

dimensions

Newsletter of Pacific Northwest Sculptors • Promoting the Art and Appreciation of Sculpture • April–May 2009

Kinetic Sculpture: Mesmerizing Motion!

By Ken Patton

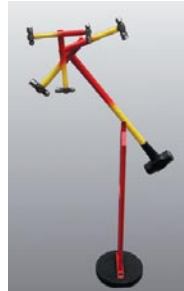
From the time I was about eight years old I knew that when I grew up I wanted to be a scientist or an artist. I became an engineer. I have since realized that I haven't strayed far from my original career choices as engineering combines art and science on a very practical level. Good engineering design often requires both the creativity of an artist and a scientist's knowledge of materials and physics. Two well-known artists, Whistler and Leonardo da Vinci, were also engineers.

Another benefit of choosing engineering as a career is that it paid the bills. I have a great respect for anyone who can survive as an artist without a "day job."



Ken Patton

During my career as an engineer, I played with art as a hobby while appreciating and sometimes buying other people's art. As the years went by and the responsibilities of raising a family came to an end, I found myself want-



Thor's Hammers by Ken Patton

ing to escape the corporate life and become a full-time artist. I quit my job in June of 2007 and put all of my creative energy into art. I'm having a great time. I love the freedom I have to experiment with new materials, techniques and in the process, produce art that I and others enjoy.

As an engineer, both in training and experience, I became fascinated with the nature of motion. As a sculptor, I can now express my love of motion by creating kinetic sculptures that sometimes appear to defy the laws

continued on page 6

A Tale of Two Burners

by Jim Ayala

August 2008 Burning Man: two "burners", one new, the other a veteran—both sculptors. The newbie: Marty Eichinger; he was ready to 'get out of town' and anxious for the adventure; Todji, the veteran, has been going for many years, ready to share his sculpture, hang out with old friends and play!

Marty's motivations for going to Burning Man were two-fold: get away from the studio, leave it all behind for 10 days and work on a project completely different from sculpture; in this case, "Jungle Tent", a beautiful 3,000 sq. ft, 65 ft wide structure made of bamboo. This labor of love preceded Burning Man by months as Marty, his son and friends designed, harvested, cut to size and packed the bamboo. *Jungle Tent* was an aesthetic refuge for revelers to appreciate, get out of the heat (a misting mechanism was a real crowd pleaser), and get away from the crowds and the all-pervasive sensory overload. *Jungle Tent* was confirmed a success when Marty and his crew were asked to come back next year and share it again.

The Burning Man experience is a kaleidoscope of artistic, radical, spiritual and hedonistic expression revelry that culminated

continued on page 6



Burning Man 2008: Marty and Todji, fire sculptures, motorized tricycle



Passing Time by Ken Patton



Pacific Northwest
SCULPTORS

Pacific Northwest SCULPTORS

4110 SE Hawthorne Blvd. #302
Portland, OR 97206
www.pnwsculptors.org

Dimensions is a bimonthly publication of the Pacific Northwest Sculptors, a nonprofit 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.

PNWS BOARD OF DIRECTORS

Carole Murphy, President
Lisa Strout, Vice President
Maria Wickwire, Secretary
Julian Voss-Andreae, Treasurer
Rick Gregg
George Heath
Susan Levine
Alisa Looney
Kevin Poe
Phil Seder
Laurie Vail

NEWSLETTER TEAM

Jim Ayala, Editor
Sara Swink, Design & Layout
Alisa Looney, Interim Facilitator
Cythia Morgan, Proof Reader
Leslie Ariel, Proof Reader
John Primeau, Advertising Coordinator
Robert McWilliams, Mailing

COMMITTEES

Membership & Website

George Heath (503) 777-2769
gheath6006@aol.com

Finance

Julian Voss-Andreae (503) 577-1979
julianvossandreae@hotmail.com

Meetings

Rick Gregg, Chair (541) 905-6046
rickgregg@centurytel.net

Shows

Susan Levine, Co-Chair (503) 230-0588
susan@metalurges.com
Carole Murphy, Co-Chair (503) 235-7233
sculptor@carolemurphy.com

