

THE SCULPTURE CENTER

W^{INTER}
+
S^{PRING 2001}

#27

Mal de Pierre

Six years ago, in a small village in the south of France, sculptor Bruce Biro succumbed to what was known to the natives as *mal de pierre* – or “sickness of the stone.” Feeling no urgency to find a cure, Biro has been enjoying the symptoms ever since, experiencing an insatiable drive to work with stone. Preparing to graduate from the Cleveland Institute of Art in 1996 with a BFA in drawing, Biro participated in a drawing internship at Lacoste, an art school in Provence associated for several years with the Institute. Drawn to the ancient stone around him in the architecture, roads, and nearby quarry, he returned to Lacoste as a sculpture research scholar, which eventually led him to abandon his original medium. Even in drawing, Biro sought depth and dimension, which he feels, is finally fulfilled in stone.

The stone carvings of Bruce Biro – sinuous, serpentine forms that entwine themselves with the space around them – are likely to engage the eye in a soothing kind of visual dance. Biro makes stone malleable. Striving to “balance its power and presence with the expression of void,” he “denies its mass to transform it” with the penetration of air and light. The fact that the sculptures have no designated top or bottom works against the gravity that is so much a part of stone, and their postures in-the-round suggest writhing life forms, motion, or calligraphic script.

The natural surfaces, some textured with the chisel and some rubbed smooth, reflect the artist’s touch. Biro feels that touch should be part of the viewer’s experience as well, and he encourages the viewer to enjoy the tactile quality of the work.

The sculptures in the exhibition bring a bit of Provence to the gallery. Several are carved from the limestone indigenous to southern France, and others come from our own Ohio landscape such as Berea sandstone, and limestone from the northwestern part of the state. These works have a distinctive, earthy character, quite different from the marble or alabaster traditionally used in sculpture.

Biro’s memories of the musical sound of hammer and chisel ringing throughout the quarry at Lacoste will be brought to life during the exhibition. A recent recording made while carving will enhance the in-gallery viewing experience. Enter at your own risk – the “sickness of the stone” may prove to be contagious.

–by Carolyn Jirousek

Bruce Biro

February 16–March 16, 2001

An Interview with Xan Palay

March 23 to April 20, 2001

How did you hear about The Sculpture Center?

I have known about the Sculpture Center for a few years now. At first I was only aware of the Window to Sculpture exhibition series, but recently I have carefully looked at the web database so I can fully appreciate the scope of all that The Sculpture Center does.

Where did you go to school?

Rocky River high school, Ohio Class of '88
Ohio State University, Columbus, Ohio Class of '93
Milton Avery Graduate School for the Arts,
Bard College, New York MFA '00

How do you get started on a piece of art?

I usually have some kind of problem to solve. Sometimes it is the parameters of a gallery or a site. Sometimes it is a question I want to answer for myself. It is hard to track ideas, of course, but once I see the problem I want to solve, an idea pops in to take up the place of the problem. The ideas usually make sense if I pull it apart in my head, but that is only after the initial inspiration. Most of my best ideas come as a complete package, like the cliché, "a bolt from the blue".

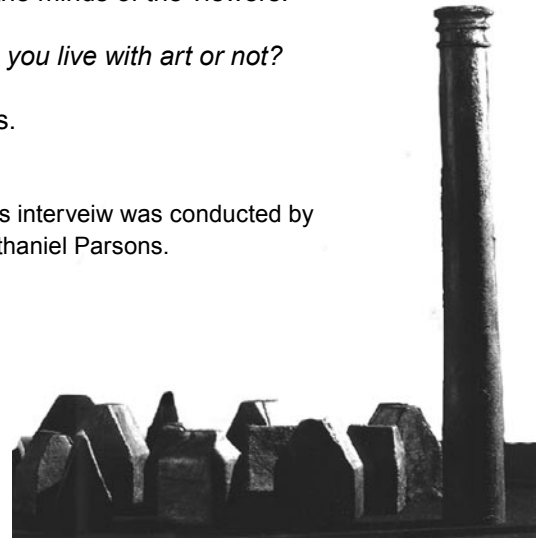
What do you hope to offer the viewer at your show here?

