

sense, using the 7.5 heads proportional system. He never stressed one aesthetic over another—realism over romanticism, for example. I think it gave me a modern appreciation of figure sculpture rather than an academic romantic one.”

After receiving his BFA, Smith moved to Philadelphia. “I like living in an urban setting,” he says, “and it was hard watching Detroit’s decline through the 1970s and 1980s. Philadelphia was affordable for living and maintaining a studio, has great museums, a lively art scene, and is close to Washington, D.C. and New York City museums. It takes a long time to reconcile who you are as an artist and what your work is truly about. I knew I could be poor in Philadelphia when necessary, still survive and have the time to do my work.”

Over his long career, Smith has worked in various industries, sculpting for film, public monuments, religious buildings, corporate art, and the art gift market. Since the mid 1980s, his figures have been exhibited extensively in North America, the UK, and Sweden. Smith was awarded the bronze medal at the National Sculpture Society’s 70th Annual Awards Exhibition

in 2003. He received the Lillian Heller Curator’s Award at the *Contemporary Sculpture at Chesterwood* exhibition in 2010 for his concrete sculpture *4PM* (2008).

“Recently I’ve completed two new pieces that I have cast in GFRC,” Smith says. “One is a relief portrait of the poet Samuel Taylor Coleridge for the Design @ Dohm Alley installation in Princeton, New Jersey. The other was a commission for a private residence in Ambler, Pennsylvania. The owner is an avid birder whose property was hosting a breeding pair of screech owls. He requested a sculpture of the eastern screech owl for the pediment portion of an exterior dormer on the house. I designed, sculpted, and cast a piece of architectural ornament that incorporated the owls and oak leaves of the tree they were nesting in. This piece was cast in GFRC and will be installed this spring.”

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**On this page:** *Tidal Rythm (2003), cast in GFRC, 49 inches long, detail.*

