This month, our Making Space show displayed the talent and commitment of both PNWS and NWS-SA members. ArtReach Gallery is a huge space and we filled it with excellent examples of our work. We drew a steady stream of visitors. I heard many positive remarks about the quality of sculptures in the show from ISC Conference participants. We presented ourselves well.

The effort required to assemble 39 pieces from 25 sculptors was epic. We had five or six sculptures between 5’ and 8’ tall. There were multiple stone sculptures nearly equaling the weight of their creators. My only regret is that the show only lasted four days.

The lack of sales was disappointing, but the boost in visibility and a few new memberships may have longer term benefits for the organization. This was our first collaborative venture with NWSSA. I hope we will produce another show in the Seattle area. Sheldon Hurst, the curator at ArtReach has also suggested we display a few sculptures at ArtReach on an ongoing basis.

Special thanks to Bob Dale for identifying the space and making introductions. Working with Sheldon Hurst was as pleasant an experience as I’ve had in a long time. Additional thanks to Dave Gonzo and Andy Kennedy for moving pedestals to and from storage. A special thanks also goes to Sue Quast for taking the lead on hospitality for our reception. And, no activity is complete without a thank you to George who helped with coordination and assisted in judging the entries. Shelly and Jessica worked kept us visible on social media. Thank you to all the participants who put a lot into getting work to and from the gallery for such a short event. And, finally, there are a number of NWSSA members who deserve a nod, including Cyra Jane and Carl Nelson whom I worked with directly.

Thanks to Marty Eichinger for co-hosting a reception for conference attendees and PNWS members. That was a great networking opportunity.

I’m sure I’ve overlooked a few others who also deserve to be thanked. My apologies.

Chas
It is remarkable that a thing so long in the planning, so long in our thoughts could come and go so quickly. Come and go it did. How did we do then? I believe we made a mark. The Making Space Exhibition opening celebration was packed. The reception at Marty Eichinger’s was just as crowded if not more so. Our own Julian Voss-Andreae was a speaker at a breakout session. I am certain we’ve raised our reputation and visibility considerably both locally and within the broad sculpture community. In addition we’ve forged a closer relationship with our sister organization the NW Stone Sculptors Assn. and perhaps have begun a long term association with the Artreach Gallery. These are long term benefits that we should nurture.

On a more spiritual level being involved with planning for the ISC convention has brought some vibrancy and focus to our group. This in turn has attracted new members to the board giving us a solid foundation. The latest member to join the board is Andy Kennedy. I sense that Andy will bring us greater focus on our core mission and how we can best serve our members and the public. Welcome Andy!

Finally, thanks to everyone who worked so hard to make us visible during the conference.

Thanks to All,
George Heath
Notes on the Conference

Several of our members attended and one, Julian, was a speaker. The following are notes from their experience. Member Alisa Looney has written a wonderful article with images.

Marty-

In addition to the social Curry’s Shop. He was a with us. Very imagina- George for recommend- The tour of Savoy filled with amazing and works. Lots of interesting ses- group best probably works at Black Rock We had over 100 sculp-hosted in cooperation success and have gotten spent about $600 but I think is was worth every dime.

Julian-

I gave a 1-hr presentation at the art museum, about my path from physics over protein structures to figurative sculptures. It was very well attended and after the talk, a number of people asked to see my studio in Sellwood. We agreed on a time and a group of about 30-40 people met me there, using their own cars, Uber and Rbhu’s (the burning man engineering firm) yellow schoolbus to haul people there. We toured the studio with its metal fabrication, 3d-printing and 3d-scanning capabilities. On the spur of the moment we decided to go a few miles further south, to my first collectors Norm and Neil’s place in Milwaukie. At their beautiful yard I had installed my 30’-diameter buckyball in 2007. They also have an 8’ tall bronze Quantum Man (pictured) as well as 3 or 4 other early work, including my very first welded steel work, Kalata (2002), and the very first piece I made after graduating from PNCA in 2004. They opened a few bottles of wine and we had a great time there.
gracious host Michael Curry took us on a tour of his complex processes and studios, and explained how he and his team developed new technologies over many years to make lightweight carbon fiber costumes with thin walls that many dancers and performers depend on to move freely. With over 50 employed artists and engineers, the magic that happens here is truly awe-inspiring. Michael shared his golden minute rule: when coming up with an idea… close your eyes and look inside, follow your instincts, follow your gut, and explore these ideas with your sketch book, then do the research later (if needed). Love that!!

