



NEW IDEAS
in MEDALLIC
SCULPTURE
2012-2013



Since 1992, Medialia ... Rack and Hamper Gallery has specialized in tactile narratives of medallic art and small sculpture. Works by international artists are exhibited on a continual basis, along with special one-person and group exhibitions of drawing, sculpture, and printmaking. Work continually on display includes: medallic sculpture, book art, small and wearable sculpture, adjustable objects, and wall hangings.

New Approach is Medialia Gallery's not-for-profit group established in 2001 to promote the work of emerging artists and curators, as well as to encourage public awareness of the tactile narratives of contemporary medallic art.

MEDIALIA
... Rack and Hamper Gallery

335 West 38th Street, 4th Floor
New York NY 10018-2916

Tel: (212) 971-0953 www.medialiagallery.com

NEW IDEAS in MEDALLIC SCULPTURE 2012 - 2013

The 15th annual international traveling exhibition

~ a New Approach project ~

November 2012

Medialia...Rack and Hamper Gallery, USA

February/March 2013

The University of the Arts, Philadelphia, USA

May 2013

Nagoya University of Arts, Japan

July 2013

Faculdade de Belas Artes da Universidade de Lisboa, Portugal

This exhibition is supported by
Nagoya University of the Arts, Japan
Faculdade de Belas Artes da Universidade de Lisboa, Portugal
The University of the Arts, Philadelphia, USA
New Approach, Inc. (a nonprofit organization),
and numerous patrons worldwide.



A collaborative exhibition of students from:

Nagoya University of Arts, Japan
Faculdade de Belas Artes da Universidade de Lisboa, Portugal
The University of the Arts, Philadelphia, USA

NEW IDEAS in MEDALLIC SCULPTURE began as a Medialia ... Rack and Hamper Gallery event in 1998, and has continued for fifteen years. Mashiko created this annual traveling exhibition series - after several years of teaching a class in stone carving at The University of the Arts, Philadelphia - to encourage students to become professionally involved with art. In its current form, the collaborative *NEW IDEAS in MEDALLIC SCULPTURE* exhibit has been an annual project of the nonprofit organization *New Approach*, and is supported by the participating universities, and individual patrons worldwide. *NEW IDEAS* was the genesis for forming *New Approach* as a not-for-profit organization ten years ago, and is one of our several on-going projects that encourages young generations to express ideas in medallic sculpture. Exhibitions comprised of young medallic sculptors have been an essential part of Medialia Gallery's philosophy from its beginning.

Mashiko is the Founder and Director of Medialia...Rack and Hamper Gallery and *New Approach*. In addition to her life as a professional artist, curator, she has been a Master Lecturer at The University of the Arts, Philadelphia since 1994 where she teaches stone carving and medallic sculpture courses.

Table of Contents

Project description
2

History of participating countries
6

New Ideas in Medallion Sculpture 2012 - 2013 Commemorative Medal
By Lindsay Gilbert
7

A letter from Dr. Alan Stahl
Curator of Numismatics: Princeton University, Advisor: *New Approach*
8

A letter from Mashiko
Master Lecturer: The University of the Arts, Philadelphia
9

A letter from Tetsuji Seta
Associate Professor: Nagaoya University of Arts, Japan
10

A letter from João Duarte
Professor: Faculdade de Belas Artes da Universidade de Lisboa, Portugal
Founder: VOLTE FACE - Medalha Contemporânea
11

A letter from Founder and Organizer, Mashiko
50 - 51

Japan

NAGOYA UNIVERSITY OF THE ARTS
12 - 24

Portugal

FACULDADE DE BELAS ARTES DA UNIVERSIDADE DE LISBOA
25 - 37

USA

THE UNIVERSITY OF THE ARTS, PHILADELPHIA
38 - 49

A History of Universities Participating in *NEW IDEAS in MEDALLIC SCULPTURE*

1998 - 1999

The University of the Arts, Philadelphia, USA
Faculdade de Belas Artes da Universidade de Lisboa, Portugal

1999 - 2000

The University of the Arts, Philadelphia, USA
Faculdade de Belas Artes da Universidade de Lisboa, Portugal
Osaka University of Arts, Japan

2000 - 2001

The University of the Arts, Philadelphia, USA
Faculdade de Belas Artes da Universidade de Lisboa, Portugal

2001 - 2002

The University of the Arts, Philadelphia, USA
Faculdade de Belas Artes da Universidade de Lisboa, Portugal
Burg Gleibichentein-Hochshule für kunst und Hale, Germany

2002 - 2003

The University of the Arts, Philadelphia, USA
Faculdade de Belas Artes da Universidade de Lisboa, Portugal
Turke Polytechnic Arts Academy, Finland

2003 - 2004

The University of the Arts, Philadelphia, USA
Faculdade de Belas Artes da Universidade de Lisboa, Portugal
Kinki University, Osaka, Japan

2004 - 2005

The University of the Arts, Philadelphia, USA
Faculdade de Belas Artes da Universidade de Lisboa, Portugal
Saint-Petersburg State Artistic Industrial Academy, Russia

