

75<sup>th</sup>  
ANNIVERSARY OF  
**Sculptors Guild**  
**Inaugural Exhibition of The Vault Gallery**

Bridgeport, Connecticut  
November 10 - February 9, 2011

**Foreword** The Housatonic Museum of Art at Housatonic Community College, in partnership with The Bridgeport Arts and Cultural Council, is pleased to present members of the Sculpture Guild and to sponsor the inaugural exhibition of The Vault Gallery, which will serve as a showcase for sculpture in downtown Bridgeport.

The show accompanying this catalog marks the 75th Anniversary of the Sculpture Guild founded in 1937 to support new directions in contemporary sculpture.

On behalf of the Housatonic Museum of Art and the Bridgeport Arts and Cultural Council I would like to thank the following individuals and organizations that have been of outstanding assistance in association with this exhibition: Alvin Sher, artist and chief organizer, Ken Kahn, Executive Director of the Bridgeport Arts and Cultural Council, June Ahrens, Judith Steinberg, Megan Federico and Carre Harnett, GDC Properties. I would also like to acknowledge Anita Gliniecki, President of Housatonic Community College, Maureen Dowdle, Director of Institutional Advancement, Housatonic Community College Foundation, Werth Family Foundation, Connecticut Commission on Culture and Tourism the Fairfield County Community Foundation and Peoples United Bank for providing support for the Museum, the Council and its programs.

**Robbin Zella**  
**Director, Housatonic Museum of Art at**  
**Housatonic Community College**  
**November 2, 2010**

**The Sculptors Guild** is a nonprofit artists' membership organization. Since 1937 the Guild has promoted public interest in contemporary sculpture through exhibitions in public space and through education. Today the works of Sculptors Guild members are redefining the trajectories in digital, multimedia, installation, nonobjective, figurative, abstract and new technology art.

The mission of the Sculptors Guild is to promote encourage and serve as an advocate for sculpture and to make contemporary sculpture a relevant part of the cultural experience.

Membership to the Guild can be obtained by professional sculptors. For more information, or to make a charitable donation to support our free exhibitions and workshops please visit **[www.sculptorsguild.org](http://www.sculptorsguild.org)**.



## Alvin Sher

I create sculptures using imaginary architectural elements. My works express our needs and curiosity in today's world through archetypal forms. My role as an artist is to take apart forms of experience and history and reassemble them working back against cultural currents to arrive at the concept I started from. These primordial expressions are what resonate in my art.

My sculptures are influenced by both modern and ancient works; they are executed using traditional media: state of art plasma cutting and heli-arc welding, as well as computers to aid in design, calculations and fabrication. My homage to ancient structures and ideas include the form of my hand as both a signature and a symbol of man's curiosity and presence.

*Clairvoyant's* ascending hands rising from the divided discs support a circular ring etched with signs of the Zodiac. An enigmatic Armillary is perched above this horizontal ring, devoid of a gnomon, thus excluding it's functionality as a solar dial.

My work has been in more than 200 exhibitions in the U.S., Europe and Asia. I have been a recipient of a Fulbright Grant and a National Endowment for the Arts Award.





## Beth Ann Morrison

Beth Ann Morrison lives and works in Jersey City, NJ. Her work has been shown in galleries and museums throughout the Northeast region and abroad since 1996.

Recent featured exhibitions include *Make Room* at Spattered Columns in Soho, *Encounters* on Governors Island, *Artists in Dialogue* with Nature on the Delmarva Peninsula and *Taking Form* at Index Art Center. Ms. Morrison has also shown at the Newark Museum, Saks Fifth Avenue, Stockholm's Supermarket Art Fair and the Evergreen House at Johns Hopkins University, among many other institutions. Her first large solo exhibition was presented at Seton Hall University's Walsh Library Gallery

in 2008, for which she was awarded a Puffin Foundation Grant and a residency at Aferro Studios.

Morrison works in collaboration with materials, space and the subconscious. Her forms are compilations of complex observations processed by touch, gravity and chance. Akin to the content of dreams, these objects and spaces are somehow familiar yet undeniably alien. She doesn't want to convince you – Morrison wants her work to be matter of fact.



