

# BROOKGREEN *Gardens*

## **2019 Martha Wallace Pellett Master Sculptor Program Residencies, Workshops, Lectures, and Events**

### **Residencies**

Mar 25-Apr 7 – Spring Sculptor in Residence, Gwen Marcus, FNSS

Sep 21-Oct 5 – Fall Sculptor in Residence, Bart Walter, FNSS

### **Exhibits in the Rainey Sculpture Pavilion**

Jan 26-Mar 31 – *Birds in Art*-traveling exhibit

Apr 18-May 5 – *Friends' Fine Art Auction Exhibit* (auction held on May 3)

May 18-Jul 28 – *Emerging American Stars and Master Sculptors, 2017-2019*

Aug 10-Oct 27 – *National Sculpture Society 86<sup>th</sup> Annual Awards Exhibition*

Nov 23-Jan 1, 2020 – Annual Holiday Exhibits

### **Lectures, Demonstrations, and Events**

January 23 – *Wreckers, Pirates, and Smugglers: From Salvage to Consumption* – lecture by Coastal Carolina University Visiting Scholar Dr. Jamie Goodall, 11:00am, Welcome Center Conference Room, call for reservation, 843-235-6016

February 23 – Poster Session with archaeology students of Dr. David Palmer, Coastal Carolina University, 11:00am, Welcome Center Conference Room, call for reservation, 843-235-6016

March 6-10 – Curator's Circle travel program to Albuquerque and Santa Fe, NM, \$2,000 (includes admissions, most meals, ground transportation) plus airfare and hotel

March 10 – Huntington "3-in-1 Day" Celebration, ticketed event, Atalaya in Huntington Beach State Park, purchase ticket at state park

March 30 – Public talk/powerpoint by Sculptor in Residence Gwen Marcus, 3:00pm, Welcome Center Conference Room, call for reservation, 843-235-6016

April 28 – 2019 Brookgreen Medal debut and public talk/powerpoint by sculptor Janice Mauro, 4:30pm, Welcome Center Conference Room, call for reservation, 843-235-6016

July 13 – *Share Your History on Brookgreen's Birthday*, 1:00-4:30 pm, Lowcountry Center Auditorium, must call for reservation, 843-235-6012

September 27 – Public talk/powerpoint by Sculptor in Residence Bart Walter, Welcome Center Conference Room, 3:00pm, call for reservation, 843-235-6016

Most programs are free with regular admission. Additional lectures and programs are planned that relate to temporary exhibitions in the Rainey Sculpture Pavilion and other events. Check the website for further information, [www.brookgreen.org](http://www.brookgreen.org).

## **Workshops**

Feb 19-23     *Modeling Animals* with Rod Zullo, FNSS, \$650 plus materials' fee

Students choose their subjects – horses, dogs, or whatever inspires them. They will be taught how to build a fast, effective armature, and will be encouraged to see their pieces through to the finish. Rod Zullo's philosophy of knowing how to start a piece and to finish it will be emphasized.

Mar 11-15     *Forensic Facial Reconstruction* with Roy Paschal, \$650 plus materials fee

This workshop is for aspiring crime scene investigators and those interested in art. The course will be taught by Roy Paschal, a well-known forensic artist, retired from the South Carolina State Crime Laboratory. “The class is a good match for a variety of disciplines – those interested in facial anatomy, sculpting, law enforcement investigation, or general interest,” Paschal said. Students will have the method seen on popular crime television dramas at their fingertips as they learn the 3-D technique of facial reconstruction. This process allows a face to be constructed using modeling clay. A skull casting from an actual forensic case will be used for the class. At the conclusion of the course, students will be provided with a photograph of the victim to determine the accuracy of their reconstruction. Law enforcement often uses this technique as a method to identify unknown individuals. Museums have also used this method for historical recreations.

April 1-4     *Modeling the Female Figure* with Spring Sculptor in Residence Gwen Marcus, \$550 plus materials and model's fee

The workshop will explore figurative sculpture in depth for all levels, beginning to advanced. Students will work in water-based clay over an armature with a female model. The class will cover form, proportions, relationships, and the flow of a composition. Students will be taught what to look for in setting a pose, balance, and composition in the figure. Each student will receive personal attention along with demonstrations illustrating various techniques.

