26th International Sculpture Conference

Sculpture In Context: Tradition and Innovation

October 15-18, 2016 / Pittsburgh, PA

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Sculpture in Context: Tradition and Innovation

October 15-18, 2016 / Pittsburgh, PA


Support provided by:

Go Mobile
Use our mobile conference app for updates, directions, maps, and more!

Join the Conversation
Share your photos and comments with us on Facebook and Twitter!

More Information
For additional assistance, contact Jennifer Galarza, Conference and Events Coordinator, while in Pittsburgh.

Cover Photo Credit: James O'Toole, Steelworkers Monument, 2001. Image courtesy of Charles FG Beal via flickr.com
Welcome

On behalf of the International Sculpture Center’s Board of Trustees and Chair Ree Kaneko, welcome to Pittsburgh and the ISC’s 26th International Sculpture Conference - Sculpture in Context: Tradition and Innovation.

This conference promises 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 some of Pittsburgh’s most prestigious and unique art venues including Carrie Furnaces, Carnegie Mellon University, The Mattress Factory, and many more.

We would like to thank the city of Pittsburgh, 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 ART Research Enterprises, Carnegie Mellon University School of Art, Digital Aterlier, Greater Pittsburgh Arts Council, Mattress Factory, McKay Lodge Fine Art Conservation Laboratory Inc., Office of Public Art, Pittsburgh Cultural Trust, Rivers of Steel National Heritage Area and Carrie Furnaces, The Seward Johnson Atelier, and the New Jersey State Council on the Arts.

Thank you also to our keynote speaker, Diana Al-Hadid, 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 numerous local artists and galleries that have opened their doors to us. A big thank you goes to Conflict Kitchen, Duncan MacDiarmid, Matthews International, Neu Kirche Contemporary Art Center, Pittsburgh Center for the Arts, Pittsburgh Glass Center, and the Warhol Museum for organizing trips and highlighting art in such a wonderful city. A special acknowledgement to the Advisory Committee, listed on page 7, 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 26th International Sculpture Conference – Sculpture in Context: Tradition and Innovation, and the events we have planned, and hope that you find some time in the midst of the conference excitement the Steel City on your own.

Johannah Hutchison
Executive Director
International Sculpture Center

Table of Contents

ISC Board of Trustees and Staff 6
Collaborating Institutions and Sponsors 7
Acknowledgments and Advisory Committee 7
Conference Information 8
• Who’s Who?: Badge Color Codes
• Getting Around Pittsburgh
• Conference Locations
Panels and Events: Detailed Schedule 14
Visual Schedule 34
Learn About the Keynote Speaker 46
Learn About the Panel Speakers 47

Accessibility

For accessibility of activities and venues, please refer to the Detailed Schedule on pages 14-33. If you have any questions about accessibility or further accommodations, please contact Jennifer Galarza, ISC Events Coordinator, at (609) 575-7852 or events@sculpture.org. The International Sculpture Center is committed to ensuring that all events are accessible to all of our patrons.

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

A special thanks to the 26th International Sculpture Conference Advisory Committee who helped put together an outstanding program:

Consuelo Cruz
Jennifer Galarza
Glenn Harper
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Paul Hubbard
Johannah Hutchison

Delanie Jenkins
Ree Kaneko
Gary Kulak
Joe Mannino
Chris McGinnis
Renee Piechocki

Josh Reiman
Doug Schatz
Fisher Stolz
Chanika Svetvilas

Acknowledgements

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

- 26th ISC Conference Volunteers
- Andy Warhol Museum
- Jacob Bacharach
- Ron Baraff
- Jessica Beck
- Michelle Bonham
- Carnegie Mellon University School of Art
- Carrie Furnaces
- John Carson
- Conflict Kitchen
- Laura Domenic
- Casey Droge
- Naomi Falke
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- Robert Lodge
- Barbara Luderowski
- Duncan MacDiarmid
- Matthews Bronze
- Mattress Factory
- Dan J. Martin
- Chris McGinnis
- Carin Minnermeyer
- April Moorhouse
- Thad Mosley
- Neu Kirche Contemporary Art Center
- Joanna Obuzor
- Office of Public Art
- Michael Olijnyk
- Christopher Olszewski
- Lee Parker
- Renee Piechocki
- Pittsburgh Center for the Arts
- Pittsburgh Cultural Trust
- Pittsburgh Downtown Partnership
- Pittsburgh Glass Center
- Pittsburgh Society of Sculptors
- Rivers of Steel Arts and National Heritage Area
- Amanda Reinard
- Jon Rubin
- Jennifer Safron
- Sculpture X
- James Simon
- Alice Snyder
- Gerald Stevens
- Suzanne Trenney
- University of Pittsburgh
- Visit Pittsburgh
- Dawn Weleski
- Casey Westbrook
- Aisha White
- Christopher L. Williams
- Dave Zak
Conference Information

Who’s Who: Badge Color Codes

Each attendee has a colored border on the bottom of their badge identifying the 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 black 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 Coordinator, while in Pittsburgh at events@sculpture.org or (609) 575-7852.

Main Conference Locations

<table>
<thead>
<tr>
<th>Location</th>
<th>Address</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Omni William Penn</td>
<td>510 William Penn Place, Pittsburgh, PA, USA, 15219</td>
<td>(412) 281-7100</td>
</tr>
<tr>
<td>August Wilson Center</td>
<td>980 Liberty Avenue, Pittsburgh, PA 15222</td>
<td>(412) 471-6070</td>
</tr>
<tr>
<td>Carnegie Mellon University</td>
<td>Doherty Hall, 4909 Frew Street, Pittsburgh, PA 15213</td>
<td>(412) 268-2409</td>
</tr>
<tr>
<td>Carrie Furnaces</td>
<td>Carrie Furnace Boulevard, Rankin, PA 15120</td>
<td>(412) 464-4020</td>
</tr>
<tr>
<td>Mattress Factory</td>
<td>500 Sampsonia Way, Pittsburgh, PA 15212</td>
<td>(412) 231-3169</td>
</tr>
<tr>
<td>McConomy Auditorium—Carnegie Mellon University</td>
<td>University Center, 5032 Forbes Ave, Pittsburgh, PA 15213</td>
<td>(412) 268-2107</td>
</tr>
</tbody>
</table>

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

Registration Desk Hours

Check-in at the conference, claim your tote bag, sign up for ARTSlams and other activities, and meet the ISC staff.

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Friday, Oct 14, 2016</td>
<td>12:00PM–5:00PM</td>
<td>August Wilson Center, 980 Liberty Ave, Pittsburgh, PA 15222</td>
</tr>
<tr>
<td>Saturday, Oct 15, 2015</td>
<td>9:00AM – 6:00PM</td>
<td>August Wilson Center, 980 Liberty Ave, Pittsburgh, PA 15222</td>
</tr>
</tbody>
</table>

Getting Around Downtown

Shuttles

Conference attendees are welcome to take advantage of ISC Shuttles to get to off-site programming during the conference. ISC Shuttles will be available to conference attendees at the following locations on the following days of conference programming:

<table>
<thead>
<tr>
<th>Date</th>
<th>Destination</th>
<th>Pick-Up Time</th>
<th>Pick-Up Location</th>
<th>Shuttles Loop</th>
</tr>
</thead>
<tbody>
<tr>
<td>10/16</td>
<td>Carnegie Mellon University School of Art</td>
<td>1:30PM</td>
<td>Omni William Penn</td>
<td>1:30PM-8:00PM</td>
</tr>
<tr>
<td>10/17</td>
<td>Mattress Factory Museum of Contemporary Art</td>
<td>6:30PM</td>
<td>Omni William Penn</td>
<td>6:30PM-10:00PM</td>
</tr>
<tr>
<td>10/18</td>
<td>Carrie Furnaces</td>
<td>2:00PM</td>
<td>Omni William Penn</td>
<td>2:00PM-6:00PM</td>
</tr>
</tbody>
</table>
Getting Around Downtown

**Taxi**

All major hotels in the Downtown area have taxis waiting outside their front doors. In other areas of the city, look for “taxi stands.” You can also call for a cab by dialing 412-321-8100 for Yellow Cab taxi services, or 412-322-5080 for Classy Cab taxi services.

You can also hail black-and-white taxis, dubbed “Pittsburgh City Cab,” for trips to select city neighborhoods. The fair is $2.25 initially and $1.75 per mile. These short-run cabs will take patrons from Downtown to Mt. Washington, North Side, Oakland, South Side, the Strip District, Uptown and the West End. In addition to hailing the cabs, you may summon one by calling 412-323-2489.

**Rental Cars**

**Hertz**

1-800-654-2240 | 1-405-749-4434
Convention Number (CV): 022Q7879

Advance reservations are recommended, as cars are subject to availability. Rates are based on roundtrip rentals and are guaranteed from one week prior through one week after the meeting dates. Rates available from all Pittsburgh, PA locations for rental start dates October 8-25, 2016. At checkout, enter the Convention Number (CV) under “Discount Code” to receive the special ISC discount. More information available at www.hertz.com.

**Uber**

Promo Code: SculpturePA

Good for: $20 off your first ride with Uber (NEW USERS ONLY)

Sign up at Uber.com/go/SculpturePA

We have partnered with Uber this year to ensure you get around in style! With a few taps of a button, you can request a ride with a driver who will arrive curbside in minutes. What this means is convenient, reliable, and quality transportation in Pittsburgh is now available at your fingertips. Uber has dropped uberX fares by 20%, making it 35% cheaper than a taxi. From North Side to Mount Washington and everywhere in between, uberX is the most affordable ride on the road. More information at www.uber.com/cities/pittsburgh.

What is Uber?

Uber is an on-demand car service that allows you to request private drivers through applications for iPhone and Android devices.

How does it work?

Once you’ve downloaded the Uber app and set up your account, you can request a ride with a few quick taps:

- Let the Uber app find your location via GPS; select “Set Pickup Location”.
- Choose your desired car type using the slider at the bottom of the screen.
- On the next screen, tap “Request” and Uber will find you the nearest available driver

Getting to the Airport

**Taxi**

There is a taxi stand at the Omni William Penn hotel, where you can grab a cab to the airport or any other Pittsburgh destination. A one-way fare between Downtown and Pittsburgh International Airport is about $40-$45.

**Uber/Lyft**

Transportation Network companies Uber and Lyft are now authorized to pick up and drop off passengers at Pittsburgh International Airport. These popular ride-share services are accessed through smartphone or tablet apps. If it’s your first time using Uber, download the app and use the code SculpturePA for $20 off your first ride.

**Shuttle**

**SuperShuttle**

One-way fare between Downtown and the airport is about $27. Reservations can be made online at supershuttle.com or by calling 800-258-3826. Reservations to the airport are always required. If you plan on taking SuperShuttle, you should book your ride 24 hours in advance of the time you will need to be picked up. Rides booked less than two hours in advance of pick-up time are non-refundable once booked.

**Bus**

**Port Authority Transit 28X Airport Flyer**

A cheap way to get to the airport from Downtown is the 28X Bus. A one-way fare to or from the airport is $3.75. Remember to bring exact change as vehicle operators do not carry change. Fares must be paid upon boarding.

When traveling toward the airport, stops in Oakland and Downtown as well as along West Carson Street and the West Busway are for boarding only. When traveling toward Pittsburgh, stops along West Carson Street and in Downtown and Oakland are discharge only.

You can make transfers between the 28X and most other Port Authority bus or T routes in Downtown Pittsburgh. A transfer costs $1.00 and is good for three hours for a one-zone ride in any direction. You must request a transfer from the operator before paying your fare.
Meet the Vendors at Vendors Square during registration desk hours on Friday, October 14th (12:00PM-5:00PM) and Saturday, October 16th (9:00AM-6:00PM) at the August Wilson Center Lobby, 1st Floor.

ISC Book Store
The ISC will have books for sale available during Vendors Square. This special ISC Conference bookstore will feature a number of publications with a focus in contemporary sculpture, including titles from iscPress.

ISC Conference T-Shirts
Conference t-shirts will be on sale during registration desk hours on October 14th and 15th at the August Wilson Center. Sizes are limited!

Matthews International
Bonnie McElhinny
412.306.5133
mcelhinny@matw.com
2 NorthShore Center
Pittsburgh, PA 15212
www.matthewsid.com

Since 1850, Matthews International has been recognized throughout the world as the leader in high-quality custom metal products. You can trust Matthews to deliver quality life size statues, granite, etchings, cast plaques and now cast stone and specialty glass products.

McKay Lodge Conservation Laboratory, Inc.
Robert G. Lodge, President
440-774-4215
mckaylodge@gmail.com
10915 Pyle South Amherst Rd.
Oberlin, Ohio 44074
www.sculptureconservation.com

For more than 15 years, McKay Lodge Conservation Laboratory has been the national contract conservation firm serving the needs of sculpture commissioned by the U.S. General Services Administration’s Art-in-Architecture Program. Services include review of commissions, treatments for deterioration and damages, re-fabrications, and maintenance of GSA sculpture nationwide.

