



Philadelphia Sculptors

Winter 2020

HAPPY NEW YEAR!

During another year of political divisiveness and environmental crises, PS has continued to keep our attention on what we do best – our exhibitions. We are often motivated by the climate (both literal and metaphoric) around us, and this year was no different. Our big accomplishment has been our floating exhibition **FLOW**, which provided artists the opportunity to make imaginative and timely work and allowed the public to see the creative ways that artists worked with (and sometimes against) nature in a challenging aquatic environment.

Our first exhibition of the year was our annual **5 into 1** show of the works of graduating sculpture students from five area colleges. It is hard to imagine that we have been mounting these shows for 20 years! From May 23 – June 22 the Green Gallery at Tyler School of Art became a showplace for the innovative student artworks. This was the first time we had been at Tyler, and we were very pleased with the entire process. This year’s curators, Chenlin Cai, Jacintha Clark, Melissa Joseph, Christine McDonald, and Chelsea Nader, did an exceptional job of selecting and displaying the works of nine students. (Photos page 3)

The rest of the summer and fall was taken up by **FLOW**, our second collaboration with Independence Seaport Museum and our most challenging exhibition to date. To fundraise for the show and create anticipation, we had a very successful fundraiser, **Go with the FLOW**, on Cruiser *Olympia* in July. In spite of the rain, Olympia once again provided a welcoming venue for the large crowd that took advantage of the breaks in the clouds to enjoy the vista of the harbor from the fan deck.

The summer was spent in preparation for the show and as the time for the installation approached, we assembled the artists and volunteers who helped them. Once installed, the show was spectacular and met all our expectations. Crowds of people saw it, and it drew a lot of media attention (go to <https://philasculptors.org/philafLOW>). Unfortunately, not all the artworks survived the entire run of the show intact. You can read more about that in my article on pages 11 & 12. But overall, we are very proud of the artworks, the artists, and the commitment and perseverance showed by everyone involved. We also could never have done this without the hard work and talents of our amazing volunteers and the ISM staff who were with us every step of the way.

To complement the show, in November PS and ISM co-sponsored a talk by Philly’s own Diane Burko, a nationally recognized painter and photographer whose work concentrates on the environment and climate change.

FLOW



Abu by Miguel Horn.

This year we also decided it was time to spruce up our image– which we did with our sparkling new web site, designed by Kieran Riley Abbott. The Members’ Gallery looks especially spectacular, so if you aren’t already in it, don’t waste any more time to get your work out there. This is a free benefit to PS members – find out what to do at <https://philasculptors.org/member-gallery#member-gallery-submissions> As we approach 2020, we are already working on upcoming projects. We will again be partnering with the Da Vinci Art Alliance for a show entitled “Subversion” (<https://philasculptors.org/open-calls>) scheduled for late February and March. May will see our next iteration of *5 into 1*, and we have some exciting plans for a pop-up sculpture show next October in conjunction with the Da Vinci Festival.

Happy New Year to everyone - we hope this year will give us more reasons for hope and joy.

Leslie Kaufman, President

1315 Walnut Street Suite 320 Philadelphia PA 19107

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MEMBER NEWS

Jack Knight's mixed media construction, *Blue Caboose*, was included in *Sculpture 2019*, New Hope Arts, New Hope, PA, March 2 - 24. His solo show *Paintings: A Solo Exhibition* was at the Noyes Museum, Stockton's Krammer Hall, Hammonton, NJ, from June 7 – August 31, 2019. His painting *Sausalito #22* was selected for a juried group exhibit at Delaware Contemporary, Wilmington, DE from May 21-Sept 26, 2019. His piece *Andromeda Series #9*, was in a group exhibit at GALLERY 88, Mt. Ephraim, NJ, December 2019