## David Smalley

I've been making sculpture for five decades...and each piece is still a struggle, a search, and, ultimately, a discovery. The craft and mechanical ingenuity required to make this work is a challenge. I try very hard to minimize the mechanical aspect of the pieces, but without the mechanics I'd have nothing to show for my effort.

I've worked in metal for most of my career because it is strong, stable, and light in weight. It has inevitable associations with weapons; swords and blades, but is also graceful and peaceful. Even though abstract, my work is rooted in nature, often moving in an almost figurative way. This comes as no surprise; I taught figure drawing for many years, and still fill sketch books with gestural drawings of figures in motion. I have collaborated with choreographers and dancers.

I am searching for an effective meeting place – where the physicality of sculpture and the gesture of pure drawing come together.



## Gail Goldsmith

I see toys and dolls as a metaphor for the human condition, for the way in which our lives are shaped by childhood. In this totem-like sculpture, a solid clay grandmother doll kneels, her skirt on the ground, leaning on her sturdy arms. She is the grandmother I wish I'd had. Propped up by "children" dolls, a chicken from her immigrant past balanced on her head, she holds a future world of small figures rising upward into a future. The figures she holds are all dolls; they are also all children.

I have been making clay sculpture for more than thirty years. I have a BFA from Denver University and an MFA from Cranbrook Academy of Art. I have exhibited at many New York area galleries and institutions, including the Sculpture Center, A.I.R. Gallery, Art in General, Snug Harbor Cultural Center, Grounds for Sculpture, and Socrates Sculpture Park. I live and work in lower Manhattan.





## **Gilbert Boro**

Gilbert Boro is a sculptor, architect and international design consultant. He was born in New York City and has been involved in the arts for more than forty years. He has received university fellowships, honors and awards from sculptural and architectural organizations. He has been a design studio instructor, lecturer, panelist, critic and juror at colleges and universities. He has provided apprenticeships to art students, in cooperation with The Lyme Academy and College of Art, Old Lyme, CT.

He holds Bachelors of Architecture and Masters of Architecture degrees from Columbia University and a Bachelors of Art from Duke University. He also studied studio art, sculpture, stone carving, welding and metalworking prior to and after receiving his academic credentials.



## **Miguel Castillo**

I was born in Roldanillo, Valle del rio Cauca, Colombia in the luscious countryside filled with mountains, rivers and plains. From childhood, I was attracted to art, from comics all the way to paintings and monuments surrounding the city of Cali, Colombia. From my experiences I decided to embrace a career in arts after high school and enrolled at the local fine arts school, 'Bellas Artes de Cali.' When I moved to the United States, I attended many classes at the Arts Students League of New York.

Most of my work is abstract, influenced by Constructivism. Some of my pieces consist in sequences of modules assembled in symmetric or asymmetric compositions. Throughout the whole process I try to obtain a sculpture empowered with vitality and movement. At first glance, the piece looks simple but my sculptures reflect the mechanical and architectonic shapes of our ever evolving environment.





## Gina Miccinilli

Gina Miccinilli, Vice President of the Sculptor's Guild, earned her MFA summa cum laude in December 2006, receiving the Dean's graduate award for artistic excellence. Her work has been exhibited in various venues including Grounds for Sculpture and Governor's Island. She has completed various public commissions including Township of Mahwah and the American Red Cross. She has created and implemented concepts for sets for Off-Broadway theaters as well as collaborated with design and architectural firms creating architectural elements and castings. She worked at the 2007 Venice Biennial assisting in Nancy Spero's installation.

Currently, she is teaching fine arts at William Paterson University and Caldwell College.

Glass has a set of cultural references that informs this series. It becomes a moderator of what we choose to encounter. Glass is delicate and yet it belies this fragility when shattered into shards becoming a potential weapon.





## Judith Steinberg

Judith Steinberg has exhibited in numerous museums and galleries. She has had solo exhibitions at the Stamford Museum, the Gallery of Contemporary Art at Sacred Heart University, the Hurlbutt Gallery, the Flinn Gallery, SOHO20 in New York, and De Amsteluin sculpture garden in the Netherlands. Her studio explorations began with photography and have taken her to painting, print making, collage, and sculpting.

