

# Pacific Northwest Sculptors

August 2008

Promoting the Art and Appreciation of Sculpture

www.pnwsculptors.org

"The only thing that matters in art is the thing you can't explain." Georges Braque

## PRESIDENT'S MESSAGE:

I thought I'd give Patrick a fright and have the August president's message done two weeks early. I'll be emailing to him but I'd sure like to see the look on his face. He won't know what to do.

It is membership time again. Our membership year begins and ends on Sept. 1. Dues are \$55 for and associate membership, \$30 for a student, and \$100 for our allied members. Allied members are those involved in the trade such as materials supplies like Georgie's. We don't insist our student members carry a full load but their main focus and the cause of their financial distress should be the costs associated with being a student. To get the ball rolling **we offer a \$5 discount to those who renew or join for the first time by Sept. 15th.** We feel offering a discount to those who are no more than two weeks late is a fairly liberal policy.

Your dues are our main source of income and provide the funds for the newsletter, website maintenance and fees, display materials, our bookkeeper who prepares the annual report, the accountant who files the taxes, speaker fees, publicity materials, the member directory, postage and the thousand and one things that arise over the course of a year. Member volunteers who organize and set up the shows, edit the newsletter, build pedestals, keep the books, field phone calls and emails get paid the grand sum of zero. Their only reward is a happy membership and the knowledge that what they do means something. Give them some love, save me the pain of sending invoices, renew early.

Speaking of the directory, it won't be in your membership packet if we've already sent you one. Last year we compiled it just before the end of the member year, which meant that it was essentially a year out of date. This year we'll compile it after the new membership roles are complete. I'll suggest to the board that members must renew by November 1 to be included in the new directory. That should provide ample time for renewals and for our volunteer to compile and have the printing done by the first meeting in January. If you don't have a directory let me know and I'll get on to you.

Thanks to Leslie and Bruce for hosting the annual picnic. Most of you know Leslie as first class mold-maker but may not know her husband Bruce is a commercial fisherman. For those of you who did not attend that was your piece of Yukon Chinook Salmon I ate.

Thanks to all,  
George



PNWS Presidents Carole Murphy and George Heath



Host Leslie Bell, center with Maria Wickwire, right, and Alisa Looney on her left.



Leroy Goetz and George wait for their fish



## Pacific Northwest Sculptors

Pacific Northwest Sculptors is a 501 (c) (3) 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.

### 2008 Board Members

**George Heath**  
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**Alisa Looney**  
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**Kevin Poe**  
503 680 7260

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

### Committees

**Membership & Website**  
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**Fundraising**  
to be filled

**Newsletter & Calendar**  
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Susan Levine  
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susan@metalurges.com

**PNWS Graphics**  
Alisa Looney  
503 238 6181

## Dates to Remember

### August Meetings of Oregon and Washington chapters

#### Seattle WA

For Washington Area Meeting times and locations please contact  
**Heidi Wastweet** phone:206 369 9060 Heidi@wastweetstudio.com

#### Portland OR

##### August 19 7 to 9 pm at the Shop People Gallery

The **Shop People** is located at. 416 S. E. Oak Portland, OR 97214-1120 Richard at 503 490 7799 cell phone

[www.theshoppeople.com](http://www.theshoppeople.com)

This will be an Educational Meeting on Art Marketing with Bob Sterry.

**September 18th, Thursday, 7 PM at Jim Callantine's home and glass studio.** Pot luck and if it's a nice evening, swimming.  
13071 SE 172. 503 658 7372 503-805-1312 cell

from 205 go east on sunnyside Rd to 172 approx 5-7min from 205. There is now a light at 172 and sunnyside turn north (left) it will be the first drive way on the west side of sunnyside.

From the Gresham go out 242 to 212 it T's make a right and head west toward Damascus on 212 go through Damascus make a right at the mini mart (on the right) follow the road to 172 make a right, first driveway on the left.

I have a large sign on the road "CallantineGlass and studio"

**October, Wednesday 15th, from 5 to 8 PM** will be an educational meeting at Stephenson's Pattern Supply hosted by owners Rob and Leslie Gray. Learn their wide range of sculpting, casting and mold materials and supplies as well as cements, gypsum, polys and more. Get answers. Bring snacks, beverages and a note pad, you'll love this place - they have STUFF!  
3223 NW Guam, Portland 503 228 1222  
405 to 30 west 1.6 mi., left on 29th 0.1 mi., right on NW 31st. 0.1 mi., right on Guam 0.2 mi.

