

2019
NCCCIAP



Sloss Furnaces
Birmingham, AL

**2019 NATIONAL CONFERENCE ON
CONTEMPORARY CAST IRON ART & PRACTICES**

2019 NATIONAL CONFERENCE ON CONTEMPORARY CAST IRON ART & PRACTICES

This National Conference on Contemporary Cast Iron Art and Practices is a biennial convergence of students, educators, academics, and professionals dedicated to exploring and advancing cast iron as an art medium. Support from this conference helps the Metal Arts Program at Sloss Furnaces National Historic Landmark preserve the history and knowledge integral to working with cast iron processes. In turn, Sloss Metal Arts provides opportunities that propagate and expand technical, aesthetic, and conceptual issues pertinent to our discipline. Collectively, this National Conference and Sloss Metal Arts create a magnetic field that helps hold our community together.

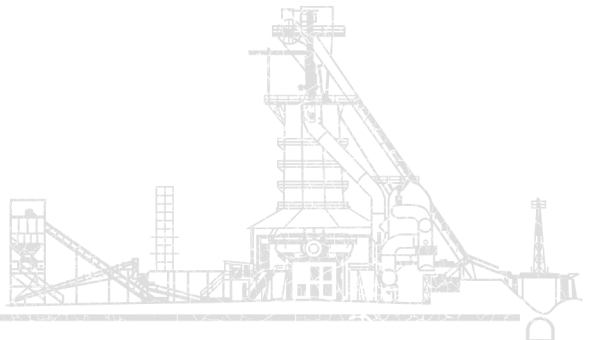


Beyond the Parting Line

Parting
lines are seams
of genesis, where
mold parts come together to
define the spaces that form our cast-
ings. These are lines struck to divide, to
determine what is cope, drag, and core. While
divisive, parting lines are placed with the hope of
defining disparate elements that together will
mold a whole greater than the sum of parts.

We observe a world similarly filled with division,
often without the goal of unity. As we converge at
Sloss, we seek to mold a future that is inclusive,
one that celebrates our differences as well as our
shared passions in art and life. Through our
exchange, we call out ways to move
forward in our practice, trans-
form our aesthetics and
ideas, and create
success.

-The 2019 Steering Committee



SCHEDULE OF EVENTS

MONDAY, APRIL 1

9:00am
Shed No. 2 **Student Cupola Contest: Orientation**
Coordinators: Miranda Kyle & Morgan Lugo

9:30am - 5:30pm
Shed No. 2 **Student Cupola Contest: Prep**

TUESDAY, APRIL 2

8:30am - 5:00pm
Visitor's Center Patio **Registration**

9:00am - 5:00pm
Visitor's Center &
Back 40 Beer Co. Warehouse **Exhibitions: Artwork Drop Off**
Coordinators: Laura Mullen, Stacey Holloway, & David Lobdell

9:00am - 5:30pm
Shed No. 2 **Student Cupola Contest: Prep**

9:00am - 5:30pm
Shed No. 2 **Workshop: Large Mold**
Instructor: Christyn Overstake, South Bend Museum of Art
Assistants: Robin Baker, University of Notre Dame
David Marquez, Western Kentucky University

GO BIG! Participants produce multipart sand molds for castings ranging from 200 lbs. to 600 lbs. in iron with full logistics support. Additional registration required.

9:00am - 5:30pm
Shell Room **Workshop: Ceramic Shell**
Instructor: Kelly Wilton, Staach
Assistant: Kaleigh Suddarth, Independent Artist

Learn how to sprue and prepare wax pattern(s) for dipping in ceramic shell, which is one of many lost wax methods. High detail can be achieved with ease. Additional registration required.

WEDNESDAY, APRIL 3

8:30am - 5:00pm **Registration**
Visitor's Center Patio

8:30am - 5:00pm **Mold Registration**
East Viaduct **Mold Master:** Derek Russell
 Mold Master Crew: Al Johnson, Jam Lovell, Gabrielle Egnater, Marty Linson

So you brought molds to be poured at the conference? AWESOME!!

Come to the Mold Registration Tent and we'll verify pre-registered molds, register arriving molds, and accept payment. We'll tag 'em, track 'em, and get 'em on the floor to be filled with piping hot metal.

All molds are registered and tracked.

All castings are weighed and payed.

ALL PARTICIPANTS are responsible for the cost of iron in addition to registration as follows, unless you are enrolled in a workshop, except Large Mold:

≤ 20 pounds = \$20

21-50 pounds = \$40

50-100 pounds = \$60

>100 pounds by actual weight X \$.50/lb

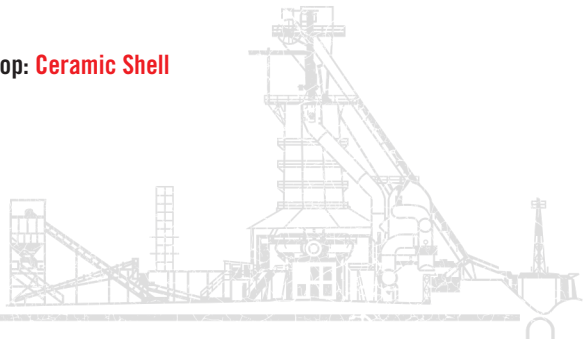
Resin bonded sand is \$25 per 100 lbs. if you are not enrolled in a workshop, except Large Mold.

9:00am - 5:00pm **Exhibitions: Artwork Drop Off**
Visitor's Center &
Back 40 Beer Co. Warehouse

9:00am - 5:30pm **Student Cupola Contest: Prep**
Shed No. 2

9:00am - 5:30pm **Workshop: Large Mold**
Shed No. 2

9:00am - 5:30pm **Workshop: Ceramic Shell**
Shell Room



9:00am - 5:30pm
West Viaduct

Workshop: Beginning Greensand
Instructor: James Vanderpool
National Ornamental Metal Museum
Assistant: Cassie Rebman
National Ornamental Metal Museum

Learn how to make oil-bonded greensand, use process-specific tools, and discover the possibilities as well as the limitations of this type of molding process. Participants will make two (2), two-part molds. Additional registration required.

9:00am - 5:30pm
West Viaduct

Workshop: Advanced Greensand
Instructor: Bob Rogers, National Ornamental Metal Museum
Assistant: Charles Logan, National Ornamental Metal Museum

Learn how to make oil-bonded greensand, use process-specific tools, and discover the advanced possibilities as well as the limitations of this type of molding process. The cup, saucer, spoon mold was originally part of a final test in the U.S. Navy foundry. To become a professional mold maker, the applicant would need to complete a single mold of all three components in greensand and have the mold cast perfectly. Creating a multiple part mold of a cup, saucer, and spoon in this way is challenging because of the fragility of the molding material and the pattern. This is a workshop devoted to advanced techniques in greensand to honor the tradition and history of this mold. Additional registration required.

9:00am - 5:30pm
Shed No. 2

Workshop: Island of Misfit Toys Cupola
Instructor: Dan Matheson, School of the Art Institute of Chicago
Assistant: Lloyd Mandelbaum, Chicago Crucible

Introduction to the principles, materials, and techniques needed to build and operate a cupola blast furnace through hands-on instruction and construction from drawing board to bottom drop. Additional registration required.

9:00am - 5:30pm*
Shed No. 2

Workshop: Multi Parted Mold
Instructor: Durant Thompson, University of Mississippi
Assistant: Aaron Hussy, APH Studios

Learn how to create parting lines and ram a multi part mold in resin-bonded sand. Additional registration required.

* Morning Sand Priority

9:00am - 5:30pm*
Back House Studio

Workshop: Improvisational Mold
Instructor: Jessica Hope Whittington, University of Kentucky
Assistant: Caleb Williams, Independent Artist

Get familiarized with improvisational mold making strategies, such as when to improvise, pattern-making materials that best lend themselves to improvisational mold making, problem solving, and more. Participants will create a pattern on site from soft, semi-rigid, and/or natural materials, revealing the inherent aesthetic qualities of such materials. Additional registration required.

* Morning Sand Priority

9:00am - 5:30pm*
Shed No. 2

Workshop: A Better 2-part Mold
Instructor: Brianne Nelson, Rochester Arc and Flame Center
Assistant: Ashley Tabor, Pots A Lot Pottery

For beginners that have never made a mold or are interested in improving basic mold making techniques. Each day of the workshop participants will make a small mold, using different materials. Additional registration required.

* Morning Sand Priority

9:00am - 5:30pm**
Shed No. 2

Workshop: Lost Wax with Resin Bonded Sand
Instructor: Ivan Berejkoff, The Crucible
Assistant: Vanessa Zagaroli, S.K.A.S.T.

Learn investment molding using resin-bonded sand for wax meltout rather than parting. Additional registration required.

** Afternoon Sand Priority

9:00am - 5:30pm**
Shed No. 2

Workshop: Direct Carve Mold Making
Instructor: Gerry Masse, Sculpture Trails Outdoor Museum

Introduction to "patternless mold making." Participants create a casting using a simple two-part mold with a core. This workshop teaches the basics of creating improvisational, hollow castings with steel inclusions for later assembly as well as many carving tips and tricks using both hand and power tools! Additional registration required.

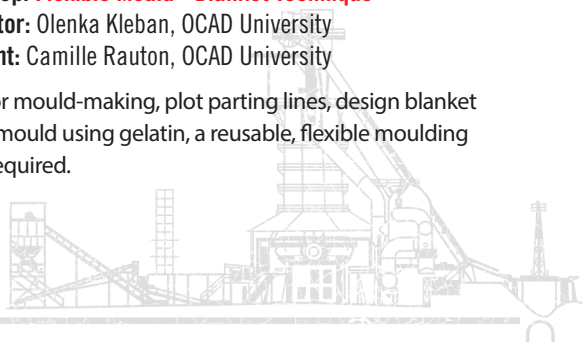
** Afternoon Sand Priority

9:00am - 5:30pm**
Shed No. 2

Workshop: Flexible Mould - Blanket Technique
Instructor: Olenka Kleban, OCAD University
Assistant: Camille Rauton, OCAD University

Learn how to prepare an object for mould-making, plot parting lines, design blanket features and keys, and create the mould using gelatin, a reusable, flexible moulding material! Additional registration required.

** Afternoon Sand Priority



10:00am - 11:00am
 Visitor's Center

Presentation: Overview of Small Iron Foundry Furnace Construction and Operation

Rich Stewart, Independent Artist, San Diego, CA

An overview for those new to iron casting for the arts and any with experience wishing to obtain additional knowledge. The presentation covers basic furnace design principles, furnace tools design, furnace setup, furnace operation, and foundry safety.

