

Sculpting with a Painterly Perspective

PNWS Featured Artist: Pam Mummy

Pam Mummy has been a two-dimensional artist for most of her fine art career, beginning early on with the influence of her artistic parents. She graduated in the early 1980s from San Diego State University with a B.A. degree in graphic design, having, however, spent most of her undergraduate studies as a fine art major. She then moved on to several different fields in the art world as a graphic artist, a production potter, an illustrator, and a portrait artist.

All of these experiences have shaped her perspective on art. Figurative art has always been her first love, with oil paint and graphite being her primary two-dimensional media. Her appreciation for traditional beauty is reflected in the choices she makes for subjects in her work.

Ten years ago, she began sculpting with clay and a whole new dimension opened up to her. It was stimulating having to figure out all angles of a form, and she welcomed the new set of challenges.

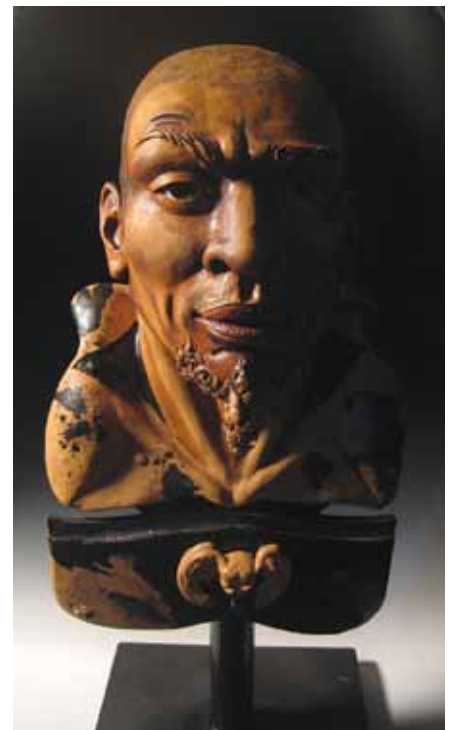
One of the difficult tasks in sculpting is the incorporation of lighting on the final piece. It is so critical to the work and often not something that the artist can control once the piece leaves the studio. Pam's solution to this situation is to paint her sculpture as

she paints her canvas.

Painting with oil paint on fired ceramic, however, is not like painting on a prepared canvas. Pam finds she goes through a lot of brushes as the rough surface of the clay distorts the tips very quickly. It is exciting to see the depth and color of the piece evolve. The oil leaves a slight sheen on the clay. To vary the surface texture, Pam adds high-gloss enamel over the eyes and around the mouth.

Pam often use glazes on the clothing or armor of the sculpted pieces, but she will use oil paint to create depth and distinction on the rest. The clay body is still able to show through the paint, but now Pam no longer relies completely on the lighting of the piece to make it come to life. When her paintings and sculptures are shown together, Pam hopes the viewer will see the connection between the two mediums. She is able to capture the human form in all dimensions.

Pam's current body of work has a "Fight or Flight" theme. Her drawings, paintings, and sculptures include armor or wings. Conflict has become very familiar to all of us. We either confront conflict or choose to walk away. Sometimes it is best to meet the problem head-on, and other times we real-



Crow Warrior by Pam Mummy.

ize that the best solution is to move on. We get to choose armor or wings.

View more of Pam Mummy's work at www.pmummy.com. You can reach her at pamturzel1212@hotmail.com.



Authentic by Pam Mummy.

Time to Renew Your PNWS Membership!

It is membership drive time again. This year, the dues have been raised for associate and allied memberships. Student dues have not increased and are still \$30.

Allied (industry) dues: \$110

Associate dues: \$60

Student dues: \$30 (to qualify for student dues, your main focus must be as a student)

Family dues: \$60 for the first member and \$30 for the additional (adult) membership(s). Specify number if more than one additional family member. Due to safety and fragility issues, young children should not attend studio tours.

If you register before September 15, 2010, you may deduct \$5 from your yearly dues. Please renew early. You save \$5 and our current membership chair (me) is saved much extra work. It will also aid our soon-to-be membership chair, Laurie Vail. Be kind. Renew early!

