



Philadelphia Sculptors, in collaboration with the Noyes Museum of Art Stockton University, invites artists working in three dimensions to submit works for our upcoming exhibition *lilt*. After two years of restrictions, limitations, and economic and health challenges, not to mention personal and political tragedies, *lilt* offers artists an opportunity to kick up their heels and put the bounce back into their lives, and their art. Artists are encouraged to submit works that have rhythm and flow and elicit spirit and cheer. There are no restrictions as to content, style, medium or form. Interdisciplinary artworks, as well as submissions that include relevant audio components are encouraged.

October 20, 2022 – January 19, 2023



Noyes
Museum of Art
STOCKTON UNIVERSITY



***Lilt* Jurors' Statement**

TK Smith & Brittany Webb, Ph.D.

Lilt is a characteristic rising and falling of voice, a pleasant gentle accent, a spirited or rhythmic tune or flow. It can erupt from the mouth, as an expression of sound, language or song, or from the heart, as an attempt to capture fleeting feelings of cheer. In this sculpture exhibition, lilt is made tangible through the meticulous manipulation of material into both abstract and figural forms. The artists responding to the open call challenged us to approach the term in new ways, to expansively consider the ephemeral and immaterial, and the definition of sculpture itself.

Lilt offers a brief snapshot of local sculptors and multimedia artists that find buoyancy in weighty materials like metal, wood, stone and glass, who work with natural and found materials, and artists who sculpt forms from color, light, and sound. This exhibition includes pedestal-based sculptures, sprawling, site specific installations that capture a sense of movement and rhythm, projected video and rotating kinetic objects. We intend a display featuring an array of multigenerational contemporary artists of considerable skill, working within and against conventional sculpture to create a sense of levity, in narrative, tone, or sculptural gesture.

We are grateful to Darla Jackson, Leslie Kaufman and The Philadelphia Sculptors and to Michael Cagno and his team at The Noyes Museum of Art of Stockton University for the opportunity to jury this exhibition. We look forward to the thoughtful conversations it will inspire both in and beyond the galleries.



TK Smith is a Philadelphia-based curator, writer, and cultural historian. His curatorial projects include *Roland Ayers: Calligraphy of Dreams*, the 2021 Atlanta Biennial exhibition *Virtual Remains*, and *Zipporah Camille Thompson: Looming Chaos*. His writing has been published in *Art in America*, the *Monument Lab Bulletin*, and *ART PAPERS*, where he is a contributing editor. In 2021 he was the invited inaugural writer at the Vashon Artist Residency, and he was a 2022 recipient of an Andy Warhol Writers Grant. Currently, Smith is a doctoral student in the History of American Civilization program at the University of Delaware, where he researches art, material culture, and the built environment. “



Brittany Webb is the Evelyn and Will Kaplan Curator of Twentieth-Century Art and the John Rhoden Collection at the Pennsylvania Academy of the Fine Arts (PAFA), where she is responsible for the Museum's collections, exhibitions, and programs of 20th century art. Prior to joining PAFA, Dr. Webb was a member of the curatorial staff of the African American Museum in Philadelphia. Dr. Webb holds a Ph.D. in Anthropology from Temple University and a B.A. in Political Science from the University of Southern California.

The sculpture Harmony is a mosaic of hope, light and care, in an energy dance of balance raising each other to optimum self.

Michele Vara

Harmony

130" h x 90" d x 86" l

Welded Steel in a galvanized finish



“All of my pieces are hand-built. Pinching represents for me a natural and direct way of working with clay. I treasure its intimate spontaneity – I like to observe the clay and see what it might suggest when I take a piece into my hands. Often there are grooves, ridges and textures which suggest what I am about to make. Much of my work resembles forms from nature, a connectedness to the earth. Organic shapes intrigue me, sparking ideas which I pursue until they lead to visually pleasing expressions of their own. I try to remain receptive to coincidental changes as they develop, to preserve a sense of spontaneity, capturing the essence of my inspiration. I like to incorporate found rusty iron with its color and surface texture from prolonged exposure to the elements. The marriage between my Raku-fired clay pieces and the iron appeals to me -- the latter regains a second destiny from a functional one into becoming part of my art work. Small stones, washed round and smooth, lend themselves to be added. They have a comforting sense of permanence that will outlast humanity. It is humbling to combine nature’s creation with that of my hands.”

Helge Speth

Ascending

39" x 10.5" x 10.5"

Raku-fired clay forms stacked on iron rod.



Themes: war, crisis, growth

A sheaf of wheat emerges from a stacked column of acanthus planters.

