



Winter 2022
HAPPY NEW YEAR!

We all hoped that 2021 would be less tumultuous than 2020, but of course we were wrong. In spite of our reality tumbling from the virtual to the physical and back multiple times, Philadelphia Sculptors has stayed on course and has remained committed to our mission of promoting sculptors and sculpture.

Due to the pandemic, for a second year we were unable to mount our annual spring 5 *into 1* exhibition. In its place we created an alternative in the form of a virtual Spotlight Series that we have posted to our website. Recent graduates from Philadelphia colleges and universities created two-minute videos where they shared their work, thoughts, and creativity during the academic year, allowing viewers to get a more in-depth picture of the students and their artistic process. (See photos page 3.)



While aware of the unpredictability of the pandemic and its restrictions, we did take a chance on mounting an actual show and we were lucky to have it take place during one of the less active COVID periods. Our *PSSST* exhibition, (see photos page 4) a collaboration with Tri-State Sculptors (North Carolina, South Carolina and Virginia) allowed us to travel to Wilmington, NC in June. A number of PS members made the trip and were rewarded with a wonderful exhibition that received a great turnout.



Eiko Fan Performance

Our final project of the year was our most ambitious. Acknowledging that PS has historically had difficulty with expanding our inclusivity and diversity, and very much affected by the current movements for social change, we decided to make a concerted effort to address those issues by creating an exhibition of artists of color who either lived in Philadelphia or who had a strong connection to our city. In addition, the artists would be active participants not just in the installation of artworks, but in the actual conception of the exhibition. We established a curatorial committee of PS members and then identified artists of different races, ethnicities, and ages who we believed would be able to work together to create a truly inclusive show.

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After months of meetings and deliberations, we arrived at the framework for the show, *Voices and Visionaries*. The show's venue, Cherry Street Pier, allowed for a great deal of freedom and the artists were able to choose their own spaces and create relationships with other artists and their works. (See photos page 6.) Other than the unexpected disruption caused by the Delaware River flooding (see page 10) the show accomplished what we intended and brought visibility to a group of diverse artists making important art in today's cultural and political climate. We plan to continue with our diversity programming and continue to take risks. Nothing is ever certain, but we have to look forward and engage the energy of the artists, our members, and our viewers as we make our contribution to the culture of our city.

We wish everyone a Happy New Year and hope that next year our main view of the world won't be through our screens.

Leslie Kaufman, President

MEMBER NEWS

Cai Chenlin's solo show, *Body•Mark*, was at GALLERY 456 in Soho, NYC, November 12 - December 10, 2021. He won the "Coverly Smith Prize" in the *Woodmere Art Museum's 79th Juried Exhibition, Seeing the Story*, June 5 – August 29, 2021, Philadelphia, PA. His oil painting on Plexiglas, *Identity and Masks*, was discussed in The Philadelphia Inquirer's review of the show by Thomas Hine, June 9, 2021. <https://www.caichenlin.com>

John Costanza's large ceramic mural, *Black Lives Matter*, was installed in the courtyard of Moore College of Art and Design, Philadelphia, PA. One of his ceramic sculptures was installed on the grounds of the Main Line Art Center in Haverford, PA. His work was included in *The Woodmere Annual 79th Juried Exhibition, Seeing the Story*, June 5 – August 29, 2021. His piece, "NYP18 what's going on out there #2" was discussed in *The Philadelphia Inquirer's* review by Thomas Hine, June 9, 2021. His large ceramic mural, *Chorus Line*, was installed at Ridley High School, Ridley, PA. [John Costanza-painter, sculptor, ceramist](#)