A membership application can be found at www.pnwsculptors.org/membership-form.htm. If any of your information has changed, please use the form.

Mail the application and your check to:
Pacific NW Sculptors
4110 SE Hawthorne Blvd. #302
Portland, OR 97214

—George Heath, Membership Chair
gheath6006@msn.com

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.

PNWS BOARD OF DIRECTORS

Carole Murphy, President
Lisa Strout, Vice President
Laurie Vail, Interim Treasurer
Ken Patton, Secretary
George Heath
Rick Gregg
Susan Levine
Julian Voss-Andreae
Ben Dye

NEWSLETTER TEAM

Lynn Lustberg, Editor
Sara Swink, Design & Layout
John Primeau, Assistant Editor
Carole Turner, Assistant Editor
Robert McWilliams, Mailing

COMMITTEES

Membership & Website

George Heath 503-777-2769
gheath6006@msn.com

Meetings

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

Shows

Susan Levine, Chair 503-230-0588
susan@metalurges.com

Materials and Equipment

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

Publicity

Julian Voss-Andreae 503-331-2309
julianvossandreae@hotmail.com

Graphics

—open—

Education Coordinator

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

Volunteer Coordinator

Tamae Frame
tamae1@verizon.net

Call for Artists Coordinator

Marlena Nielson 509-966-9598
nelson8805@aol.com

PNWS Email Notices

Carole Murphy 503-235-7233
sculptor@carolemurphy.com

Submissions to The Pacific Northwest Sculptors Newsletter

Send to: lmustberg@gmail.com
Deadline for the Oct.-Nov. issue: Sept 1
Join or renew your membership at
www.pnwsculptors.org/membership.htm

President's Message: PNWS Is Your Organization

By Carole Murphy



This next year will be a decisive one for our organization, I believe. We have expanded in so many directions and are developing in so many new ones that I am constantly amazed at what we have achieved! How-

ever, I do believe we are at a crossroads: To maintain the current level of benefits and offerings we provide to our membership while reaching for so many more requires either greater involvement on the part of our members or the making of difficult choices.

What exactly have we accomplished?

In the past couple of years, the Newsletter has taken major steps forward. Thank you, Jim Ayala and all of the newsletter staff. Thanks also go to our current editor, Lynn Lustberg, for maintaining that excellence. And, of course, thanks to all of the members who have been willing to share with the rest of us information about themselves, their techniques, and their perspectives on the world of sculpture.

The Call to Artists has grown to be something much grander than I originally envisioned when I started it, thanks to the energies of Marlena Nelsen. It's one of the best I've seen that is devoted specifically to sculptors and is the only one of its caliber in the Northwest.

We have a Blog that continues to develop and grow with the help of Jim Alta. At this point, it has taken on a presence of its own and deserves regular visits and inputs from our members: <http://pnwsculptors.org/wordpress/>

We are also on Facebook, although that presence seems to be a little slower-growing.

The caliber of the Shows we are doing continues to improve as does the quality of our presentation at those shows.

We have a large number of companies participating in our Discount List for PNWS members. We have a Member's Resource Page that details the other talents members have to offer so that we can support each other. There is also a Sculptor Exchange, where members can list the sculpture supplies or tools they would like to sell or trade. All of these offerings are online, growing, and available. We also have timely Email Notices that update us with information about members' shows and pertinent news.

All of these offerings take a lot of work by a lot of people. We seem to have hit a limit as to what we can do for our membership with the small number of people doing the work. We are taking a serious look at what can be done with the limitations of those involved. There are so many more things that we would like to do, including participating in more shows, creating a catalogue of PNWS member artists, expanding the quality and quantity of publicity that we do, and applying for grants.

The question is: Have we reached the limit of what we can do as an organization, or is it possible to for us to do even more so that PNWS can become a force in the art world to be reckoned with? In making the choice to do more, we are choosing to further our own careers as artists. But riding to the top with PNWS means that you have to take part in this effort..

