I carve every night for 2-3 hours, whether I’m stressed or not.” Peter Bulow

PRESIDENT’S MESSAGE:

I always have to stop and think about what the current president’s message will be about. This month I thought a report about the joint meeting would be good but I see from the preliminary July issue that’s been covered. Then I thought I’d write about the Sculpt-Off at Clackamas Community College but I understand there is an article in the works about that as well. Upcoming meetings are covered. Events are covered. I’m becoming superfluous, but that’s not a bad thing, that’s a good thing.

Years ago when I became president, bear in mind I didn’t even last a year in the Cub Scouts, I was rather dumbfounded to find myself in such a spot. I contacted Ken Barnes, then president of the Northwest Stone Sculptors, and asked for advice. “We are committee driven”, he said. The president serves as the ‘face’ of the organization. The committees do it all.

That’s been my goal ever since. For an organization to continue year after year without constantly burning out its volunteers and in particular the president, any job within that organization has have a reasonable time commitment. In a sense my job for the last 5 years has been to see to it that I do less and less. We now have a full set of committees: shows, finance, membership, email updates, volunteers, meetings, publicity, newsletter and education. Some are understaffed but all are stable and functioning.

It has been a constant source of amazement to me that when a need arose someone would step up and do what was required. It’s not so much that I did anything towards building a structure other than watch it build itself. Like watching some magical machine do self-assembly. It is obvious to me at this point that it will continue to do so.

In February I will be stepping down. Carole Murphy will be the new president. Over the next 8 months I will slowly be passing tasks on to her and have in actually been doing so for quite some time. Surprise Carole, you’re already doing it! Carole is a ball of fire if you don’t know and is very much the obvious choice due to her involvement from very early on. She’s been treasurer, helped with the 501 (c) (3) application and most important knows just about everybody and most importantly is a ball of fire where PNWS is concerned.

Me? I’m heading for Sri Lanka. I bought Arthur C. Clark’s old place and I’m just going to hang out on the beach and sell postcards to the tourists.

Thanks to all who made PNWS what it is. You know who you are. You know what you’ve done. It’s a good thing.

George

Saturday in the Park with PNWS by Eben Gramer

It was a great success when the Washington and Oregon chapters of PNWS met on Saturday, May 31, at the Monarch Sculpture Park in Tenino, Wa. It was a good choice as it was about equal distances from the two home bases of Seattle and Portland. Our graceful host and park owner, Myrna Orsini was actively involved and saw to it that everybody felt comfortable. An accomplished sculptor, Myrna had many pieces to show in the gallery.

We pondered whether to stop and eat lunch before we got there, but decided that we probably could buy some at the park. It was our luck that the Portland group knew that it was necessary to bring fooood. Thank you.

It was neat to be able to put faces to the names I had been communicating with and to have a chance to get even better acquainted.

To see a few pictures from the meeting:

a quote for summer ... by May Sarton

I believe one has to stop holding back for fear of alienating some imaginary reader or real relative or friend and come out with personal truth. If we are to understand the human condition, and if we are to accept ourselves in all the complexity, self-doubt, extravagance of feeling, guilt, joy, the slow freeing of the self to its full capacity for action and creation, both as human being and as artist, we have to know all we can about each other, and we have to be willing to go naked.
Pacific Northwest Sculptors
Pacific Northwest Sculptors is a 501 (c) (3) 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.

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Board Meetings are open to all PNWS members. Come to a meeting to learn more about PNWS.

Locations

LASH
323 7th Ave
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Pacific Northwest Sculptors
323 7th Ave
Seattle, WA 98121

CANCY Sculpt Off
May 17th

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CCC Sculpt Off
June 14th

Meeting Schedules Oregon
August 19 7 to 9 pm Shop People Gallery
Educational Meeting on Art Marketing with Bob Sterry.

September
Stephenson’s Pattern Supply Educational Meeting

October TBA

November TBA

Dates to Remember

June Meetings of Oregon and Washington chapters
Seattle WA
For Washington Area Meeting times and locations please contact
Heidi Wastewet
phone:206 369 9060 Heidi@wastewetstudio.com

Leslie Bell is once again hosting our picnic/potluck summer meeting at her home in Camas, WA. Saturday, July 19th from noon on.

Leslie Bell and Bruce have decided to do a bang up 4th of July party. All are invited, RSVP via email (lashmolds@gmail). Arrive no sooner than 4pm. BBQ going by 5:30pm. Skirmishes and camp fire. Fireworks at dark. Potluck, BYOB and bring a fireworks if you can.

