

# Pacific Rim Sculptors

## Newsletter

Spring!

April 2016

*Hello Charles!*

*This will be my last letter to you as your President.*

*The mission of Pacific Rim Sculptors is aligned with my vision and my hope for Pacific Rim Sculptors and stands solid.*

*However, my own participation is, after examination, no longer feasible because of time constraints, given the intensity and possible legal constraints of my new job.*

*As many of you know, I been working long and hard since 2012 to make Pacific Rim Sculptors a sustainable, professional organization, dedicating a large amount of time and energy into the organization. Pacific Rim Sculptors deserves a President who can give more time and energy to our mission, and continue to make Pacific Rim Sculptors a great asset for our members.*

*Thank you to all of you, and Happy Sculpting!*

*Best Wishes,*

*Anya Sophe Behn  
PRS President*

### PRS Celebrates IS-Day with Exhibition



Pacific Rim Sculptors is celebrating the second International Sculpture Day with a month-long members exhibition and sale of indoor and outdoor sculptures at **Art Object Gallery, 592 N. 5th Street, San Jose, CA 95112** (see [www.ArtObjectGallery.com](http://www.ArtObjectGallery.com)). The exhibition is open to all currently active PRS members. Installation takes place April 1&2; the exhibition opens April 3 and continues through April 28, with a celebratory artists reception 6-9 PM Saturday April 23 (please bring appetizers and wine to share!).

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#### PRS and ISC



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](#)

## Member News



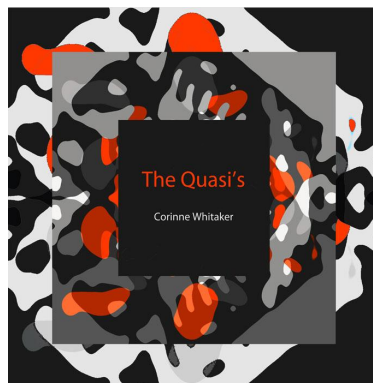
**Lin McJunkin** had works (image left) on exhibition at Scott Milo Gallery in Anacortes, WA during the month of March, along with painter Ann Vandervelde, metal sculptor Milo White, and poet Anne McDuffie.

**Jann Nunn** will be showing sculptures from her *Nude Descending a Staircase* series (image right) along with *SPIKE*, a new, large-scale installation at the Petaluma Arts Center. The exhibition, which also includes sculpture by PRS member **Bella Feldman** and others, runs March 19 through May 1, 2016.



**Corinne Whitaker's** 3D printed digital sculpture *Black Pearl* (image left) will be shown at ***Sculpture Is: 2016*** at the Pajaro Council Gallery in Watsonville, CA. The exhibit opens May 4 and continues through June 19, 2016. Corinne's digital paintings and sculpture will also be shown at the Berkeley Art Party on April 8-9, 2016.

**Corinne** 's 20th book of digital painting and poetry has just been published (image right) and is available through Amazon. It places 21st century humans, all of us, in the delicious quagmire of once human and almost robot. [Preview the book at this link.](#)



[di Rosa Gatehouse Gallery](#)

[Djerassi Resident Artists Program](#)

[SculptCast](#)

[Claudia Chapline Contemporary Art](#)

[SMAart Gallery](#)

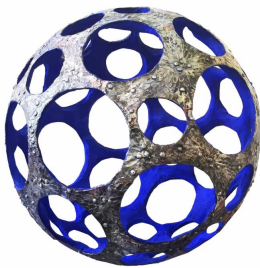
[Voigt Family Sculpture Foundation](#)

[www.AIESM.com](http://www.AIESM.com)



Also, **Corinne's** works, including *Binary Codizen* (image left) will be featured in the April Berkeley Art Party.

**Robert Abrams** exhibited the latest in his stem series of sculpture (image right) in the March Berkeley Art Party, along with mixed media encaustic by Claudia Marseille and soda-fired ceramic sculpture by Peisung Tsai.



