



The 3rd Dimension

PHILADELPHIA SCULPTORS

1315 Walnut Street • Suite 710 • Philadelphia PA 19107 • 215.413.9126 • www.philasculptors.org

AUTUMN 2003 NEWSLETTER

Letter from the President

If you have been checking your mailbox for your PS newsletter and finding it empty, you will now be happy that your patience has been rewarded! We have scrubbed off that summer mildew and are back, as energetic as ever. Since our last newsletter, PS has sponsored many events both inside and outside Philadelphia. Isaac Witkin and John Phillips graciously enlightened us about the trials and tribulations of being sculptors at our June meeting and presentation at Moore. We combined the meeting with the opening for the annual "5 into 1" student show, which once again showed the brilliance of many of our graduating college sculptors. Paul Hubbard and Lucartha Kohler pulled off a very professional show, with the help of Warren Angle who gave Moore student Amy Flis the "Best of Show" award. (Go to the PS website, www.philasculptors.org and see a slide show by PS web designer John Green on the "Events" page.)



Amy Flis, Happy Fernandez, Paul Hubbard at "5 into 1"

Holding our breaths on the evening of the opening for "Chairs in the Air: A Circus," we were rewarded when the sky remained clear and allowed over 100 people to view the show and an original performance by Spiral Q Puppet Theater. (Go to our website, for a slide show on the "Events" page and see article on page 2.) We got rave reviews from passersby whenever we were working on the site, and they were sad to see it go. "Chairs" was relocated through October to the Mt. Laurel campus of Burlington County College in Mt. Laurel, NJ.

Our "Monumental Micros" exhibition has been successfully installed in the Towson Commons Gallery in Towson, MD for the month of September. (See article page 3) This collaborative effort with Sculptors, Inc. (Baltimore) is just one of what we hope will be many joint projects with other sculptors' groups. SI member John Kromkowski poured lots of energy into pulling this show off, and the exceptional results show it. Small really is beautiful! We had been planning to work with SI to have a show here in Philadelphia, and that will be happening sooner than we thought. Due to a fortuitous phone call from PS member Sissy Pizzolo, we have been given the opportunity to transport the "Micros" show to Muse Gallery in Old City for the month of January. If you missed it in Maryland, you can catch it in Philadelphia. The opening will be First Friday, January 2, 2004.



Laura Moriarity at "Unearthed"

Another collaborative exhibition is the "Unearthed" show, currently running at the Schuylkill Center for Environmental Education through November 30. SCEE Art Director Mary Salvante has been working hard to create as many opportunities as possible for sculpture shows at the Center. Of the four people selected for the show by Judge Warren Angle (Warren has been rather busy with PS events lately!), two (Lisa Murch and Karen Stone) are PS members. PS member Ed Dormer's outdoor installation, "CUT HERE: Instruction, Command, Option,"

continued on next page



Crossing the Line

October 11 - 13, 2002

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created for the Philadelphia Fringe Festival, added another art element to the Center's grounds during the month of September.

PS continues to expand our horizons in other directions. Paul Hubbard, PS Vice President and Board member, and I have agreed to serve on a task force which will give input to the Board of the International Sculpture Center. That organization is currently going through some major changes, and we hope to provide input which will benefit both groups. They are still offering our members a \$15 discount on ISC membership (insert included) and we hope to find other ways that we can help each other.

Leslie Kaufman

Chairs in the Air: A Circus by H. E. Smith

Pity no more the chairs forsaken by their creators gathering dust in a corner of the studios! Through an arrangement with exhibitors at The Philadelphia Furniture Show and a grant from The Greater Philadelphia Tourism and Marketing Corporation, abandoned chairs were given a new lease on life by eight members of Philadelphia Sculptors, who magically transformed these cast-offs into the collaborative installation "Chairs in the Air: A Circus."

In early May furniture-makers Greg Aanes, Jeffrey Greene, William Laberge and Brad Smith among others selflessly contributed work to be converted into individual "acts" by participating sculptors. After the requisite twisting and turning, prodding and painting, the pieces were brought together on the open lot at 313 S. Broad Street to form an installation that fit together with the greatest of ease. Starting off the colorful spectacle was Elizabeth McCue's *Tigraffe*, a mixed species sculpture that grew straight out of its four orange-striped legs. For company Darla Jackson's bent steel *Lucy the Elephant* had been convinced to stand on a seat and turn an attractive shade of blue.

