Toying With Art

October 29, 2007– January 25, 2008

Curator: Mary Salvante

Chanthaphone Rajavong
Eco Toy
Mixed media

Alison Nastasi
i wanna be adored
Found object and clay

Jennifer Ryan
Pocket Beastiary
Oil on fabric, metal box

Neil Benson
Car
Metal

Wendelyn Anderson
Neil Benson
Stamatis Burpulis
Laura Demme
Rebecca Gilbert
Patricia Goodrich
Patty Greenspoon
Linda Lou Horn
Melissa Jacobson
Carl B. Johnson
Martha Knox
Diane Koss
Nicholas Lenker
Paula Mandel
Gary G. Miller
Alison Nastasi
Howard Neifeld
Martina Plag
Chanthaphone Rajavong
Michael Richison
Shannon Robinson
Jennifer C. Ryan
Tad Sare
Karen Stone
Francine Strauss
Stephanie Stump
Christine Tong
Ricardo Vasquez
Debra Yarrington
Burnell Yow!
Drew Zimmerman
Barbara Zuckerman

ART IN CITY HALL

DEPARTMENT OF PUBLIC PROPERTY

City Hall, Broad and Market Sts., 2nd & 4th Floors, NE corner
Monday - Friday 8:00 a.m. to 6:00 p.m.
www.artincityhall.org 215-686-9912 artincityhall@phila.gov

SEAL OF THE CITY OF PHILADELPHIA

Art In City Hall Advisory Council

Marianne C. Raphaely
Advisory Council Chair

Cavin Jones
Exhibitions Committee Chair

C. Gloria Akers
Warren Angle
John B. Bartlett
Constance W. Benoliel
Charles Burwell
Anne d'Harnoncourt
Anne R. Fabbri
Greta Greenberger
Dorrance H. Hamilton
Sallie G. Korman
Carey Maloumian
Suzanne Naples
Doris Nogueira-Rogers
Robert Reinecke, M.D.
Hon. Frank Rizzo
Mary Salvante
Marta Sanchez
Jonas dos Santos
Lionel Savadove
Joan Specter
Hon. Marian B. Tasco
Alice Lea Mast Tasman
Josephine Templeton
Susan Tabas Tepper
Hon. Anna C. Verna
Barbara Wallace

City of Philadelphia

The Honorable John F. Street,
Mayor

Loree Jones,
Managing Director

Joan Schlotterbeck,
Commissioner,
Dept. of Public Property

Tu Huynh
Program Director

TOYING WITH ART

IS

PRESENTED BY

ART IN CITY HALL

THE CITY OF PHILADELPHIA
DEPARTMENT OF PUBLIC PROPERTY

WITH SUPPORT FROM

MAYOR JOHN F. STREET

AND

VALUABLE CONTRIBUTIONS

FROM

ART IN CITY HALL ADVISORY COUNCIL
THE CITY OF PHILADELPHIA
FRIENDS OF ART IN CITY HALL
AND
ANONYMOUS FRIENDS

MISSION:

Art In City Hall presents exhibitions that showcase contemporary artwork by professional and emerging Philadelphia visual artists. Encompassing a variety of mediums, techniques, and subjects, this municipal program is committed to presenting a diversity of ideas and artistic explorations. The program strives to link visual artists with the larger community by providing the public with a greater knowledge and appreciation of their artistic achievements.

Art In City Hall is part of the City of Philadelphia's Department of Public Property.

To make a tax-deductible donation to the program, make checks payable to
The Fund for Philadelphia/Art In City Hall

Mail to: **Art In City Hall**
701 City Hall
Philadelphia, PA 19107

Phone: 215-686-9912 artincityhall@phila.gov www.artincityhall.org

Catalogue designed by Tu Huynh

ART AT THE HEART OF THE CITY

~Providing the public with a greater knowledge and appreciation of artistic achievement ~

INTRODUCTION

On behalf of the Advisory Council of Art In City Hall, I would like to congratulate the 32 artists in the *Toying With Art* exhibition. Thank you all for being part of our fall exhibition featuring original toys and games. Your talent reflects the creative integrity of Philadelphia's vibrant art community.

Art In City Hall is made possible by the generous support of many individuals and by the strong collaboration between City government and our local arts community. Thanks to the continued support of Mayor John F. Street, Art In City Hall provides a valuable cultural experience to City Hall visitors and workers alike.

As Chair of the Advisory Council, I would like to thank our volunteer members for all their efforts; in particular, Exhibitions Committee member, Mary Salvante for selecting the works in *Toying With Art*..

I would also like to thank the dedicated work of the Department of Public Property for its organization and involvement. Special thanks to Commissioner Joan Schlotterbeck and Program Director, Tu Huynh. Through the joint efforts of many individuals, the Art In City Hall program continues to present exhibitions for the cultural enrichment of all.

Marianne C. Raphaely
Advisory Council Chair
Benefit Committee Chair

Executive Benefit Committee

Constance W. Benoliel-Rock
Deborah L. Chiumento
Deb Donaldson
Betsy Donohoe
Gloria J. Esposito
Brian Fitzgerald
Laurie Gold
Janet Grace
Amanda Hartung
*Peter Iacovoni
Brian Kappra
Nancy Kneeland
Lynne Lechter
Pamela Levinson
Michael Lynagh
Carey Maloumian
Mario Mele
Peg Mertz
Bernadine Munley, Esq.
Joan Murray
Ronald Naples
Suzanne Naples
Lisa O'Connell
Kristine Paulat
Joel Porter, M.D.
Frank Jeffery Powell
R. Christopher Raphaely, Esq.
James S. Raphaely
Robert D. Reinecke, M.D.
Louise Reed
Lionel Savadove
Samuel J. Savitz
Gail Singer
Patrick J. Stapleton, III, Esq.
Newbold Strong
Alice Lea Mast Tasman
Pina Templeton, M.D.
Laurie Wagman

*Deceased

A Special Thanks to Our Contributors

Benefactor

Drs. John and Josephine Templeton

Sponsors

The Borowsky Family Foundation
The Lenfest Group

Supporters

The Hamilton Family Foundation
Carey and Roy Maloumian
Peg Mertz and Michael Lynagh
Dr. Russell C. and Marianne C. Raphaely
Adele and Harold Schaeffer

Patrons

Cherry Hill Imports Corp.
Betsy and Kevin Donohoe
Gloria J. Esposito
Marie and Joseph Field
Nancy and Bruce Kneeland, M.D.
Lynne and Abelardo Lechter
Ellen and Jerry Lee
Annabel and Philip Lindy
Beverly and Giliad Morse
Joan and Austin Murray, M.D.
Ritz-Carlton Philadelphia
Suzanne and Ron Naples
Lisa and James O'Connell, M.D.
Robert D. Reinecke, M.D.
Connie and Milton Rock
Selma and Samuel Savitz
Nancy and Newbold Strong