In contemporary usage, lilt means a rhythmical cadence in speech or a lyrical manner in song. However, etymologists trace its origin to a 14C West Midlands dialect word, lulten, meaning "to sound an alarm."

I am sounding an alarm. On February 24, Russia invaded Ukraine: 20,000 tons of wheat were destroyed; 25 million tons blockaded; 600,000 tons stolen; and 30% of farmland made uncultivable. Zhyttya in Ukrainian means life. Wheat is the basic foodstuff that is synonymous with life. In the most climactic moment of the Eleusinian mysteries, a single grain of wheat was displayed for contemplation in complete silence before it was planted/buried. Referencing Demeter and Persephone, the eternal cycle of the seasons, similar imagery undergirds the Christian Eucharist. Can we hope that the grain will once again sprout in the Breadbasket of Europe?

Virginia Maksymowicz

Zhyttya (Life) 2022

72"h x 36" diameter

Fiberglass/resin, peopes, wheat





Sherry Rossini
Exhale
15" x 35" x 15"
Carrara Marble

A New Breath
22.5" x 7.5" x 7.5"
Italian Alabaster

“Communicating a connection with earth and the life energy that flows around us and through us, the concept of my work is centered around movement and letting go. Whether in the movement of dance, performance, or installation, I work to give form to ephemeral transitory moments of letting go and feeling free. In my practice, I find connecting with the earth’s energy an invigorating practice that can lift one’s spirit.”



"I construct an installation from kiln dried tree bark titled *Chi* communicating to the viewer a dance in the space and translating the rhythm and flow of energy in the room. This installation can be suspended from a ceiling or with interaction to existing structures within the space of the gallery or museum. Shown in the photos presented, *Chi* was installed anchored to the wall and wrapping around the pole at the Pennsylvania Academy of Fine Arts with the attempt to appear as if it was moving through the museum with the audience. Two additional works submitted, *Exhale and New Breath*, are carved stone sculptures that offer a 360-degree experience of movement and flow inspired by the release of a long exhale when letting go of stress and taking in a new breath with a fresh perspective. These works can be installed atop pedestals or tree pedestals that I have available to enhance the rhythmic energy and connection to nature when installed with *Chi*."



Sherry Rossini

Chi

Dimensions vary depending on space and installation type

*Dimensions shown: H-118" L-160" D-62"

Kiln dried bark installation

“All three pieces are wired and can be easily hung.

“My goal in creating visual art is to reach something deeply felt in the collective imagination. Even against the losses of our times — climate change and the dangers and hazards it claims on our lives and future generations; violence perpetrated on each other and our planet — I find I still must create works of awareness and renewal. The beauty of our one-and-only sacred home planet is the theme in my palm bark sculptures. I find a natural harmony in the shapes of the pieces I pick up off the land. I can shape these pieces with a tool, but first I study the innate shape and texture of the palm bark and see how it speaks to me before sculpting and painting it. As I collect these pieces that the palm trees shed, I see beautiful rhythms in the individual pieces. They give me hints of what they’d like to be and look like. I find that painting them further brings out their harmony, movement and lyricism.

Working with palm bark that the trees shed is nice way to recycle nature’s cast-offs. This work is my way of expressing my being in the world.”