PNWS is your organization. Which part of this movement forward do you want to take part in? Call or email me, and let me know: 503-235-7233 or sculptor@carolemurphy.com

—Carole

Upcoming Meetings

 Portfolios and works-in-progress always welcome!

Note: Meetings are potluck, but do come anyway even if you can't bring food! Potlucks are a lot of fun and good eating, too. Lately, some members have noticed that we've been getting a lot of snacks and few main dishes. If you can, bring a prepared dish or beverages. It will always be appreciated! —Rick Gregg

August Meeting – Potluck

Wednesday, Aug. 11, 7 pm
Hosted by Kirk deFord
2345 SE 58th Ave., Portland,
97215

4 houses N. of SE Division
(503) 781-4956
www.kirkdeford.com

September Meeting – Picnic

Saturday, Sept. 18, 1 pm
Laurelhurst Park
SE Stark & SE 39th Ave.
Site 'F' (West of restrooms in
north center of park – see map
<http://www.portlandonline.com/parks/index.cfm?a=286479&c=38301>)
Bring food & favorite beverages

Share your art! Bring your latest work or work in progress.
Beer & wine ok
BBQ's and frisbees and.....

October Meeting – Potluck

Wednesday, Oct. 13, 7 pm
Come at 6 pm to tour the studio
Hosted by Ben Dye
14182 S. Spangler Rd., Oregon
City, 97045
About 8 minutes south of 205
off of Highway 213
First house on left
(503) 320-3044
www.bendyesculpture.com

November Meeting – Potluck

Wednesday, Nov. 10, 7 pm
Hosted by Patrick Gracewood
4920 NE 55th Ave, Portland,
97218
Between NE Prescott & NE
Alberta
(503) 804-3170
www.gracewoodstudio.com

On the Role of Nature in Northwest Art

By David Lochtie

The following is the second installment of a three-part essay entitled "On the Role of Nature in Northwest Art." The first installment explored organic forms and patterns in the sculpture of Hilda Morris and the paintings of Carl Morris. This installment looks at the contributions of painter Carl Hall, who taught at Willamette University and whose works can be seen in the Portland Art Museum, the Willamette University Library, and the Lake Oswego Library.

Like Carl Morris, Carl Hall was already an acclaimed painter when he first visited Oregon after being drafted into the Army in 1942. He fell in love with the state and vowed to return. For him it was "Eden Again," a land so euphorically beautiful that he claimed the artist had to practice a kind of "resistance" so as not to be overtaken by it. Because of the draw of the Northwest, Hall passed up New York, and even though he and his new bride Phyllis were without money, jobs, and a hoped-for Guggenheim grant, they came west anyway to rural Salem. While he began his fiercely independent inquiry into the landscape, Hall maintained contact with New York gallery owner Julian Levy, who had sponsored Surrealism through shows with Dali, Ernst, Magritte, Tangay, and Gorky. Levy was eager to mount a show for Hall but conveyed disappointment with the first shipment of oils, and he suggested that Hall use more color. Rejecting even this suggestion, Hall replied, "I believe in feeling my way in my work and not in thinking my way." He would follow his "hunches" and "put all my faith in the unconscious design, color, and drawing that comes as a result of my feelings, my emotions concerning a certain thing." While Hall was much more realistic in his renderings than Morris, this explanation is close to what Morris said about his endeavors.

Nature was the focus of most of Hall's work. Phyllis Hall says that only love was more important to him. In his copy of Emerson's essay on Nature, Hall underlined this sentence: "To the intelligent, nature converts itself into a vast promise, and will not be rashly explained. Her secret is untold."

In that same letter to Levy, Hall wrote, "Instead of worrying about the work itself, I am giving all my thoughts to understanding and absorbing the countryside about me. I feel that if I get to know the physical and, what is most important, the spiritual implications that are a part of nature, the painting that I want to do will come as a matter of course. I am walking in virgin country as far as serious, searching artists are concerned, and I want to take it into my hands and mold it into an expression of universal truths."

