



The 3rd Dimension

PHILADELPHIA SCULPTORS

1315 Walnut Street • Suite 802 • Philadelphia PA 19107 • 215.413.9126 • www.philasculptors.org

SPRING 2005 NEWSLETTER

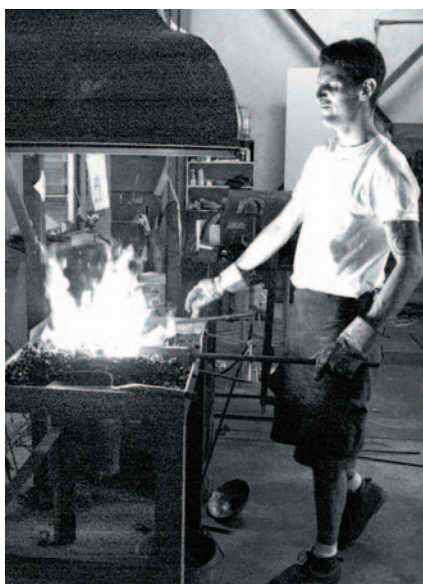
Letter from the President

It can be very difficult at times to look at world events and not feel saddened or frustrated or downright angry at the suffering and injustice that seem to always dominate the news. As artists, we do have one advantage – we can create. Some of us may find ways to use our art to make statements and to attempt to effect change, but no matter how our goals differ, all of us can enlarge the creative potential of our world by expanding who we are and what we do.

Philadelphia Sculptors is always striving to present opportunities for both our members and the public to learn, to grow, and to reveal how art can be a vital part of making our world a place where both meaning and aesthetics can be found. One initiative that PS has taken is to offer technical workshops and demonstrations of interest to members. In the fall, we offered two workshops that a number of members were able to attend. Warren Holzmann gave a master demonstration of forging and metalworking techniques to a very appreciative audience, and Michele Marcuse presented a hands-on workshop on methods of encaustic to the six people lucky enough to sign up early.

Our next workshops are planned for our annual **Spring Meeting on Sunday, June 5**. PS members Yukie Kobayashi and Carole

Sivin will be presenting another **paper-making workshop**, and PS member Gina Michaels will give a workshop on **wax casting**. Look for more information – these are sure to fill up fast! Our featured speaker this year will be **Michael Klein**, the new International Sculpture Center Director. He was formerly the curator for the Microsoft collection, and he will share his secrets about building corporate collections. You don't want to miss this one! And, of course, you will also be able to see our next student show, which is always cutting edge.



Warren Holzmann at the forge

In addition, we are planning a **bus trip to DIA Beacon** and possibly the Tallix Foundry, tentatively scheduled for June. Take advantage of a great way to see the beautiful Hudson Valley – and appreciate some exciting art!

Of course, I can't leave out our upcoming major public art initiative. You should have received a prospectus for "**A Case for Art.**" Get out of the box – or stay in it! Either way, get involved and help art travel throughout Philadelphia.

One final note – our office has moved one floor (same building) and we are now in Suite 802. And don't forget to renew your membership – PS is here for you, but we can't survive without your support!

Leslie Kaufman



Business Corner with Gina Michaels

With this issue, we inaugurate the Business Corner, a place for discussion and resources relating to the business aspects of making sculpture. If you have resources and information you'd like to share with other PS members, or if you have questions or cautions, contact me at gina@ginamichaels.com

When I talk with art students about business matters, I usually start by asking how many of them were discouraged by their parents from going to medical school so they could become artists. Of course, no one responds. If I were to ask a class of medical or law students the opposite question, chances are there would be more than a few who would have liked to go into an art related field, but were dissuaded by the thought that "You can't make a living," or "It's just not practical." There are so many myths about artists and business – artists are impractical, artists are crazy, artists just want to live in the clouds, etc., etc., etc.

There's a lot that has to change in our culture if art is to be considered a viable profession instead of a path to poverty for the many and stardom for the few. There are in fact many artists who make a solid, decent living at their art. I must admit that I'm not one of them, but I'm on my way to that goal and want to share what I've learned about setting up the business end of an artist's life. If we want art to become an increasingly respected profession/vocation, we artists need to become more professional.

