A larger-than-life bronze sculpture of a female form by Portland sculptor and PNWS board member Julian Voss-Andreae was installed recently on the campus of the Georgia Institute of Technology in Atlanta.

The sculpture is notable not only for its artistic merit, but also because, according to Voss-Andreae, it was “fully 3-D printed” over about 10,000 hours of printing time at his Portland studio. Voss-Andreae employed his battalion of LulzBot TAZ 3-D printers to construct more than 100 pieces that were assembled into the mold. The mold parts are built up by the printers using a filament thread known as PLA (polylactic acid, a biodegradable thermoplastic).

An article by Bridget Butler Millsaps in the June 23 edition of the online journal 3DPrint.com quoted the sculptor about part of his attraction to 3-D technology. “The main benefit to me is that I am now able to create life-size bronze sculptures for a price that allows experimentation.”

Millsaps relied on Voss-Andreae’s “3-D team” to explain his casting and post-casting processes.

The completed PLA sections of the mold are repeatedly dipped in a ceramic bath until they are fully coated to an appropriate thickness, after which the PLA inside is burned out, leaving a negative mold for the bronze. When the casting is complete, the ceramic mold is removed and the bronze parts are cleaned assembled, and welded. Millsaps described the last process as “a huge and complicated 3-D puzzle.”

Voss-Andreae told Millsaps that his 3-D printers get a lot of use. Besides creating molds, he uses them to print maquettes and parts of sculptures for use in the planning process. He even uses the machines to print replacement parts for the 3-D printers themselves. LulzBot heal thyself.

The new sculpture was installed in a planted area outside the Engineered Biosystems Building at Georgia Tech. It is designed to allow plants to grow around and through it.

In other news about Voss-Andrea, he was recently announced a winner of a 2017 CODAaward. The internationally acclaimed awards celebrate design projects that most successfully integrate commissioned art into interior, architectural, or public spaces.

Voss-Andreae was honored for his dual sculpture installation entitled Spannungsfeld and installed outside the new Physics and Nanotechnology Building at the University of Minne-
BBQ follow-up; Isabelle, Paul to depart; Newport show gevalt; 4 board vacancies

Sadlly, the annual PNWS barbeque at Leland Waltuck’s Standard Steel Companies was canceled. Only a few people RSVP’d. It was not nearly enough to justify the effort required to hold the event. I am unsure why that was the case. Was it lack of interest? Was it not clear that an RSVP was required or where one should send an RSVP? Perhaps it was too hot and smoky. In any case, I sure would like to know. Please shoot me an email if you have a clue. I’d particularly like to hear from you if you attended in the past but decided not to this year. Leland’s been dandy to us and I’d like to be able to give him a sense of why the response was so low.

Paul and Isabelle are making preparations to move to France. We on the board are weeping and crying and clutching at their pant legs in an effort to make them stay. Paul is the newsletter editor, layout artist, and our vice president. Isabelle is our secretary and is responsible for those amazing calls to artists she sends out each month. This is like losing four board members between those two. Isabelle’s note taking is perfection and with Paul we have someone who made a career as a big-city newspaper editor. Tough to replace them. Tough.

Our big show in Newport will go on

The important Pacific Northwest Sculptors’ show at the Newport Visual Arts Center (NVAC), “Variety of Visions,” opening this weekend, Sept. 8, is still on.

Late in the preparation process, issues arose that questioned whether the show could proceed. There was some miscommunication between PNWS and NVAC.

There were two primary issues. One was that the available square footage for the show was considerably less than PNWS originally understood was the case, by a factor of about 50 percent. The other issue was the insurance value of the sculptures that were originally scheduled to be on display at the NVAC. That value exceeded $400,000, and the NVAC’s insurance policy topped out at under $90,000.

Cordial negotiations between PNWS and the NVAC resolved the issues. Both parties wanted the exhibit to take place.

It was necessary to reduce the number of sculptures that would be included in the show in order to utilize the space in a way that would neither put the sculptures nor the visitors at risk.