In his quest, Hall contributed masterpieces of magical realism to the body of Northwestern art. Somber reverence radiates

from the lines and tones of his drawings, paintings, and prints, wherein are juxtaposed exquisite wood grains, schizophrenic skies, and the interplay between rectangles of farmland and patches of forest. In his mature works done in Oregon, Washington, and Alaska, Hall was able to intuitively mimic, better than anyone before or since, the phantasmagoric swirls of cedar bark, the tangle of shrubs and roots, the elusive qualities of water in motion.

These captured essences, reminiscent of the organic victories in the works of Carl and Hilda Morris, were achieved in a more traditional way than the abstract path taken by the Portland couple. Intense study, profuse on-site sketching, and a thorough grounding in the glazing techniques of the Old Masters led to Hall's breakthroughs. Instead of simplifying to reveal fundamental truths, Hall meditated so long and well on his surroundings that he became fluent in the visual language of nature.

Consider Hall's words from his essay "Images: Northwest Landscape:" "The landscape, born of the Creator and begotten of man and imbued with his spirit, his human pith, has a secret. Sight, the vision path of the seeing, feeling eye, is only a beginning, a start towards the comprehension of that secret. Landscape has no significance if one does not mingle by the heart, mind, and body, with its fundamental authority." True to his own words, he threw his whole self into his quest.

Carl Hall was a man of extraordinary talent, sensitivity and devotion, who for more than 50 years chronicled the face and spirit of the Northwest, an artistic pioneer of the first order.

But is the language he learned a universal language, available everywhere, or is it an indigenous tongue, unique to the region? The first artists of the Northwest were aware of their unique circumstances: an abundance of water, forest, fish, and time. A favorable climate and a seemingly unending supply of food and materials made life easier for the native people than it was for traveling tribes elsewhere; the leisure time that resulted made elaborate art-making possible. Monumental totem poles, ceremonial canoes, and decorated longhouses, with animal motifs as the focus, stand out as examples. So perhaps the region, so ecologically prolific, has special aspects that make the art produced here unlike that of other places. Perhaps, too, the human fascination with these local wonders is an



Examples of Carl Hall's landscapes: Columbia Gorge (above) and Endless Currents.

aspect that shows through in the work more so than in work produced elsewhere. I am talking about the artists in the Northwest who really consider themselves regional. There are many important artists working in the big cities of the area who seem more international, whose subjects are civilization and the psychology of modern life. Though the psychological and sociological backdrop is always present, it is less important when viewing the awe-inspiring portraits of wild nature that Carl Hall and Hilda and Carl Morris have given us. Human concerns—the ego included—fade in significance.

Member Discounts

COLORMation

4488 NW Yeon Ave., Portland 97210
1-800-327-6613

Columbia Art

1515 NE Burnside, Portland 97214
503-232-2216

Georgie's Ceramic and Clay

756 NE Lombard St., Portland 97211
503-283-1383

LASH Quality Molds and Sculpture Supplies

4702 NE 102nd Ave, Portland 97220
503-251-6959

Stan Brown Art and Crafts

13435 NE Whitaker Way, Portland
503-257-0059

Stephenson's Pattern Supply

3223 NW Guam, Portland 97210
503-228-1222

Quimby Welding Supply

Locations in NW Portland and Tualatin

Irontech Welding and Ind Supply

6417 SE Powell, Portland 97206
503-774-5145

Mail&Ship

15727 SE Happy Valley Twn Ctr Dr
Happy Valley
503-658-7700

International Sculpture Center

isc@sculpture.org
www.sculpture.org

Southern Oregon Soapstone Co., LLC

541-479-4862
SouthernOregonSoapstone@mail.com

Member News

Carole Turner's Poetry in Stone

Carole Turner was invited by renowned Korean sculptor, Park Chan Kab, to participate in the 6th International Contemporary Sculpture Symposium – Korea. The theme of the Symposium was Poetry & Sculpture.

Inspired by Maya Angelou's poem, "Amazing Peace," Carole carved her 11' x 3' x 3' granite sculpture, "Together," last summer, and it has been installed on the grounds of the International Museum of Contemporary Art in Yeongwol, Korea.