Materials and Equipment

Laurie Vail, Chair (503) 830-0149
laurie.vail@gmail.com

Publicity

Jennifer Corio, Chair (360) 281-5619
jennifer@coriofrei.com

Graphics

Alisa Looney (503) 238-6181
alisa@alooney.com

Education Coordinator

Ken Patton (503) 819-4327
kenkinetic@verizon.net

Volunteer Coordinator

Lyn Simon (503) 650-0798
metal_fx@comcast.net

Call for Artists Coordinator

Cynthia Morgan (503) 320-0107
cynthia@morganica.com

Submissions to *Dimensions*

Jim Ayala, jimayala@q.com

Deadline for the June-July issue: May 1

Join or renew your membership at

www.pnwsculptors.org/membership.htm

President's Message

Outgoing President's Message

The Un-President's Message

I've been un-president for now for 5 days. I won't go on too much about how nice that is as I don't want to upset Carole or have her start chewing her nails down to bloody stumps. Still, I have to admit that seeing an email come in that raises



George Heath

some issue or another and then to realize I don't have to do anything about it is quite pleasant. So there, Carole; BWAHA-HAA!!!
Seriously, I'm pretty happy with how things turned out. We've got a dandy board, money in the bank and all the committees are in place. In the five-and-a-half years I've been president we've grown from some 75 members this time of year to 143 and that's after spawning off the Seattle Sculptors Guild. We've written bylaws and applied for and received our 501 (c) (3). We've good relations with area museums and galleries and the shows we do are very well received.

I'm happiest when sorting things. I'd rather alphabetize books than read them. I'd rather set something up than use it. Under normal circumstances that's a bit of curse. In the case of PNWS and me as president, it was a happy coincidence. However, make no mistake. It was a group effort every step of the way; a series of happy coincidences if you will, involving various people and their particular talents or joys. That's what happens when something is right and good.

Your new president is Carole Murphy. It's unlikely that you don't know Carole, but if not, Carole has been a board member since 2003, she's been Treasurer, Shows Chair, Volunteer Chair, and Vice President. She's been there every step of the way. No one is more devoted, or knows this organization better than Carole. We are in very good hands. Congratulations Carole!

I had a lovely send off at Marty Eichinger's. There was great food, beer and a long speech by myself interrupted only occasionally by snoring and hooting. Patrick made me a hat that I wear to Safeway and Bi-Mart. I was presented with a bronze piece of Rick Gregg's whose work I've coveted ever since I met him. Carole said nice

things about me. The food was great, the beer welcome, the tar warm, the feathers were real pretty and the rail quite firm. In all, one of the better evenings of my life. I'd like to close with a quote from my goodbye card: "Good Riddance ya Bastard!" I'll treasure those words always.

Thanks to all,
George

Incoming President's Message

Walkin' On New Ground

You leave big shoes to fill, George. Yup, you were a good fit, I'd say. You pulled together an organization that was having a hard time when you took on the presidency. Through your gentle energy and inclusive style, the group has drawn into a cohesive, functional whole. I am not so sure it could have been pulled off without you.



Carole Murphy

For 5 years you focused on the business of creating the structure of the organization, because of this you enabled other board members to expand and develop committees that evolved in directions that are just beginning to flourish. You gave us all ground to stand on while holding the collective PNWS space, this enabled us to become much more than we were. We are forever grateful. You leave me on solid ground to begin with, George, we can go far from here.

As we continue to move forward, stepping into new areas in education, participating in more shows, creating further opportunities for emerging as well as established artist members, we are becoming a presence in the NW art arena. Evolving into the organization we envision, together we will enhance our members' connections and offer even greater opportunities. Sculptors supporting and enabling other sculptors, what could be better?

I am looking forward to the work of breaking new ground and seeing what future possibilities there are in store for PNWS. PNWS is an incredible group of gifted, friendly people that easily welcome new sculptors into their midst. We have a very impressive board, full of energy and ideas, with wide ranging gifts and even humor. (Come to a board meeting and see!) With a membership that is so strong and involved and a board that continues to amaze me, we move into a promising future. I am quite pleased to be a part of that movement.

Carole Murphy

Upcoming Meetings **Potluck (if you can't bring food, come anyway); portfolios always welcome**

Wednesday, April 22, 7 PM

Hosted by Don MacLane. 7311 SW Hunt Club Lane, Portland (971) 291-3468. It's best to park on Hunt Club Road, then walk the 0.1 mile up the lane.