11:00am - 12:00pm
 Visitor's Center

Presentation: Metal Coatings and Patinas

Kurt Dyrhaug, Lamar University

Luke Sides, Collin College

Eric Fuertes, School of the Art Institute of Chicago

This presentation will focus on epoxy and metal coatings for plastic, metal, and paper. Various techniques with traditional and non-traditional patinas will be addressed with products available from Sculpt Nouveau and XTC-3D.

1:30pm - 5:30pm
 Shed No. 2

Mini Workshop: Cuttlebone Casting for the Pour Floor

Instructor: Tina Neiweem, Neiweem Industries

Assistant: Brianna Krueger, Independent Artist

Learn how to create miniature castings from carved cuttlebones. Participants will use a direct carve method to create a void in the cuttlebone. Molds will be attached to a sprue system to be poured without special equipment. Additional registration required.

2:00pm - 3:00pm
 Visitor's Center

Panel: African Iron Furnace - Revisited

Panelists: Tony M. Bingham, Miles College

Emily G. Hanna, PhD, Birmingham Museum of Art

This panel will revisit our process of the making and firing of an African Iron Furnace. Originally presented during the 1999 Southern Iron Conference at Sloss, our panel examines the new research and investigations related to traditional and modern uses of this ancient technology, including visual examples of utilitarian and ritual objects made from smelted iron. Further discussions will explore the influences of African iron making on the early and contemporary African American iron working processes.

2:00pm - 4:00pm
 Wax Room

Mini Workshop: Rust Printing with Ferrous Metals

Instructor: Lauren Koch, University of Maryland

Create prints on paper using ferrous materials, natural colorants, and an expedited oxidation process. Additional registration required.

3:00pm - 4:00pm
Shed No. 1

Presentation: Charles Hook Award Lecture
Gerry Masse, Sculpture Trails Outdoor Museum, 2017 Hook Awardee

For enthusiasm and service to the 2017 conference, Gerry received the Charles Hook Award, named for the long-time sculpture professor at Florida State University. Come hear this outstanding member of our community share his work, insights, and lifelong journey as an artist.

3:00pm - 4:00pm
Power House

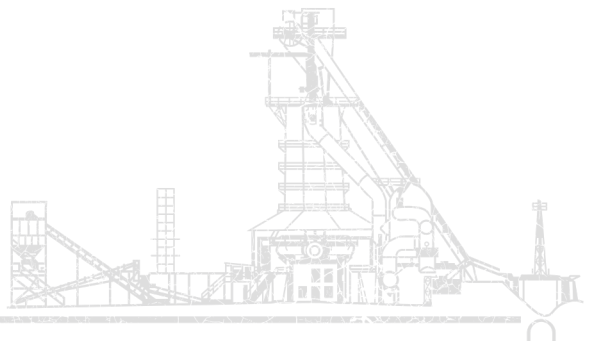
Demonstration: This Side Up: Crating and Why it Matters
Sara Allen, Boston Children's Museum

In the whirlwind of creation, the eventuality of relocation is often overlooked. After countless hours, money, and general aggravation in the studio bringing a piece to life, the added headache of building a box to put it in can seem daunting. Sara provides some tried and true examples and solutions to crating artwork, including techniques to simplify shipping and receiving. Rest easy knowing that your baby is going to arrive in style and travel home safely.

3:00pm - 4:00pm
Power House Viaduct

Demonstration: Leathers, Costumes, and Armor: Protective Gear Modifications as Expression
Louie-Paulo Darang, Independent Artist/Minnesota Supercrew

Louie Darang and Erin Genereaux demonstrate different methods for personalizing one's appearance on the pour floor. Included are the basics of customizing protective gear, such as patches and markmaking, to more sophisticated physical modifications, and a discussion on practical alternatives to traditionally worn welding leathers. They discuss various ideas and traditions behind the ritualistic, performative, and theatrical elements of pour "armor" as well as more pragmatic reasons for highly individualized equipment.



4:00pm - 5:00pm**Shed No. 1****Presentation: 20X20****Meteorites: Metal from Heaven for Ancient Egyptians***Caroline Covington, Asst. Professor, Pellissippi State Community College***Why Iron?***Mary Ratcliff, MFA Candidate, Louisiana State University***No Parting Line: Improving scratch block quality to encourage community involvement***Caroline Covington, Asst. Professor, Pellissippi State Community College***Eine Wunderbare Zeit in Deutschland: Atelierhaus Hilmsen 2018***Lauren Koch, MFA Candidate, University of Maryland***Bill's Lodestone***Carl Billingsley, Prof. Emeritus, East Carolina University***The Ring Toss***Tobias Flores, Assoc. Professor, Fort Hays State University***The Harder Barter Market***Kristen Tordella-Williams, Asst. Professor, Millsaps College*

Presenters show 20 slides with 20 seconds to speak per slide for a total of 6 minutes and 40 seconds per presentation. Presentations are from all levels and disciplines focusing on cast iron as a medium and/or process and its relationship to the field of art and art history. Presentations cover a wide range of potential topics, i.e., individual creative research, the research of another artist, a recent project, a new idea, an old idea, an innovation, etc.

4:00pm - 5:00pm**Power House****Demonstration: Documenting Sculpture Outside the Photo Studio***Robin Baker, University of Notre Dame*

Explore photographic techniques for documenting sculpture outside of a photography studio and on a budget. Learn how to construct and use an inexpensive, portable, battery-powered lighting kit. In addition to using strobe lighting, Robin shows how common and readily available materials can be used to create better images in the studio and in the field.

4:00pm - 5:00pm**Power House Viaduct****Demonstration: One and Done: Making a 1-shot 2-part Sand Mold***Page Burch, Kennesaw State University*

Many times in the process of creating a sand mold, the pattern is molded in multiple sessions. This allows for one section of the mold to set up before another part is rammed up. Due to time constraints or material concerns, this might not always be best practice. This is when making a complete parted mold in one session comes in very handy. Page shows a method that is almost exactly the same as any normal sand mold, except that every step is performed in one session before the resin sets.

Opening Ceremony

6:30pm - 8:00pm

Water Tower Patio

Welcoming remarks

Andrew Marsh, 2019 Chair

Eric Fuentes, 2019 Co-Chair

Marshall Christie, Director, Sloss Metal Arts

Steven Reider, Chief Officer, Sloss Furnaces Foundation

The Honorable Randall Woodfin, Mayor of Birmingham

8:00pm - 10:00pm

Spray Pond Lawn

Performance: **Cauldron**

Kenneth Payne, SUNY Buffalo State

The Reverend Doctor Payne and his extra-stellar crew of fallen miscreant angels present a lavish indulgence into unadulterated pyrotechnica. Molten fire caresses sumptuous blocks of the purest ice, augmented by explosive highlights, echoing the first passionate kiss in the Garden of Eden, the beginning of time when the spirit of Iron was unleashed.

Historic love stories unfold of Isis and Osiris, Tristan and Isolde, and the iron passion of Ogun for Ochun in this pyro-theatrical composition. Confront your own passionate love for iron and watch it unfurl in a burning trail of temptation. Experience the beginning of creation as the swirling trail of cyclonic gasses blaze into the night sky and cool into the first molecules of iron.

10:00 pm

Spray Pond Lawn

Performance: **Siege of the Pyre**

Marshall Christie, Sloss Metal Arts

The siege of a bonfire by trebuchet, an honored tradition at Sloss, marks the passing of the loved and lost.



In Honor of
CASEY VINSON WESTBROOK

January 2, 1981 - November 3, 2018



For as long as anyone can remember, Casey had a love for fire. Born with natural artistic talent, he went on to earn a Bachelor of Arts at University of West Georgia in 2004. He completed his education with a Master of Fine Arts with focus in Sculpture at Kansas State University in 2007.

Although gifted in all mediums, sculpting and casting definitely became his driving force. Beyond his zeal for his craft and his art, he had immense passion for teaching. He spent time at Kansas State, Bowling Green University, and University of West Georgia as assistant professor, as visiting artist and lecturer at Syracuse University, University of Northern Arizona, Carrie Furnaces at Carnegie Mellon, Bullpen Foundry, 555, Sentinel Iron Works, and attended many national and international iron conferences. Though most who knew him know he was an iron god, they also knew he had a softer side that warmed everyone's heart. He was a kind and loving father, friend, son, and brother. His smile was brightest when he was with the ones he loved. Despite being tough, he was one of the most gentle men you will ever know. He was generous with his time, his talent, and his wisdom and loved imparting his knowledge and love of his craft. A mercurial man of intensity, he burned brightly and left his mark on all who knew and loved him.

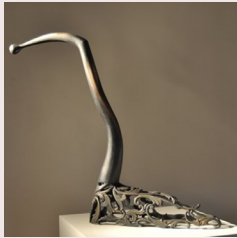
Master Sculptor. Mold Maker. Visionary. Educator.

Special thanks to Dana Jones for images and words.

Casey's last three castings appear for exhibition courtesy of Ed Parrish, Jr.

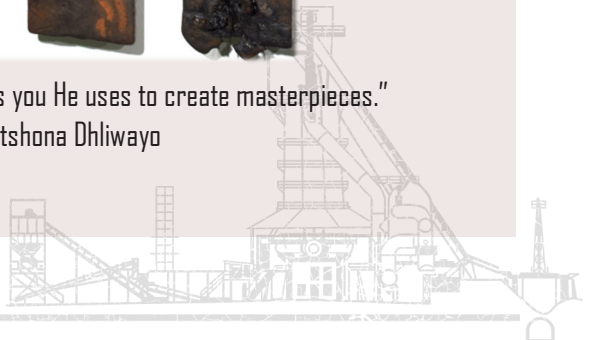
Casey Vinson Westbrook

January 2, 1981 – November 3, 2018



"You are God's chisel; it is you He uses to create masterpieces."

