

dimensions

Newsletter of Pacific Northwest Sculptors • Promoting the Art and Appreciation of Sculpture • February–March 2009

Dynamic Connection: Sculpting the Human Form for Public Places

by Alisa Looney

Making sculpture for public places aligns with my higher purpose. I want to empower people to live their lives to the fullest, to be creative, to show their strength, overcome obstacles and find connection with others. It is my hope that anyone who sees my stylized human form, will sense the power of the human spirit, and hopefully, see them selves in the piece. This is my vision.



My intention is to capture the essence of spirit, moving through the body in a powerful and joyful way. The flow of this life energy is depicted in my sculpture using curving forms of welded sheet metal with spiraling cutouts, creating a dynamic movement within the human body. The open shapes create lightness in the metal, allowing the form to feel as if it is moving freely through space, unbounded. Much of my steel work is painted with electrostatic powder coating, which is baked on. I often choose bright warm colors, to add vibrancy and another level of meaning to the piece.

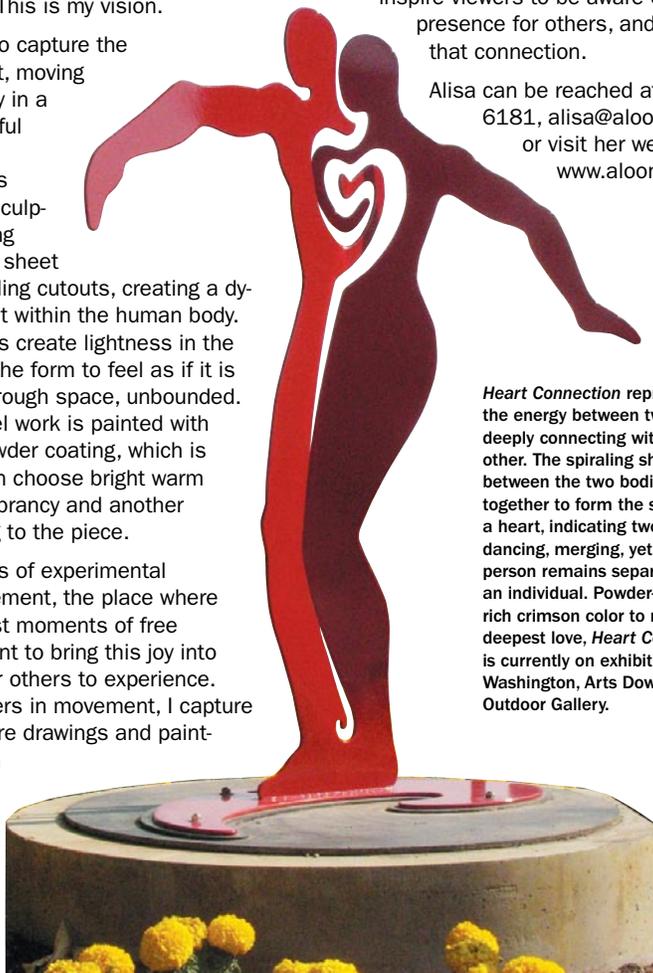
I draw from years of experimental dance and movement, the place where I find my greatest moments of free expression. I want to bring this joy into physical form for others to experience. Observing dancers in movement, I capture shapes in gesture drawings and paintings. I transform these images into three-dimensional designs, which are first made of paperboard,

and transferred to metal in the fabrication process. The forms in my sculptures are not specific to age, race or gender.

I want to create pieces that inspire people to be fully present in their bodies. It is my hope that this awareness will cause the viewer to find their own joy, and express it in their own way.

I also strive to create the feeling of connection in my work. Some of my pieces depict the relationship between two people, or the dynamic created in community. Our relationships with others are what feed us on the deepest level as humans. It is my hope to inspire viewers to be aware of their presence for others, and to cherish that connection.

Alisa can be reached at 503-283-6181, alisa@alooney.com, or visit her website at www.alooney.com.



Heart Connection represents the energy between two people, deeply connecting with each other. The spiraling shapes between the two bodies come together to form the shape of a heart, indicating two spirits dancing, merging, yet each person remains separate as an individual. Powder-coated a rich crimson color to reflect the deepest love, *Heart Connection* is currently on exhibit in Puyallup Washington, Arts Downtown Outdoor Gallery.