Wednesday, May 20th, 7 PM

Hosted by Todd Kurtzman. 1915 SE 39th Ave., Portland. (503) 957-7899. Todji will give a casual talk on his adventures casting bronze in Thailand.

Sunday, June 14th, 4 PM

Hosted by Julian Voss-Andreae, 2727 NW 35 Ave., Portland. (503) 577-1979

Beaded Beauties

By Bonnie Meltzer

A bead is a three dimensional object. Although anything with a hole in it can be used as a bead, it's most commonly a tiny sphere of glass with a hole through the center to accommodate the thread. Beads, diminutive bagel-shaped three-dimensional objects, mostly 2mm glass and glass tubes of varying lengths, are the starting point of Teresa Sullivan's sculptures. Thousands of beads are joined to each other, one-by-one, by Teresa's deft hands, to create beautiful, entertaining, mostly figurative sculpture.



Breakthrough by Teresa Sullivan

It is best to throw out any preconceptions you might have about beading—old fashioned perhaps, even sweet and flowery, maybe ethnic. That is not Sullivan's work. Although her work is rooted in the past, it was the hip past—the 1950's, the era of science fiction, pop music and comic book heroines. Her imagery includes Centaureans, skulls—even Carmen Miranda!

As we all know, creating sculpture is not an easy, labor-free task. It is an all-consuming process for the artist which usually involves lots of tools, equipment and materials. The good news about sculptural beading is that it only takes thread, a needle, beads and a light bulb. Because it is a highly portable medium, Teresa can work anywhere. It's most beneficial on a sunny day—she can work outside.

The bad news about sculptural beading is that it is insanely labor intensive. It is a weaving technique that sews one bead to another, which is then returned to and sewn to another new bead so that more than one thread holds a bead in place. This gives new meaning to the words "additive sculpture". The various stitches make dense, structurally sound sculptures that have intricate details and specific shaping. For example,

when using the peyote stitch with beads proportional to the shape being created, the resulting form stands up by itself, without an armature or stuffing. The beads are form, content and structure, not just a decorative element (see "What Goes In" photo).

Along with these self-supporting figures, Teresa makes three-dimensional openwork, lace-like netting made by comparatively long bugle beads (tubes of glass). These are often used to create cages or backdrops for the figures and provide a sharp contrast to their density (see "Breakthrough" photo).

One of Teresa's most engaging sculptures is perfectly flat—that is, until it is worn. The bib-like beaded tapestry takes on a new life when worn around the neck and draped over the shoulders. In another, flat straps intertwine to create Teresa's intended form when it is worn. Some of Sullivan's necklaces contain actual three dimensional objects; the same full figured women as seen in her sculpture (see "Wanted on Six Planets" photo).

Teresa says there is great value in the labor-intensive, endlessly repetitive work inherent in beading. Teresa has found that beading has its own natural rhythm. Even when Sullivan has a specific concept or character in mind at the start of a piece, she makes countless decisions as she is working that influence the final outcome. At other times she will just start working without a plan in mind; the ideas eventually become apparent and evolve as she works. "So it does help to just dive in and let myself get a little bored and try something else, something new."



Teresa Sullivan at work

Sullivan thinks of herself as a storyteller. She retells the narrative of a past that never happened, except in fiction; the images in her work are not just to remind us of those times, but serve to make us think about today's real super women. The underlying



Worn Sculpture: Wanted on Six Planets by Teresa Sullivan

theme is the power of people discovering their abilities, breaking out of their cages, reaching their highest potential.

Her contemporary themes, fused with her exemplary craftsmanship are becoming widely recognized. She regularly exhibits her work and gives beading workshops throughout the country. This winter her work was featured in the 30th Annual Contemporary Crafts Exhibition at the Mesa Art Center in Arizona. She has been awarded a one-woman exhibition as a result of that competition. Concurrently, her work is being shown at the Pittsburgh Center for the Arts. Locally, she shows at Beet Gallery and last year visitors to Portland Open Studios were able to see her at work building sculpture, one bead at a time.