Art Miami

I went to Art Miami with Philadelphia's Hyder Gallery in January. I'd never participated in an art fair before and found it an extremely educational experience. During the few short days of an art fair, all kinds of galleries co-exist under one roof. The ancillary factors that go into the normal gallery experience – the building, the neighborhood, the snob appeal, or remoteness of the location - are removed. Everyone gets the same white moveable walls and the same dismal grey carpet. What you're left with is the art and how it's installed. The most effective installations were spare, elegant, and focused.

Galleries had many different arrangements with their artists. I had assumed that all galleries underwrote the expenses involved in an art fair. Wrong. Many galleries expect artists to share some or all of the costs. One gallery charged some artists, assured them that only paying artists would go, and then cluttered up the booth

with artists they brought along for free. This gallery transported all the work and got each paying artist a page in the catalog. They also reduced their commission for the paying artists.

If you're invited by a gallery to participate in an art fair, ask a lot of hard questions, and get the answers in writing, preferably in the form of a contract. How much wall/floor space will you get? Will your floor space have paintings behind it? Will you have a page with an image in the catalog? Who pays shipping? Are you welcome to attend, and will you get an entry badge? Who is responsible for your travel expenses? If the gallery wants you to pay to exhibit, what will you get in return? Will they reduce their commission substantially? Keep in mind that you may not sell anything. Be sure that the gallery has postcards of your work to give as handouts. My gallery printed up cards for each artist specifically for the show with a bio of the artist and the booth number of the gallery.

If you attend an art fair as one of the represented artists, one of the biggest benefits is the entry badge, which allows you in before and after hours and identifies you as a participant. Having a badge means gallerists will be happy to chat with you. It makes you one of them. Make a point of meeting as many people as possible and going to events that are scheduled for participants.



Genesis by Gina Michaels
Bronze



Art Interpretation By the FBI

For almost a year now, Steven Kurtz, a founding member of the Critical Art Ensemble (CAE) and Professor of Art at the University of Buffalo, has been living a nightmare. On May 11, 2004, he discovered that his wife of 20 years had stopped breathing. He called 911, and police and emergency personnel responded. His wife subsequently died, but that was not the extent of the tragedy. Bacterial cultures, strange contraptions, and extensive laboratory equipment found in his home when the emergency team arrived, sent off alarms. The FBI, the Joint Terrorism Task Force, the ATF, the Department of Homeland Security, the Department of Health and Safety are now all involved, and Kurtz faces up to 20 years in prison. For what? For using art to investigate the issue of biological warfare and bioterrorism, or more specifically, to question U.S. policy in these areas.

With the powers of the Patriot Act in full force, the U.S. government has zeroed in on Kurtz and his scientist colleague, Robert Ferrell, Professor of Human Genetics at the University of Pittsburgh. The bacterial agents involved were common bacteria often used in schools and universities and were legally acquired. They were certainly not lethal weapons of mass destruction. After a year of costly investigation, federal authorities have finally admitted that Kurtz and Ferrell, who have previously collaborated on widely shown artworks about biotechnology, have never posed any danger to public health. But the nightmare is still not over as the prosecution continues, and the defense bills pile up. It seems like the government has renewed its interest in the arts - perhaps the long arm of the law might be better served by picking up a paintbrush than by pointing guns at artists. For more information about the case and contributing to the defense fund, go to www.caedefensefund.org.

The Gates

For a little more than two weeks in late February, New York's Central Park was transformed by the presence of 7,500 16 foot high saffron-colored fabric, vinyl and steel "gates," meandering along 23 miles of pathways. After 25 years, Artists Christo and Jeanne-Claude found a friend in NY Mayor Michael Bloomberg, and their vision finally left the drawing boards. What they created was more than art - it was magic, adventure, beauty, and wonder. It wasn't just about the structures - it was about new perceptions and understandings. It was about joy and sharing an experience with thousands of happy people who just couldn't get enough of following this orange gate road. All told, somewhere between 3 to 4 million people from over 40 countries came to NY to be a part of this art experience.



Membership Renewal

Don't forget to renew your membership! If your mailing label does not have "05" or later on it, you owe dues. You can update your membership now by mailing in the enclosed form. Dues are \$35. You are also still eligible for the International Sculpture Center's \$15 discount. Take advantage of it!