Steinberg is an elected member of the Silvermine Guild and the Sculptors Guild. She has had public installations on Governors Island, in White Plains, Armonk, and Hartsdale, New York; Stamford, Wilton, and New London, Connecticut; and Weston, Massachusetts. She recently completed a large, outdoor commission for Sacred Heart University and has just

permanently installed several sculptures at the Robert Webb Sculpture Garden in Dalton, Georgia.

“Steinberg’s creative mind is restless” says critic Steve Starger. “It moves easily from small to grand scale, from two-dimensional to three. Her work continually shifts, chameleon-like, into new modes. Whether she is creating aluminum-mounted paper collages, three-dimensional sculptures, or two-dimensional wall pieces, Steinberg’s work retains its ability to draw a viewer into its intensely human qualities.”





## Martha Walker

Martha Walker attended Pratt Institute from 1971-1976, and went back for her Masters Degree from 1999 – 2001, graduating with honors.

Her father was a medical researcher, and Martha frequented the laboratory, viewing microorganisms under the microscope, which served as a fundamental visual influence. Moving frequently, Martha became aware of what it meant to be an outsider, looking in, especially in Europe, where she acquainted herself with survivors of the Holocaust. This had a profound effect on her, resulting in work occasionally themed by Jewish identity and the Holocaust.

Dripping liquid steel one drop at a time in order to build up massive forms allows for a unique combination of texture and line rarely seen in steel. The resulting imagery

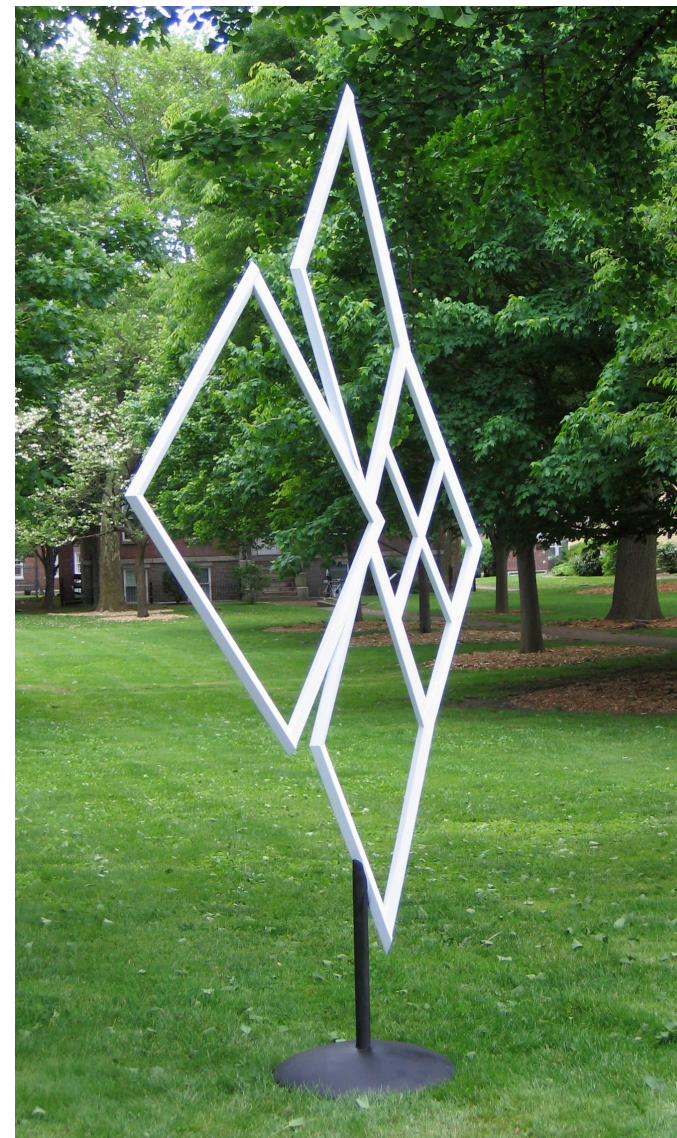
merges erotic forms that are at the same time, aquatic and microbiological. I am willing to explore the sensual and sexual aspects of what my subconscious reveals through my sculpture. I am fueled by an obsessive drive to create something personal and unique through my art. With every line, and form, I ask myself: Is it pure? Have I shown integrity in my process to reflect my own truth? For me, that is all that there is.