The Seward Johnson Atelier
Sue Dunsmoor
(609) 890-7777
estimates@SewardJohnsonAtelier.org
60 Sculptors Way,
Hamilton, NJ 08619
http://sewardjohnsonatelier.org

The Seward Johnson Atelier offers a wide range of total project management, inclusive of modeling, production, fabrication and finishing services. Our team will review your artistic intent, creative scope, budget, schedule, design, materials, engineering, transportation and installation needs, to ensure that you receive the most accurate estimate for your project.

VisitPITTSBURGH
Robert Leff, National Sales Director
(412) 627-4727
robert.leff@visitpittsburgh.com
120 Fifth Avenue, Suite 2800,
Pittsburgh, PA 15229
www.visitpittsburgh.com

As the official tourism promotion agency for Pittsburgh and Allegheny County, VisitPITTSBURGH is dedicated to generating convention, trade show, sports events and leisure travel business for the region. VisitPITTSBURGH’s staff of about 50 people work diligently to promote the city, while assisting in many ways to help ensure the success of events booked in Pittsburgh.

Sculpture Parks and Gardens
Frederick Meijer Gardens
1000 East Beltline Avenue NE,
Grand Rapids, MI 49525
www.meijergardens.org

Grounds For Sculpture
80 Sculptors Way,
Hamilton NJ 08619
www.groundsforsculpture.org

Lynden Sculpture Garden
2145 W. Brown Deer Rd.
Milwaukee, WI 53217
http://lyndensculpturegarden.org

Visit KC
1-800-767-7700
1321 Baltimore Ave.,
Kansas City, MO 64105
https://www.visitkc.com/visitors/visitor-center

To find the answers too what to do, where to eat and what to see in Kansas City stop by our Downtown Visitors Center in the Power & Light District. Open Mon.-Fri. 9 am - 5 pm, Sat. 10 am - 3 pm, Closed Sun., 800-767-7700 (24-hour visitor information) or 816-221-5242.
**Schedule:***

**Friday, October 14th, 2016***

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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| 10:00AM – 12:00PM | **Hands-On Blown Glass Pumpkin Workshop + Tour and Demo**<br>Transportation is not provided. Additional fee applies.<br>Get a taste of glass making at Pittsburgh Glass Center. Instructors lead each participant through the pumpkin hands-on glass making experience. No prior experience in glass blowing is required! Activity includes a live hot demonstration and tour of PGC’s Fall 2016 glass exhibit featuring glass artist Jason Forck and collage artist Seth Clark. This exhibition is a result of a five-month long Idea Furnace residency at PGC, where Clark learned about the glass making process and Forck learned about the collage process. From there, they watched their designs come to life in the studio.<br>**Instructions:**<br>Transportation is not provided. The workshop meets at Pittsburgh Glass Center, 5472 Penn Avenue, Pittsburgh, PA 15206. Closed toe shoes and fire-resistant clothing are required, cotton preferred (no synthetics). Travel to the Pittsburgh Glass Center takes 15-20 minutes by car and 20-30 by public transportation. If you use public transportation, catch the 87 bus up the street from the Omni at the Grant Street and US Steel Stop A to the Negley Avenue & Penn Avenue stop. The ride will be $2.50.<br>Pittsburgh Glass Center<br>5472 Penn Avenue, Pittsburgh, PA 15206 |}

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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| 12:00PM – 5:00PM | **Conference Registration, ISC Conference Shop, and Vendors Square**<br>Check-in at the conference, meet conference delegates, sign-up for ARTSlams and Mentor Sessions (space is limited), and grab your conference tote bag.<br>Conference tote bags contain essential information about the 26th ISC Conference.<br>Before you go, visit the conference shop. Special artist and sculpture books and sculpture t-shirts will be available for purchase. The shop will be open throughout the conference at the August Wilson Center.<br>Check out the Vendors Square! Vendors will be on hand to share information, do product demos, and meet with you throughout the conference.<br>August Wilson Center<br>980 Liberty Avenue, Pittsburgh, PA 15222 |}

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tr>
<td>1:00PM – 5:00PM</td>
<td><strong>Pittsburgh Reclaimed Church Tour</strong>&lt;br&gt;Transportation is provided. Additional fee applies.&lt;br&gt;Pittsburgh’s “American Rust Belt Past” lives on throughout the city. The rebirth and revitalization supported by both the Tech and Art industry has seen new life given to old abandoned buildings. Like any American industrial town, Pittsburgh has a deep religious history where ornate Romanesque and Gothic chapels, churches and cathedrals rose in nearly every corner of the city. After the Steel industry collapse and a population exodus, many of these churches stood empty. Now as the city rebuilds these old buildings find new secular uses. Explore some of Pittsburgh’s most interesting adapted churches turned in to bars, restaurants, museums, art spaces, and community centers, followed by a reception with dinner.&lt;br&gt;<strong>Instructions:</strong>&lt;br&gt;Transportation is provided. This tour meets at the Omni William Penn. This tour involves touring historic locations in Pittsburgh that may not comply with ADA standards. Please wear comfortable walking shoes and bring water and/or a snack if needed.</td>
</tr>
</tbody>
</table>
Schedule:*

1:30PM – 4:00PM

‘Burgh Bits & Bites Food Tour
of the Strip District

Transportation is not provided. Walking Tour Additional fee applies.
A food tasting adventure and historic walking tour of Pittsburgh’s historic
market district - the Strip District. This tour links local history with the
eating establishments peppered along Penn Avenue with taste samples
from around the world including Italian pastries, Mediterranean and Polish
specialties, European meats, and cinnamon bread. Connecting people to
communities through food.

Enough food is offered during the tour that, for most, a meal afterward is
not needed. A bottle of water is provided at the beginning of the tour for
each participant.

Instructions:
Transportation is not provided. Tour meets at 1:30PM at the courtyard
behind Saint Patrick Church, located at 1711 Liberty Avenue, Pittsburgh,
PA 15222. This is a walking tour. Comfortable shoes are recommended.
A bottle of water will be provided for each participant. There will be time at
the end of the tour to shop around the Strip District.

Please let us know if you have a dietary restriction upon signing up for this
tour.

St. Patrick Church
1711 Liberty Avenue, Pittsburgh, PA 15222

4:00PM – 6:00PM

Cast Iron with Carrie
(DAY ONE)

Two day workshop. Transportation is not provided. Additional fee applies.
Rivers of Steel Arts (RoSA) seamlessly interweaves historical interpretation
with the art-making process through the medium of molten iron. Iron
workshops enable visitors to experience the actual work that took place on
site and the materials once dominating the Carrie Furnaces.

This two-day workshop can accommodate a wide range of experience
levels from novice to professional. Those who are new to cast iron art will
explore the basics of foundry work with an overview of the process step
by step. More experienced participants can dig in deeper with expert help
from RoSA furnace master Casey Westbrook and multiple assistants. All
workshop attendees will work with our foundry processes, including wax
working, sand mold making, metal casting, and metal finishing to cast their
own unique idea in solid iron.

Instructions:
Transportation is not provided. The workshop meets at Carrie Furnaces.
Workshop participants should wear closed toe shoes (boots preferred) and
jeans. Non-synthetic clothing is required.

Allow 30-40 minutes for travel by car to Carrie Furnaces from the Omni
William Penn. The entrance to Carrie Furnaces is located at Carrie Furnace
Boulevard, Rankin, PA 15104. Please note that this is a new road and may
not be recognized by your GPS or online mapping programs; it usually
works on Google Maps however.

Carrie Furnaces
Carrie Furnace Boulevard, Rankin, PA 15104

Saturday,
October 15th, 2016*

9:00AM – 6:00PM

Conference Registration,
ISC Conference Shop, and
Vendors Square

Check-in at the conference, meet conference delegates, sign-up for
ARTSlams and Mentor Sessions (space is limited), and grab your
conference tote bag.

Conference tote bags contain essential information about the 26th ISC
Conference.

Before you go, visit the conference shop. Special artist and sculpture
books and sculpture t-shirts will be available for purchase. The shop will be
open throughout the conference at the August Wilson Center.

Check out the Vendors Square! Vendors will be on hand to share
information, do product demos, and meet with you throughout the
conference.

August Wilson Center
980 Liberty Avenue, Pittsburgh, PA 15222

9:30AM – 12:30PM

Tour of Carrie Furnaces

Transportation is provided. Additional fee applies. Tour also occurs at
1:00PM - 2:30PM.

Chris McGinnis of Rivers of Steel Arts will take you on an art tour of Carrie
Furnaces including a metal arts sculpture exhibit, the Iron Garden Walk,
and Carrie Camera Obscura, with some historical context for the mill.

Instructions:
Transportation is provided. This tour meets at the Omni William Penn
at 10:00AM. Please note that the Carrie Furnaces are part of a former
industrial site. Participants should dress appropriately for the weather
as most of the tour is outdoors. Heels and/or open-toed shoes are not
permitted. At this time the site is not wheelchair accessible.
Schedule:

**Cast Iron with Carrie (DAY TWO)**

Two-day workshop. Transportation is not provided. Additional fee applies. Rivers of Steel Arts (RoSA) seamlessly interweaves historical interpretation with the art-making process through the medium of molten iron. Iron workshops enable visitors to experience the actual work that took place on site and the materials once dominating the Carrie Furnaces.

This two-day workshop can accommodate a wide range of experience levels from novice to professional. Those who are new to cast iron art will explore the basics of foundry work with an overview of the process step by step. More experienced participants can dig in deeper with expert help from RoSA furnace master Casey Westbrook and multiple assistants. All workshop attendees will work with our foundry processes, including wax working, sand mold making, metal casting, and metal finishing to cast their own unique idea in solid iron!

**Instructions:**
Transportation is not provided. The workshop meets at Carrie Furnaces. Workshop participants should wear closed toe shoes (boots preferred) and jeans. Non-synthetic clothing is required.

Allow 30-40 minutes for travel by car to Carrie Furnaces from the Omni William Penn. The entrance to Carrie Furnaces is located at Carrie Furnace Boulevard, Rankin, PA 15104. Please note that this is a new road and may not be recognized by your GPS or online mapping programs; it usually works on Google Maps however.

Carrie Furnaces
Carrie Furnace Boulevard, Rankin, PA 15104

**Pittsburgh Artist Studio Tours**

Transportation is provided. Additional fee applies.

Get a look at the studios of local artists working in a variety of media including wood, ceramic, concrete, bronze, and recycled materials.

**James Simon**
Simon passionately believes in the power of art to transform neighborhoods and his work can be found worldwide.

**Thad Mosley**
Mosley’s sculpture is an urban Afro-American-Euro-Jazz influenced art. It is an effort to create works of vitality and identity, which enhance space and transcend time.

**Suzanne Trenney**
Trenney’s work seeks to mitigate the destructive power of anger and other uncomfortable emotions by reprocessing them into the silly, the sacred, and the sublime.

**Duncan MacDiarmid**
Having received a degree in architecture, MacDiarmid transitioned to

**Tour of Carrie Furnaces**

Transportation is provided. Additional fee applies. Tour also occurs at 10:30AM-12:00PM.

Chris McGinnis of Rivers of Steel Arts will take you on an art tour of Carrie Furnaces including a metal arts sculpture exhibit, the Iron Garden Walk, and Carrie Camera Obscura, with some historical context for the mill.

**Instructions:**
Transportation is provided. This tour meets at the Omni William Penn at 12:30PM. Please note that the Carrie Furnaces are part of a former industrial site. Participants should dress appropriately for the weather as most of the tour is outdoors. Heels and/or open-toed shoes are not permitted. At this time the site is not wheelchair accessible.

**Conflict Kitchen - Lunch Rush Trivia**

Transportation is provided. Additional fee applies.

Conflict Kitchen is a restaurant that serves cuisine from countries with which the United States is in conflict. Enjoy lunch at Conflict Kitchen in Schenley Plaza in Oakland, experience Lunch Rush Trivia, and meet project Co-Director Jon Rubin!

While having lunch you will be a contestant in Conflict Kitchen’s trivia show that tests your knowledge about all things Haudenosaunee (also know as the Iroquois Confederacy). After lunch, Conflict Kitchen Co-Director Jon Rubin will give a short presentation on the history of the project.

**Instructions:**
Transportation is provided. Tour meets at the Omni William Penn at 1:30PM. Food is included.

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

4:00PM – 7:00PM

**Neu Kirche - Fallow Grounds Walking Tour**

Transportation is provided to Neu Kirche Contemporary Art Center. Additional fee applies.

Fallow Grounds for Sculpture is an annual summer arts initiative that activates vacant sites located in East Deutschtown with innovative projects that reimagine and re-purpose Pittsburgh’s vacant lots.

The 2016 Fallow Grounds for Sculpture Season includes Michelle Illuminato, New Zealand team Mon Redmond and Layne Waerea, and Amy Masters. Their projects range from outdoor clubs, cob ovens, garden happenings, and road-side attractions!

The walking tour will take you around the spaces and end with a drink at one of Pittsburgh’s favorite watering holes, Wigle Whiskey.

