

Julian Voss-Andreae Spannungsfeld

Julian Voss-Andreae's sculptural installation, "Spannungsfeld," for the University of Minnesota's new Physics and Nanotechnology Building was inspired by a view of the human body through the lens of quantum physics.

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.

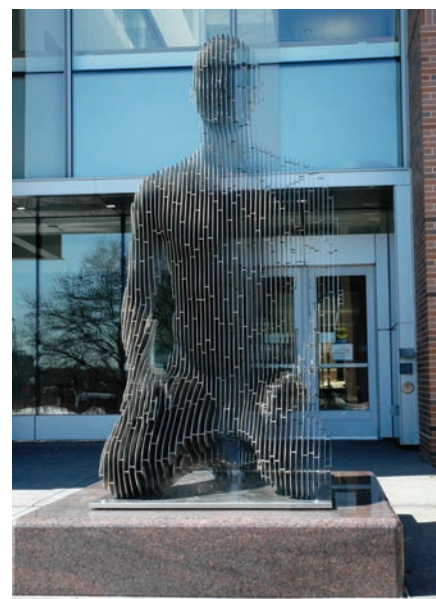
"Spannungsfeld" is made up of two 10' (3m) tall figures, a male and a female, in a basic kneeling pose facing each other. The two figures represent nature's omnipresent pairs of opposites. These dualities are a fundamental facet of nature and are found in Western science as well as in Eastern traditions. They are critical to the emergence of new levels of meaning in science, and, in the case of the two human genders, critical to the emergence of life. Like the positive and negative electric charge in physics or the yin-yang in Chinese philosophy, neither woman nor man can exist without the other.

Inspired by quantum physics, the artist's professional background, Voss-Andreae developed an approach that transforms the human figure into a large number of vertically arranged, parallel steel slices with constant spacing. This style creates the impression of a three-dimensional topological map, evoking the fundamental scientific act of measuring the world. The visual effect this style produces is striking and echoes



Views of Voss-Andreae's *Spannungsfeld* express the duality in the conceptual framework of the piece.

quantum physics' paradoxical nature and its critical dependence on the observer's point of view: On first glance the sculptures appear to consist of solid steel and then virtually disappear as the viewer moves past them, enticing the audience to interact playfully with these works. Conceptually, it is the very act of analysis through dissection that reveals the interconnectedness of the figures: Both sets of slices comprising the figures fall on the exact same planes and therefore appear as a continuation of each other and as manifestations of the same underlying "field." As quantum physics suggests, and Eastern traditions have stressed for centuries, the world is fundamentally one, and everything and



everybody we see is but a manifestation of an underlying wholeness. Like the history of science leading up to quantum physics, the application of the reductionist knife eventually forced us to see that nature, in its very essence, is indivisible.



Pacific Northwest SCULPTORS

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The Pacific Northwest Sculptors Newsletter 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.

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President's Message

By Carole Murphy, President



Hello everyone!

There are so many things we offer our members at PNWS that I thought it would be a good idea to remind you all of some of the ones that you might not be using.

1. Ways to advertise your sculpture: You can post pictures of your sculptures and info on your work, your studio, classes you teach, and upcoming shows you are in in the following locations:
 - a) the newsletter—send to Lynn Lustberg, lmustberg@gmail.com
 - b) the blog—Jim Talt, atalt@aol.com
 - c) PNWS Facebook page—deedra.rasmussen@gmail.com
 - d) Write an article and have our publicity committee submit it for you to newspapers, etc.
 - e) email notices—send to Isabelle Johnston-Haist, isa@isabellejohnston.com
 - f) Put a picture of your sculpture on our gallery page! Not everyone is up there! George Heath, gheath6006@msn.com
2. Ways to get experience and make your resume look great!
 - a) Help write grants for PNWS. Then you can write one for yourself.
 - b) Help us put on a sculpture show by joining the show committee.
 - c) Learn about running a non-profit organization by volunteering to help the board of directors.
 - d) Help fund a nonprofit by offering to find advertisers for our newsletter.
 - e) Write articles for the newsletter about sculpture or sculptors, including yourself and your work as a sculptor....and of course there are the most popular ...
3. Other ways to take advantage of all that PNWS offers:
 - a) The Call to Artists now is updated more than once a month. It is also available on our website!
 - b) Come to a meeting, meet other members, tour the studio and find out about the work that goes on there.
 - c) Submit your work to shows exclusive to PNWS.