Cheryl Harper had a solo show, *Passages, An Installation in Progress*, at the Maier Museum in Lynchburg, Virginia. The installation encompassed handmade wallpapers and objects that told the story of how, in America, families with two polar opposite histories often unknowingly become one. Her husband's family enslaved people in America for over 150 years, and members of Cheryl's family were murdered in the Holocaust. The second venue was at Drew University, in October 2021. The next venue will be at the Crane Arts Building, InLiquid Gallery, Philadelphia, PA, April 20, 2022 – June 4, 2022, along with rod jones ii, a young Black artist now living in Philadelphia. The installation is meant to be different in each venue by partnering, or by presenting new aspects of the histories. Her work was also included in *PSSST*, a collaborative exhibition with Philadelphia Sculptors and Tri State Sculptors at The Wilma W. Daniels Gallery, Wilmington, NC, July 2 - August 6, 2021. [Cheryl Harper | Art Historian-Curator and Printmaker-Mixed Media Artist](#)

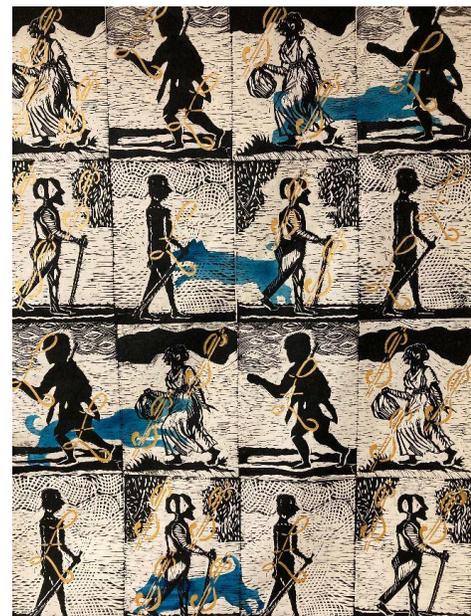
Leslie Kaufman is the author of the children's book *Gracie: The Tale of a Very Special Sea Monster*, illustrated by Holly Smith. It was picked as a favorite 2021 book by Artblog. Published by BookBaby, proceeds benefit The Havre de Grace Maritime Museum, Havre de Grace, MD. <https://store.bookbaby.com/book/gracie1>
[Artblog | Liberta Awards 2021 \(theartblog.org\)](#)



Cai Chenlin
Identity and Masks



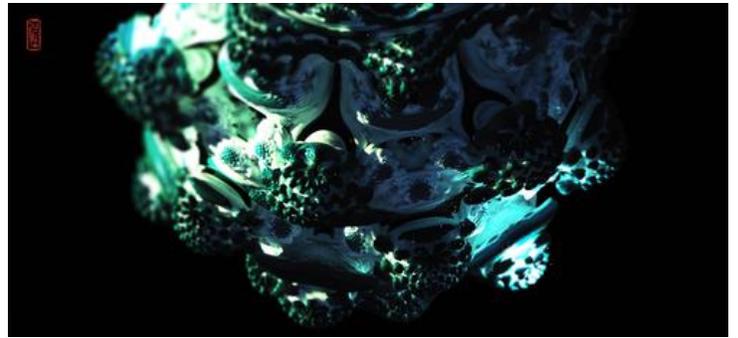
John Costanza
Chorus Line



Cheryl Harper
Detail from *Passages, An Installation in Progress*



Anthony Filipelli



Jiarui Li

PS Featured Recent Grads 2021

The COVID-19 pandemic has affected everyone, and we were no different. With students transitioning to remote learning and working from makeshift home-studio spaces, Philadelphia Sculptors put our annual *5 into 1* student exhibition on hiatus and replaced it with a virtual *Spotlight Series*. We asked recent graduates from Philadelphia colleges and universities to share last year's work, process, and creativity in two-minute videos. We hope that by sharing these videos we honor milestone moments in these students' academic journeys and give them an opportunity to share what they have been up to.