Apr 23-27     *Bas-Relief: From Clay, to Plaster, to Patinas* with Janice Mauro, FNSS, \$650 plus materials fee

Students will be guided through the process of sculpting a Brookgreen landscape in low relief (maximum size approximately 9”x12”) using water-based clay and making a plaster mold of the clay relief in order to create multiple plaster casts of the image. You can then revise each cast to create different versions of your original design. You will patinate your reliefs using various color finishes, such as dry pigments and other materials, and will learn new techniques and materials to bring your work to life.

Apr 29-May 3 *Birds in Sculpture* with Sandy Scott, FNSS \$650, plus materials fee

The class begins with a discussion of bird anatomy, the principles of aerodynamics, and how to achieve the illusion of movement in sculptures of birds in flight. Students will learn how to construct an armature for blocking-in birds in flight. Sandy Scott will help

students determine the difference between a sculpture that is technically adequate and one that has spirit and life. All aspects of modeling in oil-based clay will be explored and beginning students are welcome. Students will learn the importance of assembling strong, meaningful shapes and how eliminating unimportant details can create the bird's essence. Students will work from photography, drawings, field guides, and videotapes of birds in flight. Above all, armature building, assembling reference for a specific species, aerodynamics, anatomy, and creating art is the focus. Sandy has instructed bird sculpture for over 30 years and is recognized as one of America's leading wildlife artists.

May 6-10      *Mold-making* with Trish Smith, \$650, plus materials fee

Learn the process of making a simple piece mold with a master mold-maker. Bring completed, small sculptures in oil-base clay with no undercuts from which to make a mold. Heads, small animals, or small birds with folded wings are ideal. If you do not have a suitable sculpture to bring, sculptor Sandy Scott will work with you on the first day of the workshop to model an owl or hawk head study. [revise this description]

May 20-24      *Sculpting the Large Female Reclining Figure* with Peter Rubino, \$650, plus materials and model fees

Peter Rubino will lead students on a technical and artistic journey toward understanding the dynamic and creative forces in sculpting a 30-to-36-inch reclining figure in clay. Beginners are welcome. Utilizing Peter's guiding principles (Position, Proportion, Planes) combined with easy to follow step by step instructions, students will learn how to "see in the round" and create dramatic expressions in clay. Lessons will also include studies of hands and feet, plus you will explore various surface texture treatments and tooling techniques. Students will learn how to prepare their finished clay pieces for firing and how to apply a simple, hand-painted patina. Peter's upbeat and positive teaching approach encourages students to discover their own personal artistic style. He says: "We don't make mistakes, we make adjustments."

Jun 3-7      *Anatomy Studies – Observational Dissection* with Wesley Wofford, FNSS, \$650 plus materials

This five-day intensive workshop will focus specifically on applying the foundational knowledge of underlying structural anatomy to a live model. Each participant will build various armatures and sculpt multiple studies with oil-based or water-based clay. We will focus on how the topography of the human body changes directly relating to positioning. We will work on isolated portions of the body, study the underlying muscle and bone structures, and translate that knowledge base – paired with direct live model observations – into the clay. Teaching methods will primarily be armature building and sculpture demonstrations showing a variety of clay modeling techniques. The course will also include brief lectures and discussions and a guided tour of historic examples within the Brookgreen Collection. This course is appropriate for beginning or advanced students of sculpture, and each participant will receive instruction based on their specific skill levels.

Jun 24-28     *Modeling the Head, Hands and Feet* with Dora Natella, FNSS, \$650, plus materials and model's fees

This intensive workshop focuses on creating a portrait from direct observation of a live model, including the study of hands and feet using water-based clay. Dora Natella will demonstrate step by step a series of skills needed to create a more convincing and expressive form. In particular, we will address proportions, balance, and anatomical structures that create or influence surface form. During the first day or two, Dora will provide several sculpture demos in clay. During the last three days, she will assist students and provide individual feedback on their progress. This is a mixed level workshop that is open to students of all levels including beginners.

Aug 12-16     *Make Your Own Brookgreen Medal* with Heidi Wastweet, NSS, \$650, plus materials fee

A single-sided art medal is a bite-size project that can be done in four days. On the first day, Heidi Wastweet will take students around the grounds to take their own reference photos. Then there will be two-and-a-half days of sculpting and a half day of mold-making. For an additional fee of \$100 to cover the cost of casting, patina, and shipping, she will send your piece to a foundry and ship to you a finished bronze medal. Those who don't want a bronze can take home a plaster cast.