Pamela Tudor

Two Halves, One Whole

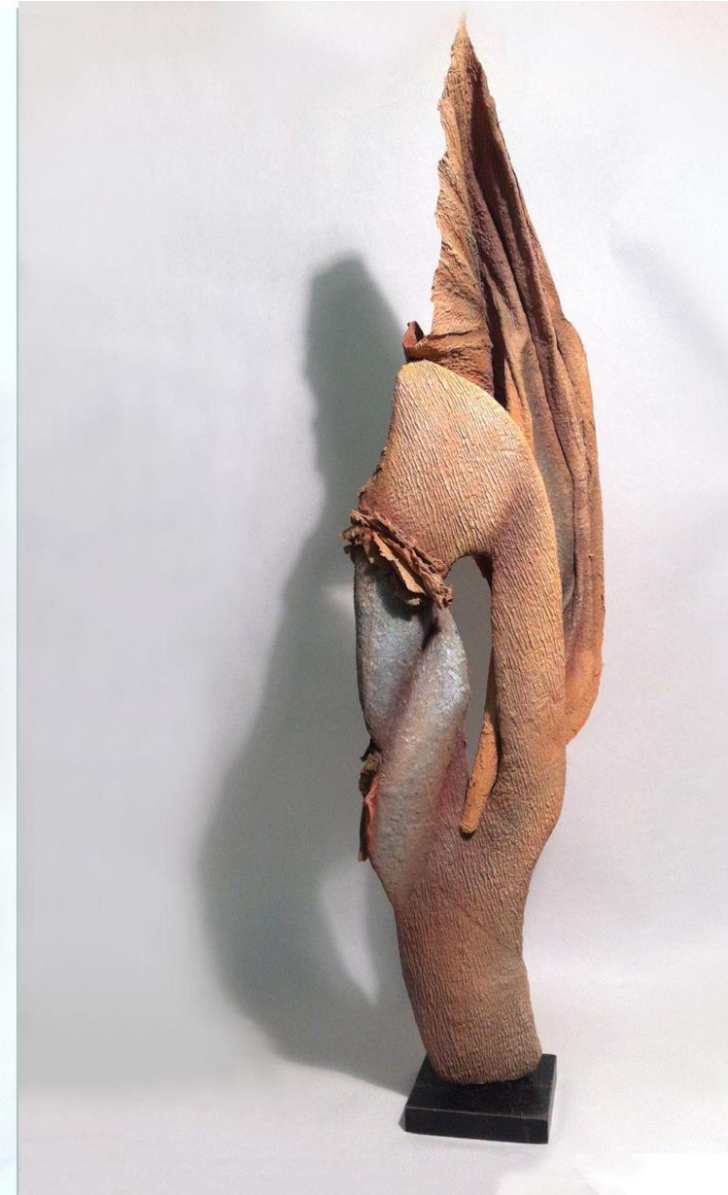
24 x 18

Palm bark and acrylic mounted on board



“Tribute is a projection of accomplishment. The forms project into space and create both a physical and mental balance. Through all this pandemic we made it!”

Georgette Veeder
Tribute
41x11x15
Cast and formed handmade paper



“I am both painter and sculptor, very different processes that I find ever challenging and endless with possibility! My work sort of defies category, as it combines painting and sculpture and is mostly hung on a wall. My language is clear, I am very shape oriented. Most of my forms give reference to nature and language itself – pods, seeds, flora, speech bubbles etc. The work is built using layers of wood that are laminated, and then painted with oil . I also use rolled, painted metals, painted plexi, and some metal leaf. The paint is also applied in layers so that color is built up and the end product seems to breath light from within. Color solidifies the work and adds mood and character. Negative space is very important. The interplay of connected shapes is very much alive and even the shadows they cast feels charged with energy. My sculptural work asks questions, speaks to the viewer and, hopefully, invites conversation. I always embrace new possibilities and seek to create work a that is living construction, drawings in space, and meditations on moving choreography that radiate positive energy from within.”

Kathleen Spicer

“Rhythmic Rollout”

oil paint on wood, metals, plexiglass, silver and copper leaf and exposed hardware

18”h x 50” w x 3”d

Something Old Something New...

oil paint on wood, metals, plexiglass, leaf and exposed hardware

15”h x 56”w x 3”d



“My sculpture is a comment on the inundation of things and excess and how the most interesting shapes and forms are cast away to garbage. Repurposing and assembling these things into a new structure is deeply satisfying in the ability to create a new life for the object, something beautiful and a new energy. The “lilt” theme of the show really resonated with me. I see these works as reincarnation, a new life granted to the objects. Objects hold stories and absorb events and surrounding and have lived lives. The pulsing positivity and heightened tone and excitement exists in these colorful glittering objects that reference wabi-sabi and kintsugi and the beautiful philosophy they reflect. The lives of these objects have been collected and brought together into something new and exciting and are no longer marginalized, trashed and forgotten objects but a meditation on making the best of something, collectiveness in physicality and memory and thinking about consumption and how we can change for the better.

The organic and manmade structure of things and how this creates space and mood with shape, form, and color has always drawn me visually and emotionally. The feeling and mood of perceived objects and spaces has inspired me to make art and over time my creative practice has grown from painting into more dimensional and sculptural forms. Sculpture is a new arena for me that is very exciting in its nature to allow the materials and objects in found material assemblage sculpture to guide my thinking and process. It is simultaneously tedious and deeply satisfying to be able to work this way and sample and test the arrangement and construction of elements and be able to revert to the previous step unlike a painting where pushing too far can result in the loss of some wonderful paint qualities.”