See you at the meetings,
Your president,
Carole Murphy

Addendum to the Sculptor Spotlight in the April/May PNSW Newsletter

The Sculptor Spotlight omitted the website of featured PNWS sculptor Gabrielle Jackson. Her work can be seen at: www.facebook.com/gabriellesbabrielles, and you can reach her at gabbysclay@hotmail.com. The newsletter editor regrets this omission.

Upcoming Meetings

All meetings are POTLUCK. If you can't bring food or beverage, come anyway. Portfolios and works-in-progress are always welcome!

June Meeting

Friday, June 13, 7 pm
Host Michael Bamberger
6295 SW Elm Ave.
Beaverton, OR 97005
503 641 8633
www.MichaelBambergerSculpture.com
(Mike's wife is a well-known quilter and will be showing her work, too.)
Bring your portfolio, pictures, or a work of art that you've finished or are working on to share!

July Meeting—Potluck

Friday, July 11, 7 pm
Host Clifford Bodell
2921 SE Tibbetts St.
Portland, OR 97202
503 841 8948
www.CliffordMorrisBodell.artspan.com
Bring your portfolio, pictures, or a work of art that you've finished or are working on to share!

Member Discounts

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www.sculpture.org

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courtneyfrisse@gmail.com

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503-227-6655, 503-962-9919
Email info@pearlpacking.com

Submissions to The Pacific Northwest Sculptors Newsletter

Send to: lmustberg@gmail.com

Deadline for the Aug.-Sept. issue: July 9

Join or renew your membership at

www.pnwsculptors.org/membership.htm



Scan with your smartphone for the PNWS website

On Making Art

By Susan Schimelfining

I should first confess that part of the reason I volunteered to contribute newsletter content was because it seemed like a great chance to explore some of my internal ponderings. (These range from contemplating the relationship between art and what it means to be human to screaming in my head, "Why are you even doing this?" during particularly frustrating times of my relationship with welding steel.) I went with the former and posed the following questions via email to the PNWS membership at large:

Why do you make art?

How does your art serve humanity?

How has this evolved during your artistic career?

I treasured the experience of receiving all the responses; they left me:

- grateful for the discovery that I framed the second question too narrowly;

I want my work to provoke thought and inspire all spirits, not just humanity.

That we grow with nature in love and respect. - Dave Wagner

- impressed by quintessence;

(Why do you make art?)

Because it is the most honest response to the world I have.

(How does your art serve humanity?)

Because whoever sees it knows they are not alone.

(How has this evolved during your artistic career?)

The work has evolved in terms of materials, place, time...but the original reason is the same. - Olinka Broadfoot

Sculpture is emotion 3D. - Wendy Dunder

- and inspired by the openness and humility of the respondents.

(Why do you make art?)

there is so much satisfaction in finishing a piece that I have had to fight for... Every piece teaches me something...

(How does your art serve humanity?)

Truthfully, I am not sure that it does. - Sam Hingston

...and yet seeing his work makes you feel the ocean.

Lengthier replies, edited here for space, include beautiful stories of those inspired by someone during childhood, the importance of play, the connection that art allows, and the way that art teaches.

I do believe the whole process of making art has to do with 'play' (see 'Homo Ludens, A



Dave Wagner



Olinka Broadfoot



Sara Swink



Sam Hingston



Marty Eichinger



Bill Bane

Study of the Play Element in Culture' by J. Huizinga). It's a way of 'making special,...' Art contributes an enormous amount, I've noticed over the years, in many undervalued ways... whole communities transformed when a couple of art galleries take up residence. Public art tends to 'humanize' urban areas,... Personally, my own art has evolved continuously over the years.... Part of the fun is that I never know where it's going to go next. - Julie Martin

Why do I make art? In clay, there is a sensual component. Why go beyond simply reveling in the soft wet material? Because images emerge and change with the slightest touch, from one gesture and emotion to another. I can indicate to myself, and recognize, something which I cannot put into words, but feel. How does this serve humanity? By letting the viewer see the shared feeling and experience a moment of empathy.