Visit Teresa's website to see more of her extraordinary beadwork at: www.teresasullivanstudio.com. Teresa can be reached at: info@teresasullivanstudio.com



What Goes In by Teresa Sullivan

Member News

Bob Foster Installs Two Sculptures at Seattle's Mirabella

In December of 2008 Bob Foster installed two sculptures at the new Mirabella facility in Seattle. He received this commission



Mirabella Umbrella by Bob Foster

in 2004 from the Pacific Retirement Service organization.

The first sculpture, "The Mirabella Sails" is located on the corner of Denny and Fairview streets and becomes the gateway piece for the renewed neighborhood. Roughly 20ft tall, with a sails

design motif, it was chosen to reflect Seattle's great sailing history. The lyrical forms in stainless steel easily lend themselves to wind and motion creating a sculpture of the playful sailing pleasures of Seattle.

The second sculpture, "The Mirabella Umbrellas" is positioned at the courtyard entrance on Fairview St. and poetically represents Seattle's famous rainy climate. The elegant umbrellas, with aluminum balls representing raindrops are uplifting and festive.

These are Bob's first works using stainless steel in an architectural context; his creations have been in bronze and ceramics over the last dozen years. Each element was laser cut directly from vector-based electronic files, hand welded into position and finished at the metal fabrication shop, Trovo Design, in NW Portland under the supervision of Bob Foster. Installation was completed by Turner Construction Co., Seattle.

Robert McWilliams at Kingstad Gallery and Mt Tabor Art Walk

Robert McWilliams will show his sculpture *See the Other Side* at the Kingstad Gallery in Beaverton. The title of the exhibition is: "Subject | Object: twenty-two mixed-media artists mix it up." The show runs through May 30. For more information, visit www.kingstad.com/gallery.

Robert is one of 26 artists exhibiting in their studios during the Mt. Tabor Art Walk, May 16-17. "This juried event showcases the many artists who live in the Mt. Tabor neighborhood, and promotes high-quality visual art in a variety of media."

Robert's wood carvings and assemblages will be shown at 6825 SE Pine Court. PNWS members are cordially invited.



See the Other Side by Robert McWilliams

Carole Turner Chosen to Head Columbia Sculpture Center

Carole Turner, long-time PNWS member, has been named Executive Director of Columbia Sculpture Center (CSC), Inc.



Carole Turner

The non-profit corporation's mission includes the promotion of and participation in sculptural activities, including the creation of sculpture for placement in public settings for public benefit, instructional classes and workshops, lectures, performances and activities involving international sculptors, and the sponsorship of international sculpture symposia and artist residencies.

CSC looks forward to sharing these activities and opportunities with PNWS members and in working together to continue to promote the appreciation of sculpture and sculptors.

For more information visit www.ColumbiaSculptureCenter.org and www.CaroleTurner.com

Alisa Looney Sculpture Selected for Cannon Beach's Public Art Display

Contact No 1 (bench) by Alisa Looney was one of five pieces selected for the Sculpture Without Walls 2009-2010, City of Cannon Beach Public Art Program. The exhibit opens the weekend of May 1-3, 2009. One sculpture will be chosen for purchase by popular vote. All sculptures are for sale; the exhibit runs through March 2010. Visit www.ci.cannon-beach.or.us for more information.

PNWS Members at CMAG Show

PNWS members Lyn Simon, Greg Wilbur, Scott Macdonald, Ken Patton, and Daniel Baca will show their work at the 21st annual Creative Metal Arts Guild (CMAG) show at the Oregon Convention Center from April 24th to 26th. This event features work from 60 of the Pacific Northwest's finest jewelry designers and sculpture artists.

The show will be held in conjunction with simultaneous exhibits by the Jewelry and Metal Arts Show, the Oregon Potters Association, the Oregon Glass Guild, the Oregon Hand Weavers Guild and the Portland Bead Society.

For more CMAG show information see www.cmaguild.org/metalartsshow/index.html

Sara Swink at OPA Ceramic Showcase

PNWS member Sara Swink will take part in the 27th annual Ceramic Showcase April 24-26, 2009 at the Oregon Convention Center. Sara is one of many

Oregon Potters Association members to be featured in the Showcase Gallery as well as a special sculpture garden exhibit. This

free event, in its 27th year, is the nation's largest ceramics show and sale with over 150 booths, demonstrations, live music and educational displays. The Oregon Convention Center is located at 777 NE Martin Luther King Jr. Blvd. in Portland. Hours are 10-9 Friday and Saturday, 10-5 on Sunday.