Aaron Kalinay

“Kintsugi Gold Tower”

60”x13”x14”

Found Objects (branches, ornaments, jewelry, glitter, dishes, metal decorations, trash baskets, vase) spray paint, sand and gel, glitter

“Shinigami Eyes ”

47”x17”x15”

Found Objects (globe, paper waste baskets, branches, wire, freezer foil, ornaments), glitter, spray paint, gel, sand



"In the Wind brings life to silent walls, unexpectedly transforming them into a garden of windblown leaves, leaves entering perhaps magically from opened doors or windows and exploding to adorn and rhythmically activate their surfaces. Providing an abode where we can rest and dream, *In the Wind* represents the poetics of the space of silence, transformed, no longer silent, but alive, embracing us, its riotous leaves enveloping like hands. I work thematically and predominantly in unique bronze castings ranging in scale from gallery works to corporate, public and site-specific commissions. Working directly from nature I explore a synthesis of abstraction and realism. My training in working from life will never leave me; it will always govern my sense of proportion and structure, line, space and volume."

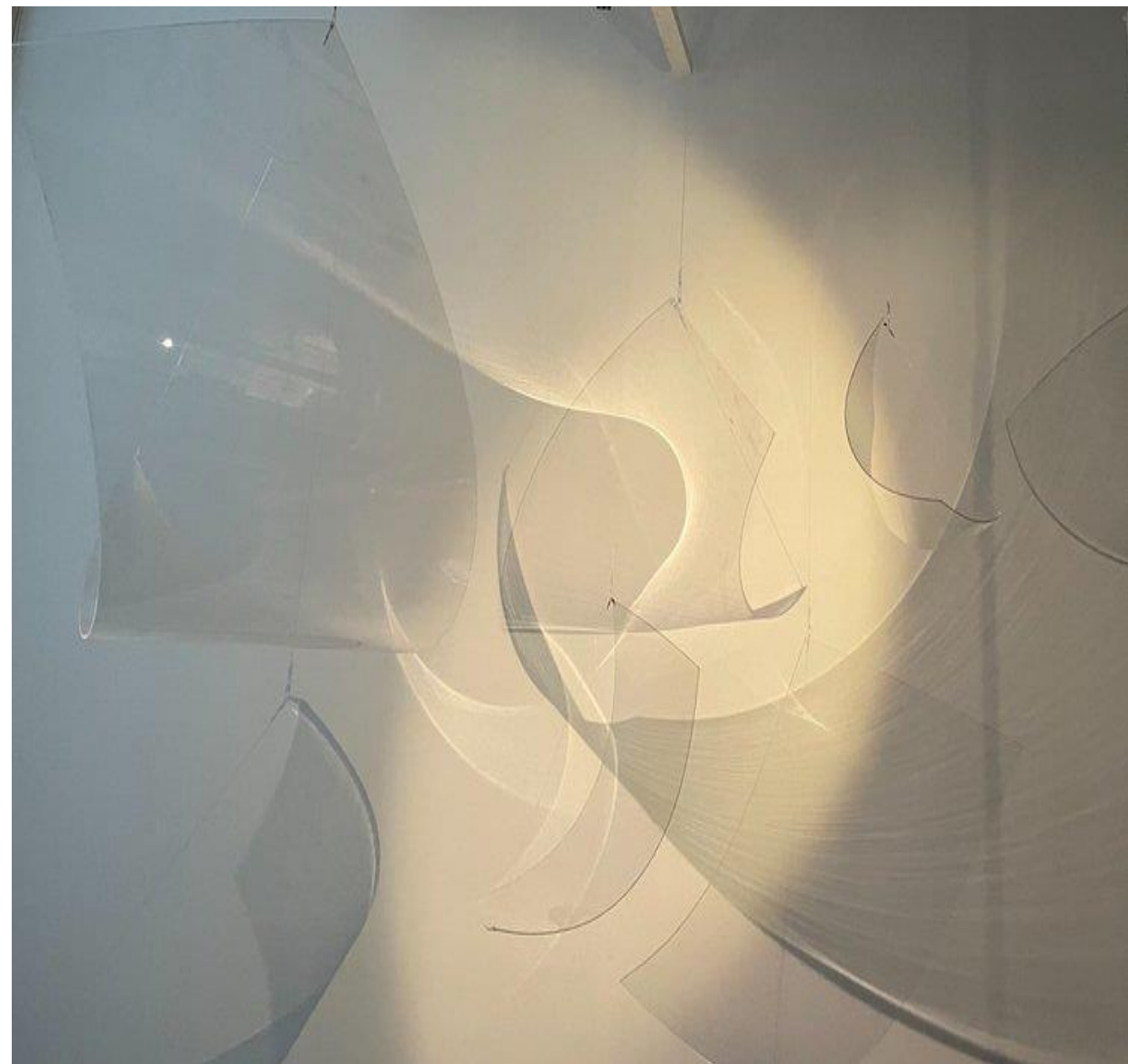


Elizabeth Miller Mccue

In the Wind

01 96 x 360 x 1.5 (overall); (left to right): wall 1: 96 x 327 x 1.5; wall 2: 96 x 33 x 1.502: 117 x 213 x 1.5 (overall); (left to right) wall 1: 31.5 x 79 x 1.5; wall 2: 117 x 54 x 1.5; wall 3: 31.5 x 80x 1.503: (left to right) wall 8: 100 x 89 x 1.5; wall 9: 100 x 67 x 1.5
cast bronze leaves