**Sawyer Rose** will have sculpture (image left) in the exhibition *The Alchemist* at Root Division, San Francisco, CA April 6-23, 2016. Free opening reception is Saturday April 9 7-10 PM, and a TASTE Fundraiser is Thursday April 21 7:30-10 PM (ticketed event).

**Mark Malmberg** will debut new sculpture in an exhibition at Blackfish Gallery, Portland, OR, opening April 5, 2016. Mark describes " ... the pair of human-scale pieces, made of wood and brass, employ capacitive sensing to allow reaction to human presence. Like most of my recent pieces, they communicate wirelessly in order to interact with each other. With a large number of hinges and springs, they augment the sounds they create with sways and jiggles." Some preliminary glimpses can be seen [at this link](#).

**Jeff Owen** has two new sculptures of direct metal welded found steel: *Three Swans Dancing* (below, left) and *Cubit* (below, right).





Lynne Todaro will have works in ***Sculpture Is: 2016 In the Gallery***, at Pajaro Valley Arts Council, Watsonville, CA from May 4 through June 19, 2016. The gallery will host an all-day opening reception with demonstrations. A second, outdoor sculpture part exhibition, ***Sculpture Is: 2016 In the Garden***, will be held at Sierra Azul Nursery & Gardens from June 1 through October 31, 2016.

Flavia Krasilchik's sculpture *Goddess Brazil* (left) will be in the 7th ***Annual Outdoor Sculpture Exhibition*** at the Tucson Jewish Community Center. The exhibit runs March 10, 2016 through March 1, 2017.

Vince Koloski's *Neon Crop Circle* was exhibited at the kickoff event for the first exhibition at the "new" Fort Mason, San Francisco, CA.

Nick Dong posted a video (image right) from his solo show *Cosmic Dance*, at Mercury20 Gallery, Oakland, CA. Nick states he intended to create "un-explainable sculptures". Check out the [video at this link](#).



## ISC News

The 2nd International Sculpture Day is this April 24. See the ISC web site [www.sculpture.org/isday](http://www.sculpture.org/isday) for details, including an announcement about our month-long PRS members IS-Day exhibition in Art Object Gallery, San Jose, CA.

The twenty-sixth International Sculpture Conference is October 15-18, 2016 in Pittsburgh, PA. Plan to attend; [click here for details](#).

Check out the ISC Website [Sculpture.org](http://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.

## ARTIST INTERVIEWS: From Dream to Commission

*Editor's note: Because this is her last month as President of PRS, we wanted to acknowledge her efforts for our organization with this interview by Ellen Coffey with Anya Sophe Behn:*



*I met with Anya Sophe Behn in her studio in the basement of her house. Anya's life is busy and*





Anya Sophe Behn

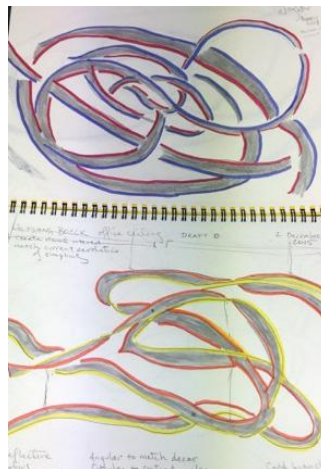
*nouse. Anya's life is busy and complex, and her studio reflects the many moving parts of her mind and work. We sat on a small couch and began our conversation, surrounded by artworks in clay and metal while hanging overhead on wires were tissues with private memories, strings of lights, and more.*

*Despite my persistence, Anya resisted focusing on a single piece; I was tickled by how she chose instead to talk about beginning new projects.*

***She described how fully formed pictures come into her mind. She turns these images in her mind, sketches them, and considers names and materials. She has filled many sketchbooks this way. She described creation of one new piece in particular:***

"I was at my dentist's office looking up at the ceiling. I saw a blank rectangle. I began to imagine a sculpture there that would have squiggles of cut aluminum with brightly painted edges. The dentist and I had already discussed art, and I had noticed the modern art he has in his office. So I knew that he was into art and that his aesthetic matched mine. At the end of my appointment, I asked if he would be interested in my designing sculptures for his office ceilings, and he was interested.

