We’ve yet to have an International Sculpture Day celebration that was not a great success. This one was slimmed down from previous years in that it was to be merely a juried exhibition with a few artists demonstrating techniques. A budget was set for food and the demonstrators paid a small fee to participate. Jesse Pierson and Dave Gonzo hosted at their studio on Franklin in SE Portland. Sounds simple but there are a tremendous number of tasks to complete to pull such a thing off. You need postcards and publicity, find somebody to pour beer, food needs to be bought and set up and then where does one find a computer beefy enough to run Oculus Rift? At some point Gonzo had to lower the giant spider down from the ceiling and build a fire in it. Suffice it to say there was plenty of thinking and heavy lifting involved to make the event a success.

I was a demonstrator and went with the intent of making a decent number of little creatures. I made a small lump. It was green and misshapen. That’s as far as I got. I spent the rest of the time talking with one person after another. What a bunch of interesting people and what a remarkable evening.

Oculus Rift is a piece of 3D system with a stereo headset primarily aimed at the gaming industry. One is immersed in a 3 dimensional environment usually with ample weaponry. Hand controls enable one to manipulate and/or operate virtual objects. Your virtual hands or tools mimic the movements of your real arms and hands. Of course all this means it’s possible to make things as well. This resulted in one person after another sitting over in the corner with googles and hand controls making insane gestures. Alisa Loo-ney, Chas Martin, Andy Kennedy, Joe Cartino and myself were the demonstrators. All were constantly engaged. Thanks Dave and Jesse and all who helped out. That was a really nice event.  

-Ed
I met with Sheldon Hurst from the Art-Reach Gallery at our IS Day event. He was a lot of fun to talk to. We agreed to get together and take a look at the space and at this point it looks like a sculpture show there will happen during the International Sculpture Conference. To refresh; the Art-Reach gallery is in the Congregational Church just across the street to the south of the Art Museum. It is a grand old stone church and a sight in itself. The gallery there is the oldest continually running in town. A show was first held at the church 1875. Chas and I are making plans to go see the space and clarify some details in the next few weeks. A call will be put out when all the details are sorted. Again thanks to member Bob Dale for the idea itself and doing all the initial heavy lifting.

The annual meeting has finally been scheduled for June 6th at Marty Eichinger’s studio on Division. There is no better place for the annual than Marty’s and it’s become something of a tradition to have it there. We delayed due to construction issues as a major remodel of the building has taken place. Ballots will be sent by email this time along with an invite. On that note if you would like to be more involved or can suggest someone who would consider a board position now is the time to let us know. This is an important year for us and involvement at the forefront at this time will serve you well.

I meet monthly by video internet conference with the ISC conference planning committee. Julian, Marty and Carole also participate. I mostly listen. The other participants are highly knowledgeable as to who is doing what in the sculpture world. Currently these meetings deal with the content and personnel of the panel discussions.

Thanks to Marty for again letting us invade his space for the annual and thank you Patrick and Alisa for the wonderful article. Thanks as well to Gonzo and Jesse for making our IS Day Celebration a great success yet again.

Thanks to All,
George Heath
“I am leading this from what I need as an artist.”

Patrick Gracewood interviews Alisa Looney.

PG. I’m curious about artists who combine different disciplines. We share a love of drawing, dance, and sculpture. I’d like to talk about process. When we are focused on “Making ART” it is easy to ignore our body’s needs. Also how do you care for your spirit’s needs? Ignoring that aspect is problematic if we want to create art that communicates spirit instead of just manufacturing a skillful commodity.

AL. Many of the stretches and exercises that I do are essential for my body to function and to do physical work. Movement is key to keep my body mind and spirit all working properly. If I don’t move, I am literally in pain, my mind is not happy and my spirit feels stuck and I can’t draw well. The computer is the hardest on my neck so I tend to avoid working on it.

In January I began a practice of drawing my feelings and thoughts each morning when I wake up. As things have shifted in my life, the focus of my art work has also been shifting. My images and sculptures are becoming more about our environment, and the relationship between humans and nature.

I am still very drawn to depicting movement, yet not as much directly to the image of the dancer(s) as I was before. I have always been held captive by the energy of the body, and how it is the same energy as the river, the flow of life, the power of it, an the strength of the body, the balance, the completeness of one human expression. I feel my consciousness is expanding to the broader recognition of the web of life. How I can best depict our deep connection to nature and to each other?

One recent piece was inspired by the vision of humans breathing with the trees. We support the trees with our out-breath, and they support us with their oxygen. This was largely inspired by Treesister’s meditations which include gentle movement, and focuses on the deep connection to nature and trees. I am exploring how we co-exist with nature, how we can support the healing of our world and each other. This is primary to me now.

Currently I’m making an enamel on steel spirit mask. It depicts the rich layer of soil and fungus deep in the roots of the trees. Trees and fungus support each other with life giving properties. The roots take the shape of a human face, and the piece is titled: Rooting Tree Spirit.

I have had many, many years of movement - explored through dance and then brought that energy into drawings and paintings. Over
the years that has developed what I call Sketch in Motion. I enjoy teaching this process.

As a dancer, the movement I am longing to do is largely outside, along the river, under the trees. I have decided to start a movement class near our home and studio called: “Move with ease in the trees.” It is my hope that this brings movers to me that also feel this calling to move and to connect with the trees and nature. I will keep it gentle and improvisational, for any age, and will provide art supplies to allow whatever self expression or inspiration to come out. We will warm up indoors, and gradually take it outdoors as the movers feel comfortable to do so. I am leading this from what I need as an artist.

PG. Thank you, Alisa. I love the idea of leading from what you need. An artist doesn’t just make a product but is someone who integrates the different interests of life as a creative process.

Watch Alisa’s process video to see her combination of creative processes. [https://alisalooney.com/about/process-video](https://alisalooney.com/about/process-video)

Patrick Gracewood to Demonstrate at the Portland Japanese Gardens

My art tells stories, my collaborator is wood. In my current series, I recycle construction debris, coaxing these manufactured shapes into revealing their natural irregularities. I work with cross sections of wood and pay special attention to the grain and texture. The history of the tree becomes an integral part of the finished sculpture. Looking at the art you can see the passage of time because each line is one year of growth.

Major influences on my wood sculpture are the Japanese monk, Enku, and the Taiwanese artist Ju Ming. Both influenced my work with their direct approach to carving.

Enkū (円円) (1632–1695) was a Japanese Buddhist monk, poet and sculptor during the early Edo period. He was born in Mino Province (present-day Gifu Prefecture) and is famous for carving some 120,000 wooden statues of the Buddha and other Buddhist icons. He used his art as devotional
objects, giving them away, and to payment for lodging on his pilgrimages to temples throughout Japan.

I will be carving small figures in the style of Enkū and showing recent sculpture.

Patrick

Patrick’s demonstration of wood carving will be at the Japanese Garden Friday June 14 from 12 to 3pm.

Images from the IS Day Celebration

Chrysallis
Katie Sallos

Title Unknown
Dave Gonzo, Chayo Wilson

Title Unknown
Jonas Hartley

Keeper of Open Secrets
Alisa Looney

Frida Fan Mask
Chayo Wilson

Upcoming Meetings

Annual Meeting
Thursday June 6th 7:00pm
Marty Eichinger Studio
2516 SE Division St.
Portland, OR 97202
503-223-0626 Office

Board Meeting
Friday June 28th 10:00am
Skype or in person at:
4326 SE Ogden.
Portland, OR 97206