

## Why Am I An Artist?

By Martin Eichinger

**T**rying to explain why one is an artist is a little like trying to explain the meaning of life. It certainly can't be done in a sentence, if at all. Looking back over 40-plus years of living as an artist you would think I should have the answer to that simple query. Maybe, maybe not. I know a couple things though that made a difference in my decision.

First, was an eighth-grade art teacher nicknamed Mr. Hop. He exposed me both to the process of "making" art (my most fun class), and also, in the art history portion of our class, taught us about the Renaissance and how all types of artists, independent scientists, thinkers and adventurers had reshaped civilization. The Age of Enlightenment presented artists as part of the thinking and moral structure that this new age brought forth. I thought, "Wow! That's worthy."

I ended up with a commercial art degree and then a BS in advertising and soon decided that setting up my own business was far more satisfying than working for a large agency. A large agency was able to handle larger and more lucrative accounts, but I didn't get to choose what I thought were the most important ways to use my creative energy. As an independent entrepreneur, I found I was able to pick and choose my clients, my schedule, and the partners with whom I wanted to work. Self-employment gave me enough extra time to do projects that were not connected to the commercial needs of my clients. The contrast between my two creative worlds seemed to both contradict and complement each other. I did commercial art to stay solvent and then did my other projects until I was broke again. I showed my fine art, but selling it certainly did not pay my bills.

A significant client who once passed through my home asked about my collection of bronzes. He stated that he had a pretty significant collection of sculptures himself and had never seen this artist's work before. He was shocked when I told him they were mine. After talking about his project, which we had worked together on for a couple of months, he paused—a slow kind of pause—to tell me he really liked my de-



This is one section of a circular sculpture called *Child of the Sea*. It is 3 feet in diameter and 2 feet high. It will be on a 4 ft. high column of falling water. Cast in iron-filled urethane. It's now rusting into a dark red finish. Marty plans to debut it in Loveland as a rotating fountain.

signs for his museum exhibits, but if I was able to make the sculptures in the other room, why was I wasting my time "doing this shit design work" for him? I staggered back, and Mr. Hop flashed through my mind. "Yes, Martin, why?"

I have been imagining and striving for a new age of enlightenment ever since. As a liberal with progressive politics, I struggled with the corporate giant that was swallowing up the collective creative energy of artists to create corporate wealth rather than an enlightened civil society. What I have witnessed is a gradual dimming of the glow of a new age. The Age of Aquarius? Dead, like a flower simply shot out of the muzzle of a gun.

Corporations are now "People." Money is now "Free speech." And visual artists are, well, mostly irrelevant in the discussion regarding the first part of this diatribe. "What is the meaning of life?" When artists use their art to comment on topics like these they are branded "kitsch" and therefore,

not modern, and therefore, not cool. It's easier and safer to not put too much meaning in one's art.

The modern era of fine art was, in my opinion, birthed by an important and collective feeling that "real" fine art should not be used for the glory of political missions or to help deify a religious order or to sell a commercial product. These are, after all, "commercial." The elite were using artists and the power of their art to influence the masses. The "modern" artist wisely declined to speak for those interests but in the process stopped speaking any significant truth at all, even their own. If artwork could be understood, it was suspect. Now it seems like we may have thrown out the baby with the bath water.

Or maybe the idea of a collective effort that included artists to improve the human condition was an idealism that should have stayed where I found it, in the eighth grade.

When the primordial ooze was mostly

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## Pacific Northwest SCULPTORS

4110 SE Hawthorne Blvd. #302  
Portland, OR 97214  
www.pnwsculptors.org

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,

We are still entertaining names for the show that PNWS is developing. This is a improvisational show that we intend to hold in promising places such as Lake Oswego Arts

Festival, maybe First Thursdays, Cannon Beach, etc. Wendy Dunder, our Show Chairperson, came up with this amazing idea of using boxes to transport our works and then using them as display pedestals in public areas that offer great exposure. Our intention is to make the unveiling of various sculptures an event worth seeing. We might occasionally do it on the back of a truck and pay the parking meters so that we are legal. In the evening, we could play with light on them and have an official unveiling. We will continually redefine and remake this show. We're discussing and open to new presentation ideas. Rick Gregg came up with "What Box?" We'd love to hear any ideas you might have for names and for celebrating this.