How has this evolved? ? It is rewarding to have someone 'get' your art. As I get older, I think my work appeals to a larger audience. - Anthony Gordon

Even though I relish my solitary studio time, I think the impetus to make has always been reinforced by personal connections with certain individuals. When I was a little kid, my next-door neighbor was a potter and the most wonderful, nurturing person. She planted a seed about me and clay...

Living with art really seems to elevate my outlook on life. I have a relationship with each piece... People sometimes send photos or explain to me where they've placed my work in their home, how other people react to it, and what it means to them. They form bonds with the pieces and so indirectly with me, even if I don't know them. Art gives us an opportunity to imbue meaning onto objects; humans are meaning makers; we need art. It signifies living beyond mere survival level both for the maker and the patron.

I make art to process my life, to find out

what I'm feeling, to explore the psyche. And even though much of this is accomplished in solitude or with members of my studio, it is really a community endeavor and a network of relationships. Some of the relationships exist solely in the imagination but are no less real. - Sara Swink

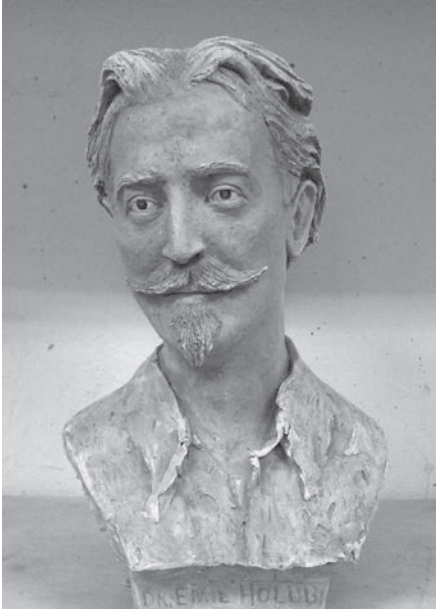
Some respondents graciously agreed to talk with me in person, evoking further thought and writing. I visited studios with expansive mountain views that embodied the dynamic process of discovery taking form. In just a single studio there were sculptures made from the cast-offs of casting, bronzed packing material, and scanned object prints together with an in-progress bust of Martin Luther King, Jr. about to speak of the dream. (R.W. Bane Studios, LLC.). In another, the sculpted form of an unborn child awaited the birth of its completed work of our connection to the sea with palpable anticipation (Eichinger Sculpture Studio).

It was mostly only in the personal conversations that the hard parts were discussed: the dichotomy of making art vs. making a living, selling out or starving, the struggle to quash such contradiction. One brave, brief email reply lamented mere "doing" of work that lacked reflection. Such are conversations worth continuing with wider voice, one as a separate article follows.

Because we, as our creative selves both individual and collective, now live amid unprecedented distraction, there is a danger of letting art slip into becoming a commodity of décor, entertainment, or possession.

PNWS provides a forum to voice the view that art isn't only about what we perceive as here and now. It brings us something other and comes from another place that requires the conduit to be kept clear; a pathway worth fighting for. So that art, real art, happens.

Member News



Livingstone Museum Presented with Sculpture by Olinka Broadfoot

A sculpture by PNWS member Olinka Broadfoot was presented to the Livingstone Museum in Livingstone, Zambia on April 11, 2014. The sculpture depicts Emil Holub, who was the Czech counterpart to Dr. David Livingstone. Holub is credited with making the first detailed map of the Victoria Falls area in 1875. Olinka made the piece using Holub's death mask and photographs as reference.