Art Enthusiasts

C. Gloria
Akers
*Kathy Z. Anderson
Lavon and John R. Arms
Barbara R. and John B. Bartlett
Amy Branch and Jeffrey Benoliel
Robert and Nanette Chappelear
*Deborah Chiumento
Georgette Ciukurescu
*Deb and John Donaldson
Syvonne Forkin
Sir Oliver Sinclair Franklin, OBE
Andrea and Bruce Freundlick, M.D.
Jeffrey Fuller and Martha Madigan
Malcolm and Eileen George
Rosalie Gerson
*Nancy Gilboy and Philip Harvey
Barbara J. Gohn
Laurie R. Gold
*Janet K. Grace
Barbara and Arthur Grugan
Ann and Matthews Hamilton
Emmy Hunter
Dorothy M. and Raymond E. Ix, Jr.
*Brian Kappra
Helen and William Kushner
Jonathan Scott Loy
Kenneth and Moira Mumma
Bernadine Munley, Esq.
Karen R. Nagel, Ph.D.
Barbara and Barrett Noone, M.D.
James P. O'Brien
The Park Hyatt
*Kristine A. Paulat
*Bobbie and Joel Porter, M.D.
*Frank Jeffery Powell
*Julie and R. Christopher Raphaely, Esq.
*Cynthia and James S. Raphaely
Louise and Alan Reed
Ann J. and Thomas J. Reilly
*Janice and Joseph Reiser
*Emily C. Riley
Caro and Robert Rock
Pedro Rodriguez and Stanley Alpen
Judy and Donald J. Rosato, M.D.
Robert Rovner, Esq.
*Pat and Lionel Savadove
Marie D. Schwarz
Buck and Mary Scott
Gail Singer
Kathryn L. and Anthony J. Sirico
Donald U. Smith
Senator Arlen and Joan Specter
Ann and Curt Strohacker
Sheila and Kenneth Swimm
Roberta R. Tanenbaum
Alice Lea M. and William Tasman, M.D.
Jay H. Tolson
U.S. Trust
Barbara Wallace
R. Richard Williams
*Etta Winigrad

*VIP

CURATOR'S STATEMENT

When I think of toys I am propelled into a world of childhood fantasy, fun and play. Play is an essential part of a child's psychological development. It provides a safe distance from the problems, fears and anxieties of "the real world" and allows for an expression of thoughts and feelings appropriate to adolescent maturity. Childhood toys and games are friends, confidants, and guides, but they can also express the deeper sense of enemies and villains. I view the adult relationship to childhood toys and games as non-threatening amusement that can conger up forgotten childhood memories. The work I selected for "Toying With Art" presents a variety of approaches that artists employ to create toy-themed pieces that exploit these psychological attachments to toys in order to explore and comment on aspects of the political, environmental and socioeconomic state. These works of hand-crafted assemblages, constructions, and reconstructions of found objects are a metaphorical, allegorical, and symbolic journey that reveals both the delightful and the wicked.

Mary Salvante
Curator

Art In City Hall Exhibtions Committee

Cavin Jones, *Chair*

Warren Angle
Charles Burwell
Bob Cozzolino
Jonas dos Santos
Anne Fabbri
Greta Greenberger
Jeanne Jaffe
Leslie Kaufman
Michelle Marcusse
Doris Nogueira-Rogers
Mary Salvante
Marta Sanchez
Jacqueline van Rhyn
Barbara Wallace

ARTIST STATEMENTS
(In Alphabetical Order)

Wendelyn Anderson (Display Case 13, 4th Floor)

Wendelyn Anderson
Amber Bear
fabric, embroidery, beading applique

Making "art bears" is my personal way of confronting and prevailing over adversity.

As I fiber artist, I've always been interested in the healing aspects of art and art-making. Fiberart in particular seems to lend itself to this idea because of the many connections in our lives between cloth and comfort. After 9/11,
I became particularly interested in finding some kind of vehicle I could use to create art that would project a tangible expression of healing, solace, and support both for myself and for the world.

I was born in Heidelberg, Germany when my father was serving as an officer in the United States Army. My parents took advantage of the location and purchased numerous Steiff teddy bears which were more expensive in the U.S. They naturally gave one to me & as I grew up I treasured it more than any other toy. I would dress him in my dolls clothes and took him with me everywhere. After a number of years of my constant companionship, the fur would start to wear. My parents told me that every few years Santa Claus would come and give him a new coat. Of course they were just replacing my old bear with a new one, but they kept all the old, worn-out bears and I still have them today.

Each bear I make is imbued with a particular characteristic, or symbol so that the bear can act as a conduit to whatever higher power one cares to acknowledge. Or, sometimes a teddy bear can just be a teddy bear, and that too, is certainly fine.

Neil Benson (Display Case #5, 2nd Floor)

Neil Benson
Car, Truck
Metal

I believe *trash* is simply a failure of imagination—creative re-use of objects is revitalization: things are Born Again—It is spiritually fulfilling to turn trash into treasure. It is artistic alchemy, with the Artist as Wizard. Trash is a rich medium, infinitely varied and constantly challenging—show me what you discard—I want to make something of it. How much of it do you have—do you throw it away often? On a sphere like our earth, we can really only throw something away by launching it toward the stars—everything else is simply moving the trash around.

Transmutation beats transportation. Re-creating something reduces the flow of the Trash Tsunami while amplifying an expanding productivity. Re-cycling adds Brain Power to Industrial Power, fashioning new uses for old objects. Everyday the city puts treasures out at curbside—we just have to go find them. In Philadelphia, our group of salvage artists, the Dumpster Divers has as our motto: "Ejectamentum Nummi Nostrum" - Your Trash is Our Cash.

Stamatis Burpulis (Display Case #5, 2nd Floor)

Stamatis Burpulis
Mother and Child
Carved Wood

People love mystery..or at least I think they do. For me, I like to make things that are new and hard to explain.

Art is like love. You can try and explain it....but can you really?

Laura Demme (Display Cases #9 & #10, 4th Floor)

Laura Demme
Skeleton Twins
Ceramic and fabric

"As a Child, I created and lived in my own world. As an Artist I continue the process, creating sculpture, paintings and dolls; learning their stories, channeling poems about process and about the pieces I make. I hope to inspire people to look inside and create from the beauty within themselves as well as to tell their own stories.

Art is an important part of life and I think everyone should participate."