Contact No 1 (bench) was designed to create a place for people to gather, and inspire them to pause, connect and be in communication with each other. Relationships are the primary source of comfort, joy and depth in our lives. This piece was created to nurture

sacred moments together, and to inspire new possibilities of playful connection. This piece is powder-coated a warm, playful orange to invite people in.



Roll & Play invites the viewer to feel the freedom we feel when we roll around and play on the floor or in the grass. I created this piece to remind us to enjoy our lives, and make time for play, like we did so naturally as children. It is powder-coated bright yellow to symbolize the brightest days of life.

While exhibiting in the Maryhill Museum of Art Outdoor Sculpture Invitational 2008, the North Star Foundation provided funds for the purchase of *Roll & Play* for the Museum's permanent collection. This is a huge honor for me. I am thrilled that *Roll & Play* will be bringing the joy of movement to the visitors of Maryhill Museum's Outdoor Sculpture Garden for years to come. The museum's 2009 season opens on March 15. Founders Day activities, including an Outdoor Sculpture Garden art walk, will be held on May 16.

Pacific Northwest
SCULPTORS

Pacific Northwest SCULPTORS

4110 SE Hawthorne Blvd. #302
Portland, OR 97206
www.pnwsculptors.org

Dimensions is a bimonthly publication of the Pacific Northwest Sculptors, a nonprofit organization dedicated to serving the public through educational programs and sculpture exhibitions. We are a dynamic, inclusive community of artists who inspire and support each other's growth with ideas, skills, and knowledge.

PNWS BOARD OF DIRECTORS

George Heath, President
Carole Murphy, Vice President
Maria Wickwire, Secretary
Julian Voss-Andreae, Treasurer
Susan Levine
Laurie Vail, Materials Coordinator
Rick Gregg
Phil Seder
Ann Fleming
Alisa Looney
Kevin Poe
Patrick Gracewood

NEWSLETTER TEAM

Jim Ayala, Editor
Sara Swink, Design & Layout
Alisa Looney, Interim Facilitator
Leslie Ariel, Proof Reader
John Primeau, Advertising Coordinator
Bob Williams, Mailing

COMMITTEES

Membership & Website

George Heath (503) 777-2769
gheath6006@aol.com

Fundraising

—open—

Marketing

Phil Seder, Chair (503) 750-6465
art@philseiderstudios.com

Finance

Julian Voss-Andreae (503) 577-1979
info@julianvossandreae.com

Materials and Equipment

Laurie Vail, Chair

Meetings

Rick Gregg, Chair (541) 905-6046
rickgregg@centurytel.net

Publicity

Jennifer Corio, Chair (360) 281.5619
jennifer@coriofrei.com

Shows

Carole Murphy, Chair (503) 235 7233
sculptor@carolemurphy.com
and Susan Levine, Co-Chair
(503) 230-0588
susan@metalurges.com

Graphics

Alisa Looney (503) 238 6181

Educational Outreach

—open—

Volunteer Coordination

Lyn Simon (503) 650 0798
metal_fx@comcast.net

Submissions to *Dimensions*

Jim Ayala, jimayala@q.com

Deadline for the April–May issue

March 6

Join or renew your membership at:

www.pnwsculptors.org/membership.htm

President's Message

As you may already know, the Seattle Chapter is now independent and will henceforth be known as the Seattle Sculptors Guild. I have no doubt this was a difficult decision for the Seattle chapter, but a necessary one. Distance does matter and the sense that a group has that it is determining its own future is paramount. For me, Pacific NW Sculptors has been about camaraderie, having a peer group and accomplishing much more with that group than I could ever do on my own. I am confident many of our member's share that same experience and whatever furthers it should be encouraged. We will continue to share information and both organization's meetings will be open to members of either group. If anything, we may end up with a closer association and a greater knowledge base than we had being two "chapters". In addition, PNWS will still have a Seattle chapter. A number of members have opted to belong to both organizations.

The newsletter is now called "Dimensions" and has a new look. The design is by our new layout person, Sara Swink. Jim Ayala, our new editor, will plan, coordinate and edit newsletter content. Initially, we thought it would be a quarterly production but as it turned out bi-monthly was a better fit. If the mockup I saw is any indication, you're going to like the new format. A big round of applause goes to Alisa Looney for setting up the committee, Sara for the layout, Jim for editing, Leslie Ariel for proofreading, Robert McWilliams for distribution and Patrick Gracewood for...well, doing the whole thing by himself for two years in addition to his help getting the new one started.

