27th International Sculpture Conference

Intersections + Identities

October 25-28, 2017 / Kansas City, MO

Presented by the International Sculpture Center. Collaborators & Sponsors: Architectural Building Systems, Belger Arts Center, Belger Crane Yard Studios, Charlotte Street Foundation, City of Lawrence, Bill & Christy Gautreaux, Kansas City Art Institute, The Kanter Family Foundation, KU School of the Arts, Lawrence Arts Center, Monarch Glass Studio, The Nelson-Atkins Museum of Art, Overland Park Arboretum & Botanical Gardens, Spencer Museum of Art, Studios Inc., University of Kansas, Visit KC, Wickerson Studios and Zahner. This program is made possible in part by funds from the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts and by funds from the National Endowment for the Arts.
27th International Sculpture Conference

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Support provided by:

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**Go Mobile**

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

**Join the Conversation**

Share your photos and comments with the ISC and Sculpture Magazine on Facebook, Twitter, and Instagram!

**More Information**

For additional assistance, contact Karen Swanson, Conference and Events Coordinator, while in Kansas City.

*Cover Photo Credit*:

Downtown Skyline with R.M. Fischer’s Sky Stations. Photo by Dan White, Courtesy of Visit KC.
Welcome

On behalf of the International Sculpture Center’s Board of Trustees and Chair Ree Kaneko, welcome to Kansas City and the ISC’s 27th International Sculpture Conference – Intersections + Identities.

We are very excited to be here in Kansas City, MO. The ISC was formed over 60 years ago, just a short distance from here, in Lawrence, KS, when Elden Tefft first gathered with a small group of artists and educators to discuss bronze casting. In the early conferences, discussions were about procedure and technical aspects of foundry and casting work. As the conference grew, discussions shifted to beliefs, inspirations, and ideas for the future of sculpture. We hope you gain knowledge and inspiration here, in the “birthplace” of the ISC.

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 Kansas City’s most prestigious and unique art venues including The Nelson-Atkins Museum of Art, the Kansas City Art Institute (KCAI), Studios Inc., and Belger Crane Yard Studios, among many others. We hope you also make a trip out to Lawrence, KS, where you can see the Lawrence Arts Center, Spencer Museum of Art, and the University of Kansas.

We would like to thank the city of Kansas City, MO, Lawrence, KS, as well as the local arts community, for embracing this event and welcoming us to their city. Both cities have been wonderful places to work with and the ISC is incredibly grateful for all of the hard work that was contributed by all to make this conference possible. Also, 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 would like to express deep appreciation to our collaborators and sponsors, Architectural Building Systems, Belger Arts Center, Belger Crane Yard, Charlotte Street Foundation, City of Lawrence, Kansas City Art Institute, KU School of the Arts, Lawrence Arts Center, Monarch Glass Studio, The Nelson-Atkins Museum of Art, Overland Park Kansas Arboretum and Botanical Gardens, Spencer Museum of Art, Studios Inc, University of Kansas, Visit KC, Wickerson Studios, and Zahrner. This program is made possible in part by funds from the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts and by funds from the National Endowment for the Arts. We would also like to extend a special thank you to the Hallmark Art Collection, Bill & Christy Gautreaux, Kansas City, MO, and the Kanter Family Foundation for their generous contributions to the program.

Thank you also to our keynote speaker, Willie Cole, 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 and put on shows in time with the conference.

We invite you to enjoy the 27th International Sculpture Conference – Intersections + Identities, and the events we have planned, and hope that you find some time in the midst of the conference excitement to explore some of this fabulous host city on your own.

Johannah Hutchison
Executive Director, ISC

Accessibility

For accessibility of activities and venues, please refer to the Detailed Schedule on pages 12-27 If you have any questions about accessibility or further accommodations, please contact Karen Swanson, 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 blue t-shirt who will be happy to assist you.

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

A special thanks to the 27th International Sculpture Conference Advisory Committee who helped put together an outstanding program:

- Pat Alexander
- Porter Arneill
- Suzie Aron
- Michael Baxley
- Jack F. Becker PhD
- Matthew Burke
- Consuelo Cruz
- Jill Downen
- Jennifer Galarza
- Glenn Harper
- Joe Houston
- Paul Hubbard
- Johannah Hutchison
- Ree Kaneko
- Gary Kulak
- Josh Reiman
- Doug Schatz
- Fisher Stolz
- Karen Swanson

Acknowledgements

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

- Ben Ahlvers
- Asheer Akram
- Porter Arneill
- Suzie Aron
- JE Baker
- Sara Biggerstaff
- Julie Bishop
- Liz Bowman
- Bambi Burgard
- Matthew Burke
- Rafi Chaudry
- Consuelo Cruz
- Mo Dickens
- Kathy Dowell
- Amy Duke
- Lori Raye Erickson
- Tommy Frank
- Catherine Futter
- Tyler Gaston
- Bill and Christy Gautreaux, Kansas City, MO
- John Hachmeister
- Jessica Hale Taylor
- Hallmark Art Collection
- Ami Ayars Harrington
- Bruce Hartman
- Bill Haw
- Tom Hogard
- Ann Holiday
- Katie Hovencamp
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- Tony Jones
- Mary Anne Jordan
- Kanter Family Foundation
- Karen Kerkhoff
- Sean Kelley
- Lauren Koch
- KCAI Volunteers
- KC Studio Magazine
- Tyler Kimball
- Sherry Leedy
- Charlotte Matthews
- Karen McCoy
- Kim McDermot
- Marie McInerney
- Kate Meyer
- Nathan Neufeld
- Barbara O’Brien
- Karl Ramberg
- Myles Schachter
- Colby Smith
- STRETCH
- Sheila Swartz
- Kim Tefft
- Rein Triefeldt
- Beth Wickerson
- Michael Wickerson
- Nadine Witkin
- Jim Woodfill
- Bill Zahner
- Julian Zugazagoitia

*All information correct at the time of printing. Information subject to change.
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 blue Sculpture t-shirt! Volunteers will be at every official conference location to help you with registration, directions, and more.

For Additional Assistance, contact Karen Swanson, Conference and Events Coordinator, while in Kansas City at events@sculpture.org or (609) 575-7852.

Main Conference Location

Kansas City Marriott Country Club Plaza
4445 Main Street
Kansas City, MO 64111

Nelson Atkins Museum of Art
4525 Oak Street
Kansas City, MO 64111

Kansas City Art Institute
4415 Warwick Boulevard
Kansas City, MO 64111

Studios Inc.
1708 Campbell Street
Kansas City, MO 64108

Belger Crane Yard Studios
2011 Tracy Avenue
Kansas City, MO 64108

Registration Desk Hours

Sign in to 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>
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</thead>
<tbody>
<tr>
<td>Tuesday</td>
<td>12:00PM – 5:00PM</td>
<td>Kansas City Marriott Country Club Plaza</td>
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<tr>
<td>October 24, 2017</td>
<td></td>
<td>4445 Main Street</td>
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<tr>
<td></td>
<td></td>
<td>Kansas City, MO 64111</td>
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<tr>
<td>Wednesday</td>
<td>9:00AM – 5:00PM</td>
<td>Kansas City Marriott Country Club Plaza</td>
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<tr>
<td>October 25, 2017</td>
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<td>4445 Main Street</td>
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<td>Kansas City, MO 64111</td>
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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>10/25</td>
<td>Studios Inc.</td>
<td>5:30PM</td>
<td>Kansas City</td>
<td>5:30PM – 9:45PM</td>
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<tr>
<td></td>
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<td></td>
<td>Marriott Country Plaza</td>
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<tr>
<td>10/27</td>
<td>Crossroads Arts District</td>
<td>5:30PM</td>
<td>Kansas City</td>
<td>5:30PM – 9:00PM</td>
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<td>Marriott Country Plaza</td>
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<td></td>
<td>Return Pick-Up Location: Mid America Arts Alliance</td>
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<tr>
<td>10/28</td>
<td>Belger Crane Yard</td>
<td>7:00PM</td>
<td>Kansas City</td>
<td>7:00PM – 10:00PM</td>
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<td></td>
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<td></td>
<td>Marriott Country Plaza</td>
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</table>

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Getting Around Downtown

**Taxi**

Taxi and car services are available throughout the city. Taxi stands are located at all major hotels, shopping and entertainment districts.

**10/10 Taxi**

(913-647-1010) charges a flat rate of $10 for any trip under five miles, each additional mile is $2. The 10/10 Taxi has a brand new fleet of bright blue Scion cabs, ensuring a clean, safe and comfortable ride every time.

**Uber**

*Promo Code: SculptureKC*

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

Sign up at Uber.com/go/SculptureKC

We have partnered with Uber this year to ensure you get around in style! If you haven't heard of Uber yet, it's a mobile app that powers an on-demand car service. 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 Kansas City is now available at your fingertips. If you'd like tips on how to use Uber, check out this tutorial:

http://www.wikihow.com/Use-Uber

**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

**Rental Cars**

**Hertz**

1-800-654-2240 | 1-405-749-4434

Convention Number (CV): 04X00002

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 are available from all Kansas City, MO locations for rental start dates October 18-November 4, 2017. At checkout, enter the Convention Number (CV) under “Discount Code” to receive the special ISC discount. More information available at www.hertz.com.