To name just a few things going on with our members lately: Wade Baune has taken a Blue Ribbon at the Lake Oswego Arts Festival; Jan Leader sold her first two pieces; Eric Boyer is showing at Annie Meyer Artwork; Laurie Vail and Robert McWilliams are showing at the S.L.O.T Studio Art Gallery that opened July 9 in Oregon City; and Rick Gregg is gearing up for another set of classes that still has openings.

I hope your summer is going well with lots of great seasonal sales!

See you at the meetings!

Your prez,  
Carole

## Upcoming Meetings

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

### August Meeting—BBQ

Sunday, August 10, 5 p.m.  
Hosted by Leland Waltuck  
The Steel Yard  
6880 NE Columbia Ave.  
Portland, OR

PLEASE RSVP IF YOU PLAN TO ATTEND. Leland is providing the barbecue dinner and needs a head count: 503-939-4105

Bring your portfolio, pictures, or a work of art that you've finished or are working on to share!

### September Meeting—Potluck

Wednesday, September 17, 7 p.m.

Hosted by Bruce Bowman  
5905 SE Ash St.  
Portland, OR 97215  
503 334 -8106  
www.Bowmanart.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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### Submissions to The Pacific Northwest Sculptors Newsletter

Send to: lmlustberg@gmail.com

Deadline for the Oct.-Nov. issue: Sept. 12

Join or renew your membership at

www.pnwsculptors.org/membership.htm



Scan with your  
smartphone for the  
PNWS website

## Member News



### Jeanne Henry Is Throwing Chickens?

Along with my sculptured wall pieces that I have been making since 2001, this April I began a new side exploration: sculpting newborn lambs and chickens! Until these pieces, I had never tried figurative work.

For my wall pieces, I use my photographs from around world and the NW as reference for carving clay in bas relief, creating depth and emphasizing perspective. I layer, carve and texture the clay image, painting colored slips onto the dried clay before a high temperature firing.

To see my wall sculptures go to [www.jeannehenry.com](http://www.jeannehenry.com). I haven't yet decided on the best online and sales venues for this new work. Maybe a blog?? Garden shows? I am open to suggestions!

The new work is made much the same way as the bas reliefs, but in 3D, not 2.5D.

Why Lambs and Chickens??

My studio is next to our 1890 farmhouse on a half-acre near SE 34th and Hawthorne. I also think my childhood in rural Ohio has finally taken hold in more ways than gardening and preserving. Last fall, I had a dream about life-size clay lambs cavorting in my yard. A visit to a farm followed, taking lots



of photos of cavorting lambs and holding them.

Making the first lambs led, naturally, to chickens, and they became kind of an obsession. I guess I have embraced my inner farmer!

I throw several basic vessel forms on my potter's wheel. Using chicken photos, I alter the vessel to fit the body shape. I adjust the feather textures depending on the breed and the glaze I will be using. Chicken bodies defy gravity. They have these spindly legs, teeny heads and fat bodies. I worked to find a way of indicating the legs within a decent support system. I first thought of rebar, but decided on using what is familiar: all clay.

Each hen has her own personality. "Contrary Mary" fought me for two days, "Curious Georgia" has an inquiring head tilt, "Proud Mary" really wants to be an eagle. Their debut at Ceramic Showcase was a success. A few were at the Lake Oswego show, with my next public show of them at Portland Open Studios in October.

Advantages of my chickens over live ones: They're salmonella free! (You can kiss them without getting sick! People do this! Seriously!) They're housebroken, kind, clean, friendly, quiet, and long-lived. They don't smell, wander, or need feeding, coops, or permits. They can stay outside all night, are raccoon-proof, and don't mind the rain!



### Robert McWilliams And Laurie Vail Featured Artists In "Magnificent Obsessions"

The S.L.O.T. studio Art Gallery in downtown Oregon City is featuring the work of PNWS members Robert McWilliams and Laurie Vail in the Magnificent Obsessions show now through September 20, 2014.



S.L.O.T studio Art Gallery is located at 900 Main Street, #106 in Oregon City. The gallery, now in its second year of operation, features contemporary art by Northwest artists.