The show at the Sculpture Center will be a selection of some new small sculptures that have not been exhibited before and one large sculpture that I am making just for the show. I hope to move a little further along the path of inquiry that I have been pursuing over the past two years. I hope it is a discovery for me. For the viewers, I want to give them an invitation into this current problem and get a sense of what I am mulling over. Hopefully the whole collection will evoke recognition of these same ideas in the minds of the viewers.

Do you live with art or not?

Yes.

This interview was conducted by
Nathaniel Parsons.



**Thank you very much to the following
Contributors to The Sculpture Center's
Annual Fund Campaign
We Depend on your Support**

Emily A. Adams, Joseph T. Aveni, Ralph Bertonaschi, Helen & Albert Borowitz, Frank Brozman, Stephen J. Bucchieri, Steven Canneto, Florence Chelm, Karen Cooney, Gwen Cooper, Rebecca Cortese, Rene Culler, William W. Currie, Robert B. Daroff, M.D., Bernice & David E. Davis, Mrs. John Dempsey, Harold & Mary Douthit, Patricia J. Doyle, George & Becky Dunn, Natalie & Morton Epstein, Carl Gandola, Brad Gascoigne, Victor Gelb, Nina & James Gibans, Marianne Gogolick, Tamra Gothard, Irene S. Grandt, Scott R. Inkley, M.D., David D. Kahan, Robert I. Kohn, Jr., Myron & Ada Krotinger, Peter B. Lewis, Toby D. Lewis, Steven Mattlin, William & Hilda Mattlin, Elizabeth & Joseph McCullough, Peter & Maureen Melley, Elinor G. Polster, Barbara & Larry Robinson, Marjorie B. Sachs, Judith & James A. Saks, Myra Samsa, Robert & Virginia Schade, Marla & Joseph Shafran, Harriet & David Simon, James & Tina Snyder, Jeffrey Strean, Harold & Myrna Tatar, Steven & Trudy Wiesenberger

February 16 – March 16, 2001:
Window to Sculpture – Bruce Biro

March 23 – April 20, 2001:
Window to Sculpture – Xan Palay

April 29 – May 25, 2001:
AAWR Members May Show

June 1 – July 6, 2001:
11th Anniversary Exhibition

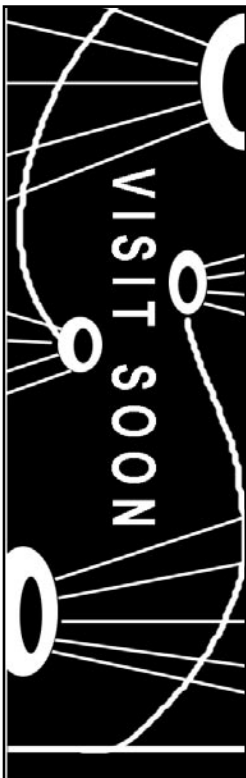
July 13 – August 10, 2001:
Window to Sculpture – Krista Grecco
August 17 – September 14, 2001:
Window to Sculpture – Charles Rayburn

September 21 – October 5, 2001:
Design Assignments 6

October 12 – November 9, 2001:
Window to Sculpture – Keston Helfrich

November 16 – December 14, 2001:
Window to Sculpture – Paige Wideman

December 21, 2001 – January 18, 2002:
**Split into 2 week shows for Isabelle
Farnsworth-Kent State University &
Kim Bissett-Cleveland Institute of Art
Continuing Education**



Conservation Corner



The Conservation Committee is growing! Co-chairs Robert Thurmer and Bob Woide, steer the activities of our devoted committee which includes Bruce Christman, Carol Gill, Ben Shouse, Jane Tesso, and W. Hal Workman. A special welcome to our newest members Jamal Bryant and Lori Dyke. The Sculpture Center Administrator, Bill Jirousek, and Conservation Program Coordinator, Juilee Decker, also serve on the committee.



Thank you to the lenders to our conservation exhibition ***Our Cultural Landscape: Conservation Consciousness***, which ran from 12 January-9 February. Lenders included BP/Amoco, David E. Davis, Lothar Jobczyk, Don Kalish, and McKay Lodge Fine Arts Conservation Laboratory. Many thanks for their generous assistance in putting together our show. In addition to the funders, praise and thanks go out to jon e.w. who created the interactive component of *Our Cultural Landscape*. jon e.w. is a recent graduate of the Cleveland Institute of Art.