In *Daredevil Bike*, T.A. Hahn transformed his chair into a stunt-riding character on a mountain bike zooming towards danger. A perfect balancing act was Marci Selig Smoger's *G.T. Performer*, composed of several conjoined bicycles carrying her helmeted chairman into the heavens. Mirroring well know sculptures just a few blocks away, Leslie Kaufman's *Philly Love* was a witty reference to Indiana's and Oldenburg's work with an underlying jab at the controversial skateboarding issue of Love Park.

The tireless efforts of Sam Smith and George

Dippold gave several acts bright yellow scaffolding from which to perform: Aleksandra Vasic-Lalovic turned things upside-down in *Jester's Throne* to make her playful, yet politically biting statement. *Juggler* was a second piece by Elizabeth McCue, an elegant figure entwined in the chair's ribs, performing high above the ground. Hanging in the middle was Holly Smith's *Big Mouth and the Siamese Quadruplets*, a surreally silly trapeze act carrying the weight of biological impossibilities. Last, but never least, was Robert Wuilfe's *Lil' George and His Cannon of Terror* consisting of a huge fluorescent-yellow cannon getting ready to shoot out Lil' George, a chair that had been transfigured into the most devious Devil around.



"The Juggler"

by
Elizabeth
McCue

Up from June 11th until July 20th, *Chairs in the Air: A Circus* was timed to coincide with the events of *Furniture 2003 – a Region-wide Celebration* and The Furniture Society's Conference at the University of the Arts. The June 11th opening reception, held under a big top of blue sky, was presided over by *The Ringmaster*, Greg Aane's chair that was too handsome to dismember for sculpture's sake, and instead was dressed up for the evening and raffled off to guests. The opening also featured a special performance by Spiral Q Puppet Theater entitled, *More Than Just a Seat*. Banners, cut-outs, flags and pendants all contributed to making this effort an eye-catching extravaganza. What remained invisible to the viewer, however, was the easy camaraderie and mutual good will of all the artists involved; the melding of all eight generous imaginations was the true gift of this collaboration's success.

Joe's Book

Joe Mooney continues to use his "book" to solicit exhibitions. To be included, send Joe a photograph or postcard of one of your works (no slides.) Include the title, dimensions, and medium, and include a one page resume. Mail this to: Joe Mooney, 2601 Naudain St. Philadelphia, PA 19146. For more information, call him: 215-546-2117 or e-mail: IM3D@aol.com.



Monumental Micros

by H. E. Smith

The old adage that good things come in small packages could not be more apropos in the case of Monumental Micros, a joint exhibition of small work by members of Sculptors Inc. and Philadelphia Sculptors. Invited to participate by the Baltimore based Sculptors Inc., PS artists were asked to submit only work that would fit inside a box of safety matches, no larger than 5"x 3"x 2." Pieces could expand beyond these confines once unpackaged, but assembly time was limited to one minute.

Twenty-seven artists from Sculptors Inc. and 19 from Philadelphia Sculptors took the challenge and what appeared in the attractive gallery in Towson, Maryland, September 1 – 30 was work diminutive in size but large in imagination and diversity. Materials ran the gamut from sleekly carved marble to warmly attired acrylic paint, and most possibilities in between. Sublimely beautiful and precise geometric arrangements of dandelion seeds, complete with their parachutes, was the work of David Meyer, (a member of both groups), who had taken great pains in making his pieces out of a single flower. On the opposite end of the spectrum were John Costanza's laugh-out-loud scenarios in which actual matchboxes provided the setting for his attention grabbing dramas. Most memorable was the piece showing the interior of a funeral parlor, complete with open casket, and a sign next to it saying, "I told you my feet were killing me."

Cast bronze was the material of choice for Judith Ingram in her straightforward yet powerful Hook. Andrew Yff also used bronze for his cast leaf pieces, part of his ongoing interest with environmental concerns. Ceramic, hand-made paper, and carved wood comprised many of the other works, along with a half-used tube of acrylic paint wearing a yellow sweater which appeared to be knit by a Lilliputian granny. If you missed the show in Towson you'll have a second chance to see it this January at Muse Gallery in Old City, Philadelphia. Like most goods things of any stature, it's well worth the wait.