Curated by Patrick Cabry, Cai Chenlin, Jacintha Clark, and Alice Oh, the six participating artists are Anthony Filipelli, Nicolo Gentile, Fina Grimes, Emily Kleaver, Jiarui Li, and Alexandra Nicole Piper. Learn more about each artist at the link below:

[PS Featured Grads 2021 — Philadelphia Sculptors \(philasculptors.org\)](https://philasculptors.org)



Emily Kleaver



Fina Grimes



Alexandra Nicole Piper



Nicolo Gentile

PSSST



The country may be divided, but in our sculpture exhibition **PSSST**, members of Philadelphia Sculptors and Tri State Sculptors came together for a collaborative exhibition at the [Wilma W. Daniels Gallery](#) in Wilmington, NC. Starting with the July 2 opening reception, and running through August 6, 2021, PS members joined their colleagues from North Carolina, South Carolina, and Virginia in an exuberant display of challenging artworks. Addressing themes ranging from nature to politics to technology and everything in between, the sculptors used their art to express their beliefs and reveal just enough of their identities to allow the viewer to clearly distinguish between the two groups – or not.

The first question sure to pop up is, “what makes northern art different from southern art?” But a better question might be, “is there actually a difference at all?” Attempting to confront those questions, **PSSST** whispered loudly, “draw your own conclusions!” What is clear is that the sculptors shared a commitment to their art and to using art as a form of expression and communication.

[PSSST — Philadelphia Sculptors \(philasculptors.org\)](http://PSSST — Philadelphia Sculptors (philasculptors.org))



MEMBER NEWS

(continued)

Jack Knight had a Solo Exhibit of his *Andromeda Series* wall sculptures in the Mezzanine Gallery at the Carvel State Office, Wilmington, DE, in May 2021. The exhibit was supported, in part, by a grant from the Delaware Division of the Arts, a state agency, in partnership with the National Endowment for the Arts. His work was included in Ocean City Art League's satellite gallery located in the lobby of the Princess Royale Resort & Hotel, 91st Street, Oceanside, MD. He had work in a Members Exhibit, Academy Art Museum, Easton, MD, November 19-December 15, and also in *Best of 2021* at the Art League of Ocean City, MD in December, consisting of award-winning artwork from 2021. He is invited to exhibit new works from the *Andromeda Series* as "Artist of the Month" beginning March 30 - May 1, 2022, at DISTRICT Arts, Frederick, MD. His oil & acrylic painting *Sausalito #8* will be included in the Winter Members Show at the Circle Gallery in Annapolis, MD, January 5-22. Two paintings from the *Zako-Bleu* series will be included in the juried International Painting exhibit in Bedminster, NJ, January 2022. www.artistjackknight.com

Constance McBride's solo exhibition *The Lonely Girls (Revisited)* was at the Tubbs Gallery, Rehoboth Art League, ([Rehoboth Art League » Welcome](#)) Rehoboth Beach, DE, November 12, - December 12, 2021. The artist's talk took place on November 13. The show was an expansion of her 2011 project, *The Lonely Girls*. The acceptance of her proposal by the Rehoboth Art League allowed her to create more portraits inspired by women afflicted with Alzheimer's disease. The goal of this project is to raise awareness and research funding for the incurable disease. She will be donating 10% of sales to [Making Sense Of Alzheimers](#), a creative space for people to understand the past, present and future of Alzheimer's disease. www.constancemcbride.com

Elizabeth McCue's site- specific installation, *An Ending Is a Beginning*, was included in *Artists in Dialogue with Nature*, curated by Mary and Howard McCoy, at Adkins Arboretum, Ridgely, MD, June 1 - September 30, 2021. It was a sprawling composition, 144 x 280 x 360 , climbing over and under 9 fallen trees and consisting of patinated, fabricated, bronze screening. [Elizabeth Miller McCue \(elizabethmccue.com\)](http://elizabethmccue.com)

Member News continued on page 8



Jack Knight
Andromeda Series #37



Constance McBride
Lonely Girl Room 3400



Elizabeth McCue
An Ending Is a Beginning



Syd Carpenter
African-American Farms and Gardens



Taji Ra'oof Nahl
Turn of Events/ Warmongers



Mei-ling Hom
Tea Drop 1, 2, & 3

Voices and Visionaries, a Philadelphia Sculptors exhibition, arrived at Philadelphia's Cherry Street Pier on October 29, 2021, bringing with it a wealth of talent from an inclusive and diverse group of exceptional artists having ties to the city.