Sep 9-13       *Developing the Sculptor's Eye* with Simon Kogan, FNSS, \$650, plus materials and model's fees

Energy, action, movement, and feeling in sculpture are not a theatrical mask or a symbolic gesture - they are pieces of a deep, hidden secret to be discovered and brought to life. We will learn how to see more in a model than just a tedious account of features and details. We will uncover hidden emotions in mundane poses and turn them into remarkable, exciting sculpture. We will find whispering movement and turn it into pronounced action. We will see how motion and character are tied to anatomy and structure, and how they define both possibilities and limitations. We will be working with a model, using the material of your choice (oil clay, water clay). The class will be a focused study in anatomical and figurative sculpture, sculpting from life with the goal of enhancing understanding of structure, composition, and sculpting technique. Students will produce many sculptures, 8" to 14" tall, quick and juicy. Students will discover the connection between clay choice and the mood of the sketch. Transforming a lump of clay into an exciting dynamic form is magical. Together, we will develop an eye that uncovers these secrets.

Sep 30-Oct 4   *Animal Sculpture* with Fall Sculptor in Residence Bart Walter, FNSS, \$650, plus materials fee

Students will understand the connections between animal anatomy and behavior. They will learn how to create a sense of movement in sculpture and the importance of

capturing gesture in figurative sculpture (of animals and people). Lastly, students will learn to observe live animals, and work directly from life.

Oct 21-25      *The Portrait and Figure in Relief Sculpture* with Eugene Daub, FNSS, \$650 plus materials fee

Selecting an appropriate photo to work from is a critical factor in relief. This workshop will help you make the correct selection and will take you through the many ways to approach your subject in relief. You will also learn how to make a mold and a cast of your project. There will be a portrait demonstration and a figure demonstration. If time allows, there also will be a patina demonstration.

Nov 4-8        *The Figure in Motion* with Susan Wakeen, \$650 plus materials fee and model's fee

Learning to sculpt *The Figure in Motion* is a journey to understanding how the bending, twisting, or turning of volume and mass gives a sensation of movement, held together by rhythm. In considering the human figure, it is best to first understand how the major masses of the figure interlock with each other. The figure is like a machine and has a mechanical order and structure (Bridgman). Understanding the order and structure, combined with establishing a line of beauty, will help you create a unique sculpture with grace and motion. Each student will be working on his own concepts which will be realized step by step, from pencil to clay. By using the head as a unit of measure, the proper proportions of any age are easily achieved. Knowledge of anatomy will come into play as Susan walks through the major boney landmarks of the skeleton. This workshop is great for beginner students. There will be daily demonstrations and hands on instruction. We will also review how to construct a solid armature. Students are welcome to bring their works in progress for a gentle critique.

Dec 2-5        *Portrait Sculpture* with Marc Mellon, FNSS, \$550 plus materials fee (includes a ticket to "Nights of a Thousand Candles")

### **INSTRUCTOR BIOS**

**Eugene Daub** studied at the University of Pittsburgh, the Pennsylvania Academy of the Fine Arts, and Alfred University in New York. His teaching experience is equally extensive, having taught at the Academy of Art College in San Francisco, the Pennsylvania Academy of the Fine Arts, the Johnson Atelier Technical Institute of Sculpture, and Rutgers University. Eugene Daub has created hundreds of portrait reliefs for public figures, mints, and an 18-foot relief for the Senate Chamber in the Montana Capital Building. Nationally known for his work in the field of medallion art, he has received the highest national and international awards for excellence in figurative and bas-relief sculpture from the American Numismatic Society and the American Numismatic Association. In 2002, he received the Arthur Ross Award from the Institute of Classical Architecture and Classical America for achievement in figurative sculpture.

He is a Fellow of the National Sculpture Society and of the American Numismatic Society and is vice president of the American Medallion Sculpture Association. His works appear in numerous private and public collections, including the British Museum, the Smithsonian, and Brookgreen Gardens. His sculpture of Rosa Parks was unveiled in Statuary Hall in the US Capitol in 2013.

