

Travel Tales

-Micheal Bamberger

I have had the good fortune that my work in international development gave me the opportunity to travel extensively through Africa, Latin America and Asia. I became fascinated with the essential role that sculpture, in the form of masks, figures and wall plaques play in so many cultures. Masks appear in most cultures around the world, and are often used in trans-



Shetani

formation ceremonies where men and women take on the roles of the other sex, and people become gods

or animals. Closer to home, many North West native American tribes produce beautiful and very powerful transformation masks.

My travels also stimulated my interest in working with wood, which is the primary medium for sculpture in many parts of the world. Wood sculptures were widely used to understand and to seek to channel the power of the deities, the spirits of the forest and the primal forces of nature, as well as to represent the cycle of life. I describe below three of my sculpture inspired by my travels.

Shetani (see photo) , rather like the European elf, is the mischievous spirit of the forest in Kenya and other parts of East Africa. The large shetani, with her chameleon (like the witches' familiar) is tormenting the small farmer. This maconde style which originated in Mozambique, traditionally use cau preto which is a form of ebony. However, this is now a rare and protected species, so many sculp-

tors now use shoe polish to try to capture the deep black tones of the cau preto.

The journey (see photo) combines



The Journey

images from several West African countries. This represents the journey between this world and the “other world” . The Dogon-style (Mali) man is seeking to contact his wife in the “other world”. The center panel shows Eshu, the Yoruba (Nigeria) god of travel, who journeys between the two worlds. The animal figures are typical of Yoruba wall panels.

Eshu, like many other Yoruba gods, was brought to Brazil with the slaves who came from all over West Africa. Eshu, Ogon and

Pacific Northwest SCULPTORS

4110 SE Hawthorne Blvd. #302
Portland, OR 97214 (mail drop, no office)
www.pnwsculptors.org

The Pacific Northwest Sculptors Newsletter is published quarterly 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.

PNWS Board of Directors

Chas Martin | President
Shelly Durica-Laiche - Treasurer
Rocky Jeager
Andy Kennedy - Volunteer Chair
Sue Quast - Membership Chair
Jesse Pierson - Secretary
George Heath - Past President
Dave Frei
Bill Leigh
Chayo Wilson

Newsletter

George Heath Editor, Design & Layout
503-777-2769
gheath6006@msn.com

Membership Coordinator

Sue Quast

Website

George Heath, 503-777-2769
gheath6006@msn.com

Meetings/Educational Coordinator

Dave Frei

Shows

Chas Martin
503-459-1009

Materials and Equipment

Open

Publicity: Open

Volunteer Coordinator

Andy Kennedy

Call for Artists Coordinator

Chas Martin

PNWS Email Notices

Chas Martin
chas@chasmartin.com

Social Media Coordinator

Shelly Durica-Laiche

EDITORIAL SUBMISSIONS:

Send to: gheath6006@msn.com
Submissions are due on the 22nd of the previous month for any issue. There is no December issue.

Scan with
smartphone for



President's Letter

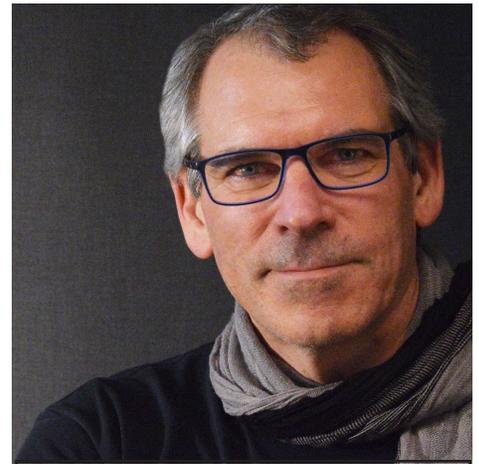
Chas Martin

We are pattern oriented creatures by nature. We stop on red. Go on green. We follow proven routines. We categorize information based on past experiences. Often, these are solid strategies. No reason to question something that works. When the foundations underlying our behavior collapse, then what? Shift happens. We're in the midst (or maybe just the beginning) of a grand realignment of patterns. Things aren't what they used to be.



They may never be the same again. These are the times creative people should embrace. I believe it's an opportunity for creative people to excel. Never before have I felt such a need to rethink problems and propose alternative solutions. I don't anticipate things will go back to the way they were before. Especially if a better alternative can be proposed. This is the time for bold, creative ideas.

One question I've been asking people lately is: What is it you really have to do? What in your life, in your heart, is waiting for your full, unrestrained attention? We're constantly distracted by opportunities to binge on Netflix, thumb through Facebook, waste days do-



Chas Martin

ing things for no particular purpose other than following a pattern – the path of least resistance.

