

Pacific Rim Sculptors

Newsletter

The Second Month

February 2016

Hello Charles!

*Introducing **Irma Vega Bijou**, our **Volunteer Coordinator**.*

Irma is also a member of our Board and has long experience with nonprofits and specifically with initiatives of putting artists out in the community. The Volunteer Coordinator role is absolutely crucial. Irma will be the facilitator, communicator, and the person who follows up with people.

Our goal is to make volunteering with Pacific Rim Sculptors a valued, supportive, and enjoyable experience. Here is the protocol so ideas don't get lost:

- 1. Bring your idea for a show, event, community or school outreach project to your Area Coordinator (listed on the website), and let president@pacrimsculptors.org, and volunteers@pacrimsculptors.org know as well.*
- 2. Discussions of putting the show together will be facilitated by the Volunteer Coordinator with you and the Area Coordinators. The Volunteer Coordinator's actions will include providing lists of people in your area who have volunteered for certain things, and she will get in touch with them about your event/show/activity. She will assist in communications between members and the Area Coordinators.*
- 3. Everyone works together with you to make things happen.*

In addition, please note that we are soon going to have regular area meetings: Each area coordinator team will assist in getting Pacific Rim Sculptors meetings in your area going. This will also make it much easier for you to reach out to your area coordinators.

Thank you for your attention, and in advance for your upcoming ideas!

*Anya Sophe Behn
PRS President*

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Do you have experience working with non-profits or grant-writing? Pacific Rim Sculptors needs volunteers to help create our future! [Contact us](#) for more information.

QUICK LINKS

[PRS Website](#)
[International Sculpture Center](#)
[Texas Sculpture Group](#)
[Chicago Sculpture International](#)
[Mid-South Sculpture Alliance](#)
[National Sculpture Society](#)
[di Rosa Gatehouse Gallery](#)

Member News

Robert Abrams and business partner Dayana Claghorn recently purchased the **Albany Arts Gallery** (1251 Solano Avenue, Albany, CA). The space will be closed for remodeling through March, with a re-opening party planned soon thereafter. Check out the gallery's website (abramscclaghorn.com) and its [Facebook page](#).

Dan Good has five sculptures (image below) in the lobby at 555 12th Street, Oakland, CA. The exhibition was mounted by SLATE Art Consulting and also includes paintings by Michele de le Menardiere. The show remains up through the end of March, 2016.



Pamela Blotner and Elizabeth Addison co-curated the exhibition *Crossing to Safety* at Abrams Claghorn Gallery, 1251 Solano Avenue, Albany, CA. The exhibition showcases works by San Francisco Bay Area artists whose works reflect upon their families' journeys to, and settlement in, a new land. The exhibition opens March 3 and continues through March 31, 2016, with a performance by Anthony Williams Saturday March 5, a reception for the artists on Saturday, March 12, 5-7 PM, and an Artist Panel 5-7 PM on Saturday March 26, 2016.

Peter Hiers has sculpture (image below) on exhibition in Radius Gallery at the Tannery Art Center, Santa Cruz, CA, along with paintings by Terese Garcia.



[Djerassi Resident Artists Program](#)

[SculptCast](#)

[Claudia Chapline Contemporary Art](#)

[SMAart Gallery](#)

[Voigt Family Sculpture Foundation](#)

www.AIESM.com



ISC News

Plan now to participate in the **2nd International Sculpture Day!** Visit ISC site www.sculpture.org/isday and click on the 2016 tab for information or to sign up. You can participate in PRS-organized events and/or open your own studio for visitors. To see last year's highlights, click on 2015.

The **twenty-sixth International Sculpture Conference will be October 15-18, 2016 in Pittsburgh, PA.** Plan now to attend. [Click here for details.](#)

Check out the **ISC Website** Sculpture.org member resources; add photos of your works annually for review by collectors, gallerists, curators, and corporate buyers. Also check out the *Insider* section of *Sculpture* magazine.

ISC member Universities and Colleges can nominate up to three (3) students for the ISC's **2016 Outstanding Student Achievement In Contemporary Sculpture Awards.** The University Membership Deadline is March 16, 2016. Online Faculty Nominations must be received by March 23, 2016. Awarded Benefits are prominent and substantial, and the awarded students exhibition at the International Sculpture Conference is always a highlight! [Read more information at this link.](#)

ARTIST INTERVIEWS: Tennis Shoe Boats -- To Somewhere I Have Never Traveled

An interview with Maru Hoerber, by Ellen Coffey

Maru and I met at her house for tea and went into her studio - large, light, and orderly, with sculptures on shelves lining the walls. Long empty white tables waited for new work. Maru was initially hesitant about this conversation with me, at first saying

that she had nothing to say and prefers to speak through her art. She selected 'tennis shoe' boat project as an example of new work:



"Most of my important work has been boats. The boat for me is a metaphor for getting through life. I don't want to be on a boat. I don't have a boat, but I think boats are beautiful, It's the travel that interests me. The name of the tennis shoe boat series is 'Somewhere I Have Never Traveled'.