Matshona Dhlwayo



THURSDAY, APRIL 4

8:30am - 5:00pm Visitor's Center Patio	Registration
8:30am - 5:00pm East Viaduct	Mold Registration
9:00am - 4:00pm East Viaduct	Student Cupola Contest: Prep
9:00am - 5:00pm Visitor's Center & Back 40 Beer Co. Warehouse	Exhibitions: Artwork Drop Off
9:00am - 5:30pm Shed No. 2	Workshop: Large Mold
9:00am - 5:30pm Shell Room	Workshop: Ceramic Shell
9:00am - 5:30pm West Viaduct	Workshop: Beginning Greensand
9:00am - 5:30pm West Viaduct	Workshop: Advanced Greensand
9:00am - 5:30pm Shed No. 2	Workshop: Island of Misfit Toys Cupola
9:00am - 5:30pm* Shed No. 2	Workshop: Multi Parted Mold * Morning Sand Priority
9:00am - 5:30pm* Back House Studio	Workshop: Improvisational Mold * Morning Sand Priority
9:00am - 5:30pm* Shed No. 2	Workshop: A Better 2-part Mold * Morning Sand Priority
9:00am - 5:30pm** Shed No. 2	Workshop: Lost Wax with Resin Bonded Sand ** Afternoon Sand Priority
9:00am - 5:30pm** Shed No. 2	Workshop: Direct Carve Mold Making ** Afternoon Sand Priority
9:00am - 5:30pm** Shed No. 2	Workshop: Flexible Mould: Blanket Technique ** Afternoon Sand Priority

9:00am - 10:00am
Visitor's Center

Presentation: Iron Age: Cast Iron Twist Balloon Weapons
Tasha Determan, University of South Dakota

This presentation revolves around the artist's research and exhibition of cast iron twist balloon weapons over the past year. The lecture includes the conceptual ideas within the series and the process of iron casting the balloons. There will be documentation and explanation of the process and the sculptures created. Initially, this research began with the artist's involvement in the U. Discover Scholars Program through the University of South Dakota, which is a 10-week program over the summer. The Iron Age exhibition is a sculptural exhibition that represents the current indifference to war. This exhibition consists of past and current weapons associated with war, such as an airplane, combat aircraft, long-sword, pistol, rifle, longbow, saber, and atomic bomb. Twist balloons are twisted into such weapons and cast into iron with a bright, colorful patina. Through bonded sand molds and ceramic shell molds, the balloons are cast. The transformation of objects and the triviality of toys and war are the significance and representation in the exhibition. The exhibition will be displayed at the Coyote Twin Gallery in Vermillion, South Dakota in April 2019.

9:00am - 12:00pm
Shed No. 1

Performance Furnace run: Phil-Us 10" cupolette
Alyssa Imes and Lauren Koch, We Are Women

Phil-Us is a 10-inch cupolette built by Alyssa Imes in 2017. Alyssa completed the furnace under the skilled instruction of Christian Benefiel and Kay Dartt during her undergraduate education at Shepherd University in West Virginia. Phil-Us has been featured at demonstration iron pours in West Virginia, Virginia, and Maryland. Her core crew is comprised of Shepherd University alumni, Alyssa Imes, Kyla Johnson, and Erin Bennett, who met and conscripted Lauren Koch, UWG alumni and UMD grad student, at Sloss during NCCCIAP 2017. Their ranks expand often to include experienced iron casters as well as those just learning the casting processes. During her run in 2019, Hannah Hones and Kay Dartt will be joining the crew again in addition to Ronda Wright, April Terra Livingston, Jackie Fischer, Haley Hester, Kay Dartt and Z Zhou.

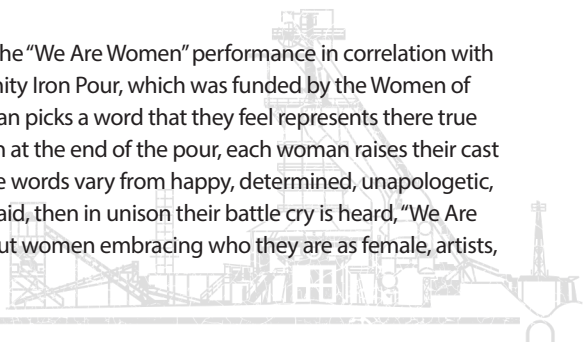
9:00am - 12:00pm
Shed No. 1

Performances
A multi-act affair, featuring:

We Are Women

Alyssa Imes, Ice Lab
Lauren Koch, University of Maryland

In the fall of 2018, Alyssa created the "We Are Women" performance in correlation with the Shepherd University Community Iron Pour, which was funded by the Women of Shepherd Foundation. Each woman picks a word that they feel represents their true self. These words are cast and then at the end of the pour, each woman raises their cast iron word high and declares it! The words vary from happy, determined, unapologetic, sensitive, etc. Once each word is said, then in unison their battle cry is heard, "We Are Women!" This performance is about women embracing who they are as female, artists, and iron casters.



Quiet Practice II: With Grit and Grace

Emily Baker, University of California, Santa Barbara

Quiet Practice II : With Grit and Grace is performed with a crew of all women or women-identifying casters. This piece is not about spectacle or explosions, but meant to counteract the aggressive, reactive performance pours. Similar to how a farmer prepares a plot, rows of sand will be tilled and will house molds of seed pods and other large fruit pits. As a metaphor for our commitment to teaching this craft to others, this performance is meant to give thanks to new iron friends, while also creating a space for others to join in. Touching on themes of fertility, community, and new life: new life as in the new work created within the molds, as in the inclusion of those new to iron casting, and as in the potential of a new generation of iron casters. The totality of the process thus invokes the paradigms of creation in an all encompassing way.

A Woman's Place (semiotics of the domestic)

Lisa Evans, Carmarthen School of Art

A Woman's Place (semiotics of the domestic) emphasizes how a woman and her implements disrupt the familiar system of everyday meanings. An all-female crew conducts a production pour to encompass the live aspect. The performance features "a daily routine" parallel the conceptual aesthetic of the domestic. The presence of women in industry, specifically foundry work, continues to bear concerns and prove challenging. This performance is an attempt to celebrate a female presence and to work with international artists to form dialogues and expand practices employing collaborative exchanges.

Lisa Evans is supported by funding from the Arts Council of Wales.

10:00am - 11:00am
Visitor's Center

Presentation: Tools and Techniques to Fight Shrinkage
Lucas Dix, Miller & Company

Fundamental understanding of metal casting falls into two main categories. The first is the melting of metals, of which the cast iron art community truly has a good understanding. The second fundamental of metal casting is understanding how metals solidify. Understanding solidification is critical in achieving a sound casting without macro-defects (those that which physically affect the appearance and intended use of the piece). Metals shrink when they solidify. Shrinkage occurs because of the atoms going from a state of disorder (liquid) to a state of order (solid). Shrinkage can be minimized or even eliminated with the proper use of gating, risering, and implementing chills, all of which will be discussed in this presentation. A better understanding of how metals solidify and incorporating proper gating, risering, and chill techniques will help artisans produce their pieces without unintended defects that require repair or recasting.

10:00am - 11:00am
Old Visitor's Center

Demonstration: VR Sculpting for the RL Sculptor
(virtual reality) (real life)

Eric W. Stephenson, Lunarburn Studio, LLC

Digital sculpture and 3D-printing are finally becoming available to sculptors! The possibilities seem endless until sitting at the computer with its monitor and mouse—a limited two dimensional interface at best. What if we could stick our heads inside monitors where we can see our digital sculptures in perspective and with depth of field? What if we could not only spin the object, but also walk around the space, seeing the true relationship between positive and negative space? Virtual Reality headsets, like the Oculus Rift, now provide that ability. With this technology, the act of creating with the computer has become playful, fun, and fast. Working within VR gives the sense of working in your traditional studio space. In this day long demonstration, Eric introduces some of the possibilities that VR sculpting can offer, as well as its integration with 3D scanning and 3D printing, and finally, into metal via casting. Experience his current workflow, bouncing back and forth from RL to VR and back to RL. Using two VR rigs, conference attendees can experience VR modeling themselves.

11:00am - 12:00pm
Visitor's Center

Presentation: Unexpected Surface Defects in Lost-PLA
Elizabeth Lopez, OCAD University

Exploring the use of 3D prints in combination with the ceramic shell metal casting process, as part of developing a body of creative work in her graduate studies. Last fall, while some casts came out very well, Elizabeth encountered significant unexpected surface effects in cast objects from 3D PLA prints that were not consistent with shell inclusion, venting, or miscasting, issues which are well documented in foundry literature and familiar to metal casters. After close examination of the marred surfaces, with consultations with teaching and support staff at the university foundry, she conducted some data analysis, looking for material and process differences among the several casts she had. This presentation shares the results of these analyses and early research, which point to a potential issue with the source 3D filament used in the prints interacting with ceramic slurry, and a suggested solution. The hope in sharing these findings is to draw out others' experience, or continue further investigation as the use of digital prints in casting becomes more prevalent and the shift towards using vegetable-based PLA material continues.

11:00am - 5:00pm
Old Visitor's Center

Open Access to VR Sculpting

Eric W. Stephenson, Lunarburn Studio, LLC

1:30pm - 5:30pm
Shed No. 2

Mini Workshop: Cuttlebone Casting for the Pour Floor



2:00pm - 3:00pm
Shed No. 1

Panel: Internships and Initiatives

Chair: Melanie VanHouten, Josephine Sculpture Park
Panelists: Gerry Masse, Sculpture Trails Outdoor Museum
Virginia Elliott, Independent Artist
Jonathan Forrence, University of Kentucky
Daniel T. Beck, Penland School of Craft

This panel features directors from three arts organizations and two past artist interns. The focus is to share insights into a variety of internship and workshop opportunities. Mel seeks to open conversation on ways to blaze a path in the "art world" by creating and following through on individual initiatives.

2:00pm - 3:00pm
Shed No. 2

Demonstration: TIG Welding for Sculpture; Castings & Beyond

Christyn Overstake, South Bend Museum of Art

TIG welding techniques for casting and fabrication processes will be explored, including TIG brazed cast iron. Discover the specific complications of welding and brazing cast iron as a parent metal and how cast objects present challenges unrelated to standard welding and fabrication applications. Christyn demonstrates several TIG welding techniques with discussion of the situations sculptors are likely to encounter.

2:00pm - 4:00pm
Wax Room

Mini Workshop: Metal Coatings, Textures, & Patinas on Paper

Instructor: Kurt Dyrhaug, Lamar University

Introduction to various drawing techniques using iron and bronze coatings on paper. Traditional and non-traditional patinas will also be addressed. Additional registration required.

2:00pm - 5:00pm
Viaduct

Guest Furnace run: Rita

14" cupolette

Alex Townsend, University of Southern Mississippi

2:00pm - 5:00pm
West Viaduct

Guest Furnace run: Gov I

14" cupolette

Desmond Lewis, Austin Peay State University

3:00pm - 4:00pm
Shed No. 1

Presentation: Charles Hook Award Lecture

Ira Hill, Independent Artist
2015 Hook Awardee

For enthusiasm and service to the 2015 conference, Ira received the Charles Hook Award, named for the long-time sculpture professor at Florida State University. Come hear this outstanding member of our community share his work, insights, and lifelong journey as an artist.