There's a reason you are right here, right now. As creative people, you are committed to doing things differently. You're experienced at going against the trends or seeing what others do not. This is no time to be shy about putting your gifts to good use. You may never see another opportunity like this to impact what happens next.

THE STEEL YARD

*Ready to Serve
Your Needs*

Hours: 8-5 Mon.-Fri.
8-12 Saturday

Retail and Wholesale Distributors
of a Wide Variety of Industrial Products

• ANGLES • CHANNELS • FLATS
• STRIPS • ROUNDS • SQUARES
• REBAR • EXPANDED • GRATING
• SHEETS • PLATES • BEAMS

• SQUARE, ROUND & RECTANGULAR
TUBING • PIPE • MORE!

• BUY • SELL • BARTER • TRADE
• CONSIGNMENTS TOO!

1745 NE Columbia Blvd.
Portland, OR 97211

Phone (503) 282-9273

P.O. Box 4828
Portland, OR 97208-4828
FAX (503) 282-7490

Travel Tales cont.

many others appear in the Macumba and Umbanda cults of North-East Brazil as well as in many wood carvings. Many Brazilians will keep with them a small image of their favorite macumba god or goddess, although many are somewhat embarrassed to admit this as Umbanda is frowned upon by the Catholic church. My personal favorite is Iemanja, Goddess of the

white dresses with baskets of flowers walking into the sea to spread flowers on the water in homage to the Goddess.

Brazil also has a wide variety of exotic tropical hardwoods, including many varieties of mahogany. If you are a lawyer, doctor or other professional in the North-East you are expected to have a beautifully carved door for your office with birds, animals, exotic flowers and trees all intertwined.

Eden (see photo) is a small-scale version of some of these designs.

As a sculptor with a garage full of chisels and power-tools, it is sobering to appreciate that many traditional sculptors will often only have one tool, perhaps an adze (small axe) with which they are able to produce sculptures of tremendous power and beauty. It also makes you nervous to watch many carvers at work as they will often be sitting on the ground with the wood held between their feet while they swing their axe. It is amazing that they still seem to have all of their toes.

The PNWS newsletter is seeking content. If you would like to contribute please contact George at gheath6006@msn.com.



Eden

Waters, protector of children and of fishermen. At dusk in cities like Bahia you can see women in long

Board Meeting

Friday May 29th 10:00am
Via Zoom: contact Chas at:
chas@chasmartin.com to attend

Member Meetings Schedule

For the time being our meetings will have a virtual format via Zoom so pull up a comfortable chair, grab your favorite beverage and join us.

Meeting ID: 503 459 1009

The meeting password will be sent to the members by email.

We welcome non-members. If you would like to attend please contact dave@coriofrei.com to obtain the password.

May

Roberta Nieto
May 27, 7pm - 9pm
www.nietoart.com

June

Julian Voss-Andreae
June 24, 7pm - 9pm
julianvossandreae.com

July

Chayo Ceramics
July 22nd, 7pm-9pm
www.chayoceramics.com

August

Mark Chapman
August 26, 7pm - 9 pm
Location Host: Solid Industries

September

Cobalt Designworks
Sept 23rd, 7pm - 9pm
www.coriofrei.com

Zali Zalkind

Video

For the foreseeable future all PNWS meetings will be held on-line via Zoom or some other virtual meeting routine. The first meeting using this method went very well. Zali Zalkind is a stone carver, and the son of stone carvers. He took us all through his studio showing us how he worked; things his parents taught him, things he learned himself, tools, materials, techniques and intentions. It was good.

This Covid-19 thing is forcing us to find new ways to share and communicate. It's not all bad. We will discover new things because we have to. The meeting with Zali was much more informative than is possible with a large gathering. We all had a front row seat and could see in detail how Zali goes about his work. In addition the meeting was recorded and will be posted on the PNWS website.

zalizalkind.com

Roberta Nieto

May 27th



In addition to being an accomplished sculptor Roberta also paints, creates with stained glass and does sculptural restoration

work. Her sculptures include figurative pieces, relief works, stone carving and gargoyles.

Her sculpture work has a classical sensibility. Her rendering of gesture and expression show a sensitivity to the subtleties of both.

www.nietoart.com

Julian Voss Andreae

June 24th

Some would say there is a thin line



dividing art and science. In Julian's case the line is smeared out and it becomes difficult to say where science ends and art begins as they are so entangled. The quantum paradigm shows itself in works such as Quantum Man where the appearance of the piece depends on the position of the viewer. The observer is no longer an objective viewer but a participant. The quantum paradigm has deep philosophical implications for the nature of reality and our place in it. It is also good fodder for a sculptor.