**Simon Kogan** was born in Russia and studied under Isaac Brodsky, one of that country's renowned sculptors. He received his MFA in Moscow before moving to the United States as a young man. Kogan's work has been featured in exhibitions in the United States, Russia, Spain, and France, and is in private and public collections worldwide. He was commissioned to create Washington State's World War II Memorial, which was dedicated in 1999. Recent major works include *Cezanne* for the Granet Museum in Aix-en-Provence, France, and a Holocaust Memorial for Temple Beth Shalom in Spokane, WA. He was a Rainey Master Sculptor at Brookgreen Gardens in 2010 and was the designer of the 2011 Brookgreen Medal. He is a Fellow of the National Sculpture Society.

Noted sculptor **Gwen Marcus** has exhibited throughout the United States and Europe. Her work is included in many important collections worldwide. Critics have praised Marcus for her sensitivity and comprehension of the human form. She has received many honors and commissions, among them the highly regarded Gold Medal of Honor from the Allied Artists of America. In addition, she was awarded the Gold Medal of Honor by Audubon Artist, Inc., as well as The Hudson Valley Art Association Gold Medal. She is a four-time recipient of the Gold Medal of Honor from the American Artists Professional League and has received the Centennial Medal of Honor and the Gold Medal of Honor (twice) from The Catharine Lorillard Wolfe Art Club. Marcus is a Fellow and served on the board of the National Sculpture Society.

Prior to opening her own studio, **Janice Mauro** was the studio assistant of New York figure sculptor Richard McDermott Miller. She has won many awards including the Leonard J. Meiselman Prize and the Gloria Medal of the National Sculpture Society; the Ranieri Award of the Salmagundi Club; and the Phillip Isenberg Award, Bedi-Makky Award, and Margaret Sussman Memorial Award of Pen and Brush. Mauro is a sculpture instructor at the Silvermine School of Art in Connecticut and at the Art School at Old Church in New Jersey. She also has instructed at the National Academy and the Educational Alliance in New York City. Mauro is a Fellow of the National Sculpture Society and an elected member of the Silvermine Guild of Artists. She was a Coker Master Sculptor at Brookgreen Gardens in 2007, and her sculpture, *The Source*, entered the Brookgreen collection in 2008. She has created several artworks for productions by Julie Taymor including the Broadway production of Disney's *Lion King*, and she created works for Eve Le Gallienne's Broadway Production of *Alice in Wonderland*.

**Marc Mellon** is well known for his portrait busts, commemorative statues, and works in bronze exploring the worlds of dance, sport, and family life. Mellon's prodigious output of works reflects the passion he has for his chosen discipline. "My work reflects our interests as engaged human beings," says the artist. "I sculpt what we are passionate

about, and the resulting works are collected precisely because they reflect those passions.” Schooled to pursue the sciences, Mellon left pre-medical studies for the study of history and philosophy, before discovering art as a vehicle to embrace all of his interests. From the start, he enjoyed the challenge of conveying something of the inner life of his subjects...multi-faceted portrait busts, evocative dance and sports sculptures in balance and motion, and bronzes projecting the strength and confidence of contemporary women. His works have been displayed from New York to Los Angeles to Tokyo and are in numerous corporate, private, and public collections worldwide. Individuals who have been recognized and honored with Mellon bronzes include Pope John Paul II, President George H. W. Bush, President Lee Teng-hui of Taiwan; athletes Michael Jordan, Mickey Mantle, Arthur Ashe, Cal Ripken, Chris Evert, Steph Curry, and Venus Williams; dance world legends Agnes de Mille and Cynthia Gregory; Nobel Peace Prize recipients Elie Wiesel, Muhammad Yunus, Jimmy Carter, and Barack Obama; university builders Herman B. Wells (Indiana University) and John Silber (Boston University); and a host of business leaders.

