

Kennedy hosts sculptors



ANDY KENNEDY and partner Stephanie Buddenbaum hosted the October PNWS members' and guests' meeting.

BY PAUL HAIST

About 20 PNWS members and guests gathered at the home of fellow member and sculptor Andy Kennedy and his partner Stephanie Buddenbaum the evening of Oct. 19 for the group's monthly informal get-together.

A different member artist hosts the gathering each month.

The potluck affair began with a nosh and time to get acquainted or reacquainted before everyone moved on to Kennedy's studio out back.

The studio is a converted garage teeming with hundreds of clay sculptures, large and small.

Kennedy spoke informally about his work, saying he has "been doing raw expression in paint and clay for years," since the late 1980s at The Evergreen State College at Olympia, Wash., where he completed a bachelor of arts program.



PAUL HAIST PHOTOS

PNWS member Andy Kennedy readies a slide projector prior to sharing a brief retrospective of his evolution as a sculptor at the October members' and guests' meeting at his Portland studio.

"Raw" is an apt description of many and possibly most of Kennedy's sculptures on display in his studio. They are evocative of an experience he described at Evergreen in which he created drawings from photographs of dissected cadavers.

Most of his human-form sculptures—nearly all of the large body of work in his studio is human form—possess not an unsettling quality but an

aura of "one step beyond," a view of what it is like on the other side of where we are.

Kennedy describes this another way on [his website](#), "Objects that inform by asking the unanswerable."

Saying that "we should all draw more," a remark that elicited a collective murmur of agreement from

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The Pacific Northwest Sculptors Newsletter is published monthly by Pacific Northwest Sculptors, a 501(c)(3) 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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Send to: gheath6006@msn.com
Submissions deadline for
the January 2018 edition is Friday,
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Newport show provided important artist exposure and art education

Our show at the Newport Visual Arts Center was scheduled to come down Oct. 29. I understand there was but one sale.

This points out once again that sculpture and, indeed, art in general are difficult to sell. The reason is simple: It's expensive.

Alternately, artists are underpaid, the exception being those who have gained a good deal of fame. A check signed by Picasso comes to mind, the signature being worth many times the amount of the check. Consider a small thing in a gallery. It is \$100. All of us in the trade know right away that only half of that goes to the artist. We also know that it took all day to make the thing. That would work out to \$6.25 per hour were it not for expenses such as material cost, rent, insurance, wear and tear on tools, that master of fine arts degree. . . . but you all know this. Sadly, most of the public does not. Nor is it common for a person to be able tell good art from mediocre or even awful.

The solution to this of course is education. A public aware of these issues and able to discern something finely made might be able to decide, "Yes, this will give \$100

worth of joy." So, there is that. Yet even among those who can tell the quality of a

piece will come back again and again, looking and considering before making a commitment.

This can be a lengthy process and understandably so. When it comes to higher-end pieces, a show is as much about exposure as it is about sales on the spot. Was the show a success? We would have to ask by what measure. It certainly made us look good as an organization, and I am certain some of our participants gained followers if not immediate sales. Selling art is a long-term process. Doing some-

thing well opens doors and one must open a lot of doors to do well. Patience required, press on.

Education is something we can do. A thing we should do. In fact, that's what our 501(c)(3) says we do. We are very good at providing knowledge and enthusiasm amongst ourselves. If we can find a better way to do that for those who's art education is lacking, we will have done a good thing for the public and ourselves. I would like, as a start, for everyone to consider writing a newsletter article about their work and how it is done. Paul has written about member's work, but we will be on our own soon and must do for ourselves when it comes to newsletter content.

There is a board meeting on the 7th of November at 10 a.m. It will be at Sue Quast's home and studio, or one may attend via Skype. In either case, please let me know at gheath6006@msn.com if you would like to attend. We are at a critical juncture in that, if we are to continue in earnest, we need a few more board members and/or members willing to participate.

Finally, as of today, no November member meeting has been arranged. If you have hosted a meeting in the last year or so and would like to do so again, please let me know. The host provides tables for food and works of art, utensils, and paper plates; we bring everything else. The host gets to show off their studio and we get to find out how you do what you do. It's fun. Guaranteed.

Cheers,
George

PRESIDENT'S MESSAGE



GEORGE HEATH

November Meetings

Board Meeting

Tuesday, Nov. 7, 10 a.m.

In-person attendance at the home of board member Sue Quast, 1214 SE Sherrett Street, Portland. All members are encouraged to attend board meetings. This is where we figure out what we want to do. If you have an idea for an event, show, or other activity bring it. Members may attend in person or via Skype. Contact George (gheath6006@msn.com) if you wish to Skype. Skype participants limited to 25.

Member/Guest Meeting

No November gathering had been scheduled as of the newsletter publication date. Check the PNWS website for meeting updates.

KENNEDY: Sculpting in clay and concrete

Continued from page 1

the room full of sculptors, Kennedy went on to share more of his 2-D work besides the cadaver drawings at Evergreen.

In his slide show, he shared examples from a mostly pastel chalk series he called "missing children drawings," adapted from images of missing chil-

dren reproduced on milk cartons in a 1980's nationwide awareness campaign about kidnapped children.

Later, he created a public installation about the missing children.

Besides working in clay, Kennedy also hand-builds in concrete on arma-

tures, sometimes adding features in wood.

He has created several larger-scale outdoor installations in concrete, "yard sculptures" that, over time, are cloaked in vegetation and become integral with the environment they inhabit.

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PAUL HAIST PHOTOS



In photo at top, Katie Sallos studies an Andy Kennedy sculpture with the artist close by. Bottom left, a crowded corner of Kennedy's



studio. Bottom right, PNWS Secretary Isabelle Johnston-Haist, left, shares a moment with friend Mary Moss.

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