A smaller marble version of "Together" was featured in a joint exhibition of famous Korean painters and international sculptors at the International Museum of Contemporary Art.

Amazing Peace

by Maya Angelou

*In our joy, we think we hear a whisper.
At first it is too soft. Then only half heard.
We listen carefully as it gathers strength.
We hear a sweetness.
The word is Peace.
It is loud now.
Louder than the explosion of bombs.

We tremble at the sound.
We are thrilled by its presence.
It is what we have hungered for.
Not just the absence of war. But true Peace.
A harmony of spirit, and comfort of courtesies.
Security for our beloveds and their beloveds.

We, Angels and Mortals, Believers and Nonbelievers,
Look heavenward and speak the word aloud.
Peace. We look at each other, then into ourselves,
And we say without shyness or apology or hesitation:
Peace, My Brother.*



Together, granite, 11' x 3' x 3' by Carole Turner



Carole Turner carves *Together*, at the 6th International Contemporary Sculpture Symposium in Korea.

Pat Haase Sculpture at Monarch Sculpture Park

"Laughing Until..." a fired ceramic male harlequin figure created by Patricia Haase, is one of the featured works at Monarch Sculpture Park's summer exhibit in Tenino, Washington. This is Pat's third and latest life-size stoneware figure. An open house, "Art in the Park," will be held on August 15. Artists will display and sell their works. There will be demonstrations, entertainment, an auction, and a drum circle. The open house runs from 11 am to 6 pm.

Pat was one of six artists who worked from a live model at Seward Park Clay Studio in Seattle, where Director Peter Olsen has been very supportive of Tip Toland and her students. Most sculptors built solid over 1/2 pipe. One sculptor experimented with bamboo armature, and another hollow-built with slabs. All of the sculptors had difficulties with clay falling off the armature due to the complicated gesture. The work had to be completed, hollowed out, reassembled, and surface-finished within 10 weeks.

Each "green" clay sculpture needed clay supports to see it through firing and was reassembled on shrink-slabs of clay on a sheet of 3/4-inch plaster wallboard cut to the size of the kiln shelf. The sculptures dried for weeks on custom-made shelves in the nearby boys' locker room.

The sculptors (and some strong friends) hand-carried each dry sculpture on a wooden palanquin to the kiln room. After traveling through narrow halls, over rough cement sidewalk, down and up some stairs, the palanquin was placed on a cart leveled to match the height of the kiln shelf. Newspapers underneath served as lubrication to slide the wallboard off the palanquin into the kiln. That's right, the wallboard got fired along with the sculptures! (Gas kiln, well ventilated.)

Please e-mail Pat Haase if you have more questions about this whole process: pathaase@me.com . Pat's website: web.

me.com/pathaase. For more information on "Art in the Park," go to <http://www.monarchartcenter.org/>. Artists interested in participating may contact myrna@monarchartcenter.org or call 360-264-2408.



First "coil" along back and right leg.



9 weeks later, ready to dry, then slide into kiln.



Checking fit before cold-welding (epoxy).



Installed at Monarch Sculpture Park, Tenino, WA.

Symphony of ReUse—Synergy Between Artists and Organizations



Symphony of ReUse on display at The ReBuilding Center Benefit



Finishing touches: George Heath, Jim Ayala, and Rick Gregg



Auction winner Alyssa Kail of SCRAP and *Symphony of ReUse*

by Jim Ayala

Symphony of ReUse is a sculpture built entirely from recycled building materials gleaned from the shelves of The ReBuilding Center in Portland. Several PNWS sculptors pooled their creative energy and collaboratively built this abstract sculpture. In truth, a cast of other people and organizations were instrumental in making this sculpture a reality.

The story of *Symphony's* creation is an excellent example of interaction and collaboration between like-minded organizations dedicated to recycling and sustainability. The key players in this intriguing story are The ReBuilding Center, SCRAP (School and Community Reuse Action Project), PNWS Guild artists, and the local community. How did this happen? Well, let's start at the beginning.