On Nov. 8th and 9th The Board held its annual retreat at Maria Wickwire's cabin on the coast. During the retreat we met for some 12 hours to hash over where we are, where we had planned to be, and where we mean to go. Rather than go into the details of a 12 hours of discussion, let me just say we were gratified to realize that

we had indeed met most of the goals we set at the first board retreat two years ago. In short, those goals mostly had to do with 1) getting some decent shows set up, 2) increasing membership and 3) raising our profile. We are right on schedule with the first two and the third as well, though raising our profile is an ongoing focus. We will not initiate a points system, as does the Oregon Potters' Assn. If we had one giant show every year, it would make sense, but for now, it does not. Finally, we agreed to make additional collapsible pedestals so as to not run short for the Coos Art Museum exhibition.

We also discussed the newsletter and at that time, Alisa Looney volunteered to focus on getting a newsletter committee together, and with no small assistance from our Volunteer Coordinator, Lyn Simon, she did a banner job. We also discussed getting a blog started in an effort to attract younger members and bring the rest of us doddering ancients into the 21st century. The beginnings of that you will find at: www.pnwsculptors.org/wordpress/. In addition, we set a goal of having a hands-on workshop and/or some kind of fun joint project in the near future. To that end, we need an education committee and chair whose charge would be to bring such things about. Putting that together is next on the list.

Thanks to David Locktie for hosting the last PNWS meeting. It was a packed house. The announcements mostly consisted of a brief synopsis of the board's retreat as related above and our goals for the new newsletter. Lyn fished for newsletter volunteers and caught several.

Don't forget elections are coming soon. You may bring the ballot form on page 7 of this issue to the annual meeting at Marty's February 18th or mail it to the address below. If by mail, we must receive it by the morning of the 18th.

Thanks to all,
George

Dates to Remember: Upcoming Meetings

February Meeting—PNWS ELECTIONS

Wednesday, February 18, 6:30 PM
at Marty Eichinger's studio. Potluck.
2516 SE Division St., Portland
(503) 223-0626

Big meeting - big fun. You wanna be there.

HOW TO VOTE

Bring the ballot from page 7 of this issue to the Feb. 18th meeting or mail it to:

Pacific NW Sculptors – Election
4110 SE Hawthorne Blvd #302
Portland, OR 97206

If by mail, we must receive it by the morning of Feb. 18th. Ballots will also be available at the meeting.

March Meeting

Thursday, March 12, 7 PM
with host Kim Lewis at the Historic Laundry Building in Lake Oswego.
Potluck. Portfolios welcome.

Historic Laundry Building
17383 SW Holy Names Dr.
Lake Oswego, OR 97034
(503) 267-8703.

Location: off Hwy 43, south of Lake Oswego, one traffic light before Marylhurst University. Turn left on to Holy Names Dr., go to stop sign, turn left to next stop sign, and the building is on the left. Kim's bronze mural will be on the end of the building just before the second stop sign.

An Open letter to the Board from Marty Eichinger

I very much enjoyed the meeting at David Lochtie's. Nice to connect with people that I have not seen lately and the food was great!

My purpose for writing, however, is to address the noticeable lack of young artists in our group. I think that in order for the organization to have long-term viability, it needs the energy and direction that is provided by people in their 20s and 30s. These are the people that will influence the art culture over the next decades. Will they eventually form their own organization while ours dies for lack of young blood?

Is there some wisdom or tradition that our organization can provide that will be of value to them? Is there a way for us to keep the organization young even though we are all getting older?

Some rambling questions and ideas on this topic:

We have had many young artists join but few who remain active. Do we know why?

There are philosophical questions that young artists talk about in school and are interested in discussing. Do we know what they are? How can we find out? Let's survey them, or better, begin a dialog to ask what would be valuable to them. Perhaps our needs are not the same. Are there other aspects to our organization that may appear archaic or unappealing to a younger set of artists?

Can we get the names of graduating seniors in sculpture programs in the area and invite them to join at half price or free for one year? In order for young artists to stay involved perhaps they need a critical mass and a feeling that they can share control. Would we feel safe with a younger control model that may potentially change our organizational dynamics?

There are surely some reasons that younger people use blogs and other digital media more than we "mature" folks do. Is it because it's cheaper? Or is it because it's more dynamic, and requires less leadership to keep in place? My thought is that web communication and blogs allow for better communication because they move information across a community, rather than down from the top. Web links allow for easier cross-referencing to both ideas and relevant imagery.