Rebecca Gilbert (Display Case #4, 2ndFloor)

Rebecca Gilbert
Memory (detail)
Drypoint and Etching

What I love most about printmaking is that it is founded on process, and in that process there is a great deal of room for experimentation, variation, and integrating media other than just ink and paper. Informed by book arts, a construction aspect has not only come to play in my work, but has become an integral part of my process. Repetition and attention to detail appeal to the obsessive part of my nature and my tendency to worry. While constantly craving change, wishing for change, and working for change in my life, anxiety and fear accompany my anticipation of change actually occurring.

As change occurs, we get to keep our memories. To me, embracing our memories is not the same as clinging to the past, but remembering where we came from, whom and what has shaped us, and how we arrive where we are in the present. Memories are a trail of our progress. The items we leave behind are our evidence.

Working in my studio, I spend a lot of time thinking about how memories of our pasts and hopes for our futures shape who we are in the present; I also think about the people in our lives and how we affect them. While striving for an unrealistic and undefined perfection, I have been trying to embrace the subtle beauty of imperfection.

I am very goal oriented and sentimental. Both of these attributes, I pour into my work.

Bio

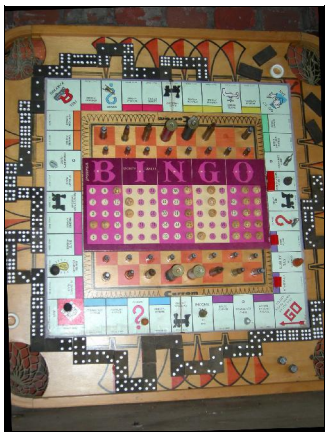
Rebecca Gilbert earned her MFA in Printmaking / Book Arts from The University of the Arts and her BFA in Printmaking from Marshall University. She is a resident artist at Nexus Foundation for Today's Art and a member of *inliquid*. Rebecca teaches Printmaking at The University of the Arts and performs book conservation at The Wagner Free Institute of Science. She has exhibited regionally and nationally. Visit http://www.inliquid.com/artist/gilbert_rebecca/gilbert.php to view more of her work on line.

Patricia Goodrich (Display Case #1, 2nd Floor)

Patricia Goodrich is a poet, writer, and visual artist. She is a recipient of fellowships and residencies through the Andy Warhol Foundation, Atlantic Center for the Arts, Europos Parkas (Lithuania), Inter-Art Foundation (Romania), Leeway Foundation, Puffin Foundation, Santa Fe Art Institute, Vermont Studio Center, and Yaddo. Ms. Goodrich also received Pennsylvania Fellowships in Poetry/Creative Nonfiction and was nominated for Pushcart Prizes in poetry and fiction. Her visual arts works are in collections in Lithuania, Romania, Fed. of Russia, and U.S.A. She holds a Bachelor of Arts degree from Western Michigan University and Master of Arts degree from the University of Northern Colorado.

(to be continued on next page)

(Patricia Goodrich Continued)
I believe play is essential, both in life and in art. I also believe the political is personal. For me, art is more about questions than answers. B-4-9-11 is a piece that started with simple childhood games mounted on one of my favorite, a carom board. I come from a family of hunters; I was a Peace Corps volunteer during the Vietnam era and had a brother who fought there; I joined in protests of the USA invasion of Iraq; the piece developed. Dominos, Monopoly, brass casings of ammunition in a chess pattern....and Bingo with the filled in spaces B-4-9-11 and the ones that follow signifying the years our country has been progressively at war....Bingo ends at 75.... this piece and its companion American Pi give no answers, but I hope they raise questions and lead, as play does, to exploration. www.patriciagoodrich.com.



Patricia Goodrich
B-4-9-11
Mixed media on wood

Patty Greenspoon (Display Case #4, 2nd Floor)

Patty Greenspoon
Annapurna
Mixed media

Patty Greenspoon is a local multi-media artist with a focus on mixed media figurative sculptural dolls. Her work has been exhibited in various galleries and Fine Art Shows throughout the tri-state area. Patty is a Pennsylvania Council on the Arts resident teaching artist. She creates and teaches doll making and mixed media workshops for both students and adults throughout Southeastern PA. Her students are her greatest inspiration. For more information about Patty Greenspoon and her work, please visit
http://www.pattygreenspoon.com.

Linda Lou Horn (Display Case #5, 2nd Floor)

My intent is to be open to discovery, and surprise myself by making something I've never seen before. And now that I am 60, I am more open to playfulness and finding the humor in life's challenges. My media is found objects and clay and I make figures.

I am inspired by an object: the toy cash register for example, found at a thrift store is a perfect body form; and the trashed broom head has a great crew cut under which a face has been sculpted in clay. With the marrying of other found materials and some paint, the sculpture is transformed, hopefully, into a spirited alive-ness. And it may have a story to tell, yours as well as mine.

As a "Philadelphia Dumpster Diver", my found object legacy began as a daughter of a rubbish hauler and being one of 10 children. A favorite thing was riding the truck with dad and going to the dump – finding richness in trash as raw material for making something new, with worth and value. My 40 plus years of professional experience as a nurse and psychotherapist has helped me see the possibilities and the best in what may have been broken, lost or abandoned.

Linda Lou Horn
Pay Me...Play Me
Found objects and clay

Melissa Jacobson (Display Case #4, 2nd Floor)

Melissa Jacobson
Treasure Hunt
Inkjet prints constructed with paste

In my artwork, I combine visually artistic and literary interest through narrative and sequential imagery. Whether layering colors, textures, materials or techniques, I juxtapose images and ideas within compositions of invented spatial frameworks. Generating the text, imagery, and structure of this pop-up book pushed me to explore a more sophisticated understanding of how these elements can be cultivated as a whole.

Working on complex book forms also promotes a stronger interaction between viewers and product. My pop-up book allows me to examine the distinct elements that make books unique, while using the materiality of paper, ink, and other media to create a stronger visual language in my work. Books evoke significant intimacy during the time that passes as viewers gaze upon multiple pages of narration. The pop-up book exposes the effect of space and time upon readers.

Carl B. Johnson (Display Case #11, 4th Floor)

Carl B. Johnson
God Doesn't Play Dice With The Universe
Found object, mixed media

My 3-dimensional found object/mixed-media works depict the political and spiritual inconsistencies inherent in mankind. Rather than wax dogmatic, I hope that my work offers subtle hints and encourages the observer to thoughtfully question common conceptions.

With "God doesn't Play Dice with the Universe (an intelligently designed game)" I leave it to the viewer's imagination whether or not God actually does play dice with the universe.