It all began when Lisa Strout, who teaches a mosaic art class at The ReBuilding Center, approached the Center about collaborating with PNWS on some type of art project. Lisa's timing was just right. The Center was in the process of planning their first annual benefit and decided to include a sculpture built by PNWS members as part of the event. The basic idea was that the Center would donate the material for the sculpture. Lisa presented the project at a PNWS board meeting, and Rick Gregg volunteered to lead this unusual art assignment.

The first gathering for this project was a design session where PNWS artists created the sculpture's basic horizontal, pillar-like concept. The design team included: Rick Gregg, Ken Patton, Fortunato Ramirez, Todji Kurtzman, Phil Ceder, Lisa Stout and Ben Dye. Like kids in a candy store, PNWS sculptors ran helter-skelter through the center filling plastic tubs with bits and pieces of recycled materials for what ultimately became *Symphony of ReUse*. Over the next three weeks several PNWS artists volunteered time and tools to work on the sculpture. PNWS members who participated in this project were Jim Ayala, Ben Dye,

Rick Gregg, George Heath, Todji Kurtzman, Page Lambert, Susan Levine, Brian McCoy, Ken Patton, Fortunato Ramirez, and Woody Woodbury.

On Friday, June 25, the piece was moved to The ReBuilding Center parking lot where the benefit for The ReBuilding Center was held. *Symphony* was purchased by Alyssa Kail, a SCRAP staff member, to place in their lobby. This amazing work is available for the public to see every day from 11am – 6pm.

Sculptor Tips

Note from the editor: *Sculptor tips can be any information that you think would benefit the art, business, and mind/spirit of other PNWS members. Please send your tips to lm1ustberg@gmail.com.*

I want to recommend a profoundly enriching, tiny book about the life of the great sculptor (to presidents) Walter Russell. It is *The Man Who Tapped the Secrets of the Universe* by Glenn Clark. It's only \$8 and is available at New Renaissance Bookshop on NW 23rd and Pettygrove in Portland or on the Web.

Reading the story and interview of this modern da Vinci is inspiring to say the very least. Russell was a genius sculptor, painter, athlete and scientist who, behind this all, had a great spiritual experience and went on to form his own philosophy. Great photos of his are sculptures included. This is a "must read" for any sculptor. It changed my life.

—Judith Arron



Peace March, ceramic, 11" x 11.5" x 5" by Sara Swink

Sara Swink Featured Artist at Hanson Howard Gallery

Ceramic artist Sara Swink will be a featured artist, along with painter Kentree Speirs, at Hanson Howard Gallery in Ashland during the month of August.

The first Friday opening is August 6, 5pm to 8pm. The show runs through August.

Swink's current body of work, "One's Own Nature," explores ideas about how the natural world intersects with one's psychological nature. Human figures interact with animals, appropriating certain attributes in an attempt to recapture and express instinctual urges. Animal figures stand in for human psychological processes providing a humorous look at our complexity and folly.

Hanson Howard Gallery is located at 82 North Main Street in Ashland. (541) 488-2562; www.hansonhowardgallery.com.



Waiting, ceramic, 15" x 9" x 10" by Sara Swink

Welcome New Members

Clifford Morris Bodell
subtlearts@comcast.net
www.cliffordmorrisbodell.com

Figure-Ground Relationships

22nd International Sculpture Center Conference,
London, UK, April 7-9, 2010



© Helen Glazer 2010

Note: This is an edited version of a longer piece that provides more specifics about the artists whose work was discussed at the conference. Read the full text online at helenglazer.com/writing/isc2010.html

Despite its name, the 2010 London conference of the International Sculpture Center (ISC) was its first outside North America. The conference theme posed the question, “What is Sculpture in the 21st Century?” The consensus emerging from the keynote speakers and panelists is that the absorption of ephemeral activities into the category of sculpture that occurred in the last four decades of the 20th century shows no signs of abating. Video, performance, architectural inventions, social transactions, landscaping, sound installations and beams of light apparently have gathered under the rubric of Sculpture as opposed to attaching themselves to, say, Painting, Photography and Theater. A few speakers mentioned Marcel Duchamp as a key figure in this breakdown of the wall between art and life, with his attitude that art can be made from utterly mundane materials such as chocolate,



Duchamp Redux? Urinals on display at the entrance to a Dutch plumbing fixture store. Photo: Helen Glazer.

from the immaterial, such as shadows, or from an intentional act such as acquiring an industrially-produced object and calling it art. However, where these practices are situated within the idea of sculpture still raises many questions concerning aesthetic values such as expression of emotional states (as opposed to intellectual concepts) and the passion many artists still have for making things, despite the prevalence of high-profile artists whose works are always fabricated by assistants.