Let this letter act as a suggestion that the PNWS Board assemble a task force to discuss how to improve our connection with younger artists, increase our digital skill set, and make strategic recommendations back to the board.

Sincerely,
Marty Eichinger

The Art of Reconciliation

By Leroy Geortz

In January 2006 Linda and I visited Vicksburg Mississippi, and toured the military park there that commemorates the Civil War siege of Vicksburg. On that same trip, we also visited Poverty Point, Louisiana, about 50 miles away. Poverty Point was the site of a group of Native Americans who we now call "Mound People." These early indigenous settlers lived along the Mississippi River, trading and living peacefully. Though they lived there long before the wheel or metal implements were available, they nonetheless built large mounds of earth. (The exact purpose of the mounds is unknown, but they may have been used for ceremonial gatherings). The one in Louisiana was around 100 feet tall and is in the shape of a bird.

Our visit to Vicksburg and nearby Poverty Point revealed a place of violence and a place of peace. At the place of peace we saw artifacts left by the Mound People: polished stones that had come from the Great Lakes and clay forms of faces and figures. Those faces inspired me to focus on the contrast between violence and peace. I had a vision that we should call together artists of many races and let these images influence our work. It would be a way of paying homage to the creative people who lived in this land so long ago. By honoring their amazing courage and determination we might bring healing to our collective cultural and historic memories of these people. I call this vision *The Art of Reconciliation*.

Recently, I shared my thoughts with Betsy Coddington, executive director of Resolutions Northwest (RNW). RNW is a mediation service here in Multnomah County that works with neighborhood mediation, victim-offender resolution and family mediation, as well as teaching peer-to-peer mediation in the schools. Once a year they host a peace-

makers conference for Oregon's high school students. I am very proud that in the mid-1980's I was involved in helping create the precursor to this program.

Betsy was moved by my vision and suggested that we incorporate *The Art of Reconciliation* with the 25th anniversary celebration for RNW in 2010. We are now planning how this will all shape up. Here are some of our ideas:

Our desire is to find a way to open our hearts to Native Americans. The first step will be to listen to their stories. We hope to follow the format that has been created by the Restorative Listening Project here in Portland. They have been focused on listening to African-Americans who have been affected by gentrification in Northeast Portland. We want to give a similar opportunity for listening to Native Americans. We also want artists to come and listen to these stories, meditate on them, and see if it leads to work that pays homage to the first people of this country.

We plan to have one or more art shows in Portland to display the artwork created from the storytelling interviews. These shows would provide a forum where we can share in and celebrate the personal and tribal histories of our Native American friends.

Does this strike a chord with you? I'm looking for people who'd like to help organize events for this project, as well as artist participants. We are especially interested in seeking guidance and involvement of artists with Native American ancestry. See www.artofreconciliation.com for additional information.

Leroy can be reached at 503-775-2209 or info@artofreconciliation.com.

The Art of Leroy Geortz



Star Goddess 1



Emergence



Antiquity's Prophetess

Calls for Artists

Public Art Opportunity: Kennewick Arts Commission Outdoor Sculpture Project

The City of Kennewick, WA Arts Commission is seeking an artist or team of artists to create a sculpture to celebrate the establishment of the Tri-Cities Business and Visitor Center.

Professional artists or teams living in Washington and within a radius of 150 miles of Kennewick, Washington, may apply.

The piece should be of significant size and weight appropriate for the proposed location near the main entrance to the building. Suggested materials include metal, local stone materials such as granite, basalt and obsidian, or reclaimed materials from locally significant sources. An amount of \$25,000 has been established within the project budget for the sculpture itself and includes design, fabrication, all taxes, shipping/transportation and installation oversight.

DEADLINE: February 27, 2009

For a full application packet or more information contact Barb Carter at 509-531-0944 or c2resources@charter.net.



The 2009 Search For Peace Art Exhibit invites public participation. We encourage artists, parents and teachers to talk with their children and students about peace and nonviolence, and to create related art works.

The exhibit is from 6:30 PM to 8PM, Saturday, March 7, and on Sunday, March 8, from 8:30 to 3 PM in the St. Pius X Community Center, 1280 NW Saltzman Rd., Portland 97229.

For more information about the exhibit, the Peacemaker Prize, and to see art works from previous exhibits go to www.SearchForPeaceArt.org or call 503 646-5449.