**Instructions:**
Transportation is provided to Neu Kirche Contemporary Art Center. Tour meets at the Omni William Penn, and will leave promptly at 3:40PM. This is a walking tour. Please wear comfortable shoes and bring a jacket, if needed.

5:00PM – 10:00PM

**Opening Reception:**

**littleSCULPTURE Show at the August Wilson Center and Self-Guided City Wide Gallery Hop**

Kick off the conference at the Opening Reception & littleSCULPTURE Show at the August Wilson Center. The littleSCULPTURE show is an exhibition of works by 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. ISC Staff will be on hand to answer any questions about the conference while you mingle with conference attendees at the conference hub.

After you’ve seen the show, venture out into the city and explore the galleries in the downtown area, which have put on exhibitions to coincide with the conference. A map with gallery locations and exhibition details is provided in your tote bag.

August Wilson Center
980 Liberty Avenue, Pittsburgh, PA 15222

**Schedule:**

6:00PM-8:00PM

**Public Art Walking Tours**

Transportation is not provided. Walking tour. Additional fee applies.

6:00 PM - 7:30 PM

**Allegheny Landing Public Art Walking Tour**

Cross the Allegheny River to one of the country’s first sculpture parks: Allegheny Landing. Interact with George Sugarman’s Pittsburgh Variations and experience the recently restored artworks Mythic Source and Plaza Lavoro by Ned Smyth. The park also includes Isaac Witkin’s The Forks and George Danhires’ The Builders. This tour will be led by Renee Piechocki from the Office of Public Art.

6:00 PM - 7:30 PM

**Downtown Sculpture Walking Tour**

Walk through Downtown Pittsburgh to see a variety of sculpture. Stand toe-to-toe with artist James Simon’s massive Liberty Avenue Musicians; stop by at Dollar Bank and get close to Max Kohler’s Lions to learn about their conservation by McKay Lodge Conservation Laboratory; and view the terracotta figures and reliefs of Jerry Caplan’s Pittsburgh People that inhabit a hidden pocket park. This tour will be led by artist James Simon.

6:00 PM - 7:30 PM

**T Station Walking Tour**

Go underground and travel by using Pittsburgh’s Light Rail Transit System. Exit at each station to take in artwork by renowned artists Romare Bearden, Jane Haskell, and Sol Lewitt. Board the T once more to go to the North Shore to see R.M. Fischer’s Langley Observatory Clock. This tour will be led by urban planner Chuck Alcorn.

7:00 PM - 8:00 PM

**Cultural District Public Art Walking Tour**

Walk along Penn Avenue through the heart of Pittsburgh’s Cultural District. Stop and see Louise Bourgeois’ bronze fountain and granite-sculpted eyes in Agnes Katz Plaza; walk across the street to admire Tony Tasset’s bronze-cast Magnolias for Pittsburgh. Continue along Penn Avenue and learn about artist designed bike racks commissioned by the City of Pittsburgh. This tour will be led by artist Carin Mincemoyer.

7:00 PM - 8:00 PM

**David L. Lawrence Convention Center Walking Tour**

Experience the stunning view and innovative architecture of the LEED™ certified David L. Lawrence Convention Center. Enjoy the center’s rooftop public art collection featuring artists such as Jenny Holzer, and Pittsburgh based artists Angelo Giotti and Steve O’Hearn. This tour will include the least amount of walking of all the tours, and will be led by artist Steve O’Hearn.
### Pittsburgh Murals Walking Tour

Downtown Pittsburgh is full of bright and lively murals. Walk on Deanna Mance’s brand new street mural *City Composition* found in the city’s busiest pedestrian-only thoroughfare of Strawberry Way. Enjoy the mural *The Two Andys*, which pairs famous Pittsburghers artist Andy Warhol and industrialist Andrew Carnegie. Be transported into the future by colorful modes of transportation in Brian Holdeman’s mural *Yesterday’s Tomorrow*. This tour will be led by Rachel Klipa from the Office of Public Art.

**Instructions:**
All tours will meet at the August Wilson Center, located at 980 Liberty Ave, Pittsburgh, PA 15222. Please arrive fifteen minutes early to check in with your guide.

### Sunday, October 16th, 2016*

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:15AM – 9:15AM</td>
<td><strong>Coffee Hour</strong></td>
</tr>
<tr>
<td>9:15AM – 9:30AM</td>
<td><strong>Announcements</strong></td>
</tr>
<tr>
<td>9:30AM – 11:00AM</td>
<td><strong>Panel Discussion</strong></td>
</tr>
<tr>
<td>11:00AM – 11:15AM</td>
<td><strong>Break</strong></td>
</tr>
<tr>
<td>11:15AM – 12:45PM</td>
<td><strong>Panel Discussion</strong></td>
</tr>
<tr>
<td>12:45PM – 1:30PM</td>
<td><strong>Lunch – Grab and Go</strong></td>
</tr>
</tbody>
</table>

**Coffee Hour**
August Wilson Center
980 Liberty Avenue, Pittsburgh, PA 15222

**Announcements**
Theater, August Wilson Center

**Panel Discussion**

**The Arts of Pittsburgh:**
*A Catalyst for Community Transformation and Impact*

Theater – August Wilson Center

**Moderator:** Georgia Petropoulos
**Panelists:** Ron Baraff, Renee Piechocki, Alisha B. Wormsley

From rust belt to brain belt, Pittsburgh beat the odds stacked against the 20th century American industrial city, reinventing its brand, its culture and its public spaces to meet the needs of the 21st century economy. As the city of innovation, Pittsburgh boasts a vibrant arts scene where the creative spirit is celebrated and the artist’s voice and creative expression is sought out to assist with community transformation and growth. In this session, you will hear how the arts play a vital role in the reinvention of place, intersecting with neighborhoods, with business and with the public and private sectors to bring about social and economic change. The panelists will cover an array of topics from cultural heritage and preservation to memory and social justice to community advocacy and economic development.

**Break**

**Panel Discussion**

**The Complex Art of Making:**
*The Role of Today’s Technology in the Artist’s Studio*

Theater – August Wilson Center

**Moderator:** Kari Britta Lorenson
**Panelists:** Blair Cahill, McArthur Freeman II, DeWitt Godfrey, Sophie Kahn

This panel will discuss how digital fabrication technology is an integrated process in the artists’ studio for production of art, project proposal visualizations and as a tool for exploring new forms. Whether it is for working through ideas quickly and efficiently for cost saving experimentation before large production or creating stunning images or 3D renderings of proposed artworks for new venues for the work such as public art opportunities, technology has an ever increasing role in the studio. Panelists will share perspectives and strategies that play integrated roles in their ideas about art and professional practices.

**A place for research and cultural resistance:**
*Interstitial Public Space—a transdisciplinary view*

Multi-Purpose Room – August Wilson Center

**Moderator:** Rosina Santana Castellón
**Panelists:** Karlo Ibarra, Zuania Minier, Claudia Rodriguez

Interstitial space within transdisciplinary theory is the space that exists between definitions. It is the ideal space for research and resistance. Two artists from two generations, one Cuban American and the other Puerto Rican have used this liminal space to generate research that ends up in a sculptural form. Through this work we will examine the question of how to define and use the “T” space in public art.

**Lunch – Grab and Go**

Boxed Lunches will be provided. Grab your lunch and take the bus to CMU for an afternoon of programming.
**Breakout Sessions**

**Mentor Session: SculptureX**
Cultivation Center, August Wilson Center

Presented By: Ann Albano, Lisa Austin, Charles Tucker, Joan Verla

This session will introduce ISC members to the grassroots group founded in 2009 to connect mid-western regional arts institutions (especially those focusing on sculpture education) to each other, as well as to national and international artists, teachers and organizations to create a global network benefiting all participants.

**ARTSlam Session**
Donor Lounge, August Wilson Center

**Sign up will be available on-site on October 14th and October 15th at the registration desk. Space is limited.**

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**Shuttles to Carnegie Mellon University**

Grab your lunch and take the bus to CMU for an afternoon of programming. Shuttle buses will loop between the August Wilson Center, Carnegie Mellon University, and the Omni William Penn Hotel from 1:30PM - 8:00PM. The last bus will depart from CMU at 8:00PM.

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**Programming at Carnegie Mellon University**

Included in registration. Transportation is provided.

The conference will head to Carnegie Mellon University for a series of open demonstrations, breakout sessions, and workshops. Attendees can also check out exhibitions on campus, including the Helio Oiticica exhibition, To Organize Delirium, at the Carnegie Museum of Art. A map of the campus will be provided.

Join us in the McConomy Auditorium at 5:00PM for Diana Al-Hadid's keynote address, where she will talk about her work and her practice, before opening the conversation for a Q&A session with the audience.

Instructions:
Grab your lunch and take the bus to CMU. Buses will leave the August Wilson Center at 1:30PM and will loop throughout the evening. The last bus will depart CMU at 8:00PM.

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**Public Service Announcement (PSA)**

Puppet Show Workshop
Carnegie Mellon University

In the spirit of Bread and Puppet Theater, Wayne White, Jim Henson, and Mr. Rogers, this hands-on workshop will provide strategies and tools participants may utilize in their own classes and communities to explore and discuss how we see our worlds and ourselves. Examples will include how puppets, humor, and dialogue may be employed to engage awareness and change. Workshop participants will design and build their own puppets using provided materials (paper bags, socks, yarn, etc). We will end with a puppet show finale and discussion. This workshop will be led by Naomi Falk and Peter Tucker.

Instructions:
Supplies will be provided. Attendees are welcome to bring their own materials or accessories for their puppets.

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**Breakout Sessions**

**Mentor Session: Idea Furnace: The Creative Potential of Collaboration**
Carnegie Mellon University

Presented by: Barrie Kaufman, Kara Skylling, Margaret Spacapan

Artists discuss the creative potential of collaboration and exchange achieved through Idea Furnace - a residency at Pittsburgh Glass Center that pairs glass and non-glass artists for explorations in material, content, and process.

The residency has been a valuable experience in the articulation of ideas, compromise, and co-creation that has resulted in several first-time exhibitions that will be discussed, including two that will be on view in Pittsburgh during the conference - River, Stream, Tap: recent work by Barrie Kaufman and Dissolution by Jason Forck and Seth Clark.

Highlights of the discussion include the synergy of working collaboratively, the power of the familiar vs. the unknown, the surprises and challenges of working in glass, and the effects of the program on their work moving forward.

Sign up will be available on-site on October 14th and October 15th at the registration desk. Space is limited.

Instructions:
Supplies will be provided. Attendees are welcome to bring their own materials or accessories for their puppets.

**ARTSlam Session**
Carnegie Mellon University

**Sign up will be available on-site on October 14th and October 15th at the registration desk. Space is limited.**

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*All information correct at the time of printing. Information subject to change.*
ARTSlam Session**
Carnegie Mellon University

**Sign up will be available on-site on October 14th and October 15th at the registration desk. Space is limited.

5:00PM – 6:30PM
Keynote Address: Diana Al-Hadid
McConomy Auditorium, Carnegie Mellon University
Join us in the McConomy Auditorium at 5:00PM for Diana Al-Hadid’s keynote address, where she will talk about her work and her practice, before opening the conversation for a Q&A session with the audience.
Carnegie Mellon University - McConomy Auditorium
University Center
5032 Forbes Ave, Pittsburgh, PA 15213

6:30PM - 7:30PM
Reception
A reception will follow Diana Al-Hadid’s keynote address in the Miller Gallery.
This reception is sponsored by Carnegie Mellon University College of Fine Arts.
Miller Gallery at Carnegie Mellon University
Purnell Center for the Arts
2nd Floor
5000 Forbes Ave.
Pittsburgh, PA 15213

Carnegie Mellon University
School of Art

Monday, October 17th, 2016*

8:15AM – 9:15AM
Coffee Hour
August Wilson Center
980 Liberty Ave, Pittsburgh, PA 15222

9:15AM – 9:30AM
Announcements
Theater, August Wilson Center

9:30AM – 11:00AM
Panel Discussions

Older Than Yesterday’s News
Theater – August Wilson Center

Moderator: Andrew Ellis Johnson
Panelists: Lauren F. Adams, Vanessa German, Ryan Woodring

Older than Yesterday’s News presents sculpture that engages with objects, events, materials or processes of the past to transport us beyond the perpetual now. It presents four artists whose work operates between requiem and revelation, altering how we see and understand current systemic socio-political afflictions.

From the Ludicrous to the Sublime (Or How I Stopped Worrying and Learned to Love the Process)
Multi-Purpose Room – August Wilson Center

Moderator: Jim Hirschfield
Panelists: Kurt Kiefer, Kipp Kobayashi, Norie Sato

Many artists have struggled through bureaucratic labyrinths that were unforeseen. This panel is meant to be a celebration of success, however ludicrous the challenge. Though sometimes humorous, these stories will serve as useful accounts of what to, and what not to do when managing a project.