British sculptor Antony Gormley kicked off the formal proceedings. Gormley defines sculpture as a fact, a thing in the world as opposed to a picture of the world, which makes propositions that challenge us in our personal space. His larger project is to reclaim what he sees as sculpture's deep primal connection to past cultures: the need to make things that confront the body. He repeatedly invoked the importance of “confrontation,” by which he meant that sculpture should intensify awareness of one's own body at that moment in time, in that place.

Though Gormley did not mention Duchamp, when he asserted that sculpture makes its most potent contribution to our lives when it is outdoors in unmediated settings where we do not expect to come across artworks, it's clear that his notion of “confrontation” involves breaking down the walls between art and life. The work he showed in that mode involved placing groups of widely-spaced life-size metal casts of standing figures within vast tracts of land, which, he asserted, encourage the viewer to identify with the sculpted figures as extensions of their own physicality.

Gormley's emphasis on the experiential component of his work in which the viewer became an active participant in the making of meaning was one that resonated throughout the confer-

ence. The evolving definition of sculpture in the 21st century can be thought of as a figure-ground relationship, where the space around the object becomes as important as the object itself. What fills the “ground” can be conceptualized as anything from the physical space to the social activity surrounding or activated by the sculpture object – unless, of course, it is not an object, like the aforementioned light beams and sound installations.

So is the sculptural object as we've known it dead? Gee, I doubt it, judging from the crowds of people of all ages who spent over \$19 apiece to see the Tate Britain's Henry Moore exhibition. It is also worth noting that even when Duchamp told the world he had given up artmaking to focus on playing chess, over a 20-year period he secretly worked on an enigmatic mixed-media tableau incorporating a highly realistic nude figure. Even the father of the readymade and the ephemeral gesture as art couldn't walk away from object-making and intensely personal self-expression.

Organic, yet unearthly Tony Cragg's work at the Lisson Gallery. Photo: Helen Glazer.



Organic, yet unearthly Tony Cragg's work at the Lisson Gallery. Photo: Helen Glazer.

All during the conference attendees could present their work in 10-minute time slots at “Art Slams.” There I saw grad students and established artists alike who relish working with their hands in traditional media such as metal, plaster, clay and wood. Many are also experimenting with digital processes to streamline tedious tasks or generate new forms. An outstanding example of the latter was the Tony Cragg organic yet unearthly sculptures, which I saw before the conference at London's Lisson Gallery.

Maybe it is the digital age we live in that intensifies and foregrounds the idea of interactivity. Certainly audience participation has established itself as a prominent part of print journalism via blogs and the comment sections on newspaper web sites, of television via YouTube, and of radio via the call-in talk show. It should come as no surprise in the current cultural environment that our attention to sculpture starts to flicker between the object and the spaces that surround it: physical, mental and communal.

Offered by PNWS Members

Sculpting Classes with Carole Murphy

Classes are held at Carole's studio at 1404 SE Stark, Portland, 97214. Classes include absolute beginners up to established artists. All you need to bring is your enthusiasm and play clothes. It's my job to bring out the "creative" in you and it is your job to relax, play and let the stress and bothers of life float away. You'll be sculpting in an atmosphere that invites laughter and lightness of being and at the same time fosters your creative juices.

The media you will be carving in is considered a 'green' building material that begs to be carved, aerated cement.