DEADLINE: March 6, 2009



Portland Open Studios

Deadline March 15, 2009

Metro Portland Artists wanted in all media to open their studios to the public on October 10 & 11 for studios east of the Willamette River and October 17 & 18 for Westside studios. Artists may choose to be open both weekends.

Portland Open Studios is an opportunity for artists to show their art processes, sell their artwork, build an audience and communicate with the public. A panel of three art professionals will select the artists for the event. The selected artists will have an image of their artwork published in the Tour Guide and on the website.

Artists between 20 and 30 years of age are encouraged to apply for the Kimberly Gales Emerging Artists Scholarship to Portland Open Studios. The recipient(s) will have all fees waived and receive a \$100 stipend.

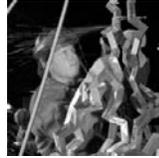
Information, directions and the online application are at www.portlandopenstudios.com.

Member News

Julian Voss-Andreae on *Art Beat*

PNWS member Julian Voss-Andreae was featured on OPB TV's *Art Beat* in December.

Like previous PNWS members featured on *Art Beat*, Julian was able to share about his unique and much acclaimed sculpture on local television.



The OPB announcement of the program read: "A quantum physicist-turned-sculptor finds the art in science. Watch as Julian Voss-Andreae takes some

of the world's smallest elements and turns them into large works of art."

View the segment at: www.opb.org/programs/artbeat/episodes/view/1012 or go to "Press" on Julian's website: www.julianvossandreae.com.

Virginia Wolf at The Arts Center in Corvallis

"Sense of Place" features the sculpture of PNWS member Virginia Wolf along with two painters. The show, which opened January 15, runs through February 14, 2009. It includes ten small to medium pieces of marble and travertine. According to Virginia, "Stone as a medium relates strongly to a sense of place; my pieces are about identity and inner landscape through experience and knowledge. The memory and sense of place shape each of us. Some pieces are about loss of place, losing one's past, or in transition of place; one represents rootedness, firm in place, and one is a geographical landscape. No place is a place until things have happened in it—that is basically my philosophy behind the pieces for this show."

The show will be in The Arts Center, a small gothic church converted into a gallery at 700 SW Madison Avenue, Corvallis, OR, phone 541-754-1551.

PNWS Group Show at Guardino Gallery

PNWS sculptors, as a group, will be the featured artists at the Guardino Gallery in the NE Portland Alberta district. This juried show will run from Last Thursday March 26 to April 28, 2009.

The sculpture in this show will consist of a wide variety of themes, sizes and media. The exhibition will occupy the main gallery, as well as the feature and window galleries.

Guardino Gallery is located at 2939 NE Alberta St, Portland, OR 97211; (503) 281-9048, www.guardinogallery.com.

Hey PNWS Members!

Got any news, upcoming shows, classes, recent accomplishments? Send them to Jim Ayala, jimayala@q.com.



Form and Abstraction – Clay Sculpture Workshop with Leslie Ariel

Join PNWS member Leslie Ariel to learn how to stylize, simplify and abstract form rather than strictly reproduce it. Weekly prompts, a survey of practical techniques and hands-on work with clay maquettes (small models) will all play a role as we explore specific, easy strategies to strip form to its essential components. These workshops constitute the first steps towards cultivating your own systematic process of abstraction. You may be surprised what develops as you take a leap of faith and give your intuition free rein.

Thursdays 12:30pm–3:30pm
Jan 8–29 and Feb. 19–Mar. 12

Multnomah Art Center is located at 7688 SW Capitol Hwy. in Portland. \$80 per 4-session workshop. Call (503) 823-2787 to register.

Two Solo Shows for Sara Swink

PNWS member Sara Swink is the featured artist in her first solo show of ceramic



The Spirit's Bodily Aspect (with Cashew) by Sara Swink

sculpture at the University of Portland's Buckley Arts Center. The show, entitled *Solus (Alone)*, runs through Feb. 5th. Buckley Arts Center, located at 5000 N.

Willamette Blvd. in Portland, is open Monday–Friday, 8:30 am to 8 pm, and Saturdays 8:30 am to 4 pm.

Beet Gallery will feature Sara's newest ceramic works in a show called *A Study in Consciousness*. The show runs March 5–31, 2009 with a first Thursday opening March 5, 5–9 pm. Beet Gallery is located at 1720 NW Lovejoy in Portland. For more info, visit www.beetgallery.com or call (503) 224-5000.