**KC Streetcar**

The KC Streetcar is free to ride and it travels 2 miles through downtown Kansas City running from the River Market on the north end to Union Station and Crown Center on the south end. The KC Streetcar connects all the downtown neighborhoods with 16 platform stops and streetcars arriving approximately every 10-15 minutes during peak hours. For more information, visit kcstreetcar.org.

**Hotel Shuttle**

For attendees staying at the official conference hotel, the Kansas City Marriott Country Club Plaza, the hotel offers free shuttle service to the Plaza, which features over 150 shops and eateries, as well as the Nelson-Atkins Museum of Art, CVS, and a nearby rental car facility. To utilize the free shuttle request a ride at the bell station.

Getting to the Airport

**SuperShuttle**

SuperShuttle offers a cost effective shared-ride service to and from the Kansas City International Airport and around town. One-way fare between Kansas City Marriott Country Club Plaza and the airport is about $20. Reservations can be made online at supershuttle.com or by calling (800) BLUE VAN (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.

**Taxi**

Taxi and car services are available throughout the city. Taxi stands are located at all major hotels, shopping and entertainment districts.

**Uber**

This popular ride-share service is accessed through smartphone or tablet apps. If it's your first time using Uber, download the app and use the code SculptureKC for $20 off your first ride.
Tuesday, October 24, 2017*

12:00PM - 5:00PM  Conference Registration, ISC Conference Shop, and Marketplace

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

Conference tote bags contain essential information about the 27th ISC Conference.

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

Check out the Marketplace! Vendors will be on hand to share information, do product demos, and meet with you on October 24th and 25th.

Kansas City Marriott Country Club Plaza
4445 Main Street, Kansas City, MO 64111

12:00PM – 2:30PM  Tour of Belger Crane Yard Studios

Transportation is provided. Additional fee applies.

During this one-hour tour, explore the gallery, ceramics studio, and artist-run metal shop of Belger Crane Yard Studios. The tour will include walking through the facility, explaining its history, viewing the three current exhibitions, meeting the Artists in Residence and exploring the studio spaces. There will be plenty of time for questions as well.

Instructions:
Transportation will be provided. The tour meets at the Kansas City Marriott Country Club Plaza at approximately 12:00PM to travel to Belger Crane Yard.

Belger Crane Yard Studios
2011 Tracy Avenue, Kansas City, MO 64108

3:00PM – 6:00PM  Experience the Intersection of Art + Architecture at Zahner Headquarters:
Behind the Scenes Shop Tour, Discussion, and Cocktail Reception

Transportation is provided. Additional fee applies.

Celebrating 120 years of innovation in metal engineering and fabrication, Zahner continues to push the limits of design. Through established partnerships with renowned artists, architects and designers across the globe, Zahner works with those who boldly dare to imagine the future, helping to bring each unique vision to life. Experience what we mean by ‘The Intersection of Art + Architecture’ during an interactive shop tour and fabrication discussion tailored for working artists. Learn more about metal sculpture maintenance and restoration through the partner company, Metalabs. Cocktails, hors d’oeuvres and lively conversation will follow.

Instructions:
Transportation will be provided. The tour meets at the Kansas City Marriott Country Club Plaza at approximately 3:00PM to travel to Zahner Headquarters. The event will end at approximately 5:30PM.

Zahner
1400 East 9th Street, Kansas City, MO 64106

This event sponsored by Zahner

4:00PM – 7:00PM  3D Printing Workshop

Workshop Leader: Nathan Neufeld
Transportation is not provided. Additional fee applies.

In this three hour introductory workshop you will explore freeware programs such as Tinkercad, 123D Sculpt, and Cura to model and process a digital file that will be 3D printed. You will use PLA filament and printed sculptures will be available to take home before the conference ends. Attendees will learn the basics of computer navigation step by step. As time permits, more attendees may experiment with additional projects and techniques. The lab is equipped with computers and equipment with a capacity of 10 people for the workshop.

Instructions:
Transportation will not be provided. KCAI is within walking distance of the Kansas City Marriott Country Club Plaza. The workshop will begin approximately at 4:00PM. No loose or baggy clothing may be worn when operating equipment.

KCAI
David T. Beals III Studios for Art and Technology (Fab Lab)
4415 Warwick Blvd., Kansas City, MO 64111
Wednesday, October 25, 2017

9:00AM – 5:00PM  Conference Registration, ISC Conference Shop, and Marketplace

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

Conference tote bags contain essential information about the 27th ISC Conference.

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

Check out the Marketplace! Vendors will be on hand to share information, do product demos, and meet with you on October 24th and 25th.

Kansas City Marriott Country Club Plaza
4445 Main Street, Kansas City, MO 64111

9:00AM – 12:00PM  Laser Cutting Workshop

Workshop Leader: Nathan Neufeld

Transportation is not provided. Additional fee applies.

In this three hour introductory workshop you will utilize Adobe Illustrator to design for the Epilog laser cutters. You will think through positive and negative space as well as working through how to bring 2D cuts into 3D. The works will be available to take home at the end of the class. As time permits, attendees may experiment will additional projects and techniques. The lab is equipped with computers and equipment with a capacity of 10 people for the workshop.

Instructions:
Transportation will not be provided. KCAI is within walking distance of the Kansas City Marriott Country Club Plaza. The workshop will begin approximately at 9:00AM. No loose or baggy clothing may be worn when operating equipment.

KCAI
David T. Beals III Studios for Art and Technology (Fab Lab)
4415 Warwick Blvd., Kansas City, MO 64111

10:00AM - 12:30PM  Guided Tour of the Toy & Miniature Museum

Transportation will be provided. Additional fee applies.

Take a guided tour of the Toy & Miniature Museum. The museum, which is housed in a 1911 mansion atop a hill, spans 33,000 square feet, with a collection of 300,000 pieces; the earliest is a doll dating back to the mid-1700’s. There are 38 rooms full of tea sets, classic games, mechanical toys, teddy bears, dollhouses, curiosity miniatures, and more. Come experience a bit of nostalgia when you recognize some of these childhood treasures.

Instructions:
Transportation will be provided. A bus will meet at the Kansas City Marriott Country Club Plaza at approximately 10:00AM to travel to the Toy & Miniature Museum. The bus will depart from the museum at 12:00PM.

Toy & Miniature Museum
5235 Oak Street, Kansas City, MO 64112

1:00PM – 4:00PM  Guided Tour of the Arabia Steamboat Museum

Transportation will be provided. Additional fee applies.

Take a guided tour of the Arabia Steamboat Museum, a unique Kansas City attraction: a time capsule of life on the American frontier in the mid-nineteenth century. You will have the one-of-a-kind opportunity to experience the everyday objects that made life possible for pioneers in the 1800s. It is the largest single collection of pre-Civil War artifacts in the world. When the mighty Steamboat Arabia sank near Kansas City on September 5, 1856, she carried 200 tons of mystery cargo. Lost for 132 years, its recovery in 1988 was like finding the King Tut’s Tomb of the Missouri River - remarkably preserved clothes, tools, guns, dishware and more. Your guided tour will include a short movie and explanation of the excavation process. You will see the treasures recovered from the Arabia and watch preservationists restoring artifacts in the lab. Tour includes transportation and museum admission.

Instructions:
Transportation will be provided. A bus will meet at the Kansas City Marriott Country Club Plaza at approximately 1:00PM to travel to the Arabia Steamboat Museum. The bus will depart from the museum at 3:30PM.

Arabia Steamboat Museum
400 Grand Blvd., Kansas City, MO 64106

1:00PM – 5:00PM  Glass Blowing Demonstration at Monarch Glass Studio

Transportation will be provided. Additional fee applies.

Monarch Glass Studio will host a demonstration of glass blowing. Catch the Monarch team creating installation components from a 2100 degree glass furnace. While you’re there, you will receive a tour and presentation of the equipment and studio. Established in the heart of the 18th and Vine district of Kansas City, Missouri, Monarch has become a
hub for glass makers and collectors in the city of fountains since its start in 2015.

**Instructions:**
Transportation will be provided. The tour meets at the Kansas City Marriott Country Club Plaza at approximately 1:00PM to travel to Monarch Glass Studio. The demonstration will begin at approximately 2:00PM.

Monarch Glass Studio
1919 E Truman Road, Kansas City, MO 64127

1:30PM - 3:00PM
**Public Art Tour**

Transportation will be provided. Additional fee applies.

Enjoy a fun filled afternoon visiting some of the most well-known sculptures Kansas City has to offer. This guided tour includes stops at over a dozen sculpture sites some of which include Modern Communications by Terry Allen, Pulse by Jim Woodfill, Winds of Aphrodite by Suikang Zhao, and Sky Stations by R.M. Fischer just to name a few.

**Instructions:**
Transportation will be provided. The tour meets at the Kansas City Marriott Country Club Plaza at 1:30PM. The bus will return back to the Marriott at approximately 3:00PM.

5:30PM – 9:45PM
**Shuttles to Studios Inc.**

Shuttle buses will loop between the Kansas City Marriott Country Club Plaza and Studios Inc. from 5:30PM-9:45PM. The last bus will leave Studios Inc. at 9:45PM.

6:00PM – 10:00PM
**Opening Reception at Studios Inc. with littleSCULPTURE Show, Exhibition Opening, Open Studios, Brewery, and More!**

Included in registration. Transportation is provided.

Kick off the conference at the Opening Reception, opening of underpass, open studios, and the littleSCULPTURE Show at Studios Inc.