Martha Knox (Display Case #13, 4th Floor)

We want the bear to walk with us down that road

Because it has two eyes but its black nose isn't wet

Because its tongue is both red and made of felt

Because it is modeled off a ferocious beast, but is soft

Like the cloud that brings the storm.

Martha Knox
Menagerie
Fabric, yarn, glass

Diane Koss (Display Cases #8, 2nd Floor & #9, 4th Floor)

Stuffed animals have always had a strong presence in my life. I can remember turning to them for comfort as a child, allowing them to keep me company when I felt alone as an adolescent, and as memories of simpler times as a young adult. I began designing my own plush toys in the hopes that some day the characters I created could live on in and grow with someone else just as mine had grown with me. The characters soon became extensions of myself and their stories ironically matched that of my own life and the lives of those people dearest to me. I began to use the designing of these toys, such as "Ida", as a way of sharing my story with the rest of the world and to bring smiles to those who needed them most.

(To be continued on next page)

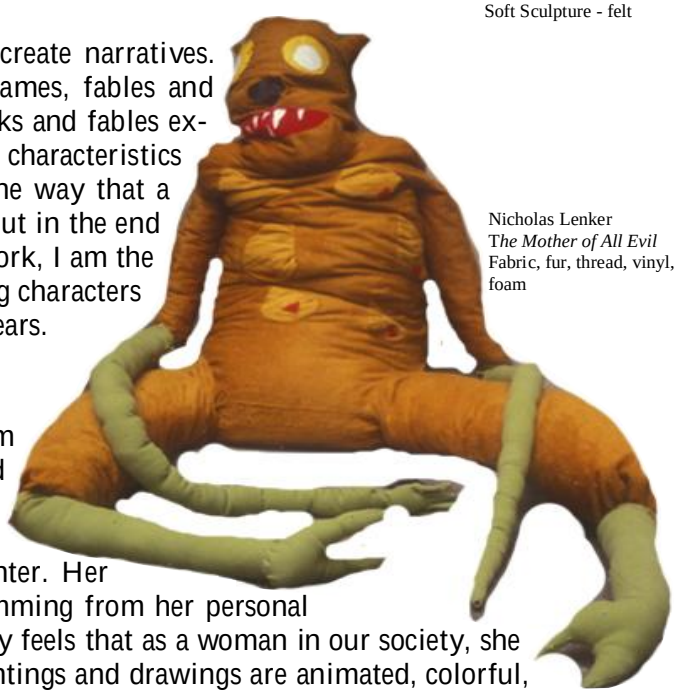
(Diane Koss Continued)
While I enjoyed making the more simple plush toys I developed a strong desire to incorporate my knowledge and education of fine art into these creations. I believe that the more detailed soft sculptures, "$.25 Dream Machine", are reflective of this need to incorporate fine art with a certain innocence and playfulness. I found that I am able to convey a broader message through the soft sculptures, while still maintaining a playful sense of humor. Although the soft sculptures can not necessarily be picked up and held like other plush toys, I believe that they still convey the same ideas.

I graduated from The College of New Jersey in 2005 with concentrations in photography, wearable sculpture, and video/installation. I am looking forward to returning to school for an MFA in the near future. I am currently working on incorporating soft sculpture in with other aspects of my art.

Diane Koss
Dream Machine (detail)
Soft Sculpture - felt

Nicholas Lenker

By implementing allegory, symbolism, and allusion, I create narratives. Religion, psychology, toys, children's books, comics, games, fables and myths are all inspirations for me. I find children's books and fables extremely interesting in the way they use the very unique characteristics of particular animals to explain a moral concept. Or the way that a myth portrays a hero suffering innumerable hardships, but in the end is strong enough to see his task thru to the end. In my work, I am the hero, and I illustrate myself and my hardships by creating characters that will become embodiments of my joys, dreams, and fears.

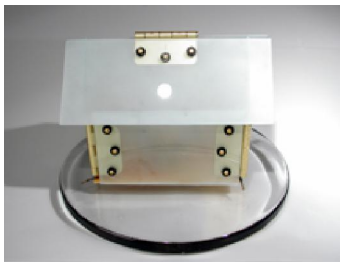


Nicholas Lenker
T*he Mother of All Evil*
Fabric, fur, thread, vinyl, foam

Paula Mandel

Paula Mandel, a native Philadelphian, graduated from Temple University with a double degree in Fine Arts and Psychology. During her 30 year career she has utilized these degrees in varying combinations as she worked first as a Play Therapist and then as a professional painter. Her paintings and mixed media are metaphorical, often stemming from her personal experiences as a woman, wife and mother. She frequently feels that as a woman in our society, she has to switch hats to fill her various roles. Mandel's paintings and drawings are animated, colorful, richly textured and symbolic of the joys, tensions and responsibilities shared by all.

Five years ago Mandel wandered into the National Liberty Museum in Philadelphia. This was her first exposure to grand scale glass sculpture. Always one to respond to serendipity, she became curious about the making of glass and decided to return to school to study glass techniques. She has now completed 2 full years of flameworking, kiln-casting, fusing, slumping and cold-working courses at Salem Community College in addition to workshops and courses at the University of the Arts, Corning Museum School and Urban Glass in Brooklyn. She is thoroughly immersed in the 3-D world of glass.



Paula Mandel
Incubator
Plate glass, brass, rubber

Mandel's most recent series is based on toys which were important to her and her children. Although fragile in nature, her sculptures are interactive, begging the viewer to touch and play. Once again the combination of Art and Psychology comes together to shape this new body of work. She was recently invited to participate in the "Best of Philadelphia Glass Artists" exhibit at the National Liberty Museum and was juried into the new book entitled *Best in America Glass Artists and Artisans*.

Gary G. Miller (Display Case #12, 4th Floor)

Gary G. Miller
Toy Soldier
Wood

Informed by my earlier interest and research in the functional arts of the Piedmont area of South Carolina and Georgia, my stint as Senior Designer at the Brooklyn Children's Museum (where interactivity was a mantra), and my ten-year involvement with the Woodmere Art Museum's educational programming, my own work, especially my smaller more personal sculpture, often invites viewer hands-on participation.

Although making toys is not something I do very often, playfulness or "serious whimsy" is one of the conceptual threads that helps bind my often diverse artistic directions into a somewhat cohesive aesthetic philosophy.

Alison Nastasi (Display Case #2, 2nd Floor)

A doll is a curious creature.

She inhabits a liminal place: flotsam on the shoreline of consciousness, pulled in the tide of fantasy and reality. She is caught between the spaces of child and adult, between parenting and play. She is the expression of an idealized image and a contradiction in terms. She is of child, by adult, for child.

In understanding and resolving these paradoxes a child learns to define, control, manipulate and transform. She projects into the world those dreams held within – breathing life into clay. Without the external anima, a doll has no being. A doll must be owned.

