29th International Sculpture Conference
The Multifaceted Maker

October 12-15, 2019 / Portland, OR

Presented by the International Sculpture Center. Partners & Sponsors:

Denver Botanic Gardens showcases world-class art in its gardens and galleries, creating dynamic environments for art, artists and 1.3 million visitors.


29th International Sculpture Conference
The Multifaceted Maker

October 12-15, 2019 / Portland, OR


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, Twitter, and Instagram!

More Information

For additional assistance, contact Alissa Maldonado, Conference and Events Coordinator, while in Portland.

events@sculpture.org

(609) 575-7852

Support provided by:

Cover Photo Credit: Portland Blooming Tattoo. Courtesy of Travel Portland.
Welcome

On behalf of the Board of Trustees of the International Sculpture Center (ISC), it is my pleasure to welcome you to Portland and the ISC’s 29th International Sculpture Conference – The Multifaceted Maker.

It is an exciting time for the ISC community, as Sculpture Magazine’s new look has been active for almost a year now, with more detailed imagery as well as penetrating interviews with emerging and internationally renowned artists. Along with the redesign, Sculpture Magazine acquired its own website, sculpturemagazine.art, that features exclusive articles and projects. The ISC website is also in the process of a remodel with a new design that will make navigating through the website a breeze.

We are focusing on diversifying our conference with unique tours, hands-on demos, and inspiring panel speakers. The 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 cultivating your skills through engaging panel discussions and the sharing of ideas with your peers and colleagues. This year’s conference is sure to be a memorable experience, with events in collaboration with some of Portland’s most influential and unique art venues.

We would like to thank the city of Portland, as well as the local arts community, for embracing this event and welcoming us to The City of Roses. We would like to express deep appreciation to our sponsors, especially Art Research Enterprises, Jordan Schnitzer Family Foundation, Pacific Northwest College of Art, Portland Art Museum, Portland Community College, Portland State University, Reed College, and the New Jersey State Council on the Arts.

Thank you also to our keynote speakers, Leonardo Drew, and Lead Pencil Studio, 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 Bullseye Glass Company, Ed Carpenter, Eichinger Sculpture Studio, Form 3D, King School Museum of Contemporary Art, Leland Iron Works, Littman and White Galleries, Michael Curry Design, Mudshark Studios, Pacific Northwest Sculptors, Portland Art Dealers Association, Portland Open Studios, Regional Arts & Culture Council, and Savoy Studios for organizing trips and highlighting art in such a wonderful city. A special acknowledgement to the Conference Committee, listed on page 7, whose dedication and expertise were essential to the planning of the program. Thank you also to the ISC Board of Trustees for their continued support of this amazing conference and all of our programs.

We invite you to enjoy the 29th International Sculpture Conference – The Multifaceted Maker, and the events we have planned, and hope that you find some time in the midst of the conference excitement to explore some of Portland’s creative community on your own.

Robert Duncan
Chair of Board of Trustees
International Sculpture Center

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Accessibility

For accessibility of activities and venues, please refer to the Detailed Schedule on pages 16-39. If you have any questions about accessibility or further accommodations, please contact Alissa Maldonado, Conference & 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 with a volunteer badge who will be happy to assist you.

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

Kate Shanley
Business Development Director

Penny Blatt
Creative Director

Conference Committee

A special thanks to the Portland 2019 Conference Committee who helped put together an outstanding program:

- Kristin Calhoun
- Kelly Cave
- Nan Curtis
- Jeannette Darr
- Robert Duncan
- Martin Eichinger
- Devin Field
- Jennifer Galarza
- Erik Geschke
- George Heath
- Johannah Hutchison
- Midori Hirose
- Gary Kulak
- Alireza Lahijanian
- Alissa Maldonado
- Selinda Martinez
- Carole Murphy
- Joshua Reiman
- Crimson Rose
- Doug Schatz
- Julian Voss-Andreae

Acknowledgements

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

- Mark Baris
- Brett Binford
- Elizabeth Burger
- Kristin Calhoun
- Ed Carpenter
- Michele Collier
- Christina Conant
- Michael Curry
- Nan Curtis
- Shaun de Rooy
- Maryann Deffenbaugh
- Martin Eichinger
- Devin Field
- Alenna Fouts
- Charles Froelick
- Erik Geschke
- Steve Hansen
- George Heath
- Midori Hirose
- Rocky Jaeger
- Lori Kay
- Lee Kelly
- Jeremy Kester
- Leah Kohlenberg
- Sara Krajewski
- Willow Lanchester
- Dan Legree
- Amanda Leigh Evans
- Mack McFarland
- Mazey Moon
- Nancy Morales
- Carole Murphy
- Darcy Neal
- Gerri Ondrizek
- Daniel Peabody
- Bruce Polone
- Sholeh Regna
- Emma Riley
- Stephanie Robison
- Jeff Schnabel
- Jordan Schnitzer
- Ron Simmer
- Jessica Stroia
- Alisha Sullivan
- Lyn Terry
- Kirsta Trask
- Julian Voss-Andreae
**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 with a volunteer ribbon on their lanyard! Volunteers will be at every official conference location to help you with registration, directions, and more.

For Additional Assistance, contact Alissa Maldonado, Conference & Events Coordinator, while in Portland at events@sculpture.org or (609) 575-7852.

**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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<tbody>
<tr>
<td>Friday</td>
<td>12:00PM – 7:00PM</td>
<td>Hilton Portland Downtown 921 SW Sixth Avenue Portland, OR 97204</td>
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<tr>
<td>October 11th, 2019</td>
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<tr>
<td>Saturday</td>
<td>9:00AM – 8:00PM</td>
<td>Pacific Northwest College of Art (PNCA) 511 NW Broadway Portland, OR 97209</td>
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<tr>
<td>October 12th, 2019</td>
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<tr>
<td>Sunday</td>
<td>8:00AM – 9:00AM</td>
<td>Portland Art Museum 1219 SW Park Ave Portland, OR 97205</td>
</tr>
<tr>
<td>October 13th, 2019</td>
<td>12:15PM – 1:45PM</td>
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<tr>
<td>Monday</td>
<td>8:00AM – 9:00AM</td>
<td>Portland Art Museum 1219 SW Park Ave Portland, OR 97205</td>
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<tr>
<td>October 14th, 2019</td>
<td>12:15PM – 1:45PM</td>
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**Office Hours**
Talk to an ISC representative about Conference questions.

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Location</th>
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<tbody>
<tr>
<td>Sunday</td>
<td>4:00PM – 5:00PM</td>
<td>Hilton Portland Downtown, Cabinet Suite 921 SW Sixth Avenue Portland, OR 97204</td>
</tr>
<tr>
<td>October 13th, 2019</td>
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</tr>
<tr>
<td>Tuesday</td>
<td>2:00PM – 3:00PM</td>
<td>Hilton Portland Downtown, Cabinet Suite 921 SW Sixth Avenue Portland, OR 97204</td>
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<tr>
<td>October 15th, 2019</td>
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**Getting Around**

**Main Conference Locations**
- **Hilton Portland Downtown**
  921 SW 6th Ave
  Portland, OR 97204
- **Pacific Northwest College of Art (PNCA)**
  511 NW Broadway
  Portland, OR 97209
- **Portland Art Museum**
  Fred & Suzanne Fields Ballroom
  1219 SW Park Ave
  Portland, OR 97205
- **Portland State University (PSU)**
  Smith Memorial Student Union
  1825 SW Broadway
  Portland, OR 97201
- **Reed College**
  Vollum Lecture Hall
  3203 SE Woodstock Blvd
  Portland, OR 97202-8199

**Shuttle Services to Reed College (10/14)**
Limited shuttle service will be provided from the Hilton Portland Downtown for those that need it. A shuttle will loop from 6:00PM-6:45PM from the hotel to Reed College. Shuttles will depart from Reed back to the hotel from 8:15PM-9:15PM.

**Local Taxi Companies**
- Blue Taxi, LLC
  503-257-6757
- Broadway Cab Company
  503-227-1234
- Flat Cab
  503-970-0033
- New Green Cab
  503-234-1414
- New Rose City Cab Company
  503-282-7707
- PDX Yellow Cab, LLC
  503-841-6928
- Radio Cap Company
  503-227-1212
- Union Cab Co.
  503-408-1234
- United Independent Cab
  503-444-1267

**TriMet Bus-Public Transportation**
The TriMet bus system offers low fares starting at $2.50, friendly drivers and full wheelchair accessibility. Most buses are now equipped with bike racks, making mass transit more user-friendly for the cycling set. Visit trimet.org for more information.

**MAX Light Rail-Public Transportation**
If you are looking for a less expensive and easy method of getting to downtown Portland, MAX light rail offers service to and from the airport, with 97 stations and 60 miles of track connecting the city, and region. Visit trimet.org/max/ for maps and information.

**Taxi**
Cabs to and from the airport average around $35 one way before gratuity. Radio Cab offers a discount with coupons available on their website. The one-way trip takes 20-40 minutes. You can find taxis waiting in the center section of the airport terminal's lower roadway outside of baggage claim.
Getting Around

UBER

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 technology platform. Uber’s smartphone apps connect driver-partners and riders. With a few taps of a button, you can request a ride with a driver-partner. What this means is convenient, reliable, and quality transportation in Portland is available at your fingertips.

How to Sign up:
- Download the Uber app from the App Store or Google Play.
- Sign up for an Uber account.

How does it work?
Once you’ve downloaded the Uber app and set up your account, you can request a ride with two quick taps:

1. Open your app and enter your destination in the “Where to?” field.
2. Swipe up to see all vehicle options available in your area.
3. You may be asked to confirm your pickup location. If so, move the pin on the map, or select from a list of locations. Tap “Confirm Pickup” to send your request to eligible drivers in the area.
4. On the next screen, tap “Request” and we’ll find you the nearest available driver. Once a driver accepts your request, you’ll see their location and estimated time of arrival on the map.

Rental Cars

Hertz
1-800-654-2240 | 1-405-749-4434
Convention Number (CV): 04X00004

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 Portland area locations for rental start dates October 5-October 22, 2019. At checkout, enter the Convention Number (CV) 04X00004 under “Discount Code” to receive the special ISC discount.