## Philip Simmons

In my series of sculpture made of resin, metal, and vinyl, I draw on pop sources and the news media to comment on American culture. One of the themes that unifies this work is an awareness of the desire to mythologize certain aspects of American society as recreated on television and in the movies. In this media landscape, cowboys and astronauts occupy the same cultural space. The humor in some of the work comes from acknowledging the simplicity of that innocent viewpoint.

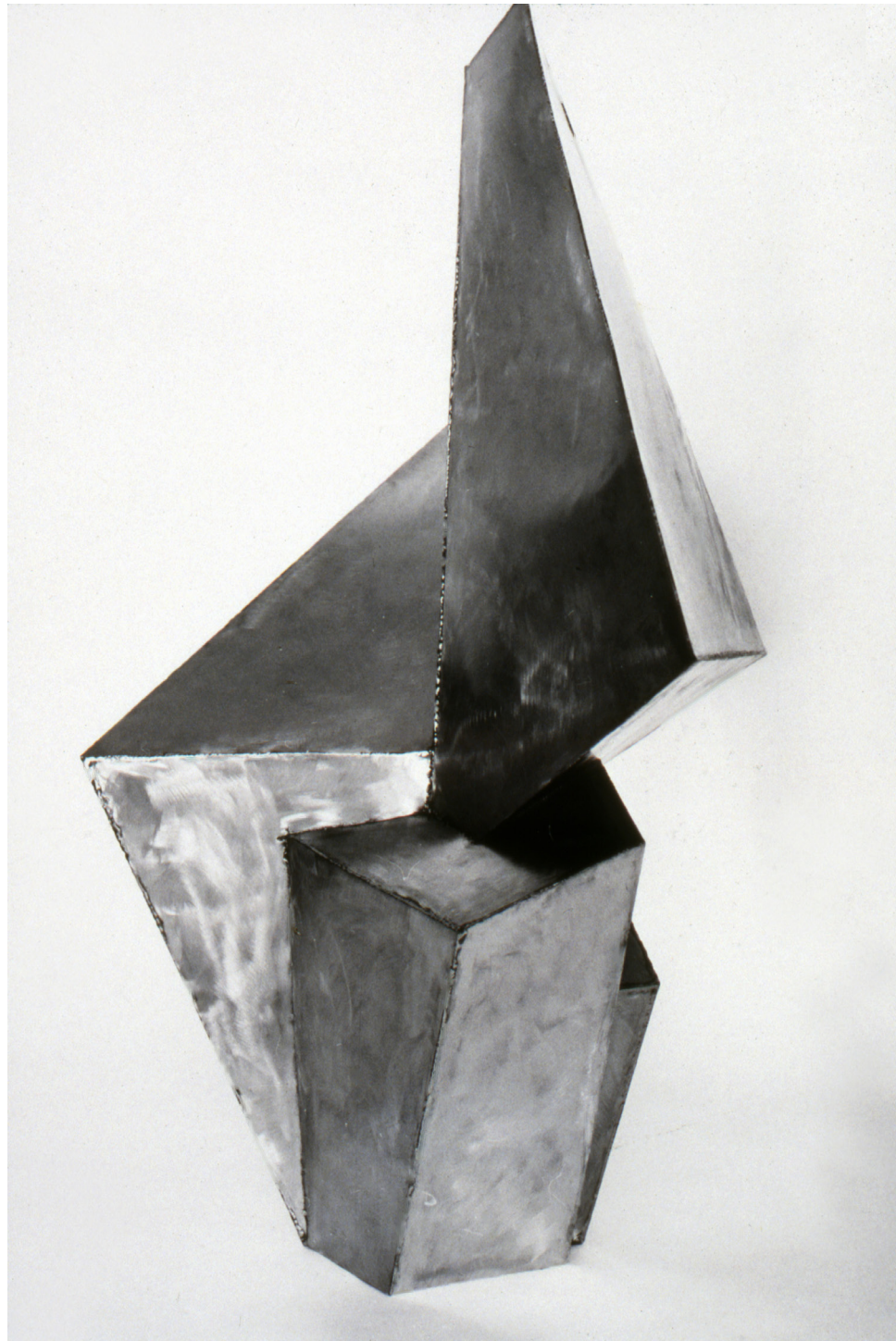


## Stephen Keltner

Stephen Keltner lives in Brooklyn, New York, where he teaches metal sculpture at Brooklyn College. He is, among many things, a Graduate student from Pratt Art Institute, a past recipient of three National Endowment for the Arts grants, and an Artist in Residence for both New York and Virginia. His current works are free standing and wall reliefs in steel, which derive from computer, programmed linear views of hypothetical floor formations pertaining to mathematically displaced planes. He employs the phenomena of perception through physical subtleties, planar perspective, and shadows. A three-time speaker at the International Sculpture Center Conferences, he has exhibiting his works both nationally and internationally has been the recipient of numerous citations in the computer/sculpture arts circuit. His works have been recently published in La Sculpture En Acier.

**By Philippe Clerin.**





### **Renata Manasse Schwebel**

Although originally trained in a traditional figurative style, my work nowadays is mostly hard-edged and non-objective, either in welded metal (stainless steel or aluminum) or wood. Once in a while, abstracted figures creep in, usually in a light-hearted mode.

EDUCATION: BA Antioch College, MFA Columbia University; SELECTED SOLO EXHIBITIONS: Sculpture Center, NYC, Pelham Art Center, NY, Katonah Gallery outdoor installations, Berman/Daerner Gallery, NYC, etc. SELECTED GROUP EXHIBITIONS: Wadsworth Atheneum, CT, Bergen County Museum, NJ, Hudson River Museum, NY, New Britain Museum of American Art, CT, Bergen County Museum, NJ, Enskilda Gallery, Stockholm Sweden, Kyoto Gallery, Japan, Grounds for Sculpture, Hamilton, NJ, Chesterwood