In this symbiosis, the doll becomes witness, confederate, and victim. Together a history and a dialogue are developed, infused with the language of association. This forms the foundations of our inner iconography.

Alison Nastasi
i wanna be adored
Found objects and clay

Howard Neifeld (Display Case #10, 4th Floor)

Howard Neifeld
Jimmy Campbell
Mixed media

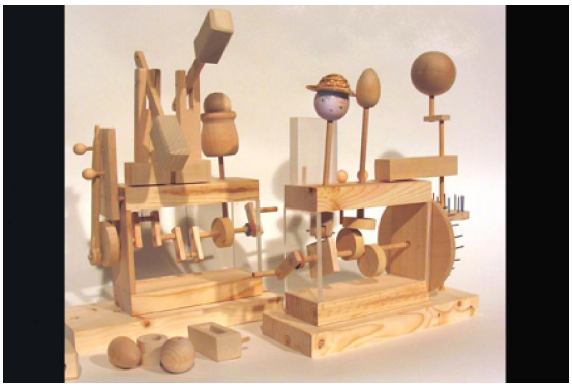
Jimmy Campbell was a nice young man,
he twisted his head like a rubber band.
He dreamed of money
and he wished for gold,
and he cursed at himself
as the days would unfold.

Martina Plag (Display Case #6, 2nd Floor)

Martina Plag is excited to exhibit in Art in City Hall for a second time. Her *female warrior with breast plate* piece was displayed in Art in City Hall's Contemporary Masks Exhibition in 2005.

(Continued on next page)

(Martina Plag Continued)
Originally from Germany and formally trained as an architect, Martina also taught design at Philadelphia University for six of her ten years in practice. She is currently pursuing her interests in object theatre. She creates puppet artistry for adult audiences. An art that is rich in ancient, folk and popular theater techniques while simultaneously reinventing these techniques to address contemporary issues and advocate social change and awareness.



Martina Plag
Movement Studies—A & B
Wood acrylic and aluminum pins

In 2006 she was awarded a prestigious two-year *Theatre Communication Group's New Generations: Mentorship Program* grant. Her masks have been in juried exhibitions. The Saskatchewan Craft Council and International Turning Exchange awarded her international residencies for 2006 and 2008 respectively. Martina has designed puppets, sets and prototypes for Mum Puppettheatre, Philadelphia, PA, Gas & Electric Arts, Philadelphia, PA, Slingback Productions, New York, NY, The Children's Theatre Company, Minneapolis, MN and the International Opera Theater in Città della Pieve, Italy. Her experimental short film, *mantra*, was chosen to participate at the 2006 Philadelphia International GLBT Film Festival. Ms. Plag is a founding member of the artist collective *trans-gression*. The Eugene O'Neill Theatre Puppetry Conference showed her live and film puppet performances this June. In July of this year she performed in Imnotlost's production of *My name is HAL* at the Puppeteers of America's Puppet Rampage 2007. She will showcase her performance work in Philadelphia's CEC New Edge Mix in March 2008, and the Performance Mix Festival at Joyce SoHo, NY in April 2008. May 2008 will have her performing a toy theatre piece on Emma Goldman at Philadelphia's DaVinci Art Alliance. Recently Martina was invited to submit for funding by the Jim Henson Foundation to further develop her full-length puppetry piece titled *crane's promise*: a tale that gently explores the nature of love, promises, and betrayal.

the work -
These movement study pieces are automata: hand-cranked, mostly wooden devices that employ mechanisms to animate a character or scene. In my mind, contemporary automata are animated, wooden sculptures. While similar to folk toys, they are more complex mechanically, more ornamental in nature, and a form of art. These studies originally were submitted to the International Turning Exchange (ITE) where I propose to develop automata as part of the artistic fellowship I since have been awarded by Philadelphia's own Wood Turning Center (WTC) for the summer of 2008. While these particular studies are rather playful and whimsical they serve as an introduction to more serious work that I will be developing at the WTC – such as my *she bellows* piece, which quiet literally will use a crank operated device that physically turns wooden objects or "vessels" to convey a narrative; of bellows filling with air and giving breath to a female figure.

Chanthaphone Rajavong (Display Case #2, 2nd Floor)

The series of toys I am presenting in this exhibition is called ECO TOYS. They were created in 2005 during my residency at Museu da Praia in Brazil. My work often utilizes discarded electronic and other man-made materials to create my sculptures, paintings and drawings. During my residency in Brazil I ad an opportunity to work with native materials; discarded coconut shells were a dominant available resource that I used to create this series, inspired by the utilitarian objects made by the residents of the area.

Chanthaphone Rajavong
Eco Toy 1
Coconut and wood

Michael Richison (Display Case #12, 4th Floor)

Michael Richison
Hump
Found plastic, bricks

I lived just outside of Detroit, Michigan for about seven years. Automotive manufacturing and Detroit's dependence on it make a person not only think about the car, but how it's made, where it's made and what goes into it. When I see a car or any other manufactured item, I think about its assemblage and its materials.

Hump is a small plastic sculpture made of found toy cars. The wheels – its most functional components – have been removed. *Hump* speaks of manufacturing, evolution, and obsolescence.

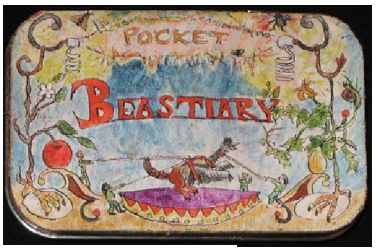
Shannon Robinson (Display Case #13, 4th floor)

Shannon Robinson
Lois
Mixed media

My creatures are silent friends. Derived from children's drawings, their forms possess the comfortable familiarity of childhood imagination. Because the drawings are not my own, it is appropriate that the materials are also not mine. I accumulate the remnants of other children's play, searching flea markets and thrift stores, thereby accumulating the residue of an experience that can only be imagined. Each creature I make is given a name because, like each of us, they embody joy and fear, excitement and anxiety, and therefore become real.

Jennifer C. Ryan (Display Case #12, 4th Floor)

My game is inspired by the bestiaries of medieval Europe—illustrated compendiums of real and imagined creatures made for entertainment or moral teaching. These books were generally luxury items—handmade for very wealthy patrons.



Jennifer C. Ryan
Pocket Beastiary
Oil on fabric, metal box

In my game, rather than simply documenting fantastic animals in book form, however, the player creates their own extraordinary creatures and constructs names for them.

