



# SCULPTURE WORKSHOPS

## AN EFFECTIVE ALTERNATIVE FOR SCULPTURE TRAINING

by Eugene Daub

**A**s an artist who came to sculpture at midlife and as a second career, I deeply appreciate how difficult it is for an adult with a family and a full-time career to gain the necessary skills and information to become a professional sculptor. I especially empathize with these aspiring sculptors, since I was in their position thirty-five years ago.

Workshops are not inexpensive, but I believe that hour for hour they deliver the most amount of information per dollar spent, with students often making huge advances in a few days. The average age of workshop students is thirty-five to sixty-five. Many are already talented sculptors. Some are working professionals. There is usually a large range of experience level in most classes, which helps create an uncompetitive environment. The more advanced students invariably help and support the less experienced. I have found this open sharing of information and studio techniques among sculptors at every level.

Students meet kindred spirits from far and wide, with many lifelong friendships made at such ateliers. Another important aspect of workshops is that students can get exposure to different artists, and their unique philosophies and methodologies. Some students go back again and again once they've found a good fit with a particular instructor.

Being able to focus on one specific area is another feature of the workshop experience. For example, there are many top-level animal sculptors available who offer workshops. In some cases, one can even choose a specific animal to study. Sandy Scott, for example, offers classes on sculpting birds. It's possible to specialize in anything from human anatomy to double figure composition. Every year I offer a class

in relief sculpture, and it's one of the few classes on the subject available. In addition, students in my workshops are encouraged to bring their own projects to get help and coaching.

For many artists, the workshop experience is the best way to get a supercharged boost in the skills of making figurative sculpture, since it allows students access to some of the best sculptors in the field. Typically, these instructors are not career teachers but high-profile professionals who manage to teach a few workshops a year. It's the perfect fit for highly motivated

students eager to make a surge ahead with inspirational teachers willing to unreservedly share their skills and knowledge.

Good figurative sculpture education is not easy to find in many parts of the country, but, fortunately there are several large workshop art schools to be found in various locations throughout the United States.

Some of the larger ones are the Scottsdale Artists' School in Arizona, the Anne Edens Rainey Master Sculptor Program at Brookgreen Gardens in South Carolina, and the Armory Art Center in West Palm Beach, Florida. Brookgreen is offering fourteen sculpture classes this year, most of them taught by NSS members. There are also smaller ateliers, such as the Townsend Atelier in Chattanooga, Tennessee, and Highland Valley Studios in Ramona, California.

In addition, sculpture supply companies like the Compleat Sculptor in New York City and Sculpture Depot in Loveland, Colorado, offer workshops on sculpture and processes.

Many of our own members give private workshops in the U.S. and abroad. Simon Kogan recently gave a painting and sculpture workshop in Venice,



Top left photo: Courtesy of Mal Schockwer. Right photos: Courtesy of the artists.

Italy, while Carter Jones offers an online workshop from his New York City studio and Richard McDonald has ongoing workshops in California. Many of my own students have also organized their own workshops and hire well-known sculptors to travel to their locations.

When I started teaching workshops more than twenty-five years ago, I thought it would be a once or twice occurrence. Instead, it became a regular part of my life. By the nature of circumstance, many folks at midlife cannot attend a four-year program. Through workshops, however, they can get the specialized training they need to succeed.

Several years ago I became enamored with watercolor. I narrowed my search for teachers to those whose work I admire the most. I take their workshops, and it's great to be a student again.

Eugene Daub has taught over seventy workshops in the past twenty-five years. His special focus has always been on the midlife student committed to sculpture. He is the recipient of national awards for sculpture and relief sculpture, including the Saltus Medal Award of the American Numismatic Society (1991) and an Arthur Ross Award (2002), and is president of the American Medallist Sculpture Association (AMSA). On December 9, 2012, Daub received an Honorary Doctorate of Humane Letters from the Academy of Art University in San Francisco.

## Workshop Participants Speak

Lee Hutt, *South Hadley, Massachusetts*

**T**he joy of spending five full days with no interruptions, sculpting with a master sculptor of your own choosing, cannot be measured. Often one can watch this professional artist working alongside of you—while as a student you are absorbing techniques and tricks of the trade.

You can listen to the critiques the instructor makes of each student's work and learn too from their welcome eavesdropping, when one's own work is critiqued. Most instructors will get to each person in the class during those five days so guidance is at your elbow. When I first started studying sculpture I took two or three workshops a year and would work by myself from what I learned or heard and sometimes didn't understand, until I got to it on my own.

The generosity of these instructors and their willingness to respond to my eagerness was a great gift. The sculpture world is actually a small world, and I often come into contact with people I met in these classes, and have remained friends with several of my fellow classmates and instructors.