Walking Directions from the Hilton Portland Downtown to the Portland Art Museum

1. Using the SW 6th Ave Entrance of the Hilton Portland Downtown, turn right toward SW Salmon St.
2. Continue walking for 2 blocks.
3. Turn right onto SW Madison St.
4. Continue walking for 2 blocks and through the Lincoln Square SW Park Blocks.
5. The Portland Art Museum will be on the left hand side.
Getting Around

Walking Directions from the Hilton Portland Downtown to Pacific Northwest College of Art (PNCA)

1. Using the SW 6th Ave Entrance of the Hilton Portland Downtown, turn left toward SW Taylor St.
2. Continue walking for 7 blocks on SW 6th Ave.
3. Turn left onto SW Pine St. where you will see a Lauretta Jean’s Bakery on the left hand side.
4. Continue straight and turn right onto SW Broadway.
5. Continue straight onto SW Broadway for 5 blocks.
6. Pacific Northwest College of Art (PNCA) will be on the left hand side.

Walking Directions from the Hilton Portland Downtown to Portland State University (PSU)

1. Using the SW 6th Ave Entrance of the Hilton Portland Downtown, turn right toward SW Salmon St.
2. Turn right onto SW Salmon St.
3. Continue walking for 9 blocks.
4. Portland State University (PSU) will be on the right hand side.
Marketplace

Meet the vendors at the Marketplace at PNCA.

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<tr>
<th>Date</th>
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<tbody>
<tr>
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<td>5:00PM – 8:00PM</td>
<td>Pacific Northwest College of Art (PNCA) 511 NW Broadway, Portland, OR 97209</td>
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ISC Book Store

The ISC will have books for sale throughout the conference. 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 throughout the conference, and during registration desk hours on October 11th at the Hilton Portland Downtown and October 12th at Pacific Northwest College of Art (PNCA). Sizes are limited.

Art Work Fine Art Services, Inc.
Operations Manager: Eric Gibbons
eric@artworkfas.com / 503-256-7648
PO Box 20306, Portland, OR 97294

Art Work Fine Art Services with offices and warehouses in Seattle and Portland provides crating, shipping, installation, west coast delivery service and climate controlled storage.

Blick Art Materials

Store Manager: Stephen Juran
BlickPearlDistrict@dickblick.com / 503-223-3724
1115 NW Glisan St., Portland, OR 97209

Blick Art Materials is one of the largest and oldest providers of art supplies in the United States. Its products cater to the full spectrum of artists — from the youngest child ready to scribble with his or her first crayon to well-known, gallery-represented professionals. The company's extensive selection, competitive prices, and superior customer service make Blick the choice for professional and amateur artists, art educators, architects, designers, students, hobbyists, or anyone requiring quality art materials for work or pleasure. Visit www.dickblick.com for more information.

Gizmo Art Production, Inc.
Sales Manager: Tristan Beech
Tristan@gizmosf.com / 415-222-6181 ext 15
202 Potrero Ave, San Francisco, CA 94103

Gizmo Art Production, Inc. is a San Francisco based one-stop artwork design and fabrication studio that works with artists and designers on projects of all scales in all types of mediums. Our unparalleled experience forming, welding, lighting and finishing monumental artworks can be seen all over the United States.

Woven Bronze Studio

Owner: Virginia Anne Harrison
wovenbronze@outlook.com / 707-293-6997
1799 Austin Way, Santa Rosa, CA 95404

Virginia Harrison is a single artist who has her own studio and teaches welding classes. She creates abstract bronze sculptures from cast and woven bronze wire.
Friday, October 11th, 2019

10:00AM - 6:00PM

Portland Art Dealers Association (PADA) Gallery Hop

Open to the public. Transportation will not be provided.

Explore Portland’s Pearl District and beyond on a self-guided Gallery Hop. Over the years Portland’s art scene has expanded widely. Exhibition openings and artist events can be attended at galleries and institutions throughout the city on any given night of the week. Educational presentations and discussions are another premier monthly activity sponsored by Portland Art Dealers Association and Portland Art Focus members, and are generally free to the public.

Be sure to check the Portland Art Guide, located in your conference tote bag, which showcases a map and listings of exhibitions at galleries, museums, and art institutions throughout Portland.

Instructions:
Transportation will not be provided – this is a self-guided gallery hop. The Pearl District is accessible by foot or by TriMet/Max Rail. The galleries will be open from Tuesday-Saturday. Please check with individual galleries for exhibition details and open hours.

12:00PM - 7:00PM

Conference Registration and ISC Conference Shop

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

Conference tote bags contain essential information about the 29th 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.

Location:
Hilton Portland Downtown
921 SW 6th Ave / Portland, OR 97204

12:30PM - 3:00PM

Lake Oswego’s Gallery Without Walls Public Art Program Tour

Transportation will be provided. Additional fee applies.

Lake Oswego is home to over 80 public art sculptures, 50 of which are permanent and 30 which are on loan for a period of 2 years. This nationally renowned program features significant Oregon artists including Valerie Otani, Lee Hunt, Bruce West, Tom Hardy, Devion Laurence Field, Leroy Setziol, and Lee Kelly, as well as artists of international importance. Join the Arts Council of Lake Oswego for this walking tour of their program and hear about new projects upcoming.

Instructions:
Transportation will be provided. The tour will meet in the lobby of the Hilton Portland Downtown at 12:30PM to travel to Lake Oswego. The tour will end back at the hotel at 3:00PM. This is a walking tour, so please wear comfortable shoes.

Location:
Arts Council of Lake Oswego
520 1st St / Lake Oswego, OR 97034

1:45PM - 4:15PM

King School Museum of Contemporary Art (KSMoCA) Tour

Transportation will be provided. Additional fee applies.

KSMoCA is an art museum run by elementary school students in collaboration with contemporary artists from around the globe. Founded by Harrell Fletcher and Lisa Jarrett, KSMoCA reimagines the way museums, public schools, and universities can affect people, culture, and perspectives by creating radical intersections and sharing resources across organizations. The tour will include works in KSMoCA’s permanent collection, site-specific installations, a viewing of Wendy Red Star’s solo exhibition, and an experiential conversation about social practice, pedagogy and collaboration.

Instructions:
Transportation will be provided. The tour will meet in the lobby of the Hilton Portland Downtown at 1:45PM to travel to KSMoCA. The tour will end back at the hotel at 4:15PM.

Location:
King School Museum of Contemporary Art
4906 NE 6th Ave / Portland, OR 97211

1:45PM - 4:15PM

Form 3D Tour

Transportation will be provided. Additional fee applies.

On this tour, you can meet members of Form on-site to learn about how they specialize in advancing the process of making sculptures. Form is a dedicated group of artists and engineers pairing the newest
advancements of technology with traditional studio methodologies customizing the artist's process with the right combination of solutions for every artist's unique project. A tour of the Form facilities will showcase various technologies including 3D scanning, 3D print, CNC Milling, Digital Sculpting, Prototyping and much more!

Instructions:
Transportation will be provided. The tour will meet in the lobby of the Hilton Portland Downtown at 1:45PM to travel to Form 3D. The tour will end back at the hotel at 4:15PM.

Location:
Form 3D
2808 SE 9th Ave / Portland, OR 97202

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Michael Curry Design – Studio Tour

Transportation will be provided. Additional fee applies.

Michael Curry is an award-winning visual and concept designer, known for his broad work in theater and live events. Curry is sought out by the world's top entertainment organizations, such as The Metropolitan Opera, Universal Studios, Cirque du Soleil, and the International Olympic Committee to create large-scale spectacles. He has brought his vision to countless shows for Disney, including co-design of puppetry and masks with Julie Taymor for The Lion King on Broadway. Michael is a leading expert on character and scenic design, specializing in total immersion of art and environment. His forward-thinking methods have allowed him to be a predictor of future innovations and a leading fixture in the international art scene. Despite working at a global scale, Curry embraces local styles, techniques, and artists to fully integrate his creations into the communities and cultures for which he designs.

Instructions:
Transportation will be provided. The tour will meet in the lobby of the Hilton Portland Downtown at 2:00PM to travel to Michael Curry Design Studio. The tour will end back at the hotel at 5:00PM.

Attendees must sign a non-disclosure agreement before entering Michael Curry Design Studio. No photography/videography will be permitted during the tour.

Location:
Michael Curry Design Studio
50759 Dike Rd / Scappoose, OR 97056

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Walking Tour of Outdoor Sculpture by Regional Arts & Culture Council (RACC)

Transportation will not be provided. Additional fee applies.

RACC provides grants for artists, nonprofit organizations and schools; manages an internationally acclaimed public art program; raises money and awareness for the arts through workplace giving; networking events and other community gatherings. RACC oversees a program to integrate arts and culture into the standard curriculum in public schools throughout the region through "The Right Brain Initiative."

Instructions:
This tour will take in a variety of works from smaller sculptures on Portland’s Transit Mall to large architecturally integrated installations, from kitschy to iconic, campy to sublime.

Location:
Portland Art Museum
1219 SW Park Ave / Portland, OR 97205

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Conference Registration and ISC Conference Shop

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

Conference tote bags contain essential information about the 29th 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.

Location:
Pacific Northwest College of Art
511 NW Broadway / Portland, OR 97209

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Saturday, October 12th, 2019

5:00PM-8:00PM

$5 After 5PM Fridays at the Portland Art Museum

Open to the public. Transportation will not be provided.

Enjoy everything the Museum has to offer—at your own pace and for only for $5. Admission is $5 from 5:00PM to 8:00PM. The Art Pub in the Museum Grounds Café serves fresh snacks, coffee and tea, and wine and beer. Explore the collection in a casual and playful atmosphere with occasional special events like pop-up exhibitions, performances, art making, and improv comedy.

Location:
Portland Art Museum
1219 SW Park Ave / Portland, OR 97205
Portland Open Studios Tour East

Transportation will be provided. Additional fee applies.

For 21 years, Portland Open Studios has juried in 100+ artists across greater Portland to open their studios to the public for two weekends each October. Visitors find their way to the studios via a printed map and online tour guide, watching artists demo their process and even sometimes participating! Like many cities, housing in Portland proper has become expensive, and some of our most interesting studios are further outside the city limits - particularly our sculptors, who need plenty of space to work.

This tour will take you to some of our most exciting, experienced participating artists studios, focusing on far-from-the-center studio locations. Consider this your own personal guide to off-the-beaten-track art experiences!

Instructions:
Transportation will be provided. The tour will depart from the lobby of the Hilton Portland Downtown at 9:30AM. The tour will end back at the hotel at 1:00PM.

Savoy Studios Tour

Transportation will be provided. Additional fee applies.