2005 - 2006

The University of the Arts, Philadelphia, USA
Faculdade de Belas Artes da Universidade de Lisboa, Portugal
Escola de Artes Visuais do Parque Lage, Brazil

2006 - 2007

The University of the Arts, Philadelphia, USA
Faculdade de Belas Artes da Universidade de Lisboa, Portugal

2007 - 2008

The University of the Arts, Philadelphia, USA
Faculdade de Belas Artes da Universidade de Lisboa, Portugal

2008 - 2009

The University of the Arts, Philadelphia, USA
Faculdade de Belas Artes da Universidade de Lisboa, Portugal
Universidad Complutense de Madrid, Spain

2009 - 2010

The University of the Arts, Philadelphia, USA
Faculdade de Belas Artes da Universidade de Lisboa, Portugal

2010 - 2011

The University of the Arts, Philadelphia, USA
Faculdade de Belas Artes da Universidade de Lisboa, Portugal
National Academy of Art, Sofia, Bulgaria

2011 - 2012

The University of the Arts, Philadelphia, USA
Faculdade de Belas Artes da Universidade de Lisboa, Portugal
Nagoya University of Arts, Japan

2012 - 2013

The University of the Arts, Philadelphia, USA
Faculdade de Belas Artes da Universidade de Lisboa, Portugal
Nagoya University of Arts, Japan

NEW IDEAS IN MEDALLIC SCULPTURE 2012 - 2013
COMMEMORATIVE MEDAL

by Lindsay Gilbert



ø76 x 9 mm
cold worked, assembled glass

Lindsay Gilbert graduated from The University of the Arts, Philadelphia in 2009.

The 15th Annual *New Ideas in Medalllic Sculpture* Exhibit

This year's *New Ideas* exhibition sees two generations of medalllic sculptors coming into their prime. The teachers have received long due recognition in the top spheres of professional achievement. Their students are getting worldwide exposure and evidencing new found understanding of the nature of the medalllic medium while, like innovative artists everywhere, they seek to expand conventional definitions to accommodate their own ideas.

We are delighted to see the Nagoya University of Arts back this year, fresh from the triumph this summer of its inspiring mentor Tetsuji Seta, who received the Grand Prix at the biennial exhibition of the Fédération Internationale de la Médaille in Glasgow, Scotland. Though trained as a metal caster, Seta embodies an age-old Japanese tradition of drawing and painting in his sensitive depictions of the natural world. This influence is most apparent in the whimsical frog sculpture (*Frogs*) of his student Kazumi Kawasaki, and extends as well to the monumentally eared elephant of Madoka Takeno's *Zoo* and the more traditional *Black Panther* of Anna Kondo, reaching its fullest abstraction in the bubbling circles of Ayaka Matsuba. The playful mastery of the teacher can be seen in the inventive work of all of these students.

It is a continuing pleasure to welcome the return of the work of João Duarte and his students of the Faculdade de Belas Artes da Universidade Lisboa, but this year we have had the added pleasure of his recent recognition with the J. Sanford Saltus Award for Signal Achievement in the Art of the Medal by the American Numismatic Society. His background in the precise tradition of the Lisbon Mint, which honored him with a retrospective exhibition in 2011, is evident in the directions taken by his students. Maria Vieira and Margarida Alves continue the exploration of new physical materials, while Alberto Luis, Alexandre Como and Ana Claudia Almeida show great creativity in combining traditional aspects of the medal with processes of construction and the interaction of media.

The sculptural, abstract approach to medalllic art, long a hallmark of Mashiko's own achievements, has received recognition this year in the numismatic world, long considered the bastion of coin-like medalllic design, with her receipt of the 2012 Numismatic Art Award for Excellence in Medalllic Sculpture of the American Numismatic Association. The melding of representation with pure formal creativity can be seen in the work of her students at the University of the Arts in Philadelphia: the sensitive *Walk Cycle* and *Gone* of Nathan Hannon, the expressive characterization of Benjamin Leadlove in *Portrait Talisman*, and the exuberant playfulness of Christopher Castillo's *Itzy Bitzy Spider*.

It is especially gratifying that this exhibition, which celebrates the achievements of both teachers and students, will be travelling to each of the institutions that have nurtured it.

Dr. Alan M. Stahl

Curator of Numismatics: Princeton University

Advisor: *New Approach, Inc.*

Medallic Sculpture at The University of the Arts, Philadelphia

The Medallic Sculpture Course was first offered at The University of the Arts, Philadelphia in the 2005 Spring Term. Since the beginning it has been a 15-week course that meets for 3 hour per session. *NEW IDEAS in MEDALLIC SCULPTURE* is a part of the course, and offers students the challenge and experience of preparing work for a professional internationally traveling gallery exhibition.

The course begins with an introduction to medallic art history guided by visual examples and explanation. Understanding the techniques of bas-relief -which is the basic format of medals- is the structure of the course. The students are required to make a minimum of three medallic sculptures, with a self-portrait being the first assignment. On the obverse is a self-portrait and the reverse side is an inscription in text. This assignment is a play on the tradition of portrait medals commissioned by the wealthy and celebrated to punctuate their status. Practicing the use of image and text through a self-portrait medal is the most effective exercise in preparation for a commission.