The tiny form of this piece references the miniaturized book of the Middle Ages. The bestiary traditionally allowed access to a larger world most people had never seen. This game allows the user to create their own imaginary world—not one dictated by someone else's imagination—and can be played wherever sheets of magnetized metal are available—kitchens, restrooms, and libraries, as well as in its own tin.

All parts of this game are made from recycled objects—a mint box, advertising magnets, scraps of fabric and even found paint. Enjoy!

Tad Sare (Display Case #11, 4th Floor)

Tad Sare
Clint Beastwood
Digital Image, plastic

I am interested in making art objects, specifically optical toys. I approach this idea by considering image and object form as inseparable, one lending itself to the other. I borrow sculptural ideas from techniques used in stereoglyphs, viewfinders, light boxes, zoetropes, and 3-D cinema.. I include certain pictures with my created viewing device and place these in a context that mimics and parodies cultural icons and phenomena. At the same time I am playing with the function of the eye within these optical toys. It is my intention to manipulate the eye with rudimentary optics in order to distort such literal images and references. The end result produces a unique exercise of 'seeing' and 'looking', revealing and concealing with seemingly contradictory connotations and implications that are realized in a singular object. With optical toys I invite my audience to consider what they are viewing from a variety of perspectives in hope that they find it an enjoyable and sometimes humorous experience.

Karen Stone (Display Case #2 & #3, 2nd Floor)

Karen Stone
Precious Cargo
Mixed media

To play, to wander, to indulge in freeform exploration are spontaneous daily activities children take for granted. However, playing is a luxury that few adults engage in. Creating these toys has given me the opportunity to reside in a fantasy world of my own making, returning to a childlike sense of intuitive play.

My work is characteristically narrative, evoking a strong sense of place; not so much a record of a specific site but a manifestation of a psychological or emotional space. I revel in the use of everyday objects and kitschy materials. I tend to use art making as a vehicle for theatrical and social commentary. To me, these iconoclastic images reveal an idealized world view. I want the viewer to question their perception of reality. Context is meaning and meaning changes context purely by association.

Francine Strauss (Display Case #8, 2nd Floor)

Stephanie Stump
Doll #1
Mixed media

Francine Strauss' dolls, inspired by findings in the drawer of a 1920's Singer sewing machine, are made o fused socks and vintage notions and depict the female form abstracted. They refer to the tradition in art of Goddess, Fetish and Talisman. Their purpose is to focus reflection on the fragile and often unpredictable nature of life, and to bring a touch of whimsy and hope to those who view them.

Stephanie Stump (Display Case #6, 2nd Floor)

My recent work focuses on experiential and conversational means of connectivity among people. The ties that bind us together and the commonalities we share as humans are what interests me. I celebrate these commonalities and the diversity that lies within them as a way to shine light on the timeless aspects of our human experience. As such, the content of my work is based on face-to-face interactions and internet correspondences with the wide range of people, and the information that I collect from these experiences spurs me to create work that both directly and indirectly connects them.

Stephanie Stump
The Secret Book
Archival Inkjet Book

To complicate The Secret Book, strangers were approached and asked to reveal their secrets. Willing participants filled out a form with their secret, age, sex, and occupation. They then returned these forms in a sealed envelope. Because the process was anonymous, participants were free to be completely honest.

The Secret Book is a compilation of the secrets collected in October, 2005 in Rittenhouse Square. They are presented in the form of code made from images that relate to the secrets. Each secret is made from a unique code set. The images may repeat from secret to secret, but they do not necessarily represent the same letters. Viewers must solve the codes to learn the secrets.

Christine Tong (Display Case #11, 4th Floor)

Art is the materializing of one's dreams and is the medium in which artists communicate and experiment. Unlike writing, art has no boundaries and is of no limits, its height of existence is solely based on the existence of the artist.

As a young artist, I attempt to create what others can not conceive. Creating is only one of my joys while learning and gathering knowledge to pour into another piece is my most prized procession. I live to learn and someday share what knowledge I have with those who are in need.

(Christine Tong, Continued)

Dice is a mixed media piece that involves the use of non-traditional materials. More specifically, it is made of playing cards connected with double sided tape to create sheets from which the walls of the interior and exterior are made. The goal of this piece is to activate the interior using supplies and found objects that relate to the theme of gambling. Within each side compartment, a different method of gambling is exhibited such as poker, blackjack, bingo, dice, roulette, and slots. And because of the shape of the piece which relates to that of a die, it could be used to determine the method in which one will gamble.

Christine Tong
Gambling Dice
Mixed media

Ricardo Vasquez (Display Case #11, 4th Floor)

Abstract of the Invention.

An educational game and its associated method of play. The purpose of the game is to help the players understand the electoral college voting system, as it is used during a presidential election. The game includes a chance device that is used to randomly select one state from among the fifty states and D.C., and identify the electoral college votes allotted to that state. The game also includes a skill activity. The skill activity is any activity in which a player may fail or succeed depending upon skill. The skill can be physical or mental. The chance device is used to identify a particular state and its electoral college votes. Once a state is identified, the player attempts the skill activity. If the skill activity is successfully performed, the player wins the electoral votes allotted for the selected state.

Ricardo Vasquez
The Electoral College Game
Mixed media

Debra Yarrington (Display Case #8, 2nd Floor)

Growing up between two brothers, playing with video games and action figures and reading comics were an everyday occurrence and obsession. I remember flipping through gaming magazines and copying the characters so precisely that friends and fellow students would sometimes pay a dollar just to have one of my drawings. It was my first true venture as a working artist.

Recently, I have discovered the world of vinyl artist toys. This subversive art has gained popularity in the U.S. and so has my appreciation for these artists' abilities to mix our ambivalence as a culture to violence, with that of our desire to own and personify what is pleasing, interesting and modern.

Debra Yarrington
Q-Tip
ceramic

The figurine tradition acclimates and adjusts to popular culture as history unfolds. The medium of clay has a stanch history of toys and objects that are seen as precious and fine due to clay's fragile state after it has been fired. The porcelain dolls of the early eighteenth century have become plush stuffed animals and plastic action figures for the modern adolescent. With the advent of vinyl artist toys, the tradition of the figure as toy changes yet again. By working in clay I am recalling this history of the precious figurine and combining it with the contemporary cultural imagery of toys. This in turn calls attention to how what is seen as dear and delightful can conceal what could be threatening and wicked.

Burnell Yow! (Display Case #10, 4th Floor)

After nearly fifty years of sometimes following rules and sometimes ignoring them, I have come to the realization that "there are no rules, only materials." To explore, investigate, experiment, and ultimately live out what Picasso meant when he said "Art is a leap into the dark," is my raison d'etre'.