Savoy Studios has, for more than four decades, been an international leader in the design and fabrication of glass for specialized architectural installations. They have collaborated with some of the world’s finest architects, artists, and other design professionals to produce works of lasting beauty. They offer design and fabrication services that combine science, technology, art, and soul.

The Savoy Studios staff will guide attendees through the 32,000 sq. ft. studio while describing their processes on current projects. On this tour, you will see glass fusing, glass laminating, sand blasting, water jet cutting, the assembling area, grinding and polishing, and more! Coffee will also be available.

Instructions:
Transportation will be provided. The tour will meet in the lobby of the Hilton Portland Downtown at 9:40AM to travel to Savoy Studios. The tour will end back at the hotel at 12:20PM.

Leland Iron Works Tour

Transportation will be provided. Additional fee applies.

Lee Kelly is one of the most revered artists in the Pacific Northwest, best known for his monumental public sculptures throughout Oregon and the surrounding region. Kelly graduated from the Museum Art School at the Portland Art Museum (now known as the Pacific Northwest College of Art, PNCA) in 1959. Kelly’s long and prestigious career has resulted in a significant body of work which can be seen in public and private collections throughout the country, including the Portland Art Museum (Portland, OR), Stanford University (Palo Alto, CA), New Orleans Museum of Art (New Orleans, LA), Seattle Art Museum (Seattle, WA), and the City of Sapporo, Japan. His modernist sculptures are a central focus at regional institutions such as Reed College, Oregon State University, Catlin Gabel School, the Oregon Health and Sciences University, and the Washington Park Rose Garden. Join us for a tour of Lee Kelly’s Oregon City studio and 5-acre sculpture garden.

Instructions:
Transportation will be provided. The studio shop is three levels. Please wear comfortable sneakers as you will be walking through grass and uneven ground. Umbrellas and raincoats are also encouraged.

The tour will meet in the lobby of the Hilton Portland Downtown at 9:45AM to travel to Leland Iron Works. The tour will end back at the hotel at 12:45PM.

Mudshark Studios Tour

Transportation will not be provided. Additional fee applies.

Mudshark Studios is a one stop shop for developing and producing ideas in clay utilizing time honored traditions alongside new technologies. By educating their clients about materials, techniques, and the various processes used, they assess and implement the most effective methods to fit production needs. They work with a wide variety of creatives ranging from budding entrepreneurs to accomplished artists and designers, maintaining a strong role in the local arts community and economy.

Get a behind the scenes tour with Mudshark Studios Co-Founder and Co-owner Brett Binford. Brett will take you through the 10,000 sq. ft. studio and show you a variety of Mudshark projects at various stages ranging from model making, molds, slipcasting and RAM pressing, and glazing.

Instructions:
Transportation will not be provided. Attendees must find their own way to this tour. Mudshark Studios is a 10 minute drive from the Hilton Portland Downtown.

Location:
Mudshark Studios
1930 NE Oregon St / Portland, OR 97232

*All information correct at the time of printing. Information subject to change.
**Portland Open Studios Tour South**

1:30PM-4:30PM

*Transportation will be provided. Additional fee applies.*

For 21 years, Portland Open Studios has juried in 100+ artists across greater Portland to open their studios to the public for two weekends each October. Visitors find their way to the studios via a printed map and online tour guide, watching artists demo their process and even sometimes participating! Like many cities, housing in Portland proper has become expensive, and some of our most interesting studios are further outside the city limits - particularly our sculptors, who need plenty of space to work.

This tour will take you to some of our most exciting, experienced participating artists studios, focusing on far-from-the-center studio locations. Consider this your own personal guide to off-the-beaten-track art experiences!

**Instructions:**

Transportation will be provided. The tour will depart from the lobby of the Hilton Portland Downtown at 1:30PM. The tour will end back at the hotel at 4:30PM.

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**VR Sculpting Demo and Immersive Technologies Exploration**

1:30PM-4:30PM

*Transportation will not be provided. Additional fee applies.*

The Cascade Campus at Portland Community College has been establishing new media programs specializing in topics such as creative coding and immersive technologies, new media sculpture and virtual/augmented reality explorations.

You are invited for a guided tour exploring these new technologies related to sculpture, virtual reality, animation and rapid prototyping techniques. Attendees will be invited to try out physical sculpting in virtual reality, and explore new media possibilities such as motion capture, animation and rapid prototyping techniques possible through the formation of digital sculptures.

Sculpting in virtual reality is unlike any experience, the sculpting medium holds any form you shape it into. Be prepared to use your body in a virtual space, creating forms without limitations to resources or studio space.

**Instructions:**

Transportation will not be provided. Attendees must find their own way to this activity. The Cascade Campus at Portland Community College is about a 10 minute drive from the Hilton Portland Downtown.

**Location:**
Portland Community College, Cascade Campus
735 N. Killingsworth St / MAHB Room 217 / Portland, OR 97217

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**Mudshark Studios Tour**

3:00PM-5:00PM

*Transportation will not be provided. Additional fee applies.*

Mudshark Studios is a one stop shop for developing and producing ideas in clay utilizing time honored traditions alongside new technologies. By educating their clients about materials, techniques, and the various processes used, they assess and implement the most effective methods to fit production needs. They work with a wide variety of creatives ranging from budding entrepreneurs to accomplished artists and designers, maintaining a strong role in the local arts community and economy.

Get a behind the scenes tour with Mudshark Studios Co-Founder and Co-owner Brett Binford. Brett will take you through the 10,000 sq. ft. studio and show you a variety of Mudshark projects at various stages ranging from model making, molds, slipcasting and RAM pressing, and glazing.

**Instructions:**

Transportation will not be provided. Attendees must find their own way to this tour. Mudshark Studios is a 10 minute drive from the Hilton Portland Downtown.

**Location:**
Mudshark Studios
1930 NE Oregon St / Portland, OR 97232

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**Opening Reception, Exhibition Openings, and Marketplace**

5:00PM-8:00PM

*Included in registration. Transportation will not be provided. RSVP is required.*

Start the conference on a high note at PNCA where you can meet Marketplace vendors, check out the littleSCULPTURE Show, and other exhibitions on view including work by alumni and current BFA students, Krista Cibis (MFA CS/VS, Textile Hive artist), MFA sculpture students, and PNCA sculpture faculty.

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.

Don’t forget to check out the Marketplace. Vendors will be on hand to share information, and do product demos.

ISC Staff will be on hand for late registrations and to answer any questions about the conference while you mingle with conference attendees.

The reception will end at 8:00PM.

**Instructions:**

Transportation will not be provided. PNCA is a 15 minute walk from the Hilton Portland Downtown.

**Location:**
Pacific Northwest College of Art
511 NW Broadway / Portland, OR 97209

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*All information correct at the time of printing. Information subject to change.
Panel Presentation:
Wrestling Form-Sculpture in the Classroom

Included in registration.
Moderator: David Eckard
Panelists: Emily Bixler, Sam Collins, Matt Perez

How do students and faculty wrestle with the realities of teaching and learning sculpture in the classroom? How is an emerging sculptural voice best nurtured while dealing with the realities of studio space, material acquisition, storage and transport? PNCA's Head of Sculpture, current BFA and MFA students, and a successful PNCA alum will engage in a frank and honest conversation about their studio/classroom experiences and the subsequent challenges, adaptations and rewards of pushing a sculptural vision and voice out into the world.

Location:
Pacific Northwest College of Art (PNCA), Mediatheque
511 NW Broadway / Portland, OR 97209

Sunday, October 13th, 2019

Opening Remarks

Location:
Portland Art Museum, Fred & Suzanne Fields Ballroom
1219 SW Park Ave / Portland, OR 97205

Panel Discussion:
Public Art: Looking at its Impact and Benefits in Livable Cities

Included in registration.
Moderator: Owen Craven
Panelists: Ming Cheung, Emily Trent, Ronnie Van Hout

Public art has a seemingly unlimited list of potential benefits, from fueling creativity and beautifying our cities, to improving our quality of life and adding value to assets. This talk will explore public art's impact and the benefit it brings to a place, to cities and to people's lives.

Location:
Portland Art Museum, Fred & Suzanne Fields Ballroom
1219 SW Park Ave / Portland, OR 97205

Panel Discussion:
Voyage to the Virtual - Sculpture in the Post-Digital Age

Included in registration.
Moderator: Mara-Johanna Kolmel
Panelists: Jose Luis Garcia del Castillo, Sophie Kahn, Michael Rees

Digital technologies constitute a powerful assemblage of affordances that have deeply impacted artistic object-making. The panel invites interdisciplinary research perspectives on historical and recent sculptural production to examine how digital technologies configure the understanding of sculpture. Through trans-disciplinary dialogue, including artists and theorists alike, the panel aims to develop new syntaxes for sculpture in the post-digital age.

Location:
Portland Art Museum, Fred & Suzanne Fields Ballroom
1219 SW Park Ave / Portland, OR 97205

Lunch

Boxed lunches will be provided.

Location:
Portland Art Museum
1219 SW Park Ave / Portland, OR 97205

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

12:30PM – 1:30PM ARTSlams**

**Sign up will be available on-site on October 11th and October 12th at the registration desk. Space is limited.

ARTSlam Sessions are unique opportunities to meet with peers for creative critique. Artists are invited to present images (must be provided on a USB Drive, other formats not accepted) of their current work to other attendees for constructive dialogue. Each artist will be limited to 10 minutes - maximum! Sessions will be limited to 6 people per session. Sign up prior to the session will be required and limited space is available. Sign-ups will be on a first come basis at the conference.

Location:
Portland Art Museum, Andrée Stevens Room
1219 SW Park Ave / Portland, OR 97205

1:45PM-3:15PM Keynote Discussion – Lead Pencil Studio

Included in registration.

Join us for Lead Pencil Studio’s keynote address where Annie Han and Daniel Mihalyo will discuss how they intertwine architecture and sculpture, before opening the conversation for a Q&A session with the audience.

Location:
Portland Art Museum, Fred & Suzanne Fields Ballroom
1219 SW Park Ave / Portland, OR 97205

5:00PM-8:00PM Reception at PNCA Glass Building

Open to the public. Transportation will not be provided.

Pacific Northwest College of Art will have a BFA Faculty Exhibition opening at their Glass Gallery. Glass is PNCA’s new home for 3D shops, their sculpture program, and many of their graduate studios. The building, formerly the home of Uroboros Glass, has provided usable space for students in a neighborhood of small maker businesses and artist studios.

Instructions:
Transportation will not be provided. The Glass Building is 17 minutes from the Hilton Portland Downtown via the TriMet.