In workshops I've studied the portrait, bas-relief, the figure, composition, drawing; all with artists who were the best at what they were teaching.



*Opposite page, top: Alex Palkovich sculpting Francis Marion Monument (2010); bottom: Standing by Joseph Branca (2009), plaster, 17 inches high, student of Simon Kogan.*

*On this page, top left: Momento by Sophie Stimson (2011), ceramic clay, 6 inches high, student of Simon Kogan; top right: Pia by Heather Grob (2011), fired clay, student of Simon Kogan; bottom: Leander by Lee Hutt (2010), water clay.*



Alex Palkovich, *Florence, South Carolina*

**L**earning new techniques from those who have spent their lives perfecting them is an exciting and refreshing privilege. Some of my favorite pieces were made during workshops, or inspired by what I learned there. Perhaps it is the warmth of the guidance I received, or the feeling of comradeship that forms within the group during those intensive few days, but somehow the sculptures I have made at workshops always seem to me to be infused with some extra sense of purpose, and each of them reminds me of a valuable lesson I have had the luck to learn. Every class I've taken has taught me something new or clarified and confirmed my creative point of view, so that my work has become better and more proficient. Workshops always offer the opportunity to acquire new techniques, use new materials, and take different approaches to creating art that improve my skills—making my life easier and my time more productive.

Every year, I try to attend at least one or two workshops with a sculptor I admire, and, in retrospect, these events always turn out to be the highlight of my year.

# LYME ACADEMY COLLEGE OF FINE ARTS

## WHERE THE FIGURE AND WORKING FROM OBSERVATION DRIVE AN EXCEPTIONAL PROGRAM

by Olwen Logan

Walking onto the campus set in a beautiful location on the Connecticut shoreline, it is immediately evident that Lyme Academy College of Fine Arts is very different from many other schools of art. In 1976, Elisabeth Gordon Chandler (1913–2006) founded the academy because she believed the fundamentals of a fine arts education were being neglected and wished to ensure that the classical, figurative traditions that had produced the great masters were retained. Lyme Academy College has therefore created a program rooted in the time-honored traditions of figurative and representational art with an emphasis on working from direct observation. Significantly, however, the program, after the first two years of study, does not constrain its students and, in keeping with this premise, its current theme is “Foundation first, then freedom.”

Situated in rural Old Lyme, Connecticut, but only two hours from both Boston and New York City, the college is part of a longstanding tradition of the arts in this town. The early American Impressionists were drawn to this area to paint in its remarkable, natural light. Students at the college continue the tradition of the practice of art and the shared pursuit of artistic excellence free from the distractions of urban life. Class sizes are extremely small, with an average student to faculty ratio of 4:1 and, consequently, faculty members regularly work one-on-one with students. Ethan Brewerton, a member of the Class of 2011, recalls, “I had a very close relationship with my instructors, I was able to go to them



about anything related to my work, pretty much whenever.”

The four majors—Drawing, Illustration, Painting, and Sculpture—along with the mandatory Foundation program continue to attract traditional and nontraditional students from across the United States and a variety of international locations. The programs teach the kind of skills and discipline that many serious art students

seek, but cannot find elsewhere. Emily Bedard, who graduated in 2009, comments, “The first time I visited Lyme Academy College of Fine Arts I was amazed by the remarkable discipline in the student work. I knew that if I wanted a challenge, this was the place to be.”

The Foundation program provides all students with a common first-year experience, focused on the figure. The first two years at the college provide a thorough grounding in all major subject areas, while the latter two years lead students into greater self-exploration and visual problem solving. As seniors, students receive studio space and generate an independent body of work.



Offering a strong figurative focus, the Sculpture program is rigorously structured in order to develop students’ knowledge of and proficiency in sculptural practice. Instruction within the major consists of three main components: observation, materials and methods, and three-dimensional design. These various components teach students the fundamentals of anatomy, armature building and figure modeling, mold making, casting, carving, portraiture, and sculptural composition. The development of these fundamental skills equips students with





the ability to conceive and execute their individual artistic goals. As the program progresses, the curricular structure relaxes, allowing greater freedom and movement in each student's personal exploration of the genre. The sculpture curriculum is also complemented by courses in figure drawing and other studio electives, as well as visits to artists' studios, galleries and museums.

The Drawing discipline includes coursework in figure drawing that also taps into long-overlooked approaches to the realization of artistic vision. Students master drawing skills through intensive studio instruction and advance their artistic sophistication through higher-level coursework. Time-honored traditions are explored and reinvigorated through courses unique to the College, such as Calligraphic Drawing, Chiaroscuro Drawing, Scenic Drawing, and Narrative Drawing.

The human figure is a prominent element of the Painting program, studied for its formal complexity, historical relevance, and visual power. Structured courses, with a focus on direct observational painting, serve to build technical proficiency and confidence in the numerous media while simultaneously developing conceptual tools and encouraging personal voice.