After the first assignment in bas-relief, the process of lost wax bronze casting is taught. Students learn how to chase wax and bronze, and finish with patina. Students are then welcomed to explore his or her own theme in materials of their choosing. Wood, clay, fabric, and resin are not uncommon. Throughout the 15 weeks, we discuss art concepts in general, and as they relate to medallic sculpture. A recent trend has been to rely on a computer or cell phone for initial sketches instead of the conventional pencil and drawing book. The experience of learning delicate hand-skills and expressing abstract ideas in a limited space of 5 x 5 inches is challenging for many students. The format is approached as a brief visual poem; a clear and precise communication.

Because we are an elective, students who are non-sculpture majors can take this course. This brings a variety of expression, preferred materials, and methods, which makes the course very unique and stimulating.

Finished works are then exhibited in the annual traveling exhibition *NEW IDEAS in MEDALLIC SCULPTURE*. The students learn not only technical processes from this course, they learn how to submit work in international exhibitions which includes pricing their works, and how to pack their work for international travel. For any artist, exhibiting work in a foreign country is a romantic notion; *NEW IDEAS* work travels to four international cities.

It has truly been a pleasure to work with Professor Duarte for so many years, and we are looking forward to continued partnership with Professor Seta. Interest in the future of the medallic art is something we are all concerned and passionate about.

Mashiko

Master Lecturer: Medallic Sculpture and Stone Carving courses
Sculpture Department, The University of the Arts, Philadelphia

The Year 2012

The year 2012 was a very meaningful and encouraging year, refreshing my efforts to promote medallic art.

In May, I organized an event titled *The Medal Complex 2012* which combined our opening of *NEW IDEAS in MEDALLIC SCULPTURE 2011-2012* with several showcases of work and annual commemorative medals by members of The Japanese Art Medal Association, as well as work by this year's Nagoya U. students. Also a part of the exhibit were posters from the web-based international medal projects *The End* (organized by Studio Sofia, Bulgaria) and *Sign of The Time* (organized by Medal and Small Sculpture Forms Studio of Nicolaus Copernicus University, Poland) – we were invited participants of both projects. For the occasion of the opening, we invited Mashiko from The University of the Arts, Philadelphia, to be a guest lecturer and critique the work of students participating in this year's *New Ideas* exhibit. Executive Committee Members of the Japanese Art Medal Association from Tokyo were invited. And medalists from Tokyo and Hakata, Kyushu, also attended the opening.

In July, I was awarded the Grand Prix at the FIDEM XXXII Glasgow Congress. With this recognition will come international awareness of not only my academic community but of the Japanese medallic art community as well.

I have received many things from medallic art, and I am considering the ways I might give back. This art form has a special way of communicating with people. Through communication, I believe that we, as artists, can create real change in the world.



Tetsuji Seta

Associate Professor:
School of Metal and Jewelry Design
Nagoya University of Arts, Japan

Tetsuji Seta

LYGODIUM JAPONIUM (2011), cast beryllium, unique, 77 x 77 mm

New Ideas in Medalllic Sculpture 2012 - 2013

For us, the art medal, par excellence, the best expression for celebrating the contemporary art expression. Over the years, *NEW IDEAS in MEDALLIC SCULPTURE* has itself become like a “medal,” awarded to this unique art form and to the work of its emerging art medalists.

The biggest challenge for medallists is to conceive of a design that may, at a glance, translate an idea that is focused on a single personality, or on a event of past memory, or an event about to be celebrated. This communication is achieved with a restraint of strokes, shapes, textures and lettering, resulting in great significance and uniqueness.

Along the last fifteen years the Faculty of Fine Arts, University of Lisbon, through its Research Project Volte Face - Contemporary Medal, has hosted all the editions of the New Ideas exhibitions since 2001.

We are most grateful to the sculptor Mashiko, founder and director of both Medialia...Rack and Hamper Gallery and *New Approach* for giving us the opportunity to join such an interesting and enticing project.

João Duarte

Professor: Centro de Investigação e de Estudos,
Faculdade de Belas Artes da Universidade de Lisboa, Portugal

Director: VOLTE FACE - Medalha Contemporânea



João Duarte
JOÃO DUARTE 2012: ANS SALTUS AWARD / MEDIALIA GALLERY EXHIBITION (2012)
bronze, stainless steel ø70 x 41 mm

Japan

Nagoya University of the Arts

| | |
|--------------------------|----|
| Abe Tatsuma | 13 |
| Ito Sayaka | 14 |
| Kawamura Tomohisa | 15 |
| Kawasaki Kazumi | 16 |
| Kondo Anna | 17 |
| Matsuba Ayaka | 18 |
| Nishikata Tomoe | 19 |
| Suzuki Siho | 20 |
| Takama Shiori | 21 |
| Takeno Madoka | 22 |
| Watanabe Fumiko | 23 |
| Yasuda Yuri | 24 |

In Japanese, the family name is traditionally written before the given name. This format is observed in this catalogue.

