

Sculpture NorthWest

Quarterly

April - May - June 2011



ELENA ENGELSEN, 'PELICAN',
MARBLE, 19"H X 31"L X 18"D

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MISSION STATEMENT

The purpose of the NWSSA's *Sculpture NorthWest Quarterly* is to promote, educate, and inform about stone sculpture, and to share experiences in the appreciation and execution of stone sculpture.

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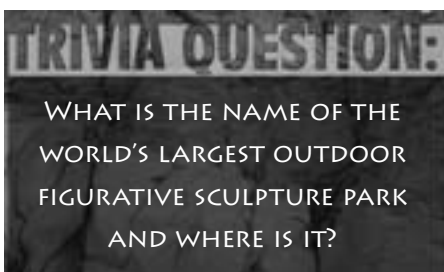
FROM THE PRESIDENT...

Ah, it's that time of year again. Summer time. Symposium time. The time of year when we get to gather, get dirty, and play with stone collectively.

When I look back on my carving career to date I remember when I stumbled across the NWSSA and see it as a turning point in my life on a myriad of levels. There is something particularly profound in the discovery of a group of people who share your strange passion. And as luck would have it, to find that they also don't mind sharing their knowledge, processes, friendship and laughter.

This experience is unrivaled in my world. So, this year I will again embark on a privilege - the honour of spending time with all you stoners, you who I call my friends. And I know that when we meet this summer, those connections will help me continue my growth as a person and as an artist. I can't wait to see you all very soon.

-Gerda



At this very moment the sun is shining on Whidbey Island so let's call it the beginning of a glorious summer of carving and living life to its fullest.

This issue is dedicated to women who have had to struggle for their rightful place in the sculpture world. Penelope has written a few words depicting the difficulties and successes of some of the first recognized women sculptors.

We are also showcasing one of Norway's preeminent sculptors, Elena Engelsen. Our own Tone Ørvik was good enough to interview Elena and send us the results. We have included Elena's website so that you can see much more of her dynamic sculptures. Engelsen is known for her empathetic and masterful approach to the depiction of animals and their inherent vulnerabilities.



FROM THE EDITORS...

And this issue's Artist Spotlight lights up three more of our women members making their contributions to stone sculpture. Karen Ryer shares with us the story of her unusual Funery cat in Carrara marble. Tamara Buchanan tells us about one of her latest "hopeful" sculptures, this one a complex simplicity in Verona red marble. And Candyce Garrett gives us the blow by blow of whipping-up a big, stunner in red and black granite.

We will also introduce you to a little-known quarry in an offshoot of the Skagit River Valley in Western Washington. André Pomeroy gives us some idea of the huge variety of stone he has and tells us how to get to where it is.

-Lane and Penelope



A NOTE FROM GERDA ABOUT CAMP B

Our annual symposiums are what NWSSA does best. There is very little that rivals the gathering of old friends and new. Eight uninterrupted days filled to the brim with discussions about sculpture, learning new tips, processing new ideas, new inventions and sharing that glorious dust on the field.

This kind of connectivity is what we all hold dear and what helps us push through challenging times, as well as to bask in the good times. Each year offers a new beginning, an opportunity to keep growing in the pursuit and passion that comes with carving stone.

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ARTIST SPOTLIGHT

THERE'S ALWAYS HOPE

BY TAMARA BUCHANAN

What more is there to say? There is always hope: that suffering will end, that compassion will prevail, that the next stone will be more beautiful than the last.

This sculpture is in Verona red marble. I picked up this stone while in Italy carving even though I don't usually carve highly colored stone. My preference is granite, basalt, white marble, and limestone. It is important to me to use light and dark, shadows, and reflection to



▲ TAMARA BUCHANAN

◀ 'THERE'S ALWAYS HOPE', ITALIAN RED MARBLE, 22" X 15" X 4"

help a viewer's eye move around a sculpture. I often feel wild patterns and bright colors distract from that process in my work. Complex curves made to look simple work very well in this stone.

