

Sculpture NorthWest



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COLUMBIA BASALT, 6'
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FROM THE PRESIDENT...



The program and registration for our 29th Camp Brotherhood symposium is up on the web site and you can now register. Senden Blackwood (New Zealand), Georg Schmerholz, Deborah Wilson, Tamara Buchanan, and Ruth Mueseler will be there to instruct, talk about their work, visit old friends, and make new friends. Check it out and think about entering the sculpture walk. The economy has turned around and many of our members

are experiencing sales at their galleries and shows. The management at Camp B has asked about helping to promote the sculpture walk.

Also, this year we are making an effort to reach out to sculpture instructors and their students around the country to introduce them to our symposiums. If you are an instructor, know of someone who teaches, or a student who would benefit from attending one of the symposiums, please

contact me (carl@quo.com) so I can talk with you about the symposium, available scholarships, and work-study.

Another opportunity you should put on your calendar to attend (and to show your smaller pieces) is the one day "Picnic in the Park" in Volunteer Park in Seattle on June 12th. It'll be a chance to picnic and party as well as talk to the local folks. Watch the web site and Facebook for the call to artists.

Also, we will be repeating the Occidental Park First Thursday Art walk event on Aug 4th and 5th. This event is still shaping up and we are hoping to have a demonstration carving booth. Email Cyra Jane (cyra@nwssa.org) if you would like to do some kind of a carving demo.

Lakewold Gardens will be displaying large pieces from April to September. If you are in the area south of Tacoma drop by and check out the gardens and NWSSA members' work.

We are looking to schedule workshops this coming fall. I've already had a request for Pat Barton's polishing workshop and his working wet workshop. If there are workshops you would like to attend, please drop me a note.

Learn Much, Share with many, and Carve Proud.

... Carl

FROM THE EDITORS...

Now that spring is almost on its way and we can be thinking of carving without mittens, let's celebrate with another issue of Sculpture NorthWest.

We are so pleased to finally have Kentaro Kojima standing in the Artist Spotlight. Showcasing his work has been on our short list for quite a while. In this article, Kentaro shares with us some of the geographical and emotional journeys he has taken...from Guatemala to New York to Seattle... that inform his work as an artist.

And we have two more YouTube video sites for you so you can see how a couple of other artists work stone. One modern carver using chisels and rasps in his back yard. One in an old-school, European shop using a curious looking hand driven drill.

If you were unable to make it to the second round table discussion at Batya Freidman's Seattle house in January, don't worry. Ken Barnes went and has provided us with an interesting recounting of the intriguing event with the long name: "What I Say Compared To What I Do – Art(ifacts)."



This year's Seattle Flower and Garden Show is over again until next February, but Kerin Monika Hawkinson was good enough to recreate it for us in a report from the scene.

Take a moment to sit back and enjoy.

... Penelope and Lane

ARTIST SPOTLIGHT: MEET KENTARO KOJIMA

I was born and raised in Guatemala. My parents, both Japanese, met in Guatemala and had a family and, in fact, they still live there.

In the 60's, it was very rare and difficult for a young Japanese artist/designer to get out of Japan, but it was rarer still for a single woman, in her early twenties, to go out of Japan. It was pretty much unheard of at the time. Even today, I am constantly surprised at the resistance some young Japanese people seem to feel about going outside of Japan, let alone altogether moving out of it. So, you might say that the two black sheep that were my parents, met in Guatemala and raised a family of black sheep. (Their life story is a lot more interesting than mine.)



They had a very contrasting style in encouraging my siblings and me to make art. My mother would praise just about anything we came up with, where my father was notoriously difficult to impress. I don't think I heard my father compliment my work until I was well into college. But, strangely, my father's no-compliment approach never felt discouraging. Like many other things, I guess he wanted to make sure we understood that we are doing it for ourselves and not necessarily for him. The same way my parents never said anything about our grades. No reprimand for bad grades, but no reward for good ones. (With one notable exception. But, that was because in 8th grade, my "experiment" went fantastically awry. A story for another time.)