The Studios Inc Exhibition Space is pleased to present underpass, an exhibition to celebrate the International Sculpture Center's 27th Annual Conference: Intersections + Identities. The exhibition features artworks that engage sculptural ideas by Kansas City area artists Miki Baird, Jim Woodfill, Jarrett Mellenbruch, Marcie Miller Gross, Peter Warren, Davin Watne, Barry Anderson, and artists/curators Colby K Smith and Jill Downen. Viewers will experience sculptural objects, installations, video & sound, ranging from ideas of ecology, grid systems, architectonics, and the body in both abstraction and representational structures. Don’t forget to check out the littleSCULPTURE Show! 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. After you’ve checked out the art, have a beer at Torn Label Brewery, whose facilities are located in the southern section of the Studios Inc. building.

**Instructions:**
Transportation is provided. Buses will meet at the Kansas City Marriott Country Club Plaza at approximately 5:30PM. Buses will loop to Studios Inc. until 9:45PM. The last bus will depart at 9:45PM.

Studios Inc.
1708 Campbell Street, Kansas City, MO 64108

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**Thursday, October 26th, 2017**

**8:00AM – 9:00AM**
**Coffee Hour**

Nelson-Atkins Museum of Art
4525 Oak Street, Kansas City, MO 64111

**9:15AM - 9:30AM**
**Announcements**

Auditorium, Nelson-Atkins Museum of Art

**9:30AM – 11:00AM**
**Panel Discussion**

**Biomorphic form; design / planning / fabrication**

Nelson-Atkins Museum of Art, Auditorium

**Moderator:** Jack Rees

**Panelists:** Jill Downen, Keith van de Riet, Bill Zahner

Somewhere between morphology, the study of form, and morphogenesis, the evolution of form, are a group of practices common to sculptors and architects. Many assume the activities of form giving are, well .... merely formal. We respectfully disagree. We think making in this frame creates meaning and community. We explore these ideas, their geometrical foundations, architectural and sculptural manifestations in this panel.
Schedule:

11:00AM - 11:15AM  **BREAK**

11:15AM - 12:45PM  **Panel Discussion**

**Personal Patina**
Nelson-Atkins Museum of Art, Auditorium

**Moderator:** Benjamin Spalding  
**Panelists:** Young Joon Kwak, Veronica Perez, Fatimah Tuggar

In a crisis moment of questionable truth, the mutual understanding of materials reveals their incredible power as a common language in constant dialogue with the audience. Personal materials have a rich history and act as a potent means to share one’s individual story. This panel examines the notion of personal “patina” - how the artist uses materials with a certain personal weight to connect with the audience.

12:45PM - 2:15PM  ***Lunch***
Nelson-Atkins Museum of Art  
Boxed lunches will be provided.

1:00PM – 2:00PM  **Breakout Sessions**
**Sign up will be available on-site on October 24th and October 25th at the registration desk. Space is limited.

2:15PM - 3:45PM  **Panel Discussion**

**Strategies for Sustainable Practice**
Nelson-Atkins Museum of Art, Auditorium

**Moderator:** Karen McCoy  
**Panelists:** Matthew Burke, Rena Detrixhe, Walis Johnson

Responding to global climate change and current social conditions, artists are embedded in city governments, collecting plastics and reusing consumer products, wheeling their art on the streets as they invite interaction and creating low impact works that depend on natural materials or activities such as walking, growing, cooking, and discussion. Artist-teachers are inventing Knowledge Labs and classes with titles like Artists in Conversation with the World, and Social and Sustainable Art Practices, or Ecosphere Studies. The artists on this panel will present examples and discuss their own work, collaborations and the work of other artists who strive to create sustainable practices through a variety of means.

5:00PM – 7:00PM  **Sculpture Parks in the Urban Core: What is the Future?**
Nelson-Atkins Museum of Art, Auditorium  
This event is FREE. RSVP required.

**Program Panelists:**
Peter Murray, Yorkshire Sculpture Park  
Brooke Kamin Rapaport, Madison Square Park Conservancy  
Gonzalo Casals, Leslie-Lohman Museum of Gay and Lesbian Art  
John Hatfield, Socrates Sculpture Park  
Siri Engberg, Walker Art Center  
Dan Cameron, Open Spaces Biennial of Visual and Performing Arts  
Julían Zugazagoitia, Nelson-Atkins Museum of Art

_Sculpture Parks in the Urban Core: What is the Future?_ is a 2-hour public program on Thursday, October 26 that will include a keynote speech by a prominent authority on sculpture parks and 6 short presentations by directors and curators of European and American sculpture parks. Following the program, Nelson-Atkins Museum of Art director Julián Zugazagoitia will lead a round table to discuss ideas such as activating the landscape and permanent vs. temporary installations. Conference attendees and the public are invited to participate and comment at the round table.

The Nelson-Atkins Museum of Art will host a reception following the program from 7:00-9:00PM in Rozelle Court. All are invited to attend this casual reception, in honor of the Hall Family Foundation who have graciously funded this program.

**Instructions:**
Transportation will not be provided. This event is FREE and limited seats are available. An RSVP is required to attend this discussion.

Friday, October 27th, 2017*

8:00AM - 9:00AM  **Coffee Hour**
Nelson-Atkins Museum of Art  
4525 Oak Street, Kansas City, MO 64111

9:15AM – 9:30AM  **Announcements**
Auditorium, Nelson-Atkins Museum of Art

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

9:30AM – 11:00AM **Panel Discussion**

*Indigenous Sculptors Respond: Indigenous (hi)Story, Land and “Belonging” in an Era of Anti-Immigration*

Nelson-Atkins Museum of Art, Auditorium

*Included in registration.*

**Moderator:** Gerald Clarke  
**Panelists:** Bob Houzous, Cannupa Hanksa Luger, Holly Wilson

With the rise of American “nativism” and the anti-immigration movement, America and the popular media has ignored the perspective of Native Americans on the subject. From the time of creation to the present, Native peoples have associated cultural knowledge, traditional stories and the connection to the land as essential to the concept of “belonging”. In this panel, Native American sculptors will present their work and speak to how their work embodies this concept of “belonging”.

11:00AM - 11:15AM **BREAK**

11:15AM - 12:45PM **Keynote Speaker:**  
*Willie Cole*

Nelson-Atkins Museum of Art, Auditorium

*Included in registration.*

12:45PM – 2:15PM **LUNCH**

Boxed lunches will be provided.

1:00PM – 2:00PM **Breakout Sessions**

**Sign up will be available on-site on October 24th and October 25th at the registration desk. Space is limited.**

2:15PM - 3:45PM **Panel Discussion**

*Hold It Better, Release It Carefully: Object Lessons on Water and Belonging*

Nelson-Atkins Museum of Art, Auditorium

*Included in registration.*

**Shuttles to Crossroads Arts District**

5:30PM – 9:00PM  
Shuttle buses will loop between the Kansas City Marriott Country Club Plaza and Crossroads Arts District from 5:30PM – 9:00PM.

5:30PM - 9:00PM **Gallery Hop in the Crossroads Arts District**

*Included in registration. Transportation provided.*  
Catch the bus at the KC Marriott and head over to the Crossroads Arts District! Explore KC's main arts district and center for the visual arts. Stop into galleries (listed on the map in your tote bag), or grab a bite to eat at one of the great restaurants. There is a lot to explore! Don't forget to check out the performance at KCAI Crossroads Gallery, happening at 7:30PM.

Some galleries to check out include Belger Arts Center, KCAI Crossroads Gallery, Mid-America Arts Alliance, Sherry Leedy Contemporary Art, and Todd Weiner Gallery, and much more.

**Instructions:**  
Shuttle buses will loop between the Kansas City Marriott Country Club Plaza and the Crossroads Arts District from 5:30PM - 9:00PM. The return bus pickup location is the Mid-America Arts Alliance.

7:30PM - 8:45PM **Long String Instrument Concert**

KCAI Crossroads Gallery: Center for Contemporary Practice  
*This event is FREE.*

Visit KCAI Crossroads Gallery to watch a performance by Ellen Fullman on the Long String Instrument. Ellen Fullman has been developing her installation, the Long String Instrument, for over 30 years; exploring the acoustics of large resonant spaces with her compositions and collaborative improvisations. “Sound,” as Fullman explains, “is longitudinal wave that radiates out through space from a source, physically moving particles of air through compression and rarefaction.” Her Long String Instrument resonates from its material sources to

*All information correct at the time of printing. Information subject to change.*
the enveloping acoustic space. Fullman describes her experience of harmonics as a multi-dimensional matrix—or tuning lattice—she literally travels through.

Come back to KCAI Crossroads Gallery on October 28th to hear Dwight Frizzell, Ellen Fullman, and Robert Carl speak about their experiences sculpting sound and space during a discussion from 1-2PM.

KCAI Crossroads Gallery: Center for Contemporary Practice
1819 Grand Blvd, Kansas City, MO 64108

Saturday, October 28th, 2017*

8:00AM - 9:00AM Coffee Hour
Nelson-Atkins Museum of Art

9:00AM - 10:30AM Panel Discussion
Defining Pressure: Examining the State of Objects in Contemporary Making
Nelson-Atkins Museum of Art, Auditorium
Included in registration.
Moderator: Robert Gero
Panelists: Laura Ewing, Helena Lukasova, Michael Rees
It is intriguing to examine developments in technology contrasted with developments in philosophy around the practice of sculpture. Materials, ideas and processes become the “locus which extends function and process of objects.” It is as important to examine materials empirically as it is to understand philosophical categories as they both fold together.