Sara Swink Featured at Hanson Howard Gallery

PNWS member Sara Swink will show her latest ceramic sculpture at Hanson Howard Gallery in Ashland, Oregon this summer. The show runs the month of July with the opening during the July 11th city-wide artwalk. Also showing is Marie Maretska, who does "wall sculpture" using vitreous enamel, and copper paintings. Profiles of Sara and Marie can be found on OPB.org/artbeat. <http://hansonhowardgallery.com>

Bouquet, ceramic and wire, 16.5" x 8" x 6.5", by Sara Swink



Scott Foster Solo Show at AFRU

Scott Foster has long had a fascination with dimension, material, and shape, an inspiration that manifests itself with work that is both abstract and figurative. His latest show "Modern Totems" opens at the AFRU Gallery, 534 SE Oak St., Portland, on June 6 and runs through June 29. In this show, Scott continues his artistic narrative with an industrial influenced mythology. Welded steel sculptures feature modern totems, such as "The Red Right Hand" and "Eyeball."



Inspired by the relationship between creativity and destruction, Scott's new work encompasses mythological influences, with fauns, antlers, and mythical creatures prevalent. Reflecting the interplay between destruc-

tion and creation, *Modern Totems* is a captivating show that intertwines lightness and darkness with the fantastical.

Scott studied sculpture at the University of Oregon and began building set props and rigs. He then began sculpting characters for stopmotion animation. He has worked on commercials and Laika films, including *Coraline* and *The Boxtrolls* (slated for a fall 2014 release).

Please join Scott for the opening reception on June 6 at 6 p.m.

The Recycled Arts Festival is Looking for Volunteers!

Be a part of the hippest, most eco-conscious festival in SW Washington! As a volunteer you get a free lunch and t-shirt as well as the benefit of enjoying the art, the music, and the people-watching. We need folks to help with multiple activities such as assisting vendors while they take a short break, running the spin wheel or assisting with children's crafts. Let us know if you're interested in helping, and we'll figure out the shift and the task that you would enjoy.

This free event, which the Vancouver Downtown Association named as its People's Choice Favorite Event, will be held in Esther Short Park at West 8th and Esther Streets in downtown Vancouver, adjacent to the Vancouver Farmers' Market. Saturday, June 28, 9 to 5 and Sunday, June 29, 10 to 4. Please consider spending a few hours at one of the most unique recycling events of the year. Find out more at RecycledArtsFestival.com and follow us on the RAF Facebook page. To sign up, contact Karen Underhill at karen.underhill@clark.wa.gov or 306-397-2121, x5121.



Isabelle Johnston-Haist's *The American Kestrel*, glazed ceramic, 12.5" x 5.5" x 3.5"

2014 Astoria Studio Tour

PNWS member Isabelle Johnston-Haist will show her sculptures during the 2014 Astoria Studio Tour.



The Golden Eagle, ceramic, 5" x 3" x 2.5"

More than 30 artists will open their studios to visitors in and near Astoria, OR, July 26–27 from 10am to 4pm.

The tour is presented by Astoria Society of Artists and sponsored by Columbia Memorial Hospital.

Tour maps will be available at the beginning of July at Dots N' Doodles Art Supply, Imogene Gallery, Old Town Framing, RiverSea Gallery, Tempo Gallery in Astoria, and other locations that will be announced on the website. This is a free event.

Visitors will be able to download the brochure and map at astoriastudios2014.org.

Isabelle Johnston-Haist's studio is at 194 Bond St., at the corner of 2nd St.

Contact : isabelle@johnston.ch
www.isabellejohnston.com.

Deborah Bouchette Speaking at Southeast College Art Conference

PNWS member Deborah Bouchette has been invited to speak at the Southeast College Art Conference, which will be held in Sarasota, Florida, this October. This is Deborah's first time presenting a paper. She will be discussing "The Art and Science Divide: A Need to Rebuild Aesthetics."