Jack Knight
Blue Caboose

Virginia Maksymowicz's solo show *Invisible Alignment* was at the METHOD Gallery, Seattle, WA, November 2 – December 1, 2018. Her work was included in *Salon des Refusés*, a group show at iMPeRFECT Gallery, Philadelphia, PA, June 29 - July 27, 2019. She was a participant and co-curator with Simone Spicer of the group show *Fresh*, Phillips Museum of Art, Lancaster, PA, August 27 – December 6, 2019. This show was reviewed by Edith Newhall in the Philadelphia Inquirer. She was a juror along with Natalie Merritt, Pauline Houston McCall and Sheena Garcia for the exhibition, *NOW!*, artists from the Women's Caucus for Art and Women Holler, The Gallery at City Hall, January 14- March 22, 2019. She organized two panels about the Comprehensive Employment and Training Act (CETA) Artist Project in New York City, held in conjunction with the College Art Association Annual Meeting, February 15, 2019. She was awarded an artist residency at Trainor Arts, Surry, ME, August 17 - September 1, 2019. In July she moved into Green Line Workspace, an artist studio building that was open for POST, October 20, 2019.



Virginia Maksymowicz
Bones + Tools

Constance McBride's work was in the inaugural juried exhibition Biggs Body at Biggs Museum of American Art in Dover, DE, September 6 – November 17, 2019. The juror was Brittany Webb, Curator of the John Rhoden Collection at PAFA. Three of her pieces were in the exhibition *Crafting Narratives* at Art in City Hall, Philadelphia, PA, September 30 - December 31, 2019. Her work is also included in *the 25th Anniversary Craft Forms Exhibition* at Wayne Art Center, December 6, 2019 – February 1, 2020. This year's juror was Jane C. Milosch, Executive Director, Smithsonian Provenance Research Initiative in the Office of the Under Secretary for History, Art, and Culture, Smithsonian Institution.

<http://www.craftforms.org>

<http://www.constancemcbride.com/>



Constance McBride
Lonely Girl Room 322

Member News continued on Page 5



Logan Cryer
Closeness to Rainbows



Ana Beatriz Valente Soares
I am the House



Reception

The 20th Annual Exhibition

May 23 – June 22, 2019

The Green Gallery at Tyler School of Art

Artists:

Moore College of Art & Design: Logan Cryer, Jessica Shields

Pennsylvania Academy of the Fine Arts: Silas McDonough

Tyler School of Art: Juan Hurtado Salazar,

Molly McDonald, Madeline Marvin & Emilie Patton

University of the Arts: Halle Ballard

University of Pennsylvania: Ana Beatriz Valente Soares

Curators: Chenlin Cai, Jacintha Clark, Melissa Joseph, Christine McDonald, & Chelsea Nader



Juan Salazar
Prototype for a Deployable Monument.



Jessica Shields
Elevator



Halle Ballard
Free Fall



Madeline Marvin
Candy Ass



Emilie Paton
A Quilt of the Grandparents



Co-curators Jacintha Clark & Chelsea Nader

Held aboard the Olympia on July 18th, *Go with the FLOW* was a fundraising party that included Venezuelan food, an open bar with specialty cocktails, and music from Jazz band *The Serviettes*. Amidst the revelry and raffles were also presentations by the *FLOW* artists.

Go with the FLOW



MEMBER NEWS

(continued)

Christine McDonald, along with fellow sculptor Morgan Nitz, created *Straw*, a collaborative artist-run exhibit space at Tyler School of Art. Along with inviting artists to show their work in this space (33 inches by 96 inches by 30 feet tall) *Straw* will also host free events, programs, lectures, discussions, readings, video screenings and performance.

www.strawgallery.com

John Parker's work was included in these 2019 exhibitions: *Gateways to Freedom*, Tyler Arboretum, Media, PA; *SPACES Sculpture Trail*, Huntsville, AL; *The 5th Annual Vandalia Art Park Sculpture Exhibition*, Vandalia, OH; *The 3rd Macomb Township Outdoor Sculpture Exhibition*, OH; *Mount Clemens Outdoor Sculpture Exhibition*, MI; *Arts Downtown Sculpture Exhibition*, Frankfort, KY

Joan Myerson Shrager organized and exhibited in *Connections* at Abington Art Center this past spring. Nine former members of the artist cooperative, ArtForms Gallery Manayunk (where she was director until it closed in 2006) joined forces and exhibited together. One of her sculptures was in *Crafting Narratives*, Art in City Hall, September 30 – December 31, 2019. Her work was also included in an exhibition about Teddy Roosevelt at Temple Judea Museum, September 20 – December 20, 2019. She had work in the *2019 7th Annual FL3TCH3R Exhibit: Socially & Politically Engaged Art*, at the Reece Museum, Tennessee, September 30 – December 13, 2019. For fifteen years she has been co-director of *The Stained Glass Project: Windows That Open Doors*.