Cycloviolacin by Julian Voss-Andreae



Shapely by Jennifer Corio



Kinetic Fit by Daniel Baca

Pacific Northwest Sculptors to Show at Coos Art Museum

by Jennifer Corio

Coos Art Museum will feature a collection of sculptures by PNWS members from March 6 – April 11, 2009. Twenty-four artists will be represented in this unique exhibit. Works feature a variety of media, including cast and fabricated metals, ceramic, stone, cement, wood, glass and mixed media. From small sculptures to large-scale, realistic to abstract, this show represents the full spectrum of sculptural styles.

Coos Art Museum's mission is "...to enrich the lives of our citizenry by promoting the

If you go:
Coos Art Museum
235 Anderson Avenue
Coos Bay, OR 97420
(541) 267-3901
www.coosart.org

Hours:
Tues - Fri 10-4pm
Saturday 1-4 pm
Closed Sunday, Monday
and major holidays.

understanding and appreciation of the visual arts through its collections, exhibitions and educational programs."

The museum

has a tradition of supporting contemporary Oregon artists by opening its galleries to new works by artists from around the state. Their mission complements the mission of PNWS nicely – which makes for a great partnership and venue. This type of group show allows PNWS to showcase a wide range of three-dimensional work, increase exposure to the group, as well as promote appreciation for the art form of sculpture. It also provides our artists with a good opportunity to add shows to their resumes.

Participating artists include:

Jim Ayala	Todji Kurtzman
Daniel Baca	Susan Levine
Vandy Bennett	Kim Lewis
Jennifer Corio	David Lochtie
Ken Dionne	Alisa Looney
Bob Foster	Bonnie Meltzer
Tamae Frame	Lawrence Morell
Patrick Gracewood	Carole Murphy
Rick Gregg	Lyn Simon
George Heath	Denise Sirchie
Eileen Holzman	Laurie Vail
Richard Jones	Julian Voss-Andreae



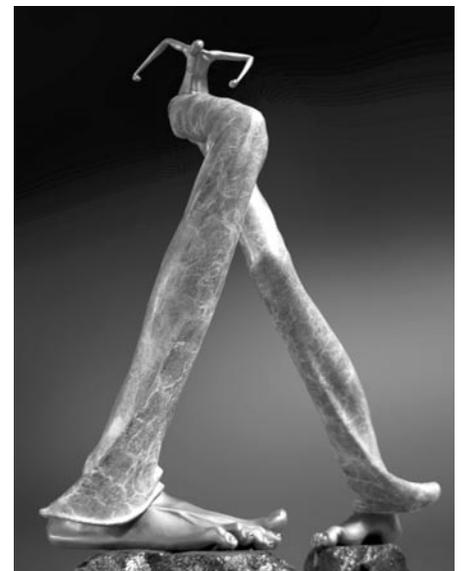
Support with Joy by Alisa Looney



The Dream by Jim Ayala



7 Point by Richard Jones



Monument in Right Feet Major by Todji Kurtzman

Portland International Airport Show

by Joyce Deshon

Pacific Northwest Sculptors will be exhibiting a diverse collection of work for ticketed PDX passengers from mid-January through mid-June. Works by 13 PNWS members are highlighted in this show juried by representatives of the Regional Arts & Culture Council (RACC).

The exhibition will occupy the artOBJECTS showcase in Concourse E, beyond security. This beautifully designed exhibition space is fronted by a 40-foot-long, floor-to-ceiling wall of glass. Established in 2001, the artOBJECTS program serves as a showcase for the region's visual arts and is managed by the Regional Arts & Culture Council (RACC). The program's intent is to present comprehensive and diverse exhibitions every six months that pique the curiosity of visitors and residents, and promote further exploration of Oregon's dynamic and evolving creative scenes and spaces.

Fifteen sculptures were selected for the PNWS exhibition. A representative of RACC stated, "We believe the selection presents an exemplary representation of work being created by your membership and reflects the variety of approaches, subject matter and media that PNWS is noted for."

The upcoming show will be great exposure to PNWS as the Port of Portland projected over three million viewers of the previous display—which featured handmade bicycles—during its six-month run. More information on past and future art events (including our artOBJECTS display) can be found under NEWS on the RACC website: www.racc.org.