Alisa Looney Part of Palm Desert Public Art Contest

Alisa Looney is honored to announce that her sculpture *Taking Flight* is one of three outdoor sculptures selected from 18 sculptures in the 2013/2014 El Paseo Invitational Exhibition to take part in the Palm Desert Public Art Contest. The public is invited to vote for their favorite sculpture, and the city will purchase the winning sculpture. The contest ends on July 31, 2014. Visit this link to participate: <http://www.palm-desert.org/arts-culture/public-art/public-art-contest>



Taking Flight by Alisa Looney

Rob Gigliotti at Guardino Gallery

PNWS member Rob Gigliotti will be in a show at Guardino Gallery that opens on August 28. He will have stone carvings, cast bronze, and fabricated work in the show. Visit www.robteggigliotti.com



Infinity (limestone) is Rob's interpretation of the Zen Enso

Offered by Members



Sculpting Classes in Aerated Cement with Carole Murphy

Sculpting with a material that looks like stone but is much easier to work with, aerated cement, students then finish the piece with a variety of possible patinas. Classes are kept small enough to make it viable for each student to follow their own direction. Nurturing the vision in each student, respect is given to the individual processes, while assuring that the capacity in each student is touched upon. Each class holds both beginner and accomplished artists. Some come just to get their creative juices flowing. All tools and materials are supplied and students work from realism to the world of abstract. Three individual classes per week are taught in Murphy's Studio, 1405 SE Stark St., Portland, 97214.



To see other students' works go to: www.carolemurphy.com/studentgallery.html

www.carolemurphy.com/classes.html (503) 235-7233

Email: sculptor@CaroleMurphy.com

Sculpting Workshop with Rick Gregg and Carole Murphy

Have you every wanted to sculpt? Now is your chance to experience sculpting in this



The Egg Sisters (2010) 16" tall by Carole Murphy; aerated cement and cement

two-day class. Using aerated cement and fiberclay, you will learn the basic sculpting techniques to design and create

your own sculpture. Two distinguished members of the Pacific Northwest Sculptors, Rick Gregg and Carole Murphy, bring years of experience to this fun, hands-on sculpting workshop. Advance registration required. Registration is limited to 15 persons and is first come first served. Cost: \$100 members / \$120 non-members. Includes materials fee of \$15. To register call 509 773 3733 ext. 25. June 20 and 21, 2014. Maryhill Museum, 35 Maryhill Museum Dr, Goldendale, WA 98620.

5-Day Clay/Process Workshop Explorations in Clay: Form, Surface & Essence

with Sara Swink

July 21–25, 2014

An opportunity for in-depth exploration of your own personal image vocabulary and style by inviting images from the unconscious and expressing them in clay. Utilizing accessible methods such as collage and doodling, we entice imagery to the surface. In a series of extended exercises, we use basic hand-building techniques to develop and express ideas in vessel forms and sculptures. With ample time for individual experimentation and play, we cultivate expression while learning and inventing approaches to working with clay. We will draw from the experience and inspiration of ceramic masters through videos. You will come out of the workshop with a number of pieces, which will be bisque-fired and ready for glazing.

The sequence of exercises allows for a structured but completely individualized experience, and is suitable for all levels of artistic accomplishment, including beginners. No experience necessary.

Monday–Friday, July 21–25, 10 am–4 pm (plus open studio hours) in West Linn

\$425 includes materials and firing.

Need more info? Contact me at sara_swink@frontier.com or 503-638-9890.

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PNWS April Meeting Marketing and 3D Printing at Firebird Bronze

By Alisa Looney

The April 16 meeting at Firebird Bronze was fun and informative. Huge thanks to Rip Caswell for hosting it and sharing his foundry with us. We all had a great time connecting and enjoying the potluck BBQ while learning new ways to both market and reproduce our work.

Our guest speaker, Kerry Dugan, from Dugan Strategic Marketing, presented "Marketing Your Work as an Artist." Kerry has been successful in helping two of our members, Rip Caswell and Julian Voss-Andrae, land several newspaper articles and TV and radio spots over the last year and a half. He explained that we can hire an independent third party to boast about our work, but there are many simple steps we can take to begin to market ourselves. He provided a detailed handout with great tips and explained that marketing is an umbrella term that can involve a mixture of tactics: websites, advertising, shows/exhibits, social media and/or public relations (news publicity).