Abe Tatsuma
(b. 1990)



SURVIVAL beryllium copper, glass, silicon ø95 x 58 mm

Ito Sayako
(b. 1990)



obv



rev

OSAGE bronze 82 x 79 x 14 mm

Kawamura Tomohisa

(b. 1990)

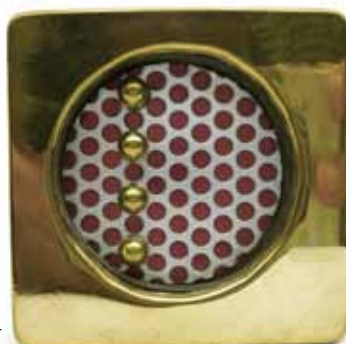


obv



rev

1



obv



rev

2



obv



rev

3

1. *CLOWN*

2. *HACO*

3. *NOW FORMLESS*

beryllium copper

brass, aluminum, wood

beryllium copper

69 x 10 mm

47 x 49 x 11 mm

ø80 mm

Kawasaki Kazumi
(b. 1963)



FROGS beryllium copper ø117 mm

Kondo Anna
(b. 1990)



obv

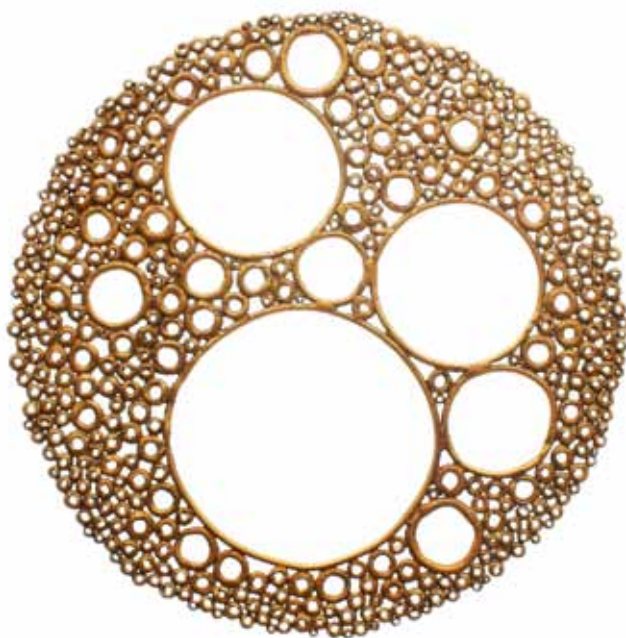


rev

BLANK PANTHER bronze ø68 x 13 mm

Matsuba Ayaka

(b. 1990)



MULTIPLICATION

beryllium copper

ø114 mm

Nishikata Tomoe
(b. 1990)



1. *HONEY*

2. *CARRY THE MAIL*

3. *REPRESSION*

beryllium copper

beryllium copper, paper

beryllium copper

ø76 mm

62 x 59 mm / closed

64 x 55 mm

Suzuki Siho

(b. 1988)



obv



rev

UNTITLED beryllium copper 80 x 102 mm

Takama Shiori

(b. 1990)



1



2

1. *MUSHI*

beryllium copper

57 x 90 x 55 mm

2. *ROSE OLDMAN*

beryllium copper

50 x 50 x 32 mm / assembled

Takeno Madoka

(b. 1990)



obv



rev

Z0000 beryllium copper 98 x 110 x 32 mm

Watanabe Fumiko
(b. 1990)



obv



rev

BUTTERFLY beryllium copper ø64 mm

Yasuda Yuri

(b. 1990)



obv



rev

LEG COLLECTION

beryllium copper

55 x 150 x 150 mm / assembled

Portugal

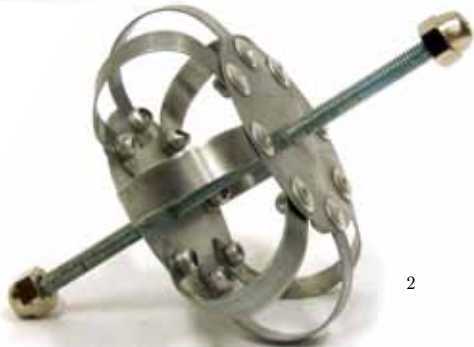
Faculdade de Belas Artes da Universidade de Lisboa

| | |
|----------------------------|----|
| Ana Cláudia Almeida | 26 |
| Margarida Alves | 27 |
| Alexandre Coxo | 28 |
| Inês Belo Gomes | 29 |
| Leonardo Oliveros Hormilla | 30 |
| Alberto Luis | 31 |
| Andreia Filipa Mateus | 32 |
| Andreia Pinelas | 33 |
| Rita Queiroga | 34 |
| Raqueul Rita | 35 |
| Maria Vieira | 36 |
| Sara Jin Zhou | 37 |

Ana Cláudia Almeida
(b. 1992)



1



2



3

- | | | |
|------------------------------------|-------------|------------------|
| 1. <i>SEM TEMPO (Without Time)</i> | steel, wood | ø62 x 45 mm |
| 2. <i>ROTATION I</i> | zinc | 100 x 60 x 60 mm |
| 3. <i>ROTATION II</i> | steel, wood | 100 x 65 x 65 mm |