11:00AM – 11:15AM
Break

11:15AM – 12:45PM
Panel Discussions

The Object Maker in the Digital World
Theater – August Wilson Center

Moderator: Kenneth Payne
Panelists: Jon Isherwood, Robert Michael Smith, John Ruppert

This panel will explore ways in which digital technology has influenced studio practice and the personal aesthetic of traditional object makers.

*All information correct at the time of printing. Information subject to change.
"What's past is prologue": The influence of history on contemporary practice
Multi-Purpose Room – August Wilson Center

Moderator: Benjamin Entner
Panelists: Lewis Collburn, Edward Kelley, Josh Reiman

This panel will consider art history and history in general as generator, mediator, and facilitator of contemporary sculptural practice.

12:45PM – 1:45PM
Lunch
Boxed lunches will be provided.

12:45PM – 1:45PM
Breakout Sessions**

Mentor Session:
The Complex Art of Making Expanded
Education Center, August Wilson Center

Presented by: Erik Guzman
Erik S. Guzman has over 20 years of experience integrating digital fabrication technology and industrial processes in art. He is a fabrication consultant with the fabrication company Art Design Fabrication and Digital Fabrication Residency working with artists to realize ideas into artworks. Guzman will be discussing his own experiences as a sculptor working with contemporary applications of technology for his own kinetic artworks and answering questions about important principles in fabrication.

ARTSlam Session
Donor Lounge, August Wilson Center

**Sign up will be available on-site on October 14th and October 15th at the registration desk. Space is limited.

1:45PM – 2:00PM
Announcements
Theater, August Wilson Center

2:00PM – 3:30PM
Panel Discussions

SEA change: Sculpture, education, and the new paradigm
Theater – August Wilson Center

Moderator: Rod Northcutt
Panelists: Sarah Black, Matt Lynch, Hyla Willis

Socially Engaged Art is now part of the engaged world of meaning-making, and sculptors have led the charge. But how are sculptors trained for this, and should they be? This panel will feature discussions about and examples of this impressive studio shift.

Conserving Our Past: Renewing Historic Sculpture
Multi-Purpose Room – August Wilson Center

Moderator: Teresa Duff
Panelists: Dan Finn, Hugh Shockey, Julie Wolfe

Urban landscapes, cemeteries and public sculpture play a key role in defining the identity of communities. What role does conservation of these sculptural spaces have in our future? What are the defining values in saving and letting go? How do organizations, cities and people manage the conservation of their historic sculptural spaces?

3:30PM – 4:30PM
Breakout Sessions**

Mentor Session:
Identity in Steel
Education Center, August Wilson Center

Presented by: John Atkin
John Atkin will present his current public art project, which utilizes steel in the realization of a new landmark sculpture, within the context of a UK industry and town synonymous with global steel production - Corby in Northamptonshire.

ARTSlam Session
Donor Lounge, August Wilson Center

**Sign up will be available on-site on October 14th and October 15th at the registration desk. Space is limited.
**6:30PM – 10:00PM**

**Shuttles to Mattress Factory**

Shuttle buses will loop between the Omni William Penn Hotel and Mattress Factory from 6:30PM – 10:00PM. The last bus will leave the Mattress Factory at 10:00PM.

**7:00PM – 10:00PM**

**Reception at Mattress Factory**

INCLUDED in registration. Transportation is provided.

Join us at The Mattress Factory for a party! Founded in 1977, the Mattress Factory is a contemporary art museum and experimental lab featuring site-specific installations created by artists in residence from around the world. Exhibitions on view include all permanent pieces and the Factory Installed exhibition, which will be in two different buildings and feature artists that include David Bowen from Duluth, MN; Stephen Bram from Sydney, Australia; Kevin Clancy from Pittsburgh, PA; Wendy Judge from Dublin, Ireland; Lauren Kalman from Detroit, MI; Ezra Masch from Philadelphia, PA; Christopher Meardo from Chicago, IL; and Mohammed Musallam from Gaza. There will also be a new exhibition on view at the Mattress Factory galleries located at 516 Sampsonia Way by Dennis Maher.

This reception is sponsored by McKay Lodge Fine Arts Conservation Laboratory, Inc., with special thanks to the Office of Public Art.

**Instructions:**

Buses will leave the Omni William Penn at 6:30PM and will loop throughout the evening. The last bus will depart from the Mattress Factory at 10:00PM.

Mattress Factory
500 Sampsonia Way, Pittsburgh, PA 15212-4444

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**Tuesday, October 18th, 2016***

**8:15AM – 9:15AM**

**Coffee Hour**

August Wilson Center
980 Liberty Ave, Pittsburgh, PA 15222

**9:15AM – 9:30AM**

**Announcements**

Theater, August Wilson Center

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**9:30AM – 10:30AM**

**Information Session:**

**Casting the Iron Garden**

**Speakers:** Ron Baraff, Dr. Anna Johnson, Chris McGinnis, Addy Smith-Reiman

A multi-disciplinary team of artists, ecologists, historians and students developed a unique approach to interpreting the succession of native and invasive plant species that are surviving, and even thriving, in the disturbed soils of the historic Carrie Furnaces, one of the last standing blast furnaces in Western PA.

**10:30AM - 11:00AM**

**Announcements**

Theater, August Wilson Center

**2:00PM – 8:00PM**

**Shuttles to Carrie Furnaces**

Shuttle buses will loop between the Omni William Penn Hotel and Carrie Furnaces from 2:00PM – 8:00PM. The last bus will leave Carrie Furnaces at 8:00PM.

**2:00PM – 8:00PM**

**Programming and Reception at Carrie Furnaces**

**Additional fee applies. Transportation is provided.**

Travel to Carrie Furnaces in Braddock for programming and a closing reception. Programming will include tours of Carrie Furnaces, a “marvel of early 20th century engineering, ingenuity, and hard work”, an iron pour in the central courtyard, and panel, Casting the Iron Garden, where panelists will meet you to discuss their part in the Iron Garden project at Carrie Furnaces. Chris McGinnis, co-founder of the Rivers of Steel Arts (RoSA) program, will be present in the Carrie Deer Courtyard between 2pm and 5pm to discuss the history of RoSA, current programming, and future aspirations for the newly formed program. In the Iron Garden, both Dr. Anna Johnson, ecologist at the University of Pittsburgh, and Addy Smith-Reiman, Plaque Designer and Iron Garden Project Coordinator, will be present to discuss the landscape around the Carrie Furnaces, the diverse successional plant communities of the site as an illustration of how human history shapes our urban environment, the ecological processes which interact with human land use legacies and management actions to create the urban nature we experience, and the making of the Iron Garden plaques, which were placed throughout the site in 2015 as part of a collaboration between artists, Rivers of Steel, and the Penn State Master Gardeners, to highlight the diverse plant life that has recolonized after the furnaces closed.
A reception will begin at 5:00PM, where you can mingle with your peers and say so-long to the 26th International Sculpture Conference.

Instructions:
Shuttles will loop from the Omni William Penn Hotel to Carrie Furnaces from 2:00PM-8:00PM. The final bus will depart at 8:00PM. Please note that the Carrie Furnaces are part of a former industrial site. Participants should dress appropriately for the weather. Heels and/or open-toed shoes are not permitted. At this time the site is not wheelchair accessible.

The reception will be held at Carrie Furnaces. The entrance to Carrie Furnaces is located at Carrie Furnace Boulevard, Rankin, PA 15104. Please note that this is a new road and may not be recognized by your GPS or online mapping programs; it usually works on Google Maps however.

Carrie Furnaces
Carrie Furnace Boulevard, Rankin, PA 15104

Wednesday, October 19th, 2016*

9:00AM – 11:00AM
Matthews International Bronze Plant Tour

Transportation is not provided. Additional fee applies.

Since 1850, Matthews International has been recognized throughout the world as the leader in high-quality metal products. Matthews bronze plant uses a traditional sand casting method to deliver quality cast plaques and statuary. Please join us for a plant tour to see how their products are created.

Instructions:
Tour meets at Matthews Bronze at 9:00AM. Matthews Bronze is located at 1315 West Liberty Ave, Pittsburgh, PA, 15226. This is a working bronze foundry. Please wear comfortable, closed toe shoes. No photography permitted on the tour. Dark clothing is preferred.

Matthews Bronze
1315 West Liberty Avenue, Pittsburgh, PA 15226

10:00AM – 11:00AM
Exclusive Sneak Peak: Tour of Andy Warhol: My Perfect Body with Jessica Beck, Associate Curator

Transportation is not provided. Additional fee applies.

Jessica Beck, associate curator of art, will provide an exclusive sneak peak of the special exhibition: Andy Warhol: My Perfect Body. This temporary exhibition provides a comprehensive look at Andy Warhol’s engagement with his body. Drawn primarily from the Warhol permanent collection and supplemented by rarely traveled loans, this exhibition broadly examines Warhol’s work, from student drawings to late paintings of the 1980s. Organized thematically, this exhibition reveals the connection between Warhol’s personal history, including his struggles with his own physical appearance from the early signs of balding, to the gruesome scars following his shooting in 1968 and the treatment of the body as a subject of his work.

Instructions:
Transportation is not provided. Tour meets at the Andy Warhol Museum, located at 117 Sandusky Street, Pittsburgh, PA 15212. Meet Jessica Beck in the lobby promptly at 10:00AM for the tour.

Andy Warhol Museum
117 Sandusky Street, Pittsburgh, PA 15212
**Schedule at a Glance**

**Friday, October 14**
- PGH Glass Center Workshop**: 9AM-12PM
- **RAKU Workshop & Tour at PGH Center for the Arts**: 10AM-12PM
- **Tour of Carrie Furnaces**: 10AM-12:30PM
- **Iron Casting Workshop**: 1:30PM-3:30PM
- **Reg and Vendors Square**: 3PM-6PM

**Saturday, October 15**
- **Reclaimed Church Tours**: 1PM-4PM
- **Iron Casting Workshop**: 2PM-4PM
- **Artist Studio Tours**: 3PM-6PM
- **Public Art Walking Tours**: 6PM-8PM
- **Opening Reception and Little Sculpture Show**: 8PM-10PM
- **Self-Guided Gallery Hop**: 8PM-10PM

**Sunday, October 16**
- **Coffee Hour**: 8:15AM-9:15AM
- **Announcements**: 9:15AM-9:30AM
- **Panel: The Complex Art of Making Theater**: 11:15AM-12:15PM
- **Panel: A Place for Research & Cultural Resistance**: 11:15AM-12:15PM
- **Lunch**: 12:15PM-1:30PM
- **Artslams**: 12:15PM-1:45PM
- **Panel: What’s Past is Prologue**: 11:15AM-12:45PM
- **Breakout Session**: 12:45PM-1:45PM
- **Panel: Conceiving Our Past Multi-Purpose Room**: 11:15AM-12:45PM
- **Breakout Session**: 12:45PM-1:45PM
- **Panel: Sea Change Theater**: 2PM-3:30PM
- **Artslams**: 2PM-3:30PM
- **Breakout Session**: 3:30PM-4:30PM
- **IDEM Garments**: 3:15PM-4:15PM
- **CMU Demos**: 3:15PM-4:15PM
- **CMU Demos**: 3:15PM-4:15PM
- **PSA Puppet Show Workshop**: 4PM-5:30PM
- **12C Membership Session**: 4PM-5:30PM

**Monday, October 17**
- **Coffee Hour**: 8:15AM-9:15AM
- **Announcements**: 9:15AM-9:30AM
- **Panel: Older than Yesterday’s News Theater**: 9:30AM-11AM
- **Panel: From the Luminous to the Sublime**: 9:30AM-11AM
- **Lunch**: 12:15PM-1:30PM
- **Artslams**: 12:15PM-1:45PM
- **Breakout Session**: 12:45PM-1:45PM
- **Breakout Session**: 12:45PM-1:45PM
- **Breakout Session**: 2PM-3:30PM
- **Breakout Session**: 3:30PM-4:30PM
- **Breakout Session**: 3:30PM-4:30PM
- **Keynote Speaker**: 5PM-6:30PM
- **Reception**: 6:30PM-7:30PM
- **SHUTTLES TO MATTRESS FACTORY**: 6:30PM-7PM
- **RECEPTION AT MATTRESS FACTORY**: 7PM-10PM

*All information correct at the time of printing. Information subject to change. **This activity requires an RSVP.
Tuesday, October 18

COFFEE HOUR
8:15AM-9:15AM

ANNOUNCEMENTS
9:15AM-9:30AM
INFORMATION SESSION:
CASTING THE IRON GARDEN
9:30AM-10:30AM

ANNOUNCEMENTS
10:30AM-11AM

MATTHEWS
INTERNATIONAL
BRONZE PLANT
TOUR**
9AM-11AM

TOUR OF ANDY
WARHOL MUSEUM**
10AM-11AM

PROGRAMMING AT
CARRIE FURNACES
2PM-8PM

WELCOME
2PM-2:30PM

SELF-GUIDED TOURS
2:30PM-5PM

FINAL CELEBRATION
5PM-8PM

SHUTTLES TO
CARRIE FURNACES
2PM-8PM

*All information correct at the time of printing. Information subject to change.
**This activity requires a RSVP.