"I get a lot of my ideas accidentally and with mistakes. I wanted to make a boat, and I wanted it to have a rough surface so I threw a one inch slab of clay on a cement floor. I picked it up and there was hardly anything there. So I thought: I'll throw it down again, and I will press it into the cement with my foot. As I pushed in the clay with my foot I saw that the bottom of

my tennis shoe had made the most fabulous design. So for all the boats in this series, I made tennis shoe patterns on slabs, cut strips from the slabs and put them together as boats. I've had people ask if I carve them. I just say, no, I step on them with my tennis shoe."

Maru laughed as she thought of this, which reminded me of watching her at a John Toki workshop throwing a slab of clay on the floor over and over, searching for a form that pleased her. Maru continued:

"So I made boats like that. I had the shape, and it was beautiful, but it wasn't a piece of art. It would have made a nice flower pot or something, but it wasn't a sculpture. The form was important, but not finished. I read an article a long time ago about creativity. Someone said that it is like walking through a dark tunnel and you keep going and going and hope that you will finally see the light. That was the process with these boats. I tried all kinds of stuff. I put lights inside. I used reflective mirrors. I tried branches. It took me months of agonizing until I could finish them, but I liked them so much, I didn't want to give them up. Eventually, I made clay beams to put on the top of the boat."

I asked Maru about her idea for the beams.

"The idea of beams just came to me. I had built a cabin and done woodworking and used all kinds of materials in sculptures, so it just came as an idea which interested me -- the beams themselves, the spaces between them and how the beams could hold up a deck, which then led to the idea of figures on the deck. Once I got the idea for figures I knew that they weren't going to be realistic figures. I wasn't a realistic figure sculptor then, although I am becoming one. It took many attempts to turn clay into the figures you see. I now take thin pieces of clay, roll them and then squish them into body forms, twist for a head and a headdress for the very top. It is quick and fun to do, but some are better than others. The ones I like best, are the ones on the sculpture that John Toki gave to AMOCA which were based on a

picture I was looking at as I made the figures. To me, it is all about their stance. What I also know about my figures is that they reflect the emotional state that I am in while I am making them. Sometimes, they are all quite similar. They look like brothers and sisters, and then on another day, each one is completely different."



"I worked on these boats for three years, but I left them last year when I got furious about the refugees. I was so upset -- 68 million people with no place to go, how mean and ugly people became. I was in my studio morning, noon, and night for three months. I had the boats, and I needed to fill them with people, so I made hundreds of small figures of porcelain. I didn't know how they would be in the boats. It reminded me of playing with dolls. I had a bunch of babies, a bunch of men and women, some upset, some dead, many different forms. Without a plan, I started jamming them together into boats, and refugee stories emerged. From a distance, the white porcelain can make the boats deceptively calm, but up close you see the suffering of the people. These aren't usually the sculptures that people buy, but they are shown in galleries. I want people to see what is happening."

"I'm done now with these boats, and I am not going back to the tennis shoe boats so I don't know where I am going. I am facing a big dark hole, and I am excited to find out where I end up."

Maru is not sure what's next. She is heading for Vietnam, and I imagine what she does next may be influenced by what she sees

there. Speaking or travel led her to talk about protest art. Maru wished there was more of it here. She said it is our comfortable lives that make it difficult for us to face the harshest aspects of life, while in countries where there is greater suffering, protest art is part of everyone's life.

She said she'd also love to put on an "Oops" Show show with other artists, of pieces that were the results of accidents or failures that ended up opening new possibilities for a successful work of art. I told her about the cracks in a new piece of mine. When I saw the cracks, I had asked myself, what would Maru do with the cracks? Fix them or leave them? My figure represents a Native American woman whom I once interviewed, and the cracks fit her story of personal and national suffering. Maru responded that perfect people are just not that interesting. She likes pieces that have guts, that have emotional content. I think the cracks will stay.

Maru was initially reluctant to talk, but I understand her work much better because of our conversation. We went somewhere together -- somewhere we had never travelled before.