Margarida Alves

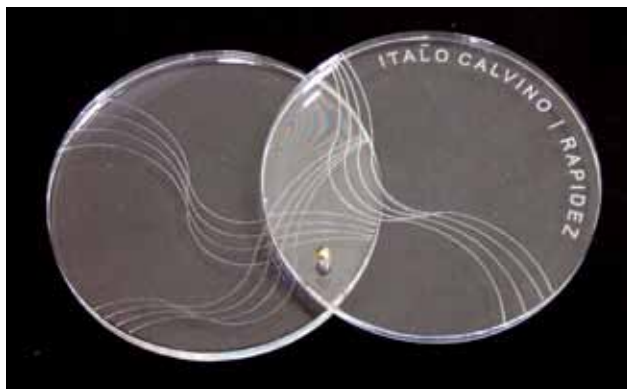
(b. 1983)



1



2



3

1. *ITALO CALVINO - MULTIPLICIDADE (Multiplicity)*
2. *ITALO CALVINO - LEVEZA (Lightness)*
3. *ITALO CALVINO - RAPIDEZ (Speed)*

| | |
|---------|-----------------|
| acrylic | ø70 mm / closed |
| acrylic | ø70 mm |
| acrylic | ø70 mm / closed |

Alexandre Coxo

(b. 1991)

1



2



3



1. *LET YOURSELF BE GUIDED I*

2. *2 MAKE I*

3. *ORGANISM*

wood, aluminium

wood

wood

95 x 85 x 30 mm

90 x 70 x 80 mm

100 x 80 x 70 mm

Inês Belo Gomes
(b. 1991)



1



2



3

- | | | |
|---|--------------------------------------|------------------|
| 1. <i>WHEN - DID THE TIME STOP?</i> | metal, cotton, wire | 145 x 110 x 45mm |
| 2. <i>BIONIC</i> | cotton wire, plastic, metal | 110 x 90 x 70mm |
| 3. <i>THE MINSTREL – TRIBUTE TO SHAKESPEARE</i> | metal, cotton wire, porcelain, paper | 115 x 90 x 90mm |

Leonardo Oliveros Hormilla

(b. 1989)



1



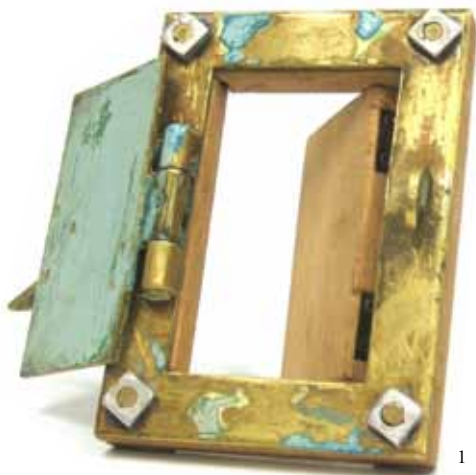
2



3

- | | | |
|-----------------------------------|----------------------------|-------------------|
| 1. <i>SEXUAL AMULET - VAGINAL</i> | ceramics, hemp yarn, wax | 70 x 110 x 40 mm |
| 2. <i>SILKY BEAUTY</i> | ceramics, hemp yarn, shell | 70 x 60 x 60 mm |
| 3. <i>OYÁ</i> | plaster, ceramics, satin | 100 x 100 x 50 mm |

Alberto Luis
(b. 1964)



1



2



3

1. *HELL AND PARADISE*
2. *THIS GOD REMAIN UNIQUE*
3. *POLITICAL INFLUENCE*

metal, wood
metal, glass
metal, glass, plastic

125 x 90 x 12 mm/closed
80 x 100 x 60 mm
ø65 x 18 mm

Andreia Filipa Mateus

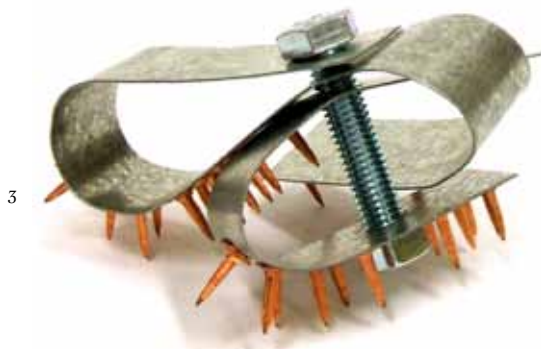
(b. 1990)



1



2



3

- | | | |
|-------------------------|----------------------|------------------|
| 1. <i>UNPROTECTED 1</i> | steel, cooper, brass | 100 x 75 x 75 mm |
| 2. <i>UNPROTECTED 2</i> | steel, cooper, brass | 130 x 70 x 75 mm |
| 3. <i>UNPROTECTED 3</i> | steel, cooper | 95 x 70 x 55 mm |

Andreia Pinelas
(b. 1977)