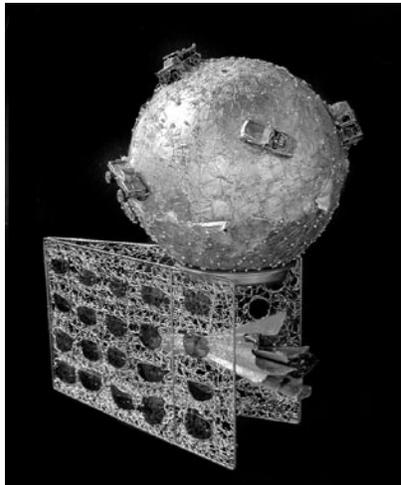
True Warrior by Pamela Mummy

Pam is inspired by Renaissance art and often includes armor in her work. Unlike the stoic looking sculptures of the Florentine Medici, she wanted to create a warrior who appears familiar with the battlefield and unafraid to join the fray. True Warrior represents those who fight real battles every day with real passion and with tangible results. The crest that tied around his neck is a copy of a crest that is on Medici armor.



Vessel for Calm Water #4 by John Mayo

"My work is about time, structure, and motion. For the past few years I have been creating sculptural structures, mostly vessels, that explore the relationships between these concepts. I choose materials and forms that allow me to juxtapose design and materials in interesting shapes that speak to both the ultra-modern and the ancient."



Global Warming by Bonnie Meltzer

"Global Warming" is one of a series of sculptures in which I use globes, crocheted wire and other found objects to bring attention to the condition of the Earth's health today.

Congratulations to exhibiting artists:

Jennifer Corio: *High Tide*

Martin Eichinger: *Bird in the Hand*

Rick Gregg: *Reflection, Portland at Midnight*

Jason Johnston: *Thread of Humanity*

Alisa Looney: *Moving with Intention II*

John Mayo: *Vessel for Calm Water #4*

Bonnie Meltzer: *Global Warming*

Pamela Mummy: *True Warrior*

Carole Murphy: *Chapter One*

Mardie Rees: *True Beloved*

Carole Turner: *Silence*

Virginia Wolf: *Broken Wings II, Give Me*

Comfort

Member Discounts

Columbia Art

1515 NE. Burnside, Portland 97214
(503) 232-2216

Georgie's Ceramic and Clay

756 NE Lombard St., Portland 97211
(503) 283-1383

LASH Quality Molds and Sculpture Supplies

4702 NE 102nd Ave Portland 97220
(503) 251-6959

Stan Brown Art and Crafts

13435 NE Whitaker Way, Portland
(503) 257-0059

Stephenson's Pattern Supply

3223 NW Guam, Portland 97210
(503) 228-1222

Quimby Welding Supply

(NW Portland and Tualatin)

Irontech Welding and Ind Supply

6417 SE Powell, Portland 97206
(503) 774-5145

Mail&Ship

14674 SE Sunnyside Rd
Clackamas OR 97015
(503) 658-7700

International Sculpture Center

isc@sculpture.org
www.sculpture.org

If you have leads for sculpture-related businesses willing to give PNWS members a discount, contact Carole Murphy at 503-235-7233 or sculptor@carolemurphy.com



Silence by Carole Turner

This piece conveys a place of peaceful clarity, a state of mind—an oasis in the midst of everyday chaos.

ArtLinks

By Wendy Dunder

Bill Wentworth of Sterling Design: Custom-designed sculpture of weatherproof stainless steel, bronze and other metals

www.sterlingdesign.org/index.html

"In all of my career and educational experiences, I have found that industrial machinery and processes can be used to make some of the most extraordinary art. Look at the lines of a modern exotic car, there is beauty in the lines and shapes. Look closely at the shape of a flower, or a seashell. Now that I have my own studio and equipment, I can use these industrial processes to make these shapes, or any shape, from a flat sheet of metal" —*Bill Wentworth*

Jud Turner: Sculpture of welded steel and found objects

www.judturner.com/statement.html

Jud Turner has something for everyone, with a wide range of excellent figurative and abstract pieces. It's a good website, but an example of what not to do in the bio.

David Harber: Outdoor sculpture *par excellence!*

www.davidharbersundials.co.uk/sculpture.htm

This is a great website and has very good photos of his sundials, water features and massive garden sculptures.

"Beyond the functional imperatives of time-keeping, David is inspired by the abstract qualities of light, shadow, reflection and organic structure, and delights in exploring the juxtaposition of contrasting yet complementary materials."