I am an intuitive artist in that I work from the heart, not the head. The unforseen event, the "accident," the unexpected all play a very large part in my creative play. Seldom is anything planned. I prefer to let the materials suggest the direction of a work.

Burnell Yow!
Dolls of the Apocalyse
Mixed media found objects

As far as materials go, I work with just about anything: paint, wood, glass, plastic, fabric, etc. I use a lot of "found" and "altered-function" objects in my work. And I frequently scan them for use in my digital works. "Found" objects are generally discarded items rescued from the trash, or found at flea markets or thrift stores. They are old, used and with a mysterious history that lends them a magical quality. By "altered-function," I mean objects that one buys new, let's say, at a hardware store and uses in a way contrary to its designer's intent. I can become quite inspired just spending a couple of hours in Home Depot.

In my studio, music also plays a part in the creative process. Drumming, singing my ancestors chant, playing my homemade flute, burning cedar incense and ringing my large orchestral gong all serve to take me to a level of sensitivity where making the "leap" is as effortless as breathing.

So, what I would suggest to anyone making art is to trust your intuition, your inner knowing; to allow yourself to be immersed in the process of creation as a joyous and sacred dance of materials; to neither listen to critics nor be one; and finally, to leap into the dark secure in the knowing that wherever your feet touch down will be the right place at the right time.

Drew Zimmerman (Display Case #1, 2nd Floor)

Drew Zimmerman has been making masks, puppets, satirical sculptures, and collages in paper mache for thirty years. Somehow his adult interest in the medium survived the first arts and crafts forays of a typical childhood introduction to it, wearing a plastic apron to protect good "school clothes," slopping paper strips through blue laundry starch to accumulate a fragile crust on a toy balloon.

Drew Zimmerman
City Hall Ring Toss
Newsprint, acrylic , paper products

Years after he proudly debuted his egg-headed alien mask at a Cub Scouts assembly, it was the inexpensive audacity of paper and paste that enticed twenty-year-old Zimmerman to return to that medium. Newsprint and wallpaper paste haven't the luxurious pretense of bronze and marble or the ponderous weight of serious art. Paper mache preserves the whimsical and courageous spirit of that lost childhood experience, when everything was possible and art was everywhere. For mere pennies, one can recycle the Daily News into something grand, and every day the paperboy brings more. Paper mache is salvage art--savage too--a medium of the proletariat, circumventing the exclusive costs of stone, metal and foundry which pose a barrier to the sculptor's free expression.

Besides its marvelous cheapness, the fractured, ink-rich skin of a paper mache work presents a mish-mash of the current times. In the Information Age the cacophony of words and slogans reinforces the impossibility of understanding the present moment. Meaning gets crushed under layer upon layer of chaotic minutiae. The mache artist attempts to refine all that newspaper noise and babble into a recognizable object, perhaps creating in the absurdly slow accumulation of strips of paper a work that transcends the staticky confusion of the howling news.

(Drew Zimmerman,Continued)

Doubtless his efforts are in vain, but every collage, mask or toy he creates is an attempt to safeguard a cherished memory against the inexorable decay of an illegible history. Here are the names and games that were meaningful before understanding was crushed beneath the weight of paradox and polarization and the sheer volume of current affairs. These are faces and scenes rescued from the scrap heap before the bulldozer churned, the carrion-eating gulls squawked, and the land was unceremoniously filled in like a pauper's grave.

That's the artist's statement, and, who knows, it may even be true.

Barbara Zuckerman (Display Case #6, 2nd Floor)

Barbara Zuckerman
55 Contents
Xerox transfer on wood on magnetic board

My art is one-third Math, one-third English, and one-third Play. It is a conglomeration of numbers, words and whimsy. I grew up in a house full of books, as my mother taught English and my father Math. These two standard schools subjects have filtered through my brain and exited into my art world. I love language and all things linear. I am continually inspired by my surroundings and record these mental snapshots in my hand-bound sketchbooks which I carry with me always.

³55 Contents² began when I placed a post on Craigslist and requested people to e-mail me a list of ³10 contents in their apartment² The answers ranged from ³love² to ³laundry². The illustrated content ³magnets² allude to the refrigerator, and it is my hope that people will play and create their own categories and narratives from other people¹s personal ingredients.

³Hello Othello² was created as a tribute to ³Othello,² (also known as Reversi), a board game I played growing up. However, I wanted to take my version of the game to the next level. I took this classic game of strategy and turned it into a game of language. By placing positive and negative words on each of the playing pod pieces, a new game is revealed where each time you play, new combinations of associations and stories can emerge.

Examples of my work can be found online at www.bzdesignstuff.com.