Directions to Leslie’s I-205 North crossing over the Glenn Jackson bridge toward Seattle. EXIT 30B. Note that exit 30 goes in three directions. You do want Exit 30B East toward Orchards / Camas. West will take you to Vancouver Mall and 112th onto Gher Road. You don’t want that.

TURN A YIELDING RIGHT ONTO FOURTH PLAIN. Continue to follow NE Fourth Plain (which is in synonymy with SR-500)Continue forward on SR-500 approximately 7.5 miles going through some curves and street name changes. No abrupt turns will be taken for this distance though. Landmarks to note along the way. After making this yielding turn, there will be a 24 HOUR FITNESS AND BIMART on your left and a DUCKS TOOLS on your right. If you didn’t make this yield, there will be a Carwash on your left and a Taco Bell on your right. Unless you want to go to Amboy, now is the time to turn around. SAFEWAY STORE on your right at 162nd Street. It is about 3.5 miles ahead. Continue east approximately 4 miles. You’ll go thru a 35 mph curve LANGLEY TOWING on your right, up further, a VOLUNTEER FIRESTATION on your left. Three 20 MPH curves smash dab after each other. Immediately after the third look for A WHITE LIVINGSTON MOUNTAIN SIGN on your right, a regular street sign on the left 53rd Street.

TURN LEFT ONTO 53RD STREET. You cannot turn right. 53rd becomes Bradford along the way. Continue up the mountain approximately 2 miles. Incline most of the way. When you begin to decline at 276th, this is your queue to slow down.

TURN RIGHT ONTO 282ND. Proceed 2/10 mile on a single paved road. TURN LEFT AT THE OWL. There is no street sign for 49th Circle. If you were to go forward, you would simply turn a circle in the neighborhood’s driveway. You will also see a RED DEADEND sign down about 75 feet. OUR HOUSE IS ON THE RIGHT. WE WELCOME YOU! Your cell phones may or may not work. Mine works when I hit the 282nd/53rd (Bradford) intersection. I will make every attempt to put out some balloons or a sign the 53rd Street turn and at your next turn at 282nd. Parking is limited. If we fill up below I will place a sign or balloons at 281st letting you know to turn there. I will also put some where you should park and walk down the hill. I’ll give you a ride back up if you don’t want to walk it.

Our home phone number is 360 834 9335 If you choose to use this number for LASH business, I will politely decline the call. will gladly accept calls for LASH at LASH. 503 251 6959

Meeting Schedules Oregon
August 19 7 to 9 pm Shop People Gallery
Educational Meeting on Art Marketing with Bob Sterry.

September
Stephenson’s Pattern Supply Educational Meeting

October TBA

November TBA
Artist Profile: Peter Bulow  M.D. & M.F.A.

I saw Peter Bulow's sculpture, the Alzheimer's Madonna, on the cover of the American Journal of Psychiatry. He is a doctor and sculptor who transforms his daily experiences into haunting works of art. I wanted to know more about the work and the artist.

“I grew up in Berlin, and spent many weekends in the Berlin Zoo as a child, making heads in clay of wild animals, then modeling the complete animals at home, with toothpicks for claws and teeth. Once I made a life sized spectacled cobra reared to strike from plasticene, I was 7. I had it waiting by the door for my parents when they came home. My father was very angry and threatened to hit me if I did it again. I hadn't thought of that incident until now, I realize that I still feel that sculpture should have some bite. It should strike, like a cobra, through a wall into that spot inside us that contains our life.

Like language, sculpture has the capacity to confront us with truth. It speaks not through words, but through a text written in kin-aesthetics. The viewer can enter by feeling him or herself inside the volume of the sculpture, reaching for its center. Through the sculpture we can experience awe, pain, longings for freedom, love, beauty, and for a moment can escape from time and for a moment can escape from fear.

Perhaps the truth embodied by sculpture is a truth of imagination, given physical form. Since the imagination is dangerous, the sculpture would only be true if it reflected that danger. An inanimate object is inert, devoid of life or emotion. But a sculpture seems to be alive, to dance, to laugh, to suffer. We feel our own emotions inside it, as if our bodies extend to a point outside ourselves so that we feel our muscles acting there, our inner tensions and center of gravity. This attraction to the center of a sculpture, or of any object, seems to be a natural tendency and requires imagination, since the center of matter is invisible. We only see the surfaces of things. If you want to find the center of an apple, for example, by cutting it in two, you create two centers. The more beautiful a sculpture is, the more we are seduced into interacting with it, animating it, giving it life, and feel our own selves vividly in the process.