The Conservation Committee's efforts for 2001 will include several conservation projects and continued maintenance of previously conserved sculpture. First, the Fine Arts Garden project (which began in 1999) will be concluded this spring with the conservation of the historic lampposts, *Fountain of the Waters*, *12 Signs of the Zodiac*, and *Tadeusz Kosciuszko*. Second, our project at Edgewater Park should be underway this year. Additionally, we hope to assist in finding homes for two of William McVey's sculptures, which have been in storage recently. Maintenance will begin in April. Interested volunteers should contact Juilee Decker, Conservation Program Coordinator.



Community Building

Currently we are expanding our educational outreach programs into the community. If you have a contact, reference or personal opinion as to who and how we can further increase partnership opportunities, please contact:
Nathaniel Parsons (216)229-6527



Ken Roby's Workshops @ The Village Blacksmith

We are happy to announce an opportunity for 10 people (per session) to enrich their understanding of forging and welding. The number is limited to encourage an intensive training session.
RSVP with your level of interest, 216-229-6527.
We look forward to offering similar workshops in the future.

Workshop #1 March 24 (\$10/person)

Introduction to forge work and black-smithing

1. Overview of black-smithing tools and techniques
2. Demonstration and discussion of basic forge work principles
3. Opportunity for hands on experience

Workshop #2 April 7 (\$10/person)

Decorative forge work

1. This workshop will focus more on decorative techniques and applications
2. We will also look into some traditional joinery (Hot collaring, rivets, forge welding)
3. Demonstration and discussion
4. Opportunity for hands on experience

Workshop #3 May 19 (\$10/person)

Problem solving

1. Participants may bring in projects or ideas and look for practical solutions to problems
2. We will also look at other metalworking equipment (rollers, ironworkers, lathes, electric and gas welding, mills, presses, etc.)

Workshop participants must bring (each session):

1. Safety glasses
2. Hearing protection (foam plugs are best)
3. Leather shoes

If you could please bring:

1. Leather Apron
2. Leather or Kevlar gloves

Workshops will run from 10a.m. til 2p.m.

Please bring food and drink to share. Lunch is potluck.

THE SCULPTURE CENTER

1834 EAST 123RD STREET: CLEVELAND, OH 44106

(P)216.229.6527 (F) 216.229.8044

www.sculpturecenter.org

gallery hours: Mon-Fri 10-4, Sat 12-4

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ATTENTION!!!!

Slide Registry

THE SCULPTURE CENTER is currently expanding its Slide Registry to include more artists and recent works of those artists who have submitted slides in the past. We are also doing more to bring in gallery owners, interior designers, and other interested contacts to view the registry and form new relationships with the artist of their choice. There is no charge to have your file in the registry. If you are interested please call 216.229.6527 or e-mail TSC@APK.NET for an application.

Volunteer Needed

If you would like to help with field surveys for the Ohio Outdoor Sculpture Inventory, please call Carol Gill or Bill Jirousek at (216) 229 6527.

Send us your e-mail address.

If you would like to receive e-mails regarding The Sculpture Center's events & programs, please send your e-mail address to TSC@apk.net.

THE SCULPTURE CENTER

Chairman

David E. Davis

Administrator

Bill Jirousek

Staff

Sarah Bodnar: Development

Juilee Decker : Conservation Program Coordinator

Carol Gill : Ohio Outdoor Sculpture Inventory (OOSI)

Matthias Minnig : Gallery Assistant+ Designer

Nathaniel Parsons : Exhibitions + Programs Coordinator

Volunteers

Rob Bliss: web maintenance

Steve Goldrich: Cataloguing and OOSI

Carolyn Jirousek: Programs

Newsletter design and layout

Nathaniel Parsons

Mission

The Sculpture Center is a nonprofit organization fostering the careers of emerging sculptors and promoting the preservation of outdoor sculpture.

In addition to the many individual contributors to our annual fund THE SCULPTURE CENTER's programs are funded by Bernice and David E. Davis and The Ohio Arts Council