PNWS Members at Museum of Contemporary Craft

Bonnie Meltzer, Susan Gallacher-Turner, Nnette Davis and Sara Swink are four Portland Open Studios artists who were featured in the community showcase at the Museum of Contemporary Craft. The show runs through April 4, 2009.

Lance Carleton at Maryhill Museum and Gallery without Walls Exhibit

Lance Carleton of Everett, WA has been invited to exhibit his sculpture *Flora Grande* at Maryhill Museum's 2009 Outdoor Sculpture Invitational. This show has become one of the premier venues for Northwest artists



Flora Grande by Lance Carleton

who create and exhibit large-scale works. The show will run from May 16 through Oct 4. Visit the Maryhill website at www.maryhillmuseum.org

Lance will also be showing his *Preponderance of Pyramids*, in Lake Oswego for the current Gallery without Walls exhibit. More than sixty rotating or permanent sculptures are exhibited in the Gallery without

Walls, organized and supported by the Arts Council of Lake Oswego. For information about this exhibit and the Arts Council see www.lofa.org. See more of Lance's work on his website, www.itsallartt.com.

Susan Gallacher-Turner at Kingstad Gallery and Coos Art Museum

Susan Gallacher-Turner was selected for Kingstad Gallery's exhibition, "Subject | Object: twenty-two mixed-media artists mix it up". The show runs through May 30th. Susan will show five mixed-media sculptures that illustrate the human impulse to hunt and gather, the acting out of our packrat natures, and the links that anchor the present with the past.

More than 22 mixed media artists from across the U.S. were selected in a wide range of media including paintings, printmaking, photography and sculpture. For more information, visit www.kingstad.com/gallery.

Susan is also a participant in the PNWS group show at the Coos Art Museum. See article and photos on page 6.



Myth Blue Bird by Susan Gallacher-Turner

PNWS Annual Meeting

Over 50 members attended the annual PNWS gathering at Marty Eichinger's studio in February. George Heath shared an informal 'State of the PNWS' address, summarizing his experiences as president of the organization and praising the efforts of individuals and committees, new and old. As outgoing president, he was presented with a whimsical and somehow, fitting, hat and a



Patrick Gracewood, fabricator of the honorary crown of Un-President George (center), and incoming President, Carole Murphy, were among those who gathered for the annual meeting.

Rick Gregg sculpture in recognition of his outstanding contributions. Carole Murphy, the incoming president, spoke with appreciation of the years George has given as PNWS president and of the incredible changes that have taken place during his 'reign.'

Final results of the PNWS elections were announced as follows: there was one newly elected board member, Lisa Strout and four re-elected board members: Susan Levine, Phil Seder, George Heath and Julian Voss-Andreae. New officers were voted on at the following board meeting: Carole Murphy, President; Lisa Strout, Vice President.



Hey PNWS Members!

Got any news, upcoming shows, classes, recent accomplishments? Send them to Jim Ayala, jimayala@q.com.

Corrections

Our apologies for the following oversights in the Feb/Mar issue:

- Coos Art Museum article—Ken Patton was erroneously referred to as Ken Dione
- Art of Reconciliation article and The Art of Leroy Geortz—correct spelling of Leroy's last name is Goertz.

Announcements

Member Education Session: Legal Issues for Artists and Art Teachers

Attorney Melissa Jaffe will speak on artists' legal interests with a special focus on copyrights and liability issues for artists and art teachers. This 90-minute talk includes time for questions and answers.

This PNWS Education Committee session will be held Wednesday, April 29, 7:00 PM at Marty Eichinger's studio at 2502 Division St., Portland. This is a casual venue, so please bring snacks and beverages of your choice. Some might want to bring a folding chair.

Contact Rick Gregg, rickgregg@centurytel.net, (541) 905-6046.

Teachers! Promote Classes Through PNWS

In the near future, PNWS will bring member art instructors and interested students together, first online and then in the classroom. This will be made possible by adding an education page to our website with a list of workshops, instructors and schedules.

The Education Committee is currently working on this new membership offering and will notify you by email when it is available.

Expose Yourself: PNWS Online!

