in Pittsburgh, PA where she founded and runs ArtUp (www.artup.org). ArtUp is a border crossing space for artists and companies that are concerned with exploring the contextual inter-relationships of theater, visual arts, movement, media, and sound. La Follette and her work have toured all over the United States, Europe, South America, Asia, North Africa and the Middle East. This fall she joins the Theatre School at De Paul University in Chicago to teach Multicultural Performance.

Dr. Việt Lê

Dr. Việt Lê is an artist, writer, and curator and an Assistant Professor, Visual Studies Program, California College of the Arts. Lê has published in positions: Asia critique; Crab Orchard Review; American Quarterly; Amerasia Journal; and the anthologies Writing from the Perfume River, Modern and Contemporary Southeast Asian Art; among others. He curated Miss Saigon with the Wind (Highways, Santa Monica, 2005) and Charlie Don’t Surf! (Centre A, Vancouver, 2005); and co-curated humor us (with Leta Ming and Yong Soon Min; Los Angeles Municipal Art Gallery, LA, 2008); transPOP: Korea Viet Nam Remix (with Yong Soon Min; Seoul, Sai Gon, Irvine, San Francisco, 2006-09) and the 2012 Kuandu Biennale (Taipei).

Lê has exhibited his work at prestigious venues in Asia, North America, and South America. He has received fellowships from Fulbright-Hays, Civitella Ranieri Foundation, Center for Khmer Studies, Art Matters Foundation, International Institute for Asian Studies (Leiden University), and PEN Center USA.

Michael Manjarris

Michael Manjarris is an acclaimed sculptor who lives and works in Egery Island, TX and has studied in Ireland, Cuba, Spain, Mexico, and Italy. Manjarris works in limestone, rope, clay, dirt, glass, cotton or found materials, making geometric constructions of classical form that are related to human scale. After Katrina, Manjarris founded and curated “Sculpture for New Orleans” to focus national and international attention on the New Orleans art scene as well as to assist local artists with networking opportunities. He is the founder of the Mariposa Arts Foundation which aims to broaden the understanding of modern art and the culture it serves.

Delaney Martin

Delaney Martin (b. 1976, Honolulu, Hawai) is a multi-media artist and the Co-Founder/Artistic Director of New Orleans Airlift. Her work engages the historical and cultural specificity of people and places to create spectacular, immersive environments marked by frequent collaborations and performance.

In 2008, she founded the arts organization New Orleans Airlift with Jay Pennington out of a desire to give back and go back to New Orleans post-Katrina. Her work as Artistic Director has led her to create even more ambitious, highly collaborative and multi-disciplinary projects. This rewarding experience has given her practice a deep commitment to the power of collaboration between artists and communities. Her 2011-2012 installation and performance platform, The Music Box, highlighted these values by bringing 25+ artists, 100+ musicians, and thousands of visitors into a sonic shantytown of interactive musical houses for exploratory opening hours and nights of orchestral concerts. Subsequently she has created new editions of The Music Box in Kiev, Ukraine, and Shreveport, Louisiana. Martin continues to shepherd this growing project, while adding other projects to Airlift’s canon and working independently as an artist.

Warren Neidich

Warren Neidich is a Berlin and Los Angeles based post-conceptual artist and theorist who explores the interfaces between cultural production, brain research and cognitive capitalism to produce an Emancipatory Materialism. His interdisciplinary works combines photographic, video, internet downloads, scotch tape and noise installations. His work has been exhibited internationally at such institutions as PS1 MoMA, The Whitney Museum of American Art, The Museum of Contemporary Art Chicago, The Walker Art Center, Kunsthaus Graz, Kunsthaus Zurich, Astrup Fearnley Museum of Modern Art, Los Angeles County Museum and Musac, Leon, Spain. Selected awards include The Fulbright Specialist Program Award, Fine Arts Category, American University in Cairo, 2013 and The Vlern Flussler Theory, Berlin, 2010. His book The Psychopathologies of Cognitive Capitalism Part Two was recently published by Archive Press, Berlin, Germany. His collection of essays Resistance is Fertile will be published by Merve Verlag, in the fall of 2014.