3:00pm - 4:00pm
Shed No. 2

Demonstration: Swept in Loam: Traditional Bellmaking and Techniques for Patternless Molding

Benjamin A. Sunderlin, B.A. Sunderlin Bellfoundry

Loam molding, along with green sand and dry sand molding, was a staple in the foundry industry up to the mid 20th century. Working in swept loam remains an art of its own where the material is brought to a mud like consistency and used to incrementally build mold segments without conventional patterns and often with purpose built equipment. Benjamin details what loam is, how to work with it, and molds with the material specifically for sweeping. Special methods showcase the practice of traditional bell making, including English and Continental methods. Learn how these techniques may translate to other objects or articles for molding outside of bell making traditions.

3:00pm - 4:00pm
Power House Viaduct

Demonstration: FerrouSutra

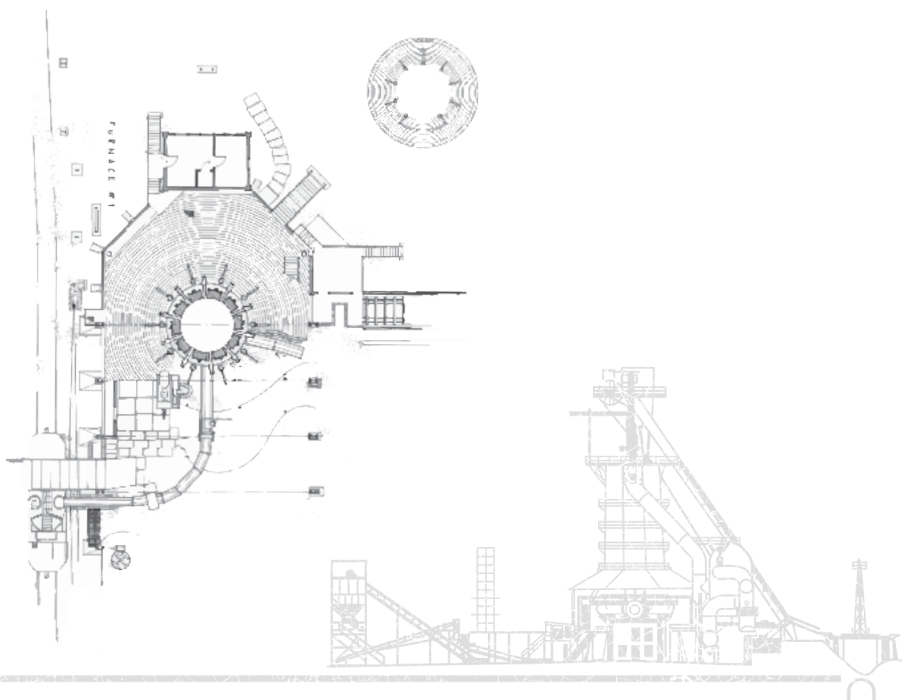
Kelly Ludeking, KRLMetals, Ironhead Sculptural Services, LLC

Kelly walks through his on-the-go foundry set up that allows him to work where there is no access to power or heavy machinery. He shows methods and techniques specifically geared towards artists looking to establish a DIY foundry.

4:00pm - 5:30pm
Water Tower Patio

The Grind: Networking for Iron Casters

Check out this networking event for NCCCIAP participants featuring arts organizations and institutions offering MFA programs in sculpture and other sculpture opportunities. The Grind is a proven way to connect with programs!



4:00pm - 7:00pm
East Viaduct

Student Cupola Contest

This is a friendly competition to introduce students to furnace design, construction, and operation. It is a test of skill and aptitude. Most importantly, it is a way for young founders to connect, engage, and challenge themselves on a national stage.

TEAMS

Massachusetts College of Art & Design

The Commuter Furnace

Gary Parzych - Captain
Marjee Levine - Mentor

University of Kentucky Piper

Jonathan Forrence - Captain
Jeremy Colbert - Mentor

University of Memphis D1

Emily Hogan - Captain
Peter Hoffecker Mejia - Mentor

Bradley University Fedó

Taylor Fawcett - Captain
Fisher Stolz - Mentor

University of Wisconsin Whitewater

Ruth

Ariana Berman - Captain
Teresa Lind - Mentor

Donnie's 'Almost There' Furnace

Donnie Keen - Captain
Meredith "Butch" Jack - Mentor

7:00pm - 10:00pm

Power House Sculpture Garden

Exhibition Openings

Charles Hook Award Exhibition: **Heat Required**

New works by Gerry Masse

Artist's Statement. These sculptures are inspired by moments in my life that I want to savor and let soak in. They started as life drawings then carved into the sand molds. I focused on making the sculptures feel effortless, expressive and fluid to carry the same voice as my drawings. They were cast in iron at three different cast iron sculpture workshops over the last 2 years: The Metal Museum in Memphis, Sloss Furnaces in Birmingham, and Sculpture Trails in Solsberry. Thank you to all those amazing iron casters around the country for providing an environment for artists to cast iron and for pushing cast iron into the forefront of contemporary sculpture. Together we will keep the object alive and well.

Back 40 Beer Co.
Tasting Room

Steering Committee Exhibition: Beyond the Parting Line

When not planning the conference, the people behind the scenes make art too! Grab a beer and take in the work by the 26-member steering committee to round out the night.

FRIDAY, APRIL 5

8:30am - 5:00pm
Visitor's Center Patio

8:30am - 5:00pm
East Viaduct

9:00am - 12:00pm
East Viaduct

9:00am - 2:00pm
Visitor's Center &
Back 40 Beer Co. Warehouse

9:00am - 5:30pm
Shed No. 2

9:00am - 5:30pm
Shell Room

9:00am - 5:30pm
West Viaduct

9:00am - 5:30pm
West Viaduct

9:00am - 5:30pm
West Viaduct

9:00am - 5:30pm*
Shed No. 2

9:00am - 5:30pm*
Back House Studio

9:00am - 5:30pm*
Shed No. 2

9:00am - 5:30pm**
Shed No. 2

9:00am - 5:30pm**
Shed No. 2

9:00am - 5:30pm**
Shed No. 2

Registration

Mold Registration

Student Cupola Contest: **Clean up**

Exhibitions: **Artwork Drop Off - Last Call!**

Workshop: **Large Mold**

Workshop: **Ceramic Shell**

Workshop: **Beginning Greensand**

Workshop: **Advanced Greensand**

Workshop: **Island of Misfit Toys Cupola**

Workshop: **Multi Parted Mold**

* Morning Sand Priority

Workshop: **Improvisational Mold**

* Morning Sand Priority

Workshop: **A Better 2-part Mold**

* Morning Sand Priority

Workshop: **Lost Wax with Resin Bonded Sand**

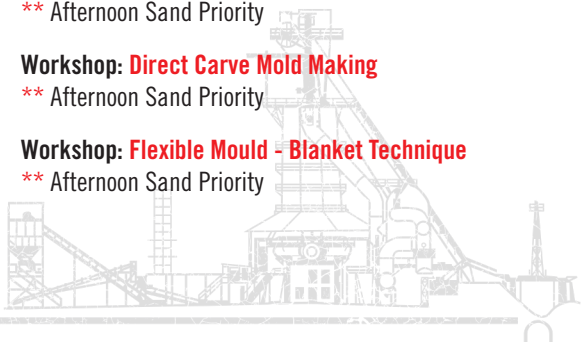
** Afternoon Sand Priority

Workshop: **Direct Carve Mold Making**

** Afternoon Sand Priority

Workshop: **Flexible Mould - Blanket Technique**

** Afternoon Sand Priority



9:00am - 10:00am
Visitor's Center

Presentation: Developing Safety Protocols, Policies, and Organization for Iron Programs

Jeremy Colbert, University of Kentucky
 James Wade, Hammermark Studios

In a time requiring careful management of liability and safety issues in academia, processes with a greater potential for danger, such as sculptural practices, need certain guidelines in place to ensure institution, program, and student well being. This is especially true for studio iron casting, which has the potential for minor burns, cuts, accidents, and other injuries during educational instruction and production activities. Jeremy and Jim lead a discussion on their solutions at the University of Kentucky in collaboration with Environmental Health and Safety, University Legal, and the School of Visual Art and Studies.

9:00am - 12:00pm
Shed No. 2

Guest Furnace run: ACU Cupolette 16" cupolette

Geoff Broderick, Abilene Christian University, Baylor University, and Texas A&M - Corpus Christi

9:00am - 12:00pm
Shed No. 2

Guest Furnace run: Thunderdome 10" cupola

Seth Thibodaux, University of Mississippi

10:00am - 11:00am
Visitor's Center

Panel: Creating Spectacle (and Danger) with Iron

Chair: Rich Stewart, Independent Artist, San Diego, CA

Panelists: Coral Lambert, Alfred University

Andrew Marsh, Lucky 7 Arts, LLC

Christopher Meyer, University of South Dakota

Phen John Edwards, Swanson Stone Sculpture

Bret Daniels, A Rooster is a Cock Arts

Some iron casting artists use molten iron and foundry practice to execute performance art in addition to more traditional (room temperature) works. Performance art pieces can send 2,800 degree F molten iron skyward, while others flow the liquid metal in a more controlled fashion. In any case, artists seek to engage their viewers in a moment of action. This panel explores the influences, motivations, and objectives of these cast iron performance artists. Each panel member presents a 3-minute introductory talk with select images of their work. The panel will discuss topics and take questions, including: What does each artist seek to express via iron performance art? Whom are your key influences? Is the object still important? How does your performance art inform your sculpture, and/or how does your sculpture inform your performances?

An introduction into the roots of FE performance in the American cast iron art movement will be provided by George Beasley.

10:00am - 3:00pm
Old Visitor's Center

Demonstration: Open Access to VR Sculpting
Eric W. Stephenson, Lunarburn Studio, LLC

10:00am - 4:00pm
Power House, 2nd Floor

Bonus! The Foundry Tree
Gabe Akagawa, School of the Art Institute of Chicago

This photographic project documents lineages of contemporary artists working with processes of cast iron on www.foundrytree.com. Each artist may choose to be photographed wearing their leathers, the safety apparel that serves to protect and connect practitioner and metal. Each person's connections to teachers, mentors, peers, and students are recorded for the present, for posterity, and for promoting the growth of knowledge and social spheres.