1



2



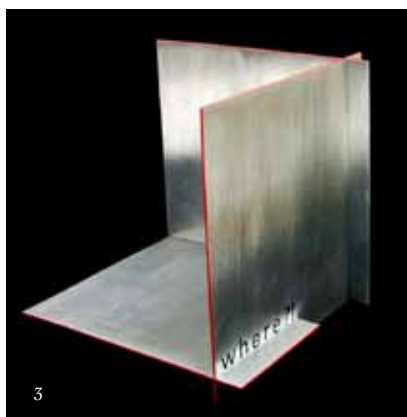
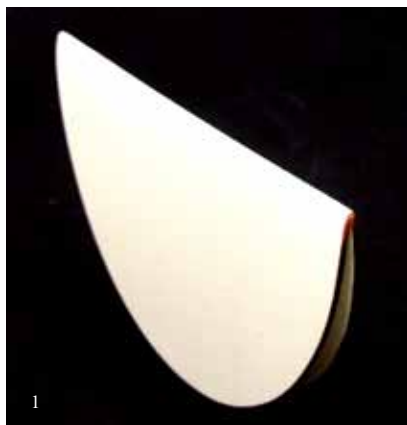
3



- | | | |
|--------------------|--------|--------------------------|
| 1. <i>SEED III</i> | copper | 115 x 80 x 45 mm |
| 2. <i>GROWTH</i> | brass | 130 x 60 x 30 mm |
| 3. <i>SPHERE</i> | iron | 50 x 60 x 60 mm / closed |

Rita Queiroga

(b. 1991)



1. *EQUILIBRIUM I*
2. *EQUILIBRIUM II*
3. *WHERE?*

cooper
acrylic, stainless steel
zinc

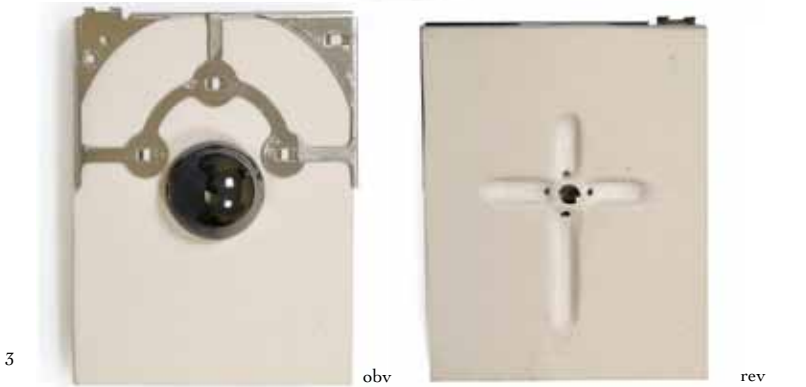
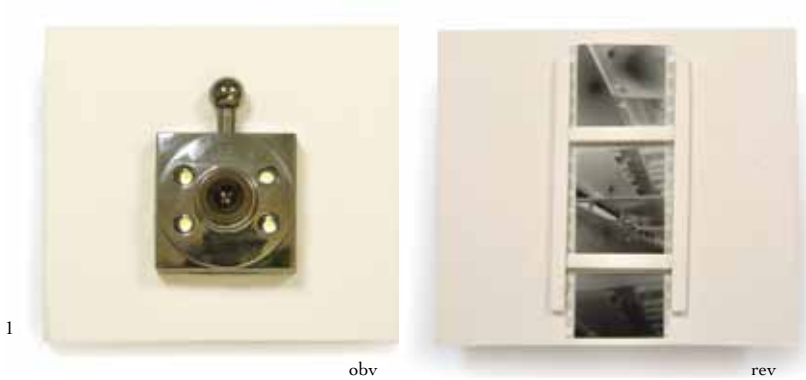
100 x 50 x 10 mm
ø100 x 35 mm
70 x 70 x 70 mm



- | | | |
|---------------------|----------------|-------------------|
| 1. <i>TERRA</i> | ceramic, brass | 80 x 60 x 60 mm |
| 2. <i>TERRA II</i> | ceramic, brass | 80 x 75 x 60 mm |
| 3. <i>TERRA III</i> | brass | 130 x 130 x 65 mm |

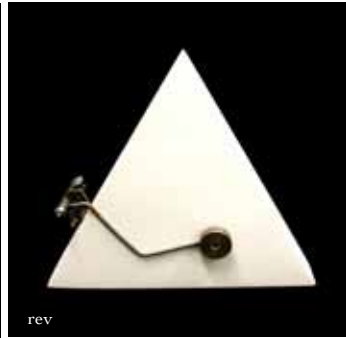
Maria Vieira

(b. 1960)

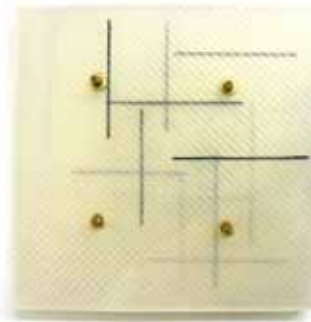
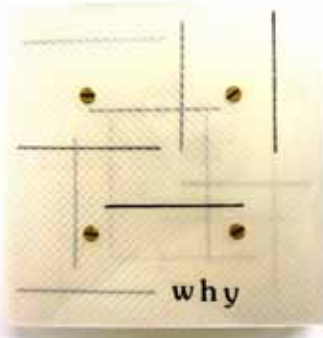