**Dora Natella** was born in Venezuela to a family of immigrant Italians but was raised and educated in Italy. In 1980, at the age of 21, she moved to the United States for advanced studies in bronze casting. Having more than one place she calls home has given her a broad perspective about people, their cultures, and their experiences. Having artistic roots in both Ancient Europe and the New World has been a key to her identity as an artist, as she had approached a contemporary style of sculpture from a classical background. She earned an MFA in sculpture at Western Michigan University in 1986; and taught sculpture, life drawing, two- and three-dimensional design there for six years. In 1992, she was hired as the Sculpture Area Coordinator at Indiana University-Bloomington. At the time, her research and creative work gradually became centered on the female figure. Her sculptural installations sparked interest in their statement and cross-cultural references to Latino women's experiences and generated topical dialogue of universal women's issues. Her most recent work has addressed fundamental aspects of her own life experiences as a woman. Themes such as motherhood, death and mourning, and the celebration and renewal of life through the menses have become predominant directions in her art. In 1995, she moved to Eugene, OR where she taught sculpture at the University of Oregon for four years while developing her own creative research and teaching private classes and seminars. In addition, she has exhibited frequently and won numerous grants and awards including a lecturing/research Fulbright Award given by the U.S. Information Agency and the Alex J. Ettl Grant given by the National Sculpture Society in New York City. She is currently head of the Sculpture Department at Indiana University-South Bend.

South Carolina native **Roy Paschal** earned a degree in Chemistry at the Baptist College in Charleston then studied at the Ringling School of Art and Design in Sarasota, Florida. Upon graduation, he took a job in the lab of the SC Law Enforcement Department (SLED). Co-workers took note of his doodles and drawings, as well as his caricatures done for individuals' retirement celebrations and he began to do sketches of robbery suspects. Then he was sent for FBI training where he learned skull reconstruction and he worked as a forensic artist for the remainder of his career. In addition to drawing

sketches of suspects, he helped set up a state-level program to benefit the long reach of law enforcement. Roy Paschal had gained considerable recognition as a forensic artist when, in 1987, he was asked by the director of the South Carolina Institute of Archaeology and Anthropology to reconstruct facial features from the skulls of two African American Union soldiers who had served during the Civil War with the 55th Massachusetts Regiment that arrived on Folly Beach in 1863. He sculpted busts of each man which are now in the collection of the SC State Museum. Paschal continues to advance education, science, and the arts by teaching, mentoring, painting, and sculpting.

**Peter Rubino** has achieved international acclaim with numerous private and corporate commissions. *Mother of All Life*, a 10-foot-tall historic monument graces the Boyko research center at the Ben Gurion University of the Negev in Beer Sheva, Israel and *Angel*, a 35-foot-tall monumental figure, was created for the Walt Disney Co. His inspiring workshops utilize the easy to follow, step-by-step teaching methods perfected over 35 years as an instructor at prestigious art institutions such as The Brooklyn Museum Art School and The National Academy School of Fine Art in New York City. Peter Rubino also originated “Symphony in Clay” – an unique, high energy, “extreme sculpting”, performance piece. Portraits of jazz icon Dave Brubeck and sports legend Lou Gehrig are examples of Peter Rubino's talent for making bronze come to life with vitality. His comprehensive books, *The Portrait in Clay* and *Sculpting the Figure in Clay*, are distributed worldwide and have been translated into numerous languages.

**Sandy Scott** trained at the Kansas City Art Institute and worked in animation before turning her attention to etching in the 1970s and sculpture in the 1980s. An elected member of the National Sculpture Society, she has won awards from the National Academy of Design, Allied Artists of America, Pen and Brush Club, American Artists’ Professional League, Catharine Lorillard Wolfe Art Club, and a Gold Medal for sculpture from the National Academy of Western Art. In 1998, the Gilcrease Museum honored Scott with a retrospective and she is an elected member of the National Sculpture Society. Her work may be seen in numerous public installations and museums, including Brookgreen Gardens, and she was commissioned to sculpt an eagle for the Clinton Presidential Library. She participates in many annual juried exhibitions, including Prix de West, Autry, Northwest Rendezvous, Cheyenne Frontier Days Museum Show, and the National Wildlife Museum Fall Exhibition. A veteran instructor, Scott teaches at Scottsdale Artists School and Brookgreen Gardens, and is the subject of a book, *Spirit of the Wild Things: the Art of Sandy Scott*.

**Trish Smith**, a graduate of the University of Arizona, has been Studio Director for artist Sandy Scott for the past 30 years and is a master mold-maker.