Kerry is passionate about PR being "free publicity if you can get your story published, as it carries greater weight with the public (than paid advertising) because an independent third party, 'the news,' has taken an interest in your story and is sharing it." He suggested drafting one page detailing the "who, what, when, where, why and how" about your work, identifying what makes your work or project unique and different from what has been done in the past. Be creative in thinking of fun and interesting ways to pitch your story. Kerry advised us to build a media list of local/regional media and arts reporters and to research print and online magazines and blogs that have a specific niche related to our style of art. Kerry suggested emailing your news release or story idea with 2 to 3 photos (including one of you) to all editors and arts reporters on your list, and following up the next day with phone calls to make sure it was received and to answer any questions. He said, "The first call is the most difficult, after that it becomes fun. Don't be shy. No guts, no glory!" He mentioned that it is a good idea to try to do this once per month about an interesting aspect of your work. He encouraged us to be passionate and true in telling our stories while being creative in thinking of fun and interesting ways to attract media. Learn more about Kerry Dugan at <http://duganstrategicmarketing.com>

Rip Caswell, sculptor and host, introduced us to the Firebird Bronze team and noted that they have 200 years of combined ex-

continued next page

Talking with Chad Caswell about 3-D Printing

By Linda Kiley

Q. Chad, you recently came back from a conference devoted to 3D printing technology. What were a few things that you were most surprised to learn about this technology?

A. How soon desktop 3D printing is going to be available to the common household. However, there is still a big gap between the quality of desktop and industrial printers, leaving it up to experts in the field to produce a high quality print that will yield a high quality product.

Q. Many people (and artists) think of creating art digitally as not "art" at all. Now that you have a good degree of expertise in this area, how would you respond to that?

A. I guess you would have to break down your definition of art, but digital sculpture is definitely still "art," which is the expression of a person's creative skills.

Q. As Firebird Tech's onsite expert, how are your clients reacting to using this technology?

A. Everyone has been very happy with the results. They are able to understand the wide range of possibilities more concretely. They especially like the one-on-one consultation.

Q. What's the one thing they seem to be most surprised by?

A. There are a lot of misconceptions about how "easy" the process is. Once they sit down for a consultation, they realize how

much actual artistic work is involved in the preparation of the digital artwork.

Q. What aspects of 3D technology are artists embracing?

A. The reduction process. Taking large scale or monument pieces and creating miniatures expands their market for resale.

Q. What does this technology mean to artists of your generation?

A. It takes the roof off of what sculptors can create, opening up new possibilities for sculptors to explore. They can now take on a very complex concept that would be difficult, if not impossible, to realize using traditional methods.

Technology is changing the way art is produced. Throughout the centuries the lost wax process and other art production methods have been improved upon and embraced. Clay and mold materials are reformulated to make better products, the internet has forever changed how we advertise and promote our work, and this technology offers yet another tool to produce and create your work without compromising your artistic vision.

Chad Caswell is the Tech Department Head for Firebird Tech. Chad has mastered the art of 3D scanning and printing. He will work directly with you to meet your exact specifications and project timelines. Contact him directly at 360-903-3921 or chadcaswellsculptures@gmail.com.

The French Connection

By David Varnau

expertise in every facet of foundry processes. In addition to their impressive foundry and casting services, they recently joined the 3D printing revolution.

Chad presented their 3D scanner and printer technologies.

He demonstrated how they have the ability to reduce or enlarge artwork that captures the

smallest detail. Using this technology, they are able to scan a person in three to four scans, correct for movements, and process the scanned data into the computer, using the ZBrush program, to prepare a water-tight image for printing. They offer to artists the service of reducing monuments to create gift-size miniatures, giving more options to your collectors. Chad showed us an example of a lion sculpture with very fine detail that they scanned and printed. Members also had the opportunity to see the 3D printer in action, (the Objet Eden 500V) while it was in the process of printing a small elk sculpture layer by layer. Very exciting technology! Learn more at <http://www.firebirdbronze.com/>.

Wendy Dunder, shows committee chair, presented her idea of creating a "Think Outside the Box" sculpture show, which would be similar to a flash mob but in sculptural form. Each artist would bring their sculpture in a box to a location and unveil it in a public place, using the box as a pedestal. She also proposed creating t-shirts that say "What Box?" and printing bumper stickers with our website pnwsculptors.org to help promote our group and build a following. For more info or to get involved, email Wendy at dunder.art@gmail.com.