Location:
Pacific Northwest College of Art, Glass Gallery
2139 N Kerby Ave / Portland, OR 97227

Monday, October 14th, 2019

8:45AM - 9:00AM Announcements

Location:
Portland Art Museum, Marion Miller Gallery
1219 SW Park Ave / Portland, OR 97205

*All information correct at the time of printing. Information subject to change.
9:00AM-10:30AM  Panel Discussion: Contemporary Public Art Sculpture in China

Included in registration.

Moderator: Linda Tesner  
Panelists: Devin Laurence Field, Prof. Shen Lieyi, Prof. Dong Shubing

The panel will feature a sampling of public art sculpture projects in China, a discussion of the nature of the organizations involved in sculpture in China as well as the roles both Chinese and foreign sculptors play in such projects. How do projects resemble or differ from similar opportunities in the United States? Private and public sponsorships drive opportunities in China; is there a balance? What are the influences of the West in China and vice versa?

Location:  
Portland Art Museum, Fred & Suzanne Fields Ballroom  
1219 SW Park Ave / Portland, OR 97205

10:30AM - 10:45AM  BREAK

10:45AM - 12:15PM  Panel Discussion: Deconstructing the Gender Binary: Gender and LGBTQ+ Equality within 3-Dimensional Making Environments

Included in registration.

Moderator: Emma Adair Quintana  
Panelists: Jane Foley, Kai Korsmo, Sami Lee Woolhiser

Gender and LGBTQ+ equality are deeply intertwined, and these groups have historically been underrepresented within digital and traditional 3-dimensional fabrication, design and sculpture environments. This panel explores the unique challenges within these environments and what Equality and Making really means within a culturally changing landscape.

Location:  
Portland Art Museum, Fred & Suzanne Fields Ballroom  
1219 SW Park Ave / Portland, OR 97205

12:15PM - 1:45PM  Lunch

Boxed lunches will be provided.

Location:  
Portland Art Museum  
1219 SW Park Ave / Portland, OR 97205

12:30PM-1:30PM  Breakout Session: Artist as Visionary and Instigator: the Wildwood Trail Footbridge over West Burnside, Portland, Oregon

Speaker: Ed Carpenter

Portland, Oregon artist Ed Carpenter conceived, promoted, and helped realize a 180’ long pedestrian bridge over one of the city’s busiest streets. His presentation recounts the six-year process of designing, generating support, navigating the engineering and permit processes, raising 3 million dollars of funding, and implementing the project on a challenging site.

Location:  
Portland Art Museum, Fred & Suzanne Fields Ballroom  
1219 SW Park Ave / Portland, OR 97205

12:30PM-1:30PM  Breakout Session: Working With Artist Groups to Sell Your Art*

Speakers: Leah Kohlenberg, Kirista Trask

While the internet has offered artists amazing tools to promote themselves, the pure glut of marketing messages means that individuals can get lost in the shuffle. Find out what local artist organizations are doing to represent the group, and also how to take advantage of the current drive in the market towards creating “art experiences.”

Location:  
Portland Art Museum, Marion Miller Gallery  
1219 SW Park Ave / Portland, OR 97205

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

Tuesday, October 15

ANNOUNCEMENTS 8:15AM-9AM

PANEL: SHAPING FORM AND SHAPING SPACE: SCULPTURE’S 21ST CENTURY CHALLENGE
9:00AM-10:30AM

BREAK 10:30AM-10:45AM

PANEL: LARGE SCALE ART: SCULPTURE, COMMUNITY, LEARNING, TEACHING, AND THE LIFE OF PUBLIC ART
10:45AM-12:15PM

CLOSING REMARKS 12:15PM-12:45PM

Wednesday, October 16

12:30PM-1:30PM ARTSlam**

**Sign up will be available on-site on October 11th and 12th at the registration desk. Space is limited.

ARTSlam Sessions are unique opportunities to meet with peers for creative critique. Artists are invited to present images (must be provided on a USB Drive, other formats not accepted) of their current work to other attendees for constructive dialogue. Each artist will be limited to 10 minutes -maximum! Sessions will be limited to 6 people per session. Sign up prior to the session will be required and limited space is available. Sign ups will be on a first come basis at the conference.

Location:
Portland Art Museum, Andrée Stevens Room
1219 SW Park Ave / Portland, OR 97205

1:45PM-3:15PM Panel Discussion: Indigenous Strategies for Multimedia Intercultural Collaborations

Included in registration.

Moderator: Gail Tremblay
Panelists: Lyonel Grant, Lillian Pitt, Marie Watt

The Indigenous artists from First Nations in the U.S., Canada and New Zealand (Aotearoa) who are on the panel, Indigenous Strategies for Multimedia Intercultural Collaboration, design complex multimedia three-dimensional projects that include intercultural teams of artists. In this panel, Gail Tremblay, Mi’kmaq and Onondaga, (Moderator), Lillian Pitt, Warm Springs, Wasco (Watalas) and Yakama (Wishxam), Lyonel Grant, Maori (Ngati Pikiao, Ngati Rangiwehehi, Te Arawa), and Marie Watt, Seneca Nation, will discuss major intercultural collaborative projects they created, and discuss strategies for designing and working on such projects with diverse groups of artists with whom they choose to collaborate. This panel is designed to be of interest to practicing artists and sculptors including educators and students who are interested in learning about doing collaborative work as well as to art administrators, curators, and public art advocates and planners who are interested in recruiting teams to do complex intercultural installations and/or public art works.

Location:
Portland Art Museum, Fred & Suzanne Fields Ballroom
1219 SW Park Ave / Portland, OR 97205

*All information correct at the time of printing. Information subject to change.
Party at Eichinger Sculpture Studio

Transportation will not be provided. RSVP is required.

Eichinger Sculpture Studio/Gallery together with the Pacific NW Sculptors Association are hosting a free happy hour reception for ISC participants. ESS is a 4500 sq.ft. studio with a brand new gallery inside a three story Creative Center called the Geode. ESS has over 70 sculptures on display with lots of paintings on display throughout the Geode. Both the Geode and ESS will be open with light food, various libations and maybe some of Portland’s Jazz.

Instructions:
Transportation will not be provided. Attendees must find their own way to Eichinger Sculpture Studio. It is a 10 minute drive from the Hilton Portland Downtown. Limited transportation will be provided from Eichinger Sculpture Studio to Reed College for the Keynote Discussion. A shuttle will loop from 6:00PM-6:45PM, starting at the Hilton Portland Downtown, and making stops at Eichinger Sculpture Studio and Reed College.

Location:
Eichinger Sculpture Studio
2516 SE Division St / Portland, OR 97202

Shuttle Service to Reed College

Included in registration. Limited transportation will be provided.

Limited shuttle service will be provided from the Hilton Portland Downtown for those that need it. A shuttle will loop from 6:00PM to 6:45PM from the hotel to Reed College. Shuttles will depart from Reed back to the hotel from 8:15PM-9:15PM. Reed College is a 12 minute drive from the Hilton Portland Downtown.

Keynote Discussion – Leonardo Drew at Reed College

Included in registration. Limited transportation will be provided.

Join us for Leonardo Drew’s keynote address where he will discuss his work and practice, before opening the conversation for a Q&A session with the audience.

Instructions: Limited shuttle service will be provided from the Hilton Portland Downtown for those that need it. A shuttle will loop from 6:00PM-6:45PM from the hotel to Reed College. Shuttles will depart from Reed back to the hotel from 8:15PM-9:15PM. Reed College is a 12 minute drive from the Hilton Portland Downtown.

Location:
Reed College, Vollum Lecture Hall
3203 Southeast Woodstock Boulevard / Portland, OR 97202

Announcements

Location:
Portland Art Museum, Fred & Suzanne Fields Ballroom
1219 SW Park Ave / Portland, OR 97205

Panel Discussion: Shaping Form and Shaping Space - Sculpture’s 21st Century Challenge

Included in registration.

Moderator: Maki Hajikano
Panelists: Daniel Clayman, Mary McInnes, Kevin H. Jones

Within this panel presentation and discussion, the focus will concern how artists are employing new technology from both a technical and a conceptual aspect. In addition, questions about new possibilities as well as potential problems, which new technology can bring to the contemporary sculpture practice, will be discussed. Furthermore, the panel seeks to explore how educational institutions can create an ideal platform for offering an environment and opportunity for students who want to acquire the skills and knowledge of the new technology; and how best to fund the acquisition of such technology.

Location:
Portland Art Museum, Fred & Suzanne Fields Ballroom
1219 SW Park Ave / Portland, OR 97205

Break

*All information correct at the time of printing. Information subject to change.
**Panel Discussion:**
Large Scale Art Sculpture, Community, Learning, Teaching, and the Life of Public Art

*Included in registration.*

**Moderator:** Selinda Martinez

**Panelists:** Peter Hudson, Alireza Lahijanian, Margaret Long, Crimson Rose, Matthew Schultz

The panel of sculptors and engineers will showcase their journey of creating art. Panels will share the tools and methods they have developed over the years that have allowed them to successfully navigate the unknowns, guide their teams to work together synergistically, and create something bigger than themselves. As an artist, you may not be an expert in all the necessary areas required to effectively guide your artwork into reality. However, the panelists will discuss how to best identify and employ these experts. In addition, they will share their experiences in how to overcome challenges and keep the integrity of the artistic vision. They will also reveal the roadmap of design prioritization, as well as discuss the importance of various ways to examine the proof of concept.

**Location:**
Portland Art Museum, Fred & Suzanne Fields Ballroom
1219 SW Park Ave / Portland, OR 97205

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**Hollow Casting and Construction with Aqua Resin Demo**

*Transportation will not be provided. Additional fee applies.*

Technical talk and demonstration lead by artist and PSU Professor, Erik Geschke, addressing methods of hollow casting and construction using Aqua Resin, an easy to use, non-toxic composite fabricating resin. This water-based material is used in fiberglass reinforced laminating, casting and molding. Permanent in all interior as well as most exterior applications, this material has numerous uses in the diverse fields of sculpture, scenic design, architecture, and product development. Examples of its usage, mixing, and lamination will be demonstrated. For more information on Aqua Resin, visit www.aquaresin.com.

Erik Geschke is a mixed-media artist who has exhibited nationally and internationally. Venues include the Hammer Museum in Los Angeles, CA; ZieherSmith Gallery in New York, NY; Navy Pier in Chicago, and the PIAF Contemporary Art Fair in Paris, France. Geschke received his MFA from the Maryland Institute College of Art's Fine Arts School of Sculpture, attended the Skowhegan School of Painting and Sculpture, and received a BFA from Cornish College of the Arts. He lives and works in Portland, OR where he is an Associate Professor of Art at Portland State University. For more information about Erik Geschke, visit erikgeschke.com.