10:30AM - 10:45AM Closing Remarks

10:45AM - 12:15PM Panel Discussion
Material Poetics
Nelson-Atkins Museum of Art, Auditorium
Included in registration.
Moderator: Arny Nadler
Panelists: Margaux Crump, Alison McNulty, Rafael E. Vera

Four artists discuss their unique material sensibilities and the poetics of substance and matter as it relates to their practice. Working from a range of perspectives and formats, JE Baker, Alison McNulty, Amy Nadler, and Rafael E. Vera speak about how they consider the nature and cultural identity of the materials they use and how these characteristics shape both meaning and method.

10:00AM – 4:00PM Iron Casting Workshop at Wickerson Studios
Transportation is provided. Additional fee applies.
Wickerson Studios will be hosting an iron pour for a dozen participants from the International Sculpture Conference during their annual gathering in Kansas City. Wickerson Studios operates as a theatre and forum for every type of visual and performative art imaginable. Workshop participants will have opportunity to meet and discuss art and sculpture with several dozen national and international artists and sculptors throughout the day.

During this two day workshop, you will work on your own original clay relief sculpture, sand molds, and assist in casting your own piece. Special guest artists will be Araan Schmidt, Wojtek Biczysko, and Ania Biczysko.

Instructions:
Transportation is provided. Cabs will take you from the Kansas City Marriott Country Club Plaza to Wickerson Studios at 10:00AM on October 28th and 12:00PM on October 29th. Cabs will take you back to the hotel on both days at approximately 4:00PM. Workshop participants should wear closed toe shoes (boots preferred) and jeans. Non-synthetic clothing is required.
Wickerson Studios
3930 Pomeroy Drive, Kansas City, KS 66109

12:30PM – 7:00PM Intersect Lawrence
Transportation is provided. Additional fee applies.
12:30PM Travel to Lawrence, KS
1:30PM Tour both the Lawrence Arts Center and the Spencer Museum of Art
3:45PM Travel to University of Kansas, West Campus
4:00PM Activities begin
- Stone carving (open access)
- Foundry molten metal performance (observe only)
- Wood milling, cut in chunks + branded 4-sale, (open access and/or observe)
- Food trucks on site
7:00PM Depart back to the Kansas City Marriott Country Club Plaza

*All information correct at the time of printing. Information subject to change.
Intersect Lawrence draws on the legacy of the International Sculpture Center with an afternoon of curated historical exhibitions at the Spencer Museum of Art and the Lawrence Arts Center, as well as, demonstrations in wood, stone, and foundry practices at the University of Kansas campus. Bridging the origin story of the ISC, (begun by Professor Elden Tefft at the University of Kansas in 1963) with Lawrence’s contemporary vibrant arts scene, Intersect Lawrence will offer friends a full circle experience of Lawrence’s vibrant arts scene as part of the greater Kansas City metro area. Transportation to and from Kansas City will be provided for the chance to stretch out on the great plains, relax, and socialize within the stimulating and welcoming community that is Lawrence, Kansas.

**Instructions:**
Transportation is provided. The tour will meet at the Kansas City Marriott Country Club Plaza at approximately 12:30PM, where a grab and go lunch will be provided. There will be multiple stops on this tour. Food trucks will be on campus in the evening with food available for purchase. All activities and transportation are included.

Lawrence Art Center
940 New Hampshire Street, Lawrence, Kansas 66044

Spencer Museum of Art
1301 Mississippi Street, Lawrence, KS 66045

University of Kansas
1450 Jayhawk Blvd., Lawrence, KS 66045

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**Breakout Session—Sounding Sculptural Space: Long String Instrument Demonstration**

KCAI Crossroads Gallery: Center for Contemporary Practice

This event is FREE. Transportation is not provided.

Two sculptural aspects of sound will be highlighted in a conversation between Ellen Fullman, Robert Carl and Dwight Frizzell-the material-informed acoustics of tone and overtone, and the cognitive experience of harmonic space. “Sound,” as Fullman explains, “is longitudinal wave that radiates out through space from a source, physically moving particles of air through compression and rarefaction.” Her Long String Instrument resonates from its material sources to the enveloping acoustic space. Fullman describes her experience of harmonics as a multi-dimensional matrix—or tuning lattice—she literally travels through. Composer Robert Carl envisions harmonic space as “ladders” in his Infinity Avenue for installation and small ensemble. When transposed to different “fundamentals”, these ladders in turn allow for modulation from one to another, using common partials. They can pivot and allow one ladder to morph into another—to infinity. In his “Bridge” project, Frizzell uses spectral tools to filter out noise revealing the structure-shaped harmonic resonances throughout a Missouri River bridge.

KCAI Crossroads Gallery: Center for Contemporary Practice
1819 Grand Blvd., Kansas City, MO 64108

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**Tour of West Bottoms**

Transportation will be provided.

West Bottoms is an industrial area with a number of antique shops, art galleries, and restaurants located to the west of downtown Kansas City, Missouri. This area is one of the oldest areas of the city. The tour will begin at 2pm at Haw Contemporary, Kansas City’s premier destination for contemporary art, where there will be a series of artist talks in the gallery along with five incredible solo exhibitions. In the first floor galleries, they will feature the work of Claudia Casarino (Paraguay) and Andrzej Zielinski (Berlin/Kansas City). The second floor galleries will hold exhibitions by Satoru Koizumi (Japan), Armin Muhsam (Kansas City), and Grace Troxell (New York).

Afterwards, explore local studios and galleries in West Bottoms. Be sure to visit Plug Projects, which will feature a site-specific installation honoring the history of West Bottoms by internationally recognized artist Julie Schenkelberg as well as JE Baker’s exhibition No One Looks After You. After you explore, you can stick around Haw Contemporary for evening festivities, or take the bus back to the hotel at 6:00PM. No return transportation will be provided for those that choose to stay at Haw Contemporary following the trip.

**Instructions:**
Transportation will be provided. A shuttle bus will meet at the Kansas City Marriott Country Club Plaza at approximately 1:30PM to travel to Haw Contemporary. The shuttle bus will depart from Haw Contemporary to return to the hotel at 6:00PM.

Haw Contemporary
1600 Liberty Street, Kansas City, MO 64102

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**Shuttles to Belger Crane Yard**

Shuttle buses will loop between the Kansas City Marriott Country Club Plaza and Belger Crane Yard from 7:00PM-10:00PM.

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**Closing Reception and Outstanding Student Achievement Awards Ceremony and Exhibition**

Included in registration. Transportation provided.

Say "so long" at a Closing Reception at Belger Crane Yard, where you will attend the opening of the 2017 ISC Outstanding Student Achievement Exhibition, which will include the awards ceremony. Congratulate the ISC’s Student winners and check out their work,
as well as the other exhibitions on site, including White Gold: Montana Dreams by Robert Harrison and Russell Ferguson and Shane Lutzk: Clay, Lines, and Fire.

White Gold: Montana Dreams shows the work of Robert Harrison of Montana, who is currently involved in site-specific projects in the US, Denmark, Italy and Poland. Harrison is a resident of Helena, MT, and his large scale sculptures adorn Montana's capital city.

Clay, Lines and Fire features collaborative works by artists Russell Ferguson and Shane Lutzk. Lutzk studied with, and was mentored by Ferguson at the Kansas City Art Institute. Through their study and discussion on artistic philosophies, Ferguson and Lutzk discovered a genuine creative connection.

Belger Crane Yard
2011 Tracy Ave., Kansas City, MO 64108

Schedule:*  

Sunday  
October 29th, 2017*

12:00PM – 4:00PM Iron Casting Workshop at Wickerson Studios  

Transportation is provided. Additional fee applies.  
Wickerson Studios will be hosting an iron pour for a dozen participants from the International Sculpture Conference during their annual gathering in Kansas City. Wickerson Studios operates as a theatre and forum for every type of visual and performative art imaginable. Workshop participants will have opportunity to meet and discuss art and sculpture with several dozen national and international artists and sculptors throughout the day.

During this two day workshop, you will work on your own original clay relief sculpture, sand molds, and assist in casting your own piece. Special guest artists will be Araan Schmidt, Wojtek Biczysko, and Ania Biczysko.

Instructions:  
Transportation is provided. A shuttle bus will meet at the Kansas City Marriott Country Club Plaza to take you to Wickerson Studios at 12:00PM. The shuttle will take you back to the Marriott at approximately 4:00PM. Workshop participants should wear closed toe shoes (boots preferred) and jeans. Non-synthetic clothing is required.

Wickerson Studios  
3930 Pomeroy Drive, Kansas City, KS 66109

Guided Tour of the Overland Park Arboretum & Sculpture Garden  

12:30PM – 3:00PM  

Transportation is provided. Additional fee required.  
The Overland Park Arboretum & Botanical Gardens is situated on 300 beautiful acres in south Overland Park. Here, you can experience 13 gardens on 35 acres, 200 acres of wooded land with 4 miles of mulch trails with the remaining area under prairie restoration. The tour will take you through gardens dedicated to butterflies, iris, shade and native plants, as well as gardens xeriscape techniques and gardening in the style of Monet. All gardens feature sculpture, selected for that space. In addition, the International Sculpture Trail contains 23 sculptures that constitute the beginning of the International Sculpture Garden. The tour will focus on use of sculpture within the botanical gardens.