“My work is the embodiment of light and rhythm. It is the sensation of sound and levity. Entrainment is a phenomena in physics in which two bodies vibrating at different rhythms begin to move at the same rhythm in concert with one another. The research for this piece developed out of a study of interconnection and the impact a body and its nervous system has on its environment and the environment on the body. I use projection and light as metaphors to examine points of interconnection between the universal and the individual. Influenced by my background in the theater, I activate the senses through light, sound, collaged video projection and rhythm seeking a felt space of embodied knowledge and connection.”



Jessica Judith Beckwith

Entrainment June 15th, 2022

approximately 5' x 4' footprint

led lights, 3 formed lenax sculptures, ball bearing hooks, monofilament, motors

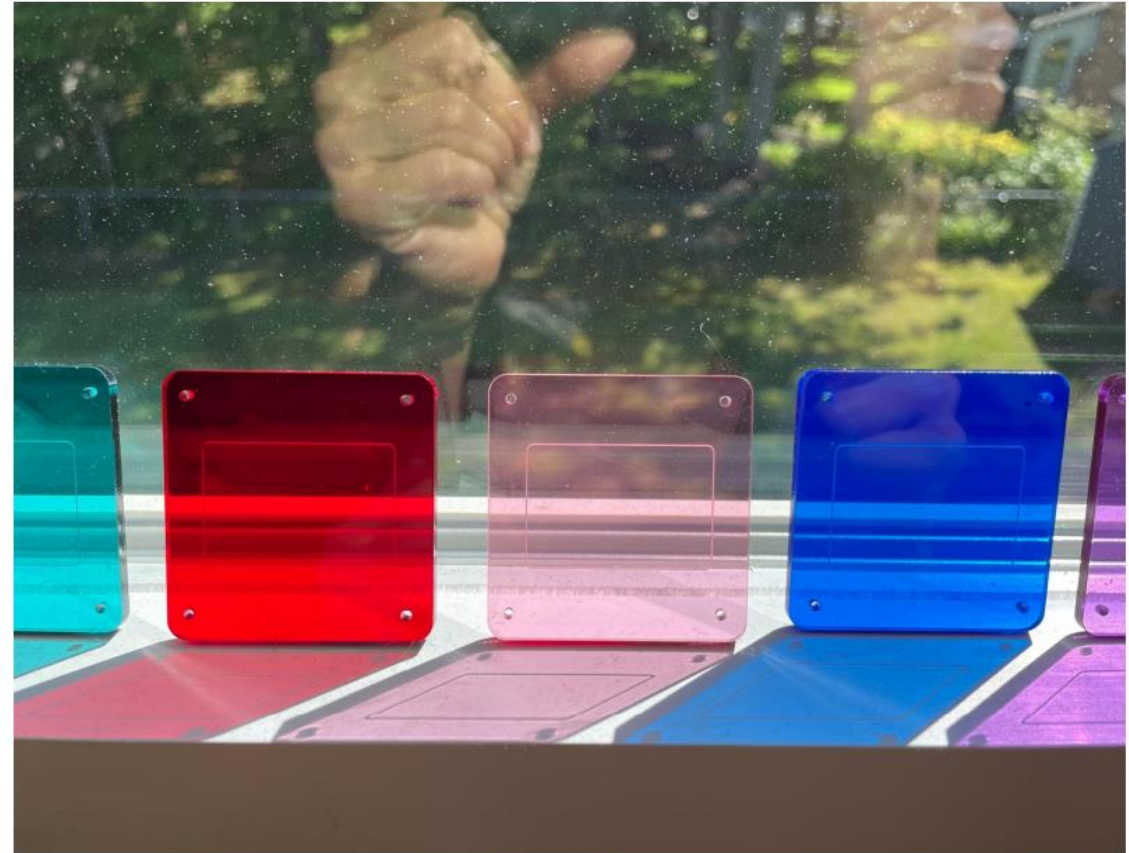
“I create site specific work that use the contingencies of the gallery space to explore my current interests in presence and absence. The two sculptures that I am submitting for this open call demonstrates the spirit of lilt. The kinetic sculpture Turning the Corner, 2021 slowly circles in a corner of a room projecting variations of shifting lights, creating an ambient space. Memory, 2022 are two large window screens made up of multiple colored 35 mm projector slides reproduced in transparent acrylic form. The light and colors slowly shift and flow within the space with the duration of daylight.”

