

Pacific Rim Sculptors

Newsletter

Summer Arrives . . .

June 2016

Behind the Scenes

The month-long PRS exhibition in April celebrating IS-Day at Art Object Gallery in San Jose was a resounding success (see extensive coverage in last month's issue.)

The secret? Participants focused their expertise, time and energy in a well-coordinated manner to accomplish a smooth installation, great publicity and attendance, well-scheduled staffing of the gallery, a great closing reception, and an efficient take-down. As PRS Volunteer Coordinator **Irma Bijou** says, *volunteering can be easy, fun, and rewarding.*

There were challenges: It isn't easy to find an exhibition space, but PRS's South Bay Coordinator **Lynne Todaro** and **Oleg Lobykin** negotiated with **Ken Matsumoto**, who allowed us to use his gallery space. Installation of works by 23 artists took time and much attention to detail; it was gratifying to see sculptors helping each other install their pieces. And despite the difficulty getting newspaper coverage these days, **Peter and Deborah Keresztury** and **Dawn Hart** were persistent and ultimately convincing to news writers that the story was worth covering, with Dawn continuing to promote the event even while unexpectedly hospitalized! The result was fine coverage by the San Jose Mercury News, plus additional pick-up publicity by several local community newspapers.

Planning and executing an exhibition takes lots of different skills, and benefits from collaboration. None of us is adept at all of those skills. But together we make bigger things 'happen'.

Do you have ideas or leads for future exhibitions? Contact your regional Coordinator (contact info below) with your ideas, start a conversation, and let's see what happens!

- Peninsula: [Danielle Fafchamps](#)
- South Bay: [Lynne Todaro](#) & [Bette Linderman](#)
- Santa Cruz: [Rosy Penhallow](#) & [Cynthia Siegel](#)
- North Bay: [Claudia Chapline](#)
- San Francisco: [Charles Stinson](#)
- East Bay: [Anya Behn](#)

IN THIS ISSUE

Behind the Scenes
Members News
Spotlight
ISC News
Welcome New Members
Berkeley Art Party
Members Offering or Seeking

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](#)
[di Rosa Gatehouse Gallery](#)
[Djerassi Resident Artists Program](#)

Contact Irma Bijou with your questions and ideas about volunteering; she'll be happy to talk with you: bijouceramics@gmail.com.

Member News

Gene Erickson's sculpture "In Memoriam" (pictured in last month's newsletter) received a \$300 Merit award in the *Fresh Works IV* juried exhibition at the **Harrington Gallery in the Firehouse Arts Center**. The show continues through June 4, 2016.



This summer **Cynthia Siegel** leads two workshops in the **Cabrillo College Arts Program**. The workshops will focus on a sense of discovery and wonder while sculpting the human form in clay. The emphasis of the classes is to explore the expressive potential of gesture, pose, and surface, while learning useful sculptural skills such as armature development, basic anatomy, and ceramic sculpture construction techniques. Participants will work from both live models and their imaginations. [Workshops information is available at this link.](#)

Leslie Plato Smith's sculpture won 3rd place in the **Las Positas College Spring Show**.

Peter Hiers' tire rubber sculpture "Social Fabric" (image right) is on display in Red Hook, NYC at the **Brooklyn WAC Gallery** late April through early June, 2016. The piece was selected for inclusion in the *Recycle II* exhibition by **Harriet Taub**, Executive Director of NYC's Materials for the Arts. He also has work on exhibition since May 1, 2016, in Bellerive, France, selected for inclusion by London curator **Zsuzsanna Ardo**.



The **Abrams Claghorn Gallery** in Albany, CA, presented for the month of May 2016 the exhibition *Claudia Chapline: Water Works*, including **Claudia Chapline's** paintings of water (image below, left) and two mixed media sculptures (image below, right).



[SculptCast](#)

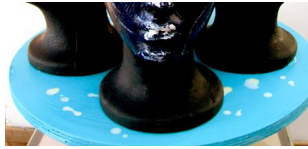
[Claudia Chapline
Contemporary Art](#)

[SMAart Gallery](#)

[Voigt Family Sculpture
Foundation](#)

www.AIESM.com

[ArtObjectGallery.com](#)



Pamela Blotner and Claudia Chapline were curators for *3D/3 Seasons*, an exhibition of Art Contemporary Marin in collaboration with Falkirk Cultural Center and Art Works Downtown. The exhibition has 11 free-standing sculptures by Bay Area artists viewable in a self-guided sculpture walk at Falkirk Cultural Center, San Rafael City Hall, and the City Library. The exhibition continues through September 19th. Participating PRS sculptors include **Robert Abrams, Virginia Stearns, and Clayton Thiel**. More information is available [at this link](#).