Wednesday, October 19

RESIDENCIES

The ethos of Salem Art Works is rooted in convergence and collaboration. This belief extends to every residency program we offer, and informs all aspects of life at SAW. Artists of all ages, backgrounds, and career stages working in nearly any mode or medium imaginable are encouraged to apply for residencies at SAW.

While in residence, artists live and work together on a rural, 119 acre property. Residents have full access to the lush meadows, fields, woods, running streams and rustic out buildings that reflect the property’s long history as a dairy farm. At the heart of the campus is an outdoor kitchen and eating area where participants in all of SAW’s programs gather for daily meals. These gatherings encourage the exchange of ideas and the development of collaborative relationships within the community. Studio visits, group critiques, and presentations of works-in-progress allow artists to gain familiarity with each other’s work and establish a vigorous, engaging dialogue that supports collaboration and connection.

We offer three standard programs at SAW, all of which are fully subsidized. These residencies for Fellows, Emerging Artists, and Interns take place primarily in the summer months, and generally last from two weeks to two months. A select number of longer, and/or off-season opportunities may also be available for Fellows.

The next call for applications will be issued in December 1st with a February 1st deadline, for the 2017 summer season.

We also offer self-funded Independent Artist Residencies throughout the year.

VISIT

Salem Art Works, 19 Cary Lane Salem, New York 12866

Salem Art Works is located on 119.4 acres with 5 miles of continuous trails.

Office hours, Tuesday thru Sunday, 9am – 5pm

Cary Hill Sculpture Park open Dawn to Dusk, 365 days a year

t: 518.854.7674
e: info@salemartworks.org

http://salemartworks.org

Salem Art Works is a 501(c)(3) nonprofit art center and sculpture park located in rural Upstate New York. Founded in 2005 by artist Anthony Califitz, Salem Art Works is dedicated to supporting both emerging and established artists in the creation of new and progressive work, as well as promoting the understanding and appreciation of contemporary art within the region.
MUZAFFER TUNCA

The Black, Ceramic, 13x14x13x12x40cm
www.muzaffertunca.com

http://yourshot.nationalgeographic.com/profile/1026469/
Alfred University

School of Art and Design

Bachelor of Fine Arts Degree
- Areas of Study in
  - Ceramic Art
  - Drawing, Painting and Photography
  - Expanded Media
  - Graphic Design
  - Print Media
  - Sonic Arts
  - Video
  - Interactive Arts
  - Sculpture/Dimensional Studies
  - Glass
  - Sculpture

Bachelor of Science Degree in Art History and Theory

Master of Fine Arts Degree
- Ceramic Art
- Electronic Integrated Art
- Painting
- Sculpture/Dimensional Studies

Thorn is the collaborative consciousness of Erin Ethridge, MFA in Sculpture/Dimensional Studies Division and Colleen Marie, MFA in Electronic Integrated Arts at Alfred University. Through an inquiry into the nature of collaboration itself, Thorn questions ideas of shared or composite identity, memory, and body. They see these as fluid in nature, and they strive to incarnate that mutability. By using their own relational dynamic as subject and tool, Thorn explores archetypal duos (sisters, lovers, doppelgangers, etc.), reclaiming and reimagining conventional notions of love.

The Division of Sculpture/Dimensional Studies at Alfred University supports progressive creative growth and stimulates innovative technical and conceptual development in each individual student. The diverse faculty aim to foster thoughtful exploration into a wide range of materials and processes that challenge and examine the ever-expanding field of sculpture. The program grounds curricular breadth and depth in a tradition of material exploration where students engage with historical and contemporary research to succeed as active participants in the international art world.

art.alfred.edu

Sculpture Journal

Sculpture Journal provides an international forum for writers and scholars in the field of post-classical sculpture and public commemorative monuments in the Western tradition. Sculpture Journal offers a keen critical overview and a sound historical base, and is Britain’s foremost scholarly journal devoted to sculpture in all its aspects. Periods covered extend to public and private commissions for present-day sculptors. While being academic and traditional, the journal encourages contributions of fresh research from new names in the field.

Editors
- Peter Dent, Catherine Moriarty, and Jonathan Wood

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Diana Al-Hadid

Diana Al-Hadid was born in Aleppo, Syria in 1981 and currently lives and works in Brooklyn, New York. Working with a variety of materials, Al-Hadid creates monumental sculptures, drawings, and panels, all of which blur the lines between figuration and abstraction. Her work references history by drawing influence from disrupted typologies found in architecture, antiquity, cosmology, and Old Master paintings.

Diana Al-Hadid received a BFA in sculpture and a BA in Art History from Kent State University in 2003, and an MFA in sculpture from Virginia Commonwealth University, Richmond in 2005. She also attended the Skowhegan School of Painting and Sculpture in 2007. She has been the recipient of a Joan Mitchell Grant, a Louis Comfort Tiffany Grant, a USA Rockefeller Fellowship, a New York Foundation for the Arts Grant, and a Pollock-Krasner Grant. Her work is included in such influential collections as the DeCordova Museum and Sculpture Park, Lincoln, MA; the Whitney Museum of American Art, New York, NY; the Virginia Museum of Fine Arts, Richmond, VA; the Museum of Fine Arts, Houston, TX; The Weatherspoon Art Museum, Greensboro, NC; and The Judith Rothschild Foundation, New York, NY. Al-Hadid has had solo exhibitions at OHWOW Gallery, West Hollywood, CA; The Vienna Secession in Vienna, Austria; the Columbus College of Art and Design, Columbus, OH; Marianne Boesky Gallery, New York, NY; the Akron Museum of Art, Akron, OH; the Savannah College of Art and Design, Savannah, GA; the Weatherspoon Museum of Art, Greensboro, NC; the Virginia Museum of Fine Arts, Richmond, VA; the University of Texas at Austin, Austin, TX; the Nasher Sculpture Center, Dallas, TX; the Centro de Arte Contemporánea, La Conservera, Murcia, Spain; the Nevada Museum of Art, Reno, NV; and the Hammer Museum, Los Angeles, CA. Al-Hadid has an upcoming solo exhibition at NYU Abu Dhabi's University Gallery.

Lauren Frances Adams

Lauren Frances Adams attended the University of North Carolina at Chapel Hill, and graduated with a BFA in 2002. She completed her MFA in 2007 at Carnegie Mellon University in Pittsburgh, PA. She was born in Snow Hill, NC, on a pig farm. She currently teaches painting at Maryland Institute College of Art in Baltimore, MD. She has exhibited at the North Carolina Museum of Art (Raleigh), the Warhol Museum (Pittsburgh, PA); Nymans House National Trust (Sussex, England); Royal PipeSuch Gallery (Oakland, CA); The Mattress Factory (Pittsburgh, PA); Conner Contemporary (Washington, DC), and CUE Art Foundation (NY). She attended the Skowhegan School of Painting and Sculpture, and has had residencies at the Cite in Paris, France, Joan Mitchell Center in New Orleans, and the Sacatar Foundation in Brazil. She is the recipient of the Joan Mitchell Foundation MFA Award, a prestigious award given every year to 10 graduating MFA students in the United States. She is a 2014 Sondheim Prize finalist with an exhibition at The Walters Art Museum in Baltimore, MD and the recipient of a 2016 Pollock-Krasner Foundation Award. Her work, American Catastrophe Report, about ecological disasters in America that have been caused by human activities was recently on long-term view at American University’s Katzen Arts Center in Washington, DC. Her work has been reviewed in Frieze, Art papers, The Baltimore Sun, The News & Observer, Crafts Magazine, Artsland, and Hyperallergic. Lauren is a founding member of Ortega y Gasset Projects, a gallery and curated project space launched in New York in 2013.

Ann Albano

Ann Albano, co-founder of SculptureX, has been the Sculpture Center’s Executive Director + Chief Curator since late 2006. She expanded the reach of The Sculpture Center from Ohio-centric to the entire region of surrounding states, western Pennsylvania, western New York, and Ontario, Canada. Yearly she curates 3-4 exhibitions of new work and works closely with 4-6 early career artists selected for the Window to Sculpture Emerging Artists series (W2S). Among other appointments, Ann previously served as Director of Exhibitions and Registrar at MOCA Cleveland (1997-2006), Supervisory Paper Conservator at the National Museum of American History, Smithsonian Institution (Washington, DC), and Assistant Paper Conservator at the Museum of Modern Art (New York, NY). She holds a MA and Advanced Certificate in Art Conservation from the Institute of Fine Arts, New York University.

John Atkin, FRBS

Since leaving the Royal College of Art in London, where he acquired a several thousand sculptures worldwide. Atkin has a recognized track record for delivering cutting edge artworks, and he has been the subject of widespread media interest and editorials that focus on his work in public spaces, both in the UK and internationally. He has worked on innovative urban regeneration plans as Lead Artist, as well as signature gateway designs for projects that require distinctive interpretations of themes linked to heritage, celebration, or innovation.

Atkin’s research interest lies in the interaction of people with artworks that change a space into a place. In this way, the community secures a landmark for the area and a meeting point for all generations and cultures. His studio continues to be the vital element in the development of his work that embraces all aspects of cross-disciplinary design culture within urban planning and the public realm.

Lisa Austin

Lisa Austin, co-founder of SculptureX, teaches at Edinboro University. Austin established Civitas Erie in 2004, from which she has collaboratively spearheaded the establishment of groups addressing: urban design (Preservation Erie,
and recently returned to Chicago in the role of director of the arts in 2006, acted as the director of the arts for the National Heritage Area, in Homestead, PA, since 1998. He supervises the Rivers of Steel National Heritage Area Archives and Museums, Interpretive, Historic Preservation, Tourism Programs, and Historic Sites. He holds a B.S. in History with a Specialization in Public History from Pennsylvania State University, Pittsburgh, PA, and an M.A in Public History from Duquesne University, Pittsburgh, PA.

Sara Black
Panel: SEA change: Sculpture, education, and the new paradigm

Sara Black’s work uses conscious processes of carpentry, wood-working, and repair as a time-based method; inherited building materials or other exhausted objects as material; and creates works that exposes the complex ways in which things and people are suspended in worlds together. She was a founder of the artist group Material Exchange that was active in Chicago until 2010 where she worked closely with artists John Preus and David Wolf, and has since been engaged in a number of collaborative works with artists Julian Soto, Raewyn Martyn, Amber Ginsburg, Lisa Rousset, and others. Sara received her MFA from the University of Chicago in 2006, acted as the director of the arts division at Antioch College from 2010 to 2014 and recently returned to Chicago in the role of Assistant Professor of Sculpture at the School of the Art Institute of Chicago.

Blair Martin Cahill
Panel: The Complex Art of Making: The Artist’s Studio

As a traditionally trained artist, Blair Martin Cahill is extremely interested in the new dynamic of art and uses an amazing array of modern tools in conjunction with long-established techniques. By combining traditional methods of foundry casting and textile production with cutting-edge technology, Cahill finds infinite opportunities for producing completely unique and truly contemporary fine art. Cahill’s new work encapsulates the traditional with the modern and juxtaposes dissimilar materials, such as steel and silk. Cahill obtained her BFA from California Institute of the Arts and then attended the University of Arts London, Chelsea for her MA in Fine Art. This further established her individual style of combining elements of color and light. In addition to studying at the Art Center College of Design, she was awarded the Digital Fabrication Residency which facilitated exploration of the boundaries of sculpture, tradition and technology. Cahill has lectured at the College Artists of America and her work is held in private collections internationally.

Rosina Santana Castellón
Panel: A Place for Research and Cultural Resistance: Interstitial Public Space - A Transdisciplinary View

Rosina Santana Castellón holds an MFA from Carnegie Mellon, and a Master of Social Work from the University of Illinois. Prior to her art career, she was a programmer analyst at Bell Helicopter in Texas. Cuban born Santana has worked from a transdisciplinary framework with communities in-flux and suffering trauma in Mexico, Puerto Rico, Spain, Texas, and her native Cuba. Santana has presented her work at numerous international venues including Public Art Observatory, Barcelona, Spain; was keynote speaker at the Society for Caribbean Studies, England; Transart Institute in Linz, Austria; Oral History Conferences in Scotland and Mexico; and most recently at the Arts in Society Conference in London, England. Santana currently is faculty at the University of Puerto Rico in Bayamón, Puerto Rico and is a consultant with the Oncological Center of Integral Therapy in Bayamón, Puerto Rico.

Lewis Colburn
Panel: What’s Past is Prologue: The Influence of History on Contemporary Practice

Born in Cedar Falls, IA, Lewis Colburn holds a BFA in studio art and Russian language from St. Olaf College, and an MFA in sculpture from Syracuse University. Colburn has participated in residency programs at the Center for Land Use Interpretation, the Vermont Studio Center, and D’Clinic Studios in Zalaegerszeg, Hungary. He was selected for a residency at SculptureSpace in Utica, NY for summer 2016. Colburn’s work has been shown throughout the United States, including the Pennsylvania Academy of the Fine Arts, Hallwalls Contemporary Arts Center, the Pittsburgh Center for the Arts, the School 3 Art Center in Baltimore, and the historic Glen Foerd Mansion in Philadelphia. Colburn is also a member of NAPOLEON, an artist run project space in Philadelphia’s Rollins Building, and teaches at Drexel University in Philadelphia, where he is an Assistant Professor.