Towson "Matchbox Works"

Art on the Hudson

by Leslie Kaufman

I had been hearing the buzz about Dia at Beacon for quite awhile, even before it opened in May. Dia Art Foundation had opened up a new space in a sleepy upstate NY town, and now the place has become an art destination. So, when I found myself in the vicinity over the Labor Day weekend, I didn't want to miss the chance to see it for myself.

When I entered the building, a huge converted industrial structure, I was immediately humbled by its scale. This place is huge! Of course, so is much of the work – that is the point of the whole thing. Most of the artists exhibited there (and at least for now they are all permanent exhibitions) have works that really take up space. The focus is on Minimalism; Richard Serra, Donald Judd, Robert Smithson, Michael Heizer, Walter De Maria, and Dan Flavin are some of the well-known sculptors represented. There are 24 painters and sculptors all together.

Although my sensibilities don't normally run in that direction, I was actually quite happy to have the opportunity to revisit one of Serra's "Torqued Ellipses". I entered the looming spiral of 12' high Corten steel and wound my way to the stillness of its center. I had been very surprised the first time when I experienced a totally unexpected sense of peace and solitude, and although this time I wasn't alone, there were still whispers of something very powerful and awesome.

Not all the work was minimalist, and the works of two other artists left strong impressions on me. It just so happened that they were women (women were truly only "minimally" represented), and I guess their works just had a bit more of a personal feel to them. Louise Bourgeois created a magnificent spider, with more context than some of her other arachnid creations. This one was about 8' tall and its welded steel legs straddled a wire enclosure containing an old chair and some hanging perfume bottles. On the wire "fence" were fragments of tattered tapestries. It spoke so beautifully of protection and aggression, age and timelessness, hope and decay. I was mesmerized.

Another piece that was very demanding to the viewer was a huge installation by Hanne Darboven. She had thousands of images of people, politicians, artists, her homeland (Germany) as postcards, magazine covers, and other forms of graphic art. All the images were in rectangular formats that were then very neatly organized in rows and columns on the walls of a U-shaped room. Placed in various locations on the floor were found objects and figures serving to personalize the environment she had created. The contrast between her layered complexity and the simplicity of the work of someone like Donald Judd could not be ignored, even if they both worked with rectangles!

The place is easy to get to (go to <http://www.diabeacon.org> or call 845-440-0100 for directions). The train also stops right there if you happen to be in Manhattan and want to go from there. It is about an hour from NY and 3 hours from Philadelphia. It is a beautiful area and isn't too far from Storm King. Definitely worth a trip.



Member News

Peter Franz's piece, *Fundamental Machines: Colors of the Rainbow are Constructed One at a Time*, was included in a show at the Southern Alleghenies Museum of Art.

Lucartha Kohler participated in shows, *Out of the Fire*, Rutgers Camden (May/June), Fleisher Faculty Show (Spring 2003), and Zenith Gallery, Washington, D.C. (September, 2003). Besides doing a residency at Spring-ford High School last spring, Lucartha has been teaching in Armenia.

Edward Dormer has an installation, *CUT HERE: Instruction Command Option*, at the Schuylkill Center. It has been extended through the winter.

Raye M. Cohen participated in the Art Education faculty show at The University of the Arts (September 2003).

T.A. Hahn reports that he has been accepted as a member of the Artists' Gallery in Lambertville, NJ and the Burlington County 27th Annual Juried Art Show is showing two of his pieces, *My Darling MacEntine* and *ungenamt: speranza II* (untitled: hope II), which won third place.

Won Jung Choi is having a solo outdoor sculpture show at the James Michener Art Museum, November 14, 2003-March 7, 2004. A slide and gallery talk will take place on December 14th, from 3-4 p.m. followed by a 'meet-the-artist' reception.

Clifford W. Lamoree reports on his active exhibition schedule: Solo exhibition, *Clifford W. Lamoree: Paintings – Drawings – Sculpture*, Berman Museum of Art; 2 person exhibition of *paintings& sculptures*, Southern Alleghenies Museum of Art, Loretto, PA and Southern Alleghenies Museum of Art, Ligonier, PA; Erie Art Museum hosted my installation "Anonymity – The Loss of Self", Art of the State Pennsylvania 2003, State Museum of Pennsylvania. The Times Square Lobby Gallery, NYC, Peace Works, Sculpture "Anonymity"; Group exhibit, New York - New Jersey Port Authority, 106th Annual Exhibition, Pennsylvania Academy of the Fine Arts Fellowship. Awards/Honors: Museum Purchase Award, State Museum of Pennsylvania, Art of the State Pennsylvania 2003 for *Anonymity Sculpture*; (the same sculpture that was in the LBI exhibit) 2003 Honoree, 106th Annual Exhibition, Pennsylvania Academy of the Fine Arts Fellowship.