<http://www.joan-myersonshrager.com/>

<https://www.facebook.com/TheStainedGlassProject>

Simone Spicer, along with Virginia Maksymowicz, organized *Salon des Refusés*, a group show featuring work rejected by the Woodmere Art Museum in the past five years. It was at the Imperfect Gallery, Germantown, PA, June 27 – September 2, 2019, and reviewed in the Philadelphia Inquirer. Her piece *Convergence, Igloo on the Water* was also included in *FLOW*, the juried show of floating sculpture at the Independence Seaport Museum, October 11 – December 7, 2019.

<https://www.simonespicer.com>

Member News continued on page 8



John Parker
Flora Duet



Joan Meyerson Shrager
New Centurions



Simone Spicer
Salon des Refusés

FLOW

During October and December a fleet of unlikely vessels and waterborne objects occupied the boat basin at the Independence Seaport Museum at Penn's Landing on the Delaware River in Philadelphia. **FLOW**, a temporary exhibition of floating sculptural installations, was a collaborative art initiative between Philadelphia Sculptors and the Museum. Internationally recognized artists, as well as local and emerging artists created provocative artworks that responded to the river. Featured artists were Isabelle Demers & Fanny Mesnard, Miguel Horn, Jean - Yves Vigneau, Giorgia Volpe, and Stephen Talasnik.

Selected by Teresa Jaynes and Nato Thompson, the juried artists were Nancy Agati, Ligia Bouton and Matt Donovan, Elizabeth Mackie and Kaitlyn Paston, Grant McFarland and Anna Van Voorhis, and Simone Spicer. Much more about this exhibition can be viewed at <https://www.philaflow.org>



Giorgia Volpe
Migration Pathway



Elizabeth Mackie and Kaitlyn Paston
Address the River



Isabelle Demers & Fanny Mesnard
Happy Castaways



Stephen Talasnik
Endurance



Jean - Yves Vigneau
Water Flowers



Ligia Bouton and Matt Donovan
Duck, Swan, Goose: New Decoys, New Forms

FLOW



Simone Spicer
Convergence, Igloo on the Water



Elizabeth Mackie and Kaitlyn Paston
Projection Boat



Miguel Horn
Abu



Grant McFarland and Anna Van Voorhis
Continuum



Artists at reception



Nancy Agati
Evident Cycle-imprint & impact



MEMBER NEWS

(continued)

Paul Wandless has 2 sculptures and 2 clay prints in *Figuring Our Humanity: Ceramics & Print* at the Ross Art Museum, October 31, 2019 - February 9, 2020, Delaware, OH. This exhibition features two-dimensional prints and three-dimensional ceramic works that invite the viewers to contemplate the expressive, unique, and timeless visual qualities of the human figure, and the idea of humanity. The exhibition is curated by Kristina Bogdanov, associate professor of fine arts, and OWU alumna Tammy Wallace, assistant director of the museum. Two of his figurative sculptures were included in *Diasporic Musing* at the Eckert Art Gallery, Millersville University, October 23 - December 5, 2019, which is a selection of ceramic work by five African American artists. Through explorations of symbolism, ritual, function and myth, these artists contribute to discussions regarding tradition, social responsibility and race by negotiating their identities as ceramic artists of the African Diaspora through clay. His work was also included in the group show *Shucks, Spinski Redux!* honoring Victor Spinski, West Chester University, August 26 - September 27, 2019. Works were created by former students of Victor Spinski, and Spinski's bisqueware was incorporated and integrated in the work by the artists.

John Y. Wind's solo show *The Women* was at InLiquid Gallery at Crane Arts, November 14 - December 14, 2019. An article about *The Women*, by A.D. Amorosi, was included in Dosage Magazine's November 11, 2019 issue.



Paul Wandless
Maker



John Y. Wind
Portrait of Joan S

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.

My *FLOW* experience by Simone Spicer

It isn't often that I get paid to execute a temporary art installation, but that's what the brains behind the exhibition *FLOW* set out to make happen. They asked for challenging work and paid artists to make it happen! I was super excited to be accepted as part of a group of artists being commissioned.