- | | | |
|--------------------|------------------------|--------------------|
| 1. <i>PHOTO</i> | plaster, steel | 90 x 100 mm |
| 2. <i>TIME</i> | plaster, steel, cooper | ø90 mm / assembled |
| 3. <i>RELIGION</i> | plaster, steel, glass | 80 x 60 mm |

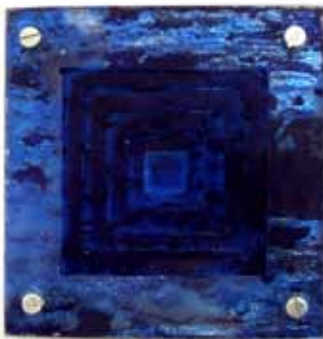
Sara Jin Zhou
(b. 1991)



1



2



3

- | | | |
|--------------------|----------------|------------------|
| 1. <i>UNTITLED</i> | plaster, steel | 85 x 75 x 15 mm |
| 2. <i>WHY</i> | acetate, brass | 90 x 90 mm |
| 3. <i>WHERE?</i> | acrylic, steel | 100 x 80 x 70 mm |

USA

The University of the Arts, Philadelphia

| | |
|-------------------------|----|
| Christopher A. Castillo | 39 |
| Jin Hyoung Cho | 41 |
| Treyson Michael Dunlap | 42 |
| Cory Espinosa | 43 |
| Nathan R. Hannon | 44 |
| Ronald J. Kustrup | 46 |
| Ben Leadlove | 47 |
| Kristin Varga | 48 |
| Joel T. Vernille | 49 |

The 2012 - 2013 Maryvonne Rosse Memorial Award For Figurative Expression

Awarded by Ann and Jason Pollack

Presented to: Christopher A. Castillo

Maryvonne Rosse (1917-1998) was an accomplished American sculptor and medalist in the figurative tradition. She was a devoted member of the American Medallic Sculpture Association (AMSA) and served there in many capacities. Ms. Rosse was Chair of the AMSA Medal Program in 1992, Secretary in 1984 and 1997, Vice President in 1994, and President of AMSA in 1995. Award sponsor Ann Pollack remembers her friendship and commitment fondly, "Her advice was always the same: Tell everyone to make medals."



1. *THE ITSY BITSY SPIDER*

thread, polymer clay, glass, sand, wire 75 x 170 x 105mm / closed

Christopher Castillo

(b. 1990)



2



3

obv



rev

| | | |
|-----------------------|----------------------------------|------------------|
| 2. <i>TANGLED LIE</i> | polymer clay, glass, wire, paint | 127 x 70 x 60 mm |
| 3. <i>ESPIRITU</i> | bronze | 150 x 85 x 60 mm |

Jin Hyoung Cho
(b. 1991)



1



2

1. *SELF-PORTRAIT*
2. *WHALE*

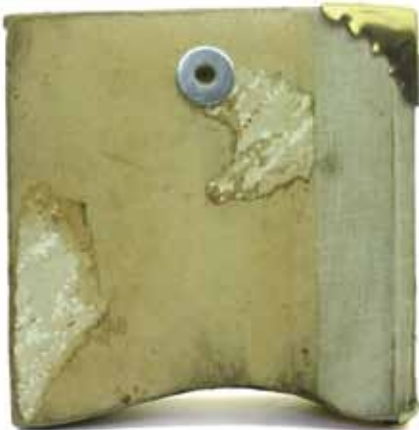
wax
wax, glass

85 x 105 x 5 mm
58 x 180 x 85 mm

Treyson Michael Dunlap
(b. 1988)



1



2



1. *LEAF HOUSE* paper, linen, brass, steel
2. *PHRASES* paper, linen, brass, steel

127 x 127 x 25 mm
127 x 150 x 50 mm /closed

Cory Espinosa
(b. 1989)



1



2



3

- | | | |
|----------------|----------------------|------------------|
| 1. <i>LIFE</i> | wood, plastic | 76 x 51 x 102 mm |
| 2. <i>TIDE</i> | wood, steel, plastic | 102 x 55 x 42 mm |
| 3. <i>MELT</i> | wood, steel, plastic | 166 x 51x 51mm |

The 2012 - 2013 Ann and Jason Pollack Award

Award for Excellence and Achievement in the Art of Medalllic Sculpture

Presented to: Nathan R. Hannon

Ann and Jason Pollack are avid collectors and dedicated patrons of contemporary medalllic sculpture. Since 2003, they have presented The University of the Arts, Philadelphia participants with this award and the Maryvonne Rosse Memorial Award. Ann Pollack is herself an accomplished medalllic sculptor, and a member of various medalllic sculpture organizations.