Meanwhile, the Illustration program utilizes the figurative foundation and emphasis on artistic skill and craft to develop each student's ability to create compelling images. This major teaches traditional skills alongside the latest digital technologies. Mike Reeves, who graduated with the Class of 2011, speaks for many alumni when he says, "The bar is set so high and everyone's work ethic is so strong that it makes you

want to work that hard also. Faculty expect more of you. They really prepare you to work on a more competitive level with professional artists."

Recognizing that the complete absence of student housing was adversely affecting recruitment, the college is currently building on-campus housing, which will be ready for August 2013. It is anticipated that the twelve fully furnished townhouses, located immediately across the street from the college, will promote a significant increase in enrollment.

The college is accredited by the New England Association of Schools and Colleges (NEASC), the National Association of Schools of Art and Design (NASAD), and the Connecticut Department of Higher Education. It offers four-year Bachelor of Fine Arts (BFA) degrees, three-year Certificates in Painting or Sculpture, and a Post-Baccalaureate Certificate in Painting or Sculpture, and non-matriculating students can also take classes.

For further information about the college or to arrange a visit, call 860.434.5232, email [admissions@lymeacademy.edu](mailto:admissions@lymeacademy.edu) or visit [www.lymeacademy.edu](http://www.lymeacademy.edu).



Olwen Logan is the director of marketing and public relations at Lyme Academy College of Fine Arts.

*Opposite page, top to bottom: Darren Beistle (left) and Adam Matano (right) in (2012); Head by Will Touhey (2012), bronze.*

*On this page, top left to right: Christ and the Children by Gavin Gardner, bronze, 6 inches high; Lyme Academy College campus (2012); Waiting by Adam Gu (2011), mixed medium, 33 inches high; middle: Life Study by Randy Melick, Chair of Drawing Department, Deane G. Keller Endowed Chair of Classical Drawing and Figurative Art.*

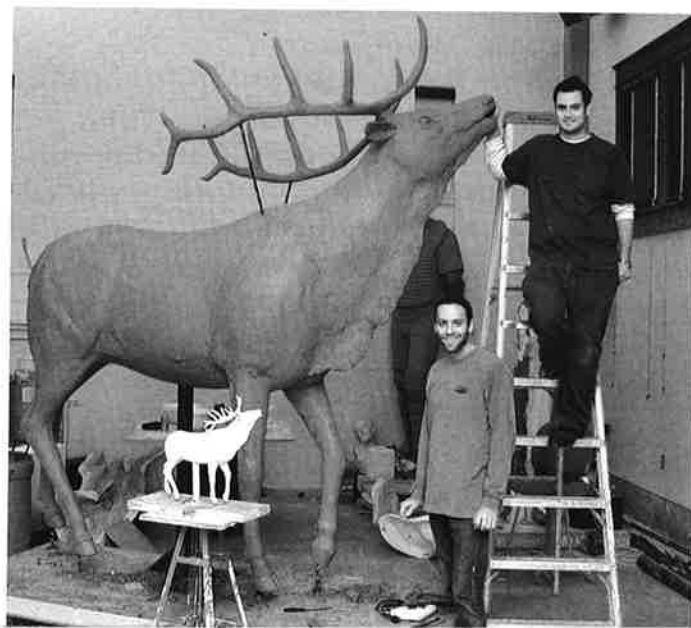
# THE SCHOOL OF ART AND ART HISTORY THE UNIVERSITY OF OKLAHOMA WEITZENHOFFER FAMILY COLLEGE OF FINE ARTS

*by Mary Jo Watson*

Students in the University of Oklahoma's (OU) figurative sculpture program have the opportunity to study and create alongside active, working sculptors. The University's School of Art and Art History (A&AH)\* offers a specialized curriculum for undergraduates and graduate students with Beginning, Intermediate, Advanced, and Monumental Sculpture. Faculty work individually with students to help them develop and pursue commissions, offering real-life experiences for the students, and later assist them in developing a professional portfolio before graduating.

In 1996, OU President David L. Boren asked artist Paul Moore to reestablish the Figurative Art Sculpture Program, which in the 1960s had achieved recognition under the guidance of noted artist and David Ross Boyd Distinguished Professor Joseph R. "Joe" Taylor (1907–1999). Moore became the School of Art and Art History's artist-in-residence in June 1997, and, under his direction, the Figurative Art Sculpture Program quickly flourished. His former student, Sohail Shehada, now instructor, who has received many commissions and awards, assists Moore in this Program. Moore has become a role model for students who see the considerable amount of work, much of it award-winning he creates—including more than 130 commissioned works for municipal, corporate, private, and international collections. Since 2000, Moore has been working on a monumental project for Oklahoma City: the Oklahoma Centennial Land Run Monument, scheduled for completion in 2015.