Instructions:  
Transportation will be provided. The tour meets at the Kansas City Marriott Country Club Plaza at 12:30PM to travel to Overland Park. Shuttle buses will depart at 2:30PM to return back to the hotel.
Overland Park Arboretum & Botanical Gardens  
8909 W 179th St, Bucyrus, KS 66013

CNC milling Workshop – Small 1-Part Molds  

1:00PM – 4:00PM  

Workshop Leader: Nathan Neufeld  
Transportation is not provided. Additional fee applies.  
In this three hour introductory workshop you will utilize Tinkercad and Vcarve to model and process a digital file to be CNC milled. Participants will briefly discuss 1 part molds and also discuss, for your individual project, whether you want to first create a prototype to cast a mold from, or if you want to mill the mold itself. Works should be able to be taken home at the end of class, and as time permits, attendees may do one or two test casts, in plaster, into their new mold. The lab is equipped with computers and equipment with a capacity of 10 people for the workshop.

Instructions:  
Transportation will not be provided. KCAI is within walking distance of the Kansas City Marriott Country Club Plaza. The workshop will begin approximately at 1:00PM. No loose or baggy clothing may be worn when operating equipment.

KCAI  
David T. Beals III Studios for Art and Technology (Fab Lab)  
4415 Warwick Blvd., Kansas City, MO 64111

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

**Tuesday, October 24**
- Registration Open, ISC Conference Shop & Marketplace 12PM-5PM
- Tour of Belger Crane Yard 12PM-2:30PM
- Zahner Tour 3PM-6PM
- 3D Printing Workshop
- KCAt 4PM-7PM

**Wednesday, October 25**
- Registration Open, ISC Conference Shop & Marketplace 9AM-5PM
- Laser Cutting Workshop KCAt 9AM-12PM
- Toy & Miniature Museum Guided Tour 10AM-12:30PM
- Glass Blowing Demo Monarch Glass Studio 1PM-5PM
- Public Art Tour 1:30PM-3PM
- Arabia Steamboat Museum Guided Tour 1PM-4PM
- Shuttles to Studios Inc.
- Opening Reception & Art*Sc, Sculpture Show Studios Inc. 6PM-9PM

**Thursday, October 26**
- Coffee Hour 8AM-9AM
- Announcements 9:15AM-9:30AM
- Panel: Biomorphic Form, Design/Planning/Fabrication Auditorium 9:30AM-11AM
- Break 11AM-11:15AM
- Panel: Personal Patina Auditorium 11:15AM-12:15PM
- Lunch 12:15PM-2:15PM
- Breakout Session 1PM-2PM
- Panel: Strategies for Sustainable Practice Auditorium 2:15PM-3:15PM
- Panel: Round Table Discussion: Sculpture Parks in the Urban Core: What is the Future? Nelson-Atkins Auditorium 5PM-7PM
- Free Reception Hosted by Nelson-Atkins Museum Honoring the Hall Family Foundation Rozelle Court 7PM-9PM

**Friday, October 27**
- Coffee Hour 8AM-9AM
- Announcements 9:15AM-9:30AM
- Panel: Indigenous Sculptors Respond... Auditorium 9:30AM-11AM
- Break 11AM-11:15AM
- Keynote: Willie Cole Auditorium 11:15AM-12:15PM
- Lunch 12:15PM-2:15PM
- Breakout Session 1PM-2PM
- Panel: Hold It Better, Release It Carefully... Auditorium 2:15PM-3:15PM
- Shuttles to Crossroads 5:30PM-9PM
- Gallery Hop Crossroads Arts District 5:30PM-9PM
- Long String Concert KCAt 5:30PM-9PM

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

**This activity requires a RSVP.
Schedule at a Glance*

Saturday, October 28

- COFFEE HOUR
  8AM-9AM
- PANEL: DEFINING PRESSURE...
  AUDITORIUM
  9AM-10:30AM
- CLOSING REMARKS 10:30-10:45AM
- PANEL: MATERIAL POETICS
  AUDITORIUM
  10:45AM-12:15PM
- BUS TO KU
  12:30PM
- INTERSECT LAWRENCE
- SPENCER MUSEUM OF ART & LAWRENCE ARTS CENTER
  1:30PM-3:45PM
- KU WEST CAMPUS WORKSHOPS
  STONE CARVING, FOUNDRY, WOOD MILLING
  4PM-7PM
- BUS TO KC MARRIOTT
  7PM
- SOUNDBING SCULPTURAL SPACE
  KCAC CROSSROADS
  1PM-2PM
- WEST BOTTOMS TOUR
  1PM-2PM
- IRON CASTING WORKSHOP
  DAY 1
  WICKERSON STUDIOS
  10AM-4PM
- SHUTTLES TO BELGER CRANE YARD
  7PM-10PM
- CLOSING RECEPTION & STUDENT AWARDS EXHIBITION
  BELGER CRANE YARD
  7PM-10PM

Sunday, October 29

- IRON CASTING WORKSHOP
  DAY 2
  WICKERSON STUDIOS
  12PM-4PM
- OVERLAND PARK ARBORETUM TOUR
  12:30PM-3PM
- CNC MILLING WORKSHOP
  KCAC
  1PM-4PM

Kissing / Intersection - Wood, 117x35x4 cm

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CALLING ALL SCULPTORS

The Liberty, Missouri Arts Commission is now accepting applications for its 2018 Public Art Sculpture Program display.

Application Deadline: April 2, 2018

The review committee will select six sculptures to be installed in the Downtown Liberty area for up to one year. A $1,000 honorarium awarded to each selected artist.

Apply Online »
www.LibertyMissouri.gov/ArtGrants

Plumb Twisted by Jacob Burmood
2017 Honorarium Recipient

Have Visa, No Have Rice
2017
George Everett Thompson

georgeverethompson.com
Sydni Gause is a visual artist from Leesburg, Florida. Gause constantly negotiates between cultural archetypes and identity. Her interdisciplinary approach to sculpture and installation investigates issues with America’s current social and political climate, specifically power structures, gender inequality, and the psychology of behaviors. In her assemblages Gause uses manufactured materials, light, textiles, store-bought objects, and projections to explore the way we experience our current reality.

Gause was a 2011 nominee for the Sculpture Magazine Outstanding Student Achievement Award and had her second solo exhibition “Florida Lottery” in 2016 at Channel to Channel Gallery in Nashville, TN. She is currently enrolled as a second-year MFA Candidate in Sculpture and Dimensional Studies at Alfred University where her work continues to examine the role of women in America.

At KCAI, we emphasize a strong technical and conceptual foundation for sculptors.
Willie Cole


In 2010, a survey exhibition of his work on paper (1975-2010) took place at the James Gallery of the Graduate Center of the City University of New York and later travelled to the Memphis Brooks Museum of Art, the Sarah Moody Gallery of Art at the University of Alabama and the Rowan University Art Gallery in Glassboro, NJ.

Several of his sculptures were included in Reconfiguring an African Icon: Odes to the Mask by Modern and Contemporary Artists from Three Continents at the Metropolitan Museum of Art in New York (2011). In January 2013, a traveling exhibition Complex Conversations: Willie Cole Sculptures and Wall Works opened at Albright Monroe-Brown Gallery at Western Michigan University in Kalamazoo.

In 2015, Cole’s work was included in both the exhibition Represent: 200 Years of African American Art at the Philadelphia Museum of Art and Wild Noise: Artwork from the Bronx Museum of the Arts at El Museo Nacional de Bellas Artes, Havana. In 2016, his work was included in Disguise: Masks and Global African Art at the Brooklyn Museum.

In 2016, the exhibition Willie Cole: On-Site opened at the David C. Driskell Center, University of Maryland and traveled to the Museum of Art at the University of New Hampshire, and Arthur Ross Gallery, Philadelphia.

Jennifer Baker

Panel: Hold It Better, Release It Carefully: Object Lessons on Water and Belonging

Jennifer Baker is an artist and curator who creates experiences that are durational, unfold in space, and often describe metamorphosis. Baker’s artwork has been exhibited across the country at venues including Fort Gondo (St. Louis), COOP Gallery (Nashville), Ralph Arnold Gallery (Chicago), the Clough-Hanson Gallery (Memphis), and Gallery UNO (Chicago), among others; as well as internationally at Wilcox and Sax Gallery (Banff, Alberta) and at Schiller’s Garden House (Jena, Germany) as the recipient of a Cultural Exchange Grant from the U.S. Embassy in Berlin. Her curatorial projects have been realized at H&R Block Artspace at the Kansas City Art Institute, Pulitzer Arts Foundation, Granite City Art and Design District, Museum Blue, and Des Lee Gallery. Baker’s writing has appeared in various publications including Journal of Artists Books and Probing the Skin: Cultural Representations of Our Contact Zone published by Cambridge Scholars. She has been the recipient of numerous awards and was a finalist for the Contemporary Art Museum St. Louis’ Great Rivers Biennial in 2015. Baker received her BA in Fine Art and Psychology from Northeastern Illinois University in Chicago and her MFA in Visual Art from Washington University in St. Louis.