"I made sketches for him, . . . (images right). I chose primary colors for the edges of the aluminum, because his office is colorful with oranges and yellows. I aimed to take up his contemporary aesthetic of Bauhaus modern clean lines. Because he is German, I thought about Escher and also a pattern like a Moebius strip that would draw peoples' eyes around the edges -- loose abstract images so the viewer could play with the forms, rather than defined images that would lead the viewer to a particular point.



"With sketches in hand, I met with the dentist last week, and we talked about which drawing he liked the best and the size. He chose one, and I told him I would send him a cost analysis including time and materials, which I think is the best way to charge for this kind of project. I told him at that meeting that the materials would not be too expensive, as I already knew the cost of the sheets of aluminum I planned to use. We agreed that there will be four pieces, one for each of his treatment room ceilings. I will start with the one he selected and hope that he will trust me to make each of the others similar yet different, following my imaginings as they develop.

"Negotiating with him was fairly easy. I have been studying project

management over the last year and have learned about contracts and negotiations for projects. I also have read a lot about making your art your business. I think the best way to set a price is to figure out an hourly rate for yourself and then estimate the cost of materials, rather than to invent pie-in-the-sky figures. For pieces I've already made, I think about these things, but also about how much a piece means to me and how willing I am to let it go.

"When I got home, I reached out to aluminum suppliers I know. Once I have the aluminum, I will go to a professional aluminum cutter, as I want super crisp edge lines. I will use spray paint for the edges after taping the metal. I work fast, so I am estimating that each piece will take one to two weeks, but not full-time - maybe 40 hours.



"I want to get this project done soon as I need to work on pieces for my first solo show at the Abrams Claghorn Gallery. I began my conversation with the gallery owner there by bringing him sketches from ideas that I imagined in the same way that I imagined the work for the dentist."

***To me the project for the dentist was a pretty straight shot, so I asked Anya if she still had questions about how the project would go. She agreed that she knew most things about how to realize the image from her mind in detail, down to the bolts she would use so that it could be easily assembled and re-assembled. However, she said that ideas almost always change in the process of implementation, usually depending on how the materials respond. If for example, the aluminum strips don't twist in the way she imagines or the large size changes the image, the piece will change accordingly - a dream image often evolves as it becomes physical form; for some people that translation can be frustrating, but for Anya it is exciting.***

***(As a clay sculptor, I am aware of that tension between what is in my mind as I begin and how the clay requires me to change what I imagined. If I force that initial image, the piece often fails, but if I allow myself to follow the nature of clay, the piece usually works and is often better than I had imagined.)***

***I left Anya's studio imagining the sculptures on the ceilings of her dentist's office and wondering if it might be time for me to change dentists.***

***-- Ellen Coffey***

## **Welcome New Members**

**Cheryl Coon** of San Francisco, CA, sculpts in steel, ceramics, plastic, fiber, and wax; see her works on her website: [www.cherylcoon.com](http://www.cherylcoon.com).

**Brian L. Tepper** of Fremont, CA, sculpts in wood; see his works on his website: [www.briantepper.com](http://www.briantepper.com).

**Eric Saint Georges** of Los Gatos, CA, is a student member who

sculpts in a variety of media; see his works on his website:  
[www.ericssaintgeorges.com](http://www.ericssaintgeorges.com).

**Sydney Thomas Dunton** of Los Gatos, CA, sculpts in wood; see his works on his website: [www.syddunton.com](http://www.syddunton.com). He has his BA and MA from San Jose State University, and previously taught Jewelry and Ceramics at San Jose City College, Evergreen College, and Foothill College.

**Jon C. Kwak** of San Jose, CA, creates mixed media sculptures. A student member, he has taught at various schools ranging from K-12, various summer camps, and at L'Academia Belle Arti di Firenze, Italy. His website is [www.jonkwak.com](http://www.jonkwak.com).