**November** will be at David Locktie's ---- date to be announced.

### Changes coming for PNWS Newsletter

After two years and twenty two issues, Patrick Gracewood is retiring as PNWS editor this November.

The Board is looking at ways of continuing the newsletter as a quarterly publication instead of 11 issues a year.

Quarterly issues in January, April, July, and October will have meetings listed for each three month period..

The PNWS website: <http://www.pnwsulptors.org/> under the Calendar heading will have current listings of dates and meeting places.

The newsletter is also looking for your participation. Send in news of your shows, new work, and any information relating to your art, sculpture, studio space, etc.

**Corrections.** Doug and Catherine Mosley hosted the PNWS 2007 picnic. Leslie Bell hosted a member meeting last year and hosted this year's picnic.

## THE NIPPLE PROJECT : FROM ONLINE TO OUT IN PUBLIC by Susan Gallacher-Turner

What started out as an online art statement blossomed into a mixed media exhibit at the Orange County Center for Contemporary Art in Santa Anna, California entitled, "Enclosed, Encased, & Enrobed" in June 2008.

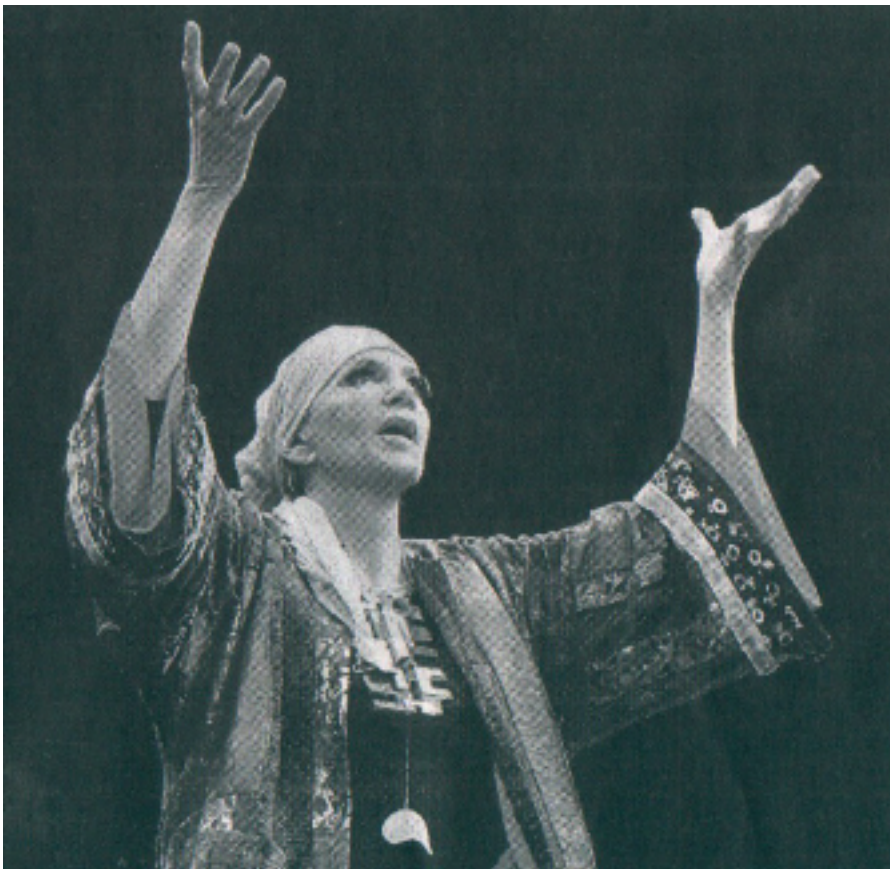
Originally, The Nipple Project organizers Jennifer Baylis and Andrea Dominguez put out a call to artists to respond to the Victoria's Secret IPEX bra ads promising 'maximum nipple coverage'



Kirk deFord's nipples

which they felt eradicated and androgenized the female body. As The Nipple Project evolved, other issues surfaced and nipples were sent from breast cancer survivors, those who had lost friends and family to breast cancer as well as new mothers expressing the joys of nursing. The collection of mixed media nipples were shown as a wall installation much like a quilt, some sewn onto individual bras, a section was gilded with pink for submissions related to breast cancer, and some mounted on objects representing common slang terms for breasts. Cans. Hooters. Melons. Boulders.