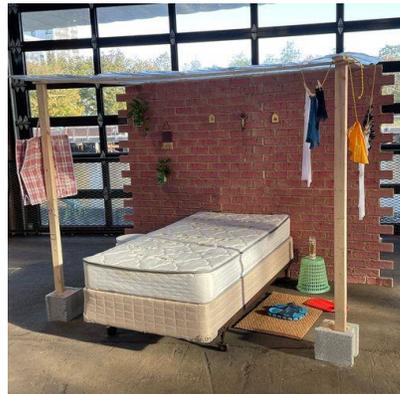
A collaboration between the exhibition curators and seven selected artists, the show highlights individual expression while exposing threads of commonalities amongst the group of Black, Asian, and Latinx artists. Multimedia installations, as well as traditional and non-traditional sculpture will populate different locations on the pier until January 28, 2022.

Although representing different age groups, cultures and genders, the artists found ways to connect with each other. Conversations amongst the artists and curators created the structural basis for the exhibition, allowing for the emergence of themes that include personal and cultural history; immigration; relationship to the land; and changing physical, social and political environments. The opening reception was held on November 20th, and included artistic, musical, and dance performances by two of the artists, **Eiko Fan** and **Taji Ra'oof Nahl**. The show was curated by Elaine Crivelli, Leslie Kaufman, Jacintha Kruc, Virginia Maksymowicz, Christine McDonald, Alice Oh, Simone Spicer, and Anyta Thomas.

<https://philsculptors.org/voices-and-visionaries>



Heryk Tomassini
There's No Mainland



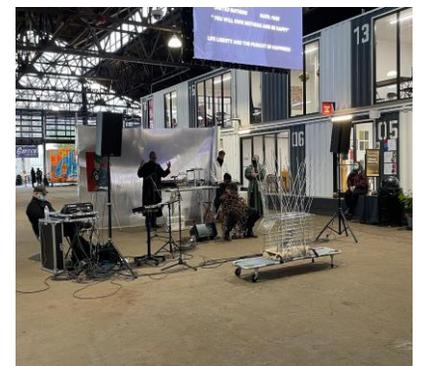
Lucia Garzón
Rise
(detail below)



Jermaine Ollivierre
Legacies



Eiko Fan
Winged Sculpture



Taji Ra'oof Nahl Performance

Making Art Safely

by Gina Gilbert

I was recently introduced to a lovely man in his mid-80's who wanted a plaster mask crafted of his wife's 84-year-old face. I have made hundreds of life casts, also called direct casts, by applying warm, wet plaster infused bandages directly to coated skin and waiting until the bandages become dry enough to remove. This can take anywhere from 30- 90 minutes. We call the outside of the cast the "negative", as the model is used as the temporary armature to develop a cast that can be a finished cast or a mold for a positive.

Since he was unaware of the process, I met with him and his wife in person, to explain the process. Ironically, she and I were wearing masks, while he had misplaced his. Luckily, we were outside, 6 feet apart. I thought it would be an interesting project, especially in the midst of a pandemic filled with masked people

As a Bodyworker and Acupuncturist, I have spent my life touching the skin. I work with animals too - mostly doing acupressure on dogs and cats. Pregnant women often want a Belly Cast to commemorate their pregnant bellies. Sometimes I turn them into big clay belly bowls, which are fun!

My oldest Acupuncture client was 102 years old. I never made a mask of her face (or body), though I wish I had. (Sort of like the casts of Pompeii?)



In the current situation, the man told me that his wife had Alzheimer's and Dementia and had recently suffered a small stroke. The next day, I ordered plaster bandages and had a restless sleep that night, waking in a drenching sweat. What would I do if his wife had another stroke while being under bandages? While I wanted to accommodate his request, my gut was telling me that it wasn't a safe idea. Plaster is a de-hydrating substance and on occasion, if a person is not hydrated, can cause dizziness or even fainting. Some models have described the experience as feeling like they were in a womb. This process is definitely not for the claustrophobic.