David Oestreicher

David Oestreicher is a Harvard trained litigation attorney with more than 35 years
of experience. A community activist, with law degrees from Tulane and Harvard, David also has gained valuable experience while appointed as judge pro tem for two courts, and while serving as a New Orleans Police officer for 20 years (twice decorated for bravery). David is Past President of the New Orleans Jazz & Heritage Festival and Foundation, Inc, and is responsible for turning the festival around from net loss to a net surplus in less than two years. He is Member of the Cultural Committee of the Bring Back New Orleans Commission, and a founding member of Sculpture for New Orleans, a $45 million, two year project to place artwork from the world’s leading sculptors in public spaces throughout the city. He is a former member of the Board of Directors of the Contemporary Arts Center New Orleans.

Matthew Gray Palmer
Panel: Public Art and Emerging Artists
Self-taught sculptor Matthew Gray Palmer was born in 1973 at Clark Air Base near Angeles City, Luzon Island, Philippines. He later moved back to the US with his family, growing up in Columbus, Ohio. He opted to pass on several major merit scholarships from various art institutes around the country. For six years Matthew gained tremendous experience designing and executing commissioned sculptures and architectural elements with the company. Old World Stone Carving. In 1995, Matthew started Parallax, an endeavor dedicated to educating people about natural science and conservation through public artworks and events. At the age of 25, he was awarded his first monumental public art commission, a life size horse and boy entitled The Still Point for The Buckeye Ranch. In the past several years, Matthew established himself as a sculptor for the National Park Service with installations at Arches National Park in Moab, Utah, Sequoia and Kings Canyon National Parks, California and Jean Lafitte National Historical Park and Preserve, Louisiana. Recently Matthew installed a life-size African Elephant made of Butterflies at the Virginia Zoo in Norfolk. His current projects include works for Mammoth Cave National Park, The Cheyenne Mountain Zoo, The Hogle Zoo, and the University of Kentucky.

Sean Orlando
Panel: Ignite the Art Spirit Through Interactive Community Collaboration
Sean Orlando is a multi-disciplinary installation artist, museum professional, and community organizer with an interest in collaborative and immersive large-scale sculptural installation projects. Orlando is the co-founder of the Five Ton Crane Arts Group, principle artist at Engineered Artsworks, Board Director at the Bently Foundation and Artist Fellow at The de Young Museum in San Francisco.

His collaborative group projects include the Steampunk Tree House, Raygun Gothic Rocketship and The Nautilus submarine art car. Orlando has exhibited and collaborated with many arts organizations and venues throughout California including The de Young Museum, The Crucible, the Chabot Space and Science Center, Maker Faire, Landor and Associates, the American Welding Society, the Port of San Francisco, Coachella, Dorobots, Burning Man, the Black Rock Arts Foundation, and the UC Berkeley Worth Ryder Gallery. He is currently working on two 1% for Art large-scale permanent public art installations for the sister cities of Tacoma and West Seattle in Washington State.

Dr. Rebecca Lee Reynolds
Panel: Public Art and Emerging Artists
Rebecca Lee Reynolds, PhD., is an Assistant Professor in the Department of Fine Arts at the University of New Orleans, where she teaches Art History. Her teaching covers public art, art criticism, theories of modernism and postmodernism, and other topics related to 20th century and contemporary art. She will be teaching a new course in the fall about P3 Prospect New Orleans. Her research has focused on art in the public sphere. She received her PhD from the University of Chicago with the dissertation, “From Green Cube to Site-Specific Practices at American Sculpture Parks and Gardens, 1965-1987.” She has held fellowships in the Garden and Landscape Studies program at Dumbarton Oaks and at the Terra Foundation for American Art in Giverny, France. Her scholarship has been published in the journals Public Art Dialogue, Passepartout: Skritter for Kunsthistorie, Studies in the History of Gardens and Designed Landscapes, and New Orleans Art Review.

