

INTERPLAY: Art • Audience • Architecture

An Exhibition of Sculpture

September 16, 2009 through February 26, 2010

This exhibition is a partnership between Penn Medicine and the Arts & Business Council of Greater Philadelphia, an affiliate of the Greater Philadelphia Chamber of Commerce.

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New evidence is emerging that connects arts in health care programs to improved quality of care for patients and their families. From architectural design to art on the walls, the physical environment is recognized as having a significant impact on reducing patient and caregiver stress and improving health outcomes.

In the Spring of 2009 Penn Medicine forged a partnership with the Arts & Business Council of Greater Philadelphia to develop a series of three exhibitions to enhance the environmental experience for patients and caregivers at the Ruth and Raymond Perelman Center for Advanced Medicine. **INTERPLAY: Art • Audience • Architecture** is the first exhibition in the series and is a classic example of public art communicating subtle messages that create an atmosphere, suggest an idea or convey a message. The exhibition was professionally curated by Marsha Moss.

About Penn Medicine

Penn Medicine is a \$3.6 billion enterprise dedicated to the related missions of medical education, biomedical research, and excellence in patient care. Penn Medicine consists of the University of Pennsylvania School of Medicine (founded in 1765 as the nation's first medical school) and the University of Pennsylvania Health System.

About the Arts & Business Council of Greater Philadelphia

An affiliate of the Greater Philadelphia Chamber of Commerce

The Arts & Business Council of Greater Philadelphia develops relationships between business and the arts for the mutual benefit of both and in support of the advancement of the Greater Philadelphia Region. For more information, visit www.artsandbusinessphila.org or call 215-790-3620.

To purchase a piece of art or to make a donation to the Art and Medicine Gift Fund to support the visual and performing arts at Penn Medicine for the benefit and enjoyment of our patients, visitors, faculty and staff, please contact Jules Spaeth at 215-898-6198.



Photo by Douglas A. Lockard

Lanny Bergner

Aerial

bronze, brass, aluminum, stainless steel

COURTESY OF SNYDERMAN GALLERY

The seven works in *Aerial* are made of various metals and are hand fabricated using a scissor and pliers. The small colorful elements in several works are created from cold-formed glass frit (crushed glass glued with clear silicone). The pod-like forms do not make use of an armature and their structural integrity is determined by the spiral method of construction.

Aerial is an other worldly installation with references to plant biology, microorganisms, cosmology, undersea forms and the human body. The interrelated works engage the viewer with glimpses into a primordial genesis where nature and industry coalesce. *Aerial* celebrates the mystery and wonder of it all.



Photo by Douglas A. Lockard

Linda Brenner

Composition of 4 Poles

wood

Since 1991 Linda Brenner has been carving city trees that have been cut down and would have been discarded.

The carvings are inspired by and become a remembrance of the places from which they fell.

The forms are the result of Brenner's ongoing exploration of growth patterns found in leaves, flowers and human anatomy.



Photo by Douglas A. Lockard

Fritz Dietel

Cradle

Spanish cedar, white oak, copper and epoxy

COURTESY OF SCHMIDTDEAN GALLERY

Fritz Dietel's work is an expression of forms. Cradle is an expression of fatherhood, embracing... holding... protecting.

The twisted copper ties, tapered oak handle and thickened epoxy joinery are intended to reflect a sensitivity to detail. These details are just as important as the formal form.



Photo by Douglas A. Lockard

Nancy Graves (1940 - 1995)

Luxate

steel, bronze, copper and painted wood

COURTESY OF LOCKS GALLERY

Nancy Graves has long been recognized for her innovative and groundbreaking work with assemblage sculpture — often utilizing organic material that is directly cast in metal. The interplay between natural and man-made objects is emphasized through brilliant and complex color palettes of paint, fired enamel and patination. Her titles are often a play on words or a made-up, hybrid spelling.



Photo by Douglas A. Lockard

Jun Kaneko

Untitled (Dango)

glazed ceramic

COURTESY OF LOCKS GALLERY

Untitled (Dango)

glazed ceramic

Dangos are painted and patterned ceramic sculptures which are part of an ongoing series that began in 1983. Dangos are ageless. These distinctive works seem to have appeared a long time ago — and yet are strikingly contemporary.

The two glazed ceramic standing forms engage in quiet conversation. Slightly larger than human scale, they are softly curving and monolithic and have various patterns of dots, zigzag lines and vertical drips.

Jun Kaneko was born in Japan and has had numerous museum exhibits throughout the world during his forty-year career. His 2006 design for a new production of *Madame Butterfly* has its East Coast premier in October, 2009 with the Opera Company of Philadelphia.