So, I called the man, and told him I felt uncomfortable casting his wife and would refund his deposit. And then I remembered the late Frank Bender, a forensic sculptor who began his career as a photographer and then began solving crimes by making clay sculptures of heads. Frank called himself the "Recomposer of the Decomposed." I met him after studying anatomy in clay with Jon Zahourek ; it was Frank who taught me a little about forensic art. My first lesson, (I am reminded of Leonardo DaVinci) was at the Philadelphia Morgue, prior to attending Acupuncture school, as a prerequisite for pathology. Who would have thought that I would be sewing up an elderly woman's body on my first day of observing autopsies at the morgue? But that is what happened. I didn't make any death masks though that would have been the place. Just learned a whole lot, especially about smell. OMG.



To make a long mask story short, I took a cast I had made which was covered with hand stitched, hand painted silk, and removed its head and mask. In a funny way, a negative mask is pretty ubiquitous. Well, as of now, the man does not want a sculpted positive mask of his wife - he wants the real deal. Frank taught me how to reconstruct a face or head, partly using a photo and partly using intuition (or a skull). And then, back in the 80's, it was by hand, as opposed to by computer, as forensics are mostly done today.

J. Lionel Taylor, author of *The Stages of Human Life* wrote: "The greatest sense in our body is our touch sense. It is probably the chief sense in the processes of sleeping and waking; it gives us our knowledge of depth or thickness and form; we feel, we love and hate, are touchy and are touched, through the touch corpuscles of our skin."

That's it for now. www.ginagilbertart.com www.acudogwellness.com

MEMBER NEWS (continued)

Lisa Nanni's sculpture, *Yellow Aqueous Flow* was awarded First Place in *Sculpture, Art of the State 2021*, The State Museum of Pennsylvania, Harrisburg, PA, September 26, 2021 - January 2, 2022. It was a diverse group show with 104 artists from 31 Pennsylvania counties, and many women artists won awards! <https://www.sculptorsguild.org/lisa-nanni>



Lisa Nanni
Yellow Aqueous Flow

John Parker's sculptures were included in the *2020-21 National Outdoor Sculpture Competition & Exhibition* in North Charleston, SC; and in *Wild Art*, an Outdoor Sculpture Showcase at the North Carolina Arboretum in Asheville, NC, April 1 - September 26, 2021. He participated in the "WVU Sculpture Tour" at West Virginia University, Evansdale, WV. His work was also included in the *10th Annual Adrian Art Discovery Outdoor Sculpture Exhibition* in Adrian, MI. and the *4th Annual Sandusky Outdoor Sculpture Exhibition*, Sandusky, OH.



John Parker
Raptor

Simone Spicer's installation *Plastic Galactic* was at the Philadelphia International Airport, Terminal C, January – October 2021. Her work was included in the exhibition *Up to Here* at The Havre de Grace Maritime Museum and The Environmental Center, November 1, 2021 -January 1, 2022, Havre De Grace, MD.



Simone Spicer
The End of The Age of Innocence on The Great Wave Off Kanagawa

Along with 8 other artists whose work references climate change, her piece was in the show *Earth on the Edge* at the Ceres Gallery, New York City, NY, December 14 – 24, 2021. And her work was in *Alchemy Illuminated: The Art of Crafting from Trash*, a show of Dumpster Diver's work at the Neon Museum of Philadelphia, November 5, 2021 – December 19, 2021. <https://www.simonespicer.com/>

Paul Wandless was an invited artist for the exhibition *Clay National XV: The Narrative Figure* at the Carbondale Clay Center in Carbondale, CO, September 4th - 25, 2021. He was also an invited artist for the exhibition *Our Lives in Clay* at the Charlie Cummings Gallery, Gainesville, FL. He gave a 1-week mold making workshop at Arrowmont School of Art & Craft in August 2021. In October, he gave a 3-Day workshop at Penland School of Craft on combining printmaking and clay. In April, he gave a virtual demo and talk for the Harvard Ceramics program on working as a mixed media sculptor and printmaker. And he gave a virtual lecture titled *Telling My Story* for the Clay Art Center, Port Chester, NY.