My proposal was based on an igloo form I had made a few years earlier from gallon jugs as an indoor piece, which I later thought would be great on the water. I had talked to a friend about helping me float it down the Schuylkill river, but we never made it happen. When I saw the opportunity for *FLOW*, I quickly wrote a proposal, excited by the prospect of making a seaworthy igloo.



Learning my proposal was accepted was exciting and worrisome!! Not only would I be building a large-scale structure, my plan also involved plumbing, electricity, and it would all need to float. And not just for a week, for almost 3 months, buoyed in winds and tides, sun and rain, late summer heat, winter snow, and ultimately a couple of big storms.

My first step was to order empty gallon jugs from a wholesaler. This went against everything my work stands for. I'm all about keeping plastics out of the environment and repurposing waste. Honoring our environment is important to me. Buying new plastic jugs was a decision I'm not proud of, but there was no time for scrounging recycling bins and peeling labels or washing containers. I needed 500 jugs and I needed them fast. I had to start thinking about a floating platform and the lighting and the fountain pump element. It is my experience with multimedia work, that whatever can go wrong, will go wrong, so the months of construction of my igloo, July and August, were fraught with anxiety and meticulous research and experimentation, far and away from my usual slap dash approach to building.

After testing several adhesives in my freezer and in the hot sun, for tolerance in extreme temperatures, flexibility, adhesion to plastic, transparency, and water imperviousness, I landed on a miracle product called Lexell, that locked those containers together permanently. Neither high winds nor hell water at the Seaport Museum could blow her over or break her apart!

And both the solar panel I used to power a blue light inside the igloo for nighttime effect, and the pump mechanism I submerged under the igloo which generated a steady rainfall on the inside of the igloo, ran continually for the duration of the exhibition. I was one of the lucky ones. Many of the works in *FLOW* suffered the brutal forces of nature. The worst I can report of the igloo is that the water level where it was docked had dwindled to mere inches at low tide, following a big storm. This wasn't normal for autumn tides on the Delaware, as I learned from the people at the Seaport Museum, which leads MY mind right to thoughts of climate change, but maybe the super low tide was just a cruel joke, as it happened the day before I was to be interviewed with my igloo on Channel 10 news.

When I went for the interview, the bucket under the igloo housing the pump was sitting in muck and pulled the mud, not water, from the bottom of the Delaware, depositing it all over the inside of the piece. The interviewer, before he started asking me questions, told me I should pretend not to notice the mud all over my work. It was a short interview. But the overall experience of executing and seeing my little igloo on the water in the breathlessness of the outdoors, in the city with all the big buildings and historic ships around it at the Seaport Museum, was a total thrill! And from it, my practice has expanded with new knowledge of how to make my work in post-consumer plastics withstand the elements outdoors. This is very exciting for me!

New!

Philadelphia Sculptors *Artist Spotlight* Series

We are excited to announce our NEW 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

Emanation 2019 in the Museum of American Glass at WheatonArts was the third in a series of biennial group exhibitions featuring projects by contemporary artists invited to produce works with WheatonArts' Glass Studio. Organized by Philadelphia-based independent curator Julie Courtney, it was a wildly diverse exhibition featuring eight artists based in New York and Philadelphia, the majority of whom have not previously worked in the medium. Artists Jesse Krimes, Tristin Lowe, Karyn Olivier, Martha McDonald and Laura Baird, Richard Torchia, Allan Wexler, and Jo Yarrington each responded to the invitation and collaborated with WheatonArts glass studio artists under the direction of Studio Manager, Skitch Manion. The scope and variety of the resulting projects—which focused on socio-political, conceptual, and performative possibilities of the medium—invited audiences to re-imagine the discipline of “glass art.”

www.wheatonarts.org

<https://www.wheatonarts.org/programs/12025-2/emanation-2019>



Jesse Krimes
Strange Roots



Jo Yarrington
Uranium Games



Martha McDonald and Laura Baird
Phantom Frequencies



Phantom Frequencies
Victrola (detail)



Allan Wexler
Installation



Richard Torchia
Grndr



Tristin Lowe
Pining for Mystics; walks, talks and molten rabbit holes



Karyn Olivier
Shell Midden/Memorial

Mother Nature's Sword

by Leslie Kaufman

You know what they say about the best-laid plans... The *FLOW* sculptures had been installed with extraordinary thought and care and after a week of intense energy and activity, all was finally in place. So, I left on my planned trip to Italy feeling pretty relaxed.