Photo by Douglas A. Lockard

Wendy Lehman

Nodding Acquaintance

aluminum

Wendy Lehman's work is spontaneous and intuitive. Her aim is to communicate with the viewer primarily on a subconscious level and secondarily on an intellectual one. Lehman sees a strong and definite visual thread through all of her work, sometimes all the way from childhood to the present.

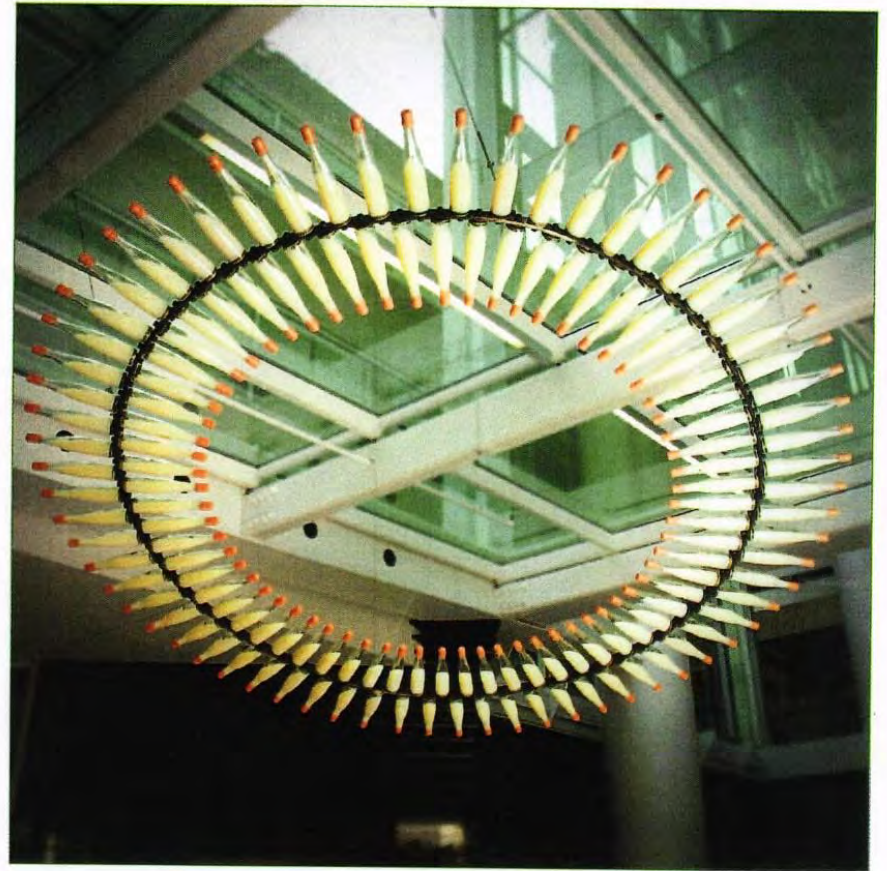


Photo by Douglas A. Lockard

Donald Lipski

Spilt Milk #99

glass, liquid, metal

This piece is from the series *Spilt Milk*, 2007-2008. The following poem is provided:

Spilt Milk

*We that have done and thought,
That have thought and done,
Must ramble, and thin out
Like milk spilt on a stone.*

William Butler Yeats



Photo by Douglas A. Lockard

Warren Muller, Luminary

Orange Crush

mixed media

There is no categorizing what Warren Muller makes. Chandelier comes to mind, but in fact, his work is not about function. If his pieces happen to bring light to darkness, that's very nearly a happy accident. In the past, as now, Muller's work signifies an ever-escalating worldwide trend: objects that defy a neat definition as art or craft or design. They simply refuse to be put in a box and labeled. Muller's work seeks to transcend these categories, reaching beyond aesthetic appreciation, to become culturally reflective and intellectually inspiring.

Through his manipulations of objects and light, Muller translates notions of romance, mystery, exoticism and even mirth. His sculptural lit assemblages are a sort of performance of mischievous alchemy that turns randomness into order, order into art.



Photo by Douglas A. Lockard

Robert Roesch

Moonharp Tower

corten steel

The Moonharp Sculptures are meant to symbolize the soaring of human spirit. The birdlike metal shapes first twist like a fan, and then open toward the sky. They are held aloft by architectonic towers that stand on a four-sided pyramid. The pyramid to Robert Roesch is a man-made symbol of ascension.

Roesch attempts to combine the raw strength of steel with the gentle elegance of formal shapes to create a precarious balance of opposite feelings.

In 2009 Penn Medicine and the Arts & Business Council of Greater Philadelphia worked together to integrate a visual and performing arts series within the Ruth and Raymond Perelman Center for Advanced Medicine as a new arts initiative.

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