How this happens has piqued the interest of neuroscientists, who have begun to investigate what happens inside the brain when someone looks at art. I am planning to collaborate with a group that will use TMS (transcranial magnetic stimulation) to look at brain activation while someone is looking at sculpture. Some work in this area has already been done on the perception of two dimensional images, following work done on primates in mirror neuron activation.

Though mirror neurons have not been proven to exist in humans, an early study on the perception of art using a TMS probe seems to show that the human motor cortex is activated when we look at an image of an arm in a state of muscular tension.

Sculpture fulfills a need for us to see ourselves, our emotions, thoughts, and imagination embodied in the world, having physical existence, permanence, and substitutes a permanence of the imagination for the evanescence of the body, of ourselves. Confronting a sculpture, seduced by its beauty, we enter into it and for a moment are freed from the fear of losing our lives, from the ugliness and terror of life. We are confronted not with the bitter truth, but a truth of a different kind. We are confronted with a truth of the imagination.
The stone baby comes from the time I worked in a village hospital in India, from 96-97. It was after med school, and I was volunteering. There were a lot of deliveries but no ultrasound van to check for cephalopelvic disproportion, so the baby got stuck. There was no way to do a c section. The options were taking the bus to Pune (an hour away), or an ambulance; trying abdominal thrusts to force the baby out. The obyn attending, who was later fired after the residents filed complaints against him for being a butcher, opted for abdominal thrusts. The baby died. The mother was ok. The nurses wrapped the body in a towel and put it in the enamel tray new borns were normally placed in. I did a drawing of it. It was disturbing for me but the nurses were nonchalant. It happened many times.

I later remembered the drawing and started making figures of babies. in clay, with the elongated head of that baby that had received a battering, but as if they were alive, kicking and screaming.

This was also before my hip replacement in 2006, I was not walking too well, felt kind of hopeless about the future, was in constant mild to moderate pain. I guess I liked the baby on the skull because of the contrast, the same kind of contrast as in the Alzheimer's madonna, between youth and age, the beginning and end of life. Birth and death are objectively, facts, but subjectively, myths or fantasies (no one remembers one's birth or experiences one's death), so the sculpture is an attempt to make a physical thing to represent two intangibles, that are always in the back of one's mind- the idea that one was born, and that one will die. I don't have a title for it.

As medicine does work on the body, so art does work on the soul. It does this by binding psychic energies and storing them. These energies are the emotions, ideas, and experiences felt by the artist that made the work, which are transformed into a spatial or temporal structure. These energies can be released and used by whoever experiences them, for his or her own psychic work.

Throughout history people have made art. It is one of the things that the soul does to care for itself, to create itself. Sculpture is an art form that exists in space. It is a transformation of subjective experience, which is invisible and formless, into something solid and real. Visible to all. By making a subject into an object, it transforms the nature of the subjective experience.

When the Black Death cut through Europe in the Middle Ages, ravishing not only the body but the psyche, one of the responses to the tragedy was the image of the Pieta. It is an image that literally holds the fear of death, and mitigates it, by replacing an absence with the presence of beauty. The Madonna is a particular form of the universal archetype of the Great Mother, dating back to Neolithic times. I consider the Madonna part of our common cultural heritage.

I made the sculpture Alzheimer's Madonna because I felt a need to address the fear of Alzheimer's disease. I had worked as a resident on the geriatric psychiatry unit. This made a strong impression on me. Both figures turn in a spiraling motion, as in a dance. As she stands at the beginning of adult life, he marks the end. Together they form a kind of whole, as we each in our own psyche carry them inside of us - the image of hope and youthful beauty, which denies any reality but eternal youth, and the image of our decline, of the waning of our powers. My intention was to convert something potentially frightening for most of us - old age, disease, into something that can be perceived in a softer light."

My mother was a hidden child in Budapest, and my father and his family lived in Berlin during the war. I grew up hearing their war stories, which lie so far outside the range of my own experience that they seem like myth. At the same time, those experiences shaped my parents, and to some extent, shaped me. Somehow, my parents are monumental. I try to compensate for my failing by trying to make sculpture which, in some sense, tries to tell a story, maybe a tragedy.