**Dawn L. Hart** of Aptos, CA, sculpts with found objects and bronze. She has her BFA in Sculpture from San Jose State University, CA.

*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!



Peter Selz

The **Berkeley Art Party** is a pop-up gallery event 7-9:30 PM on the 2nd Friday each month, featuring selected works of 3 to 4 artists. The 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](http://www.berkeleyartparty.com).

Beginning this month the event expands its exhibition hours and adds the first of a series of "Berkeley Art Party Talks" on the Saturday following each Friday's exhibit with the following:

The **Berkeley Art Party** is delighted to present ***An Afternoon with Peter Selz*** at 3:00-4:30 PM Saturday April 9th, 2016. This will be a rare opportunity to ask questions in an informal Q&A format of Peter Selz, the art historian and curatorial legend. Peter Selz's career has spanned seven decades; during his years at **MoMA**, Selz oversaw exhibitions of monumental art figures including **Jean Dubuffet, Franz Kline, Willem de Kooning, Helen Frankenthaler, Mark Rothko, Giacometti** and many others.

Other career highlights include founding the **Berkeley Art Museum and Pacific Film Archive**, and directing **Christo's Running Fence** project. Professor emeritus at **UC Berkeley** since 1988, Selz continues to actively curate exhibitions today.

Featured art at the April Art Party will include work by internationally recognized sculptor and designer Koike Nelson, digital sculpture and

recognized sculptor and designer NEIRO NELSON, digital sculpture and images of artist and author Corrine Whitaker, paintings by Phyllis Malandra, and monotypes by Shipyard printmaker Ellen Markoff.

Seating at the Saturday events is limited; please RSVP and direct questions to Barbara Stevens Strauss ([info@berkeleyartparty.com](mailto:info@berkeleyartparty.com)); a \$10 donation is requested at the door.

If you are interested in exhibiting at The Berkeley Art Party please contact [info@berkeleyartparty.com](mailto: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](http://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.

## Members Offering or Seeking . . .

**Sculpture needs restoration** -- A collector needs a piece of outdoor sculpture (image right) inspected and refurbished. The project can be completed on location in Menlo Park or can be delivered to your studio. All repairs must tolerate exposure to the elements. The figure is approximately 60" tall and 36" wide, hollow, likely constructed with fiberglass, and will need some physical repair and touch-up painting. If you are interested in and qualified to do this work, please contact Lucky Rapp ([luckyrapp@gmail.com](mailto:luckyrapp@gmail.com) or 415-350-3938).



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 (send inquiries to [chs@charlesstinson.com](mailto: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](http://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](http://www.pacrimsculptors.org)) must also join the International Sculpture Center ([www.sculpture.org](http://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](mailto: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

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.

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## From the Editor: The New Year 2016

Dear Member,

*First off, I hope all members will acknowledge and thank Anya Behn for her work as PRS's President over the last many months, which continued the valuable work she had been doing in her prior role as Vice President. Every PRS member has benefited from her work on our nonprofit status, but also from her work on our membership database, our website, Facebook site, and more. Our Board will soon begin seeking candidates for President and continue our exciting evolution.*

\* \* \* \* \*

*Last year's first-ever **International Sculpture Day** (IS-Day, April 24) was an exciting new endeavor, but it felt somewhat tentative: Was it the first of many, or just a flash in the pan?*

*Well, the number of 2016 IS-Day offerings has expanded greatly over last year's. PRS has much larger participation this year: Some members are opening their studios for IS Day, and many members are joining in the month-long collective IS-Day exhibition at Art Object Gallery, San Jose (see lead article above).*

*I will open my studio for IS-Day and also will participate in the show at Art Object Gallery. It is a lot to do, but stretch goals help nudge me out of dusty routines, which is vital to me as an artist: Every commitment to an external deadline moves my art from wishful ideas and florid imaginings into practical reality -- a challenging but rewarding journey.*

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

**Happy sculpting!**

Charles H. Stinson  
Editor