But, things never go as planned. I wasn't gone long before I got the word that there had been damage to some of the artworks. There was a storm, and there were geese. Storm damage had always been a possibility, but geese? How could we have anticipated that they would discover Grant McFarland's and Anna Van Voorhis' *Continuum* and treat it as their private salad bar? Their voracious nibbling reduced a lush grassland to 60 pots of mud within days. Then, the Halloween storm blasted Giorgia Volpe's canoes in her *Migration Pathway*, and knocked over part of Stephen Talasnik's *Endurance*. Luckily, co-curator Elaine Crivelli met the challenge and got everything fixed that had been damaged by the storm. The pots of mud, however, remained forlorn.



Continuum



Abu

Once I returned home, I thought we would be in the clear. Then, another micro-storm hit. This time, there was major damage. Miguel Horn's *Abu*, a hollow acrylic sculpture made in homage to his father, had been decapitated and severed from its base. The solid steel base and meticulous construction could not compete with the vicious tides and currents. The dignified head was now floating on its side in the water – not the type of metaphor Miguel had been going for. We all agreed that *Abu* was in no condition to return to the water and its next home needed to be on land. The fallen hero was taken away, to be patched up in a safer environment.

There was more. Nancy Agati's work *Evident Cycle – imprint & impact* was made of slices of driftwood strung together by wires to create an image of a fingerprint. It floated happily for weeks, until parts of it started to sink. The wood became waterlogged and coated by the omnipresent silt in the boat basin until only a few pieces still bobbed above the surface.



Migration Pathway



Evident Cycle - imprint & impact

Mother Nature wasn't finished with us yet. Fanny Mesnard's and Isabelle Demers' *Happy Castaways* somehow managed to elude its mooring and crashed into a footbridge, causing the stag to be beheaded (was there a theme here?) and the bear to lose both arms. Their island paradise wasn't invulnerable after all.



Happy Castaways

So, what did we learn from all of this?

For one, we learned humility. We knew that the forces of nature were strong but we hadn't realized how weak our efforts were in comparison. The tides and currents were invisible to the eye, but were immensely powerful, especially when accelerated by the wind. Even the waterfowl laughed at us.

We had named the show *FLOW* to reference the ubiquity of water, its many

personalities, and its inherent fluid nature. The artworks that were unharmed seemed to be most in sync with the natural rhythms around them. Those that suffered damage had in different ways ignored some vital aspect of the potency of the elements.

Could we have predicted everything that happened? I don't think so – we just did not have enough experience. *FLOW* was still immensely successful and brought an entirely different presence to the boat basin. The art was always intended to interact with nature, and it did.



Happy Castaways (detail)

Opportunities

SUBVERSION

February 26 - March 22, 2020

Da Vinci Art Alliance

704 Catharine St.

Philadelphia, PA

DEADLINE: JANUARY 20, 2020

Are you the next Marcel Duchamp? Ai Weiwei? Guerilla Girl? Do you have the urge to destroy but would rather create? Take your passion and use it to turn something on its head!

Philadelphia Sculptors is once again partnering with Da Vinci Art Alliance to mount an exhibition that allows artists to use their artistic practice to air their political viewpoints, pet peeves, or antiestablishment leanings in the context of the works of others doing the same. We are seeking artwork that in some form undermines or challenges social structure, morals, traditions, authority or any existing or established systems, or references these concepts. We are also looking for artworks that make us re-think our understanding of art, and what it can do, or make us assess how we see as much as what we see. Work must have 3D elements and artists may include digital components. \$150 Best in Show award.