Next up: Leland Iron Works Tour: Upon arriving, Lee Kelly and his daughter Kassandra graciously led us to Lee’s studio, which was originally converted from a dairy barn in 1963 and shared with his late wife, Bonnie Bronson, also an accomplished artist. It was truly an honor to sit down with Lee by his crackling wood stove and visit for a few minutes. After appreciating him for his brilliant work, I was pleased to find out that he was born in Riggins, Idaho, and with his kind voice, he spoke of how he rode on horseback to pick up firefighters along the Salmon River in his youth. We then followed a meandering path through many of his stunning monumental works as well as his many maquettes strategically placed throughout the grounds. One path led to a gallery where Randall Davis shared more of Lee’s small sculptures, as well as Bonnie’s wall constructions and enamel works. Truly a highlight to see the work of these brilliant artists and their fertile ground. It was a dream come true for me! Later that evening we gathered at PNCA for the opening reception of the Little-Sculpture Exhibit of work by conference attendees. Many PNWS members were exhibiting works that fit within the 8 x 8 x 8-inch requirement, including Sue Quast, Chas Martin, Julian Voss-Andreae, Alisa Looney, Jessica Stroia and Dan Good. This event was open to the public so many of our local supporters came...
to see the exhibit as well. Following this event, we celebrated over dinner with new and old friends!

The Panels began on Sunday, with the first one on Public Art: Looking at its impact and benefits in livable cities, where Ming Cheung shared her research on how Artistic Integrity and Human Interaction merge to create memorable experiences, and Ronnie Van Hout shared his monumental work, which was created by scanning a 3-D image of his son walking, and some of the reactions to it, positive and negative.

The next panel: Voyage to the virtual – Sculpture in the post-digital age. I was fascinated by the speaker Michael Rees who said “We can do something special with our art, extend ourselves beyond time and space, inhabit something so thoroughly with this work.” He talked about how 3D software expresses math best, the universal language of nature. I found his philosophy interesting, how the spirit of art engages and speculate reality. Sophie Kahn also shared her work and process, and talked about how she liked the bits of data or “errors” in a 3D scan, and used them as part of her final work, finding these patterns pleasing. Jose Luis Garcia shared his multi-faceted process which originated from an architectural background. He found it intriguing to ask: where is floor, wall, ceiling, and shared samples of moving these around to create sculptural forms. He writes software frameworks that help people expand their possibilities using these creative tools. He has used robots to do the heavy lifting, and then adds back in the grace of the human hand. He shared a video: The Digital Touch / Robotic Marble sculpting, short documentary - bit.ly/the-digital-touch

I took a short walk across the park blocks to Art Reach Gallery and our very own exhibit, Making Space! Many thanks to Chas and his team for putting this show together with Curator, Sheldon Hurst. It was a stunning exhibit with so many gorgeous works. I felt that combining artists form the two sculpture groups PNWS and the Stone Sculptors Assn. created an excellent result that captured the creativity, craftsmanship and integrity of sculptors in the Northwest. Many conference attendees whom I had invited reflected back to me that they attended the show and enjoyed it very much. They felt the quality of work was superb, so well done everyone!!!!

That evening, the reception at the PNCA Glass building was another delight. Formerly the home of Uroboros Glass, this building has been converted into a maker space of an artist’s dream. Professor David Eckard, PNCA Head of Sculpture gave us a wonderful tour of this space. He mentioned it has been in a state of transformation for this past year. It is incredible, with studios available for a variety of sculptural mediums: wood, clay, metal and they recently added enameling kilns and amongst tools from OCAC, giving students and teachers from OCAC a place to finish the programs they started there. The gallery at the entrance exhibited works by BFA Faculty, and the center of the building was off limits, where the privacy of graduate studios was respected.

Unfortunately, I was unable to attend the panel on Monday: Contemporary Public Art Sculpture in China, with presenters Devin Lawrence Field, Shen Lieye, and Dong Shubing, but I heard others raving about it. I was happy to meet our guests from China and receive a
book of Shen Lye’s incredible work from Devin and Alissa later that day.