In the almost 30 years that I have sculpted stone, my work has covered a wide range. I usually have 5 or 6 pieces in process at the same time. Right now in the studio waiting for me are: a basalt fountain ready to be polished, a 5ft tall limestone homage to a cousin who is an Aleut who had to give up her salmon fishing, an abstract in Carrara marble, a garden Kami in limestone, a granite Nose that is 3ft tall, and a marble piece that probably will be some sort of mother and child figure. To make a statement succinctly has always been a goal. Almost all of my work has an organic feel and often when I am through I realize I've been working on one of my "issues." I love to talk through my sculptures; they are often so much more eloquent than I.



SYNERGY

BY CANDYCE GARRETT

syn·er·gy

noun

The interaction or cooperation of 2 or more organizations, substances, or other agents to produce a combined effect greater than the sum of their separate effects.

Synergy is the interaction of softness in curves and circles with a sharp, angular design piercing through, and red and black granites to emphasize the boldness of the design. My fascination with attempting to soften granite led me to designing something everyone could identify and interpret in their own way.

Once I had a design in mind, I drilled and broke a 6' x 8 1/2" square African black granite slab with pins and wedges into an irregular circle. After finding the center and drawing circles to represent a target, I cut out a 14" diameter hole with my hydraulic

chain saw. I then plunged the tip of the saw 2 1/2" around the inside circle and 3 1/2" deep on the outside circle. In order to soften the look, I used a diamond cup wheel to grind out the saw marks on the inner circle, then polished up to 3000 grit. I also polished the raised circles for contrast..

The red arrow, 8" thick, was cut with the chainsaw, then shaped with a 4 1/2" grinder and 4 1/2" diamond blade. The point of the arrow and the



outside fan shape of the arrow were recessed, pinned and glued 1" into the black granite. The 2 pieces within the target were cut and shaped to fit between the raised areas to give the illusion the arrow is piercing through the black granite target.



◀ "SYNERGY",
AFRICAN BLACK GRANITE &
TEXAS RED GRANITE,
8' X 6' X 8"

FUNERY CAT

BY KAREN RYER

As a lawyer, I spent many, many years on the front lines of civil rights law in the San Francisco Bay Area. I retired to devote myself to learning the art of stone carving and to our two small companies (Stone Sculptors Supplies and Withywindle Gallery) here in Guerneville, California, heart of the Sonoma County wine country. I also teach beginning carving at our full service stone carving studio.




'FUNERY CAT'
CARRARA MARBLE, 16" HIGH



The most interesting commission work I get is from Funeria Gallery in a nearby community of Graton. The gallery specializes in art which honors folks and animals who have died.

Three years ago, I was commissioned to do the cat in the picture on this page. It was for a couple's cat that died, and is carved from Carrara marble, hollowed out, and now holds the cat ashes. I had to get a certain expression on the cat's face—smugness....I hope I succeeded. The couple seems quite happy with the results.

Currently, I am commissioned to do an Atlantic Puffin for human ashes. This is a real challenge, since I have to get the shape of the bird on the outside, and hollow out the inside to hold a substantial amount of ashes—humans are larger than cats. I am doing it out of Italian arabescoto marble, and enjoying learning about puffins, a bird I was not familiar with.

In addition to my commission work, our gallery and our stone and tool supply company keep me busy, and of course, the obligatory buying trips to Italy for stone and tools are an added adventure. My advice: keep on reinventing yourself and you'll never get old. 

THE HAND THAT ROCKS THE CRADLE ALSO CARVES THE MONUMENTS



LEFT TO RIGHT: ANNA HYATT HUNTINGTON (1876-1973), ANNE WHITNEY (1821-1915), EDMONIA LEWIS (1844-1911), HARRIET HOSMER (1830-1908), 'JOAN OF ARC', BRONZE, BY ANNA HYATT HUNTINGTON

WOMEN AS STONE SCULPTORS

BY PENELOPE CRITTENDEN

Who knows when the first woman picked up something sharp and decided to use it to carve an image in stone? The studies of many early ethnographers and cultural anthropologists indicate that women often were the principal artisans in the cultures considered as Neolithic, creating their pottery, textiles, baskets, and jewelry. However, no mention is made of stone carvers at this point.