▲ ORIGINAL BASALT COLUMN IN MARENAKOS ROCK CENTER WHERE IT WAS PURCHASED AND CUT INTO THE COMMISSION PIECE, 'GRACEFUL ELEGANCE.'

My father graduated from Tama Art University in Japan and is a natural dye expert and a Mayan archeology enthusiast/researcher, amongst other things. He was an undeniable influence in my involvement in art.

One of the many things my mother does, is to weave. She had learned the many styles of traditional weaving in Guatemala over the decades. She is the first non-Guatemalan artist to have a solo show in the Museo Ixchel, The National Textile Museum in Guatemala.



▲ 'GRACEFUL ELEGANCE' READY FOR FINISHING AT MARENAKOS ROCK CENTER IN ISSAQUAH, WA

This commission piece was a memorial for a lady that had passed away. The redundant title is based on the most frequently used words when I conducted several interviews with the deceased woman's friends and family.



▲ 'PRIMAL 2', IGNEOUS RIVER ROCK, 20" TALL, 2014

This piece lives in Manhattan now. The client didn't even ask for the price. She liked it and just took it whatever the price. I need more clients like her...

▼ 'PRIMAL 5', GRANITE, 18" TALL, 2014

This piece is also along the lines of playing with the tension of organic vs. machine dichotomy. The texture is what makes the difference in the color.



▼ 'PRIMAL 6', IGNEOUS RIVER ROCK, 39" TALL, 2015

I learned to make sure to check if the core drill bit is long enough on this piece...



▲ 'PRIMAL 3', IGNEOUS RIVER ROCK, 23" TALL, 2014

One of my favorites of the series. Some call it alien egg and others want to hug it. There still is the machine-organism tension.



My parents' influence extended to both my siblings as well. My sister was an illustrator (who hasn't picked up a brush in a while. Apparently, having a baby and raising a baby does that to some people) and my brother is a graphic designer (though he says he is an "art director" or something, now).

Every year, my father taught the students of the Japanese school how to do batik with indigo. He would dye several batik pieces for each of us kids every year. We would make the design and my mother would apply the wax onto the cloth and my father would dye it with indigo. When we reached the age of ten he let us apply the molten wax onto the cloth with a brush ourselves. This process could've been dangerous. A very trusting and gutsy move on my parents' part, looking back. (I remember a time when a family friend asked my father, "What is the secret of child rearing?" My father, without missing a beat, replied, "Free range breeding.")

He would also take my brother and me to Mayan ruins. He would teach us how to read Mayan hieroglyphics. This was extremely fascinating to me. Mysterious people, very distantly, but somehow related to us Asians, did mysterious things long ago and left these magnificent stone monuments. Those strolls through Mayan ruins were the little beautiful jewels I would keep in a heart-shaped box somewhere inside my chest. Often, the ruins were in an overwhelming tropical jungle (where you quickly realize that you were food.) But, other times, the ruins would be at the edge of the city, partially under houses, which was heartbreaking to see, even to a child's eyes.

These trips undoubtedly influence my aesthetics somewhere deep. So deep that I am not aware of it until it is pointed out to me.

Another obvious influence was the Japanese aesthetics, traditional and modern. Its cleanliness of design, its relentless simplification, and, its wabi-sabi sentiment. This influence, too is so fundamental to me that I could not begin



ARTIST SPOTLIGHT: KENTARO KOJIMA *(continued)*

to untangle it. But, I have been told many times that some people “understood” my work in the context of me being Japanese (is that a good thing?)

Trips to Japan as a toddler and the visits thereafter deeply saturated me with Japanese esthetics that are surprisingly difficult to pinpoint when you try to dissect and analyze them.

I went to a Japanese school in Guatemala until the equivalent of 9th grade. Then I transferred to an American school in Guatemala and then went on to college in Williamsburg, Virginia.

I majored in art at College of William and Mary. There, I encountered sculpture. At the start, my concentration was two-dimensional art, so I pushed the required Sculpture 101 until my second year. After I could no longer delay my three-dimensional requirements, I took Sculpture 101.