The University's storied art program dates back prior to Oklahoma statehood in 1907. What was to become the School of Art and Art History was founded at the University of Oklahoma in 1903 as the Department of Drawing, Painting, and Modeling. The figurative sculpture program was launched in 1933. As the curriculum evolved over the years, the department achieved college status in 1924. In 1929, it was officially named the School of Art, and in 2007 received its current name, the School of Art and Art History. Today, the school offers



undergraduate and graduate degrees in Art History Art and Technology, Media Arts, Studio Arts, and Design.

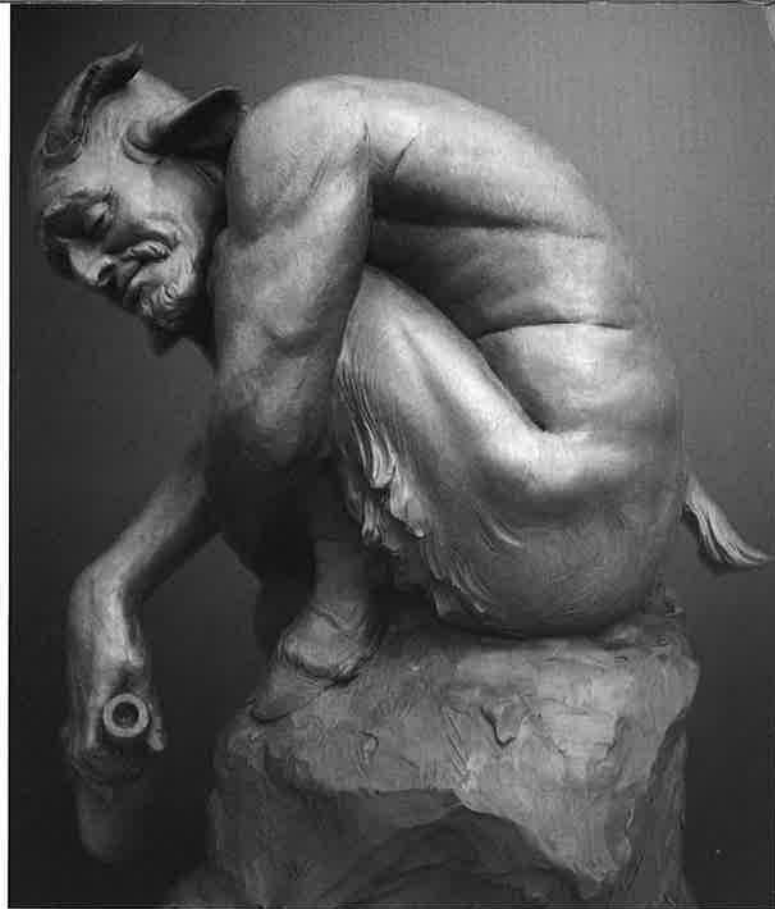
The School of Art and Art History's Sculpture Program is unique, offering both contemporary and representative instruction. The representational concentration provides complete instruction of observational form and modeling processes using oil-based clay, plaster, polymer clay, and stone. Oriented toward the human figure, students may also investigate various representational possibilities and formats ranging from small-scale to public and monumental works. Practical considerations, aesthetics, problem solving, and craft concerns are integrated throughout the program.

Over the past fifteen years, many of the University's sculpture students have won honors and awards, including Kim Walker Ray, Jay Hilton, Jamie Henderson, and Elliott Robbins. Robbins and Henderson, the latter a standout gymnast who won three National Championships while at OU, were awarded National Sculpture Society \$2,000 Scholarships in 2008 and 2012 respectively.

The figurative sculpture program at the University of Oklahoma is a strong, vibrant program in the School of Art and Art History.

For more information, please visit [art.ou.edu](http://art.ou.edu).

\* The School of Art and Art History is a school within the Weitzenhoffer Family College of Fine Arts at the University of Oklahoma, which includes five schools: the School of Art and Art History, School of Dance, School of Drama, School of Music, and School of Musical Theatre.



Dr. Mary Jo Watson earned three degrees from the University of Oklahoma, including her B.F.A. in Art History, her M.L.S. in Seminole Aesthetics, and her Ph.D. in Native American Art History (Interdisciplinary). She currently serves as director of the School of Art and Art History, and as curator of Native American art at the Fred Jones Jr. Museum of Art at the University of Oklahoma, where she has curated exhibitions on Inuit art and the Adkins and Strickland collections of Native arts.

