



**ONE OF SEVERAL** Stations-of-the-Cross sculptures in progress at Portland's Eichinger Sculpture Studio. The commission is part of an

even larger project for the Cloisters on the Platte, a spiritual retreat in Nebraska made possible by TD Ameritrade founder Joe Ricketts.

## Commissions keep Eichinger Studio busy

BY JOYA MARTUSCELLO

**E**xciting progress is being made on one of Martin Eichinger's larger commissions in progress. Natural beauty is met with great artistry as we embark on the next phase of this large-scale vision for the Cloisters on the Platte, a spiritual retreat in Nebraska.

Martin and the Eichinger Sculpture Studio team are currently working in conjunction with four other teams of master sculptors from around the

country on a commission of over 70 monumental bronze figures. It promises to be the grandest example of the Stations of the Cross ever created.

Joe Ricketts, an entrepreneur and philanthropist, is the founder of the Cloisters on the Platte. Set on a beautiful natural expanse along the Platte River, the destination will offer a silent retreat experience in the Jesuit tradition. It will be "based on the spiritual exercises developed by St. Ignatius Loyola, but will be open to people of all faiths. "Anyone who is interested in

spiritual growth is welcome."

To prepare for this project and to understand better the mindset behind Ricketts' vision, Martin participated in a silent retreat sponsored by the Cloisters on the Platte. "As a sculptor, I wanted to understand how the devout would experience the retreat and the Stations of the Cross that were a significant part of it. The three-day silent retreat left me deeply moved on both personal and spiritual levels, far beyond the artistic level I

See [EICHINGER](#), page 6

## Pacific Northwest SCULPTORS

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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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# News and a mix of reflections

Not too long ago, a member asked what we as an organization could do in response to the current political situation. We are, as an educational 501 (c) (3), non-political. In fact we are forbidden by law from engaging in any campaign activities that would promote one candidate over another.

That does not mean we can't stand for what we think is right and good. Given the opportunity and the wherewithal, we would, I'm certain do just that. Then again, I believe that we can accomplish much more as individual artists.

I had a teacher in high school, Virginia Dearborn, a fierce literary sort who, in an effort to explain good fiction, made the point that one should not try to explain anything. Don't explain that Fred is an angry man; rather, *show* that he is. Tell the story.

She compared this method to the Zen concept of direct pointing. Point at it, don't explain it, point at it. The understanding when it comes will be much deeper, much clearer. Here, I am explaining this. An

interviewer back in the 1960s asked Dylan what his message was. "Is," he responded.

Isn't that what we do as artists? Point at stuff.

Right now, I'm thinking that what would be right and good is to get some work out there. It's all pointless otherwise. Please bring us some ideas some leads, some possibilities even. Contact Gonzo, me or any board member with your ideas. Come to a board meeting and by all means come to the annual meeting. We will certainly cover the topic. We have focused for some time on developing the general meetings to be more informative and we have had

some success there too. It is time to focus on presenting ourselves and our members. If we can do just those two things well, we will really have something.

Diana Rogero is the membership chair now and has been revamping the Wild Apricot site to make it easier to navigate and yet contain much more information. Currently, I am reworking the menu bar at PNWsculptors.org to access relevant parts of the Apricot site without having to navigate through various windows. For example, the Member Directory will now be one click away from the PNWS menu bar rather than several. In addition, the information on accessing member benefits that we send with renewals will also be there for members along with the Northwest gallery listings. Remember you can control what is shown in your directory listing and who can see it, (member or the public) as well as add images and text.

Our annual meeting will be at Julian Voss Andreae's studio in the Sellwood-Moreland neighborhood on Feb. 28. We will soon send invites and ballots.

Thanks to Rob Arp of 3D Form Foundry for hosting the January meeting. That was very cool. What a place. I dropped by today and found the place a hive of activity. There must have been 40 people in there. What a fun place.

Member Bill Leigh has made a generous donation towards our April Sculpture Day event and Rob Arp has also pledged a donation as he did last year. Thank you both, that is awesome.

Will see you all soon.,  
George

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GEORGE HEATH

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# Technology propels sculpture forward

## Form 3D Foundry hosts sculptors' January gathering



ROB ARPS

BY PAUL HAIST

Pacific Northwest Sculptors President George Heath welcomed at least 27 members and guests of Pacific Northwest Sculptors to the group's monthly open meeting the evening of Jan. 19 at Form 3D Foundry in Portland.

This time, the meeting featured an up-close look at innovative 3-D printing technology and how sculptors are using it to advance their art.

Host for the evening was Rob Arps, the founder of Form 3D Foundry. He was assisted by Production Manager Steve Christman.

The evening began, as usual, with a get-acquainted social hour featuring potluck dining fare accompanied by an array of beverages.