Two Pacific Northwest Sculptor members, Kirk deFord and Susan Gallacher-Turner had pieces in the show. Kirk's first piece was created from recycled tin cans, hardware items and buttons from an old shirt, the other was carved from New Zealand Radiata Pine painted with fingernail polish. Kirk got involved in 2008 after reading about the project on Susan's website. Susan got involved with the project in 2006 and sent her pieces to the online gallery wrapped in Victoria's Secret tissue paper. Susan's six nips were fashioned out of aluminum and brass screening with acrylic painted designs on the aluminum pieces and copper wire with beading used on the brass pieces.



Mercedes Ruehl portrays the sculptor Louise Nevelson in Edward Albee's Occupant.  
photo RTermins for the NY Times



Six nipples by Susan Gallacher-Turner

### Edward Albee's Louise Nevelson

Albee's new play, **'Edward Albee's Occupant'** is about Louise Nevelson. His friend of more than 40 years, Albee's work is a blend of Nelsons life, itself a work of fact and self-invention, and the biography imagined by the playwright, who uses the Nevelson character to tell his own story.

At one point in the play Nevelson says: **"With any luck you turn into whoever you want to be. And with even better luck you become who you should be."**

"She was torn between two creative acts, her sculpture and raising a child. She was ruthlessly honest about having seriously and permanently injured a life. " says Mercedes Ruehl who portrays her on stage. "She is someone who's living at a deep and dangerous level" "I could not have lived her life."



Louise Bourgeois by Robert Maplethorpe

## A film portrait of Louise Bourgeois: The Spider, the Mistress and the Tangerine



Filmmakers Marion Cajori and Amei Wallach documentary, *The Spider, the Mistress and the Tangerine*, about the sculptor Louise Bourgeois was released in June.

Ms. Bourgeois, 96, has been making art for over 75 years. Initially influenced by the Parisian Surrealists, she has created a unique body of work. Her sculptures, drawings, and installations often use unorthodox materials like fabric and knitting to create disquieting, dreamlike images.



She uses her inner world of dreams and memories, the necessity of silence, and the power of fear to fuel her work, creating giant spiders, biomorphic shapes, and distorted anatomies.



Artist Jenny Holzer said: "When I review the testimony about what is wrong with women, Louise Bourgeois' work is the perfect rebuttal."

[View the movie trailer on YouTube](#)



## New Sculpture by Patrick Gracewood

Patrick Gracewood showed seven large relief panels at the ANLD Garden Tour (Association of Northwest Landscape Designers) .

The bas relief sculpture is cast **GFRC**. (Glass fiber reinforced concrete). Colored with acid stains and tinted linseed oil. The work is framed in steel, allowing the art to be displayed back to back.

The series, **From the Garden** explores the interaction of ritual hand gestures called mudras, and the symbolic meaning of flowers, shells and other natural objects.

The work is currently on view at Hughes Water Gardens in Tualatin, Or. as part of their Water Lily Festival.

## Artist's Profile: Paul Vexler

With every new day it becomes clearer to me what I need to do to become the artist that I want to be. I think that the thought that sums it all up is fully developing my ideas. Sometimes I get ideas for sculptures by playing in the shop and just letting my mind wander as I work with the materials. Other times I visualize pieces when I am in the shower or running or sitting on the couch. It really doesn't matter to me when and how the ideas come to me as long as they keep coming. But it seems like the idea is just the beginning. I have been reading a lot lately about the history of mathematics and one of the more interesting things that I have realized is that as soon one mathematician proves a theorem (especially an important one), a whole bunch of other mathematicians will try to come up with a more elegant proof of the same theorem.

I think that my work is most successful when I metaphorically make the conjecture, prove the theorem, and then reprove it again in a more beautiful way.

As the piece evolves, I need to have a clear idea of what I am trying to communicate by making the piece. That can't always be said in words but somehow I need to understand it. Then I try to make that idea as strong as I possibly can. Sometimes it's a scale issue. Other times it has to do with how economically I use the materials. Or maybe it is in the details. Time is always a factor. It's almost like I need to live with the things for a while before I understand what they are. I am not sure how quickly I can move the whole process along.

I have also been questioning who I am making the sculpture for. Is it for someone like ourselves (PNWS) who seek out the details and the relationships. Is it for those who don't know much about art but know what they like. Or should I try to set my sights on people who couldn't give a rip about sculpture. It seems like the world would be a better place if more people cared about sculpture. And what is the best way to make that happen. Can I craft clear, concise, direct sculptural statements that are accessible to just about everyone and still be a respected fine artist? I don't know. Do I care? I am not sure. Am I having a great time trying to figure it out? You bet.