*Opposite page, top: Quiet Before the Storm by Jamie Henderson (2010), painted plaster, 26 inches high; bottom: Jay Hilton (2012) with his clay elk.*

*On this page, left: Dr. Cross by Paul Moore (1996), bronze, double life-size; collection of the University of Oklahoma, Norman, OK; top: Perils of a Spinning World by Paul Moore (2006), bronze, 26 inches high; bottom right: Paul Moore.*





# THE ROBERT AND CHRISTINE EMMONS CENTER FOR SCULPTURE AT THE FLORENCE ACADEMY OF ART

by Susan Tintori

Originally, The Florence Academy of Art was founded in 1991 with the intention of training students to become painters. They were to learn to use the materials and techniques of the masters of figurative realism. Conversations about art, beauty, technique, and artistic vision centered on those artists who students admired most: Rembrandt, Titian, and Velasquez, to name a few; but students also drew inspiration from the creations of Praxiteles, Bernini, Canova, and Carpeaux. Great sculpture was clearly influential to the art of painting. It was then that founder and director, Daniel Graves, introduced a full-time curriculum in sculpture to his

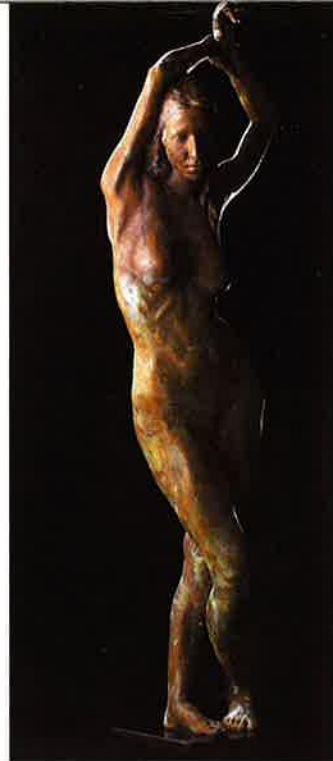


program, making the Academy a true center for the training of figurative artists.

As an undergraduate, Robert Bodem, *cum laude* in Sculpture (1995) and M.A. (1998) from Boston University, had attended a yearlong sculpture course at the Academy offered by guest artist, Cessna Decosimo. Bodem was asked in 1998 to create and direct a three-year sculpture program from scratch. Coming from the United States to Florence, Italy, meant the influence of a rich figurative past would be at the doorstep of his studio. Students would learn by example from each other and Robert, and from the many sculptures housed in the city's collections.







The Sculpture Program began in 1998. Enrollment quickly reached a maximum number and remained so for over fourteen years. Currently, twenty-seven students are admitted into the full-time program, sculpting from the model five days a week. Trained instructors guide their students through the complex process of developing visual accuracy in order to render three-dimensional form. The exceptional results are seen in the collection of work shown on these pages, produced by Robert Bodem, and a selection of his graduates. Under his direction, they have learned to tell the story of their time, while revealing the richness of their internal worlds.

To continue to provide the highest level of instruction possible, the Academy recently inaugurated a new space in Florence: The Robert and Christine Emmons Center for Sculpture for The Florence Academy of Art. The 8,000 square foot facility offers ample space for both students and faculty. Large common workrooms provide students enough space to work comfortably in a life-size scale, while private studios are available for faculty and guest artists. Robert Bodem directs his staff of principal faculty, Eran Webber and Sanne van Tongeren, and permanent guest artist, Hywel Pratley. Students work from the live model daily, receiving a critique in the morning and afternoon, and the curriculum is further enhanced by weekly classes in anatomy, Ecorché, and daily figure drawing.