Claudia Rodríguez
Panel: Rural and Urban Linkages
Through her work, Claudia Rodríguez transforms social and political concepts into shapes and actions. Born in Mexico City, and now in Guadalajara since 1972, Rodríguez graduated from one of Mexico’s notable fine arts institutions, the Instituto Cultural Cabañas. She continued her studies (and later taught) psychology at the Instituto Tecnológico de Estudios Superiores de Occidente (ITESO).

In numerous collective and solo exhibitions, Rodríguez has shown in Mexico, Cuba, Belgium and Florida. A participant at the III Biennial Monterrey FEMSA (Fomento Económico Mexicano, SA) and is a recipient of various grants from the National Fund for Culture and Arts (Fondo Nacional para la Cultura y las Artes FONCA). Her work is found in public and private collections in Guadalajara and presently is involved in community art projects sponsored by the Museum of Science and Ecology, under auspices of the University of Guadalajara. The recent project, REDES (Nets), in collaboration with Ana Joaquina Ramirez and supported and supervised by Cuban-Puerto Rican artist Rosina Santana Castellón, was coordinated through the local NGO Un Salto de Vida to create a monumental weave woven by urbanites and villagers along the polluted Santiago river in Guadalajara, addressing the problem of pollution in the river that feeds water to cities and agriculture alike.

Kathy Rodriguez
Panel: Public Art and Emerging Artists
Kathy Rodriguez was born in Metairie, Louisiana, on July 16, 1980, during a heavy thunderstorm. She lived in Metairie and New Orleans before and after a brief 1998 stint in art school in Baltimore. Between 1999 and 2004, she completed the curriculum for a Bachelor’s degree in Arts, with a focus in studio art, at The University of New Orleans. In August 2005, she moved to Missoula, Montana, to work in the Graduate program in Fine Arts at The University of Montana, Missoula. In May 2008, she was awarded a Master of Fine Arts degree in painting and drawing and a Master of Arts degree in Art History. In late June, 2008, she and her sweet husband, Matthew Kirsch, returned to New Orleans. She loves
Rosario Romero  
Panel: Rural and Urban Linkages  
Rosario Romero graduated in art history from the Complutense University of Madrid, Spain. She was the librarian for the Center for International Studies at the Ortega y Gasset Foundation in Toledo (Spain) and professor of Islamic art. For ten years she was a professor at the School of Visual Arts in San Juan, Puerto Rico and later headed the Office of Cultural Activities at the Faculty of Law of the InterAmerican University, also in San Juan. Currently she is a professor at the University of Puerto Rico, Rio Piedras Campus and is an editor of 80grados an on-line art publication plus a regular contributor to Double Vision, an electronic art criticism magazine.

Mark Romig  
Panel: Cultural Tourism  
A native New Orleanian, Mark Romig is the President and Chief Executive Officer of the New Orleans Tourism Marketing Corporation (NOTMC), the city’s official leisure travel promotion agency responsible for enhancing the tourism industry through effective marketing and promotional programs. His public relations career has spanned more than 30 years, and has taken him from U.S. presidential campaigns to public relations and marketing counseling, from college classrooms to a world’s fair. He also recently succeeded his father, Jerry as the Stadium Announcer for the NFL’s New Orleans Saints. His father served in the role for 446 consecutive Saints home games (44 years).

Active in his community, in addition to serving on the board of the Emeril Lagasse Foundation, Mark served as Co-Chair alongside his father Jerry of the Media & PR Committee of the 2013 Super Bowl XLVII Host Committee. He is also working in a number of other volunteer roles including as a member of the Board of Trustees and Board Secretary for Xavier University of Louisiana. He is a member of the New Orleans City Park Board of Commissioners and also serves on the Board of Directors of Covenant House.