Next Panel: Deconstructing the Gender Binary: Gender and LG-BTQ+ Equality within 3-D Making Environments, which highlighted the struggles and breakthroughs within the realm of gender, and one thing I took away was this: It is respectful to say “I identify as (she, he, they, etc)” to help others feel comfortable in saying how they identify. This breaks the ice and allows everyone to feel respected.

I was encouraged to sign up for an ART SLAM and I took the challenge. We had the option of talking for 10 minutes, or talking for 5 and asking for critique for the remainder of the time. It was an inspiring experience to both share my work and listen to other artists present theirs. I was delighted that two of the sculptors that presented were also PNWS members: Michele Collier and Micajah Bienvenu, who each gave wonderful presentations.

I caught the end of the Panel: Indigenous Strategies for Multimedia Intercultural Collaborations and was thoroughly inspired by the work of Lyonel Grant. One quote that I found inspiring, “Where there’s artistic excellence, there’s human dignity” –Maori saying.

Next up: Party at Eichinger Sculpture Studio! Many of our PNWS Members attended as well as ISC conference attendees, and we want to thank Marty for throwing this Fun event! Marty’s studio and gallery are in The Geode, where conference attendees and the local community could relax and connect while touring this amazing space and see the work of 4 local artists. Thank you, Marty, your party was a blast!

On Tuesday, I attended Panel: Large scale Art Sculpture, Community, Learning, Teaching and the Life of Public Art. The presenters were Selinda Martinez, Peter Hud-sion, Alireza Lahijanian, Margaret Long, Crimson Rose an Matthew Shultz, each Creators of Burning Man and Public Sculptures. This presentation was incredible. The artists, sculptors and engineers presented how they work together to create the monumental fire sculptures to be moved and reassembled on the playa of the Black Rock Desert, and often reconfigure them for other public presentations. They presented their work with a contagious enthusiasm for the moment of surprise when they see a sculpture and exclaim “What?!!” I was giddy with excitement after seeing how they work together, within parameters, and yet pushing the boundaries of sculpture and fire. Of course, I had to ask the question that was in my heart which is consumed with climate change, “What if we switch fire for seeds?” Peter answered with “I think you should make a proposal!” I may take that challenge. I enjoyed having lunch with several of the presenters, along with Julian. I found this group of artists to exude pure joy!

I finished the conference by attending the closing reception (more great food and drinks) and the Student Achievement Awards Exhibition at PSU Littman Gallery. It was inspiring to see ISC give these students a huge head start on their careers by recognizing them for their work. We then walked to the MFA Open Studio Event and were again inspired by the ingenuity of students pushing boundaries in many forms of art. Truly grateful!

My spirit is full. Thank you ISC, PNWS and everyone involved!
Chayo Wilson at the Guardino Gallery
(October 30-November 24)

Chayo Wilson has entitled her show: “When Metal Meets Clay”. And that is what this show is all about. Chayo Wilson is a clay artist, working with steel artists. “In 2016, metal artist Bill Leigh asked me to make a face for a sculpture he was working on. A whole new world opened up to me which took my visions to a new level. I thoroughly love the process of collaboration and what emerges, and I now collaborate with several artists as an ever expanding universe of possibilities unfold.”

To quote Chayo “I completely enjoy the art and process of making things. I do Wood and Barrel firings as well as Electric. My clay work is a co creation with all the elements; Earth, is the clay. I paint with natural glaze colors to enhance the beauty and once again Fire unites the elements. There is also the element of Surprise; I never know exactly how each pot will evolve which is part of the lure to work each day.”

Pieces include collaborations with: Bill Leigh, Dave Gonzo, Laurie Vail and Shelly Durica-Laiche

Artist Talk Nov. 9th

Guardino Gallery
2939 NE Alberta St
Portland, OR 97211
(503) 281-9048

Marty Eichinger at the Mary Martin Galleries
Charleston, NC

Two Opening Receptions at Mary Martin Galleries of Fine Art, Charleston, NC
Marty travels to North Carolina in early November for two Opening Receptions at the Mary Martin Galleries.

His show, “Dream-like Narratives Take Form” opens with a November 1st reception at the 103 Broad Street location. The November 2nd reception will be at the Charleston Place Hotel, 122 Market Street.