Paul Wandless Workshop

Voices and Visionaries Synergy

By Simone Spicer

Participating in the organization of this exhibition has been a heart opening experience, and one that makes me believe even more deeply in the power of art to communicate the truth of our commonality beyond cultural differences and age differences. It has been my great pleasure meeting and learning about the work of these dedicated artists. And it has been a unique and super fun opportunity to work behind the scenes with the committee of Philadelphia Sculptors to facilitate these excellent artists and help make *Voices & Visionaries* come to life on the waterfront!



We had a strong intention to trust the creative process of these invited sculptors, asking them to create works inspired by the site at the Cherry Street Pier and/or each other, not knowing what themes would emerge, or if the work these artists produced would ultimately be harmonious as a grouping. We took the risk of inviting established artists as well as younger emerging artists: some whose work involves traditional sculpting of form, while others' work involves installation, videography, and new technology.

It has been exciting to watch each artist's projects unfold, and to see so many overlaps in the exhibited works. One surprising theme in several of the artists' work is agriculture and growing as it relates to the history of farming and human connection to the landscape, past and present. Also, the theme of immigration with depictions of struggle and resilience abound in many works, and culminate in a sense of hopefulness for the future. Cheers to the artists of our time!



Water, Water Everywhere

By Leslie Kaufman



Tide charts were not part of our planning as we envisaged all the details we thought were important for the opening for *Voices and Visionaries*. The artworks were installed, the signs up, the schedule for the performances was set, and the invitations were sent out. But it turned out that none of this mattered to the Delaware River.

The day before our scheduled opening of October 29, the river began rising. The night before our opening, the Cherry Street Pier manager told us that Columbus Boulevard had flooded and there was some water in the pier itself. I looked at the Coast Guard tide chart and saw that the river had risen to over nine feet that night, and was projected to rise to over ten feet the night of our opening, more than two feet above flood level. We had no choice – the opening needed to be postponed.

Once again, the forces of nature had taken command of one of our exhibitions. In 2019, two storms ravaged the works of our floating sculpture show *FLOW*, located in the boat basin of the Independence Seaport Museum just slightly south of the Cherry Street Pier. This time, we thought that having an “indoor” show would protect us – certainly wind and rain couldn’t affect a space with a roof and walls. But we hadn’t thought about the floor. Cherry Street Pier is just that – a pier. And while a great deal had been done to restore and renovate the building, the floors were left as they were and were not perceived as problematic. Until now. We learned that there were small holes that allowed the water to surge up from below, eventually covering the entire pier in about a foot of dirty water laden with debris.

Luckily, the artworks suffered only minor damage, especially since the staff had lifted some of the more vulnerable parts of the installations off the floor. The lighting and electronic components were also unaffected. Mei-ling Hom’s outdoor tea plants took an unexpected ride around the garden area as the water repositioned them, but they were otherwise unhurt. The artists jumped in to dry out the work that had been soaked, but in the end the only real indicator of what had happened was a water line on the curtain enclosing Syd Carpenter’s installation.

We rescheduled the opening, and all went as planned. We love Cherry Street Pier and hope to return, but next time we will keep our hip boots in our hip pockets.



[Philadelphia Sculptors Earns Its Wings](#)

For those of you unfamiliar with *Artblog*, the Philadelphia based website discusses and celebrates the belief that “art and the discussion of art make the world a better place.” But for those of you familiar with Philadelphia Sculptors, and especially President Leslie Kaufman, it’s no surprise that her deep and long-lasting commitment to the sculpture community has been recognized. She has been awarded the designation “Angel of the Year” in *Artblog’s 2021 Liberta Awards* for her “tireless work on behalf of art and artists in the region.” So, if you heard a bell ring, in Leslie’s case, it was likely the clang of a sculptor’s chisel that announced her new wings!