While many stayed close to the food and beverages during the socializing part of the event, others freely explored the sprawling studio in close-in Southeast Portland where, even after



PAUL HAIST PHOTOS

PNWS members and guests shared potluck refreshments during the get-acquainted time at the Jan. 19 open meeting at Rob Arps' Form 3D Studio

in Portland. A good crowd turned out to learn how 3-D printing technology helps sculptors. At least three members who work with Arps were present.

regular business hours, a large, automated 3-D printer was quietly at work by itself in something resembling a laboratory clean room.

Form 3D Foundry provides a wide variety of services for sculptors including, for example, 3-D scanning in the studio and on location, digital sculpting, traditional sculpting and the creation of enlargements and reductions of existing pieces.

The studio also provides robotic machining of various materials including blue PIB (pipe insulation billet) polystyrene, white polystyrene, polyurethanes and wood and can also do clay milling over foam.

While the studio seems outwardly to be a technological tour-de-force with exotic machines and wherever one looks yet another computer terminal, Arps stresses that the creation of art is the core or heart of what he, his staff and their

[See 3-D, page 5](#)



ALISA LOONEY PHOTO

ROB ARPS, background, gesturing, discusses his process during a tour of his Form 3D Foundry in Southeast Portland.



PAUL HAIST PHOTOS

FORM 3D FOUNDRY Production Manager Steve Christman, right, discusses the studio's large German-made Voxeljet VX1000 3-D printer. The website Engineering.com puts the price of the unit, including its various support stations at \$1,048,468.

# 'Sacred Water' theme for Art of Reconciliation

BY LEROY GOERTZ

A number of years ago I started a non-profit called The Art of Reconciliation. Art has always had the potential to be a powerful prophetic tool issuing from artists' cultures.

Our mission statement is to invite artists to use the power of art to bring healing to our communities. We have had a number of shows where we have brought together a diverse group of artists from many countries and representing different religions. Some of those shows have been at Portland's Concordia University. Here is a link to a book that I put together for one of our shows. <http://www.leroygoertz.com/images/aor2013.pdf>.

This project has drawn me into the Native American world. Very late in life, I've been confronted by the history of a genocide that has been the longest one targeted against any group of people on earth. (Hitler, in fact, studied how America acted against Native Americans and copied us.)

I have been very moved by what has been happening at Standing Rock, South Dakota, with the protests against the Dakota Access Pipeline (DAPL). The tribes have unified and set aside their differences, uniting in their sacred traditions and basing their resistance on prayer and non-violent spirituality.

These demonstrations have called the sacredness of water to our attention; all of us need to work to protect it. DAPL resisters call themselves water protectors and that call is extended to all of us.

A recent PBS News Hour story focused on the rising cost of water. Currently the average cost of water to



LeROY GOERTZ at work.

a household is \$120 per month. The cost is expected to rise \$45 in five years. This will especially impact the poor in possibly catastrophic ways.

Oil pipelines are bursting all over North America and fracking is polluting the aquifers.

The Art of Reconciliation is calling on artists to create work with the theme of Sacred Water. We will organize shows and let you know when they are set.

We also want to have workshops where we bring artists together for conversations about how our work could bring invitations of reconciliation to our nation. If you feel a nudging to create work with a theme of water or with a theme of reconciliation, please see where that might lead and keep us posted!

*LeRoy Goertz is a bronze and glass sculptor and musician in Portland. Contact him at 503-775-5242, [lwoertz@comcast.net](mailto:lwoertz@comcast.net).*

## Have storage space? PNWS wants to rent it

Pacific Northwest Sculptors needs storage space for its show equipment and hopes to find a member or friend who can provide such space.

The PNWS board has authorized an annual fee of \$600 to be paid in monthly installments of \$50 for a storeroom.

Approximately 100 square feet are needed in a dry and secure setting in the Portland area.

It would be necessary for one or more PNWS members and helpers to have access to the space seven days a week with prior notice given to the property provider. The group would endeavor to make periodic access mutually convenient for the person providing the space and PNWS through advance notice.

Most of what is stored is display equipment used by PNWS for its occasional sculpture shows and also available to PNWS members on request.

To ensure that there is ongoing continuity for the storage, PNWS and the person providing the space would complete a simple annual lease agreement.

Interested persons who have space available should contact PNWS board member and materials and equipment chairman Sam Hingston. He may be reached by email at [samhington@gmail.com](mailto:samhington@gmail.com) or by phone at 971-400-2788.

## Upcoming Meetings

### February Board Meeting

Friday, Feb. 10, 10 a.m.

Dave Gonzo Residence

3354 SE 19th, Portland (red barn out back), 503-270-9394

Members may attend in person or via Skype. Contact George Heath ([gheath6006@msn.com](mailto:gheath6006@msn.com)) if you wish to Skype. Skype limits online participation to 25.

### Annual Meeting

Tuesday, Feb. 28, 7 p.m.