Museum, Stockbridge, MA, Governors Island, NYC, Art of the Northeast, Silvermine, CT, NAWA Traveling Exhibition throughout Egypt & Israel, etc. SELECTED PUBLIC & CORPORAT COLLECTIONS: American Airlines, Colt Industries, Columbia University, Comcraft Industries (Kenya), Heinrich Grüber Haus (Germany), Housatonic Museum, Jule Collins Smith Museum, Museum of Foreign Art (Bulgaria), Southwest Bell Telephone Company, etc.

**Alvin Sher**

*Clairvoyant*, 6' h x 5' w x 4'  
125 lbs. Aluminum  
sherster@gmail.com

**Beth Ann Morrison**

*third life*, 30"h x 60"w x 50"d  
50 lbs. Mixed media  
bagmorrison@hotmail.com

**David Smalley**

*Underseascape*, 72" H x 96" W x 18" D  
125 lbs. Aluminum  
rowinvane@gmail.com

**Gail Goldsmith**

*Inheritance*, 65" x 26" x 27"  
250 lbs. Stoneware clay  
tobygoldsmith@earthlink.net

**Gilbert Boro**

*ATR Electric Blue II/8 - After the Race Series II*  
8'0"h x 4'6" x 4'2" Welded steel, custom painted  
gilbertboro@comcast.com

**Miguel Castillo**

*The Tree*, 98" tall x 48" x 42"  
500 lbs. Painted Steel  
castillosculpt@hotmail.com

**Gina Miccinilli**

*Desire Provoketh*, 5'x5'x6'  
200lbs. Glass and resin  
gmiccremo@aol.com

**Judith Steinberg**

*Angling*, 46"x45"x29"  
250 lbs. Steel  
judith.a.steinberg@gmail.com

**Martha Walker**

*Hourglass*, 5'5" high x 2'3"  
500 lbs. Round puddled steel  
sculptruth@aol.com

**Philip Simmons**

*Cowboy*, 50"h x 45"x 6"  
100 lbs. Vinyl, resin, urethane Foam  
simmonsphilip@gmail.com

**Stephen Keltner**

*Looking Glass*, 10'9" h x 49"w x2.5"d  
150 lbs. Painted Steel Pipe  
keltner.steve@gmail.com

**Renata Manasse Schwebel**

*'W #8,'* 60"x48"x30"  
150 lbs. Stainless steel  
renata99m@gmail.com



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**[www.HousatonicMuseum.com](http://www.HousatonicMuseum.com)**

(203) 203-332-5052