<https://www.theartblog.org/2021/12/liberta-awards-2021/>



4300 Ridge Avenue Public Art Proposals Survey

Philadelphia Redevelopment Authority and PHDC's Percent for Art Program have invited five artists to submit proposals for the property at 4300 Ridge Avenue and is asking the public for their opinions. Among the artists is our very own Philadelphia Sculptors' member, Michael Morgan! Click the link below to vote for your favorite. The survey will be open until January 16, 2022.

[4300 Ridge Avenue Public Art Proposals \(arccgis.com\)](#)

Philadelphia Sculptors *Artist Spotlight* Series

We are excited to continue our Artist Spotlight Series on Instagram - featuring images, updates & exhibition information of sculptors in the Philadelphia region! Follow us [@Philasculptors](#) and if you are a sculptor and wanted to be featured as part of our Artist Spotlight Series, you can either e-mail us images and info at philasculptorsinstagram@gmail.com or post your work on Instagram and tag [@philasculptors](#) and DM us. Philadelphia Sculptor's mission is to promote contemporary sculpture and find opportunities for artists in the Philadelphia region. #philasculptors

HOLLOGRAMS/Satire for the Cynical

by Holly Smith

My Freedoms

What a relief they haven't gotten around to taking away my freedom to Clip & Carry! Whenever my toenails start to get overgrown, I recline the Lazy Boy and blast them off using my handy-dandy personal Pocket-Rocket. It's my right! And if the neighbors in the adjoining apartment have a problem with it, it's their right to hide under their beds. But I have to be careful in one respect – not being the best shot, I might miss and take off more than desired. Oh, well ... a few less toes mean a few less toenails to clip. Win, win!

Speaking of my freedoms, *how can I with this stupid mask on??* This is America and it's my individual right to spew a 20-foot radius of phlegm balls wherever I go. Any fool that has a problem with it has the right to stay away from the grocery stores, movie theatres, and All-You-Can-Eat Buffets that I frequent. That's democracy! It's in The Constitution! The sneeze guard should be good enough for any Red-Blooded American.

And don't get me spray-shouting about sneezing! You'd think every bout of uncontrollable coughing, gasping for breath, and dying on a ventilator is Covid 19. *Really?* All the doctors, virologists, epidemiologists, and immunologists that insist I get vaccinated are infringing on MY FREEDOM! Don't they know that at least 20 billion people die of the common cold every year? Where did these quackers go to medical school? It's MY body and I get to decide! (Ignore this last sentence, Texas and Mississippi.)

I get especially triggered when the topic of Freedom of Speech comes up - *whew!* I have the right to say any damned thing I want, and if you don't like it, just shut up. Your opinion is canceling me out, and not fair, and un-American, and communist, and makes me feel like dookey. Plus, too much nuanced thinking gives me a cerebral contusion. I might sue you for that.

So, as I recline here, my rights and freedoms are perfectly clear. As is the motto of the Nail Removal Association that says the only thing that stops a bad guy with a skanky nail clipper is a good guy with a semi-automatic AK-47. To believe otherwise would be like shooting myself in the foot.

Member Benefits

Here are just a few of the PS member benefits:

Free Page in the Online PS Member Gallery!

Take advantage of this great opportunity to showcase your work and let curators and clients find you. **PS Members have received commissions because their art was on our web site!**

Eligibility - all current PS members are eligible to get their own page in our Member Gallery. To make sure your dues are current, check with Membership Chair Joan Menapace at louella.stella@gmail.com

Check out our simple instructions to get your work on our site at: <https://philasculptors.org/member-gallery#member-gallery-submissions>

Discounted Membership to International Sculpture Center

When you join or renew your ISC membership (www.sculpture.org), under Membership/Subscriber Information, scroll down to "Affiliated Sculpture Group List" and check "Philadelphia Sculptors" to get your \$15 discount.

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Please keep your contact information current; send any changes to Joan Menapace.

ISC Membership Discount

Go to [International Sculpture Center Member Benefits](#) and check the "Philadelphia Sculptors" box under "Affiliated Sculpture Group List" to get \$15 off the basic membership rate.