I carve every night for 2-3 hours, whether I'm stressed or not. The pieces never come out the way I imagine them, but that's what carving is about, at least for me. You end up someplace you never thought you would."
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Tour begins at Pioneer Square fountain. Thurs July 10 6:30 pm and Sat July 12 at 10 am. $18. Preregistration is required. www.Visit AHC.org phone 503 231 7311

**THE ARCHITECTURAL TERRA COTTA OF GLADDING MCEAN** Sat July 26 10-12 am

Elements International hosts Pete Pederson, company historian for Gladding McBean. The program will include an overview of the firm’s history and cover the process of making the architectural sculptural facades that adorn over 80 Portland Buildings.

Held at Elements International 1825 NW 19th Portland Preregistration requested www.Visit AHC.org 503 231 7311 cost is $15

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**Sculpture in Keizer Oregon**

Artists in Action, The City of Keizer invite Oregon sculptors to participate in the “Keizer Public Arts/Keizer Art Walk”. Sculptors will be paid to display their works for one year along River Road in the city of Keizer, Oregon. Special events will help to celebrate the installation of each sculpture. It is the hope of the sponsoring organizations to make the project an annual event. For information contact Bruce Fontaine AIA President 503 371 3972, e-mail: fontainebl@comcast.net For PDF go to www.artistsinaction.com

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**Summer Art Camps with the Museum of Contemporary Crafts**

The Museum of Contemporary Craft is opening up two separate weeks of **art camps for children** ages 7-12 taught by professional artists. Susan Gallacher-Turner will be there teaching clay mask making.

If you know of any art-loving children/parents who'd love to know about this, please pass it on!

Here's the link to their registration page: http://www.museumofcontemporarycraft.org/programs_s oai.php

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**Rick Gregg at Guardino Gallery**

Rick Gregg will be showing new works at Guardino Gallery this August. Show opens July 31st and runs through August 26th Reception July 31 from 6 to 9:PM. This reception date coincides with Alberta streets very festive 3rd Thursday, a festive and suggested event

Guardino Gallery is located at 2939 NE Alberta, Pdx.. 503 281-9048

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“Sculpture is an art of the open air. For me its best setting and complement is nature. I would rather have my sculpture put in a landscape, almost any landscape, than in or on, the most beautiful building I know.” —Henry Moore

“By bringing in art, we show them that the garden - that these kinds of gardens- are in themselves works of art. They've been designed and conserved in much the same spirit” —Todd Forrest VP of Horticulture of NY Botanical Garden. 20 Henry Moore sculptures at New York Botanical Garden NYTimes photo
Clackamas Community College’s Sculptors Build-Off

Regional and nationally know sculptors gathered at CCC in June for a three day event. Clackamas Community College welding students worked alongside the artists, using donated steel to create large scale sculptures in a timed event that lasted an entire weekend.

The Build Off is the inspired idea of Reed Rothschild, a CCC welding instructor and metal artist. On it’s way to becoming an annual event, it began at 7:30 am Friday, June 13. Sculptors could work from 7:30 till midnight Friday, Saturday and Sunday.

Participating artists were Mike Suri, Mylan Radich, Devin Laurence Field, Julian Voss-Andreae, Bert Romans, Jesse Swickerd, Laurel Hagner, Ray Huston, Jay Moody, Rick Gregg, David Thompson, Dennis Peacock, Alissa Looney, Francisco Salgado, Doug Mosley, Don and Joyce Kemper, Harold Walton, Brent Lawrence, Carole Murphy, Bill Wilson, Susan Levine, and Laurie Vail.

City of Redding CA announces Sculpture Call and New Sculpture Park

Downtown Redding, Ca Plaza Art Project is seeking a permanent outdoor site-specific installation. Budget: $50,000. The goal of this installation is to provide an aesthetically pleasing, interactive, and engaging public destination. Shade for pedestrians and lighting are two important functional needs. The theme of the artwork has not been preselected and work in a variety of durable media and forms will be considered

For PDF go to http://ci.redding.ca.us/communityservices/calltoartists.html

Redding also has a Sculpture Park at City that rotates new sculpture biannually.

http://ci.redding.ca.us/communityservices/sculpturePark.html
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- Stephenson’s Pattern Supply
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- Quimby Welding Supply
  (NW Portland and Tualatin)

- Irontech Welding and Ind Supply
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  (503) 774 5145

- Mail&Ship
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Sculpture Classes
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. ††Teacher - Carole Murphy  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

Do you have sculpture tools or materials you no longer need? Use the PNWS classifieds to sell or donate them and clear space in your studio for new work!

The PNWS Newsletter is looking for articles about your work, shows, and news of sculpture in the world. Send in your news. Send to editor:

pg@gracewoodstudio.com
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