Born in Worcester, Massachusetts, **Susan Wakeen** was raised by creative parents who encouraged the pursuit of an art career. A favorite part of her early years was drawing and painting. She attended Central Connecticut State University, majoring in math and psychology. For many years, she taught Special Education in Brookline and Waltham, Massachusetts. Always with sketchbook and pencil close by, the reality of being a fine artist seemed far reached. But she started with evening courses at the Boston School of Fine Art. Later studying with Joshua Graham and Dorothy Lepler, they would become

influential in teaching Susan discipline, observation, and control. She debuted her sculptures and dolls in New York City at the International Toy Fair. She was instantly recognized for her work and was awarded "Doll of The Year" for her sculpture, *Jeanne*. Susan was offered a position at Hasbro Toys in Pawtucket, Rhode Island as senior designer and contributed greatly to the growth of the doll design department. She began creating sculptures of babies and formed her company, the Susan Wakeen Doll Company, Inc. For over 25 years, Susan was recognized by her peers and collectors as one of the top artists in her field, being honored with more than 48 nominations and awards in the industry for "Doll of the Year" and "The Award of Excellence." She traveled to Italy, China, and Spain to perfect her artistry. Susan was awarded First Place at the International Portrait Conference in Atlanta for her sculpture, *Carla*, and has received awards from the Salmagundi Club, National Sculpture Society, and other arts organizations. Susan's sensitivity and style expressed in clay and bronze are currently in the homes of collectors and museums throughout the world.

A full-time sculptor for three decades, **Bart Walter** is primarily known for his unique and dynamic approach to surface. His work can be found in notable public and private collections worldwide: be it in the museum, gallery, or zoo, his art is exhibited in myriad locations. Bart Walter travels extensively to pursue honest interpretations of his subjects, from lions and chimpanzees to more local North American wildlife. Sculpting and drawing directly from life allow him to infuse vitality and spontaneity into his work. Continuing the tradition of earlier animaliers such as Barye and Bugatti, Bart has transcended their reliance on the taxidermist table and the zoo by sculpting directly from the natural world. Working from his personal drawings, clay and wax field studies, Bart embraces a figurative, representational style that eschews the minute in favor of the whole – the spirit of the animal. His renderings are derived from a personal commitment to the integrity of each subject. When casting in bronze, his hands-on approach results in sculptures that are faithful to the original work. With this holistic view of inspiration, creation, and casting, Bart Walter has won the respect and admiration of fine art curators, collectors, and the public. He lives and works in Westminster, Maryland.

**Heidi Wastweet** is a leading American medalist and sculptor specializing in bas-relief bronzes. In conjunction with a wide variety of private mints she has produced over 1,000 coins, medals, tokens, and rare coin replicas since 1987. She was chief engraver for Sunshine Mint for 11 years and lead designer/sculptor for Global Mint for five years. In 2001, she opened her own studio, relocated from Idaho to Seattle in 2003, and then to the San Francisco Bay area in 2013. She serves as president of the American Medallic Sculpture Association and is former president and founder of Seattle Sculpture Guild as well as a member of the Federation Internationale de la Medaille. Her work has been shown in *Coin World* and *Coinage* magazines and she exhibits her non-commissioned work with the National Sculpture Society in New York and the Bellevue Art Museum in Washington. She served two four-year terms on the Citizen's Coinage Advisory Committee for the US Mint in Washington, DC. Medal and coin credits include a seven-coin set issued by the Sultanate of Darfur, Asian Hall of Fame Award Medal, the Dean's Award for Seattle University School of Law, Alumnus Award for Stephen F. Austin University, Mayo Clinic Visiting Physicians Medal, Stanford University Alumni Medal,

and Island Records Willie Nelson portrait. In addition to medallic art, she has also created public art including a commission for the University of Washington's Medal of Honor Monument in Seattle and eight bronze relief panels for 12-foot-high church doors at St. Paul's in Pensacola, Florida.