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

*Included in registration. Transportation will not be provided.*

Smith Memorial Student Union-Littman Gallery (2nd floor, Room 250)
Say, “so long” to this year’s ISC Conference at the Closing Reception, where you will attend the opening of the 2019 ISC Outstanding Student Achievement Exhibition. Congratulate the ISC’s Student winners and check out their work, as well as other exhibitions at PSU.

**Instructions:**
Transportation will not be provided. PSU is a 15 minute walk from the Hilton Portland Downtown.

**Location:**
Portland State University
Smith Memorial Student Union, Littman Gallery
1825 SW Broadway / Portland, OR 97201

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**PSU Student Exhibitions & Reception**

*Open to the public. Transportation will not be provided.*

**Shawn Creedon and Kayla Wiley: Recent International Sculpture Center Student Award Honorees**

**Art Building - AB Lobby Gallery (1st Floor)**
This two-person exhibition features work by Portland State University, School of Art + Design Alumni, Shawn Creedon (MFA in Studio Practice 2018) and Kayla Wiley (BFA in Art Practice 2018). Both alumni are recent honorees of the International Sculpture Center's prestigious Outstanding Student Achievement in Contemporary Sculpture Award competition with Creeden receiving an award in 2017 and Wiley receiving an honorable mention award in 2018. The exhibition runs from Monday, October 7 – Thursday, October 24, 2019. Curated by Erik Geschke, Associate Professor of Art.

**A+D in Berlin.**

**Art Building- MK Gallery (2nd Floor)**
A+D in Berlin is the culminating exhibition of eleven School of Art + Design students who traveled to Berlin in August 2019 with PSU instructor Tia Factor and Berlin-based faculty guide April Gertler for the study abroad course, Berlin: The Fall and Rise of an Art City. The exhibition features site responsive projects based on students’ perceptions and experiences of Berlin. The exhibition runs from Monday, October 7 – Thursday, October 24, 2019.
Ed Carpenter will lead a tour to view and walk over his newly completed 180' long footbridge for the Wildwood Trail over West Burnside Street connecting Forest Park and the Portland Arboretum. Attendees will be walking a short distance on forest trails to reach the bridge, so wear appropriate footwear.

**Instructions:**
Transportation will not be provided. Attendees must find their own way to this tour. Meet at Hoyt Arboretum Parking Area at 10:30 AM. Ed Carpenter will lead a 3/4 mile hike to the site. Please wear comfortable sneakers as you will be walking through grass and uneven ground. Umbrellas and raincoats are also encouraged.

**Location:**
Hoyt Arboretum Parking Area
4000 SW Fairview Blvd / Portland, OR 97221

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**Bullseye Glass Company Tour**

Transportation will be provided. Additional fee applies.

Bullseye Glass Company is a manufacturer of colored glass for art and architecture with worldwide distribution and a strong commitment to research, education, and promoting glass art. Since 1974, they have collaborated with a community of artists worldwide and have been instrumental in developing many of the fundamental materials and methods at the core of contemporary kiln-glass. They are widely known as the first company in the world to formulate and manufacture glasses that are factory-tested for fusing compatibility. They are also recognized for key contributions to the kilnforming, kilncasting, flameworking, and coldworking methods used to create glass art.

Take a guided tour through Bullseye Glass Company. Learn about Bullseye’s 45 year history of experimentation, innovation, and collaboration as you observe the creation of hand cast glass.

**Instructions:**
Transportation will be provided. The tour will depart from the lobby of the Hilton Portland Downtown at 10:45AM. The tour will end back at the hotel at 12:00PM.

**Location:**
Bullseye Glass Company
3610 SE 21st Ave / Portland, OR 97202

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**PSU MFA Studio - Open Studios Event**

Open to the public. Transportation will not be provided.

**Art Building - MFA Studios (2nd Floor)**
The School of Art + Design MFA Studio students will open their studios to the public, presenting work in a variety of media.

Built around a core of research-intensive creative investigation, the three-year, full-residency Studio concentration of the MFA in Contemporary Art Practice degree focuses on interdisciplinary experimentation and the exploration of ideas through the experience of making. Students are supported in a range of production disciplines, from the traditional to the emerging, as they consider the multiple ways art can live in and beyond the studio.

For more about the PSU MFA Studio program, please visit: www.pdx.edu/art-design/mfa-studio-practice and psumfastudio.org

**Instructions:**
Transportation will not be provided. PSU is a 15 minute walk from the Hilton Portland Downtown.

**Location:**
Portland State University, Art Building
2000 SW 5th Ave / Portland, OR 97201

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**Tour of Ed Carpenter’s Wildwood Trail Bridge**

Transportation will not be provided. Additional fee applies.

Ed Carpenter is an artist specializing in large-scale public installations ranging from architectural sculpture to infrastructure design. Since 1973, he has completed scores of projects for public, corporate, and ecclesiastical clients. Recent projects include interior and exterior sculptures, bridges, towers, and gateways. His use of glass in new configurations, programmed artificial lighting, and unusual tension structures have broken new ground in architectural art.
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BUILDING IN TENSION
A lecture by inventor Sam Lanahan
Sunday October 13th 3:30pm–5:00pm
Stone Soup 306 NW Broadway
Followed by reception with wine bar & cognac tasting

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connect with us
Leonardo Drew
(He/Him)

Leonardo Drew is known for creating reflective abstract sculptural works that play upon the dystopic tension between order and chaos. Recalling Post Minimalist sculpture that alludes to America’s industrial past, as well as the plight of African Americans throughout U.S. history. One could find many meanings in his work, but ultimately the cyclical nature of life and decay can be seen in his grids of transformed raw material to resemble and articulate entropy and a visual erosion of time.

Drew’s natural talent and passion for art was recognized at an early age, first exhibiting his work at the age of 13. He went on to attend the Parsons School of Design and received his BFA from the Cooper Union for the Advancement of Science and Art in 1985. His works have been shown nationally and internationally and are included in numerous public and private collections. Public institutions include the Metropolitan Museum of Art, New York; The Guggenheim, The Museum of Contemporary Art, Los Angeles; The Hirshhorn Museum and Sculpture Garden, Washington DC; and Tate, London, among others as well as collaborating with Merce Cunningham on the production of “Ground Level Overlay.” New York Times art critic Roberta Smith describes his large reliefs as “pocked, splintered, seemingly burned here, bristling there, unexpectedly delicate elsewhere. An endless catastrophe seen from above. The energies intimated in these works are beyond human control, bigger than all of us.” He currently lives and works in Brooklyn, NY.

Photo Credit: Leonardo Drew in Studio. Photo by John Berens.

Korean born Annie Han and US born Daniel Mihalyo are collaborators in Seattle-based LEAD PENCIL STUDIO since 2002, working in the area of installation art and sculpture at the architectural scale. Their work ranges widely in mediums, materials, scales and disciplines with a pervading interest in architectural space and the urban environment – often in relationship to the natural world. Their mediums include ceramics, photography, laser scanning, video, sculpture, drawing, and installation. Their work is exhibited throughout the US with locations in Europe and Asia - with over 15 solo museum exhibitions and 30 group shows.


They are recipients of the Founder’s Rome Prize, Architecture League of NY Emerging Voice, Contemporary NW Art Award, and the New York Prize from the Van Alen Institute.

Past residencies include The MacDowell Colony, Headlands Center for the Arts and Center for Land Use Interpretation.

Photo Credit: Courtesy of Lead Pencil Studio.
Learn About the Panel Speakers

Emily Bixler
(She/Her)
Panel: Wrestling Form - Sculpture in the Classroom

Emily Bixler (born in Sacramento, CA) currently lives and works in Portland, OR, where she graduated from Pacific Northwest College of Art in 2004 with a BFA in Sculpture. Her practice includes sculpture and large scale installation as well as her jewelry line BOET, a working investigation of fiber and metal, in operation since 2010 and sold internationally. She has exhibited in Portland, Oregon and California, was an artist in residence at Willidands in Healdsburg, CA and has a permanent installation at the W Hotel in San Francisco. In 2017, she received a grant from the Regional Arts & Culture Council and is the upcoming recipient of the Stumptown Artist Fellowship.

Ed Carpenter
(He/Him)
Breakout Session: Artist as Visionary and Instigator: the Wildwood Trail Footbridge over West Burnside, Portland, Oregon

Ed Carpenter is an artist specializing in large-scale public installations ranging from architectural sculpture to infrastructure design. Since 1973, he has completed scores of projects for public, corporate, and ecclesiastical clients. Working internationally from his studio in Portland, Oregon, USA, Carpenter collaborates with a variety of expert consultants, sub-contractors, and studio assistants. He personally oversees every step of each commission, and installs them himself with a crew of long-time helpers, except in the case of the largest objects, such as bridges.

Ming Cheung
(She/Her)
Panel: Public Art: Looking at its Impact and Benefits in Livable Cities

Ming Cheung is Professor of Experience Design and Founding Director of the Griffith Centre for Design and Innovation Research (CDAIR), leading cutting-edge interdisciplinary research and innovation, fostering a culture of rigorous scholarship and entrepreneurship, and building strong and productive partnerships with industry and institutions in Asia Pacific and beyond. CDAIR aims to foster economic, socio-cultural and technological advancement and to promote sustainability and wellbeing through experience design innovations. It is an interdisciplinary hub of innovation linking experience research and design with other fields such as healthcare, learning, technology and tourism, and a global initiative involving world-class researchers and industry partners from Australia, China, Italy, Netherlands, Singapore, UK and US.

Professor Cheung holds academic qualifications with First Class Honours or Program Distinction in Design, Intellectual Property Law, Digital Media, Computing, Information Technology, Education, Psychology, Applied Linguistics and Music, from some of the top 100 universities in the world. To date, she has led 30 research projects including three national category one grants, and produced 101 peer-reviewed outputs, 21 of which appeared in high-calibre SCI, SSCI or A&HCI-listed journals. The global recognition of her as a leading authority in design research and innovation is evidenced through the facts that she has won 3 Best Paper Awards, 5 University Teaching Excellence Awards, taken on major roles in the organization of 22 international conferences including as Conference Chair of the Design Research Society Conference 2020, and delivered 64 keynote and invited speeches in the fields of Design, Media and Communication. Prior to joining academia, she had over 10 years of senior management experience in industry. She has worked with many clients in her role as Principal Consultant in Design in Hong Kong. She is still maintaining strong connections with the industry through her research and consultancy projects, nationally and internationally.