<https://www.ninavaldera.com/illumination>

Nina Valdera

Memory

32 x 120 in, multiple colored transparent acrylic sheets (2x2 in each slide). Two large window screens made up of multiple colored 35 mm projector slides reproduced in transparent acrylic form.



I create site specific work that use the contingencies of the gallery space to explore my current interests in presence and absence. The two sculptures that I am submitting for this open call demonstrates the spirit of lilt. The kinetic sculpture Turning the Corner, 2021 slowly circles in a corner of a room projecting variations of shifting lights, creating an ambient space. Memory, 2022 are two large window screens made up of multiple colored 35 mm projector slides reproduced in transparent acrylic form. The light and colors slowly shift and flow within the space with the duration of daylight.

Nina Valdera

Turning the Corner, 2021

44 x 7 ½ in, Wood, LED lights, acrylic sheet, and AC motor



“The two sculptures were created in 2021 when life began to return to normal as a result of the new Covid vaccines. The sculpture, “Magenta/Orange Waves Flowing Sideways” was inspired by the renewed energy and movement in our communities after the lockdown. The colorful, acrylic shapes suggests waves of energy flowing in new directions. The sculpture, “Yellow/Blue Oxygen Flow” utilizes argon lighting, transparent acrylic and glass to abstractly depict the flow of clean oxygen from the environment into our bodies.”

Lisa Nanni

Magenta/Orange Waves Flowing Sideways, 2021

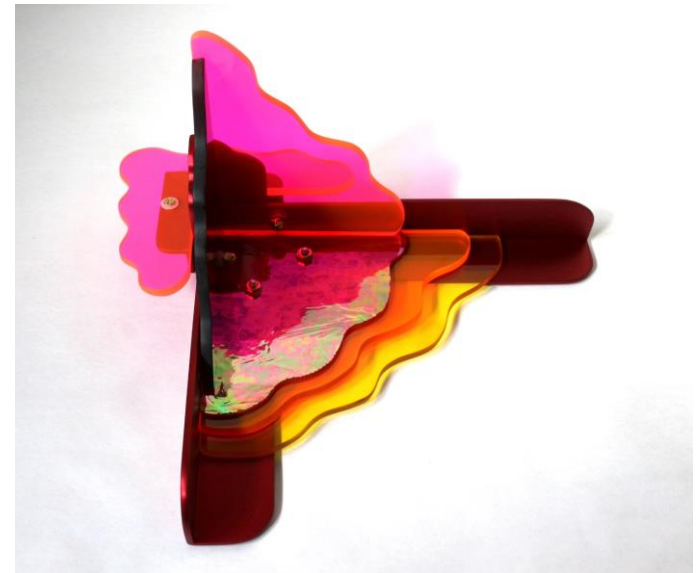
7”H x 12”W x 10”D

metal, acrylic, art glass

Yellow/Blue Oxygen Flow, 2021

21”H x 27”W x 4”D

metal, acrylic, art glass, argon lighting, transformer



“Much of my art deals with the ways our interaction with technology has created new configurations of defined space inside our computers and media devices and how these digital mediations alter our perceptions and experience of the natural world. *iCloud (Brigantine)* was created from a time lapse video shot on a summer day in Brigantine NJ. The video was cropped, adjusted, and screenshots were taken at interesting moments of cloud formation. These shots were imported into Illustrator and traced, isolated and arranged to make a larger composition capturing these moments in time. These captured clouds were then laser cut in clear acrylic and reassembled on the wall with the original video projected on its surface. The images appear and disappear with the looping video, a mediated meditation.”



Joana Platt

iCloud (Brigantine)

32" x 18

laser cut acrylic and video projection, NFS.