▲ “MAYAN CALENDAR DEPICTING DECEMBER 21, 2012’, TEXAS LIMESTONE, 22” X 29”

This depicts “the end of the world” according to some Western interpretations. Tedious and technical work. Not very expressive.

That changed everything.

I “converted” as we used to say. There was something more immediate about sculpture that I loved. After my encounter with sculpturing, I found out, while I still loved them, drawing and painting seemed a little more aloof, little more distant, little indirect. Sculpture, especially stone sculpture, on the other hand, felt more like standing on earth, barefoot, exploring the form blindfolded, more primitive, more direct. I felt the excitement of finding a vast field to be explored and discovered. (I still draw all the time. To me, drawing is the basis for everything.)

As for where on earth my passion for stone came about? Recently, I was reminded by my family about my stone collection as a child. I did collect stone. I remember. Why? Why is a child fascinated by anything? Some of my friends loved toy cars, some of them collected shell casings of bullets, I collected stone.



▲ ‘RIGID’, GRANITE, 13” TALL, 2013

I wanted to make something organic, but mechanical. Cog wheel, gear, tracks...that kind of things overlapping with the very organic shape and texture of the river rock intrigued me.

After college, I moved to New York City. New York City is an intense city of artists, but that is not why I moved there. I had about \$30 to my name after purchasing my one way ticket to the City. My aim was my brother. He lived in NYC and I needed a place to live, so it was NYC. Had he been in Memphis, Tennessee, I would've gone to Memphis, Tennessee.

About 3 months into my stay in NYC, I finally found a job. To put it short, I found the job by multiple layers of fortuitous mistakes and miscommunications. I will spare you the serendipitous and long winding process on how I got there, but the job was at a sculpture supply store.

Not long after I started there I became the de facto manager (which was not difficult, because there were only handful of us working there.) I met a huge array of nationally and internationally famous sculptors. It was around this time that I decided, I don't necessarily want to know about the artist that produced the works I liked or know what they were thinking when they made them. When I did find out, it was

often disappointing, and I would have rather stayed with my interpretation and fantasy about the work.

I became good friends with some big-name sculptors (ones that adorn pages of the contemporary art text books) and some of them asked me if I would run their NYC studio. I would've loved to. I would have dropped everything and done that, if it was not for my visa status. My life would have been so different had I risked it all and jumped at the opportunity. But, then again, it could have been disastrous. I still think about this from time to time. By the way, I think "stone sculpting in NYC" should become a short hand (long hand?) for "crazy" amongst stone sculptors. I used to sculpt, equipped with a respirator, in a windowless basement with a huge industrial dust collector sitting on the floor, roaring and rumbling the entire time I would carve. My friends that didn't even have an access to a basement, would "guerrilla carve." They would **break into** invite themselves into abandoned buildings in the industrial areas of Brooklyn and carve (noisily, but secretly.)

After 8 plus years in NYC, I got onto another serendipitous and winding path that landed me in the Pacific North West (no mistakes this time.)

I now work at a stone supply yard. I cannot think of a better place for a stone sculptor to work.

One last note.

When you grow up in a situation where you are always in the absolute minority, you naturally start to wonder who you really are. Where do I belong? I am a stranger in Japan, stranger in Guatemala, and stranger in USA. One could always say, I am an Earthling, like everybody else, but that lacks the immediacy and the reality of how it feels. Over the years, I have realized that it is very strange and often inaccurate to be defined by what is outside of you. That meant that I could not "go look for" my identity out there, but rather, I had to create it. I am my identity. Sounds rather ho-hum to state it as such, but, this was very liberating for me. Your identity should never be about your perception of how other people see your identity as being. You get to create it. It was always so, and to a lesser conscious degree, it is so for everybody, I am sure, even for those who don't stop and wonder.

Sculpting stone is definitely part of my identity. An identity that I often ask myself, why, why do we do this to ourselves.