Leviner Goes Public

Philadelphia Sculptor member, Beverly Leviner, a Berks County mosaic artist, recently completed a new public art project, Opportunity House, formerly the Reading Berks Emergency Shelter. Opportunity House is a multi-service organization that focuses on improving the quality of life for families and adults who face various obstacles to independence and supports their efforts to achieve and maintain self-sufficiency.

The stark building, once a battery warehouse, reflected the urban blight that over the years has invaded areas of Northwest Reading. Leviner, a lecturer at Penn State Berks-Lehigh Valley College, expanded the design to include architectural ornamentations that would work with the mosaic to give the exterior an identity. "My intention was to give the building a dignity that reflected its function today," said Leviner. Working at Hilltop Studio, her studio and tile business, she designed and made by hand the tiles and mosaics that would decorate the building.

The project was financed through the Fine Arts Program, which receives funds from developers of Redevelopment Authority land in urban renewal areas. Developers who purchase land from the Reading Redevelopment Authority in these areas have a choice to either commission and install "public art" equal to 1% of the project costs or contribute 1% of the project cost to the Fine Arts Program fund. The Fine Arts Board acts as an advisory board to the Reading Redevelopment Authority regarding public art within redevelopment areas.

Slide Registry

FREE!- You may send up to one sheet of slides (make sure they are labeled appropriately) to Leslie Kaufman, 933 N. Orianna St., Philadelphia, PA 19123. If you are already in the registry, please update your slides.

1315 Walnut Street Exhibition

We need to "refresh" the work we have on display in The Philadelphia Building (home of the PS office.) Work must hang on the wall or have a depth not exceeding 18". Work should be made of permanent materials that are not easily vandalized. This is a great opportunity for people to view your work in a Center City location! And, we have actually sold work from this venue!

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In Memoriam: Neil Moul

1932-2003

When I last saw Neil this summer, I was struck not by the thinness and frailty of his body, but by his smile and the glow of his spirit. I ran into him by accident at an appropriate location, the Abington Art Center. I hadn't expected to see him since I thought he might have been too weak to go out. But looking at him sitting on a bench with drawings under his arm and chatting with a friend made it clear to me that his art was not just keeping him alive, but remained for him "my life's greatest pleasure."

Neil made many choices in his life and one of them was not to fight his cancer when it recurred. Instead, he devoted his remaining time to living, to making art, and to giving to others. He and his wife Susan established the Neil Moul Foundation to support the Cheltenham Center for the Arts, a place where Neil's creativity was able to expand and flourish over many years. Never afraid to venture into new



territory, Neil explored and mastered stone carving, welding, painting and print-making. This past May he had a 40 year retrospective of his work at CCA to benefit the Foundation. The public response was tremendous and the show's success was a tribute to both Neil's talent and to his spirit of warmth and generosity.

PS member Stamatis (Nick) Burpulis, who had Neil as a student in his welding classes for many years at CCA, remembers him as a "very sweet and devoted artist and friendly, smart, direct man." All who knew him recognized his devotion to his wife Susan, his daughter Michele, his son

Greg and his two grandchildren, Zachariah and Elijah. Nick adds, "I will miss him." We all will.

Leslie Kaufman

Artblog: An Online Art Magazine

Philadelphia Sculptor members, Roberta Fallon and Libby Rosof, have created an online art magazine that is very current, not afraid of controversy, and looks at the art scene from a Philadelphia perspective. Check it out at www.fallonandrososof.com/artblog. The article below by Roberta Fallon is reprinted with the authors' permission. Unfortunately we were not able to include the photographs.

Whither sculpture?

Ever since the commotion about Frank Gehry's Guggenheim Bilbao I've been thinking about the funny state of sculpture. It seems to me that architecture like Gehry's big box has always represented some of the best sculpture around (Parthenon, Coliseum, Notre Dame, etc.) so I don't really get why people attack Gehry for doing what architects seem to want to do naturally. (Of course there is that money thing, but let's hold that discussion for another day.) So I accept that Gehry's way, art done by architects, is one car on the sculpture highway. An SUV perhaps but so what. What about everybody else?