Studio of Julian Vos-Andreae  
Election of board members  
Potluck: bring a dish/beverage  
Hosted by Julian Vos-Andreae  
8003 SE 17th Ave., Portland  
503-329-5203  
<http://julianvossandreae.com>

# International Sculpture Day April 22 in Portland



**IT WAS STANDING ROOM ONLY** last April when Pacific Northwest Sculptors hosted a celebration of International Sculpture Day in Portland. This year's event will be bigger and even more diverse.

It is not too soon to mark your calendars and set aside April 22 for the second annual observance in Portland of International Sculpture Day.

Referred to as "isday" by the International Sculpture Center, which launched the annual worldwide event in 2015 to promote "the creation and understanding of sculpture and its unique, vital contribution to society," the event

was celebrated for the first time in Portland in 2016 under the auspices of Pacific Northwest Sculptors.

That event was a resounding success, attracting a large crowd to its Southeast Portland venue.

Planners in 2016 were PNWS members Alisa Looney, Julian Vos-Andreae and Jennifer Corio. They are joined this year by PNWS member Dave Gonzo.

Looney said this year's event will be much more ambitious with three venues within a one-block walking distance of one another in Portland's Sellwood district.

This year's event will include artist talks and demonstrations at Voss-Andreae's studio, a sculpture show at RollUp Photo Studio and a dance party at Dance with Joy Studio.

## 3-D: 'Technology grounded in traditional artistic principles'

Continued from page 3

clients do at Form 3D.

In remarks at the meeting he explained that he is "reluctant to use the term 'digital sculpture'." He thinks it is "demeaning," that it diminishes the indispensable role of the artist.

Rather, as he points out on the studio website, a constant he insists on is "to explore, embrace and utilize technology in order to propel art and sculpture forward." He calls it "the use

of technology grounded in traditional artistic principles."

During the social hour at the January meeting, he elaborated on this theme at considerable length to the rapt attention of all present.

Before the formal guided tour, everyone introduced themselves. The crowd included long-time PNWS members, new members and non-members. Among the members present were Julian Vos-Andreae and Marty Eichinger, both of Portland, and Nancy Thorn

Chambers of Olympia, each of whom is working closely at present with Form 3D Foundry.

Member Alisa Looney of Portland was on hand. She, Vos-Andreae, Jennifer Corio and Dave Gonzo are coordinating this year's PNWS celebration of International Sculpture Day (is Day) set for April 24. Gonzo also attended the Form 3D event. Looney outlined plans for this year's event and encouraged members to volunteer to staff the event.

## Member Discounts

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[courtneyfrisse@gmail.com](mailto:courtneyfrisse@gmail.com)

### Fiberlay Co., Inc.

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### Firebird Bronze

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### FunkerMarket Websites, Online Portfolios

[www.FunkerMarket.com](http://www.FunkerMarket.com)  
[gheath6006@msn.com](mailto:gheath6006@msn.com)

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A DRAMATIC DEPICTION of Christ bearing his cross is another of the Stations-of-the-Cross sculptures in progress at Marty Eichinger's studio.

## EICHINGER: Projects proceed amid building remodel

Continued from page 1

was trying to understand.”

Working with a growing Eichinger Sculpture Studio team and working in concert with other teams of master sculptors has been a fulfilling experience for Martin. He has acted as a sort of conductor with so many pieces in play. The project took advantage of contemporary digital technology, working closely with Form 3D Foundry in Portland. It's been a fascinating process, seeing it come to fruition this last year.

In addition to the Cloisters project, Martin also has begun work on two new commissions. He was recently asked to create a monumental bust

of Rafik Hariri, the late former prime minister of Lebanon, for the Rafik Hariri Business Center at Georgetown University in Washington, D.C. Also, “The Abigail,” a mixed-income housing project in Portland, has chosen Eichinger Sculpture Studio to create a monument in honor of Oregon poet and suffragette Abigail Dunniway for installation in the facility's courtyard. Libby (Krock) Carruth is the lead sculptor for the Abigail project.

All this is happening inside an Eichinger Sculpture Studio that is under major reconstruction and transformation. The Geode: A Nest for Creative Entrepreneurs, is beginning to make big strides in all directions. Each day at the studio is a new hard-hat adventure.

Marty continues to finalize his design elements for the building and we are starting to see some of the special artistic features take shape including programmable light blades and a lit spiral staircase. Marty never ceases to surprise us all with his imagination and skill.

We here at ESS are grateful for our community and we believe firmly that art can be a powerful tool in these times of great change.

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*Learn more about the Cloisters On the Platte at [www.cloistersontheplatte.com](http://www.cloistersontheplatte.com).*

*Learn more about the Geode at [www.the-geode.com](http://www.the-geode.com) (coming soon!).*

*Writer Joya Martuscello is the executive assistant at Eichinger Sculpture Studio.*