Sam Collins
(He/Him)
Panel: Wrestling Form - Sculpture in the Classroom

Sam Collins is a student of sculpture in his final year at Pacific Northwest College of Art. Born in Texas, Sam moved through New Mexico and is currently residing in Oregon. His mediums of choice center closely around building material such as wood, metal, and concrete. Other media includes printmaking and found object collection. Having attended a few institutions, his work incorporates both craft and concept. From woodworking to silk screen printing, Sam seeks to explore introspective themes of identity and disposition.

Sam has found passion in fine woodworking, providing craft as a base for his practice because it offers a push-pull relationship that is often shifting based on location, space, and access to sculpting facilities. Sam is a recipient of the Andrew Bark Memorial Scholarship and the Manuel Izquierdo Sculpture Award. His experience in education has directly impacted his creative drive and facilitates a passion within academia. Thesis year for Sam will be a culmination of addressing his disposition within art worlds, pedagogy and education, and refining skill and craft.

Daniel Clayman
(He/Him)
Panel: Sculpture’s 21st Century Challenge

Daniel Clayman is a sculptor who has been working with glass as his primary medium for thirty-five years. His work reveals his interests in engineering, the behavior of light, and how the memory of experience acts on his thought process. Working large and small, he employs technology from the simplest hand tool to the latest three-dimensional modeling and production tools. He began working in the digital space in 1999. An artist/educator, Daniel is currently Professor of Craft and Material Studies, Effron Family Endowed Chair in Glass at University of the Arts, Philadelphia, PA. He has been a Visiting Critic and Artist in Residence at universities in the US and abroad including the Rhode Island School of Design, Mass College of Art and Design, Ohio State University, Tyler School of Art, and Bezalel Academy of Art in Jerusalem. His work is in the collection of over thirty museums and institutions worldwide.

Owen Craven
(He/Him)
Panel: Public Art: Looking at its Impact and Benefits in Livable Cities

In his role as Principal/Senior Curator, Owen Craven works closely with artists as they create work in response to specific projects and places. He has extensive experience in the visual arts sector and understands the importance of working through the creative process collaboratively in order to help artists realize their creative vision.

Owen spearheads the UAP Melbourne studio where he oversees the vision and implementation of a diverse range of projects alongside a team of curators and designers from UAP’s global studios. Owen has worked with a variety of clients developing strategies and artwork programs for public, private and mixed use places. He has led projects including Emily Floyd’s Jackalope for Jackalope Hotels, Reko Rennie’s Stolen Generation Marker in Melbourne, and Nike Savvas’ Papillon for Barangaroo Development Authority in Sydney. He has overseen the successful creative direction for Capital Metro in Canberra, Tun Razak Exchange in Kuala Lumpur, 60 Martin Place in Sydney, and 447 Collins Street in Melbourne.

With 15+ years of experience in the Visual Arts industry, Owen has developed a mixture of curatorial and artist project management experience. Immediately prior to joining UAP, he was the Editor of Artist Profile and Art Almanac magazines. In these roles, Owen curated several significant group exhibitions that toured both nationally and internationally. He holds a Bachelor of Arts (Art History and Theory) from the University of Sydney and sits on the Board of Directors for Lindend New Art (Melbourne).

David Eckard
(He/Him)
Panel: Wrestling Form - Sculpture in the Classroom

David Eckard utilizes diverse materials, techniques and presentational strategies in his studio practice. Futility, function, authority, queer masculinity and persona are the primary notions investigated, critiqued, and exploited in his work. Eckard fabricates fictive artifacts and enigmatic objects with a variety of materials and techniques. These sculptures exist as singular objects, installation components and performance...
props. His rendered works on panel and paper are biomorphic, sexualized schematics that address the body as carrier of histories, fantasies, potential and trauma. Through performance, Eckard orchestrates transient theatrics and deploys temporary monuments in civic spaces for incidental audiences.

Eckard has exhibited internationally and his work has been reviewed in Art in America, Sculpture, Flash Art, The New York Times, The Chicago Tribune and Artnetnews. He is the recipient of multiple fellowships and awards including the Individual Artist Fellowship (2015, Regional Arts and Culture Council, Portland, OR), the Halle Ford Fellowship in the Visual Arts (2010, Ford Family Foundation, Portland, OR) and the Bonnie Bronson Fellowship (2010, Portland, OR).

He is an Associate Professor and Head of the Sculpture Department at the Pacific Northwest College of Art in Portland, Oregon.

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Devin Laurence Field
(He/Him)
Panel: Contemporary Public Art Sculpture in China

Devin Laurence Field studied art in New Zealand, France, England and Japan, and received his MFA from the University of Oregon. His specialty is large scale fabricated metal public art sculpture. Devin's public works can be found in municipal and government collections around the United States as well as Mexico, China, Korea, Sweden and New Zealand. He has participated in International Biennales and commissioned to build sculpture for the Olympic Games.

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Jane Foley
(He/Her/They/Them)
Panel: Deconstructing the Gender Binary: Gender and LGBTQ+ Equality within 3-Dimensional Making Environments

Jane Foley (b*1985, New Orleans) is a sculptor, performer, and sound artist living in Atlanta, Georgia (US). Her sound works explore isolation versus connectivity in public spaces, beginning with subtle repeated experiments in deep listening and reciprocity. Jane Foley has created sound sculptures for the Architecture Triennale in Lisbon, Portugal and La Friche Belle de Mai in Marseille, France with Zurich-in Lisbon, Portugal and La Friche Belle sculptors for the Architecture Triennale reciprocity. Jane Foley has created sound works to explore isolation versus connectivity among others. Jane Foley currently teaches sculpture at Georgia State University while attending graduate school at School of the Art Institute of Chicago.

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Jose Luis Garcia del Castillo
(He/Him)
Panel: Voyage to the Virtual: Sculpture in the Post-Digital Age

Jose Luis Garcia del Castillo is an architect, computational designer, and educator. He advocates for a future where programming and code are tools as natural as paper and pencil. In his work, he explores creative opportunities at the intersection of design, technology, fabrication, data and art. His current research focuses on the development of digital frameworks that help democratize access to robotic technologies for designers and artists.

Jose Luis is a registered architect, and holds a Master in Architectural Technological Innovation from Universidad de Sevilla, a Master of Design Studies in Technology and a Doctorate in Design from the Harvard University Graduate School of Design. He has worked as a structural consultant for several international firms, such as OMA, Mecanoo, and Cesar Pelli, as well as data visualization architect at Fathom Information Design. He is also the co-founder of ParametricCamp, an international organization whose mission is to spread the knowledge of computational design among designers and architects.

Jose Luis is currently Lecturer in Architectural Technology at the Harvard Graduate School of Design, and Research Engineer at the Autodesk Generative Design Group.

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Lyonel Grant
(He/Him)
Panel: Indigenous Strategies for Multimedia Intercultural Collaborations

Lyonel Grant, one of Acteoroa’s preeminent sculptors, is the designer and carver of extraordinary meeting houses like Te Noho Kotaitanga marae at Unitec’s Owairaka campus. This wharenui where whakairo, carved meeting houses, is startlingly innovative yet is balanced by a committed return to the structural integrity of the past in which the carved pou pou and heke are not mere decoration on a pre-constructed European framework, but are an integral part of the structure. Other notable meeting houses he created include Te Matapipio te Rangi in Tokoroa, and Ihenga at the Tangatawhiao Marae, on the Waiariki Institute of Technology’s campus in Rotorua. He has created major sculptures around Aceteroa and in international forums. With Damien Skinner he collaborated on the book “Ihenga: Te Haerepa Hou,” an important introduction to the evolution of Maori carving in the 20th century.

Lyonel’s practice bridges the traditions of whakairi rakau, arising from his training at the New Zealand Maori Arts and Crafts Institute in Rotorua and contemporary modes of art production. His works both challenge and extend the categories and traditions of art practice in Acteoroa.

At the Evergreen State College, Lyonel collaborated with Johnpaul Jones (Cherokee/Chickasaw) to design the Indigenous Fiber Arts Studio and with Alex McCarty (Makah) and a team of Salish carvers to complete the carvings that are part of that building.

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Maki Hajikano
(She/Her)
Panel: Shaping Form and Shaping Space - Sculpture's 21st Century Challenge

Maki Hajikano received her MFA degree in sculpture from the University of Oregon where she taught part-time for a number of years before being appointed as the area head in Sculpture at Stephen F. Austin State University. Currently, she is an Associate Professor of Sculpture at York College in the City University of New York. In her recent work, she investigates human cognition and visual illusion. By utilizing multiple materials such as glass, metal and digital images, she creates richly layered environments in her installations. She was awarded a residency program at the Pichtuck Glass School where she began using glass in a significant manner. Furthermore, she has been the recipient of a number of residencies, foremost of which include the Bennis Contemporary Arts, and the John Michael Kohler Arts Center; she also received a Pollock-Krasner Foundation grant. She frequently exhibits her work in the U.S.A and Asia.

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Peter Hudson
(He/Him)
Panel: Large Scale Art Sculpture, Community, Learning, Teaching, and the Life of Public Art

Raised in Ben Lomond, CA and based in San Francisco, Peter Hudson, aka “Hudzo” self proclaims, “I am the director of the shortest (2-3 seconds), yet largest (7 tons) 3D animation shorts, realized as life-size, 3D stroboscopic zoetropes.” Hudzo channels his technical and set-design expertise, curiosity, and creative passion into life-size 3D stroboscopic zoetropes. Hudson has spent 30 years in the world of stage and set design, working with the San Francisco Opera, Ballet, TV and film. In 2000, Hudson began creating his own larger scale sculptural installations, debuting his first major installation, Playa Swimmers, at Burning Man. In 2001, his work Possession garnered international attention when it was featured on the cover of the Italian edition of Rolling Stone magazine. Hudson’s work continued to evolve into 6 stroboscopic zoetropes: Sisyphus, Deeper, Homouraboros, Tantalus, Charon, and his most recent piece, Eternal Return.