It was also necessary to find a way to provide full insurance coverage. That was made possible by reducing each sculptor’s maximum number of pieces and NVAC’s generous offer to temporarily increase their insurance coverage.
Looney sculptures featured in Enamelists' travelling show

Two enamel-on steel sculptures by PNWS member Alisa Looney were part of Alchemy 4, the International Biennial Exhibition of the Enamelist Society which continues with a traveling exhibit this month and October and again January through April.

The opening exhibit ran from July 29 to Aug. 2 at the Arrowmont School of Arts and Crafts in Gatlinburg, Tenn. The next exhibit opens Sept. 10 and runs through Oct. 22 at the Ohio Craft Museum in Columbus, Ohio. The third exhibit is set for Jan. 7-April 29 at the National Ornamental Metals Museum in Memphis, Tenn.

Looney said, “It is a huge honor for me to be part of this exceptional group of Enamelists from all over the world.

Learn more about Looney or the Enamelist’s exhibit at http://www.alooney.com and http://www.enamelistssociety.org.

Artistic Portland thanks PNWS exhibitors

PNWS board member Shelly Durica-Laiche, who is also a member of Artistic Portland, a co-operative gallery, recently expressed her gratitude to PNWS member Carole Murphy and other PNWS members who took part in a recent show at the downtown gallery.

Writing on behalf of the he Artistic Portland board, Durica-Laiche said, "We want to express our deepest thanks to you for your efforts in the show." She added, "It was a beautiful exhibit! Thanks for sharing with us in this new adventure to host group shows."

Other PNWS members in the July and August show, were Chayo Willson, George Heath, Dan Good and Mo Ross.

VOSS-ANDREAE: Spannungsfeld installed

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sota in Minneapolis-St. Paul. The two sculptures, a woman and a man kneeling and facing one another, are each 10 feet tall.

The CODA website explains the work’s title thusly: “The German title of the installation (literally “tension field”) originated in physics but is used in contemporary German almost exclusively in a metaphorical sense, implying a dynamic tension, often between polar opposites, that permeates everything in its vicinity.

The CODAwards are presented each year by CODAWORX, a global online community that showcases and celebrates design projects featuring commissioned artwork in interior and architectural spaces. The organization is based in Madison, Wisconsin.

See more images of the work and learn more about CODAWORX at this address online.

Learn more about Voss-Andreae online at http://julianvossandreae.com.
I recently moved here from drought-stricken California and I was astounded to discover the amount of water that falls from the sky here (that’s how my daughter describes it). The cloud buildups were so impressive that I risked life and limb to snap a photo while driving. It was not my proudest moment, but I was desperate to get the shot. I can’t remember the last time I saw clouds stack up like that.

I processed all of this through the “must make art” part of my brain. I sketched, did maquettes and finally jumped into the full-size pieces. Clouds, rain, wind. The photos you see are of unfinished pieces, but I couldn’t miss the chance to share. I would never show unfinished work to anyone who wasn’t also an artist.

I was in love with the way clouds seemed to rise up out of the forests that cover the mountains here. It was like observing a birthing. I made many sketches (bottom right) but felt very inadequate in my attempts to sculpt what had moved me so profoundly. Finally, I got a breakthrough. Sometimes, the gods smile and the piece rises hopefully, breathless to the finish. (see photo Nimbus)

The best part of all this is that a few months ago, two gals from the PDX Contemporary Ballet Company came to PNWS to find an artist whose work they could use as a launch point for their new ballet production. They picked me from our group’s photo file. (Thank you PNWS). My meeting with them revealed that my current series about the monumental weather of the Great Northwest mirrored something that had been on their mind as well. The performance is scheduled for February 2018.

So, thank-you PNWS and “all the rain that falls out of the sky.” I have surely been baptized and I’m now ready to buy a pair of serious boots for winter, which, I hear, is not far away.

Michelle Collier earned a BFA degree at the Academy of Art University in San Francisco. Her medium is clay. Her work has been exhibited widely in California and across the United States in group and one-person shows. She currently is represented by three galleries. Learn more about Collier online at http://www.burningclay.com.