The Members' Gallery is the way to show and share your work on the PNWS website. Send George Heath (gheath6006@aol.com) a jpg of your favorite work, brief text and, if you have one, your website URL.

The Blog Want to share your skills, tips, and infinite wisdom? The blog is a pretty cool forum where you can do just that and more. Access the PNWS Blog from the home page. George recently shared his technical insight on the blog: "We can't do squat with the blog until we get content and for that we need contributors!" If you want to contribute to the PNWS Blog, contact George Heath or Patrick Gracewood (pmg@gracewoodstudio.com).

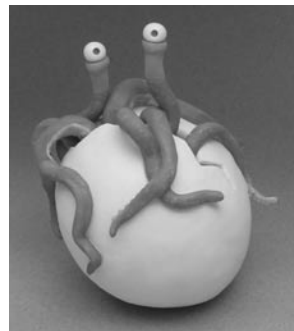
Facebook PNWS now has a Facebook presence! With Facebook you can connect with fellow sculptors, share photos, create your own profile and enter the world of social networking.

Here's how. Go to the PNWS website and click on the Facebook link. The PNWS Facebook page should appear. If you're not a Facebook member you can sign up by visiting facebook.com and clicking the "Sign Up" button.

Guardino Group Show

Features Works of PNWS

The Guardino Gallery, in the heart of the NE Portland Alberta district, is featuring the work of twenty-three PNWS sculptors in a group exhibit running through April 28, 2009. Pieces



Birthing by George Heath

represent a variety of media, including cast and fabricated metals, ceramic, stone, cement, wood, glass, beadwork, and mixed media. The work reflects

a diversity of approaches, from small to large-scale, realistic to abstract. The exhibition will occupy the main gallery, as well as the feature room and window gallery. The Guardino Gallery is located at 2939 NE Alberta St, Portland; (503) 281-9048; www.guardinogallery.com. Hours are Tues 11AM to 5 PM, Weds-Sat 11AM to 6 PM, Sun 11AM to 4 PM.

Participating artists include: Jim Ayala, Jason Bump, Martin Eichinger, Tamae Frame, Rick Gregg, George Heath, Eileen Holzman, Alisa Looney, Richard



Ready to Battle by Pam Mummy

Moore, Cynthia Morgan, Pam Mummy, Carole Murphy, Ken Patton, Phil Seder, Heather Soderberg, Lisa Strout, Teresa Sullivan, Sara Swink, Jill Torberson, Jill Townsend, Carole Turner, Laure Vail, Julian Voss-Andreae



No Throw Pillows by Lisa Strout

Two Burners, continued

this year with the burning of an 84ft effigy (the tallest ever in the history of Burning Man). It's an exercise in extremes; consider it, 50,000 people on a 5 sq. mile patch of high elevation desert in Nevada; scorching heat during the day, freezing nights, and blinding/choking sand storms day or night. Now, contrast that with an aesthetic wonderland of architecture, sculpture, myriads of surrealist contraptions (many spewing fire), spontaneous theater and of course, endless celebrations and parties!

Todji's many pilgrimages to Burning Man made it easy for him to find and make camp with his tribe of friends and artists. For Todji, Burning Man is a forum for showing sculpture, networking with other artists and participating in the many community-oriented performance and installation pieces. Todji's 9 ft fiberglass sculpture, *Monument in Right Foot Major*, was installed and drew large crowds in a highly visible location in the central plaza. Somehow, he managed to hand out 2500 business cards, all the while sharing in quality aesthetic ritual celebrations with his friends.

Marty came back from Burning Man renewed and realized he had somehow changed when he found himself trying entirely new ideas on his current sculpture, *6 Degrees*. Todji returned inspired with new ideas and already

thinking about how he can contribute to next year's Burning Man. Words can never do justice to the Burning Man experience, but maybe Marty and Todji's experiences can.



Detail of *Bone Sculpture*, Burning Man 2008.

Kinetic Sculpture, continued

of physics. By the careful machining of each part, proper placement of shafts and counterbalances, and using highly efficient bearings, I am able to make elements of my sculptures appear as if they were weightless. My art is intended to move the viewer beyond the appearance of the sculpture to the essence of the motion it is describing. Some motions relax and mesmerize as different parts of the piece go in and out of synchronization; some motions are unpredictable but still smooth and flowing and always at a natural frequency, never forced.