▲ 'WHAT HE SAID', IGNEOUS RIVER ROCK, 14" TALL, 2014

Deceptively hard stone. Looked almost crumbly before I touched it, but turns out to be crisp and hard. Mechanic and organic.



FOUND ON YOUTUBE

CARVING MARBLE WITH TRADITIONAL TOOLS

To view video, go to: getty.edu/art/collection/video/142930



Original footage from "La Sculpture: Techniques De La Taille."
© 1980 Neyrac Films. Music courtesy of Moby Gratis. Narrated by Sculptor Gilham D. Erickson. © 2008 J. Paul Getty Trust.

CARVING A MARBLE FACE WITH EDMUND SULLIVAN

Uploaded on Aug 24, 2008

To see the video, go to: sullivanart.com. Click on Video. Scroll down to Carving a Marble Face.

Sculpture of a face from beginning roughing out with a point chisel, followed by refinement with tooth chisels and then finishing with rasps. The marble is a pure white large crystal Greek Marble from the Island of Paros.

See other carving videos by Sullivan and others on this page.





NWSSA'S BOOTH AT THE 2016 NORTHWEST FLOWER & GARDEN SHOW

By K. Monika Hawkinson

I am pleased to report that our booth at this year's Northwest Flower and Garden Show was a complete success. The responses we got from many visitors were so encouraging. Like the family that wandered in with all three of them having to try their hand at carving in the demo booth, and then continuing to talk with Nicki Oberholtzer for another half hour about Camp B. Or the moment I looked over at the demo booth to see a family of six or seven all gathered around, with their faces just beaming with joy and amazement while Nicky was chiseling away. Moments like that made this year's show so worthwhile for me. I am totally hooked.

There were thirty-six sculptures from fourteen different artists on display this year. The variety and quality of the work really showed what fantastic talent we have in our group. From Tom Francis's pumice "Japanese Lantern" to Sharon Feeney's "Budding", our booth was full of many beautiful examples of the range of possibilities that stone sculpting represents. Carl Nelson's "Black Bunny" got lots of love, Cyra Jane's intricately detailed "Thorns" drew awe, while Pat Barton's petrified wood "Hard Wood" was easily the most touched piece in the booth. As a recruitment vehicle for Camp B, we totally nailed it!

So last fall, Carl Nelson called me up and asked if I would be willing to organize the booth for this year's Flower and



Garden Show. Not really understanding what I was in for, I foolishly said yes. Fortunately, NWSSA has some great people that picked up the slack when I was overwhelmed with my new job. Pat Barton, Nicky Oberholtzer, Cyra Jane Hobson, Renee Roberts and Carl Nelson all provided invaluable support in making this show happen for us. I cannot thank them enough. I also want to give a big thank you to the folks that volunteered to work the booth even when they weren't exhibiting any of their own work. You were such a big help! And thank you to the artists that made this all possible.



WHAT I SAY COMPARED TO WHAT I DO – ART(IFACTS)

As relayed by Ken Barnes, dutiful note taker. January 23, 2016

Batya Friedman hosted the second discussion at her home about the artist process. We had comfortable seating, were surrounded by wonderful art, and had little treats and drinks to get us warmed up.

Wayne Maslin opened the discussion with the topic he called “In Defense of Abstraction.” This was not the advertised topic, but was interesting nonetheless. Wayne’s thesis is that realistic figurative sculpture is an “oppressive master,” and limits the expressive potential in creating sculpture. In the spectrum of styles that range from abstract expressionism to realism, the work on the realistic end of the range is convergent around particular forms and styles. On the other end of the form spectrum there is no converging force so there is a wide expression of possibilities.

The group discussed risk-taking as necessary in the artistic process, but with limits. If one risks too much, then too many of your artistic endeavors will fail. If one risks too little, then the art never progresses.