Gallery of student's sculptures <http://www.carolemurphy.com/studentgallery.htm>

Gallery of Carole's sculptures <http://www.carolemurphy.com/>

"I love the encouragement and advice she (Carole) provided me with...Plus, the material...is to die for!" —Samantha Christie

She (Carole) offers instruction and suggestions as gentle nudges to your own creativity... I am grateful for finding her... —Jere Fitterman

Classes are held Sundays 2pm to 4:30pm and Thursdays from 6:30pm to 9pm. 8 week sessions. \$200 plus materials. (10% off for PNWS members.) 503-235-7233, sculptor@CaroleMurphy.com

Come be part of it!

Sculptural Welding Class: Oxygen-Acetylene Torch with Rick Gregg



We'll begin with a brief review of safety and handling of the torch and then cover basic welding, weld filling, armatures, metal building, sculpture forming, metal moving with the flame, sheet metal applications, the cutting torch, surface treatments, and more. Each class is small, limited to three or four students, to allow close one-on-one teaching. It's fun and it's intense.

Classes are held at 3601 SE Division, up the short driveway from the Metalurges Gallery in Portland, OR.

The cost is \$135. All tools, equipment, supplies, and materials are provided. Wear work clothes—no synthetics.

Ongoing classes are held about every six weeks. Call or email for next class schedule.

I look forward to hearing from you. Please call with any questions any time.

Contact Rick at rickgregg@centurytel.net, (541) 905-6046, or visit www.rickgreggstudio.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



New Lifecasting Workshops

Learn how to cast the entire human form from life: faces, hands and body. The *Beginning Basics* to *Advanced Techniques* for both the student and professional will be taught at five-day artist workshops. Enrollment limited, reservations required. Call for dates of the next workshop.

ACADEMY OF LIFE CASTING

David E. Parvin A.L.I., C.T.C.

6857 Leetsdale Dr., Denver, CO 80224-1522
303-321-1074 720-971-0824

"Dave Parvin is the premier Lifecasting expert in Colorado, maybe in all the West." Art Revue Magazine

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?

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

Deadline for the
next issue
is Sept 1.

PNWS Sculptor Spotlight

Aleeta Renée Jones was born in the Mojave Desert of California. She's spent one-third of her life in the Mojave Desert, one-third in the San Francisco Bay area, and one-third in Oregon, where she currently lives. She earned a Master's degree in sculpture from San Francisco State University in 1983, studying under Douglas Holmes and Stephen De Staebler. Renée is a member of International Encaustic Artists, the International Sculpture Center, Pacific Northwest Sculptors, and Portland Women Artists. She works in mixed media, often using unusual materials, to express her feelings.

"The grace, grit and mystery of existence inspire my work. Each piece is a feeling-story. I hope my autobiographical narratives contain enough of the universal to resonate within the viewer. I judge a work successful if my expression of the non-verbal

Aleeta Renée Jones

touches that same deep place in another."

Renée was inspired to create "a magical re-connection after many years" when she unexpectedly, and magically, reconnected with a very important person in her life who she had been out of touch with for more than 20 years. The porcelain tubes were a gift from this person, saved over the years, and finally transformed after meeting again.

View Renee's work at www.aleetareneejones.com.

a magical re-connection after many years, 106" x 42" x 42" (hangs from ceiling); found porcelain tubes, various wires/tubing, beeswax, damar (tree) resin, pigment, plexiglas, glass, horsehair, hand-dyed sinamay abaca cloth by Aleeta Renée Jones.



Pacific Northwest SCULPTORS

4110 SE Hawthorne Blvd #302
Portland, OR 97214



Sculpture, or Figurative Art without the Figure? Yes!

I took a side street in the Lloyd District to avoid traffic and happened upon this intriguing floating toga.

I quickly parked and got a closer look at this amazing

figurative sculpture sans "figure." The piece is titled "Ideals" and was executed by New York sculptor Muriel Castanis (1926–2006).

Although "Ideals" appears to be bronze, it is actually layers of epoxy-soaked cloth that have been draped over mannequins. "Ideals" is a classic example of Castanis' signature technique, which allowed her to shape cloth to suggest a figure. The piece has a place of honor at the corner of the NE 7th Ave. and NE Oregon St. "Ideals" is part of the Oregon State Percent for Art Collection.

—Jim Ayala