**Wesley Wofford** displayed an artistic talent at an early age. He enrolled in Valdosta State University's BFA Program on a competitive art scholarship but, after several years of study, decided to leave and head for Hollywood, CA where he worked in the motion picture industry creating hyperrealistic people, characters, and animals in sculpture. His interest in advanced translucent silicones led him to develop his own formulas and techniques, which catapulted him to the forefront of the makeup effects industry. Wofford has worked on over 75 motion pictures and television shows including *A Beautiful Mind*, *Hannibal*, *Batman and Robin*, *The Rock*, *Collateral*, and *Vice*. He has personally worked with such actors as Robert De Niro, Tom Cruise, Julia Roberts, Will Smith, Robin Williams, and Russell Crowe. He has been featured in magazine articles and television coverage and has received many awards, including an Academy Award and an Emmy. In 2002, he moved to the North Carolina mountains with his family to pursue fine art full time. He still works on the occasional film but spends most of his time on public and private commissions as well as pursuing his own compositions. He is a Fellow in the National Sculpture Society, holds Signature Status with The Portrait Society of America, and is an elected member of The Academy of Motion Picture Arts and Sciences and the Portrait Sculptors Society of the Americas.

**Rod Zullo** was born in 1965 in Bucks County, PA. When he was five, his grandmother, a painter, encouraged his parents to send him to private art lessons with a well-known Buck's County impressionist. A consummate student of art, he continually searches for his own truth and language. For 20 years, Rod Zullo traveled throughout the world as a fisherman guide for everything from blue marlin to brook trout. He also wrote magazine articles for leading sporting publications. His travel abroad exposed him to a variety of art styles, mediums, and messages. By studying past and present masters, he has explored sculpture as a metaphor of the human condition. With the guidance and mentoring of sculptor Floyd T. DeWitt, Rod Zullo has learned to see beyond the literal and narrative to create work that is contemplative and expressive yet conscious of traditional fundamentals. His goal is to see the abstract forms in nature and express this in sculpture by marrying the components of discipline and creativity to express a concept rather than an image. He is a Fellow of the National Sculpture Society.

## **WORKSHOP POLICIES AND PROCEDURES**

### ***Registration and Payment***

Registration is accepted on a first-come, first-served basis. A registration fee of \$150 is required upon registration. A student is not on the class list until the fee is paid. After attending one workshop, students may receive a 10% tuition discount for attendance in subsequent workshops during the same year. Students are asked to provide a complete mailing address, telephone number, and e-mail address when registering. Using American Express, Visa, MasterCard, or Discover Card, students may register by telephone, Mondays-Fridays, at (800) 849-1931, ext. 6012, or at (843) 235-6012. Checks

are to be made payable to Brookgreen Gardens and can be sent to: Brookgreen Gardens, Attn: Sculpture Workshops, PO Box 3368, Pawleys Island, SC 29585. Contact [sculpture@brookgreen.org](mailto:sculpture@brookgreen.org) for additional information. The full class listing is also found at [www.brookgreen.org](http://www.brookgreen.org). A waiting list is established once a class has filled.

### ***Withdrawals, Cancellations and Refund Policies***

Withdrawal from a workshop must be in writing and must be given at least 30 days prior to the beginning of the workshop. We prefer to apply the registration fee to a future workshop but, if this is not possible, it will be refunded. If a student withdraws during a workshop, a pro-rated tuition payment plus any fees for materials or models must be paid. The full registration fee (\$150) will be kept if a student does not attend and does not provide a written notice of withdrawal by the deadline. Students will receive a full refund in the event that a workshop must be cancelled by Brookgreen Gardens.

### ***Levels of Skill***

All workshops require students to have basic familiarity with the subject matter of the class.

### ***Supplies, Books and Additional Fees***

A supply list of required materials will be sent approximately three weeks prior to the start of each workshop. Students may not bring their own clay to the workshop unless the instructor has specified it. If recommended, students are encouraged to obtain books prior to the workshop. Some materials for workshops are provided and some workshops require models, both for additional fees. In the event additional fees are required, they are determined at cost and divided evenly among the students.

### ***Daily Schedule***

Although each sculpture workshop begins and ends at the instructor's discretion, the schedule is generally 10:00 a.m.-5:00 p.m. on the first day, and 9:00 a.m.-4:00 p.m. on subsequent days, which provides six hours of instruction per day. One hour is allowed for lunch. In order to keep to the schedule, students are encouraged to bring their own bag lunches or to use Brookgreen food service facilities. Refrigerator, microwave oven, coffee maker, water-cooler, and vending machines are located at the Campbell Center.

***Questions?:*** Robin R. Salmon, VP of Art and Historical Collections and Curator of Sculpture (843) 235-6012; or [sculpture@brookgreen.org](mailto:sculpture@brookgreen.org).