As a retired junior high school art teacher, Wayne is passionate about getting people involved with art creation. Wayne asks the question of how do you sustain a creative urge over a lifetime? He likes to think of an ocean beach as the perfect canvas for creativity. It is a flat canvas that is wiped clean twice each day by the tides and is continually refreshed with new materials. Wayne likes to continually create using drawing, photography, stone sculpture and assemblage of the various bits he finds out on walks.

Bob Leverich (instructor at Evergreen State College) then weighed in with his thoughts on the Abstract vs. Figurative question. Bob suggested that there isn’t an “either/or” between Abstract and Figurative work, instead it is a “both/

and.” Artists should feel free to float back and forth or use any range of expression to convey their artistic ideas.

Art is the process of creating work out of an infinite choice of variables. The artist needs to trust the mind/psyche to get the right order. The artist also needs to trust the materials and yourself to find the way through the process.

“Work comes from work.” This quote from Bob references the idea that the more time you spend working the more

ideas and choices you’ll have to pursue. Bob personally likes to do a lot of drawing and photography to keep his brain in artistic mode. With enough drawing you’ll see issues and ideas presenting themselves again and again and you’ll develop a new way of looking at something. He also counsels his students to use tracing in their work. It is a valuable way to capture an image and put it in a new context.

He talked about Indian sculpture, which is figurative but not purely realistic. The goal of Indian figurative sculpture is to represent Yogic breath. I’m not sure what this looks like, and Google Images is dominated by pretty young things sitting cross-legged on mats with their eyes closed, but I can imagine a fully inflated chest.

Henry Moore’s early work was very concerned about Vitalism. The dictionary says this is a theory that live things differ from inert matter in that there is some inner spark or energy, in addition to the elements that combine to make up our bones and muscles. Henry Moore wanted to infuse his work with this spark.

Bob also discussed our old companion – fear. We worry that we don’t know what we are doing and that fear is detrimental to our process. Bob tells his students (and himself) to just keep moving. As a friend says to me frequently, “you have to put on your uniform and show up to get anything done.”





ANTONIO FRILLI - 'SWEET DREAMS'

From Wikipedia, the free encyclopedia

Antonio Frilli (died 1902) was a Florentine sculptor who specialized in marble and alabaster statues for public and private customers.

In 1860, Frilli established his first and exclusive Atelier in via dei Fossi, Florence, where he worked with a few assistants on medium-size refined painted alabasters and big white Carrara marble statues for private villas and monumental cemeteries. His works decorate famous cemeteries such as Porte Sante and Allori in Florence. A marble portrait of Frilli was carved in his Atelier after his death, and it was placed on his family tomb in Cimitero degli Allori.

Frilli and his gallery were well known in Europe, the United States and Australia, as he took part in several world's fair exhibitions. He was in Philadelphia for the Centennial Exposition of 1876, and in 1881 his statues and garden furnitures were exhibited in the Italian Pavilion in Melbourne, Australia.

In 1904, two years after Frilli's death, his son Umberto took part in the Louisiana Purchase Exposition in St. Louis, Missouri, where one of his father's works – a sculpture on a "Woman on a Hammock" in white Carrara marble – won the Grand Prize and 6 gold medals. In 1999, the same masterpiece was sold by Sotheby's with an auction estimate of \$800,000.



▲ 'SWEET DREAMS', CARRARA MARBLE, LIFE SIZE, 1892

More recently, Frilli's 1892 sculpture 'Sweet Dreams,' which features a life-sized reclining nude in a hammock and which was exhibited at Panama-Pacific International Exposition in San Francisco in 1915, was sold at a Los Angeles auction house. A 2013 novel by Gary Rinehart, *Nude Sleeping in a Hammock*, is a fictionalized account of the statue's owners since 1892 and how the sculpture affected their fortunes. In 2003, 'Sweet Dreams' was part of the Andrew Lloyd Webber collection of Victorian art shown at the Royal Academy of Art in London. 

NOTHING IS A WASTE OF TIME IF YOU
USE THE EXPERIENCE WISELY

~ Auguste Rodin

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don't forget that you can zoom-in on all the photos in living color
by going to nwssa.org.**



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