Abby Suckle  
Panel: Writing on Sculpture: How Artists Can Engage with Writers  
Abby Suckle received her Master of Architecture from the Harvard Graduate School of Design and her undergraduate degree from the University of Pennsylvania. Prior to opening her own architectural firm, she practiced architecture with Pei Cobb Freed & Partners, Hardy Holzman Pfeiffer, Sert Jackson Associates and SITE. At Pei, her major projects include the US Holocaust Memorial Museum, San Francisco Main Library, John E. Anderson Graduate School of Management at UCLA, Morton H. Meyerson Symphony Center. Recent collaborations include Harvard's Center for Government and International Studies, the Greenberg Pavilion at New York Hospital, the Harvard Club of NY Renovations and Riterman Hall. Ms. Suckle is also President of cultureNOW, a nonprofit that came out of the New York/New Visions initiative to rebuild lower Manhattan. To date, she has designed 5 cultural and historical maps as well as a public art map of Manhattan, ManhattanArtNOW and led the Museum Without Walls project, both online and on the iPhone. She has taught at Parsons and the Boston Architectural Center and served on many design juries, most recently at Cooper Union. She has written for the Architects Newspaper and published By Their Own Design with the Whitney Library of Design. Ms. Suckle is a Fellow of the American Institute of Architects and the 2009 recipient of the New York State Fellows Award.

Crimson Rose  
Panel: Ignite the Art Spirit through Interactive Community Collaboration  
As a co-founder of Burning Man, the Black Rock Arts Foundation, and Burning Man Project, Crimson Rose’s life passion and work have focused on the arts and artistic expression. She began participating in the Burning Man event in 1991, and developed the process and infrastructure that support and fund the large-scale participatory art works that Burning Man is renowned for. The vast landscape of the Black Rock Desert inspires limitless possibilities for impactful interactive art. With Crimson’s guidance, Burning Man serves as an inspirational limitless canvas, the works of which now find public placement in cities around the world and serve as catalytic sparks for community collaboration. Burning Man art transforms people into active contributors to the creative process, transcending the static concept of an art object that is contemplated by a detached audience.

Russ RuBert  
Panel: Creative Placemaking and Community Gentrification  
Russ RuBert is an artist working at the intersection of art, science and technology whose practice includes media installation, public interventions, curating and directing art and community projects. He is the executive director of ideaXfactory, an installation space for contemporary art funded by ArtPlace America. He is the founder of Sculpture Community, a forum for established and emerging sculptors, curators, curators, and conservators to network and share ideas. He works both from a 22,000 SF studio in Springfield, MO and from ideaXfactory to design sculpture environments combining light, sound, various material explorations, and participatory interaction.

Dan Tague  
Panel: Guns in the Hands of Artists  
Dan Tague has an MFA in Studio Arts from The University of New Orleans, and is a multi-media artist, curator, and activist whose work has been exhibited both nationally and internationally. He is the recipient of several awards and residencies including grants from The Joan Mitchell Foundation and Pollock-Krasner Foundation, and has been an artist-in-residence at the Santa Fe Art Institute, Lower Manhattan Cultural Council, and the La Napoule Art Foundation in France. Dan Tague’s work is multi-faceted. He is well known for his dollar bill works that are a hybrid of sculpture, photography and political statements. Tague addresses the issues of our day by rendering visual equivalents by the most powerful means necessary. Installations, photography and artistic activism are his means of confronting and responding to the concerns of today’s world. Several notable publications have featured Tague’s work, including ArtForum, The Washington Post, and The Seattle Times. In August 2013, Tague was commissioned to create a “never before seen” piece for the Sunday Review in The New York Times and he was also featured on the BBC in a major interview about his work. His work appears in numerous public and private collections including The Whitney Museum of Art, New Orleans Museum of Art, The Frederick R. Weisman Art Foundation, collector Beth Rudin DeWoody, Roll Global Collection, curator Dan Cameron, the Louisiana State Museum, collector Virginia Speed, Sanam Vaziri Qurashi Foundation and the West Collection of Contemporary Art.