11:00am - 12:00pm
Visitor's Center

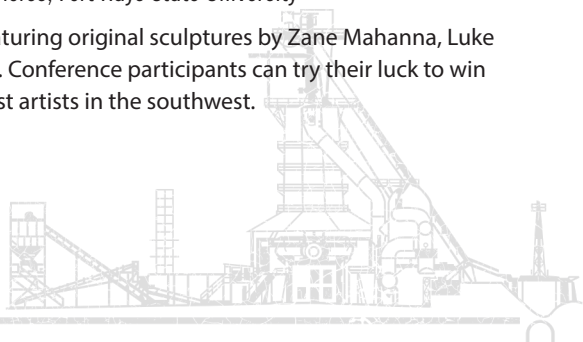
Panel: Pedagogies of Inclusivity: Iron is for Every Body
Chair: Allison Baker, Hamline University
Panelists: Ronda Wright, Western Carolina University, Social Action For Equality (SAFE)
Kay Dartt, Shepherd University
Erin Tucker, University of Tennessee Knoxville
Holly Kelly, University of Tennessee Knoxville
Louie Darang, Independent Artist/ Iron Daddy

Iron is for every body. How can metal casters help foster diversity, equity, and inclusion in iron? The panelists offer practical solutions and tactics toward creating a sustainable and equitable climate that reflects a commitment to inclusion in our classrooms and at our pours for expanding our community and practice. Discussion covers the practical needs of providing adequate safety gear to marginalized peoples, how to dismantle physical and institutional structures that exclude, valuing cooperation over feats of strength, fostering aesthetics and pour rituals that reflect an ethos of inclusion, and creating a culture of inclusivity that accommodates all people with a special attention to the needs of historically underrepresented folks. The panelists range from casters heavily entrenched in the community for decades and the future leaders of cast iron. Together, they seek to promote diversity and inclusion to foster iron for years to come.

11:15am - 12:15pm
Visitor's Center Patio

Performance: Sloss-Toss
Tobias Flores, Fort Hays State University

Carnival style ring-toss game featuring original sculptures by Zane Mahanna, Luke Sides, Joel Kiser, and Toby Flores. Conference participants can try their luck to win sculptures from some the biggest artists in the southwest.



11:15am - 12:15pm
Visitor's Center Patio

Performance: Harder Barter Market
 Kristen Tordella-Williams, Millsaps College
 Jenny Hillenbrand, Salem Art Works

The Harder Barter Market invites conference attendees to trade their goods in a fun, festive arena mediated by Lifetime Guarantee (a performance and sculpture collaboration between Hillenbrand and Tordella-Williams). Participants will enter the Market arena with all goods in hand and barter to their heart's content until the hour is up!

2:00pm - 4:00pm
Shed No. 2

Demonstration: The Lemonade Pour
 Michael "Bones" Bonadio, Professional Floater
 Marjee Levine, Massachusetts College of Art & Design,
 Sincere Metal Works

Have you ever been to an iron pour and thought to yourself, "huh, I wonder why that happened?" You know that little cluster of folks huddled together on the sidelines, pointing and shaking their collective heads? What do they see? What would they be doing differently? What the hell are they pointing at?! The Lemonade Pour is your chance to get the inside scoop. Marjee, Bones, and the stellar crew assembled through an open call put their skills on display in this educational, interactive iron pour. See how they quickly learn to work together as a team, run an unfamiliar furnace, and pour molds of unknown origin. A special guest MC narrates the action, provides insight about what's happening on the field, and helps the audience ask questions. Why are they making certain decisions? And how do those actions affect the furnace? The crew might have questions as well, so be ready to shout out some advice! The Lemonade Pour is all about good pouring practices, problem solving, and collaborative learning in real time. When life gives you lemons...pucker up and pour iron!

1:30pm - 5:30pm
Shed No. 2

Mini Workshop: Cuttlebone Casting for the Pour Floor

2:00pm - 3:00pm
Visitor's Center

Panel: Iron Wedding: Orchestrating a Collaborative
Performance Chair: D. Lance Vickery, University of North Florida
Panelists: Jenny K. Hager, University of North Florida
 Allen Peterson, AP Fine Arts
 Nik & Nicole James, University of North Florida Alumni
 Mary Ratcliff, Louisiana State University
 Jenn Peek, University of North Florida

This panel discusses the "Iron Wedding Project," which was performed in Scranton, PA, at the Spring 2018 ICCCIAP. Iron Wedding was designed as a collaborative and multidisciplinary performance in which two artists/iron casters (UNF Alum Nik and Nicole James) were united in a marriage ceremony made

of iron. The Victorian inspired imagery and multi-cultural sourced performance was a celebration of iron, music, printmaking, fire, and love in a three-part performance including the wedding procession, the ring ceremony, and the recessional. The performance combined elements of theater site-specific installation and set design including backdrops and props with a printed surface, leather costumes with screen-print, and printing with fire. Iron Wedding also featured a wedding cake cupola (furnace) design, original music and score played by non-traditional musical instruments, and innovative mold making.

2:00pm - 4:30pm
Shed No. 2

Guest Furnace run: Tommy Joe
15" cupola

Ivan Berejkoff, The Crucible

In tribute, Ivan and crew run this furnace that belonged to Erik Johnson, Sloss Artist in Residence in the 1990's. Tommy Joe was donated to Sloss in 2017 in honor of its creator.

3:00pm - 4:00pm
Visitor's Center

Panel: I'm Pouring Iron in Europe!

Chair: Kurt Dyrhaug, Lamar University

Panelists: Hans Molzberger, Houston Baptist University &
Atilierhaus Hilmsen Residency

Matthew Eaton, Institute of American Indian Arts

Erin Cunningham, Texas State University

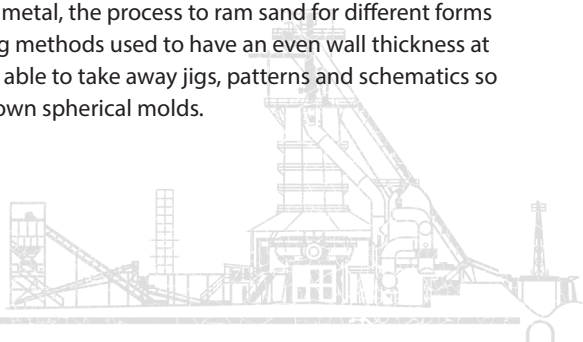
Luke Sides, Collin College

Why do we have the desire to pour iron in Europe? It's expensive! What makes it worthwhile? This panel will focus on cast iron opportunities overseas. Panelists will discuss who, what, where, and why it will change your perspective on traveling overseas.

3:00pm - 4:00pm
Shed No. 2

Demonstration: Spherical Mold Construction for Slush Casting
Kay Dartt, Shepherd University

Kay works to minimize the detrimental impact creating has on the environment and uses material as efficiently as possible. Here, research is presented on a spherical mold technique that uses small amounts of sand in order to create large hollow pieces through a slush casting method. Kay discusses techniques to make a spherical mold out of wood or metal, the process to ram sand for different forms within the sphere, and the rolling methods used to have an even wall thickness at a large scale. Participants will be able to take away jigs, patterns and schematics so they may be able to make their own spherical molds.



3:00pm - 4:00pm
Shed No. 2

Demonstration: What's Cookin'? Iron and Glass in the Foundry Kitchen
 Allyson Reza, West Supply LLC

Explore the ways in which metal casters can dive into glass casting with the tools and equipment they may already have on hand. Using a mini melter furnace setup and an electric kiln, Ally showcases ladling glass into open-face moulds. Discussion points include casting results in various chemistry for single-use sand moulds, CNC capabilities for graphite and various metals for multiple-use moulds, and crucible selection for furnaces and kilns. Highlighted will be the use of iron oxides to color and add texture to glass. Kiln casting methods and mould materials for more dynamic forms will be touched on as well as annealing schedules for different types of glasses available.

4:00pm - 5:00pm
Shed No. 2

Panel: The Lemonade Pour - Debriefed
 Michael "Bones" Bonadio, Professional Floater
 Marjee Levine, Massachusetts College of Art &
 Design/Sincere Metal Works

After pour discussion of the interactive, educational iron pour demonstration. How did it go?! The Lemonade Pour utilizes best practices and problem solving in real time for furnace operation, pouring techniques with various types of molds, and crew interaction. This panel discussion immediately follows the demo on the pour floor with Marjee and Bones where crew and audience can analyze the pour, discuss successful solutions and alternatives, and answer technical questions to further inform and expand understanding of the casting process.

4:00pm - 5:00pm
Shed No. 2

Demonstration: Direct Carving
 Gerry Masse, Sculpture Trails Outdoor Museum

See techniques and cast results of directly carving into sand molds in a casual yet informative session. The demo starts in the workshop with sand molds in various stages of production, then concludes with a tour of Gerry's sculptures on site to see finished results. This demo coincides with the artist's workshop and Charles Hook Award lecture and exhibition.

4:00pm - 5:00pm
Power House

Demonstration: Alginate Life Casting
 Haley Hester, University of Alabama Birmingham
 Jameson Evans, University of Alabama Birmingham

Haley and Jameson showcase technical methods for applying alginate to mold the human form for use in metal castings. From alginate patterns, plaster positives are molded in resin bonded sand.

6:30pm - 8:00pm
Shed No. 1

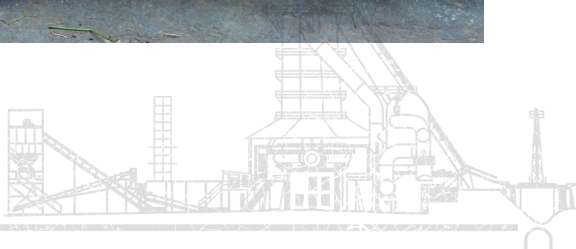
Keynote Address: Elizabeth “Biz” Kronfield
Professor & Graduate Director, Fine Arts Studio
School of Art, College of Art & Design
Rochester Institute of Technology



Elizabeth Kronfield is an artist and educator who examines the interaction between forms in her art that raise questions about the nature of relationships. The pairing of specific natural and industrial influences is used as a personal investigation of gender identity forced onto both materials and forms. For Kronfield, these gender associations are meant to affect the relationship, adding depth to the inquiry. Her work is created primarily out of cast iron mixed with natural materials such as carved stone, porcelain, or horsehair. They vary in scale from small pedestal pieces and installations to large outdoor commissions. These works can be seen at ElizabethKronfield.com.

“Biz” received her BFA from Bowling Green State University and her MFA from University of Georgia. She has taught, demonstrated, exhibited, and lectured internationally over her 30 year career, showing her work at SanBao Gallery in Jingdezhen, China, The Metals Museum in Memphis, TN, RedBird Gallery in Columbia, SC, Jeske Sculpture Park in Ferguson, MO, The Nebraska Museum of Art, and Gallery r in Rochester, NY. She is Professor of Sculpture and Graduate Director in the School of Art, College of Art and Design at Rochester Institute of Technology.

Her work recently shifted from large, heavy, permanent outdoor sculptures to temporary, lightweight, site-specific collaborations utilizing bright bold colors and construction methods. These creations include building block towers with her husband, Matt, and 2 year old daughter, Teagan.