1



2

Nathan R. Hannon
(b. 1990)



3



4

- | | | |
|-------------------------|---------------------------|--------------|
| 1. <i>SELF-PORTRAIT</i> | resin | ø 65 x 13 mm |
| 2. <i>GONE</i> | plexiglass, film, feather | 102 x 52 mm |
| 3. <i>WALK CYCLE</i> | wax | ø116 x 13 mm |
| 4. <i>WALK CYCLE</i> | resin | ø116 x 13 mm |

Ronald J. Kustrup
(b. 1989)



1



2



3

- 1. *THE TIN MAN'S HEART*
- 3. *CRUSHED*
- 2. *THE TIN MAN'S ARM*

tin
tin, aluminum, copper
tin

139 x 102x 90 mm
ø 66x 42 mm
255 x 56 x 80 mm

Ben Leadlove
(b. 1986)



obv



rev

1



2

1. *PORTRAIT TALISMEN*
2. *TURTLE*

| | |
|--------|--------|
| bronze | ø70 mm |
| bronze | ø60 mm |

Kristen Varga

(b. 1989)



- | | | |
|--|-----------------------|---------------|
| 1. <i>AVOID DISAPPOINTMENT AND FUTURE REGRET</i> | wood | ø5 x 175 mm |
| 2. <i>TORCH</i> | flashlight, wax, wick | 190 x 55mm |
| 3. <i>ESSENCE OF TIME</i> | pocket watch | ø 45 x 440 mm |

Joel T. Vernille
(b. 1991)



obv



rev

1



obv



rev

2

1. *CONCEAL*
2. *DISTRESS*

wax
wax

105 x 85 x 60 mm
ø72 mm

New Ideas in Medalllic Sculpture: The 15th Year

Celebrating our 15th year, *NEW IDEAS in MEDALLIC SCULPTURE* continues to bring together students and their ideas in medals in an annual traveling exhibit that partners The University of the Arts, Philadelphia (U. Arts), Faculdade de Belas Artes da Universidade de Lisboa, Portugal (Lisbon U.), and Nagoya University of Arts, Japan (Nagoya U.).

This year, the organizers from each of the three universities have received international recognition in the field of the art medal. Professor Duarte of U. Lisboa is the recipient of the J. Sanford Saltus Award for Lifetime Achievement in Medalllic Art presented by The American Numismatic Society. The work of Professor Seta, of Nagoya U. was recognized at the 32nd FIDEM Congress where he received the Congress's Grand Prix Award. My work and efforts have been awarded by The American Numismatic Association, who presented me with the Numismatic Art Award for Excellence in Medalllic Sculpture during the ANA's World Money Fair. With awards for our work as artists, there will hopefully come increased interest and passion for organizing around young artists who are curious about the medalllic art form.

When I began teaching stone carving at U. Arts, in 1994, my passion for promoting this fascinating format of medalllic art to both artists and to the general art audience was already in progress through Medialia Gallery. Enthusiasm for finding a new generation of artists in the medalllic art field lead me to introduce this format to the U. Arts stone carving course students of Fall 1998. Initial plans were to have an annual traveling student exhibition, inviting one rotating foreign art institution per season. Within U. Arts, I searched through the Fine Arts and Craft Departments for artists until the Medalllic Sculpture Course was formalized in 2005. The first *NEW IDEAS in MEDALLIC SCULPTURE* was 1998-1999, with Faculdade de Belas Artes da Universidade de Lisboa organized by Professor João Duarte. This would become a permanent partnership. Starting in 2000-2001, U. Arts and U. Lisbon began their affiliate through this project. We were joined by Nagoya U. in 2011-2012.

Each year, the exhibition series opens at Medialia Gallery in November. In the Spring of the next year, it travels for display at The University of the Arts. Nagoya Arts University has it in May, and Faculdade de Belas Artes da Universidade de Lisboa hosts the exhibition in July.

Beside three host universities, the New Ideas exhibition project has been supported by countless medal enthusiasts. I am particularly thankful for several people who I would like name: Former U. Arts Dean Stephen Tarantal for endorsing my project, his guidance in establishing the Medalllic Sculpture Course, and for funding support at U. Arts; Dr. Alan Stahl for all his encouragement and wisdom, for being Advisor to New Approach, and for writing the catalogue texts for 15 years; Mr. and Mrs. Frederic Withington for their understanding in encouraging emerging artists, and being a major funder of New Approach; Mrs. Ann Shaper Pollack and Mr. Jason Pollack for providing two annual awards to U. Arts students since the 2004-2005 *New Ideas* exhibition, as well as for subsidizing various medal-related fees for young exhibiting artists. The Pollack awards to U. Arts students offers immense encouragement to emerging USA artists interested in medallic art; and Mr. Masaharu Kakitsubo for his unconditional support and trust in my emerging artists medallic art projects.

Mashiko

Director and Founder: *New Approach, Inc.*
Director: Medialia...Rack and Hamper Gallery



BREEZE FROM THE PAST (2012)

cast bronze, urushi clay, copper

70 x 90 x 90 mm / closed

Mashiko

Copyright© 2012-2013 by Medialia
... Rack and Hamper Gallery

All rights reserved. No part of
this brochure may be reproduced
or transmitted in any form or
by any means without written
permission from Medialia and
New Approach.

Catalogue: Tara Nakashima Donahue