Tim Tate  
Panel: Glass as a Sculptural Medium in the 21st Century  
Tim Tate is a Washington, DC native, and has been working with glass as a sculptural medium for the past 25 years. Co-Founder of the Washington Glass School, Tim’s work is in the permanent collections of a number of museums, including the Smithsonian’s American Art Museum and the Mint Museum.

In 2009 he received an award from the Museum of American Glass in New Jersey as a “Rising Star of the 21st Century”. He was also the 2010 recipient of the $35,000 Virginia Groot Foundation award for sculpture. He received his Fulbright from Sunderland University in England at the National Glass Center in 2012. He has also had two solo video shows, one at the Taubman Museum in
Roanoke in 2013 and one at the Katzen Art Center at American University last year. He has shown at numerous fine art fairs, including Art Basel Switzerland, Art Miami and Context. He is represented by Habatat Gallery in Royal Oak, Michigan.

Sally Tiffin
Panel: Artists Residencies: Do They Benefit Sculptors?

Sally Tiffin is an Artist/Sculptor/Arts Educator who studied at the Royal College of Art and was appointed Head of Technical Resources for Cambridge, Chelsea and Wimbledon Colleges of Arts in 2011. Sally's primary role provides leadership within these Colleges at a senior level for the management & development of technical expertise within the academic portfolios - contributing to the wider values, ambitions and strategic developments within the University of the Arts London. Sally has worked at Chelsea College of Arts for over twenty years specialising in developing the relationship between theory and practice within specialist learning environments. She developed a Foundry Fellowship where artists/sculptors are invited to work alongside students and staff in the College Foundry in order to develop their personal research practice and engage in discourse & debate with students and fellow researchers about making and collaborative practice. Sally's own art practice is rooted within the medium of cast sculpture in which the context of making impacts on the evolution of the works themselves. Contributions at conferences include Making Spaces, The World Turned Inside Out: Bronze Casting in the 20th Century, Metaflux Symposium, Enhancing Curricula: using research & enquiry to inform student learning in the disciplines, ISC Discovery Day, Shaping Sculpture.

Carlie Trosclair
Panel: Artist’s Residencies: Do They Benefit Sculptors?

Carlie Trosclair is an installation artist from New Orleans, Louisiana who lives and works in St. Louis, Missouri. Trosclair earned an MFA from the Sam Fox School of Design and Visual Arts at Washington University in St. Louis, a BFA from Loyola University New Orleans, and is a Fellow of the Community Arts Training Institute (MO). Approached through a lens of reordering and rediscovery, Trosclair’s site sensitive installations create new topographies and narratives that highlight structural and decorative shifts that evolve over a building’s lifespan. Trosclair has completed residencies at ACRE (WI), Vermont Studio Center (VT), Woodside Contemporary Artists Center (NY), chashama (NY) and The Luminarie Center for the Arts (MO). Trosclair is the recipient of the Riverfront Time’s Mastermind Award (2012), Creative Stimulus Award (2013), Regional Arts Commission Artist Support Grant (2013), and the Great Rivers Biennial (2014).

Jennifer Vanderpool
Panel: Plan B

Jennifer Vanderpool has an extensive international exhibition record at venues in North America, South America, and Europe. She has upcoming exhibitions at the National Center for Contemporary Art, Moscow, Russia and Laznia Museum of Contemporary Art, Gdansk, Poland. Vanderpool received funding from the Los Angeles Department of Cultural Affairs, Danish Arts Council, Swedish Arts Council, Andy Warhol Foundation for the Visual Arts, and the National Endowment for the Arts. Her first book is titled: Postgendered Spectatorship: Constructing Fabulation in Performance and Spatial Art. Other publications include: ArtUS and Art Papers Magazine and catalog essays for the Houston Photo Festival, Raid Projects (LA), and the Museum of Contemporary Art, Santa Barbara. Vanderpool and Ciara Ennis are co-curating Plan B (Santa Barbara City College, 2015) and A Moderate Proposal (Fitzer College and Kalmar Konstmuseum, Sweden, 2015). In Fall 2014 Dr. Vanderpool will be a Visiting Fellow at Birkbeck, University of London.