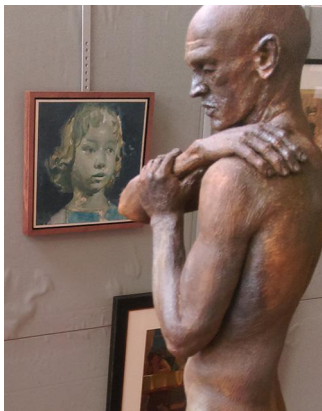
-- Ellen Coffey

Welcome New Members

Richard Henry Alpert of Penngrove, CA, sculpts in various media. See his works on his website: www.RichardAlpertArtist.com.

*Invite your sculptor colleagues to join and **get one month free membership** for each new member you recruit (cannot previously have been a member). Just ask the new member to mention your name while filling out the "How did you hear about us?" blank in the application form.*

Berkeley Art Party!



Sculpture by Konrad Dunton

The Berkeley Art Party is a pop-up gallery on the 2nd Friday each month, featuring selected works of 3 to 4 artists. These events, hosted in a large studio in Berkeley's Sawtooth Building are free, with musical entertainment and refreshments. More information and details on upcoming and previous artists and musical guests can be found at www.berkeleyartparty.com.

Beginning in April 2016 the event will expand its exhibition hours and add a series of "Berkeley Art Party Talks" on the Saturday following each Friday's exhibit.

This month's talk will be a question-and-answer session with renowned art historian Peter Selz. See the website for ticket and reservation details.

If you are interested in exhibiting at The Berkeley Art Party please contact them at info@berkeleyartparty.com. There is no fee for exhibiting, sales are commission free, and artist information and links are permanently hosted on www.berkeleyartparty.com. Each event is jointly promoted by participating artists in conjunction with a growing Berkeley Art Party mailing list.

The Berkeley Art Party was called "*... a model of a community-building effort ...*" by conceptual artist Michele Pred's at her recent professional development talk at the Berkeley Art Center.



Sculptures by Konrad Dunton; paintings by Elena Zolotnitsky

Members Offering or Seeking . . .



Platform top view

FREE or best offer --
Charles Stinson offers a sturdy steel platform on casters, ideal a for working on large, heavy sculptures. The steel base is 42" x 55" x 9.5" tall; it has heavy-duty casters, a foot-activated brake, and slots for a forklift. Pre-drilled holes allow insertion of vertical support bars, which can also be used for an

armature or to steer the platform (queries to chs@charlesstinson.com).



Platform side view, with casters, brake & forklift slots



Lynne Todaro's school has sent its brand new **Pacific Kiln Company's deluxe ceramic shell mixer** (left) to the state surplus website to be auctioned off. The mixer has never been used; it has stainless steel tanks and holds 90 gallons of materials. Go to www.publicsurplus.com then on the right side select California as the region, then West Valley Mission CCD as the agency.

Post an Ad! Getting rid of art stuff? Need a studio or studio mates? Need a used whatchamacallit or thingamabob for that next sculpture? [Email a description to the editor](#) to include in the next newsletter. Include a photo of items offered.

Membership in PRS & ISC

Pacific Rim Sculptors (www.pacrimsculptors.org) must also join the International Sculpture Center (www.sculpture.org), its parent organization, with 20% discount off ISC membership (enter "**PRS**" as the Chapter Code). For more information [click here](#).

Ways to Help PRS

Volunteer! Contact volunteers@pacrimsculptors.org to indicate your interest and special skills.

Donations to Pacific Rim Sculptors are now tax deductible (for tax reporting, give **PRS's EIN 81-0919806**)

Contribute to the Newsletter: [Click here](#) to send brief articles, reviews of shows, ideas for future newsletters. If your contribution is time-sensitive, it is best to send materials not later than the third week of any month. **Please** include clear photographs, if at all possible!

Contribute to the Website: We want continually to improve our website. Email suggestions to improve it to [Website Suggestion](#).

Participate with our Facebook Page: Sign up for our new Facebook page, then you can join in the discussions and postings! To join, simply [visit this link](#) and click once on the "Join Group" button on the right hand side of the page. An Administrator will authorize your request, usually within 1-2 work days.

From the Editor: The New Year 2016

Dear Member,

Our organization is evolving: The Board has begun its planning meetings, our website is growing, and this newsletter continues to test new features. This month we include the first of a series of longer articles, which we intend to place in a web archive of resource documents for members.

The special article in this issue is an interview conducted by Ellen Coffey with PRS member, Maru Hoerber. More such interviews will follow.

Also upcoming is a series of short, practical "how-to" articles addressing some questions and problems that are common among sculptor members. Watch for more in upcoming issues.

As always, I hope you enjoy this issue of your newsletter.

Happy sculpting!

Charles H. Stinson
Editor

Omissions & Errata

Nick Dong also had works in the exhibition Mercury 20@10, the February 2016 Milestone Anniversary Show of Mercury20 Gallery, Oakland, CA.