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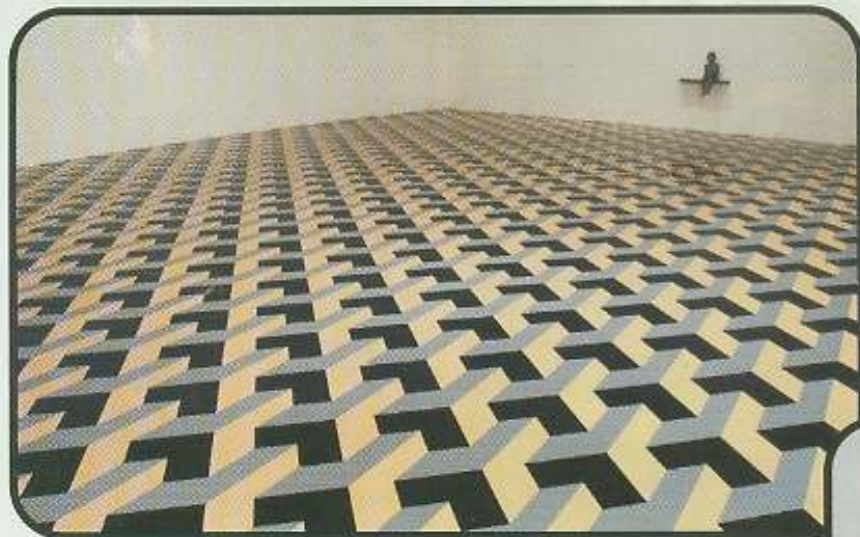
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Waterjet Makes The Cut



While the geometric surfaces of The Wasteland and The Prompter appear to be painted, they actually encompass thousands of flawlessly cut linoleum pieces. Waterjet Works! donated its services to cut the Munoz exhibition at each of the four museums.

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It's not every day that a company's work is part of a major art exhibition debuting at the Smithsonian and touring to several top American museums.

Waterjet Works!, Dallas, TX, has taken advantage of that opportunity through involvement with an impressive exhibition showcasing the works of the late contemporary sculptor Juan Munoz. The retrospective, which debuted at the Smithsonian's Hirschhorn Museum and Sculpture Garden in 2001, was on view at the Museum of Contemporary Arts (MOCA) at The Geffen Contemporary in Los Angeles from May through July 2003. The exhibition also traveled to the Art Institute of Chicago and the Contemporary Arts Museum in Houston, TX.

Munoz, who led the worldwide movement in the 1980s to revive figurative sculpture, developed works that often used architectural elements and clusters of figures to situate the viewer within compelling room-size environments.

Philip Einsohn, president of Waterjet Works!, notes that his company created the geometric, three-dimensional floor installations for the Munoz works, *The Wasteland* and *The Prompter*. While the large surfaces appear to be painted, they actually encompass thousands of linoleum pieces that have been flawlessly cut by highly pressurized water. The pieces are then meticulously hand-placed to create the patterned floors.

Armstrong World Industries, who donated the linoleum, collaborated with Waterjet Works! on the project. The two companies donated the materials, services and labor to mount the Munoz exhibition at each of the four museums.

Einsohn says waterjet technology traditionally has been used to efficiently cut massive quantities of materials for industrial applications. His company is one of a handful of American firms to move beyond the industrial market.

"Waterjet cutting has been around for decades; we're just using the technology in a new, innovative manner," he says. "Architects, interior designers and other creative industries are now taking advantage of this cutting method because it is cost-effective and will add a great deal of ingenuity to their projects. Our work can be found in hospitals, educational institutions, retail stores, commercial buildings, custom homes and now museums."

Waterjet cutting attains accuracy by forcing up to 60,000 lbs of cold water per square inch through a small nozzle at speeds of 2,500 feet per second. It is seven times more powerful than a typical car wash spray and can cut any material -- wood, stone, ceramic, metal, glass or plastic -- precisely, quickly and safely in an environmentally friendly manner. Any design produced on a computer can be cut with waterjet technology.

Einsohn's company uses the computer-generated technology to create floor medallions, signage, outdoor sculptures, monoliths and more.

Waterjet Works! has been around for about five years. Einsohn attributes his success to 23 years of working in the furnishings field for the hospitality industry. "I understand the process from conception of the idea to implementation and completion, so I approach the architect or designer as a consultant. Not only can I offer suggestions, but I can help them better understand the technology so their designs will turn out as envisioned. So far, it's a formula that has worked well."

Einsohn expects to spend hundreds of hours on the Munoz project. Each tour stop will require a custom installation because the exhibition space is different at each museum. But the payoff is worth it, he says.

"It's great fun ... and our hope is that the Munoz project might be a spring board for more 'out-of-the-box' collaborations with museums and cultural institutions, as well as architects," he says. *eb*