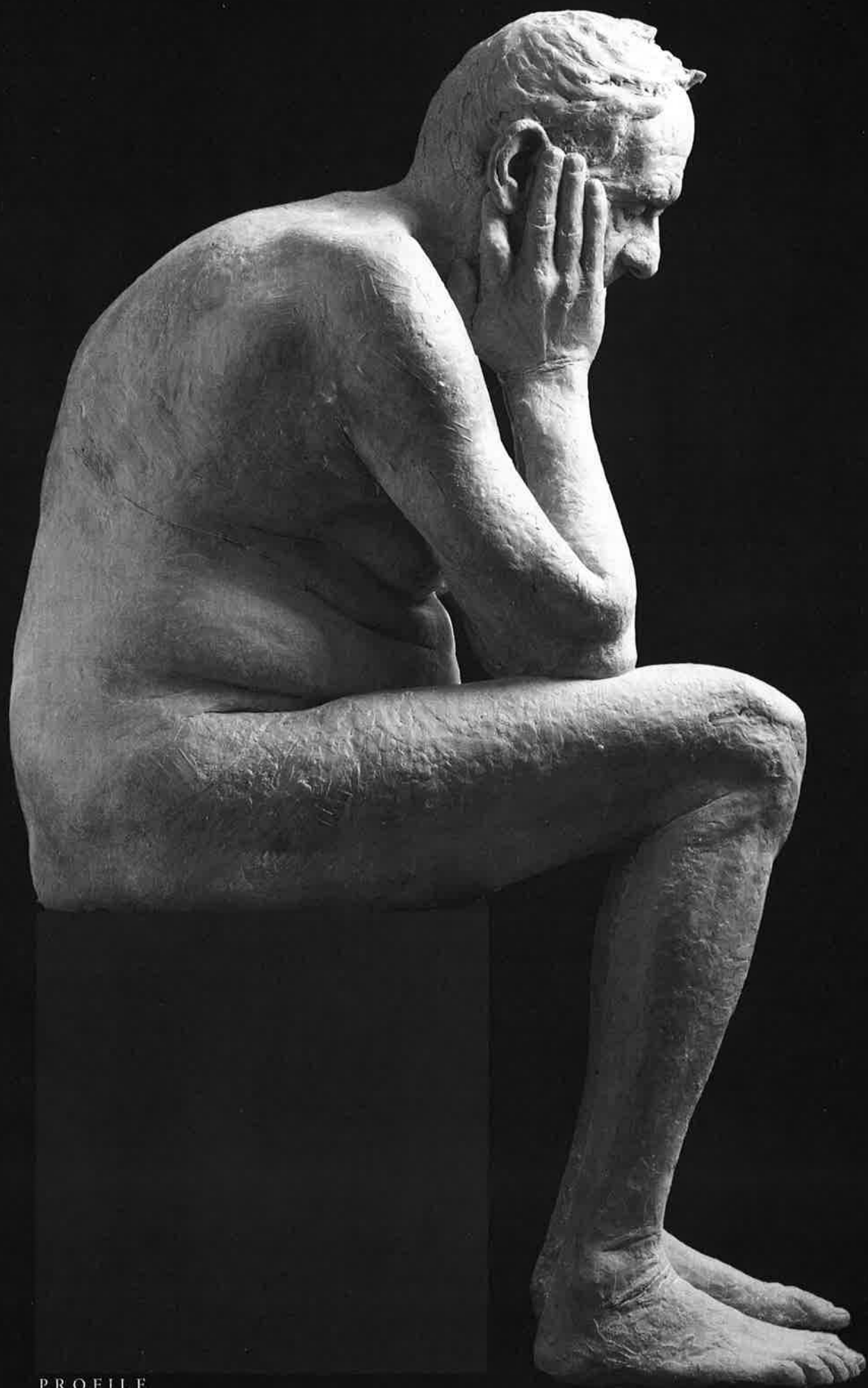
By virtue of their training, students at The Florence Academy of Art are choosing to become part of a great tradition, a legacy of masters. For this reason, the Academy has set the bar high for making sure to provide a solid methodology, a committed faculty, and a vivacious and supportive environment for both the exchange of ideas and the practice of art.

Susan Tintori is founding executive director of The Florence Academy of Art.

*Opposite page, top: Pas de deux by Lotta Blokker (2008), bronze, life-size; bottom: Intermediate and Advanced work area.*

*On this page, clockwise from left to right: Study of Francesco by Eran Webber (2010), pigmented plaster, life-size; The Words I Said by Robert Bodem (2006), bronze, half life-size; private studio showing works by Eran Webber; Manna From Heaven by Lori Shorin (2012), polychrome fired clay, 32 inches high; Cast Hall.*