Owl Head, by Clayton Thiel

Oleg Lobykin's works are featured in the *Artik: Art & Architecture* Annual Open House Reception in San Jose, CA. The exhibition was curated by Kathryn Funk.

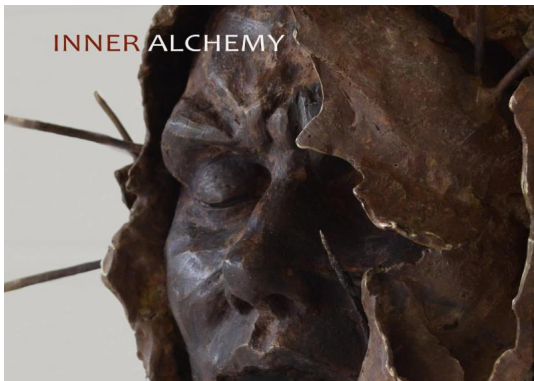


Jann Nunn has works (image left) in the exhibition *Spotlight on Innovative Women Artists* at **Zener Schon Contemporary Art Gallery**, Mill Valley, CA.

Rene Dayan-Whitehead completed a new work, "Fire Dance", carved in honeycomb calcite and mounted on an onyx base.



Rosy Penhallow had two works ("Eve's Ride", below left; and "Eve's Song", below right) in the exhibition *Sculpture Is* at **Pajaro Valley Art Gallery** in Watsonville.



Kristin Lindseth's solo exhibition *Inner Alchemy* (image left) opens June 5 at the **Peninsula Museum of Art**, with reception from 2:00-4:00 PM. The show continues through August 14, 2016.

Magels Landet has two new series of works. The image below left is of the series *Connected Glances*, about looking inward and introspection; this piece relates to discovery of new landscapes and hearing new voices. The image below right is from the series *Space-Natura*, in which multiple different points of view are intrinsic to the works: each view completely changes the appearance of the sculpture.



Joe Bologna and **Patricia Vader** recently installed a large metal kinetic sculpture, titled "Kicker Kid" in Cardoza Park, Milpitas. Commissioned by the City of Milpitas for the entrance to a new soccer field, the youthful soccer player kicks the soccer ball whenever the wind blows. See the piece in action on YouTube, below:





Kicker Kid by Joe Bologna and Patricia Vader

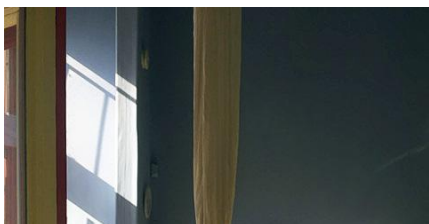
Barbara Stevens-Strauss has a piece (image right) in the exhibition *Fresh Works VI Annual Juried Exhibition* at the **Harrington Gallery** in Pleasanton, CA, through June 4, 2016.



Leitha Thrall's sculpture "Toddlers Too Often Unintended Targets" (image left) will be in the exhibition *It's Political - Political Art in a Political Season*, at **Gallery 114** in Portland, OR. The exhibition runs from June 2 to July 2, 2016.

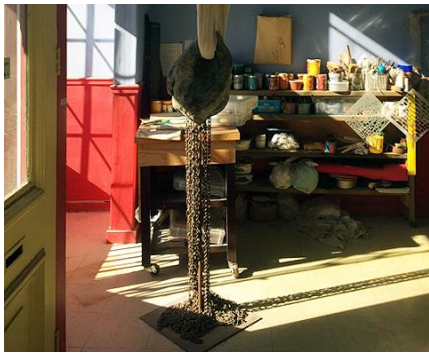
Spotlight: As Above, So Below

Interview with Zahava Sherez, February 8, 2016 by Ellen Coffey



Zahava and I met in her large, organized studio where she makes art and teaches stone, clay, and mix media. She calls her studio "my playground."

She approaches art-making the



same way she lives life -- grabbing the human experience in its fullest: physical, emotional and spiritual. As a child she already had a sense of things not seen. Not having anyone to talk to about these experiences she developed an inner dialogue. When her family moved to the city she found the public library and became an avid reader of philosophy and

spirituality, looking for answers to her many questions about life's mysteries. Later, she turned to art to express her thoughts, feelings, experiences, and imaginings. She is often surprised to see that some of the art created from her personal inner experiences evokes an emotional reaction in the viewer. People from different countries and cultures see their histories and stories in her work. What was individual becomes an encompassing human experience.