Teresa Duff
Panel: Conserving Our Past: Renewing Historic Outdoor Sculpture

Teresa Duff holds a Bachelor’s of Art in History from the University of California, Berkeley, and a Master’s of Science in Historic Preservation from the University of Pennsylvania. Prior to her conservation studies, she worked at the Getty Museum in the Education Department implementing art history coursework, which expanded to the Research Institute and the Conservation Center, where she conducted research for guest scholars and curators.

In 2006 Ms. Duff was selected as a conservator with the Central Park Conservancy, where she worked on bronze and stone sculpture, as well as undertaking conservation work on the iconic Bethesda Terrace terra cotta tile ceiling. Currently, she sits on the Historic Review Commission for Sewickley Borough, and the curatorial committee at Old Economy Village. In March 2016 she began LINEAGE, which specializes in historic preservation services of architecture, outdoor sculpture, and historic landscapes. Ms. Duff is an adjunct professor of Art History and Museum Studies at Chatham University. She is a member of the National Trust for Historic Preservation and the Association for Preservation Technology, among others. She is active in conservation work throughout the Pittsburgh region, including the Maxo Vanka murals at St. Nicholas Croatian Catholic Church in Milvale.

Benjamin Entner
Panel: What’s Past is Prologue: The Influence of History on Contemporary Practice

Benjamin Entner has an MFA in Sculpture from Syracuse University and a BA in Renaissance and Medieval Studies from the University of Albany. He has shown nationally and internationally, including Artprize at the Grand Rapids Art Museum in Grand Rapids, MI; Hallwalls Contemporary Art Center in Buffalo, NY; and The Contemporary Arts Center in Las Vegas, NV. His most recent commissions have been for the Hancock International Airport in Syracuse, NY and the Soap Factory in Minneapolis, MN. Entner was a Semi-Finalist for the Outwin Boochever Portrait Competition 2016, at the National Portrait Gallery, Smithsonian Institution in Washington, DC and he has been a resident at Sculpture Space in Utica, NY and Living Arts in Tulsa, OK. Entner is also an Assistant Professor of Art History and Sculpture at the State University of New York at Oswego. He enjoys long walks with his dog, Taj, and daughter, Minerva. Entner is currently in-waiting for the MacArthur Genius Grant.

Naomi Falk
Workshop: Public Service Announcement (PSA) Puppet Show Workshop

Naomi J. Falk grew up in the wilds of Michigan and, from an early age, planned to be an archaeologist, a brain surgeon, a heart surgeon, a meteorologist, and travel the world with Jacques Cousteau. None of those worked out, but she did learn to scuba dive, studied sculpture and ceramics at Michigan State and Portland State Universities, and received an MFA from Carnegie Mellon University. She has exhibited regionally and nationally, and done residencies in Germany, Iceland, upstate New York, Nebraska, Vermont, and most recently with The Clipperton Project in the Faroe Islands. In Fall 2016, Falk joined the School of Visual Art & Design at the University of South Carolina as an Assistant Professor of Sculpture.

In her work, Falk contemplates our relationships to place and investigates how physical participation engages a deeper response and a broader understanding of materials, spaces, and relationships.
DeWitt Godfrey
Panel: The Complex Art of Making: The Role of Today's Technology in the Artist's Studio

DeWitt Godfrey is a Professor in the Department of Art and Art History at Colgate University. Godfrey did his undergraduate work at Yale University, was a member of the inaugural group of CORE Fellows at the MFA Houston, and received his MFA from Edinburgh College of Art, Edinburgh, Scotland. He is the recipient of numerous grants and fellowships, including a National Endowment for the Arts Artist's Fellowship, a New York Foundation for the Arts Artists Fellowship, a Japan Foundation Artist's Fellowship, and a Louis Comfort Tiffany Foundation Artist Fellowship. His work is in the collections of the Museum of Fine Arts, Houston, TX and the Brooklyn Museum, Brooklyn, NY. His commissioned work includes Capital in Seattle, WA; Concordia for Lexarts, Lexington, KY; Quake, Cambridge Arts Council, Cambridge, MA; Greenwich South a visioning exercise by the Downtown Alliance, New York, NY and installations at Frederik Meijer Garden and Sculpture Park, Grand Rapids, MI; The DeCordova Museum and Sculpture Park, Lincoln, MA; and the Kennedy Art Museum, Ohio University, Athens, OH. Most recently he completed Odrn, a collaboration with architect and engineer Daniel Bosia and mathematicians Tomasz Pisanski and Thomas Tucker, supported by the Picker Interdisciplinary Science Institute at Colgate University.

Vanessa German
Panel: Older Than Yesterday's News

Vanessa German is an artist based in the Pittsburgh neighborhood of Homewood—the driving force behind her work that explores the transformative power of art and love. As an artist citizen, she founded Love Front Porch and is the driving force behind her work that explores the construction of identity. Her works have ranged from surreal narrative paintings and drawings to digitally constructed sculptural objects and animated 3D scenes. His most recent works combine three interrelated emerging technologies: digital sculpting, 3D scanning, and 3D printing. Freeman’s work has been published in Nka Journal of Contemporary African Art and has been exhibited nationally in both group and solo shows. Freeman earned his BFA degree in Drawing and Painting from the University of Florida. He received his MFA from Cornell University, with a concentration in Painting. He also holds a Master of Art and Design from North Carolina State University in Animation and New Media. Freeman is currently an Assistant Professor of Video, Animation, and Digital Arts at the University of South Florida where he continues to use digital tools to address traditional processes as he explores hybrid ways of making and thinking about art.

Erik S. Guzman
Mentor Session: The Complex Art of Making Expanded

Erik S. Guzman comes from a rich background of traditional woodcarving and metalworking and has been actively using CNC technologies in his art for the last 20 years. He has successfully harnessed the integration of technology into interactive public art and kinetic sculptures. Guzman received his BFA Fine Arts and MFA Fine Arts from School of Visual Arts. Guzman established a digital sculpture facility at the School of Visual Arts, teaching undergraduate and graduate students across many disciplines. Guzman is currently part of the Digital Fabrication Residency and the fabrication company, Art Design + Fabrication working with artists to create artworks. Guzman installed the Weather Beacon, an interactive public work in lower Manhattan, has received a LMCC GAPS grant award, Cue Foundation residency, LMCC space grant, a Joan Mitchell nomination, and was a School of Visual Arts representative at the New York College Art Association show. He has exhibited nationally at Smack Mellon, El Museo Del Barrio (S Files), Front Room Gallery, Soap Factory, Hilwood Museum, Dumbo Art Festival, The Kitchen, Exit Art, and St. Marks Church Gallery. International exhibitions include shows at Museo de Arte de Puerto Rico, El museo de arte de Caguas, El Museo de Las Americas, and Gallery Tez, Tokyo, Japan.

McArthur Freeman, II
Panel: The Complex Art of Making: The Role of Today’s Technology in the Artist’s Studio

McArthur Freeman, II is a visual artist and designer whose work explores hybridity and the construction of identity. His works have ranged from surreal narrative paintings and drawings to digitally constructed sculptural objects and animated 3D scenes. His most recent works combine three interrelated emerging technologies: digital sculpting, 3D scanning, and 3D printing. Freeman’s work has been published in Nka Journal of Contemporary African Art and has been exhibited nationally in both group and solo shows. Freeman earned his BFA degree in Drawing and Painting from the University of Florida. He received his MFA from Cornell University, with a concentration in Painting. He also holds a Master of Art and Design from North Carolina State University in Animation and New Media. Freeman is currently an Assistant Professor of Video, Animation, and Digital Arts at the University of South Florida where he continues to use digital tools to address traditional processes as he explores hybrid ways of making and thinking about art.

Jeffrey Kast
Panel: From the Ludicrous to the Sublime (Or How I Stopped Worrying and Learned to Love the Process)

Jim Hirschfield teaches sculpture at the University of North Carolina at Chapel Hill where he is Chair of the Department of Art. He has received a number of major grants and fellowships from both public and private foundations, including awards from the National Endowment for the Arts, the North Carolina Arts Council, the Graham Foundation, the Pollock-Krasner Foundation, Art Matters, and the Rockefeller Foundation. Jim has a strong interest and an extensive history in public art. In collaboration with his wife, artist Sonya Ishii, Jim has worked on a number of public art projects. He also authored four public art Master Plans including Artwork/Network, Seattle’s art plan that provides a method for the meaningful placement of artwork in the urban environment. Together with Sonya, Jim has completed over 40 public art commissions extending from Anchorage, AK to Ft. Lauderdale, FL and from Providence, RI to Phoenix, AZ. Their designs range from freestanding sculptures to architectonic spaces; from a freestanding bridge at the North Carolina Zoological Park to a Meditation Room in a Children’s Hospital in Portland, OR.

Erik S. Guzman
Mentor Session: The Complex Art of Making Expanded

Erik S. Guzman comes from a rich background of traditional woodcarving and metalworking and has been actively using CNC technologies in his art for the last 20 years. He has successfully harnessed the integration of technology into interactive public art and kinetic sculptures. Guzman received his BFA Fine Arts and MFA Fine Arts from School of Visual Arts. Guzman established a digital sculpture facility at the School of Visual Arts, teaching undergraduate and graduate students across many disciplines. Guzman is currently part of the Digital Fabrication Residency and the fabrication company, Art Design + Fabrication working with artists to create artworks. Guzman installed the Weather Beacon, an interactive public work in lower Manhattan, has received a LMCC GAPS grant award, Cue Foundation residency, LMCC space grant, a Joan Mitchell nomination, and was a School of Visual Arts representative at the New York College Art Association show. He has exhibited nationally at Smack Mellon, El Museo Del Barrio (S Files), Front Room Gallery, Soap Factory, Hilwood Museum, Dumbo Art Festival, The Kitchen, Exit Art, and St. Marks Church Gallery. International exhibitions include shows at Museo de Arte de Puerto Rico, El museo de arte de Caguas, El Museo de Las Americas, and Gallery Tez, Tokyo, Japan.

Andrew Ellis Johnson
Panel: Older Than Yesterday's News

Andrew Ellis Johnson’s exhibition topics have ranged from the apocalypse to animal nature and the disasters of war to the culture of class. Venues for his work have included museums, galleries, electronic arts and video festivals, public collaborations, conferences, books, and journals in North and South America, Europe, Asia, and the Middle East. He is co-founder of PED, a socially engaged collective that has performed since 2001 in Buffalo, Belfast, Chongqing, Rio de Janeiro, St. John’s, Tonawanda, and Toronto. Johnson received his BFA at the School of the Art Institute of Chicago and his MFA at Carnegie Mellon where he is Associate Professor of Art. Residencies and exchange projects include those at Korean National University of the Arts in Seoul, University of the Arts London at Camberwell, Fayecon International Art Center in Egypt, and Sites of Passage in Jerusalem/Ramallah/Pittsburgh.

Dr. Anna Johnson
Panel: Casting the Iron Garden

Dr. Anna Johnson is currently a postdoctoral fellow in the Biology Department at the University of Pittsburgh, where she studies how species invasions and urban environmental pressures impact the structure and ecological functioning of plant and pollinator communities. She received her PhD in 2015 from the University of Maryland, Baltimore County, from the Department of Geography and Environmental Systems, where she studied how land use histories of vacant lots in Baltimore impact established successional plant communities. In all her work, she strives to bring her ecological expertise to bear on questions of direct relevance to environmental policy and practice, and actively collaborates on a variety of applied and interdisciplinary projects with restoration practitioners, environmental managers, community members, artists, and educators.
Sophie Kahn

Panel: From Data to Metaphor: Integrating the Arts & Sciences

Sophie Kahn is a Brooklyn-based Australian new media artist. She works in sculpture, print, and video, and addresses technology’s failure to capture the human body. Sophie earned a BA (Hons) in Fine Art/History of Art at Goldsmiths College, University of London, and an MFA in Art and Technology Studies at the School of the Art Institute of Chicago. Sophie has exhibited in New York, Los Angeles, London, Paris, Sydney, Beijing, Tokyo, Osaka, and Seoul. She has taught in the Department of Digital Arts at Pratt Institute and at Columbia College, Chicago. She recently completed residencies at the NARS Foundation and at the Museum of Arts and Design, both in New York City. Her work has been supported by the Australia Council for the Arts, the Experimental Media and Performing Arts Center at Rensselaer Polytechnic, and other private funding bodies. Sophie is a 2011 New York Foundation for the Arts Digital and Electronic Arts Fellow.