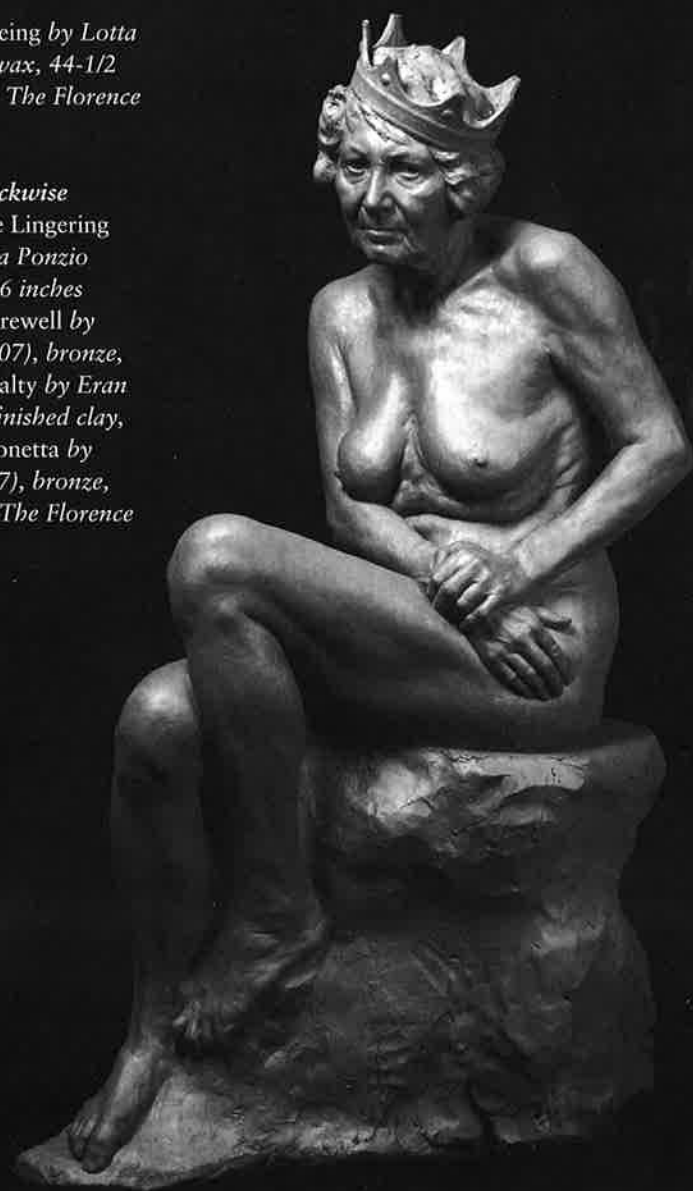






*Opposite page: Being by Lotta Blokker (2011), wax, 44-1/2 inches high, from The Florence Academy of Art.*

*On this page, clockwise from top left: The Lingering Shadows by Alicia Ponzio (2012), bronze, 26 inches high; Sorrow's Farewell by Isolde Cortes (2007), bronze, half life-size; Royalty by Eran Webber (2012), finished clay, life-size; La Marionetta by Rob Bodem (2007), bronze, life-size; all from The Florence Academy of Art.*





# THE SCIENCE OF CREATIVITY

by John Sisko

**M**arc Fields, at the age of twenty-seven, created his business The Compleat Sculptor in 1995. At the time of its conception, his enterprise was intended to supply the basic materials for sculptors, such as clay, stone, and wood, as well as the tools needed to directly work on those materials. He had understood that there was a need in the supply chain, because his mother, Ailene Fields, is a working sculptor and, even in New York City, she and her peers had struggled to find a consistent and reliable supply of the tools and materials they needed to pursue their art. If there was a need in New York City, Marc concluded, the need must be much greater nationally.

Largely because of his mother, Marc had a long history personally and professionally on the periphery of the world of professional sculptors: personally, as a friend and advocate of many sculptors, and professionally, because for a time, he owned and operated a business that moved and installed artworks. He learned the business from the broad hands-on perspective of a working sculptor and as part of their community.

His own education and early professional ambitions were more in line with his father, David Fields, a practicing physician. Marc studied and worked as a marine ecologist and researcher, and later earned a degree in biopsychology from New York University. He is, by nature and training, a scientist and a researcher. Just



as he is a product of the shared DNA of his parents, he is also a hybrid of his parents' two very different worlds, and in bridging those, the natural outcome is his business, the Compleat Sculptor.

Marc understands that the sculptural process is multifaceted and complex, whether it involves creating work in traditional media such as cast metal, ceramic, stone, or wood, or in newer materials such as polymers, composite materials or innovative glass. There are many steps, and each presents the contemporary sculptor with many decisions because of the proliferation of available tools, materials, and processes at every level. It is impossible for individual sculptors to devote themselves to

their craft and stay on top of all the technical and material advances and compatibility of materials. Not all are trained scientists, nor should they have to be.

Marc's scientific background and natural curiosity enable him to understand and communicate to his clients the materials and processes that will yield optimum results. Part of his knowledge base derives from experience with failed attempts, both

others as well as his own. One example is a call he received from a sculptor who was in the process of making a large flat mold out of a two-part silicone material. The silicone was not setting up in certain areas; these areas were all circular and in groups of five. Marc determined that the latex gloves worn by the sculptor's assistants, whose







fingers were touching the silicone, was causing the problem. Latex, because it contains ammonia, may inhibit the setting of silicone mold materials. They were able to cut out the affected areas and fill them with new material. Marc has also been called upon to rescue models trapped in body molds when the artist failed to use Vaseline or some other release material between skin and plaster.