Living with the Masses

by Holly Smith

Technically speaking, your average sheet of paper has depth, although usually not enough to get out the ruler and check on it. After a good long number of years drawing on these sheets of paper, they still haven't piled up too much. The stack of them in my studio could easily fit into, say, a standard sized bathtub.

On the other hand, as we all know, sculpture has an abundance of depth. So much so, that around here it can be a tight squeeze to get from the stove to the refrigerator. They occupy nearly every horizontal surface and have started eyeing the backyard as well.

In a way it's nice to be surrounded by the work – sort of a friendly crowd of one's own making who never leave dirty dishes in the sink or complain about the thermostat. But, as always, there are the inevitable problems that come with overpopulation. There is space for a few pieces of furniture in the living room, but mostly it's crammed with bulky 3-D monstrosities that only Roman, the cerebrally challenged cat, or very drunk people attempt to sit on.

Another unintended consequence that has recently cropped up is that of frightening the guests. A friend's three-year-old found the expression on the face of my latest piece so alarming that she refused to eat her dinner. Her mother gave a very patient and thoughtful explanation as to why this eight-foot-tall cat could not appear more pleasant, but it was unsuccessful; the child did not touch another bite. Such is the power of art.

Looked at in another light, however, this could actually be a boon – sculpture as an appetite suppressant. Considering the huge weight loss industry in this country; perhaps here's a way to solve both my overpopulation and cash flow problems in one handy stroke. (Although Damien Hirst probably has the market cornered already.)

Of course, logic dictates simply scaling down this profusion of height, width and (most especially) depth. Yet, I have begun to look at my cramped quarters with renewed optimism after seeing the tremendously witty Tim Hawkinson show at the Whitney a few weeks ago. The urge to make another living-room-stuffer is stealthily sneaking up on me, but there's still plenty of space left on the ceiling!

Put your work on **the web**

www.philasculptors.org

No Place Like Rome

by Raye Cohen

It's late in the morning by the time my husband and I leave the little shop where we have café au lait and a morning sweet roll. We wind our way back down the narrow street by the apartment building where we are staying. We make our way through the street to cross Corso Vittorio Emanuele, thus beginning our first foray into the art of Rome in nearly 11 years. Easily we remember the way to Campo dei Fiori and stop there for a moment to enjoy the sight of the wide piazza filled with carts full of food, flowers, CD's, odds and ends, and people

milling about looking for dinner or a bargain. But we don't want to tarry there too long; we have our day planned and are anxious to soak up all the sights Rome has to offer.

Our first stop is the Capitoline Hill and the beautiful piazza designed by Michelangelo. From its heights we can gaze south at the Forum with its crumbled walls and remnant columns seemingly littering the ground below like debris left behind from a danger-

continued on page 5



Rome continued

ous storm. We wander into the interior courtyard where the colossal head and hand of Constantine the Great lie in state to remind us of Rome's glorious past. Now a museum site, we quickly take in the exhibits eager to be outside where we can experience firsthand ancient ruins, Renaissance buildings, and contemporary life. That is Rome's strength; you don't have to go to museums to see its treasures. You can walk down a street and find Teatro di Marcello, an apartment complex like no other where the first two stories remain as reminders of Ancient Rome, the third story and up the Renaissance, and now all combined into a contemporary apartment building situated with the ruins of Ancient Rome the flowers and trees of a very old garden.

We cross the nearby footbridge, Ponte

Fabricio, to Trastevere on our way to St. Francesco a Ripa Church where Bernini's Blessed Ludovica Albertoni, my single favorite work of art in the city, waits for me. In 20 years and during three previous trips to Rome, I have visited this obscure church to commune with the Blessed Ludovica Albertoni to marvel at how an artist could turn cold marble into flesh and blood. There she lies on her deathbed in a mystical state, fingers pressed to her breast, head thrown back, lips parted, and eyes upturned. The constant modulation of the folds of her garment express her both her physical agony and the metaphysical "movement of her soul" toward heaven. I am not much of a believer, but I do believe in the power of art. I feel humbled in her presence.