The earliest three-dimensional public artworks made by women were wax figures. These were life-size clothed effigies for which women modeled the hands and heads, hyper-realistically, in wax. (The clothes were, probably, made by women too, but there is hardly any research on this yet.)

Women built a specialist tradition in wax modeling, going back at least as far as the Middle Ages, when nuns made candles, flowers, and statues of saints in wax. In America, Patience Wright (1725-1786), who had not only a talent for art but a talent for self-promotion as well, is usually credited with being the first professional woman sculptor.

Patience began modeling in bread dough and local clay. Widowed early, she turned her hobby into a means of support. Wax was readily available from candle makers and required no tools or training to use. Capitalizing on her talent and forceful personality, she began a traveling wax works show, moved to London, met Benjamin Franklin, was received by and modeled portraits of the king and queen, and became a legend in her own time. ►



"BEATRICE CENCI", MARBLE (FRONT), BY HARRIET HOSMER

During the eighteenth century, a number of enterprising women, took up wax modeling, among them Marie Grosholtz (1761–1850), later known as Mme Tussaud. These women specialized in waxworks of prominent contemporaries, and some even traveled from city to city in order to show their homemade, but very popular collections of waxworks of prominent contemporaries to the local public for a fee.

Such work, which continued through the seventeenth and eighteenth centuries, all suggest the sculptural back doors through which eighteenth-century women artists entered the domain of public sculpture.

In wasn't until the mid-1800s that a new generation of women stone sculptors emerged. Going against the accepted role of wife and mother, these women were often ridiculed and ostracized. The lucky ones had the financial and emotional support of their families and the private means to afford materials and formalized training.

In America, women could attend academies such as the National Academy of Design and the Art Students League in New York, the Pennsylvania Academy of the Fine Arts in Philadelphia, and the Art Institute of Chicago.



"BEATRICE CENCI", MARBLE (BACK), BY HARRIET HOSMER



'VULTURES' BY ANNA HYATT HUNTINGTON

Many others, however, chose to study in Italy and established studios there, taking advantage of the company of stone carvers and craftsmen as well as the ready supply of white statuary marble. These artists worked in the prevailing neoclassical style for their monuments and commissions.

The first "school" of women sculptors arose around Rome-based Harriet Hosmer (1830-1908), Anne Whitney (1821-1915) and Edmonia Lewis (1844-1911.)

Harriet Hosmer began her life in Watertown, Massachusetts and from an early age was often to be found in a clay pit near her home "modeling horses, dogs, sheep, men and women." Her high spirits and strong will earned her expulsion from school not just once but three times. After school she decided to pursue sculpture in earnest. Although her father encouraged her, the rest of Massachusetts was not so understanding. Even her friend Nathaniel Hawthorne despaired over her unmarried state and her "jaunty costume" which consisted of a "sort of man's sack of purple broadcloth, a male shirt, collar and cravat and a little cap of black velvet." Fortunately she came from a supportive family who enabled her to go to Rome and study. Even though her "Beatrice Cenci"(1857), was a triumph at the 1857 Royal Academy exhibition in London, she nevertheless still had to deal continually with rumors that one or another of

her male associates did her work. Slander and prejudice dogged most of her career.

Anne Whitney (1821-1915), also from Massachusetts, was driven by a passion for social justice and many of her sculptures reflected her social sympathies. Her colossal "Africa" (1864, destroyed) embodied antislavery sentiments in an idealized neoclassical form. Experiencing much of the same prejudice that Harriet Hosmer faced, and with a similarly supportive family, Anne too went to Rome where she was one of several young American women sculptors who went to work there among their male colleagues.