I see these flowing motions of my sculptures in my mind long before

Moon Dancer by Ken Patton



they become a reality. The joy of creating kinetic sculpture is the process of having the vision, and then designing the methods to move the vision from the virtual reality of my mind to the world of substance where it can be shared with others. This process is always challenging, but the rewards are great. Showing my work is often like directing a performance, it is always a pleasure to watch the audience interact with the sculpture.

Although I love working with motion, I also enjoy creating static sculpture such as my recent piece *Moon Dancer*. I have always enjoyed art that first catches your eye and appreciation, and then surprises you when you discover that it's really the seamless integration of many random or unrelated elements! That was my underlying vision as I designed and constructed *Moon Dancer*, which I created using bits and pieces of scrap metal left over from other projects.

My work has been displayed at *Art in the Pearl*, Portland City Hall, East Side Art Walk, Metalurges Gallery, Guardino Gallery and Coos Bay Art Museum. I will have a number of pieces on display with CMAG at the Convention Center in Portland, April 24 - 26. You can see my art in motion on my website, www.KenKinetic.com

Letter to the Editor: Coos Art Museum Group Show

Jim,
I went to the Coos Art Museum opening on the evening of the 6th for the PNWS show. I represented us and was the only artist from our group.

I have to say it was a great opening and what a class act! All of the sculptures were very well displayed, lighted and presented in a wonderful setting. The old Post Office building has been turned into a marvelous arts building. I was really impressed.

There were over a hundred people attending the show. They came from north, south and east, what a show! It was like the whole town showed up. I got to talk about art all evening to probably 30 to 40 people. Julian's piece was probably the most popular from comments that I got. They were fascinated by its solid, and yet transparent qualities from different views.

The Hammers were also a great "hit." Everyone kept going to them and spinning them around.

The color, the forms, the complimentary arrangements of pieces was outstanding. Again, what a class act. PNWS is blessed to have such outstanding artists.

Thanks,
Bob Foster



PNWS setup crew (from left to right): Front row: Mike Holm, Kim Lewis; Back row: Rick Gregg, Susan Levine, Dell Smith, Steve Broocks, Alisa Looney; Center: *Seven Point* by Richard Jones



Coos Art Museum Gallery, photo courtesy of Mike Holm

Online Portfolios

Professional, easy-to-navigate websites that feature your portfolio in its best light.

Modular design makes additions inexpensive.

George Heath
503.777.2769

www.FunkerMarket.com
gheath6006@aol.com

THE STEEL YARD Is Ready to Serve Your Needs

HOURS 8–5 Monday–Friday
8–12 Saturday

**Retail and Wholesale
Distributors of
A Wide Variety of
Industrial Products**

• ANGLES • CHANNELS • FLATS • STRIPS • ROUNDS • SQUARES
• REBAR • EXPANDED • GRATING
• SHEETS • PLATES • BEAMS
• SQUARE, ROUND & RECTANGULAR TUBING
• PIPE • MORE!

BUY • SELL • BARTER • TRADE
• CONSIGNMENTS TOO!

6880 NE Columbia Blvd.
Portland, OR 97218
Phone (503) 282-9273
P.O. Box 4828
Portland, OR 97208-4828
FAX (503) 282-7490

Sculpture Classes with PNWS Members

Figurative Sculpture with Carole Turner

This class emphasizes movement and composition, students are encouraged to explore degrees of abstraction and realism. We will work with plasticine clay and various armatures. We will also focus on molding considerations and final medium. www.ColumbiaSculptureCenter.org or www.CaroleTurner.com

Creating Sculpture in Cement with Carole Turner

Learn to create your own large-scale cement sculpture using armature, carved foam, mesh and wire. We will build up, subtract and carve the cement over several days. We will use color or add patina to your work. A fun class designed for beginners to advanced sculptors. www.ColumbiaSculptureCenter.org or www.CaroleTurner.com

Carole Turner Art Adventures: Mexico!