William Warmus
Panel: Glass as a Sculptural Medium in the 21st Century

Jennifer Vanderpool has an extensive international exhibition record at venues in North America, South America, and Europe. She has upcoming exhibitions at the National Center for Contemporary Art, Moscow, Russia and Laznia Museum of Contemporary Art, Gdansk, Poland. Vanderpool received funding from the Los Angeles Department of Cultural Affairs, Danish Arts Council, Swedish Arts Council, Andy Warhol Foundation for the Visual Arts, and the National Endowment for the Arts. Her first book is titled: Postgendered Spectatorship: Constructing Fabulation in Performance and Spatial Art. Other publications include: ArtUS and Art Papers Magazine and catalog essays for the Houston Photo Festival, Raid Projects (LA), and the Museum of Contemporary Art, Santa Barbara. Vanderpool and Ciara Ennis are co-curating Plan B (Santa Barbara City College, 2015) and A Moderate Proposal (Fitzer College and Kalmar Konstmuseum, Sweden, 2015). In Fall 2014 Dr. Vanderpool will be a Visiting Fellow at Birkbeck, University of London.

Kurt Weigle
Panel: Cultural Tourism

Kurt Weigle has been President & CEO of the Downtown Development District (DDD) of New Orleans since 2003. During his tenure, the DDD’s focus on quality of life and place-based economic development strategies to retain & attract industries of the Mind has led to international recognition of New Orleans as a creative hub, now home to dozens of digital media and tech firms. Downtown is the epicenter for New Orleans’ tech growth, adding an average of 350 new digital media & tech jobs per year. The DDD was instrumental in securing the state of the art University Medical Center, opening in 2014, and VA Medical Center opening in 2016. Since 2006, Downtown New Orleans has welcomed over $6 billion of new real estate investment and its residential population has doubled.

Mr. Weigle serves on the boards of the National New Markets Fund, New Orleans Police & Justice Foundation, Health Education Authority of Louisiana, the New Orleans Medical Complex and WWNO public radio. He is a past director of the International Downtown Association and the Committee for a Better New Orleans, and a member of the Super Bowl XLVII Host Committee. Mr. Weigle received the Excellence in Government Award in 2007 from the Bureau of Governmental Research and is a graduate of the New Orleans Regional Leadership Institute. Mr. Weigle earned his Master of Urban Planning and Bachelor of Arts degrees from the University of Michigan in Ann Arbor.

Dr. Robert Wojtowicz
Panel: Public Art and Emerging Artists

Dr. Robert Wojtowicz is professor of art history and associate vice provost for graduate studies at Old Dominion University in Norfolk, Virginia. Since 2013, he has chaired the City of Norfolk’s Public Art Commission. He received his Ph.D. in the history of art from the University of Pennsylvania in 1990, his M.A. in art history and archaeology from Columbia University in 1984, and his B.A. in American civilization from the University of Pennsylvania in 1983. His research focus is architectural history and urbanism. An expert on the life and work of critic Lewis Mumford, Dr. Wojtowicz is the author of Lewis Mumford and American Modernism (1996); the editor of Sidewalk Critic: Lewis Mumford’s Writings on New York (1998) and Mumford on Modern Art in the 1930s (2007); and the co-editor, with Bruce Brooks Pfeiffer, of Frank Lloyd Wright and Lewis Mumford: Thirty Years of Correspondence (2001).
The Board of Trustees of the International Sculpture Center announces the recipient of the 2015 Lifetime Achievement Award Joel Shapiro.

April 15, 2015
The Edison Ballroom
240 West 47th Street
New York, NY 10036

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