### Paul Vexler

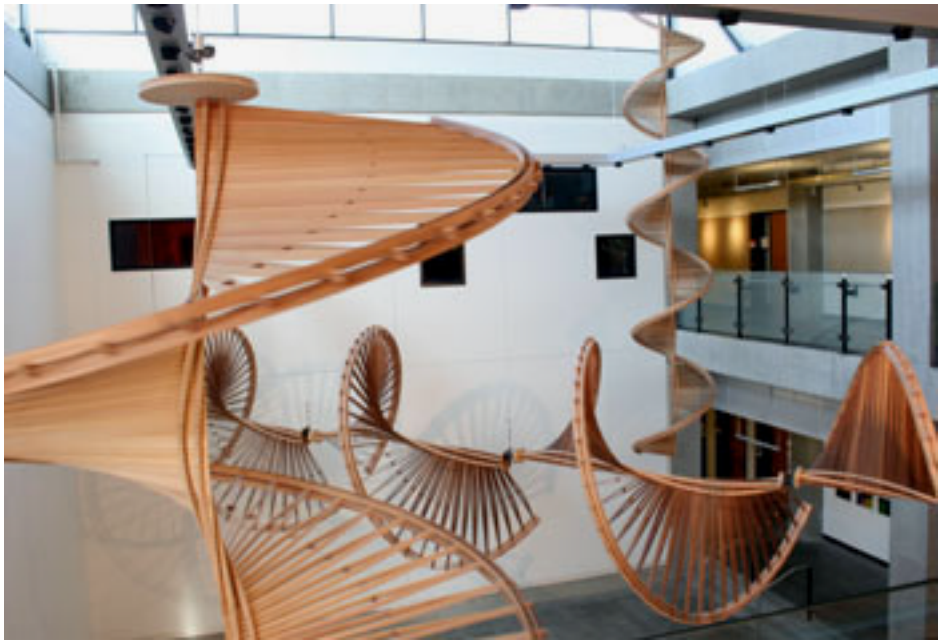
Photos from top,

Rotating Helix Installation at Everett Community College.

Three Loops-douglas fir

Helix-7ft x 7ft, reclaimed fir and mahogany

Tetrahedral Truss 12'x 12'x 12'  
Reclaimed fir and mahogany



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## Success in Entering Juried Exhibitions - Part One by Missy Loewe, [www.ArtPerk.com](http://www.ArtPerk.com)

Juried exhibitions are competitions that require a small fee to enter, usually under \$35 for four pieces. (\$25 has been the typical charge.) A juror is an invited expert or celebrity guest who looks at each submission, and decides which will be accepted. Some juried exhibitions have a theme, such as animals, figurative work, or a regional focus. Some, on the other hand, are wide open, even international. The more local and specialized the offering, the more likely you are to be accepted. The smaller the pool of potential entrants, the better your chances are for being jurored in.

Several international juried competitions receive literally thousands of entries and have room for as few as 50. You can always call and ask a venue or sponsoring organization approximately how many entries they generally receive, and how many they have room to hang, to get a feel for your chances.

Because there is a fee to enter, you could go broke entering each and every competition. Try starting with local galleries or themed shows where your work is applicable, and see how well your work is received. Check out the listings at [www.ArtPerk.com](http://www.ArtPerk.com) for shows and other opportunities. Make it a goal to enter perhaps two a month for six or eight months.

The juror decides who gets in, the grand prize winner, and each of the places and honorable mentions. Sometimes from the submission slides or jpgs, sometimes when the actual work is delivered.

Take the time to see if a juror has been selected and do a little research on them. Is this person a modern art fan, a traditionalist, or something else? Are they a photographer juroring an all-media show? Do they own their own gallery? If you have a wide selection of possible entries, you can tailor your submission to meet their interest and strength if you use a little common sense and do your homework. On ArtPerk - [www.ArtPerk.com](http://www.ArtPerk.com) - we provide an area on each listing for the gallery to enter their juror's bio, so that should help you. Juried exhibitions are generally run similarly, and it all starts with the show prospectus. Terms on the prospectus will be the topic for the next article. **Please join us then!**

Editor: This article by Missy Loewe was excerpted from the quarterly issue of The ArtPerk's Straight Shot, a source for artists and galleries to find each other. It features new ideas, tried and true tips, shows and galleries, and other information to help artists.