Have you ever dreamed of escaping an icy northwest winter and trading your cold studio for one invol-



ving sun, less clothing and warm sand in an artful location? Then you should consider Carole's Art Adventure in Mexico. If you missed Carole Turner's February Figurative Sculpture and Mold Making workshops in PuertoVallarta, you may want

to plan to be there next year – workshops are being planned for January-March 2010. If there is enough interest Carole may organize another workshop this year in April. See www.ColumbiaSculptureCenter.org or contact Carole at carole@ColumbiaSculptureCenter.org for details.

Abstract Form Workshop with Leslie Ariel

If you've ever wished you could stylize, simplify or abstract form rather than strictly reproduce it, this workshop is for you. Weekly prompts, a survey of practical techniques, and hands-on work with clay maquettes (small models) will all play a role as we explore specific, easy strategies to strip form to its essential components.

The workshop constitutes the first steps towards cultivating your own systematic process of abstraction. You may be surprised what develops as you make a leap of faith and give your intuition free rein. Exploratory doodling between classes encouraged.

4-sessions, April 2–June 4, Thursdays, 12:30pm–3:30pm, Multnomah Art Center, 6788 SW Capitol Hwy, Portland. \$80. Call to register: (503) 823-2787

Classes and Workshops with Susan Gallacher-Turner

In April and May Susan will be teaching several classes and workshops, some for children, others for adults. For detailed information on the classes listed below check Susan's website at: www.susangt.com (click on 'classes') or email Susan at susangt@comcast.net.

Kids Mask Makers

5 Thursdays, April 2–30, 3:45-4:45pm at Village Gallery of Art, Cedar Hills

Village Kids—African Animal Masks

April 11, 10–11:30am, Village Gallery of Art, Cedar Hills

Creativity Masks—Adults

April 11, 12–3pm, Village Gallery of Art, Cedar Hills

Create a Sculptural Vessel—Adults

April 4, 12–4pm, Bodacious Beads, Hillsboro

April 18, 12–4pm, PCC Capitol Center, Beaverton

Copper Repousse' Stick Pins—Adults

May 9, 12–4pm, PCC Capitol Center, Beaverton

May 16, 12–4pm, Bodacious Beads, Hillsboro

Make a Copper Muse Wand—Adults

May 23, 12–4pm, at PCC Capitol Center, Beaverton

Sculpture Classes with Carole Murphy

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. 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.

Classes & Workshops with Sara Swink

Creative Process Workshop July 11–12, 10am–5pm, West Linn; \$150 includes materials.

Open Clay Studio, Saturdays, 1–4 pm, West Linn. All levels.

For a description, click on Classes at www.claycircle.com. For more info, please email sara@claycircle.com or call 503.638.9890.

ADDITIVE WORKSHOP

We are a full service sculpting studio and 3D workshop. Combining traditional methods with modern technology. Additive Workshop can efficiently enlarge or reduce artwork to any conceivable scale. Imagination is the only limit to what we can create.



ROB ARPS
24023 NE Shea Ln. Unit #105
Wood Village, OR 97060
503 459-7659
www.additiveworkshop.com



Interested in advertising in Dimensions?

Contact Ad
Coordinator
John Primeau at
(503) 720-0471 or
johnprimeau@mac.com

**Deadline for the
June–July issue
is May 1**

PNWS Sculptor Spotlight

Chris Truax Inspiration is all around me; sometimes new ideas seem

to pop out of nowhere! If this happens when I am in my studio, my hands seem to select tools and materials on their own, and before my eyes, almost divinely, ideas take on their own sense of motion and become substance.

I really can't explain it; I have a strong need to create. I am just as amazed at the final product as those who watch me create in studio, or come to my shows. My art is far more than the finished piece, it's the flashes and glimpses of otherworldly insight, it's the joy of the process, it's the dance of creativity.



Elle
13"H x 12"W
Materials: 1958-1966 Thunderbird
car parts and copper tea pot.

Pacific Northwest SCULPTORS

4110 SE Hawthorne Blvd #302
Portland, OR 97206

Sculpture or Sculptor?

You may have seen this sculpture in front of Macy's at the corner of SW 5th and SW Alder. This is a truly a one-of-a-kind instance where the sculptor is the sculpture, or sculpture is the sculptor...well, you know what I mean. This performance artist plays his role perfectly as pedestrians pass by; many are startled when they realize the sculpture is breathing; others pass by completely unaware that it is really a living sculpture.

—Jim Ayala