8:00pm - 10:00pm
Visitor's Center Gallery

Exhibition Openings

Contemporary Curator Juried Exhibition: **The Rare Few**

Carrie Johnson, Collections & Exhibitions Curator,
Rockford Museum of Art, IL

Juror's Statement

It has been a great pleasure serving as a juror for the 2019 National Conference on Contemporary Cast Iron Art and Practices. As a native of Rockford, Illinois (lovingly referred to as the Screw City), I have an inherent interest and love for industry development, machinery and tools. Being a product of the Rust Belt, I have a deep-rooted respect for the gritty materials, sweat, strength, and creativity expressed through contemporary sculpture.

It was exciting for me to see so many innovative ideas and styles represented among the submissions. Selecting intriguing, challenging, and excellent works from this pool was not difficult. The submissions represented ideas and concepts executed in a range of media, and spanned modes of thinking and making, from traditional to contemporary practices. The works I chose reflect a wide range of styles and genres imaginable with a range of materials, from traditional casting to abstract sculpture. I went into this process making selections that reflected my taste and my experience working at a museum. In reviewing the work, I organized the pieces into categories I identified as abstractions, narratives, composition, concept, technique, and materials. Ultimately, through all that organization, I chose what I loved. Whether the work has a political, feminine, obscure, social or environmental bent, I chose pieces that were unique and spoke to me personally. These are the rare few that gave me a gut punch – that compelled me either aesthetically or mentally. In any juried exhibition, you don't go into it curating. You choose what you think is the finest work that represents a range of ideas that will make a dynamic exhibition.

Thank you to the NCCCIAP for your commitment to maintaining the tradition of this exhibition that reinforces the importance of contemporary sculpture.

Lastly, thank you and congratulations to all the talented artists for sharing your work with us and giving us a glimpse into your creative, thoughtful worlds.

About Carrie Johnson

Carrie Johnson is responsible for the overall management and development of the RAM Permanent Collection as well as the organization and production of all feature exhibitions. She joined the RAM staff in December 2006 and was named Curator in July 2012.

Johnson has helped facilitate a bevy of recent acquisitions to RAM, including works by Deborah Butterfield, Carlos Rolón/Dzine, Dan Ramirez, and Vera Klement; Fatherless Print Posse; plus several major collections to the museum, including the Susan and Steven Pitkin Collection (work by critically acclaimed self-taught African American

FRIDAY

artists); Laura and John Fraser Collection (122 works by an international roster of 57 contemporary artists); and the Jeff Stevens Collection (31 works by 14 artists, many of which are working Illinois artists). Johnson co-authored the 2013 book on the history of the museum and its collection, *RAM 100: Rockford Art Museum, 1913–2013*. Feature exhibitions curated by Johnson at RAM include *Dwellings*, *The Laura + John Fraser Collection*, *Bittersweet Observations*, *The Others*, *Deconstructing the American Landscape*, *The Wonderful World of Stephen Warde Anderson*, *Phyllis Bramson: In Praise of Folly*, *Printmakers Ball*, *Carlos Rolón: Now and Then*, *Tradiciones*, *Modern Metaphors*, and many more. Carrie recently curated “Misfits,” an exhibition at RAM featuring 1960’s biker subculture through photographs, literature, film, and art.

Back 40 Beer Co. Warehouse **Practitioner Juried Exhibition: Abraham Darby’s Childhood Toys**
Tobias Flores, Associate Professor, Fort Hays State University, KS

Juror’s Statement

My thanks to the steering committee for this wonderful opportunity to jury this exhibition, which I titled, “Abraham Darby’s Childhood Toys.” I have been casting, teaching, hauling, crating, grinding, melting, critiquing, breaking, polishing, and loving cast iron for twenty years. In that time, Sloss Furnaces has always been “the mecca”, the place where iron casters gather.

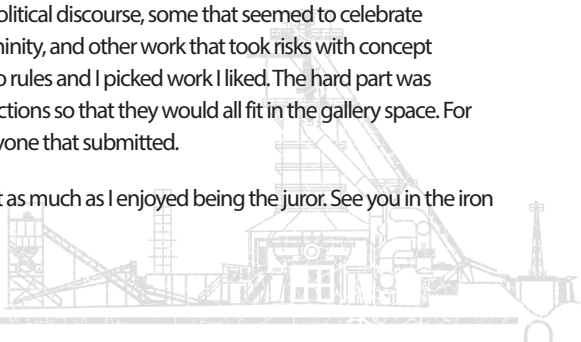
I already loved iron casting before I went to Sloss for the first time, but Birmingham will get you. It will put rust and rivets in your soul. It is Jimmy’s hot dogs and the famous Whiting Furnace ran by the ironmaster himself - Julius Schmidt. It’s a special place and I am truly honored with this task of serving as juror for the National Conference on Contemporary Cast Iron Art and Practices.

Abraham Darby can be credited with numerous inventions that moved forward the industrial revolution. The biggest of these innovations was a blast furnace that produced pig iron with coke instead of charcoal. The British ironmaster’s brilliance continued with his son and eventually his grandson making big contributions to the iron industry. This made me think of Abraham’s kids growing up in the foundry playing with iron scrap and discarded tooling.

My experience and intuition helped me select the works for this exhibition. The title reflects my desire for iron history and works that are humorous or light hearted. The submissions were diverse and I did find some that shared my hankering for humor.

I also picked work that had current political discourse, some that seemed to celebrate materiality, some that honored femininity, and other work that took risks with concept or material. Simply put, there were no rules and I picked work I liked. The hard part was narrowing down the number of selections so that they would all fit in the gallery space. For me it was a blast! I congratulate everyone that submitted.

My hope is that you enjoy the exhibit as much as I enjoyed being the juror. See you in the iron pile.



About Tobias Flores

Toby was born in Flagstaff, Arizona in 1971. He studied art at Moon Valley High School under Art Smith. He studied printmaking, drawing, and sculpture in San Diego, receiving a BA from San Diego State University in 2000. At SDSU, he worked under Jerry Dumlao, who taught him how to weld and cast metal, which inspired him to switch his major from printmaking to sculpture. He studied sculpture and blacksmithing at Southern Illinois University at Carbondale and received his MFA in 2003. He now lives and works in Hays, Kansas with his wife, Libby and their two boys, Cooper and Oscar.

Flores has been teaching sculpture at Fort Hays State University since 2006. The sculpture program at FHSU offers BFA and MFA degrees focused on metalworking, specifically casting, fabrication, and blacksmithing in a brand new, state of the art facility. He has exhibited in over one hundred exhibitions throughout the United States, Europe, and China. He is one of the founding members of the Western Cast Iron Art Alliance and loves to tell stories.

**Back 40 Beer Co.
Warehouse**

Curated Exhibition: **Cope, Drag, and Core**

Stacey Holloway, Assistant Professor, University of Alabama Birmingham
David Lobdell, Professor & Chair, New Mexico Highlands University
Laura Elizabeth Mullen, Preparator, St. Louis Art Museum

Curators' Statement

Cope, Drag, and Core is an exhibition and celebration of the traditional and contemporary process of metal casting. These terms refer to the three main components of a standard resinbonded sand mold from which we create our forms. Our practice and methodologies can be both challenging and rewarding as we adapt conventional industrial manufacturing craft to create contemporary sculptural works.

As a part of Birmingham's biography, Sloss Furnaces has a rich history rooted in the iron and steel industry, which has transformed the conceptual thinking of many of the artists that have experienced Sloss Metal Arts' conferences, residencies, and youth programs. For this show, the artists' works were selected to illustrate a variety of approaches and processes within the practice. Specifically, this exhibition highlights re-appropriation, the use of the narrative, investigations of memory, and experimentation in texture as surreal representations that change our perception of the world we know.

East Viaduct

Exhibition: **Coke Bin Installations**

For the first time using the Sloss Furnaces' coke bins as site specific exhibition spaces, eleven artists are featured who explore new forms of outdoor installation and iron. These works investigate the impact of Sloss on Birmingham, the observations of society, the ritual elements of transformation, the play on material, gender equality, the camaraderie of the the cast iron practice, and the extraction of elements from nature and industry.

Installations by Paige Henry, Alyssa Imes, Haley Hester & One3xplorer, Lauren Koch, Jennifer Lemons, Clifford McPeck, Christopher Meyer, Ryan J. Rasmussen, Ian Skinner, and Emily Stergar.

SATURDAY, APRIL 6

8:30am - 12:00pm
Visitor's Center Patio

Registration

8:30am - 12:00pm
East Viaduct

Mold Registration: Last call!

9:00am - 4:00pm
Visitor's Center

Exhibitions: Open Gallery Hours
The Rare Few

Back 40 Beer Co.
Warehouse

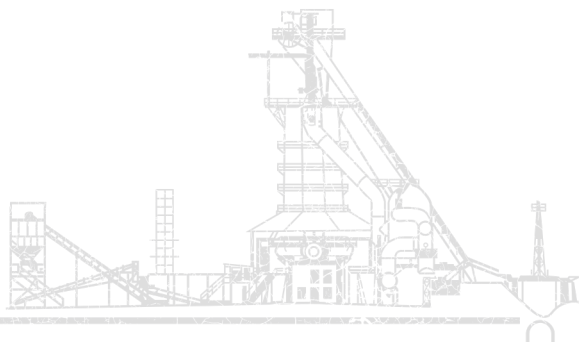
Abraham Darby's Childhood Toys
Cope, Drag, and Core

East Viaduct

Coke Bin Installations

9:00am - 4:00pm
Power House, 2nd Floor

Bonus! The Foundry Tree
Gabe Akagawa, School of the Art Institute of Chicago



9:00am - 10:00am
Visitors Center

Panel: ARTIST = TEACHER = ARTIST: Staying Relevant in Art While Crushing it in Academia
Panelists: Jen Torres, University of Southern Mississippi
Jenny K. Hager, University of North Florida
Kurt Dyrhaug, Lamar University

During times where lines are blurred, funding is low, and when the voice of the artist has never been more important, this presentation examines the ideas of surviving in academia, keeping your voice, and building a network for survival, particularly for those interested in a full-time academic position, either in tenure track or research positions or stitched-together multiple adjunct gigs. Why is it important to build a unique studio practice and stay active in your work? What are the types of positions that require this in order to keep your job? What are some of the difficulties in maintaining a relevant studio practice? What are the benefits? Why does it not work for everyone? These are some of the themes that will be discussed as well as balancing work, play, health, and family. Jen draws from her experiences as a full-time tenured faculty member and as a mentor for junior faculty at the University of Southern Mississippi and lays out possible routes for success. Jenny K. Hager-Vickery and Kurt Dryhaug will also share their experiences and words of wisdom.