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### Wenatchee Valley Museum calls for Apple Art a juried theme exhibit

The Wenatchee Valley Museum & Cultural Center invites artists from Washington, Idaho and Oregon to submit their work to a juried theme art exhibit, **APPLE ART**. Artwork will incorporate the apple as a major element of the work. The City of Wenatchee is the "**Apple Capital of the World**".

This exhibit celebrates the Apple in Wenatchee and the reopening of the Museum's Apple Industry exhibit.

**APPLE ART** will be on view in the Main Gallery of the Museum from **September 5 through October 25, 2008**.

**Applications online:**

<http://www.wenatcheewa.gov/Index.aspx?page=506>

Website: [www.wvmcc.org](http://www.wvmcc.org) - Click on "Exhibits"

**Deadline:** August 15, 2008

Wenatchee Valley Museum & Cultural Center  
127 South Mission, Wenatchee, WA 98801

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### Canadian Sculpture Organizations

Check out our neighbors to the North. The Sculptors Society of Canada and the Sculpture Society of British Columbia.

Both have strong web sites: [www.ssbcc.ca](http://www.ssbcc.ca). and [www.cansculpt.org/index.php](http://www.cansculpt.org/index.php).

The Sculptors Society of Canada has been exhibiting and raising the profile of sculpture in Canada for more than 75 years. The mandate of this Society is firmly established by a collective belief in partnership education, cooperation and support representing a commitment to educate the public and community at large regarding sculpture, to discover and foster young talent, to raise the profile of Canadian sculpture and to rally and encourage sculptors working at a professional level.



### JD Bump show at Onda Gallery

JD Bump is showing his bronze sculpture at **Onda Gallery**. August 1 to September 1

Onda Gallery is located at 220 A St. Suite 104, Lake Oswego

phone 503 496 3922.  
For more information [www.ondagallery.com](http://www.ondagallery.com)



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### Art is Good for the US Economy

The National Endowment for the Arts, using 2005 census information, has compiled the first nationwide profile of professional artists in the 21 Century. If every artist in America's work force joined together, they would outnumber the US Army two to one. More Americans identify their primary occupation as artist than as lawyer, doctor, police officer or farm worker.

Two million Americans said their primary employment was in jobs that the census defines as artists occupation- including architects, interior designers, dancers, and writers. Their combined income was \$70 billion, with a median of \$34,000.

"Artists play an important role in America's cultural vitality and economic prosperity. Artists have immense financial and social impact as well as cultural impact." "...one of the stereotypes we're trying to debunk is that artists are mostly marginal and unemployed." says Dana Gioia, NEA chairman. Professional artists' income was 70 billion in 2005.

From a NY Times article by Sam Roberts. June 12, 2008

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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](mailto:sculptor@CaroleMurphy.com), [www.CaroleMurphy.com](http://www.CaroleMurphy.com)

**Member Discounts**

Your PNS Membership Card can be shown at the following businesses

**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](mailto:isc@sculpture.org)  
[www.sculpture.org](http://www.sculpture.org)

If you have leads for sculpture related businesses who would give PNWS members a discount contact Carole Murphy at 503-235-7233 or [sculptor@carolemurphy.com](mailto:sculptor@carolemurphy.com)

*Which committee(s) will you volunteer for (See p. 2)  
Do you wish your information to be shared with members in the PNS Directory?*

Name \_\_\_\_\_ Date: \_\_\_\_\_  
Street: \_\_\_\_\_ City: \_\_\_\_\_ State: \_\_\_\_\_ Zip \_\_\_\_\_  
New Member? \_\_\_\_\_ How did you learn about PNWS? \_\_\_\_\_  
Renewing Member? \_\_\_\_\_ Phone(s): \_\_\_\_\_  
E-mail Address: \_\_\_\_\_ Website: \_\_\_\_\_  
Sculpture Medium: \_\_\_\_\_

Pacific Northwest Sculptors invite to you become or continue as a colleague of the society. As a colleague, you have access to all exhibitions sponsored by Pacific Northwest Sculptors, receive monthly notifications of meetings & calls for artists, and a one year subscription to the newsletter. Please fill in the new application form below to receive your 2007 membership.  
Colleague (sculptor) dues: \$55/yr., Student dues: \$30/yr., Allied (industry) members: \$100/yr.  
Annual dues are due in September. \$5 discount if paid by Sept. 15th. New members are prorated.

## **PNWS Membership Application/Renewal**

**Pacific Northwest Sculptors**  
4110 SE Hawthorne Blvd. #302  
Portland, OR 97214