Looking around, it seems that the impulse to make sculpture has gotten sidetracked by the impulse to mess around with materials and by an academic mindset that has everybody making work about "boundaries" or the second law of thermodynamics. What happened to just plain old let's make an object (just one) that a human viewer can relate to and put it in a space and let the viewer relate. Let's bring back statues for crying out loud. Let's turn the whole enterprise over to artists like Diana Moore or Jeanne Jaffe, two object makers who

seem to keep the viewer in mind. Anything wrong with that?

I used to hate installation art. I thought it would be the death of sculpture. Most of it (Pepon Osorio's "No Crying in the Barber Shop" is an exception) was self-indulgent, bloated and self-satisfied. And the installation enterprise took sculpture out of the realm of object-making and into the land of high concept room decoration. Time passes and things change. New installation art by Sarah Sze, our own Astrid Bowlby and others turn installation into something more hand-made and somehow in keeping with sculptural object-making. It's viewer-friendly installation. It's great. Is this a way forward for sculpture? Many, tiny, hand-made things that crawl up walls and around pillars; accruals and assemblages that have a micro-approach instead of a macro?

Another nail in sculpture's coffin, it seems to me, is the public art initiatives, most of which turn 3-D objects into million-dollar benches (Vito Acconci at the Philadelphia International) or landscaping (Robert Irwin's gardens at Getty Museum). I'd rather not sit on my sculpture, thanks anyway. How about it sculptors, how and where's it going?



Interview with Michael Taylor - Part II

by Gina Michaels

Michael Taylor is now Acting Chief Curator of Modern and Contemporary Art at the Philadelphia Museum of Art

Gina Michaels: How would you define sculpture, and what is the border between sculpture and installation?

Michael Taylor: With my background of trying to deal with Duchamp's ideas and his legacy, I find that these distinctions are very strange. There's a problem when you start saying, "That's not sculpture, that's an installation." It's very important that these definitions slip away, because even if you're dealing with objects, there's a whole range of approaches you can use. The great thing about sculpture today, the thing that I think is so rich about it, is that no one really knows where it's going. I think that pieces that have to do with chocolate, and fruit skins, and things like that, are as valid as any other form of expression.

Another big issue for sculpture is there's been a huge change in that modern art really got rid of bronze as a material because it was so loaded with associations to cannons and military general statues. I think that Henry Moore was the last artist to really work in a way that was so site specific in the sense of the grand civic plaza. Bronze as a material is wide open now, and I'm interested to see what artists do with it. More generally, this is going to be a challenge for decades to come: how can contemporary art live in a community?

GM What do you see as the role of the Philadelphia Museum of Art in the lives of Philadelphia's working artists?

MT Tricky question. In many respects we're always the bad guys, because we can never show enough. We do collect a great deal of contemporary art. There are essentially three curators in our department, and we actively visit studios, galleries, and museums. On average there's five or six works by contemporary artists from this area that are on view at any given time. We're never going to please everyone, and I think in a way we shouldn't. There are museums, for instance the Boston Museum of Fine Arts, that pay no attention to the local scene and just collect internationally. We try to collect in a way that not just enriches our collection, but makes it possible for people to come here and say there's good pieces to be seen in Philadelphia. The hard thing is that everyone thinks their piece should be in a museum. Ultimately, it's like the myth of Sisyphus. As soon as you've pushed that rock and got that particular piece in the collection, there's twenty more artists clamoring outside the door saying, "What about me?"

GM We all know that a good way to create enemies is to curate the Whitney Biennial.

MT Right, it's the same thing except that the Whitney Biennial tries to take the temperature of the art world. The good thing about us is that we're intensely unfashionable. If we've got a piece by an artist that was done twenty years ago, and we think he or she does good work, we'll get a current piece that shows a new development. There isn't a sense of stamp collecting.

I think we do need more space to show contemporary art, and that includes Philadelphia artists. I've increasingly struggled with this notion of Philadelphia art, which is a ghetto-izing trend. I think ultimately those divisions will go. To me the museum should be collecting great works of art, and we have so many great artists working in this city. What's happening right now in the art world is that New York is not really the place you have to go to make it anymore. It is possible now for artists of the caliber of Paul Hubbard to come here from London.