Robert creates sculptures using found materials combined with hand-carved and hand-painted elements. His hand-carved works utilize various woods including Ohio black walnut, basswood and pine. Some are painted and others left to highlight the natural beauty of the wood. They are whimsical, delightful and have an artistic honesty and authenticity that is strong and compelling. His ancestors were early settlers in Oregon and a range of his work shows an influence from this region.

Laurie, an Oregon artist, works with metal and reclaimed objects. Cutting, forming and welding, she uses an inherent sense of design as she carefully combines and crafts these together into large-scale, 3-dimensional sculptures. Her work is bold with a great sense of playfulness and nostalgia.

Gallery Hours: Thurs.-Sat. 12-5 pm & until Labor Day, Wednesdays, 4-7 pm

S.L.O.T studio Art Gallery will be closed for summer vacation, August 16-25.

## Member News



### Upcoming Shows for Olinka Broadfoot

Olinka Broadfoot has two shows coming up after she leaves for a three-month trip to the Czech Republic. The first opens August 15th at Eyedeology, 3615 River Parkway in Portland. The artist's reception begins at 6pm. Olinka's son will be standing in for her.

The 24th anniversary show at Mindpower Gallery opens September 20th. Olinka's sculptures and paintings will be on display. The gallery is located at 417 Fir Ave., Reed-sport, OR. [mindpowergallery.weebly.com](http://mindpowergallery.weebly.com)

Olinka will be part of a very important show in Slany, CZ, in conjunction with the celebration of Jan Zach's birth 100 years ago. The show opens in September and will include works by Olinka and Jan Zach. A book, in Czech and English, is being produced to accompany the show and will include the work of both artists.



*Sunflowers, mixed media on wood, 26"x26", 2014 (sold)*



Robert E Gigliotti's *Piano Man*

### Gigliotti at Guardino Gallery

Robert E Gigliotti will be participating in a show at Guardino Gallery opening August 28. This show, with several artists, opens on Alberta Street's Gallery Walk night, always a fun and festive occasion. In conjunction with this show Robert will be giving a short gallery talk September 13 at 2 pm with other show artists. For more info go to: [www.guardinogallery.com](http://www.guardinogallery.com).



New work by Julian Voss Andreae: *Walking Qbist Woman*, 2014. Cast bronze with patina 69" x 23" x 17" (174 x 57 x 42 cm)



*Pisces* by Robert H. Foster

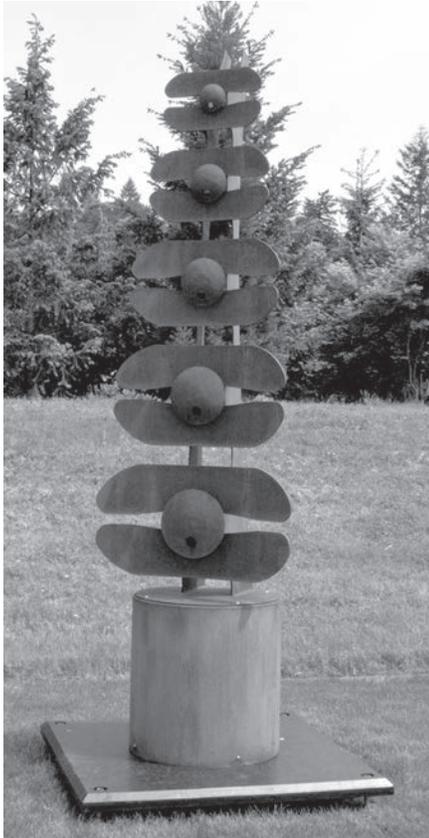
Robert H. Foster's "Capricorn" sculpture has been chosen for the "Gallery without Walls" 2014 to 2016 Exhibit in Lake Oswego, OR. He is also exhibiting his "Pisces" sculpture at the Allison Hotel in Newberg, Oregon, through September. Other works will be exhibited in the 510 Museum Gallery in Lake Oswego. His latest foray into the world of plein air painting was juried into the Lake Oswego Chronicles Festival show and was sold to an enthusiastic patron.



*Capricorn* by Robert H. Foster

**New Installations by James Ellingboe**

James Ellingboe of Seattle, Washington, has recently installed two sculptures, "Tribalisk" and "Stomatem," for the 2014-2015 Outdoor Sculpture Invitational at the Allison Spa & Inn in Newberg, Oregon.