Barrie Kaufman

Mentor Session: Idea Furnace: The Creative Potential of Collaboration

Barrie Kaufman works narratively in the media of prints, painting, and glass. Her work focuses on the environment in West Virginia to bring attention to issues surrounding water and destructive environmental practices. Kaufman has exhibited nationally and internationally including the International Print Biennial, Taipei, Taiwan, where she won the Taipei City Mayors Award, and Press Papier, Trois-Rivières Quebec. She has won awards and grants from The Kentucky Foundation for Women, The Painted Bride, Philadelphia, The Mid Atlantic Foundation Fellowship for The Virginia Center for the Creative Arts, the West Virginia Artist Of the year 2014, West Virginia Fellowship for Painting and Crafts, and a recent residency at the Pittsburgh Glass Center.

Barrie Kaufman’s exhibition - River, Stream, Tap: recent work by Barrie Kaufman is on view through October 30 at Pittsburgh Center for the Arts.

Edward Kelley

Panel: “What’s Past is Prologue”: The Influence of History on Contemporary Practice

Edward Kelley received a BA from the College of Charleston, Charleston, SC and a MFA in Sculpture from Syracuse University, Syracuse, NY. Edward’s recent exhibitions include a solo show at Box 13 in Houston, TX, group exhibition at DEMO Project, Springfield, IL, as well as participating in the first exhibition of Sculpture on the Grounds at the State University of New York Oswego, NY. In Oswego, he also acted as a visiting artist leading SUNY Oswego’s first annual Iron Casting Workshop. In 2014, Edward spearheaded and curated the first Art on Dart exhibition, turning a Des Moines Area Rapid Transit bus into a mobile fine art gallery for a two month period. He is a recipient of a Des Moines Area Public Art Foundation funding grant for his work with Des Moines Area Rapid Transit. Edward is a faculty member and studio technician in the Department of Art and Design at Drake University and has an upcoming 2017 summer installation at Art League Houston.

Kurt Kiefer

Panel: From the Ludicrous to the Sublime (Or How I Stopped Worrying and Learned to Love the Process)

Kurt Kiefer is a sculptor who spends most of his time helping other artists realize their work and wind their way through the complexities of government bureaucracies and major construction projects.

A graduate of Colorado College and the California College of the Arts, Kurt has made or facilitated artists’ work for over thirty years. He began this work as a stone carver at the National Cathedral, moving on to become chief preparator at the Washington Project for the Arts, the Campus Art Administrator at the University of Washington, and project manager for Meta Arte LLC, an art advisory firm in Seattle, WA. Now a project manager at the Sound Transit Art Program (Seattle), he is currently working on over twenty-five artists’ projects in the light rail system’s current planned expansion of eighteen new stations.

Kurt currently serves on the Public Art Advisory Committee of the Seattle Office of Arts and Cultural Affairs and has been the board chair of both Reflex Magazine and Sand Point Arts and Cultural Exchange.

Kari Britta Lorenson

Panel: The Complex Art of Making: The Role of Today’s Technology in the Artist’s Studio

Kari Britta Lorenson is Director of Digital Fabrication Residency and owner of Art Design + Fabrication. She received a BS in Studio Arts from Southern Connecticut State University and an MFA Fine Arts from the School of Visual Arts. Her core focus as an artist, educator and fabricator is in sculpture and fiber related technologies and processes. She is the developer, editor, and a writer of Knotwe, a web-based resource for fiber artists and designers. Lorenson established the Fiber and Material Studies Lab at the School of Visual Arts in addition to teaching undergraduate and graduate level courses and workshops in sculpture and fiber art processes. Her work at the School of Visual Arts helped to establish the Nature and Technology Lab in addition to integrating digital fabrication technologies in Foundation sculpture courses. Lorenson developed the Digital Fabrication Residency program as an individualized project-based online and onsite opportunity for artists to learn and experiment directly with software and machine technologies. The residency program resides within Art Design + Fabrication, a fabrication company focused on small to mid-sized tailored solutions for art making.

Kipp Kobayashi

Panel: From Data to Metaphor: Integrating the Arts & Sciences

As an artist and urban designer, Kipp Kobayashi has a keen interest in the nature of human interaction in our public environments and is in constant search for ways to initiate dialogue and to promote sociability within these spaces. His work explores how these overlapping narrative threads merge with the physical characteristics of a specific environment, transforming them into living and unique entities composed of our thoughts, actions and experiences.

Based in Los Angeles, Kobayashi received a BA from the University of California at Berkeley, an MFA from the University of Southern California, and currently teaches contextual design in the Urban and Regional Planning department at the Cal Poly Pomona School of Environmental Design. Over the past 15 years, he has created projects and presented ideas for cities across the nation and for such organizations as the Getty Museum, the Bay Area Rapid Transit District, and the Los Angeles County Metropolitan Transit Authority.

Kenneth Payne

Panel: The Object Maker in the Digital World

Kenneth Payne was born and raised in the Midwest but has lived in many places, including New York and Chicago. He currently resides in Buffalo, NY where he is head of Sculpture at Buffalo State College. After attending five colleges and universities, he received his MFA from the University of Wisconsin Milwaukee. His sculpture is largely mixed media that includes cast iron, stone, glass, brick, copper, and bronze. He was co-director of the Iron–Stone Sculpture Symposium at Pedvale Open Air Museum in Latvia. Kenneth Payne has completed large scale public sculpture projects in many countries including Israel, Latvia, Hungary, Estonia, Finland, and the USA. He is currently working on sculpture projects in Zheng Zhou, China and in India. He has been invited to lecture on his sculpture in many places, most recently in Beijing, China.
Matt Lynch
Panel: SEA change: Sculpture, education, and the new paradigm

Since 1996 Matt Lynch has collaborated with artist Steve Badgett under the name SIMPARCH. SIMPARCH utilizes experimentation, common materials, and alternative building practices to create intuitive site-specific installations and large-scale artworks that examine the built environment through site-specific projects. Uniting all projects is a concern for the work’s social potential. Acting as sites for communal interaction and social exchange, these structures infuse the languages of art and architecture with a desire to connect a diverse range of participants. SIMPARCH recently completed a permanent commission by the General Services Commission for a new Land Port of Entry in Fabens, TX. Other recent projects include a contribution to Louisville’s public art initiative and a temporary commission for the Smart Museum in Chicago. Matt holds an MFA from Syracuse University and a BFA from Ball State University and is an Associate Professor of Sculpture at the University of Cincinnati.

Zuania Minier
Panel: A place for research and cultural resistance: Intersitial Public Space—a transdisciplinary view

Zuania Minier, born of Puerto Rican and Dominican Republican parents, is a sculptor. Minier graduated from the Escuela de Artes Plásticas de Puerto Rico. Working in that interstitial and liminal space between the Dominican Republic and Haiti, Minier conflates her personal history with the social tensions being experienced in the Caribbean today. Although starting her career amid accolades (two awards were given locally for cultural gestatorial work and the other for her sculptural work), her work exemplifies how transdisciplinary theory works in real time pedagogy.

Rod Northcutt
Panel: SEA change: Sculpture, education, and the new paradigm

Rod Northcutt is a social sculptor whose collaborative practice connects artists, designers, and students with multiple social groups through intervention and dialog to address social challenges, connect community members, share skills, and build creative confidence. He received his MFA in Sculpture from the School of the Art Institute of Chicago, a BFA in Painting & Drawing from the University of North Texas, and he joined Miami in 2009. He has exhibited and performed internationally, designing interactive projects that generate community dialog through making-based practice. He co-founded and co-directs the non-profit MAKETANK, Inc., which administers the Oxford Kinects Festival and develops multiple year round educational initiatives designed to enhance community STEM education using the techniques and methods of sculpture and design thinking.

Chris Olszewski
Workshop: You, Me, and the DeVille Makes Three

In the summer of 2016, Christopher Olszewski drove his Cadillac DeVille on a 5600-mile road trip, You, Me and the DeVille Make Three: Vision Quest 2016. Along the way, he created site-specific, interactive installations and invited total strangers to write their darkest secrets onto protective car covers that Olszewski then transfigured into objects resembling ceremonial animal skins.

In retracing the haunted history of Native-Americans (on previous trips he has driven the Trail of Tears and Custer's route to Little Big Horn) Olszewski uncovers the demons of our collective history and places them alongside the private demons of people he meets on his quests, as well as his own personal demons. Olszewski's provocative work – painting, sculpture, graffiti, interactive installation, performance art – deploys multiple genres, responding to a mediated culture that sells us to ourselves in headlines, trailers, image fragments and ad slogans. The work is visually acute, politically pointed, and painfully alive.

Georgia Petropoulos
Panel: The Arts of Pittsburgh: A Catalyst for Community Transformation and Impact

Georgia Petropoulos is Executive Director of the Oakland Business Improvement District that represents the business, civic, education, and medical sectors of Pittsburgh’s largest university town. Drawing on her background in architecture and design, she is currently spearheading a series of visionary projects such as Innovation Oakland where art and technology provide for new 21st century approaches to community place making an Oakland for All, a collaborative effort advocating for the creation of accessible communities. Georgia serves on the boards of Community Human Services and of the Oakland Transportation and Management Association. Georgia is a Leadership Pittsburgh graduate. She earned a Bachelor of Arts in Architectural Studies/French Language and Literature from the University of Pittsburgh and a Masters of Architecture from Washington University.

Renee Piechocki
Panel: The Arts of Pittsburgh: A Catalyst for Community Transformation and Impact

Renee Piechocki is an artist and public art consultant. She is the founding director of Pittsburgh’s Office of Public Art, a partnership of the Greater Pittsburgh Arts Council, and the City of Pittsburgh Department of City Planning. She also was formerly the Facilitator of Americans for the Arts Public Art Network and public art project manager for the New York City Department of Cultural Affairs. She was a consultant for the public art plan for Laramie, Wyoming (2015); the development of a public art strategy for the Rose F. Kennedy Greenway in Boston, Massachusetts (2012) and Lancaster, Pennsylvania (2008, 2016). Select public art publications include “Beyond the Ribbon Cutting: Education and Programming Strategies for Public Art Projects and Programs” in Public Art by the Book, edited by Barbara Goldstein; Pittsburgh Art in Public Places: Downtown Walking Tour and Pittsburgh Art in Public Places: Oakland Walking Tour; Add Value Add Art, a resource guide about public art for private developers that was created for the Urban Redevelopment Authority of Pittsburgh; and Artist Residencies in the Public Realm, a resource guide for community collaborations.

Claudia Rodriguez
Panel: A place for research and cultural resistance: Intersitial Public Space—a transdisciplinary view

Claudia Rodriguez transforms social and political concepts into shapes and actions. Rodriguez was born in Mexico, and studied at one of Mexico’s notable fine arts institutions, the Instituto Cultural Cabañas. She later taught psychology at the Instituto Tecnológico de Estudios Superiores de Occidente (ITESO). Rodriguez has shown in numerous collective and solo exhibitions in Mexico, Cuba, Belgium, and Florida. She was a participant at the III Biennial Monterrey-FEMSA (Fomento Económico Mexicano, SA) and has received 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 social psychologist Ana Joaquina Ramirez, was showcased at the 2014 ISC Conference. Her most recent work, Traversable was part of a larger work titled Abierto 7: Escuela de los Comunes, curated by Vivian Kuri at the Zapopan Art Museum (MAZ). The one week workshop explored the ambiguous “T” space as a pedagogic museum-based exercise with participants emerging from disciplines outside the visual arts.

John Ruppert
Panel: The Object Maker in the Digital World

Over the past 35 years, John Ruppert has been working in cast metals, manufactured materials, mixed media, and recently, video, digital 3D printing, and digital composite photography – in response to where natural order and human decision-making meet, and the paradoxes that lie between. His work stems from a tradition of artists who have been inspired by the grand and sublime beauty of the land, from the ancient Chinese poets and artists of Tao to 19th century American landscape painters, to artists working directly in the landscape considering our relationship to the environment. Ruppert received his MFA from the School for American Craftsman, Rochester Institute of Technology, NY, in 1977. Ruppert’s work has been featured in numerous solo and group exhibitions in museums, sculpture parks, and galleries both in the US and abroad. His sculptures have been commissioned for the 2010 World Expo in Shanghai and the 2012 West Lake International Exhibition in Hangzhou, China. Reviews of his work have been published in Art in America, New Art Examiner, Washington Post, Baltimore Sun, and the New York Times with feature articles in Art China and Sculpture magazine. Ruppert has participated in several international artists in residency programs and has received numerous awards including 5 Maryland State Arts Council Individual Artist grants, the Mary Sayers Baker Award, which included an exhibition at the Baltimore Museum of Art, and the Pollock-Krasner Foundation Award. Ruppert is a Professor and
Norie Sato
Panel: From the Ludicrous to the Sublime (Or How I Stopped Worrying and Learned to Love the Process)

Norie Sato is an artist living in Seattle, whose artwork has included both a studio practice and art for public places for more than 30 years. She has created individual, collaborative, and design team public art projects as well as developing public art plans and incorporating art thinking into larger master planning contexts. She works from site and context-driven ideas first, then finds the appropriate form and materials, striving to add meaning and human touch to the built environment. Her public art work has encompassed a wide range of types of projects at universities, transit systems, border stations, airports, libraries, and parks in Scottsdale and Tempe, AZ; Ames, IA; Portland, OR; San Francisco, CA; Miami, FL; Cary, NC; and Seattle, WA. She believes in working collaboratively on big picture thinking and to allow for a more seamless integration. She has also worked individually on both big and small projects. She has been a member of Seattle’s Public Art Advisory Committee, the Seattle Design Commission, and the Public Art Network Council.