GM Perhaps the issue is sustaining Philadelphia as fertile ground for international artists.

MT To me the great challenge is going to be showing art here that is thought provoking and is going to attract people to the museums. We may have rested on our laurels too much. We've had this tradition of Cezanne and Duchamp as these two giants, and Rodin as well in a way. I would love to see a survey of international artists, even if it's just taking one city in Europe, and saying this is the art that's going on in Paris or Vienna. We could see how this measures up to what we're seeing here. Ultimately these are questions that are more for a contemporary curator. It's almost as if I'm a medievalist. I've always made this argument: if you take an artist who was working in the 1950's, they are still in a legacy that is recognizable from the 1850's. They might be dealing with ideas that come from Manet, or Corbet, or Cezanne. There's this tremendous rupture in the 60's. We're still feeling that, and I think we will feel it for at least another century. In many respects what I do is very traditional. If you hang a Chagal painting, and you're installing a room with pieces of fruit there is a massive, massive difference, and we haven't quite come to terms with that. When I deal with living artists I'm always rooted in the question of what the work says to me about the life I live now, where I live, what's happening in the world. It's not necessarily dealing with the formal questions that artists have dealt with in the past.

I'm always very doubtful if someone says they're going to do a new movement, or something like that. Art is at a crossroads. We're not going to return to anywhere. I think we're in a good place right now. It's almost like the period at the beginning of modern art, where people had the academy on one shoulder, and they had this new freedom to show what they wanted at the salon, and the question was, what do you show? It's a wonderful time to be an artist. In 1912 there were essentially fifty artists, and they all knew each other. There's thousands of artists now, but there are also thousands of galleries. People tend to look down on that and say that's bad, but I think it's a good thing. It allows you to get your work out there.

GM One last question: If you ruled the art world, how would things be different?

MT Obviously that's a strange question. What we've been given as the art world is really such a strange concept, and we've taken it for granted for so long. There are so many artists out there who are under-recognized. I would like to see museums taking more chances, and not necessarily showing the same artists. The artists that we show are very much limited. I would like to be surprised, I would like to go to museums and see an exhibition that really knocks my socks off. I want to see artists I don't know, who have been working for maybe thirty years and produced a wonderful body of work, but it's been under-shown. Too often whoever screams loudest gets heard. We need a system where the thoughtful artists who are not doing the jazziest of presentations, whose work may be more object-based, can be heard, too. We've got to allow for artists like Agnes Martin, who's all about slow view and getting to know her thought process and her language of painting.

If I ruled the art world, there also would be greater accountability. It's our duty to show our collections in a way that serves our visitors. The whole pressure right now is the blockbuster show. Sometimes showing an obscure artist from Lithuania is as important as showing Van Gogh. I'm a huge fan of blockbusters, don't get me wrong, but if there's a retrospective on an artist like Van Gogh, or even Jackson Pollock, it has to be something that is needed and worth while. We can't just put a hundred paintings up and have thousands and thousands of visitors because we need the money. The public will see through that. These aren't new ideas, I'm not saying anything radical here. The trouble is we have to stop talking about it and do it. That's the challenge for the future.



Membership Renewal 2003

Date _____

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

\$30

\$15 (student / hardship)

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New PS home page: \$50
Additional images: \$15/each or \$50/4 additional images
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Information page, resume or bio: \$10

Check all that you are including.

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(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.

F.Y.I

The J. Paul Getty Trust offers full-time internship at the Getty for graduate students who intend to pursue careers in the visual arts. Additional information and application forms may be found at http://www.getty.edu/grants/education/grad_interns.html . The grant deadline is January 1, 2004.



Philadelphia Arts in Education Partnership
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TECH&ARTSINED@PAEPNET
January 10 and 11, 2004

This two-day professional development conference for teachers, arts specialists, teaching artists and arts institutions will explore conventional to cutting edge media and technology applications in service to the arts in education and will utilize The University of the Arts's state-of-the-art technology labs with access to over 250 individual workstations. The presenters will demonstrate the uses of technology as a teaching, creating, and communication tool in the arts. Beginners to advanced learners will find something appropriate to their interest and level of experience. This conference will include hands-on workshops, seminars, keynote speakers, clinics, and demonstrations in music, visual arts, graphic arts, communications, digital media,

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