*Stomatem*

"Stomatem" is made of forged and fabricated mild steel with an oxidized finish. It measures 32"W x 24"D x 113". "Stomatem" is a totemic work comprised of abstracted interpretations of stomate cells found on the undersides of plant foliage. James' works are often inspired by his continuing observation of the natural world, which he likes to manifest in sculpture. The domed elements are representative of the respiratory gas exchange that occurs during photosynthesis. He has intentionally pierced these domes in order to allow sunlight to track across the lower stomate plates introducing an element of time into the piece. Additionally, James credits the silhouette of the "Stomatem"'s spine as the genesis for his second sculpture in the show, "Tribalisk."

"Tribalisk" is made of Cor-ten steel with an oxidized patina. It measures 110" x 58" diameter. James attributes this piece to his fascination with NW Coastal Native form line carving, and the use of the ovoid shape in their art. In this case, rather than the



*Tribalisk*

traditional use of the ovoid to frame negative space or act as a positive component to a composition, the ovoids in "Tribalisk" are actually the negative space described between the three upright elements that comprise the piece. James also cites the silhouette of NW Coastal Native whaling canoes as inspirational to the overall shape of these elements. The curved and tapered planes that James has composed in "Tribalisk" provide a dynamic interplay of light and shadow throughout the day as the sun moves around the sculpture.



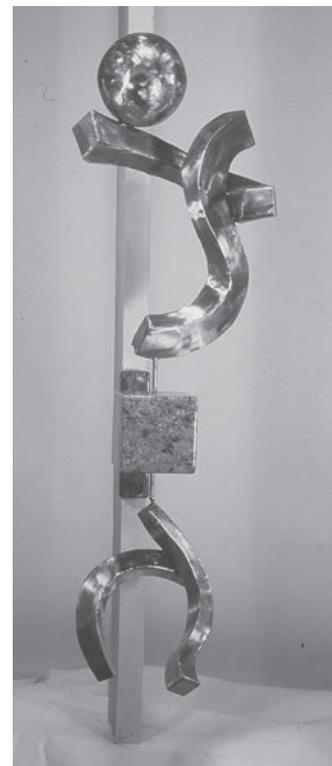
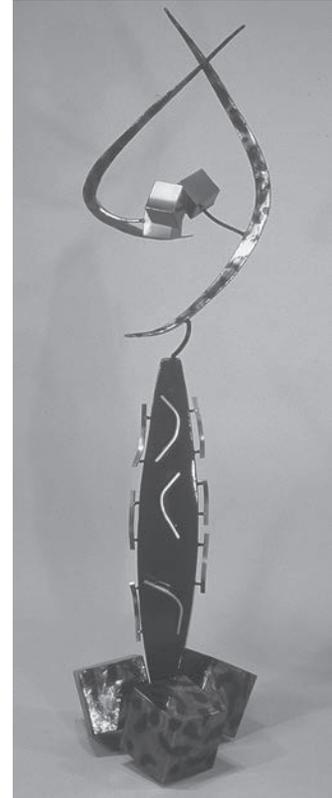
*Twist, Cor-ten steel; weathered patina, 32" x 32" x 32"*

On July 21, James will install the sculpture "Twist" for the 2014-2016 Gallery Without Walls show in Lake Oswego, Oregon. And he has been selected to show his upcoming sculpture "Peptide" at the Museum of Northwest Art's Accredited Terrane show this October in La Conner, WA.

**Dave Wagner New Works**

Dave Wagner now has an operational studio in Black Cat Studios and is working on feral concrete and sheet metal products. Two examples of his work are pictured here.

Works are 2' to 12' in height, various footprints.





Sections of Marty Eichinger's *Child of the Sea*

inhabited by single-celled organisms, it must have been difficult for them to watch the emergence of colonies of cells more efficiently cooperate in their search for food and survival. They had an obvious advantage with their ability to diversify and specialize in specific tasks while the single cell needed to do it all: perceive, hunt, gather, digest, reproduce, and defend itself or slither away when necessary. Most of the independent cells that didn't join cilia with a group ended up being food or starving because they couldn't compete with the more advanced species. I find myself looking at corporations the same way, awed by their power, their ability to eat so well, so well in fact, that they can afford to be wasteful with their overabundance of resources. Maybe the Darwinian theory just didn't consider that the next evolution of living species would be a C-corp. Obviously we indepen-

dent mortal humans are just not on the top of the food chain any longer.