CALL FOR ARTISTS
Spring 2008 Exhibition

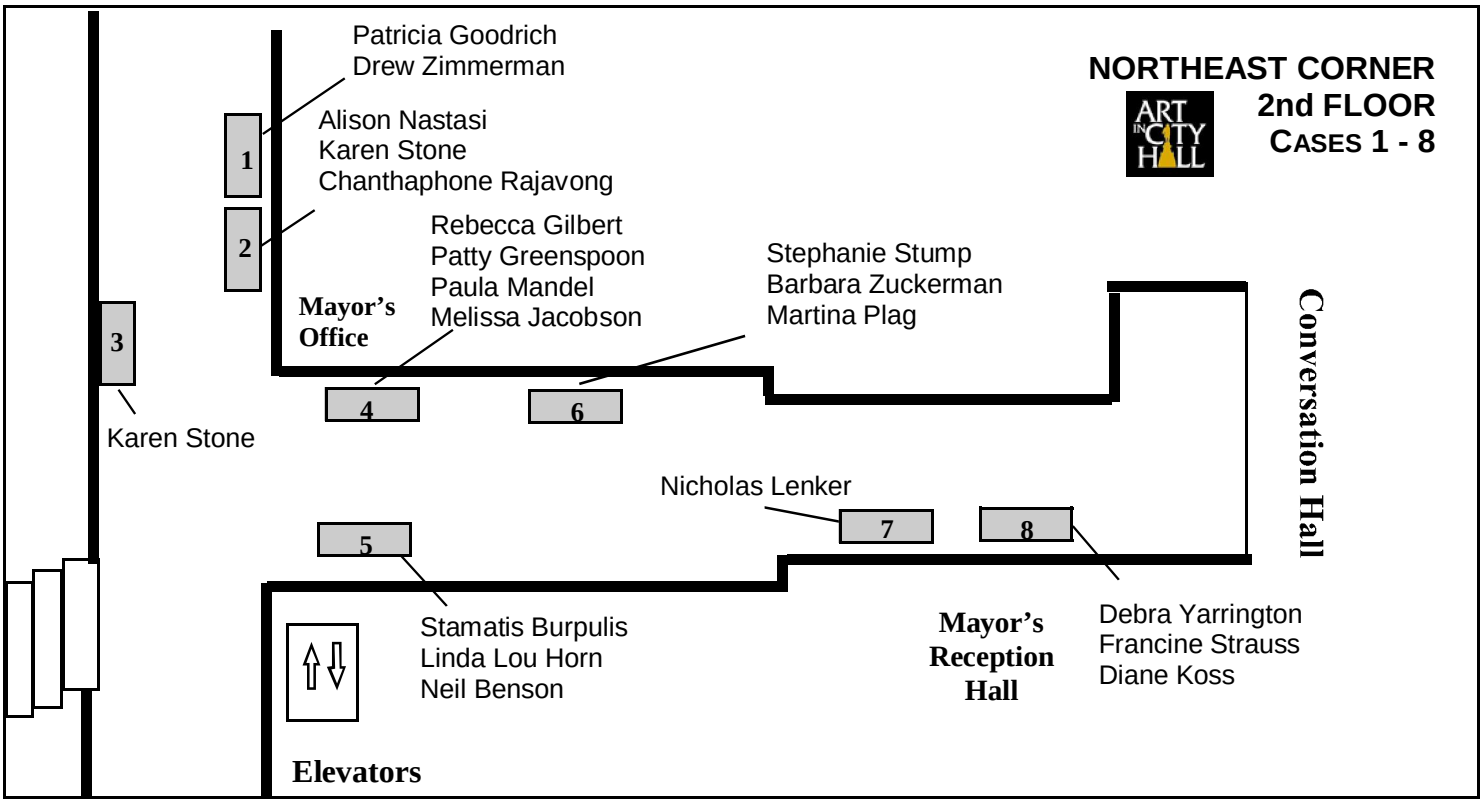
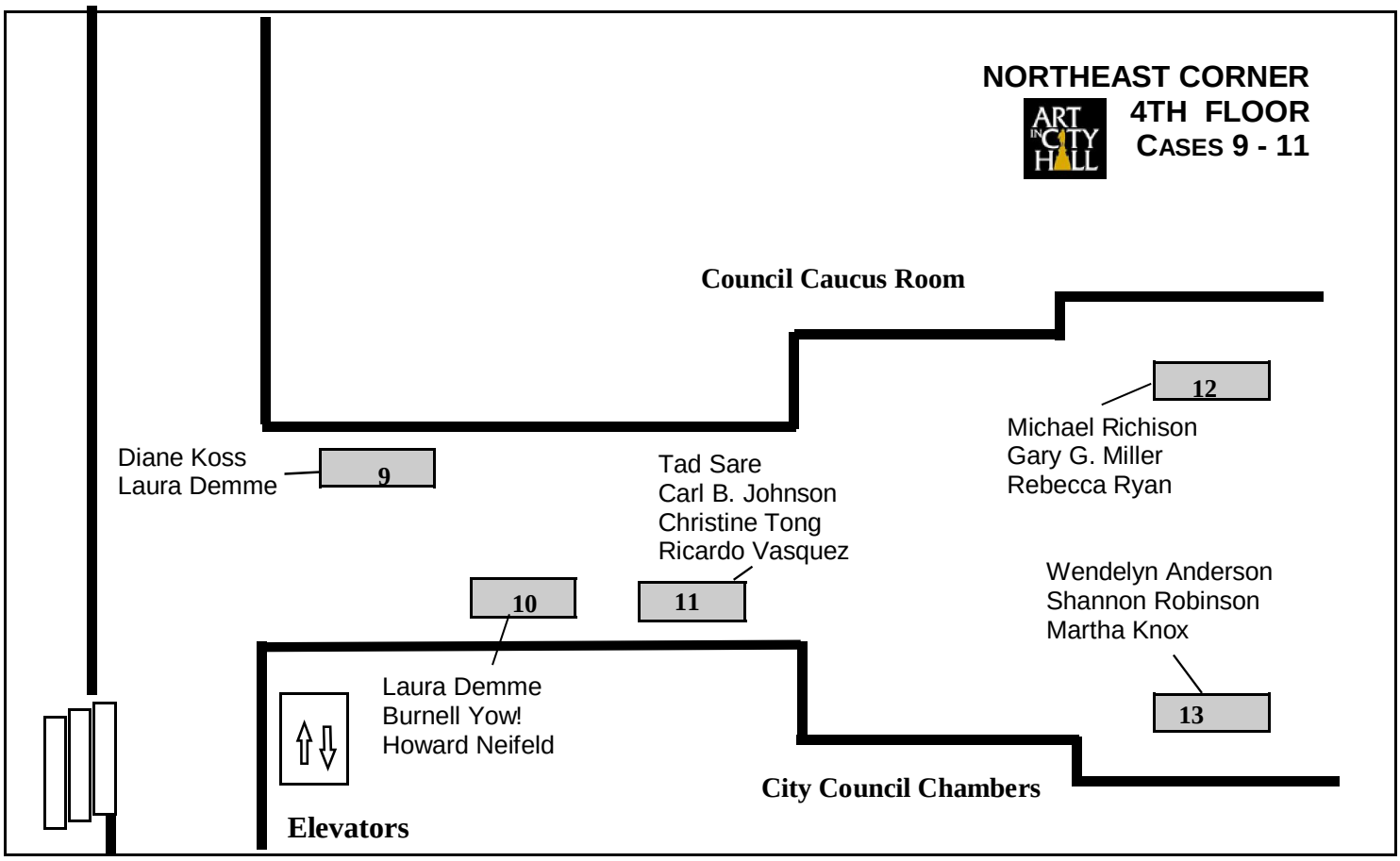
For Prospectus,
Visit: www.artincityhall.org
or call: 215-686-9912

NEW FACES
Submissions must be received by
JANUARY 11, 2008, 4pm.
701 City Hall
Philadelphia, PA 19107

Art In City Hall issues a call to Philadelphia area artists for the spring exhibition in the historic public corridors of City Hall.

Curators: Warren Angle and Michelle Marcuse, *Exhibitions Committee members*

Theme:
Artists are invited to submit examples of work to be considered for *NEW FACES* for the spring exhibition at City Hall. The exhibition is designed to introduce new visual talent to the Philadelphia community. Artists who have moved to Philadelphia, have recently completed art school or are currently a part of a M. F. A. or M.A. program and have not shown at City Hall are encouraged to apply. . Submissions can be two or three dimensional and are limited to the dimensions of the display cases.

Media
Open to all artists in all media. Artwork must comply with the dimensions of the display cases, which are 84" H x 94" W x 24"D.

EXHIBITION MAP October 29—January 25, 2008