Thanks so much to everyone who attended and shared their knowledge and skills at this power packed meeting!

David "Gonzo" Gonzales, our volunteer coordinator requested volunteers for two tasks:

1. Write articles for the Newsletter about each meeting. (I volunteered to do this first article, and we are still looking for someone to do it regularly).

2. Research calls to artists to add to our monthly list that we send out to members.

If you're available to help in any way, please email Gonzo at gonzo@ironinsanity.com.



Rip Caswell's *The Ascension of Christ* and its 16" 3D print.



Dave's visit with sculptor Yves Pires just outside Paris.

While planning a brief visit to Paris, my wife Donna, who is fluent in French, suggested that I make arrangements to meet with some local artists whose works had inspired me. Because Donna is a Francophile and because we have been to Paris numerous times before, it seemed like a great way to get a glimpse into the Paris art scene and also to hobnob with "real people," rather than only those who cater to tourists.

Donna translated my email requests to rendezvous with two French sculptors whose websites I had stumbled upon some time ago and with whom I had made contact through Facebook. To our surprise, they both graciously agreed to meet with us!

The first sculptor was Brigitte Teman, who was originally a dentist in Paris. Brigitte was forced to abandon dentistry due to nerve impingement in her neck caused by craning her head while performing dental procedures on her patients. Brigitte's physician told her she had to quit and recommended that, to regain feeling in her right hand, she take a ball of clay and squeeze it repeatedly throughout the day. While doing this therapy, Brigitte discovered that she enjoyed sculpting, and her new career took off from there. Today, she is a successful figurative sculptor whose bronze works are primarily seen in the Galerie Mickael Marciano located in the prestigious Place des Vosges in Paris. As my wife and I lingered over lunch with Brigitte, we were struck by the connection we felt with Brigitte as she shared her experiences of her rise to recognition in the Parisian art world.

The following day, we visited Yves Pires in his studio, just outside of Paris. His studio

knocked my socks off! He has done literally hundreds of very impressive figurative sculptures over the course of his career—quite inspiring (and humbling), to say the least. Currently, Yves casts his sculptures in either bronze

or resin. He says that he likes the slick appearance of the glossy finished resin, feeling that it appears more "moderne." Yves was very generous and welcoming. After seeing his studio and discussing his process, Yves invited my wife and me to join him at his home for a meal. He and his partner, Estelle, laid out a sumptuous lunch before us—complete with a bottle of French wine. Later that day, I visited the upscale ArtClub Gallery that represents Yves. It's right across from the Louvre!

Visit their websites at:
www.brigitteteman.com/Bienvenue.html
www.yvespires.com

The whole experience of meeting both artists made the trip to Europe especially worthwhile! It underscored the fact that we not only learn a lot from each other as artists, but we can also connect on a fundamental level because we all share a passion to create.

www.davidvarnau.com



Brigitte Teman, figurative sculptor.

Pacific Northwest SCULPTORS

4110 SE Hawthorne Blvd #302
Portland, OR 97214

New Sculpture

Fresh Ideas from PNWS



Blue Heron Fishing by Isabelle Johnston

Painted epoxy resin

Dimensions: 20" x 32" x 9"

Contact info: www.isabellejohnston.com



Alisa Looney Visiting Artist at Maryhill Museum

PNWS member Alisa Looney has been invited to be a visiting artist during Maryhill Museum of Art's Summer Art Institute: Art in 3-D. She will share her process of sculpture design on July 24. This will be part of a week-long intensive offered at Maryhill Museum from July 21-25, 8:30 am to 3:30 pm daily. Work exhibited at Maryhill Museum of Art will inspire participants as they explore art in three dimensions—art that moves off the wall and into space.

For more details please visit: <http://www.maryhillmuseum.org/discover/for-adults/adult-art-workshops>.

Alisa Looney's sculpture *Roll & Play* is a part of Maryhill Museum's outdoor sculpture collection and is featured on their new plaza overlooking the Columbia River Gorge.