In addition to blending the artistic with the technological, Marc also must bridge the gap between diverse creative disciplines. Because the rapidly expanding technologies, tools, materials, and processes useful for sculptors are also useful to many other disciplines, The Compleat Sculptor has expanded its services into other fields. One is the restoration and conservation of sculpture as well as other highly valued three-dimensional objects. In the film and theater industry, creating sets involves using many of the same materials and processes as the sculptor uses, but at a larger scale and more frantic pace; a movie or theater set can be viewed as one large and dynamic sculptural project built by a team of artisans in the same way that monumental projects such as the *Lincoln Memorial* or

*Opposite page, top to bottom: Marc Fields demonstrating lime-stone cutting; Hand casts from a body-casting seminar. On this page, clockwise from top: Bronze pour at William Paterson University; Body cast; Stone carving class; View of The Compleat Sculptor store; Store demonstration with Wendy Froud.*





the *Statue of Liberty* would have been constructed in the past. Recently, The Compleat Sculptor has become involved in helping with product prototyping for a wide variety of industries and the reproductions of architectural components, such as bricks, architectural details, or decorative elements that might need to be replaced in a restoration or used in a new construction.

As a teacher, Marc began his work educating people on marine ecology, and that work continues in the technology of art. He has lectured on materials and processes at institutions such as Parsons The New School for Design, New York Academy of Art, Pratt Institute, New York University, and the Smithsonian. He leads workshops nationally at sculpture conferences, and has consulted to the film industry on accuracy of sets as well as mold materials to produce those same sets. The Compleat Sculptor also runs ongoing classes and workshops at their facility in New York City to sharpen sculptor's skills and knowledge. Informally, he shares his knowledge daily with his clients and crew, and they in turn learn from the experience practicing sculptors share with them. Through education, The Compleat Sculptor is building a community of like-minded people in New York City and nationwide.

In the past, the refinement of raw materials and processes and even the production of the tools were all part of the studio experience, and the artist or his/her assistants would labor at those tasks. Modern industry and new innovations in technology have liberated the contemporary sculptor from many of those tasks, thus allowing focus to be placed more on creativity, but the burden has shifted to the sculptor to make careful decisions among the vast range of choices. Marc sees his scientific / technologically focused institution as the twenty-first century version of the sculptor's assistant.

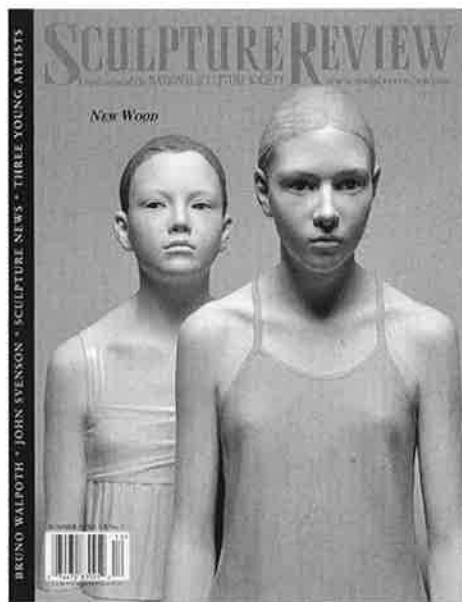
The Compleat Sculptor is becoming a community center where artists can wander among materials and tools; they can imagine new works inside the rough profiles of stone or wood and the tools needed to realize their emergence. It is also a place that brings people together where they can talk to one another professionally, share in each other's experiences, and contribute to and learn from the expanding knowledge base of Marc and his staff.

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John Sisko is a professional sculptor and Fellow of the National Sculpture Society; who has been awarded the Alex J. Ettl Grant and the Walter and Michael Lantz Price by the NSS. He has a B.A. in philosophy from the University of Washington, and his focus in writing is the function of the art image in culture.

*On this page, top to bottom: Mold making and marble carving tools on display; Ailene Fields working on an enlargement; Marc Fields teaching at the Smithsonian.*





## Sculpture Review Magazine & Profile Publication

The *Profile* is an independent supplemental publication to *Sculpture Review*, published by the National Sculpture Society (NSS). The *Profile* is available at a flat fee per issue, inclusive of shipping to the NSS mailing list with *Sculpture Review*. Copies of the *Profile* may be purchased by the buyer in addition to those that are sent to the NSS mailing list. Some possible uses of the *Profile* are as a marketing piece for client outreach, an exhibition catalogue, a catalogue raisonné of an artist's body of work, or a retrospective publication of career highlights. The *Sculpture Review* staff supervises the production of the *Profile* publication in a manner that is consistent with the editorial policies of *Sculpture Review* magazine. For more information contact: [profile@nationalsculpture.org](mailto:profile@nationalsculpture.org)

[www.sculpturereview.com](http://www.sculpturereview.com)





SCULPTURE REVIEW  
**Profile**  
 THE NATIONAL SCULPTURE SOCIETY  
*Opus* 007

*Front cover*  
 Cronus (2010)  
 bronze, life-size  
 by Brian Craig-Wankiiri  
 Chair of Sculpture  
 Lyme Academy College  
 of Fine Arts, CT

*Back cover*  
 The Letting Go (2010)  
 bronze, 26 inches high  
 by Alicia Ponzio  
 The Florence Academy of Art