Julian currently works with stainless steel which is assembled in layers separated by spacers such that the piece viewed from one angle appears solid yet from another insubstantial and mostly transpar-

ent. Modeling is aided by the use of a very large and unique 3D scanner. Julian can then work with the resulting file to plan out how the final piece will be constructed.

julianvossandreae.com

Chayo Ceramics

July 22nd



Chayo Wilson is an artist and teacher creating ceramics collaborations and installations from her Portland clay studio.

"I dreamt I traveled deep into an earthen cavern. I was aware it was "The Master Potters studio". It was an ancient place filled with symbols carved into clay walls, gigantic kilns, and hundreds of pots made by the ancestors. I am connected to this dream as I work the clay, from the most basic rustic cup for everyday use to finely sculpted, porcelain pieces; translucent & delicate. My passion works through the clay to connect and root us to our human condition and ignite the creative spirit as we pass through time and back to the clay."

Chayoceramics.com

Mark Chapman

August 26th



Mark works with ceramics and sand and in fact has worked professionally as a sand sculptor. We collaborated one time some ten years ago on a piece at Ocean Shores along with some twenty of my relatives as the crew. The design involved Dumbo the elephant. Having jumped off a wall Dumbo was flat on his face as everyone knows elephants cannot fly. Sadly, the tide came in and undercut the wall which collapsed. We quickly sculpted the heap into a pile of bricks. The bricks came out pretty good but it no longer made sense and we did not win.

-Editor

Cobalt Designworks

September 23rd

Dave Frei has always been a craftsman. Farm-raised and with a love for mechanics, Dave started honing his metal fabrication skills at a young age by tooling on cars

— customizing old ones, building dragsters for his racing habit, and trailers to haul them on. Even after landing a corporate job as a mechanical engineer, he continued to be the go-to-guy amongst his circle of friends for anything metal. Jennifer Corio has always been creative, but not always an artist. Choosing the paths of engineering and marketing, Jennifer used her creativity and business savvy in the high-tech world. Feeling a pent-up creative urge, she left corporate life in 2001 to reacquaint herself with the right side of her brain. After taking a few welded sculpture classes, she was hooked and has been creating personal and public



works of art ever since.

In 2007 the couple decided to follow their hearts and test their marriage by merging their skills and launching a custom metal work business. Jennifer is the designer, business manager and marketer. Dave engineers the designs and builds them using his wide range of skills and his respect for fine craftsmanship. They are yin and yang. Dave is about lines and angles, Jennifer, curves and flow. Together they create a dynamic balance of art, design and workmanship.

The duo acts on their passion for the environment by being conscious of the impact of all their business processes. They are committed to minimizing Cobalt Designworks' footprint on the Earth.

cobaltdesignworks.com

An Endless Armature

Andy Kennedy

I'm crafting a tool and you can help. Imagine you're holding onto one end of a wire and I'm holding onto the other end. That image of us holding onto a wire together is the basis for the tool I'm crafting, an armature analogy made out of metaphors bound together like wire. Keep picturing a bendable wire and hold onto that wire, because the idea tends to evaporate. Give the wire a little shake. Feel its gravity and springy, wiggle-waggle nature. This is a fun hunk of metaphor in your hand. This wire extends outward for some distance and now I'm holding the other end. Crafting these images is how we are crafting the conceptual tool. The basic method is to return to holding onto your end of the wire, with the expectation that someone, like me, is on the other end of this metaphor. Give the wire a little shake. I'm still here, holding onto my end of the wire. Let's see what we can build with this wire we've got.

The wire-between-us metaphor stands for our relationship. It's pliable, elastic and reliable for structure, especially given integrity and intention. My intention is to explore the extent of this wire-between-us image as a tool for under-

standing our relationship as members of Pacific Northwest Sculptors (including anyone associated with PNWS that may be reading this essay). If we build a mesh of many wires and many hands holding the wire, the possible form and function of the structure increases exponentially. The wire-between-us held by many hands is an analogy for the many relationships in a community. If folks leave off holding their wire, it's like a fabric frayed at the edge. The whole set of relationships doesn't have to fall apart though, if some other folks hold on, dedicated to maintaining that mesh structure.

You and I are connected to that community now, by the thin wire of these descriptions and their meaning, the history, intentions and practices that make up PNWS as a community, the wire-between-us and wire mesh as social-fabric. The resilience of our group depends on our attention to the properties of this mesh/fabric/armature and commitment to its possible forms.