Make a Case for Art

Philadelphia Sculptors is embarking upon an urban adventure – and creating a new approach to recycling! Intrepid artistic explorers will be opening A Case for Art, an exciting project that will bring provocative art to the public in a creative and serendipitous way. Artists are submitting design proposals for the creation of artworks made from wooden briefcase forms salvaged from an old Philadelphia briefcase factory. The "cases" will be installed indoors in participating public and private venues accessible to the public, primarily in the Center City Philadelphia area. They will be displayed first at Highwire Gallery in Philadelphia, then at participating venues throughout the city from late August through early November, 2005. At the end of the display period, they will be exhibited and then auctioned off at Wexler Gallery in Old City, Philadelphia.

Lewis Wexler(Owner) and Vesna Todorovic Miksic(Gallery Director)of Wexler Gallery, and independent curator Eileen Tognini



will choose the works in an open competition. Selected artists will receive a \$200 stipend and a percentage of any sales from the auction. We expect this project to generate a lot of interest and enthusiasm and hope many PS members will be involved. Whether you participate as an artist or as a viewer, don't miss Philadelphia's latest contribution to public art.



Member News:

Natural Artifice – A Macro Exploration of Our Micro World



The Schuylkill Center presents new work by PS member **Lisa Murch** in her first one person show, *Natural Artifice*, April 3 through June 30, 2005. *Natural Artifice* combines the natural and the scientific in an imaginary world created with simple materials such as fabric, wire, egg cartons, feathers, and seed pods. The work explores the complex relationships between organisms and their environments through larger than life interpretations of the micro insect world, transforming the mundane into the extraordinary.

Lisa's work is greatly influenced by her undergraduate entomology, biology, and zoology studies. She received her MFA degree from the Pennsylvania Academy of Fine Art and her BFA from Denison University, Granville, OH. She also studied at The Marchutz School of Painting and Drawing, Aix-en-Provence, France. She has most recently exhibited her work at Artists Space in New York City; Fleisher Art Memorial, Philadelphia, PA; Esther Klein Gallery, Philadelphia, PA; Nexus Foundation for Today's Art, Philadelphia, PA; Arcadia University Art Gallery, Glenside, PA; DaVinci Art Alliance, Philadelphia, PA, and at the Delaware Center for the Contemporary Arts, Wilmington, DE.

Lisa was one of four artists featured in, "Unearthed" a 2003 juried exhibition in collaboration with Philadelphia Sculptors. Selected as "Best in Show" by juror Warren Angle, Lisa was awarded this one person show. In support of this exhibition she received a Window of Opportunity Grant from the Leeway Foundation. The artist's reception is free and open to the public, June 3rd, 3 – 5 pm.

Leslie Kaufman and Peter Kinney

PS members Leslie Kaufman and Peter Kinney will be showing their work together at Highwire Gallery, from May 6 – 30, 2005. Kaufman will be exhibiting "Sequoia," a series of roughly hewn sculptures laminated and carved out of walnut. Kinney's show "Earth and Sun" will cover the walls with colorful paintings and drawings using raw earth materials collected during his travels to the mountains and deserts of the Southwest.

First Friday Opening Reception: May 6, 5:00 – 9:00 pm

Artists' Reception: Sunday, May 15, 2:00 – 4:00 pm

Highwire Gallery, 1315 Cherry St, 4th Floor, Philadelphia, 19107

Gallery hours: Wednesday – Sunday, 12 – 5 pm, www.highwiregallery.com

*I stood in the center of the
stones as they went up;
it was like touching the bed-
rock, which indeed it was.*

James Fuhrman



Ancient Stones; They Know

7.5 H x 16 L x 16 D

Commission for Cherokee Apartments, Chestnut Hill, Philadelphia



Membership Renewal 2005

Date _____

Please check the appropriate box and return this form with your check.

\$35 (Individual)

\$15 (Student / Hardship)

\$50 (Family)

Name _____

Address _____

Home phone _____ Work/studio phone _____

Cell _____ email _____

Make checks payable to Philadelphia Sculptors – Mail to:

Shoshanah Landau, Membership Coordinator, Philadelphia Sculptors,
1315 Walnut St., Suite 802, Philadelphia PA19107

Web Page Application

Check all that you are including.