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Kevin H. Jones
(He/Him)
Panel: Shaping Form and Shaping Space - Sculpture’s 21st Century Challenge

Kevin H. Jones has degrees from Virginia Commonwealth University (BFA, Painting and Printmaking), The University of Texas at Austin (MFA, Painting) and Yale University (MFA, Design). Over the past four years within Kevin's work, one can see transitions in synthesis of media including painting, video, physical computing, and more recently, 2-dimensional digital prints. Through this synthesis of media, the conceptual investigation of the natural world through charts, diagrams and systems is a constant theme. His early work used solar energy to power a fictional television station, while more recent work uses sensors to create an interactive video installation that questions entropy. Kevin has exhibited throughout the United States, Asia and Europe and his work has been featured in ID Magazine, Idea Magazine, Neural Online, The New York Times and MSNBC. Most recently, he has exhibited his work at Art Lab AKIBA in Tokyo, Japan, Humboldt Universitat in Berlin, Germany, Stasjon K in Sandnes, Norway, and Rudolph Blume Fine Art | ArtScan Gallery.

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*All information correct at the time of printing. Information subject to change.
Leah Kohlenberg
(She/Her)

Breakout Session: Working With Artist Groups to Sell Your Art

Leah Kohlenberg is an internationally collected painter and art teacher who works in oils, acrylics, watercolors and some ink and pastels. She has lived in Portland for six years, and currently runs Portland Open Studios, a non-profit art group committed to showing the public how art is made.

Mara-Johanna Kolmel
(She/Her)

Panel: Voyage to the Virtual: Sculpture in the Post-Digital Age

Mara-Johanna Kolmel is a curator and art historian based in London. Mara obtained her MA in Art History at the Courtauld Institute of Art in London. She holds a BA in Cultural Studies from Leuphana University in Germany, where she is currently completing the PhD Voyage to the Virtual: Contemporary Sculpture between the Corporeal and the Digital.

She worked internationally in curatorial roles for the Biennial of Sydney, the Kunsthalle Hamburg and Gallery Adagio Sydney. Since 2015, she is a member of the curatorial collective approved by Pablo with whom she has realised exhibitions at Somerset House and The Silver Building in London. Mara is a founding member of the research group Data Power: Activisms/Appropriations/Aesthetics and The Museum of Data, bringing together international scholars, activists and practitioners to explore data as a site for methodological experimentation, social activism, artistic intervention, and critical engagement. She is associated with Don O., a tentacular artist of many bodies collectively thinking and acting through the internet. The group has presented collaboratively at the RIXC Art Science Festival (Riga, Latvia), the 7th Annual Conference on New Materialisms (Warsaw, Poland) and launched museuminfreefall at Forum Schlosisplatz (Aarau, Switzerland).

Mara’s writings have appeared in Art Bulletin, Texte zur Kunst and Die Nadel. She is currently co-editing the anthology Dada Data: Contemporary Art Practice in the Era of Post-Truth Politics with Sarah Hegenbart.

Kai Korosmo
(She/Her/They/Them)

Panel: Deconstructing the Gender Binary: Gender and LGBTQ+ Equality within 3-Dimensional Making Environments

Kai Korosmo has been described as a mad scientist, tinkerer, artist, and, among other things, a human being. After finding their love of making and misunderstanding in their parent’s garage, and completing four years of collegiate artistic maturation, in 2013 they received a BFA from Oregon College of Art and Craft. Korosmo’s work revolves around the uniqueness of our individual perception, and through her art seeks to provide the viewer a means for expanding, augmenting, or highlighting aspects of our shared reality. Past projects have involved interactive mechanical metaphors made of wood, back lit plaster light-and-shadow boxes, watercolor monoprint transfers, well named manufacturing robots, wood turned portrait vessels, furniture design, electronics design, garment design, life-casting, and thinking on her toes. Their current efforts are going towards developing an ecosystem of connected wearable devices to provide the wearer with a greater understanding of the subtleties of the world around and within themselves. By looking, listening, feeling, and responding, they will help bring light to worlds unknown.

Alireza Lahijanian
(He/Him)

Panel: Large Scale Art Sculpture, Community, Learning, Teaching, and the Life of Public Art

Alireza Lahijanian (Ali) received his B.S and M.S from UC Berkeley in Mechanical Engineering. Due to his passion for earth and humanity, after graduating he spent several years at an offshore wind turbine company in an effort to reduce mankind’s carbon footprint.

All strongly believes that art and new ideas expand the capacity of the human mind, and that exposure to artistic innovation is necessary for the betterment of the world. For these reasons, he is honored to bring his talents and experience to engineering imagination at Ribu.

Shen Lieyi
(He/Him)

Panel: Contemporary Public Art Sculpture in China

Shen Lieyi, born in Hangzhou in 1969, graduated from the China Academy of Art in Hangzhou in 1995. Since 2002, he has been working at the China Academy of Art, engaging in the teaching and creation of public art. Currently he is also a director in the China Sculpture Institute, Vice-President of Zhejiang Sculptors Association, and the Executive Deputy Director of the Department of Public Space Art at the China Academy of Art. In 2010 and 2012, his works won prizes in the West Lake International Sculpture Exhibition in Hangzhou as well as the Example Prize of “Artistic Projects of Public Facilities” in the National Excellent Urban Sculpture Construction for a Public Art Work in Xiaoshan Airport T3 Terminal. In 2013, he was awarded the 3rd Liu Kaiku Award at Nord Art 2013 in Budesdorf, Germany.

Margaret Long
(She/Her)

Panel: Large Scale Art Sculpture, Community, Learning, Teaching, and the Life of Public Art

Margaret Long is an Oakland, CA based, Michigan born, Burning Man bred industrial artist. She is a firm believer in the power of art creating places that grant permission to step beyond every day routine and into roles previously off limits. Margaret has been involved in the Bay Area industrial art community for over 10 years. She was involved in the inception and operating of the American Steel Studios facility, and has been with the Flaming Lotus Girls since 2008. Margaret’s roles with the group ranges from sculpture design creation, flame effects development, fabrication, and logistics management. She has been the lead artist behind 2 FLG sculptures, and the primary artist of a 2016 Burning Man funded sculpture, as well as working with other art groups and solo artists.

As a self-taught artist, Margaret is primarily a metal fabricator, incorporating industrial equipment and processes into sculpture. For the Flaming Lotus Girls, she focuses on creating art that is accessible in creation and execution.
Selinda Martinez
(She/Her)
Panel: Large Scale Art Sculpture, Community, Learning, Teaching, and the life of Public Art

Selinda Martinez received her B.S from Cal Poly, San Luis Obispo in Architectural Engineering. She has since dedicated over 10 years of her career to engineering structures. Selinda became particularly captivated by the community of artists, builders, and engineers who come together to bring large-scale concepts to life, and the collective opportunity to create positive impact on a macro scale. Selinda is committed not only to supporting the proliferation of art on a global scale but also to convening and fostering a collective of artists and makers whose cooperative effort brings artistic imagination to life.

Mary McInnes
(She/Her)
Panel: Shaping Form and Shaping Space - Sculpture’s 21st Century Challenge

Mary McInnes is a professor of art history with a focus on modern and contemporary sculpture at the School of Art and Design, Alfred University. Over the past decade, she has broadened her pedagogical interests to embrace the specific realm of glass and ceramic art as well as the broader discourse in craft practice.

Matt Perez
(He/Him)
Panel: Wrestling Form - Sculpture in the Classroom

Matt Perez is a sculptor from Northwest Indiana. His massive, textual figurative sculptures are centered around navigating in a body that has no home. His goal through sculpture is to capture how hyper visibility directed towards brown bodies distorts and transforms one’s self identity. Perez has a degree from University of Southern Indiana where he specialized in sculpture and woodworking. After receiving the Effrymson Family Bridge Year Fellowship Perez was accepted into the Visual Studies department at PNCA (Pacific Northwest College of Art). As an MFA candidate Perez further explores the ideas behind hyper visibility and the ways in which we wear traumas and other people’s perceptions on the surface of our bodies. Often calling himself a constant tourist on an endless exodus, Perez is drawn to the ideas of displacement and assimilation. Perez continues to work on acquiring his MFA degree in Portland, OR.

Lillian Pitt
(She/Her)
Panel: Indigenous Strategies for Multimedia Intercultural Collaborations

Lillian Pitt is a Native American artist from the Big River region of the Pacific Northwest. Born on the Warm Springs Reservation in Oregon, she is a descendent of Wasco, Yakama, and Warm Springs people.

Lillian creates innovative works of art using contemporary media and art forms, which draw on over 10,000 years of Native American history and tradition in the region of her birth.

As a result of her extraordinary accomplishments, today, Lillian is one of the most highly regarded Native American artists in the Pacific Northwest. Among her many awards are the Chiles Award for Lifetime Achievement, and the Governor’s Award of the Oregon Arts Commission, which declared that she had made “significant contributions to the growth and development of the cultural life of Oregon.”

Emma Adair Quintana
(She/Her)
Panel: Deconstructing the Gender Binary: Gender and LGBTQ+ Equality within 3-Dimensional Making Environments

Emma Quintana is a sculptor, collaborator and performance-based artist as well as an arts educator and researcher based out of Tampa, FL. Her artwork and research investigates gender, intimacy, control and politics. She is currently the FAB LAB coordinator and a sculpture professor at University of Tampa and has been described as a metal worker, furniture builder, art teacher and an eternal advocate.

She is currently working on a series that investigates the use of language as a way to violate personal and public spaces. Through stories and online forums, she mines words used to describe women through their bodies. These text-based sculptures will be featured in an upcoming show with the feminist collective Deep Dish, entitled Edges and Boundaries: The Use of Power and the Female Form.

Her research is very much in line with her artwork. She examines inequality, violation and preconceived notions that keep people “othered.” Most recently, while conducting doctoral research at Columbia University, she studied art interpretation within non-binary adolescents. This research pointed towards inadequacies within our adolescent educational system and hopefully paves the way towards more inclusivity within art curricula.

Michael Rees
(He/Him)
Panel: Voyage to the Virtual: Sculpture in the Post-Digital Age

Michael Rees is an artist working in themes of figuration, language, technology, and the social to weave a sculptural mélange. He has pioneered the use of digital technology in sculpture by inventing new platforms for the presentation and public interaction of viewers with sculpture. His work is exhibited widely including the Whitney Museum in the 1969 Biennial and again in “Bitstreams” in 2001, the MARTa Museum in Germany, The Kemper Museum of Contemporary Art, and in private galleries such as 303, Bitforms, Basilico Fine Art, Pablo’s Birthday, Favorite Goods and others. In 2019, he did a one person show at the Nerman Museum of Contemporary Art titled Pneumomedia that was part of Open Spaces Kansas City curated by Dan Cameron.