Let's stretch the analogy even further, with a little push and pull our mesh can form a loose container, a sieve or a basket, holding somethings we value and maybe let others tumble through the gaps. Maybe the gaps in our mesh can be space we make for our creations, our sculptures or essays with metaphorical wires. I can rely on the broad set of PNWS relationships to hold space for the odd things I may create, both physical and conceptual. Ideas and images, offered as tools, as armature for the next piece of art we may form together. We can start by reaching out a little more and then, hold on.

The Fortune Cookie Effect

Chas Martin

The wisdom found in a fortune cookie is usually amusing at best. However, I remember one fortune from decades ago that actually offered a valuable insight. The fortune read: "You never know until you try. Then you know."

We are now experiencing changes that beckon us to try. Try anything. What's the worst that can happen? If you try and fail, you just learned something.

That's a victory.

I consider the truthful nature of this fortune often. You never know until you try. If you're not trying something new or different, you aren't really trying at all. You're just following a pattern. Not a very creative approach for a sculptor or anyone else.

I spoke recently with Chayo Wilson, one of our soon-to-be new board members. We talked about the things we do to center ourselves before going to our studios. Her studio is in her home. If you share that scenario, you know how difficult it can be to separate your work from your other work. Chayo's solution is to go for a walk. Yes, she works at home and still, she walks to work. Brilliant! The simple act of taking a walk before entering her studio helps focus her attention on the work ahead.

In her ritualistic walk around the neighborhood, she always finds something. Or more accurately,



something finds her: a feather, a small scrap of metal, a twisted branch, whatever. Each walk connects her with some object that centers her attention and sets the tone for what happens in the studio today.

Our conversation didn't end there. We talked about members of our group and how different we are from each other. Whenever I get into a conversation with PNWS people, something unpredictable usually happens. You never know what direction the conversation will take or what insight it may reveal. We're such an eclectic group of spatially-oriented individuals, we all see things through completely different connotations and dimensions. A simple question can lead to a philosophical revelation, a suggestion for alternate materials, a connection to another artist, a comparison to another sculpture.

That unpredictability makes it worth the effort to seek out other members and share your questions. That is, I believe, the true benefit being a PNWS member. With such a diversity of perspectives, there is always an insight waiting to be discovered. All you have to do is ask. We are now being challenged daily to solve problems, both in the

studio and life in general. Social distancing takes a toll on how we interact with people we know. It also makes it difficult to interact with people we don't know. That is a real limitation. We have to stretch our connections and seek fresh input if we are to remain creative. I recall a line by Bob Dylan, "He not busy being born is busy dying." Being born involves attention, effort and reward.

Here's the challenge I offer. You belong to an incredible group of creative people. Explore the Member Directory on our web site. Find someone whose work intrigues you. Introduce yourself and start a conversation. The odds of that being a welcome interchange are very high. You will accomplish several things. First, you've made a new connection. Second, you don't know where that conversation will lead, but it will likely result in some new insight. Third, you have taken control over social distancing by safely eliminating the distance. You never know until you try. Then you know!

Financial Assistance for Artists

Artist Relief

\$5,000 grants to artists facing dire financial emergencies due to COVID-19

[artistrelief.org](https://www.artistrelief.org)

US Relief Package for Artists

<https://news.artnet.com/art-world/unemployment-ben->

To Fellow PNWS Members

I hold an Annual Wine Dinner event at my home each summer. Typically 100-125 people attend. The garden was designed to accommodate these kinds of events with multiple places for sculpture and other higher end garden art. This year I would like to provide an opportunity for 4-5 PNWS sculptors to show their work. It's not specifically meant to be a selling opportunity but obviously any sale would be great for the artist. There is no commission split required if a sale is made. The opportunity is to be in front of a diverse group with an evening of wine, music and fun is the idea.

Here are the details:

Event: Old Cab Wine Club Annual Dinner Party

When: August 23, 2020

Time: 4:30 pm till about 10 pm +/-

Special Guest:
Tony Starlight
Band—60's,
70's, some 80's,
country western
and other genre
music

The garden has
a number of
places where
sculpture can be

shown. Go to <https://cookdevelopment.com/bella-terra/> to see the venue—the Bella Terra. The only size limitation is what the artist can physically move in and out for this one day event. Setup can be done the day before or the day of, with removal the following day.

Please contact me if you are interested.

Terry Cook

Cook Development Corp.

www.cookdevelopment.com

<https://www.instagram.com/terrycook1648/>

cell: 503-349-3222