I asked Zahava to tell me about her thoughts behind the maquette she had chosen to focus on for our conversation. She said:

"I come to every new piece not with a defined idea of what it will be but, with a concept or an emotion like love or grief, or a particular experience I've had in nature or meditation. So while I'm grounded and attending to my earthly daily life I'm also very aware of a Higher Power, and I'm paying attention to the connection and relationship between the two. This connection in my mind's eye is like a stretched thin membrane.

I worked with this idea in 1999 in stone and mix media, 'As Above, So Below', and I am coming back to it again with this piece (see image). I hope this maquette will eventually end up being a life-size sculpture, or bigger. I'm not sure yet of the final design, but it contains a human form anchored in a solid and heavy mound. I can see it much more stretched and elongated with this opening all along its center. But I'll see what happens when I put my hands on it.



"I don't force my concept onto the medium. Once I touch the clay, I let my thoughts go. I trust my hands. I trust the clay. I just work it. I begin with a solid mound of clay and approach it as a carver. I use knives, cutting wire, wooden blocks, my body and hands. I cut away and hit the clay. I use primarily Bebob Buff clay from Leslie Ceramics. I leave all the tool marks, as I love texture and surface roughness. When the design is almost complete I hollow it out and add other clay bodies,

pigments, more grog and sometimes, organic materials like leaves, twigs, burlap. The organic matter, the various clays, and the mason stains react to each other in the kiln in interesting ways. I love opening my kiln to be surprised by what happened in there. I plan up to a point and then I let it happen in all steps of the creative process."

Zahava had worked on this maquette for only a couple of hours. Right now, she has a deadline for two-dimensional multimedia pieces, and she is busy with classes, so she'll return to the maquette when she has time. She said the longest part of the process is 'waiting' for the concept or the experience to show up and develop. But as soon as she touches the clay she lets go of everything and works quickly. Within a few hours the design of the piece is done. She said she could almost close her eyes as she works the clay. She just trusts what's going to happen.

"Once I start I just go," ***she said.*** "I have been working with clay for so many years. You know that clay and I are like --" ***Zahava put up her two fingers one on top of the other. She laughed as she said this and then her fingers went to the clay, and she started removing clay from the base of the form. She said it was still too massive, that she must have left in the middle of working on it and gone to do something else, and now she had to do more cutting away. Working as we talked, Zahava demonstrated how her hands, without thought, move and change the clay to reveal her concept and whatever the clay holds within.***

Explore Zahava's works at her website, zahavasherez.com.

ISC News

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 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.

Welcome New Members

Becky Guttin of San Diego is a student member who works in metal, glass and mixed media. Her website is www.beckyguttin.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!

The Berkeley Art Party is a pop-up gallery event 7:00 to 9:00 PM on

The Berkeley Art Party is a pop-up gallery event 7:00 to 9:30 PM on the 2nd Friday of each month, featuring selected works of 3 to 4 artists. There is no exhibition fee, no sales commission, and artist information and links are permanently hosted on www.berkeleyartparty.com. The events are promoted by the participating artists and the growing Berkeley Art Party mailing list.

Musical entertainment and refreshments complement the art events, which are free and hosted in a large studio in Berkeley's Sawtooth Building.

Newly added is a series of "Berkeley Art Party Talks" on the Saturday after each Friday's exhibit; a \$10 donation is requested at the door. Seating is limited; RSVP with questions to Barbara Stevens Strauss (info@berkeleyartparty.com)

See more information at www.berkeleyartparty.com; to participate in the exhibition, please contact info@berkeleyartparty.com.

Members Offering or Seeking . . .

Restore a sculpture -- 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. 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. Contact Lucky Rapp for details (luckyrapp@gmail.com or 415-350-3938).



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. Send inquiry emails to Lynne.Todaro@wvm.edu.

Post a FREE ad! Get rid of art stuff, find a studio, find a studio mate, or get a used whatchamacallit or thingamabob for that next sculpture! Just [email a description to the editor](#) to include in the next newsletter. Include a photo of items offered, if possible.

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.

Omissions & Errata



In the article about the month-long PRS exhibition for IS-Day at Art Object Gallery, San Jose, the caption for the photograph at left contained an error: The sculpture is by PRS member **Sawyer Rose**.

Hello Charles!

I hope that you enjoy this issue of your newsletter, and that you will consider how you might advance our group with your volunteer efforts.

Happy Sculpting!

*Best Wishes,
Charles H. Stinson
Newsletter Editor*

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