Most recently he opened Synthetic Cells: Site and Para Site at Grounds for Sculpture in Hamilton, New Jersey which is curated by Tom Moran and open from June 2018 until January of 2020. 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 was born in Kansas City, Missouri.

He received his BFA from the Kansas City Art Institute and his MFA from Yale University. He also won a Deutscher Akademischer Austauschdienst for undergraduate study at the Kunstkademie in Dusseldorf, Germany, with Joseph Beuys. Rees is currently professor of sculpture and digital media at William Paterson University, and Director of the Center for New Art there. He has built a high technology lab for the community to utilize including 3d printers, laser cutters, and a large scale CNC robot.

Crimson Rose
(She/Her)
Panel: Large Scale Art Sculpture, Community, Learning, Teaching, and the Life of Public Art

As one of the Cultural Founders of Burning Man, the Black Rock Arts Foundation and Burning Man Project, Crimson Rose’s life passion and work have focused on the arts and artistic expression. She began participating in the Burning Man event in 1991, and developed the organization’s Art Department, including the infrastructure, financial and other support services that make possible the large-scale participatory art works that Burning Man is renowned for. With Crimson’s guidance, Burning Man serves as an inspirational limitless canvas, the works of which now find public placement in cities around the world and serve as catalytic sparks for community collaboration. Instigator of the creative energy and Creative Director of the Fire Conclave, the largest gathering of fire performers in one place at one time in the world. Other creative endeavors include: land art, textiles, watercolors & assemblies.
Jeff Schnabel
(He/Him)

Breakout Session: Art After Dark
Jeff Schnabel is the Director for the School of Architecture at Portland State University. His activities in and out of the classroom are focused on making the public realm successful after dark. Jeff is a co-founder of the Portland Winter Light Festival and a Board Member of the Willamette Light Brigade, a non-profit dedicated to lighting Portland’s bridges. Jeff is also a member of the International Nighttime Design Initiative and the Media Architecture Institute.

Matthew Schultz
(He/Him)

Panel: Large Scale Art Sculpture, Community, Learning, Teaching, and the Life of Public Art

The Pier Group is an international collective of artists and builders led by Matthew Schultz, dedicated to creating rich, deep experiences through art and community. Based in Reno, NV our team engages volunteers around the act of participation and learning. We believe in giving people of all walks of life the skills and opportunity to build something amazing. The Pier Group is best known for their art at Burning Man including the eponymous Pier in 2011, Pier 2 in 2012 and their monumental dedication to relationships, family, and love, Embrace in 2014. The Space Whale team was a collaboration of over 50 dedicated volunteers, who now hold a piece of this beautiful creation. The Space Whale is an environmental statement, a dedication to nature and science. A testament to the urgent need to preserve our environment, Our distant cetacean cousins sit at the brink of extinction. We are both responsible for their destruction and the only ones who can fix it. It is time to build a new world, one where humans and nature are in balance on a path to the stars.

Dong Shubing
(He/Him)

Panel: Contemporary Public Art Sculpture in China

Dong Shubing is the Dean of the Sculpture Department at the Academy of Fine Arts, Tsinghua University. He received his MFA from the Central Academy of Fine Arts, Beijing, and his BA from the Central Academy of Arts and Design, Beijing. Dong is the Deputy Secretary General and Director of the China Sculpture Institute, Director of the Professional Committee of Sculpture, China Arts and Crafts Institute, and is a certified sculptor of the National Urban Sculpture Construction Steering Committee. He has published a number of books and essays, including Curdy Time and Space, 2000, Decorative Sculpture Design, 1996, Basic Elements of Modern City Sculpture, 2003, and The Role of Colors in Sculpture, 2003. Professor Dong received the Design Award of the National Urban Sculpture Exhibition in 2004, the Award of Excellence, Oita International Sculpture Exhibition, Japan in 2006, and the Gold Award of Dialogue and Communication Sculpture Invitation Exhibition in 2008.

Kirista Trask
(Sh/Her)

Breakout Session: Working With Artist Groups to Sell Your Art

Kirista Trask is a Portland, OR based Abstract Mixed Media Artist, Curator, and Creative Business Strategist. Kirista’s work seeks to translate subtle moments and landscapes into swirling abstraction, blending saturated, opaque colors with translucent washes to evoke moment as an emotional experience. Currently, her work focuses on intergenerational trauma, queer identity, and the role of memory in current experience. Kirista has a found passion and purpose in organizing artistic communities, advocating for underserved communities, and helping artists clarify, cultivate, and achieve extensive career goals. Kirista has spent more than ten years in business development for a wide range of industries and uses that experience in her role as Marketing Director of Portland Open Studios, to further elevate her artistic community.

Linda Tesner
(Sh/Her)

Panel: Contemporary Public Art Sculpture in China

Linda Tesner is the interim director and curator of the Jordan D. Schnitzer Museum of Art at Portland State University. She was formerly the director and curator of the Ronna and Eric Hoffman Gallery of Contemporary Art at Lewis & Clark College, Portland, the assistant director of the Portland Art Museum and the director of the Maryhill Museum of Art in Goldendale, Washington. She is the author of numerous exhibition catalogues and monographs and has a special interest in public art projects.

Gail Tremblay
(Sh/Her)

Panel: Indigenous Strategies for Multimedia Intercultural Collaborations

Gail Tremblay shares her vision through her multi-media visual works, art installations, and her critical writing. As a professor at The Evergreen State College, she has mentored students in the fields of visual arts, writing, and Native American studies. She served as a member and president of the National Board of the Women’s Caucus for Art, and received a national “Mid-Career Art Award” from that organization in 1993. She has been active internationally through her two trips to China as part of women’s artist delegations, and her exhibitions in Switzerland in 1985, China in 1995, Mexico in 1998, the Czech Republic in 2000, Brazil in 2005, and Bonn and Berlin Germany in 2013-14. Her visual art has been exhibited in over 150 group and solo exhibits throughout the U.S. and is in several museum collections. Her writing and art has been published in numerous catalogues, journals, and periodicals, and she is an experienced lecturer and workshop presenter. She has also worked on issues of diversity and gender equity in the teaching of art, in the writing of art criticism and art history, in the curating of exhibits, and in the granting of public and private funding to artists and art institutions.

Emily Trent
(Sh/Her)

Panel: Public Art: Looking at its Impact and Benefits in Livable Cities

Emily Trent specializes in the management and development of public artwork and exhibition experiences. She is currently the Manager of Public Art at Auckland Council in New Zealand. Emily leads a team responsible for commissioning new artworks across the region, and oversees the care and maintenance of an outdoor collection with over 400 works. Prior to this, Emily managed the development of new galleries and exhibitions at Auckland Museum Tamaki Paenga Hira. She has an Economics degree from Claremont McKenna College (Los Angeles) and an M.B.A in Strategy from Claremont Graduate University (Los Angeles) and University of St.Gallen (St. Gallen, Switzerland). Emily has lived and worked in four countries, and enjoys connecting with a global creative community.

Ronnie van Hout
(He/Him)

Panel: Public Art: Looking at its Impact and Benefits in Livable Cities

Since 1981, Ronnie van Hout has exhibited regularly in New Zealand and Internationally. His work has been featured in solo and group shows in the Australia, USA, Netherlands, Austria, and Germany. In 2003, his work was the subject of a major survey show, I’ve Abandoned Me, an initiative of Dunedin Public Art Gallery. The show toured throughout 2003 and 2004 to the Auckland Public Art Gallery, Auckland; City Gallery, Wellington; and Te Manawa, Palmerston North. In 2009, van Hout was the subject of another major survey exhibition Who Goes There?, developed and hosted by the Christchurch Art Gallery.
Ronnie has been artist in residence at the ELBA Art Foundation in Nijmegen, the Netherlands (1994); Govett-Brewster Art Gallery and Taranaki Polytechnic in New Plymouth, New Zealand (1996); the International Studio Program at PS1 in New York City, USA (1999); Massey University, Wellington, New Zealand (2003), and Künstlerhaus Bethanien in Berlin, Germany (2004 - 2005). In 2004, he was a finalist in the Walters Prize Art Award. He was made an Arts Laureate by the Arts Foundation of NZ in 2005.

Van Hout has taught for many decades, and since 2007 has also been working in the field of public art, with many temporary and permanent works installed throughout New Zealand and Australia.

Marie Watt
(She/Her)
Panel: Indigenous Strategies for Multimedia Intercultural Collaborations

Marie Watt is an American artist and citizen of the Seneca Nation residing and making in Portland, Oregon. Her work draws from history, biography, protofeminism, and Indigenous teachings. She explores the intersection of history, community and storytelling, and addresses how multi-generational and cross-disciplinary conversations create a lens for understanding connectedness to place, one another, and the universe.

Ms. Watt holds an MFA in Painting and Printmaking from Yale University, attended Willamette University and the Institute of American Indian Arts, and in 2016 was awarded an Honorary Doctorate from Willamette University. Among other residencies, she has attended the Skowhegan School of Painting and Sculpture; and received fellowships from the Joan Mitchell Foundation, the Anonymous Was a Woman Foundation and the Halle Ford Family Foundation.


Sami Woolhiser
(She/Her)
Deconstructing the Gender Binary: Gender and LGBTQ+ Equality within 3-Dimensional Making Environments

Sami Woolhiser, born in San Jose, California, grew up in the Silicon Valley, a culturally diverse and constantly advancing technological hub. Through her art practice, she explores these ideas through a variety of techniques and mediums varying from oil on canvas to woodworking and other 3-dimensional materials with digital fabrication processes. Woolhiser studied sculpture with a focus on digital fabrication and received her BFA from the Savannah College of Art and Design in 2014. After graduation she moved to Portland, OR to pursue her career in the arts and spent the last five years working for various fabrication companies in cement casting, woodworking and digital fabrication.

Currently she is employed at Avid CNC as their Digital Fabrication Media Producer creating educational CNC and maker videos. She is also the co-founder of MACKE MADE a feminist fabrication company that works to utilize their skillsets to Make Acts Of Kindness Everywhere and where proceeds fund local and international community projects such as the free Pronoun Pin Project. Her other projects include the PDX Digital Fabrication Meet Up and the temporary pop up space, 1015 Gallery.
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BOSTON SCULPTORS GALLERY
bostonsculptors.com

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Paci/fic Rim Sculptors
pacificrimsculptors.org

texassculpturegroup.org

Left to Right: Mike Cunningham, Becky Ault, and Santiago Calatrava with the New York Times Capsule