Matthew Burke

Panel: Strategies for Sustainable Practice

Matthew Burke is an associate professor at the University of Kansas and holds a dual appointment in Visual Art and the Environmental Studies. He teaches sculpture and drawing courses, as well as creative practices coupled with environmental issues. His creative work of constructed objects, outdoor installations, and interactive works, directs attention to the inherent interconnectedness within the world. Recent projects include, The Sun Hive Project, a collaborative effort with his Sustainable Art class furnishing beehives for farmers; and the Neighborhood Pocket Libraries Project, which utilized reclaimed lumber to produce small community libraries. When We Hear Water, June 2017 at the Salina Art Center, focused on the expansive sound of falling water. Burke received his B.A. from Colby College and his M.F.A. in Sculpture from Queens College, C.U.N.Y. His exhibitions include, PS1 MoMA in Queens, NY, the Hopper House Art Center in Nyack, NY, the Brooklyn Museum of Art in NY, and East Carolina University, Greenville, NC, among others. Collections include, the Museum of Modern Art Library, the Brooklyn Museum of Art, and the Cleveland Institute of Art Library. He lives in Lawrence, KC with his wife, Melissa and son, Angus and is grateful for the many wonderful people in his life.
Gerald Clarke Jr.

Gerald Clarke Jr. is an enrolled member of the Cahuilla Band of Indians and currently lives on the Cahuilla Indian reservation located in Southern California. He has exhibited his work extensively and can be seen in numerous exhibitions as well as major museum collections. In 2007, Gerald was awarded an Eiteljorg Museum Fellowship for Native American Fine Art and served as an Artist-in-Residence at the Institute of American Indian Arts in Santa Fe, New Mexico in 2015. Earlier this year, Gerald received a Harpo Foundation Native American Fellowship to the Vermont Studio Center.

When not creating artwork or serving as Assistant Professor of Ethnic Studies at the University of California, Riverside, Gerald assists in running the Clarke family cattle ranch and remains heavily involved in Cahuilla culture. In addition, Clarke participates in Bird Singing, a traditional form of singing that tells the cosmology of the Cahuilla people. Gerald is a frequent lecturer, speaking about Native art, culture and social issues. Gerald holds a B.A. in Art from the University of Central Arkansas and the M.A./M.F.A. degrees in Painting/Sculpture from Stephen F. Austin State University located in Nacogdoches, Texas.

Rena Detrixhe
Panel: Strategies for Sustainable Practice

Rena Detrixhe is an interdisciplinary artist creating contemplative work which combines repetitive process and collected or scavenged materials to produce meticulous, large-scale objects and installations. Often utilizing natural materials, a continuing objective in her practice is to investigate the complicated relationship between humans and the natural world. Her recent work includes a site-specific sculptural drawing made from thousands of individually formed resin droplets created for the Grand Rapids Public Museum in Grand Rapids, Michigan and a 48ft window mural at 108 Contemporary in Tulsa, Oklahoma.

As a second year fellow with the Tulsa Artist Fellowship, she has been researching and reflecting on the history of the Oklahoma landscape through ephemeral sculptures made from sifted earth.

Detrixhe received her BFA from the University of Kansas in 2013. She is the recipient of numerous awards including a scholarship to attend the prestigious art school at Hongik University in Seoul, South Korea, the Brossseau Award from the Spencer Museum of Art in Lawrence, Kansas, and a two-year studio residency with Charlotte Street Foundation in Kansas City, Missouri. Detrixhe is currently in her second year of the Tulsa Artist Fellowship in Tulsa, Oklahoma.

Lauren Ewing
Panel: Defining Pressure: Examining the State of Objects in Contemporary Making

Lauren Ewing is a sculptor, installation artist and imagist. Her art addresses the vast construct of material culture in relation to memory, seeing and nature. She has shown in Germany; Denmark; London; Australia; PS1; Castelli Graphics; The New Museum; Hirshhorn Museum; Diane Brown, Sonnabend, and John Weber Galleries in NYC and Schoolhouse Gallery in Provincetown. Her work is in MoMA, the Metropolitan, San Diego Contemporary, Chase Manhattan Bank, many other public and private collections.

Jill Downen
Panel: Biomorphic form; design / planning / fabrication

Jill Downen’s art is an investigation of the symbiotic relationship between the human body and architecture expressed in temporal installations, drawings, and models. Her art envisions a place of interdependent relation between the human body and architecture, where the exchanging forces and tensions of construction, deterioration, and restoration emerge as thematic possibilities.

Downen has received numerous awards including the John Simon Guggenheim Memorial Foundation Fellowship, the MacDowell Colony National Endowment for the Arts residency, and Cité International des Arts Residency in Paris. She has created site specific installations for museums such as American University Museum in Washington DC, the Oklahoma City Museum of Art, and the Contemporary Art Museum St. Louis Great Rivers Biennial and its 10th Anniversary exhibition, Place is the Space. She has been invited to lecture about her work extensively, including the Phillips Collection in Washington, D.C. and the Luce Irigaray Circle Philosophy Conference in New York. Her art has been reviewed in publications including Art in America, Sculpture Magazine, Art Papers, The St. Louis Post-Dispatch, The New York Times and Bad at Sports. She holds a BFA from the Kansas City Art Institute and an MFA as a Danforth Scholar from Washington University in St. Louis. Downen is currently an assistant professor and chair of sculpture at the Kansas City Art Institute.

Ellen Fullman
Panel: Defining Pressure: Examining the State of Objects in Contemporary Making

Ellen Fullman has been developing her installation, the Long String Instrument, for over 30 years; exploring the acoustics of large resonant spaces with her compositions and collaborative improvisations. Fullman has researched and designed wooden acoustic resonator boxes and tested many music wire alloys, gauges and tempers. Every element in her installation has been explored and tested for tone color, or the filtering of the natural harmonic spectrum. Her tablature graphic notation choreographs her physical movement through the unfolding spectrum of harmonics generated by the Long String Instrument. Music composition, with consideration for the natural resonances of material and the harmonic series, is a collaboration with the universe in the systems which pre-exist. Fullman has been the recipient of numerous awards, commissions and residencies including: Foundation for Contemporary Arts Grants to Artists (2015); Center for Cultural Innovation Grants (2008 and 2013); Japan/ U.S. Friendship Commission/NEA Fellowship for Japan (2007); and DAAD Artists-in-Berlin residency (2000). Fullman has recorded and published extensively with this unusual instrument.

Robert Gero
Panel: Defining Pressure: Examining the State of Objects in Contemporary Making

Robert Gero’s work - both built and written - is grounded in the practical and theoretical intersection of art practice and philosophy. He also writes about art and curates art exhibitions.

Robert was born in Canada but grew up in Los Angeles. He holds an M.F.A. in sculpture and an M.A. in philosophy/aesthetics from Cal-State LA, and a Ph.D. in philosophy from the New School for Social Research in NY.

He has exhibited nationally and internationally, select exhibitions include: The Museum of Arts and Design, NY; the 45th Venice Biennale; The Sci-Art Gallery at UCLA; Artist Space, NY; Tom
Cannupa Hanska Luger

Cannupa Hanska Luger is a multi-disciplinary artist of Mandan/Hidatsa/Arikara/Lakota descent. His work communicates stories of complex Indigenous identities coming up against 21st Century imperatives, mediation, and destructivity. Luger’s practice applies critical social analysis matched with dedication and respect for the diverse materials he engages.

Luger is known for his ceramic innovations, interpreting the material with patience and experimentation. He engages his concepts further through fiber, steel, cut-paper, video, sound, social engagement, performance, monumental sculpture, and land art installation. His work continually advances in concept, medium, and material, as he provokes the world to see Indigenous peoples through a lens alternative to colonial social structuring.

Recent notable works include Everything: Wherever, an interactive monumental head sculpture made of ceramic, steel, fiber, and sound which draws upon the intercultural manifestation of nature through the matriarchal form; The Mirror Shield Project, a social engagement work which invited the public to create mirrored shields for water protectors at Standing Rock and has been formatted for actions across the nation; Old Dominion, a series of life size ceramic buffalo skulls and land art installations which interpret America’s continued forced narrative onto the land through the legacy of colonization.

Luger holds a BFA in studio ceramics from the Institute of American Indian Arts. He was recipient of the 2016 Native Arts & Cultures Foundation National Artist Fellowship Award and has participated in artist residencies and institution lectures throughout the nation. He holds a studio practice in New Mexico and is collected and exhibited internationally.

Amber Hawk Swanson
Panel: Hold It Better, Release It Carefully: Object Lessons on Water and Belonging

Amber Hawk Swanson is a New York-based artist born in Davenport, Iowa. Her work deals with how the psychological debt of love animates us in a social-emotional economy. Recent exhibitions and screenings include Palais de Tokyo (Paris, France); Denny Gallery (New York, NY); Momenta Art (Brooklyn, NY); and Locust Projects (solo, Miami, FL). Hawk Swanson’s seminars and residencies include New Museum Seminar: SPECULATION (New York, NY); Lower Manhattan Cultural Council (LMCC) Workspace (New York, NY); LMCC Process Space (New York, NY); Yaddo (Saratoga Springs, NY); MacDowell (Peterborough, NH); Sharpe-Walentas (Brooklyn, NY); Skowhegan School of Painting & Sculpture (Skowhegan, ME); Atlantic Center for the Arts (New Smyrna Beach, FL); Mana Contemporary BSMy (Jersey City, NJ); and G-CADD (Granite City, IL) in partnership with Paul Astrup (Florisant, MO). Recent scholarly writing on her work has been published in GLQ: A Journal of Lesbian & Gay Studies (2015 & 2012) and Theatre Drama Review (TDR, 2012). Hawk Swanson's work has additionally been profiled and reviewed in the Guardian (2014), Chicago Tribune (2011), and Associated Press (2007). Her work is included in the permanent collection of the Museum of Contemporary Photography (Chicago, IL). Hawk Swanson holds an MFA from the School of the Art Institute of Chicago (Studio Arts, 2006) and is a recipient of a 2015 Rema Hort Mann Foundation Artist Community Engagement Grant and a 2014 Franklin Furnace Fund Grant. She currently teaches in the Sculpture Departments of Rhode Island School of Design, RISD (Providence, RI) and Virginia Commonwealth University, VCU (Richmond, VA).