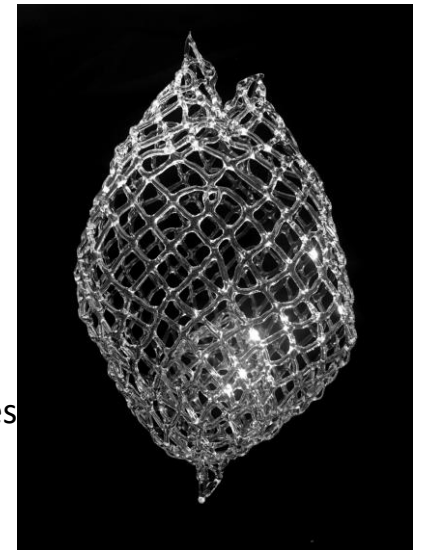
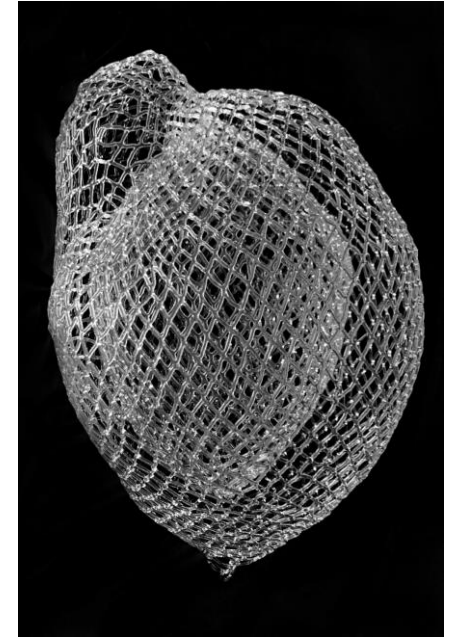
“My work is often repetitious, process based and time consuming. It depends on the accretion of a simple shape or process. The forms that I make are translucent, hesitant, and vulnerable. There is a certain handmade, drawn quality to the forms, giving them a slightly hesitant or delicate look. I often turn to a net or grid structure. A net is semipermeable, allowing some things to pass through but not others. It separates fish from water, butterflies from the wind, trapeze artists from the ground. When formed into a grid or net, glass rods become stronger, occupying more dimensions and taking on the ability to expand. Although nets divide space, both sides are easily visible. The work oscillates between disappearance and infinity. Formally, these works have an upward motion and invite the viewer to move around the piece. The playfulness in the irregular lines implies dance and rhythmic movement. My work is made up of personal metaphors through shape, materials or relationship to context. Although it is often deeply personal, my hope is that a viewer can relate through their own experience but also often on a political, universal or shared emotion.”



Marcy Chevali
Untitled, 2022,
flameworked borosilicate glass,
26 x 23 x 20 inches,

Untitled, 2021,
flameworked borosilicate glass, 16 x 10 x 6 inches

Untitled, 2021,
flameworked borosilicate glass, 13 x 7 x 6 inches



“Several years ago I recognized that my negative thought patterns were making me miserable. I felt an urgent need to free myself, and learn to approach life differently. Over time, I researched many methods of meditation and spiritual practice, in hopes of finding a sense of peace and joy in my day to day. Slowly, these practices became how I approach my art as well. Today, my work is about the gap between what is experienced directly through our senses and the conceptualization of those same experiences. I mine my meditations and backyard for raw materials, examining the bones of what I perceive and why. Installations made up of distinct materials emerge intuitively, combining mortar sculpture, found plants, photos, drawing, cyanotype and light. There is a specificity to these scenes—a sense of place and time, which acts as a lens into a singular aspect of human consciousness.”

Kristen Jordan

Feast

40 x 40 x 30 inches

Mixed media installation: mortar, palm seeds, and inflorescence, cyanotype, on Dura-lar