Bellevue Art Museum Art Fair 2008: Sculptors

www.bellevuearts.org/fair/2008_sculpture.htm

It's interesting that there are relatively few sculptors in the prestigious annual Bellevue Art Fair. Smaller objects for home and office seem to predominate. Links to artists' sites are useful for folks searching for art, especially those who visited the fair and want to reconnect with an artist.

Web Design for Artists

Hand-coded, easy to navigate sites that feature your portfolio in its best light.

Modular design makes additions inexpensive.

PNWS Members may have a web page for as little as \$25.00.

George Heath · 503.777.2769

www.FunkerMarket.com

gheath6006@aol.com

Sculpture Classes with Carole Murphy

Create in an environment that supports and enables the discovery of your own unique approach to sculpture, whether it be in a contemporary or realistic form. Monday nights, 6:30 to 9, 1405 SE Stark, Portland. \$20 per class. Email or call (503) 235-7233, sculptor@CaroleMurphy.com, www.CaroleMurphy.com.

Classes & Workshops with Sara Swink

Creative Process Workshop March 14–15, 10am–5pm at Sequoia Gallery & Studios in Hillsboro; \$150 includes materials.

Open Clay Studio, Saturdays, 1–4 pm in West Linn. All levels. For a description, click on Classes at www.claycircle.com. For more info, please email sara@claycircle.com or call 503.638.9890.

THE STEEL YARD Is Ready to Serve Your Needs

HOURS 8–5 Monday–Friday
8–12 Saturday

**Retail and Wholesale
Distributors of
A Wide Variety of
Industrial Products**

• ANGLES • CHANNELS • FLATS •
STRIPS • ROUNDS • SQUARES
• REBAR • EXPANDED • GRATING
• SHEETS • PLATES • BEAMS
• SQUARE, ROUND &
RECTANGULAR TUBING
• PIPE • MORE!

BUY • SELL • BARTER • TRADE
• CONSIGNMENTS TOO!

6880 NE Columbia Blvd.
Portland, OR 97218
Phone (503) 282-9273
P.O. Box 4828
Portland, OR 97208-4828
FAX (503) 282-7490

--- CUT & MAIL ---

Ballot for New PNWS Directors

Please vote for up to 5 directors

Lisa Strout Susan Levine Phil Seder George Heath Julian Voss-Andreae

Write In _____

Write In _____

Write In _____

Write In _____

Mailed ballots will remain in the envelopes until counting begins. If you mailed in your ballot you may change your vote at the meeting.

If that is the case please notify the person at the ballot box before counting begins.

Bring this ballot to the annual meeting at Marty's February 18th or mail it to:

Pacific NW Sculptors – Election
4110 SE Hawthorne Blvd #302
Portland, OR 97206.

If by mail, we must receive it by the morning of Feb. 18th. Ballots will also be available at the meeting.

PNWS Sculptor Spotlight



Vandy Hall Bennett

Bronze Pod Queen is one of a series of chess pieces that Vandy Hall Bennett has been working on since late 2005. The forms of the chess pieces are based on seed pods: plump, round and full of life. *Bronze Pod Queen* is one of the artist's favorite pieces because of her shapely proportions and fluidity of form. Other elements reference a style developed in Vandy's earlier small-scale bronze castings, an almost baroque degree of surface texture based on natural textures such as bark, vines, and pebbles. Other textures are drawn from jewelry designs, rings, hammer-like marks, and more formal geometry.

Vandy casts small bronze sculptures

using the lost-wax process, blows and sculpts hot glass, and creates larger mixed media sculptures incorporating turned wood, found objects, forged and welded metal, and smaller blown and cast elements.

Vandy sculpts as a means of making her dreams see reality; she enjoys functional art as well as purely aesthetic pieces. One of Vandy's missions is to bring a little more beauty and thought into everyday activities and sights. One of her goals as a sculptor is to produce larger scale public art, as well as continue making smaller personal objects. View more of Vandy's sculpture and glass-work on her website at www.vandybennett.com.

Bronze Pod Queen,
bronze, H5" x
L1.5" x W1.5"

Pacific Northwest SCULPTORS

4110 SE Hawthorne Blvd #302
Portland, OR 97206

Please make sure
your membership is
current for 2008-2009,
otherwise you will not
receive future issues of
Dimensions.

Access and submit the
PNWS Renewal form at:
[www.pnwsculptors.org/
membershipform.htm](http://www.pnwsculptors.org/membershipform.htm)