Walid Johnson
Panel: Strategies for Sustainable Practice

Walid Johnson is an interdisciplinary artist/filmmaker whose work documents the experience and poetics of the urban landscape through oral history, ethnographic film, and artist walking practices. He is particularly interested in the intersection of documentary film, performance and socially engaged art. Walid explores hidden fissures of culture and history that upend our understanding of the political, economic and cultural structures we use to define the American condition and ourselves. Discussions that emerge are expansive, open-ended and grow richer over time. The Red Line Archive Project - activates conversations about the personal and political affects of redlining using her own family story growing up in Brooklyn.

Walid holds an MFA from Hunter College in Interactive Media and Advanced Documentary film and has taught a course in sustainable systems and design at Parsons School of Design. She is a 2017 Culture Push Fellow for Utopian Practice and is currently a resident artist of Walking Lab, an international research project and collaborative network of artists, arts organizations, activists, scholars and educators. She has presented or exhibited work at the Animart Conference, in Delphi, Greece, Wagner College, Staten Island, the Mid-Atlantic Oral History Conference at Columbia University, and the Oral History Summer School in Hudson, New York.

Young Joon Kwak
Panel: Personal Patina

Young Joon Kwak is a LA-based multi-disciplinary artist. Kwak’s sculptures reimagine the function, material, and form of objects, in order to create spaces and scenarios that propose different ways of viewing and interpreting bodies as mutable and open-ended. She is the founder of Mutant Salon, a roving beauty salon/platform for experimental performance collaborations with her community of queer, trans, femme, POC artists and performers, and the lead performer in the electronic-dance-noise band Xina Xumer. Performances and exhibitions include: Commonwealth & Council, the Hammer Museum, The Broad, REDCAT, and ONE National LGBT Archives, Los Angeles; Regina Rex and Smack Mellon, Brooklyn; Southern Exposure, San Francisco; Museum of Contemporary Art, Denver; and Pavilion Vendôme Centre d’Art Contemporain, Clichy, France. Kwak was recently awarded the Art Matters Grant and the Rema Hort Mann Foundation’s Artist Community Engagement Grant. She received an MFA from the University of Southern California (2014), and a BFA from the School of the Art Institute of Chicago (2007).

Helena Lukasova
Panel: Defining Pressure: Examining the State of Objects in Contemporary Making

Helena Lukasova is born in Brno, Czech Republic. Currently she is teaching at the Faculty of Informatics Masaryk University Brno where she is the head of The Studio of Graphic Design and Multimedia.

Helena Lukasova holds a Ph.D. from the Academy of Fine Art and Design, Bratislava 2005-2009. The focus of her studies was on digital sculpture. She holds a Master’s degree in sculpture, from the Academy of Fine Art and Design, Bratislava, SK, 1990 - 96. She also studied and worked at the Johnson Atelier - Technical Institute of Sculpture, N.J., where she witnessed the power of digital fabrication first hand an experience that defined her further direction.

She has numerous exhibitions. Most recently her work was at GASK in the Czech Republic in Tranforma/The Bone Phone (together with Michael Rees) in summer of 2017. Her work “I am Venus” is on permanent display at Grounds for Sculpture, Hamilton, NJ. She was a micro resident at the Center for New Art at William Paterson University where she realized robotic sculptures generated from her own brain wave patterns. She has also realized jewelry projects at the Museum of Applied Arts in Brno, CZ for which she was awarded the Czech Grand Design Award 2015. Her work was also nominated for the 3D Print Show Global Award in London in 2014.

Karen McCoy
Panel: Strategies for Sustainable Practice

Karen McCoy is an artist exploring materials, forms, texts, and ideas that address our current environmental peril. Her work confronts ecological destruction in our habitat as she encourages more careful attention to what is taking place around us and our role in it. McCoy makes her work by amplifying and intensifying ordinary phenomena using subjects there for everyone to see, but so woven into the everyday fabric they
often go unnoticed. Slowing pace to make sense of complexity, McCoy’s work seeks to encourage understanding about how things interconnect. Her sculpture has been shown across the United States, Europe, and Asia. It has been included in *Wanderer, Hind/Gualain*, (2015); *World of Art, Sayre* (2010/12); *Gardens without Boundaries*, Cooper (2003); *Kraakmarken*, Ranneau (2001); and *Earthworks and Beyond*, Beardsley (1998). Articles about her work have appeared in *Lake, Land Forum Magazine*, *The Land Report*, *Art and Design: Art and the Natural Environment*, and has been reviewed in *Sculture Magazine, New York Times, Dallas Times Herald*, and *Philadelphia Inquirer* among others. McCoy has taught at Colby and Williams Colleges, and is a Professor in Sculpture at the Kansas City Art Institute.

**Alison McNulty**
**Panel: Material Poetics**

Alison McNulty is a multidisciplinary artist living in the Hudson Valley of New York. Her work explores the fragile nature of our relationship to the material world and is deeply ingrained in a poetic understanding of space and materiality. She works in relation to neglected sites using reclaimed material traces to consider the value of ordinary matter, the range of our sensibilities to organic processes and material agencies, and to shed light on how we make meaning from embodied experience. McNulty earned her BFA from Washington University in St. Louis in 2001 and her MFA from the University of Florida in 2008. She has taught at Whitman College and the University of Florida, and currently teaches at the French-American School of New York, Brooklyn College, and Parsons School of Design at The New School. She received an Alumni Fellowship from the University of Florida and was awarded scholarships for residencies at the Atlantic Center for the Arts and Anderson Ranch. Her work has been included in exhibitions at Manifest Gallery, OH, Florida State University Museum of Fine Arts, University Gallery, Gainesville, FL, Stocumb Galleries, TN, Simultan Festival in Romania, and Collaborative Concepts Farm Project, NY.

**Veronica Pérez**
**Panel: Personal Patina**

Veronica A. Pérez is an artist and educator. Perez graduated from Moore College of Art and Design with her BFA in 2014 and Maine College of Art with her MFA in 2016.

Perez was born and grew up in New Jersey. As a young child, the contrast between the industrial and natural, the kitschy and refined in New Jersey influenced her work greatly.

Perez works mostly in the medium of sculpture. Usually utilizing construction and kitschy materials in her pieces, Perez creates intense personal moments by means of hybridization, alongside ideals of beauty and nostalgia; while fragility echoes sentiments of a lost self, and at the same time parallels contemporary feminist tensions and identity politics.

Currently, Perez teaches at Southern Maine Community College in the Fine Art/Welding department, and at Bomb Diggity Arts, a program where she teaches woodworking and art to adults with intellectual disabilities.

**J.M. Rees**
**Panel: Biomorphic form; design / planning / fabrication**

J.M. Rees is an artist working in themes of figuration, language, technology, and the social to weave a sculptural mélange. He has shown his work widely including the Whitney Museum of American Art in the 1995 Biennial and again in “Bitstreams” in 2001, the MARTa Museum in Germany, Art Omi, The Kemper Museum of Contemporary Art, and in private galleries such as Bravin Lee Programs, 303 , Bitforms, Basilo Fine Art, Pablo’s Birthday, Favorite Goods and elsewhere.

His works are in the collections of the Whitney Museum of American Art, the Kemper Museum of Contemporary Art, Kansas City, and numerous private collections. Rees has received grants from Creative Capital, the New Jersey State Council on the Arts, the Rockefeller Foundation, and the National Endowment for the Arts. He received his BFA from the Kansas City Art Institute and his MFA from Yale University. He also won a Deutscher Akademischer Austauschdienst for study at the Kunstakademie in Dusseldorf, Germany. He is part of the Digital Stone Project which runs a robot carving workshop in the Carrara region of Tuscany. Rees is currently professor of sculpture and digital media at William Paterson University, and Director of the Center for New Art, an art and technology robotics lab.

**Leonardo Remor**
**Panel: Hold It Better, Release It Carefully: Object Lessons on Water and Belonging**

Leonardo Remor majored in filmmaking at Unisinos. His works combines reality and fiction and is often associated with ruin, abandonment, and the inexorable passage of time. Through the use of different mediums - film, installation, performance, photography - he investigates the space of nature in the logic of urban and human development. His solo exhibitions include **O vento dissipa as lembranças de uma realidade anterior**, (Santarander Cultural, 2015); *Longe daqui*, (Galeria dos Arcos, Uína do Gasometro, 2012); and *Tempo Merto*, (Galeria La Photo, 2011). He participated in the group exhibitions *WaterScapes* (BOX Contemporary, Miami, 2016); *Gogó da Emma* (Galeria Emma Thomas, NY, 2016); *Quase uma Ilha*, Galeria Peni nsula, 2015; *Jogos de Aproximação* (Galeria Peni nsula, Porto Alegre, 2015); *O Valor das Coisas*, (Atelier Subterrânea, 2014); *Corpo Presente*, (Galeria Lumanara, 2014); *Horizonte á Venda*, (Casa de Cultura Mário Quintana, 2013). He was invited to participate in the Island Sessions programme, organised by the 9th Mercosul Biennial in 2013. He was an artist in residence at CMI International Arts Center, (NY/USA, 2016); COMUNITARIA, Curatori a Forense (LINCOLN/ARG, 2016) and PIVÔ Research (SP/BR, 2016).