So why am I an artist? To rebel? To have a life that is more about beauty than money? Because art can unlock a treasury of interesting life experiences? Because it gives me a voice of my own? Because it's an ego trip to be able to do the whole "perceive, hunt, gather, digest, reproduce and defend" thing without having to get a job? Because I want Mr. Hop to feel good that he gave me an A in his class? Or did I imagine that being an artist would give me an advantage in winning the heart of a girl? I suspect the answer is: D – All of the above.

Did my work change the world? You betcha! I haven't been able to reverse the rotation of the planet, but, more than once, I watched a tear well up while someone "got" one of my sculptures. That's enough for me.

**Attention PNWS Members!  
Fantastic August Meeting  
Planned at The Steel Yard**

On August 10, 5pm–7pm, Leland Waltuck, owner of the The Steel Yard at 6880 NE Columbia Ave. in Portland, will be preparing a delicious spread of barbecued ribs, fried chicken, and an assortment of salads.

All you have to bring is a dessert and beverage. Leland also encourages you to bring some of your art. He will have tables set up for displaying your pieces.

PLEASE RSVP LELAND at 503-939-4105 if you plan to attend so he can order the right amount of food.

## Offered by Members

### Call to PNWS Members

#### “Out of the Box Show”

First Thursday August 7th in the Pearl

This is a ‘mini’ show that will be the first of many we hope, it might even become our signature show that we dazzle folks with many times a year. We will call this show the ‘Out of the Box’ Show because all sculptures will arrive and be unloaded in their own boxes. In a fanfare presentation, each sculpture will be revealed and set on top of their box in a grand display. A PNWS banner will be displayed and business cards and PNWS cards will be handed out freely to those in the audience. We will interact with people for an hour or more then leave. It’s a kind of a flash mob sculpture show.

We are going to purchase boxes so we need to know the dimensions and weight of the work that you plan to show.

Height \_\_\_\_\_ width \_\_\_\_\_ weight \_\_\_\_\_  
Your name \_\_\_\_\_  
email \_\_\_\_\_ phone \_\_\_\_\_

Each person participating will also need to volunteer. Please respond ASAP with your desire to participate. Please also choose from the list of volunteer opportunities.

Check as many as you can help with even though you will only be asked to help with one.

- Unloading into storage the boxes after the show. Sign in blood please!
- Building wood caps for the boxes with table saw and miter saw
- Painting and stenciling boxes
- Transporting sculptures to and from the show in your truck
- Collecting empty milk jugs to use as bal-last for the boxes
- Banner bearer to be responsible for getting it up, keeping it up and bringing it home.

Each person participating must volunteer. Please respond ASAP to [dunder.art@gmail.com](mailto:dunder.art@gmail.com)

### Sculptor Tips: A Source for Granite Bases

PNWS member Sam Hingston was having difficulty finding someone to make granite bases for his sculpture. In his experience, timing was unreliable or the quality has been so-so. After much searching, he has found someone in Hillsboro who works for a granite and marble shop but who makes granite bases on the side. He recently purchased three bases from him and reports they are beautifully done. According to Sam, “The finish is better than anywhere else I have purchased from and all 3 were ready in 2 weeks—much faster than I have experienced elsewhere. I have gathered from other sculptors that mine is not a unique problem so I thought that letting others know about him would be good.”

His contact info is: Paul Riccardi (503) 317-0567

### Sculpture Classes Offered by Robert Gigliotti

Beginning in October of this year, I will be offering sculpture classes at my studio in Bow, WA. My studio is convenient to the Mount Vernon/Bellingham, WA areas. Instruction may include bronze casting, mold making, beginning stone carving, metal fabrication, art marketing and woodblock printing depending on student interest. I hold an M.S. in Art Education from the University of Oregon. For more information, please email me at [beyondsamsara@yahoo.com](mailto:beyondsamsara@yahoo.com).



### 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](http://www.carolemurphy.com/studentgallery.html)  
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"Ballerina" by Jim Johnson