New digital submission (\$50 / 4 images) New submission with image scanning (\$75 / 4 images)

Update (\$15 for each additional image or \$50 / 4 images) Resumé or CV page \$10

Date _____

Name _____

Address _____

Home phone _____ Work/studio phone _____ Fax _____ Cell _____

e-mail _____

Images (check all that apply) Digital Slide Photo

Digital images should be 72 d.p.i., max size 500 H x 700 W pixels or approximately 4" H x 5" W

| Title | Medium | Dimensions |
|----------|--------|------------|
| 1. _____ | _____ | _____ |
| 2. _____ | _____ | _____ |
| 3. _____ | _____ | _____ |
| 4. _____ | _____ | _____ |

(More images may be included – see fee structure above)

Include artist's statement (approx. 2 paragraphs):

Optional (additional fee of \$10): Resume or information page

Make check payable to "Philadelphia Sculptors." Mail application form, slides or photos, text, and check to:
John Green, 127 Winchester Rd., Merion Station, PA 19066.

Total enclosed: \$ _____

Note: You may also submit information and images digitally by using the application form on the PS web site www.philasculptors.org on the "Members" page.



Opportunities

Calls for Entries

Masks, July 18- October 14, 2005. Art in City Hall invites artists of all disciplines to submit contemporary 3-D wearable masks. Open to artists living or working in Philadelphia. Juried by Jonas dos Santos.

Submission deadline: postmarked by Friday, June 10, 2005

For prospectus and more information, call 215-683-2078

3rd Annual Bike Part Art Show, at the Journey Home Gallery July 8-August 31st, with a pre-exhibit of wall-hung work at The Art Institute of Philadelphia throughout June. Benefit for Neighborhood Bike Works, a youth development program in West Philadelphia that creates opportunities for local youth through bicycling. Raid their collection of bikes and parts every Tuesday and Thursday in April, 6:30 – 9pm, & Saturday 4/23 & 4/30, 9:30 a.m. – 2 p.m. at 3916 Locust Walk, basement of St. Mary's Church. For more information, contact Sue Ellen Klein: sklein@whitedog.com, or 215-561-1723. For more information on NBW, www.neighborhood-bikeworks.org

Artwork due: June 26, 2005

Show Us What You're Hiding, September, 2005. StudioC seeks artists for a show featuring artwork that is about something you or others are hiding from the rest of the world. StudioC is organized by PS members Darla Jackson and Justin Grant and is located in the Kensington section of Philadelphia.

Submission deadline: July 15, 2005

For prospectus and more information, contact Darla Jackson at alfalovesme@aol.com or Justin Grant at nphillyboyscout@aol.com.

Seeking Sculptor

My Not So Secret Garden, The University City Arts League is seeking a sculptor to construct a metal "tree" for permanent placement in the front garden of the premises on Spruce Street in West Philadelphia. The tree will be created as an armature on which summer camp students can hang sculptural objects. It will need to be about 5' high and the artist's fee will be between \$3,000 and \$3,500. It would need to be completed either by the end of June or by August. For more information and to express interest in the project, contact Michael Lane at 215-382-7811 or info@ucartsleague.org.

Contact deadline for expressing interest in submitting a proposal: May 6, 2005

Digital Stone Project

If the term "stoneworking technology" seems like an oxymoron, then it may be time to take a new look at what is happening to the ancient art of stone carving. Brainstorming to find a way to save the Johnson Atelier's stone division from becoming just another pile of marble dust, a group of sculptors working in stone (including PS members Christoph Spath and Robert Michael Smith) created the Digital Stone Project to securely anchor stone sculpture in the 21st Century. With its official opening in September, the DSP now offers a range of services to students, artists, and clients. Using an array of digital technology including 3-D laser scanning of models and computerized milling machines, artists can work with trained personnel to enlarge models or work from drawings, maquettes, or even just concepts. If you are interested in seeing what the world of stone carving is like today, go to <http://www.digitalstoneproject.org> or contact director Christoph Spath at csspath@digitalstoneproject.org.

Contact us:

President -

Leslie Kaufman,
215-413-9126, lesliekaufman@verizon.net

Vice-President -

Paul Hubbard
215-568-4515, ex 4086, MerlinI@netreach.net

Secretary -

Holly Smith,
215-790-0013, ilex@localnet.com

Newsletter Editor-

Raye Cohen,
215-922-3252, Raymarcoh@aol.com

Membership Coordinator

Shoshanah Landau,
267-408-9174, shoshanah_landau@hotmail.com

Please keep your contact information current and send any changes to Shoshanah.-

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