SATURDAY

9:00am - 12:00pm
Shed No. 2

Workshop: Island of Misfit Toys Cupola

9:00am - 12:00pm
West Viaduct

Guest Furnace run: Fefe
18" cupola
Jeremy Colbert, University of Kentucky

9:00am - 12:00pm
Shed No. 2

Guest Furnace run: Continuous Stainless
16" continuous cupola
Kevin Shunn, University of West Georgia

9:00am - 12:00pm
Shed No. 2

Guest Furnace run: Brigit
16" cupola
Sara Allen & Alumni, Massachusetts College of Art & Design

10:00am - 12:00pm
Visitor's Center

MFA Portfolio Reviews

Are you currently an undergraduate student? Have you been out of school but are considering a return to the hallowed halls? Get a leg up with feedback from current professors in Fine Arts programs from around the country. Take the opportunity to learn about MFA programs that offer cast iron and casting intensive courses. These one-on-one and small group critiques are targeted to make your portfolio stronger. Please bring 5-20 images (can be digital) and/or a resume to share. Professional image quality encouraged, but not required.

11:00am - 12:00pm
Shed No. 1

Panel: Like a Velvet Glove Cast in Iron

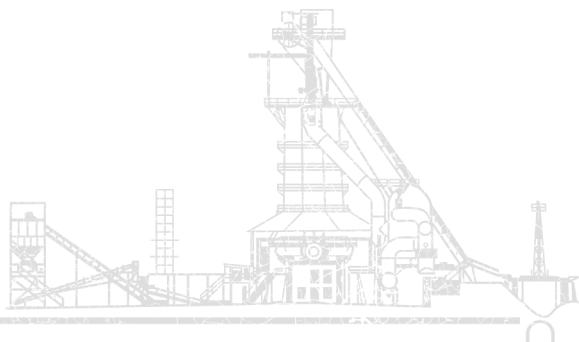
Chairs: Danielle Rosen, Independent Artist
Laura Prieto-Velasco, HVNTER GVOTHERER & School of
the Art Institute of Chicago

Panelists: Phoenix Savage, Tougaloo College + Brown University
Gillion Carrara, School of the Art Institute of Chicago
Kristen Tordella-Williams, Millsaps College
Cassie Kise, California College of the Arts & The Crucible
Feral Fagiola, Vermont College of Fine Arts & BLDG 15 Studios

"Like a velvet glove cast in iron" [1] explores the intersection of cast iron and fashion as sites of becoming. Together, panelists discuss the ways in which metal casting can be viewed as a transformative haptic process through which femme people may fashion new worlds to inhabit and/or construct visions of futurity. Using the sociological text, "Molds and Totems: Nonhumans and the Constitution of the Social Self" [2] as an organizing model, panelists engage in a discussion of their creative work and debate how they conceive of objects as social agents that may or may not shape concepts of personal identity and social belonging. Together, panelists explore the transformational process of casting in poetic, political, and technical terms [3]. "Like a velvet glove cast in iron" examines the larger intersectional [4] implications of cast iron as a material to fashion social interactions and engage in world-building during a time of deep rupture(s). [1] Meyer, Russ, director. *Faster, Pussycat! Kill! Kill!* Eve Productions, 1965. [2] *Molds and Totems: Nonhumans and the Constitution of the Social Self*. Sociological Theory, by Colin Jerolmack and Iddo Tavory, 1st ed., vol. 32, American Sociological Association, 2014, pp. 64–77. [3] *Terms: Fashion, Carbon, Evolution, Becoming, Liminality, Multiplicity, Mistakes, Reproduction, Molting, World-Building, Identity, Sociality, Agency, Nonhuman, Seams, Parting Line, Mold Making, Flashing, Carbon Content, Refining Cast Iron* [4] Crenshaw, Kimberlé. *Demarginalizing the Intersection of Race and Sex: A Black Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics*. University of Chicago Legal Forum, 1989.

1:00pm - 5:30pm
West Viaduct

Mold Masters: Weigh out & Pay out



2:00am - 3:00am
Shed No. 1

Panel: Warmest Regards: Behind the Book
Chairs:Marjee Levine, Massachusetts College of Art & Design/Sincere Metal Works
Stacey Holloway, University of Alabama at Birmingham
Panelists:George Beasley, Georgia State University
David Lobdell, New Mexico Highlands University
Mary Neubauer, Arizona State University
Carolyn Ottmers, School of the Art Institute of Chicago
Reverend Doctor Kenneth Payne, SUNY Buffalo State

-

There is little written about the brief history of iron casting in the art world. Most of our stories exist as oral traditions, passed down like folklore from teacher to student, through conferences, symposia, and residencies. The original iron pioneers have begun to retire and travel less, which leaves the next generation of casters to ensure this knowledge is not lost. Stacey Holloway, Wayne Potratz, and Marjee Levine created “Warmest Regards,” a book comprised of letters written by the ‘founding fathers and mothers’ and/or ‘significant contributors to the field’ to a ‘fictional young caster.’ These include particular opinions, words of wisdom, technical advice, inspirations, experimentation, and anything that they felt might enrich a young caster’s development.

SATURDAY

2:00pm - 6:00pm
Shed No. 2

Guest Furnace run: Fe Nix
17” cupolette
Tripp Jarvis, Liberty Arts & East Carolina University Alumni

2:00pm - 6:00pm
Shed No. 2

Guest Furnace run: Chili Dog
18” cupolette
Michael Williams, Nicholls State University

2:00pm - 6:00pm
Shed No. 2

Sloss Metal Arts run: Timmeh’s Furnace
22” cupola

2:00pm - 6:00pm
Shed No. 2

Sloss Metal Arts run: The Whiting
24” cupola

3:00pm - 4:00pm
Visitors Center

Panel: International Conference on Contemporary Cast Iron Art
Chair: Coral Lambert, Alfred University
Katie Hovencamp, Keystone College, Co-Chair, 8th ICCCIA

The panelists present an overview about the history of the International Conference on Contemporary Cast Iron Art from its beginnings at Sloss Furnaces in 1986 through to Johnson Atelier in New Jersey, The World Heritage Site of Coalbrookdale and Ironbridge in England, to Kidwelly in Wales and Pedvale Sculpture Park in Latvia. The panel rounds out with a pictorial review celebrating and reflecting on the most recent ICCCIA in Scranton. Each conference has brought with it its own flavor and themes of distinction. This panel includes time for brief proposals to be heard on the 2022 site followed by a focused discussion and introduction to the upcoming timeline for the next exciting conference.

3:00pm - 4:00pm
Power House Viaduct

Demonstration: Simple Torches for Furnace and Foundry Use
Ed Paradis, Atlanta Metal Arts/Georgia State University

Observe a simple method for constructing blower type torches for use in the furnace and foundry with commonly available materials. These can be built with common shop tools and equipment to produce a satisfactory, serviceable, scalable torch for lighting off furnaces, warming ladles, and providing a heat source for other types of burner and furnace applications. Ed focuses on devices that are portable, economical, and easily operated and constructed in most studio settings.

3:00pm - 3:20pm
Power House

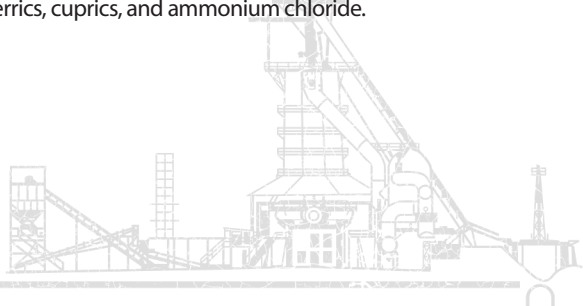
Mini Demonstration: Make it Shine: Metal Polishing
Anthony Smith, University of Alabama Birmingham

Using multiple iron and aluminum cast plates, Anthony demonstrates technique and results at various stages of the polishing process. He gives brief explanations of the mechanical process of polishing including material preparation, polishing process, and how to protect your polish for the long haul.

3:20pm - 3:40pm
Power House

Mini Demonstration: Gesso Patination with Ferric, Cupric, and Ammonium Chloride
Lauren Koch, University of Maryland

Learn about cold gesso applications and multiple patination chemicals with hot gesso application. Lauren achieves wonderful results that often keep people guessing about the materials and processes used for her creations. She presents a range of methods for creating different colorations for ferrics, cuprics, and ammonium chloride.



3:40pm - 4:00pm
Power House

Mini Demonstration: Using Wood Stain to Glaze Castings
Madeline Bates, University of Southern Mississippi

Castings are hard, definitive, and absolute, so how does one soften the casting to tell a story or convey something greater beyond the form? Madeline demonstrates her approach to surface using paint and wood stains to layer color, adding and taking away with each layer, and establishing undertones. Prep, application, thinning effects, and brush techniques are shown that visually enhance her castings.

4:00pm - 5:00pm
Power House Viaduct

Demonstration: Fiber Lined Ladles: Lightweight and Hot
Teresa Lind, University of Wisconsin
Tobias Flores, Fort Hays State University

Teresa and Toby present low-cost ladle liner methods using fiberfrax sheets dipped in colloidal silica and layered into a pre-made steel ladle shells. Each artist offers their variation on the technique, which is finished with a few layers of ceramic shell and fired. The ladles last several pours and are extremely lightweight, making this a great addition to the iron caster's arsenal of knowledge. This method was originally conceived by Linda Walsh and published in the "Recipe Book for Cast Iron Artists" at the 4th ICCCIA at Johnson Atelier in 2002.

4:00pm - 5:00pm
Shed No. 2

Demonstration: Waste Not, Want Not: Slagware Production
Evan Cyr, Independent Artist
Brendan Moore, South Kent School, RT Facts

As a waste byproduct of metal refining and casting processes, slag has been utilized in glass production throughout history. It can be found in everything from ancient ceramic glazes and vessels to Victorian decorative objects and lampshades. Evan and Brendan will show a process of recycling slag into useable furnace glass with the express purpose of artistic and craft applications. A brief discussion of glass chemistry and refining will be followed by live production, including blowing slag vessels and press forming small objects.

6:30pm - 8:00pm
Shed No. 1

Closing Dinner

Acknowledgements and Awards

Student Cupola Contest Awards

Coordinators: Miranda Kyle and Morgan Lugo

All stages of the iron casting process are considered. Teams are evaluated on how they worked together in the competition, but also how they worked and helped others from the time they arrived until cleanup was done. That's professionalism! A good crew is not just determined by how well they pour metal, but how they function and exemplify grace under pressure during all stages of the process.