Barbara Segal
Panel: The Object Maker in the Digital World

Barbara Segal is a sculptor and master stone carver, who has been carving stone for 40 years. With an eye schooled in the forms, patterns, and textures of Renaissance and Baroque masterpieces, Segal creates pop and fashion icons in rare and exquisite stones. In the Designer Handbags series, she explores society’s long-standing obsession with status symbols and her own ambivalent relationship with them. In the series, Little Girl’s Dresses, she chooses translucent stones and carves delicate layers of fabric and lace. The light passing through the stone transforms a simple child’s dress into a lush, sensual memory. Segal’s work continues to explore ways of merging new technologies with the ancient tradition of stone carving to investigate design, nostalgia, and pop culture.

Kara Skylling
Mentor Session: Idea Furnace: The Creative Potential of Collaboration

Kara Skylling is an artist currently living and working in Pittsburgh, PA. She received her BFA from Tyler School of Art, Temple University. Influenced by interaction with place, movement through space, and engagement with environment; her work explores pattern and process found in urban landscapes and architecture through the creation of deconstructed compositions and images using line, form, and color with a focus on process, repetition, and materiality.

Kara Skylling was featured in Pittsburgh Glass Center’s “Biennial” exhibition (August 1 - October 26, 2014) that showcased new work created by seven well-known Pittsburgh artists with no glass experience working in collaboration with five local glass artists.

Robert Michael Smith
Panel: The Object Maker in the Digital World

Robert Michael Smith is an active pioneer of digital sculpture, 3D computer visualization/animation, web design, virtual sculptures for web, robotic CNC, and 3D printed sculptures. Smith is tenured Associate Professor at New York Institute of Technology, Fine Arts Department. Smith serves as a Founding Board Director for Digital Stone Project and continues as a Board organizer for DSP Summer Workshops for Robotic Stone Carving at Tuscaray. Smith was twice President of The Sculptors Guild and served as founding Web Director and Board Director for the International Sculpture Center. Smith has exhibited globally over thirty years including Digital Stone Exhibit at Beijing Today Art Museum, Shanghai Duodu Museum of Modern Art, Chongqing Jince Gallery, and Wenzhou ArtMap Gallery. His sculptures are in the permanent collections of China National Museum of Fine Art in Beijing, Datong Museum of Contemporary Sculpture, and Autodesk Design Museum, San Francisco, CA. Smith has lectured widely at universities, international conferences, and is featured in several international articles and books, including Bruce Wand’s Art of the Digital Age (Thames and Hudson). In October 2012, Smith completed Stage One: Bio-Sculpture: Rapid Prototyping Human Biological Material for Sculpture, a collaboration with Dr. Anthony Atala at Wake Forest Institute for Regenerative Medicine to 3D print living human tissue of an invented sculptural form designed by CAD. This was a featured presentation at XXXVII Brown Symposium, “What Things May Come: 3D Printing in the Fine Arts and Sciences”, Alma Thomas Theater, Sarofim School of Fine Arts, Southwestern University, Georgetown, TX in February 2015.

Addy Smith-Reiman
Panel: Casting the Iron Garden

For over 15 years, Addy Smith-Reiman has successfully engaged people with projects that celebrate local identity, shared histories, and future use. From forming a non-profit to transform an abandoned 1860’s Opera House into a vibrant cultural center in northern Vermont, securing a $15.5 Million TIGER V discretionary grant to link transit hubs to historic sites with improved pedestrian and bicycling corridors throughout downtown Boston, or curating and managing the implementation of #tbd, a pop-up gallery and 750’ mural to activate a heavily-trafficked but underdeveloped riverfront area under the Ft. Duquesne Bridge along the Allegheny River in Pittsburgh, she integrates research, design, civic engagement and long-term stewardship planning for successful projects that activate PLACE. She holds a BA from Sarah Lawrence College and master’s degrees in Regional Planning and Landscape Architecture from Cornell University and is a certified planner, accredited organic land care professional, and Master Gardener. She moved to Portland, Maine, in 2016 where she is an independent consultant for transportation, open space, and preservation planning projects.

Margaret Spacapan
Mentor Session: Idea Furnace: The Creative Potential of Collaboration

Margaret Spacapan grew up in the suburbs of Chicago. As a girl, she kept her hands busy making “things” which she thought were masterpieces - from popsicle sticks, grass, and Elmer’s glue. She graduated from Tulane University with a Bachelor of Fine Art in glass sculpture and printmaking, where she first got to play with glass on the end of a blowpipe. Following her undergraduate studies, she began work as a Studio Tech Apprentice at Pittsburgh Glass Center. She now continues to work at Pittsburgh Glass Center both in the studio, as well as full-time as outreach assistant. Though her career is young, Margaret has participated in group exhibitions at Neusole Glassworks, Morgan Contemporary Glass Gallery, and the Chautauqua Institution. She was also included in the Stanislav Libenský Award 2013 Preliminary Assessment, was an artist in the Pittsburgh Biennial 2014, and was part of a special exhibition showcased at SOFA Chicago 2014. Margaret Spacapan was featured in Pittsburgh Glass Center’s “Biennial” exhibition (August 1 - October 26, 2014) that showcased new art created by seven well-known Pittsburgh artists with no glass experience working in collaboration with five local glass artists.

Charles Tucker
Mentor Session: SculptureX: Global-Local

Charles Tucker, co-founder of SculptureX, is an artist and educator whose methodological practice borrows from research methods and techniques of both art and science. Tucker has exhibited widely including at the Banff Centre in Alberta; the Sculpture Center in Cleveland OH; the Erie Art Museum in Erie PA; and the Boston Sculptors Gallery. Tucker has been awarded residencies at the Kunstseminar Freie Hochschule, Metzigen, Germany; the Legnodelignes Atelier, Syracuse, IT; the Banff Centre for the Arts, Canada; and the Art Farm Residency Program, Marquette NE. Tucker taught at the University of Montevallo in AL; Akron University Myers School of Art; the Cleveland Institute of Art; Banff Arts Centre; Kent State University; and Rowan University before becoming Acting Head of Sculpture, Bowling Green State University. He holds an MFA in sculpture from the University of Alabama, Tuscaloosa, a BFA at the University of South Alabama in Mobile, and BS in biology and geology from Livingston University in AL.

Peter Tucker
Workshop: Public Service Announcement (PSA) Puppet Show Workshop

Peter Tucker is an Associate Professor of Foundations and Sculpture at Fredonia State University of New York. He has a BA in Psychology from Oklahoma State University, a BFA from the University of Texas and an MFA from Massachusetts College of Art. His work has been shown in galleries across the country and is in the permanent collections of the Blanton Museum of Art and the U.S. Library of Congress. Peter says about his work: “By sharing a playful attitude of exploration and questioning, I hope to provide reminders of the beauty around us, the wonderful quirkiness of our world, and to create for the viewer a moment, however brief, to pause, wonder, question, and participate.”

56

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

57

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Joan Verla
Mentor Session: SculptureX: Global-Local

Joan Verla, BFA in sculpture, Wayne State University (WSU), ’02, coordinates the community engagement activities of the James Pearson Duffy Department of Art and Art History, WSU. Since 2011, Joan has coordinated annual student activities in the department, such as the WSU Winter Art Market, and numerous youth art workshops on and off campus of WSU. Joan has coordinated all of the planning and communication for three regional conferences hosted by the department: Mid-America College Art Association (2012), Mid America Print Council (2014), and SculptureX Symposium (2015). She has maintained databases for Tri-county high school art educators, Michigan community college art faculty, and art faculty in national universities, by region. In addition to her art background, Joan previously worked in Event Management for the Marriott Corporation, coordinating social and corporate events.

Christopher L. Williams
Workshop: The Rivers Speak: Earth Casting Workshop

Christopher L. Williams is an artist and professor of art / design residing in Savannah, GA. He received his BA in Studio Art from Cortland College in Cortland, NY and his MFA in multidisciplinary practices from Mount Royal Graduate Program at The Maryland Institute College of Art in Baltimore, MD. He has taught for the past nine years at Savannah College of Art and Design (SCAD) in the School of Foundation Studies and Sculpture Department. For the past two years he has served as program coordinator for the SCAD School of Foundation Studies. Before moving to Savannah, he resided in Baltimore, MD, with adjunct appointments at The Corcoran College of Art + Design, Maryland Institute College of Art, and American University in Washington, DC. He has exhibited nationally, including public projects and installations in Baltimore, MD and Washington, DC. Williams’ recent artwork involves a text based earthwork project that investigates the southeast coast.

Hyla Willis
Panel: SEA change: Sculpture, education, and the new paradigm

Hyla Willis is an artist and designer working across a wide range of media. She is a co-founding member of subRosa, a mutable (cyber)feminist art collective. Since 1998, subRosa has developed a “site-national” form of trans-disciplinary art practice that creates open-ended environments where participants engage with objects, texts, technologies, and learning experiences that encourage critical thinking about the intersections of information and bio-technologies on women’s bodies, lives, and work.

In 2014, Willis was selected as Pittsburgh Center for the Arts’ Artist of the Year and created “America’s Least Livable City,” an installation about her hometown in the Central Valley of California. Willis has been the recipient of fellowships from the Pennsylvania Council on the Arts, Creative Capital, and the MacDowell Colony. She is a Professor of Media Arts at Robert Morris University in Pittsburgh.

Julie Wolfe
Panel: Conserving Our Past: Renewing Historic Outdoor Sculpture

Julie Wolfe has a B.F.A. in art history from the University of Illinois in Champaign-Urbana. She obtained an M.A. from Buffalo State College specializing in objects conservation, and advanced training at the Harvard University Art Museums. Her conservation work prior to the Getty includes the Harvard-Cornell excavation in Sardis, Turkey, the Williamstown Art Conservation Center, and the Solomon R. Guggenheim Museum in New York. She is currently a Conservator at the J. Paul Getty Museum in Decorative Arts and Sculpture Conservation where she has worked for over 14 years. Her research has focused on fill materials for marble sculptures, the electrochemical cleaning of metal objects, and more recently, conservation techniques for outdoor sculpture. The Getty Museum acquired an outdoor sculpture collection in 2005, and she took a lead role in planning for its long-term stewardship worked closely with the living artists, and initiated research on materials and techniques for ongoing maintenance. Along with her department colleagues, she co-authored a book in 2010 called Conserving Outdoor Sculpture: The

Ryan Woodring
Panel: Older than Yesterday’s News

Ryan Woodring is an artist and arts community engager. He is the founding director of Prequel Artist Incubator and programs the artist talk series FutureForum, held at the Hollywood Theatre in Portland, OR. Woodring moved to Portland in 2013 to work as a visual effects artist at a stop–motion company called Laika on the Oscar-nominated film The Boxtrolls. He uses this skillset in digital manipulation to appropriate mass media and form new contexts for conversation within the collapsing borders of digital and physical memory. Woodring has shown extensively in solo and group exhibitions in the Pacific NW and Pittsburgh, and has murals on display in Carnegie Mellon’s Qatar Room and the University of Pittsburgh’s Turkish Room in the Cathedral of Learning. His work is included in this year’s Portland Biennial 2016. Woodring, originally from Doylestown, PA, holds a BFA in Fine Arts (Electronic and Time Based) and a BA in French and Francophone Studies from Carnegie Mellon (2010) where he was awarded a Fifth Year Scholarship.

Alisha Wormsley
Panel: The Arts of Pittsburgh: A Catalyst for Community Transformation and Impact

Alisha B. Wormsley is an interdisciplinary artist and community oriented cultural producer. Wormsley has been honored with a number of awards and grants to support her programs: afronaut(a) experimental film series, Homewood Artist Residency (recently received the mayor’s public art award), and art: the Children of NAN video art series, the There Are Black People in the Future body of work, and her collaborative works with performance artist Lisa Harris. Recent exhibitions/screenings include: 2014 Carnegie International and the HTMLLES festival in Montreal as a part of the Montreal Biennial 2014, Art League, Houston, the Octavia Butler conference at Spelman University, the Abuja Film Festival in Nigeria, the Inkanyiso organization in Johannesburg South Africa, and The Charles Wright museum, Detroit MI, University of Pittsburgh Fine Art gallery and Allegheny College. Wormsley currently teaches Electronic Media at Carnegie Mellon University.
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Downtown Skyline with Sky Stations, 1994 by R. M. Fischer. Photo by Dan White, courtesy of Visit KC.
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