<https://philasculptors.org/open-calls>

New Hope Arts Center:

2020 Showcase Exhibition

Embrace the Past, Celebrate the Present, Dream the Future

DEADLINE: JANUARY 6, 2020

January 25 - February 16, 2020

New Hope Arts invites our regional artists in all media to showcase new works in a celebration of 2020. *Embrace the Past, Celebrate the Present, Dream the Future* includes presentations, events and workshops during the exhibition opening January 25 and running through February 16. You can be a part of the creative start to the new decade. We encourage the showing of new work - and invite you to participate.

www.newhopearts.org

HOLLOGRAMS/Satire for the Cynical

By Holly Smith

Lunar Lunacy

It has been theorized that one of the things elevating humans above all other earthly creatures is the ability to make art. It only takes a bored elephant with a paintbrush to prove that ridiculous. And the spider community would have lots of pushback on such a statement if they weren't too busy weaving their astonishing webs. A simple glance at a hummingbird nest should silence all debate.

Throughout the ages our species has come up with a bunch of talents that, supposedly, only we have: Language - nope. Music - completely nuts. Consciousness & the Ability to Reason - live with a cat for a week & learn how silly that is. Math - I have a dog friend who knows when I'm stiffing her on the correct number of treats. The Capacity to Contemplate the Future - when it's 4:00 pm my friend's German Shepherd, Teddy, comes to hang out, makes herself agreeable and bides her time until, at 5:00 pm, she can start petitioning for her dinner. How about *this* separation of talents? The dog can tell time without looking at a stupid screen!

However, after much serious contemplation, and staring at the heavens, I believe I've come up with the **one** thing that separates Homo sapiens from all other animals: we are the only species that has left plastic bags of our poop on the moon.

Was this a human accomplishment? Well, if you were an uncomfortable, gut growling Neil Armstrong, then yes. Otherwise, it was littering on an interplanetary scale.

I must admit to being astounded upon learning this. It's always been a salve to look up from this chaotic planet into the night sky and see our beautiful moon. Now, well, it's still beautiful but in the back of my mind is always the notion that it's just our most distant outhouse. (So far.... Hello Mars!) One wouldn't think there needed to be a "NO DUMPING" sign posted, but it seems uniquely Homo sapiens that we leave our shit wherever we go. I swear, we can't take us anywhere.

ISC Membership Discount

Go to www.sculpture.org/membership and check the "Philadelphia Sculptors" box under "Affiliated Sculpture Group List" to get \$15 off the basic membership rate.

Opportunities (continued)

City of North Charleston Cultural Arts Department:

15th Annual National Outdoor Sculpture Competition & Exhibition DEADLINE: FEBRUARY 25, 2020

Sculptors from across the nation are invited to participate in the 15th annual National Outdoor Sculpture Competition & Exhibition in North Charleston, SC. Up to 14 sculptures will be juried into the exhibit and compete for cash prizes totaling up to \$19,750. Accepted artists will receive a \$1,250 honorarium check to assist with transportation, installation, de-installation, and incidental expenses. Once all pieces are installed, the juror will award Best in Show (\$1000), Outstanding Merit (\$500), and up to three Honorable Mentions (\$250 each).

Organized by the City of North Charleston Cultural Arts Department and presented as a component of the annual North Charleston Arts Fest, this unique exhibition offers established and emerging artists the opportunity to display their inspiring and extraordinary sculptures throughout the picturesque North Charleston Riverfront Park, set along the banks of the Cooper River. An estimated 50,000 people visit this public park annually to enjoy the amenities located in the heart of the city's arts community. Visit NorthCharlestonArtsFest.com to view the currently installed exhibition, details on the 2019 Arts Fest, and updates on the 2020 festival schedule.

Art of the State: Call for Entries 2020

DEADLINE: FEBRUARY 28, 2020

Art of the State, open to Pennsylvania artists and craftspeople, is an annual juried exhibition held at The State Museum of Pennsylvania. With an established tradition of exhibiting highly creative art chosen by a distinguished panel of jurors, *Art of the State* provides an opportunity for both established and emerging Pennsylvania artists to exhibit their work and receive statewide recognition. Presented by The State Museum of Pennsylvania in cooperation with the Pennsylvania Heritage Foundation, the 53rd edition of *Art of the State* will offer cash awards for selected entries in the categories of Painting, Work on Paper, Photography & Digital Arts, Sculpture and Craft.

Studio space for rent: 10,000 sq. ft, divide spaces, in Huntington Park
267-235-8609

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