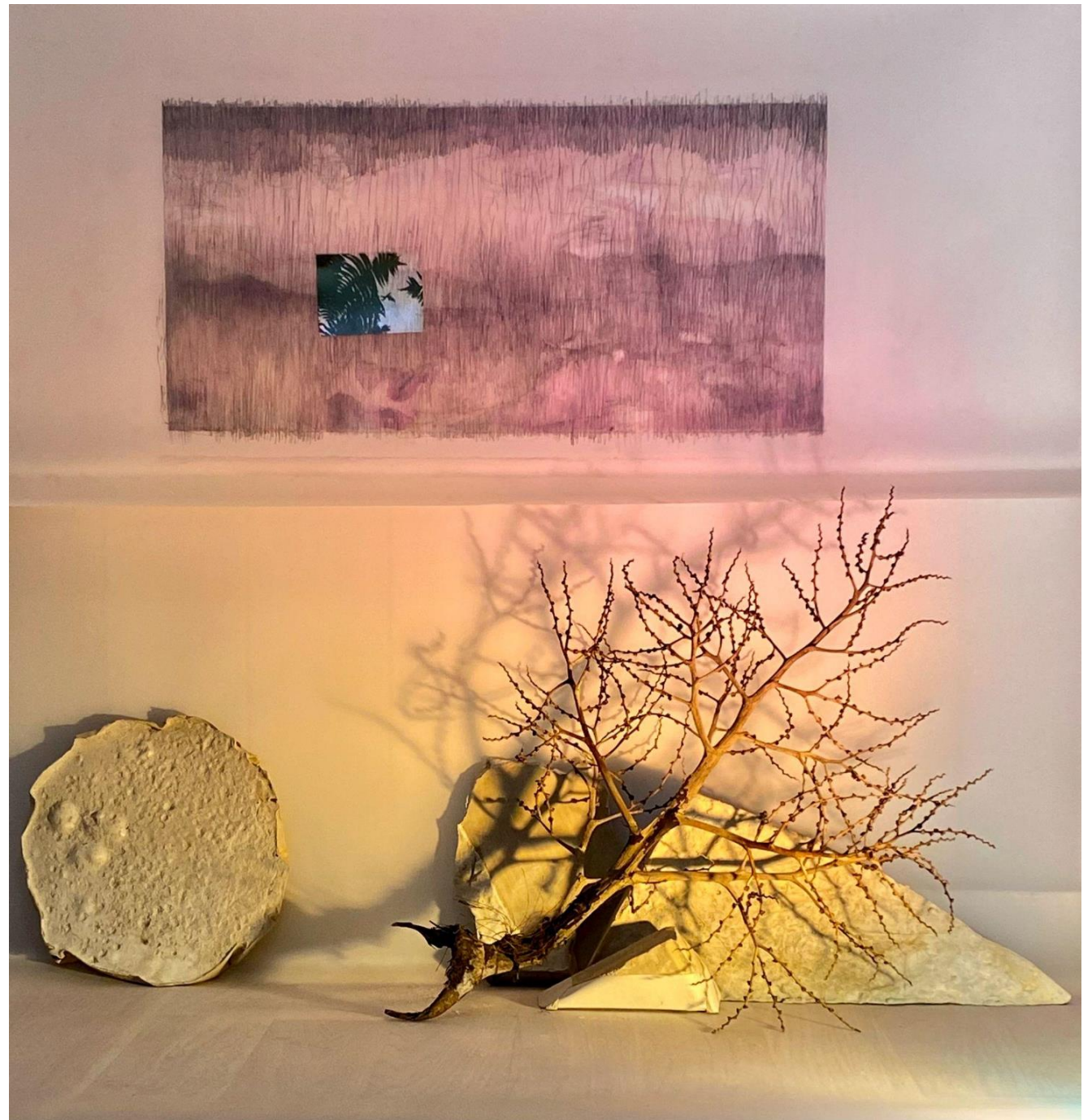


Kristen Jordan

I Should Have Warned You About the Risks Beforehand

60 x 40 x 30 inches

Mixed Media Installation: mortar, cyanotype and graphite on Dura-lar, photo on acetate, palm, inflorescence, cyanotype, on Dura-lar



“Using materiality and Lo-fi methods, I create work that explores relationships between found objects and personal memory creating a rhythm of collaboration between the two to explore human and object histories that present a variety of futures. I use these materials as a voice to speak about various issues of colonialism, classism, and consumerism as well as the importance of memory and place within these -ism’s. Growing up in Guam, a territory of the United States, my sense of place and identity as Filipino, American and Guamanian created a need for exploration of personal and projected histories. Specific areas - such as my grandparent’s home that I was raised in and that was recently demolished - act as catalysts to open up various conversations about place and identity. I would often find objects in the jungle and imagine them as something else. Seeing objects outside of their expected context created an opportunity for new possibilities both physically and conceptually. My work uses these flows and fluctuations of material voices to create objects that invite remembrance, speculation and future possibilities.”

Neill Catangay

Tatay

9" x 38" x 36"

wood, acrylic, sand, ink, wheels



For more information on Philadelphia Sculptors, please visit the following:

Website: philasculptors.org

Facebook: Philadelphia Sculptors

Instagram: philasculptors

The Noyes Museum of Art of Stockton University · <http://www.noyesmuseum.org> · (609) 626-3420

The Noyes Arts Garage of Stockton University · www.artsgarageac.com · (609) 626-3805

Check us out on Facebook, Twitter, Instagram and YouTube.