First Tap

Hottest Overall Metal

Production Furnace

The Wolf Pack Award

Catwalk Award

Conference Awards

For enthusiasm and service to the conference, the steering committee and Sloss Metal Arts confers three awards to select attendees who inspire others, selflessly give their time and energy to our collective success, and are dedicated to the field of iron casting. Truly, these folks are outstanding among a community of brilliant and wonderful people.

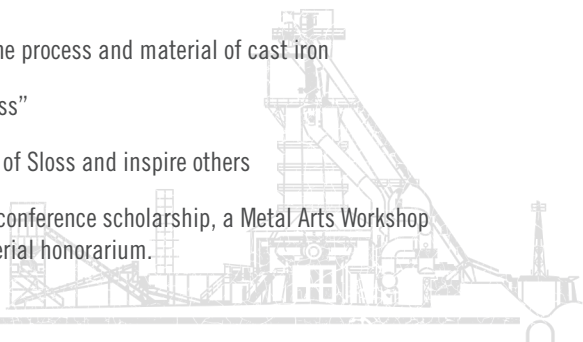
The Erik Johnson Award

This award is named for Sloss Furnaces' Artist in Residence in the 1990s. Erik loved "The Sloss," including the history of the site, the aesthetics of the physical structures, and the community of contemporary artists that congregated there. Erik worked inspiring and training many emerging artists through workshops and summer youth programs as well as assisting professional artists from all over the world create iron sculpture, while also producing his own large-scale outdoor pieces. His vision for Sloss Metal Arts has continued to inspire its growth and success.

This award was created to honor Erik's work, dedication, and life. The criteria for this award are:

- A select student attendee
- Hard work and enthusiasm for the process and material of cast iron
- Embodying the spirit of "The Sloss"
- Will go out preaching the gospel of Sloss and inspire others

The award comes in the form of a conference scholarship, a Metal Arts Workshop scholarship, and a \$250 USD material honorarium.



The Paige Wainwright Award

This award is named for the long-time director of Sloss Metal Arts and devoted champion of the iron casting community. It is given to recognize outstanding commitment to the betterment of the conference and the community at large. Through actions and attitude, the recipient honors and upholds Paige Wainwright's spirit of selflessness and dedication.

The criteria for this award are:

- Showed an outstanding commitment to the betterment of the conference
- Selflessly worked for others during the conference
- Solved problems without expectation of special consideration
- Helped the Steering Committee without being asked
- Stepped up to lead when needed
- Will continue to create and sustain connections and help the community

The award comes in the form of a conference scholarship and a Sloss Metal Arts workshop scholarship.

The Charles Hook Award

This award is named for the long-time sculpture professor at Florida State University. Charles traveled and showed his work internationally throughout his career and built a legacy of students continuing to create sculpture as professional artists to this day. A man of few words, he is best described by this Charles Bukowski quote.

"The way to create art is to burn and destroy ordinary concepts and to substitute them with new truths that run down from the top of the head and out of the heart."

The criteria for this award are:

- Dedication to the field of iron casting
- Quiet devotion to one's colleagues
- Developing a sense of community
- Boundless creativity and an iron will to solve the problems of sculpture

The award comes in the form of a conference scholarship, a solo exhibition at Sloss Furnaces National Historic Landmark, and a \$500 material/shipping honorarium. Each honoree is invited to give a presentation on their work at a national conference in conjunction with their exhibition.

8:00pm - 10:00pm
Northeast Lawn

Performance Furnace Run: Eleanor
14" cupola

Kelly Ludeking, KRLMetals, Ironhead Sculptural Services, LLC

Eleanor was born in early spring of 2010 from the philosophies of her creators, Eric Stephenson and Kelly Ludeking.

She sprouted into a Beautiful Hot Rod Cupola fashioned after Kelly and Ironhead Sculptural Services business partner Brad Hertko's first brain child. This differently engineered machine was so successful, it became inevitable that there would be a creation of multiple other furnaces affectionately referred to as Hot Rods. Her body is only 4' tall with a 14" ID, 1 1/2"- 2" of refractory, and a crown of flames. All this makes for a furnace that can light up and be pouring iron within the hour of a flame touching it. It is also light enough and manageable to assemble with a small crew without mechanical assistance.

Eleanor reaped the benefits of Eric's long history of studying the human form and in helping to bring her to life. He infuses elegant design into every object he makes regardless of its function. The pleasure of creating Eleanor was the ease and flow between Kelly and Eric to combine performance and beauty into one rocking beast of an iron furnace.

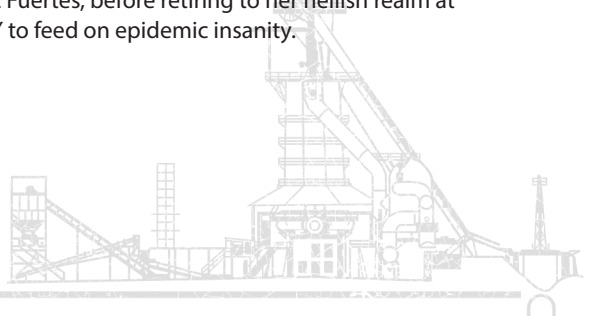
8:00pm - 10:00pm
Northeast Lawn

Performance Furnace run: Lucifer
12" cupola

Andrew Marsh & Feral Fagiola, BLDG 15 Studios

This 12" cupola was immaculately conceived by Marty Linson and the students of Lindenwood University in 2010. Originally dubbed "The Blessed Mother Without Her Makeup," this workhorse fired and inspired in sanctimonious style for 5 years before succumbing to slow rotting death. In 2016, Andrew traded for her remains and pilgrimaged with Feral to Sloss, where they rebuilt her decayed body, lifeless respiratory system, and crumbled intestines, thus forging an evil beast to reign unholy despair and endless torture upon the lazy and annoying.

Emerging from the pit of broken hearts, her demented crew desecrated the new year 2017 with boiling iron from their fallen "Lucifer," or "LUCI," in memory of Lindenwood University Cast Iron. With Andrew, Feral, and Katerina Nissa at LUCI's command, she laid waste to Marsh's Walking Wounded (2015) installation at Sloss alongside Gerry Masse's LADY ROY in the dashuhua burn performance Compos Mentis with Marjee Levine to open 2017's NCCCIAP. For the 2019 conference, LUCI devours the earth and bleeds molten metal with her crew of the damned, joined by lost souls Gwen Chiu and Eric Fuytes, before retiring to her hellish realm at BLDG 15 Studios in Louisville, KY to feed on epidemic insanity.



8:00pm - 10:00pm
Northeast Lawn

Performance: Disco Inferno!

A multi-act affair and dance party, featuring:

The Golden Ballot Box and Other Reactions

Chris Meyers, University of South Dakota, Western Cast
 Iron Art Alliance

A reaction molds spectacular, which will include ice molds, log molds (which are part of Shelter Belt, an ongoing series Chris is currently developing into an installation), and the Golden Ballot Box -- a gold spray painted toilet.

The Ferrous Garden: Boom + Bloom

Coral Penelope Lambert, Alfred University
 Sound by Paul Higham

Within the shadows of iron's industrial past 'The Ferrous Garden' can be experienced as a contemplative landscape of seed like sculptures during the day. As the dark veil of night encompasses the garden it is activated through a choreographed iron pour performance. Ignited it will come alive, full of color, mysterious, reactionary and glowing. The act of casting iron is akin to planting seeds, the molten iron will activate the seeds like water from which flowers ferociously bloom. Almost violent, the nature of this destructive act such as burning something with great heat also provides aspects of beauty, awe and rebirth, it is the giver of new life from old.

The Gates of Hephaestus

Rich Stewart and Bret Daniels, Chief Performance Monkeys

Inspired by Rodin's The Gates of Hell, Rich and Bret construct a modern reinterpretation of his work, utilizing pop culture themed maquettes in an exploration of contemporary sin. Molten iron flows over and through the form and into a reaction base in a ritual cleansing.

Phen Wheel 9 / Ferrous Wheel

Stephen (Phen) Edwards, Swanson Stone Sculpture

Pyro dancing, fire breathing and an iron 'Pherrous' wheel. Layers of solid and liquid iron rotating at the core of earth make life on our planet possible by providing our magnetosphere. By creating rotating wheels and pouring liquid iron on them, Phen celebrates how iron protects our planet. This will be Phen's 9th Phen wheel in an ongoing series of performances.

FerroSutra: Thunderboxes and Rolliemold

Kelly Ludeking, KRLMetals, Ironhead Sculptural Services, LLC

Kelly's unique mold making and iron casting style reaches its zenith as thunderboxes erupt and rolliemolds go for a spin!

SUNDAY, APRIL 7

9:00am - 2:00pm

Mandatory Site Clean up

9:00am - 2:00pm
West Viaduct

Mold Masters: Weigh out & Pay out

9:00am - 2:00pm
Visitor's Center,
Back 40 Beer Co. Warehouse
& Coke Bins

Exhibitions: Artwork Pickup

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The next National Conference on Contemporary Cast Iron Art & Practices will be held

April 1 - 4, 2021

Sloss Furnaces National Historic Landmark, Birmingham, AL

WE WANT YOU!

Open calls for chair elect, steering committee members, workshops, demonstrations, panels & presentations, guest furnaces, performances, student cupola contest, and exhibitions

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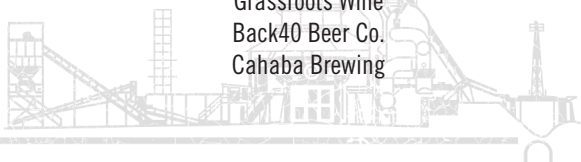
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St. Louis, MO

Stacey Holloway

University of Alabama Birmingham
Birmingham, AL

David Lobdell

New Mexico Highlands University
Las Vegas, NM

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Atlanta Beltline, Inc.
Atlanta, GA

Morgan Lugo

Inferno Art Foundry
Atlanta, GA

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Falls Art Foundry
Louisville, KY

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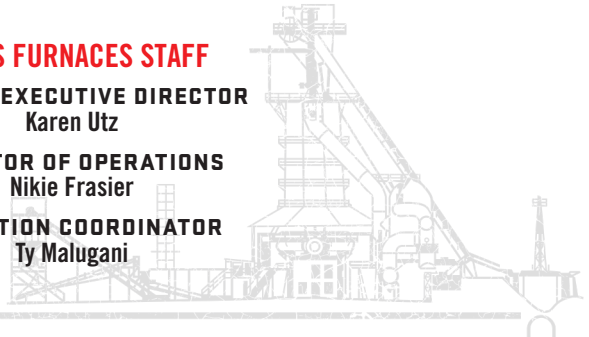
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**2019 National Conference on
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