**Denis Rodriguez**
**Panel: Hold It Better, Release It Carefully: Object Lessons on Water and Belonging**

In Denis Rodriguez’s installations, actions, photographs, videos and objects, water is an element that appears as medium and a form of speech. Relations between public and private, reality and simulation, environment and exhibition space are also present in his work. Emphasizing process and relationship building, Rodriguez seeks to raise awareness of everyday city issues that are linked to landscape to create spaces that provide opportunities for new forms of knowledge and interdependence. He has a master’s degree in Art History, Theory and Criticism by UFRGS and independent space manager of galeria Península (Porto Alegre), where he coordinates the artists-in-residence programme. His solo exhibitions include *Panoram Jepnapo*, Fotoativa, Belem, 2017; *Preto sobre preto em fogo*, Pera de Gomna, Montevideo, 2016; *Água Viva*, Galeria Penisula, Porto Alegre, 2015; and Lighthouse, vitrine MASP, São Paulo, 2014. He participated in the group shows *Watterscapes*, FAVillage, Miami, 2016; *O Valor das Coisas*, Atelier Subterrânea, Porto Alegre, 2014; and *Horizon for sale*, Casa de Cultura Mário Quintana, Porto Alegre, 2013.

**Rose B. Simpson**
**Panel: Indigenous Sculptors Respond: Indigenous (hi)Story, Land and “Belonging” in an Era of Anti-Immigration**

Rose B. Simpson hails from an arts and permaculture environment at Santa Clara
Laurencia Strauss
Panel: Hold It Better, Release It Carefully: Object Lessons on Water and Belonging

Laurencia Strauss is an artist/landscape architect investigating vulnerabilities and ingenuities of people and places they inhabit. Through actions, installations and projects in public spaces, she gives agency to local knowledge and explores relational dynamics of sites and situations, generating healthy living systems with creative disruptions that invite rethinking and restructuring. Working across art and design, she creates experiences that heighten our sense of interdependence.

Based in Miami, Laurencia is responding to sea level rise issues at a critical time of consciousness for South Florida, a vibrant region now grappling with serious health conditions. Experiences with Illness inform her understanding that a difficult diagnosis - for a person or a city - does not necessarily mean imminent death but may bring vibrant phases of life with innovative strategies of maintenance, growth, hope, and adaptation.


Fatimah Tuggar
Panel: Personal Patina

Fatimah Tuggar is a multidisciplinary artist who uses technology as both medium and subject in her work to serve as metaphors for power dynamics. She combines, objects, images and sounds from diverse cultures, geographies and histories to comment on how media and technology diversely impacts local and global realities. Tuggar's work has been widely exhibited at international venues, in over twenty-five countries and has been the subject of various panels and articles. Her body of work has also been integrated as parts of academic curricula, in multiple disciplines and discussions, including technology, new media, political, cultural studies, feminism, diaspora, globalization, anthropology, social justice, sculpture, interactive media, photography, and video among others. Tuggar's art education covers three continents and a broader range of disciplines, traditions, processes, and materials. She is currently an Associate Professor of Foundations Studies at the Kansas City Art Institute.

Keith Van de Riet
Panel: Biomorphic form; design / planning / fabrication

Keith Van de Riet is an assistant professor in the Architecture Department at Kansas University School of Architecture and Design. He teaches design-build, digital design, and fabrication with emphasis on context and interface between constructed and natural environments. Prior to KU he taught at Florida Atlantic University, and his research activities intersect design, technology, and nature in the development of bioinspired architectural and landscape systems. Recent projects include an engineered-living seawall that mimics mangrove trees in South Florida to recapture ecological services in a constructed environment. He practiced architecture in New York City and received his doctorate in Architectural Sciences from Rensselaer Polytechnic Institute with focus in Built Ecologies, a research program co-hosted by The Center for Architecture, Science and Ecology and Skidmore, Owings and Merrill, LLP in New York City. He received his B.Arch from KU in 2004.

Rafael E. Vera
Panel: Material Poetics

Rafael E. Vera received his BFA and MFA from The School of the Art Institute of Chicago where he was a recipient of the Edward L. Ryerson Fellowship Award and the George L. and Roman Siegel Fellowship Award. In 2013, he received the 3Arts Ragdale Residency Fellowship. He currently teaches Painting, Drawing, and Printmaking at Loyola University Chicago. Recent exhibitions and publications include New American Paintings, issue 107: Transient Visitor (with marimba, clarinets, body and chair) in collaboration with composer Victor Marquez-Barrion, Truman State University, Kirksville, MO; the L.A Art Show 2016, Los Angeles, CA; Present Standard, Chicago Cultural Center, Chicago; the 23rd Evanston+Vicinity Biennial, where he received the 2017 Exhibition Award; Mutual Dealings, Bert Green Fine Art, Chicago; and The Moments Between: New Work by Rafael E. Vera, Averill and Bernard Levinson A+D Gallery, Chicago, - curated by Jessica Cochran. His work is commonly installation-based as well as two and three-dimensional, and oftentimes collaborative and performative. His latest work investigates his constant interest for the transition. Rafael E. Vera was born and raised in Maracaibo, Venezuela, and presently lives with his wife, two kids and a dog, in a house with a front porch, in the city of Chicago.

Holly Wilson

Holly Wilson (Delaware Nation/Cherokee) is a contemporary multi-media artist. Her figures serve as her storytellers to the world, conveying stories of the sacred and the precious, capturing moments of our day, our vulnerabilities, and our strengths. The stories are at one time both representations of family history as well as personal experiences. Wilson's work reaches a broad audience allowing the viewer the opportunity to see their personal connection. Wilson works in a variety of media including bronzes, encaustic, photography, and clay.

Wilson received her Bachelor of Fine Arts from the Kansas City Art Institute in 1992 in Ceramics and a Masters of Arts in Ceramics in 1994 and her Masters of Fine Arts in Sculpture in 2001, both from Stephen F. Austin State University, TX. Wilson now works and lives in Mustang, Oklahoma. She has been exhibiting her intimate bronzes, photography, and encaustic relief paintings nationally and internationally since the early 1990s. Her works are in corporate, public, and museum collections throughout the U.S. as well as national and international private collections. Wilson's work is represented in galleries on the East and West Coast as well as the Midwest.

Wilson has received recognition for her artwork through her inclusion in important juried exhibitions including, Expressions of Spirit at the Wheelwright Museum of the American Indian in 1994. Most recently she was chosen to represent Oklahoma in the Museum Exhibition Four by Four 2016: Midwest Invitational at the Springfield Art Museum in Springfield, MO. Wilson has received many awards, grants, and fellowships for her evocative sculptures, including a 2017 SWAI Discovery Fellowship from the Santa Fe Indian Market and a 2015 Eiteljorg Fellowship from the Eiteljorg Museum of American Indians and Western Art.
L. William (Bill) Zahner

Panel: Biomorphic form; design / planning / fabrication

L. William (Bill) Zahner is CEO/President of A. Zahner Company, an engineering and fabrication firm specializing in complex metal design. For 120 years, Zahner has pushed the limits of art and architectural forms through collaborating with those who dare to boldly imagine the future. Zahner is centrally located in the United States. With facilities in Kansas City, MO and Dallas, TX, the Zahner team of highly trained engineers, architects and metal craftsmen offer personalized solutions based on each client’s needs. Working in a digital environment with cutting edge technology, capabilities include façade, roof, and building envelope systems as well as perforated metal solutions and custom patina options. Zahner projects can be found worldwide—North America, South America, Europe, Asia, and Australia. As a fourth-generation expert, Mr. Zahner holds a wealth of knowledge in the field of architectural metals. Along with countless articles, he has authored two books detailing the use of metal in architecture, which are considered the ‘comprehensive guides’ to students and practitioners worldwide.

Zahner earned a Bachelor of Science Degree in Civil Engineering from the University of Kansas. Among his numerous honors, he received the Copper Metal Award by Associazione Italiana Di Metallurgia, an Honorary AIA Membership by the American Institute of Architects and Distinguished Engineering Service Award from the University of Kansas. Zahner is an accomplished sculptor and also serves on the Advisory Board of several prestigious organizations: University of Kansas School of Engineering, Façade Tectonics, Kansas City Design Center, Nerman Museum of Contemporary Art, and Comfort the Children International.

“I recently applied to, and received, an artist’s residency in Iceland using the Opportunities section of the ISC’s Member website. It was easy to find using the search function and it was easy to apply for as well. I simply clicked on the residency’s website found in the search and it took me to their residency application page. I wholeheartedly recommend the Opportunities section for any ISC member looking for upcoming residencies and exhibitions.”

Doug Schatz
Professor of Sculpture at the State University of New York, Potsdam, NY

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