Edmonia Lewis (1844-1911) had not only to struggle with prejudice against women sculptors, but also against her mixed black and Chippewa heritage. After school she went to Boston, the center of liberal thought at that time, and began studying with Anne Whitney. Eventually, she too went to Rome to study, there creating life size marble works celebrating emancipation and her Indian heritage. Although some feel that her work lacks the conventional polish of some of her contemporaries, her passion, expressiveness and ethnic content have great appeal. Her life-size marble "Free At Last" powerfully symbolizes the emancipation of black people. Lewis said that she was expressing her "strong sympathy for all women" ►



'FOREVER FREE', MARBLE,
BY EDMONIA LEWIS

who have struggled and suffered." Refusing to be stopped by racism or the patronizing attitudes of her times, she became the first major black sculptor in America.

In the early 1900s, although it was still considered odd for a woman to choose sculpture as a vocation, more and more women became accepted. One of the most respected and influential, was the renowned sculptor of animals, Anna Hyatt Huntington (1876-1973.) "Animals have many moods and to represent them is my joy."

Anna broke new ground for women sculptors. Her bronze "Joan of Arc" (1915) was the first equestrian statue by a woman. Independent of spirit, her formal training was short and she could often be found at the Bronx Zoo, "a tall

young woman in a tailor-made frock and red plumed hat, doing a clay study of a bison." Although she had no plans to marry, she finally accepted the repeated proposals of wealthy philanthropist Archer Huntington. Now, with unlimited financial resources at her disposal, she was able to work on a larger scale and support the work of other artists. The Huntingtons were responsible for the founding of fourteen museums and four wild life preserves. The most famous of these being the 9,000 acre Brookgreen Gardens in South Carolina founded by Anna and Archer in 1931. Originally intended as a setting for her sculptures, she soon commissioned works from her friends and it eventually developed into this country's first public sculpture garden and has the world's largest collection of figurative sculpture by American artists in an outdoor setting.

Little by little, prejudice against women as sculptors grew less adamant and by the late 20th century there were many successful women stone sculptors. Cleo Hartwig (1911-1988), Barbara Hepworth (1903-1975) and Jane B. Armstrong (b. 1921) to name only three.

Coincidentally, or not, sculpture by women was more prevalent during the Suffrage Movement of the latter part of the 19th Century and the early 1900s. But in post-war America, around the 40s, the image of woman as homemaker seemed to take over and it wasn't until the feminist movement of the 1970s that acceptance of women in new fields began to be seen again.

It has been a long slow ascent for women as sculptors. Starting in caves making household crafts and goddess worship paraphernalia, they were denied anything much more than that until a few began modeling figures in wax to make a living with traveling displays. With a few lucky breaks and access to some money, a handful of women went to Rome where they began producing world-class art, allowing them to finally force their way into a man's world and produce their own renaissance.

This issue of Sculpture NorthWest is dedicated to women in every country who for generations have struggled to follow their muses and create their magnificent art that we see throughout the world today.



'WILLIAM PITT', WAX WITH CLOTH
CLOTHING, BY PATIENCE WRIGHT

ELENA ENGELSEN IN CONVERSATION WITH TONE ØRVIK

Elena Engelsen is Norway's foremost sculptor of animals. Modeled in clay, and executed in stone or bronze, Engelsen's animal sculptures invite us to look at the physical particularities of their species – the shell of the armadillo, the stance of a watchful lizard – and to experience the singular animal's existence and vulnerability at the same time. Her sculptures evoke compassion, not sentimentality or an anthropomorphic emotionality. They challenge us to understand more about each species and the infinite diversity of nature – from the giant bronze tiger outside Oslo's Central Station to the curled up little mouse in stone, a snail, a crocodile.

Gallerist BjOrn Li writes about the vulnerability in Elena Engelsen's sculptures, "Never previously has a creature such as Engelsen's Tube-nosed Fruit Bat appeared in art, suspended by its claws, the bat is depicted with its wings wrapped around its body, while the green eyes shine, sphinx-like, from an unprotected head, having none of the Egyptian sphinx's authority, it is vulnerable to attack by its enemies even as it is suspended within the parody of an armour."

Interviewed over the phone, Elena is warm, charming and down to earth, and generously willing to share her experience as a sculptor.



'TUBE-NOSED FRUIT BAT',
MARBLE AND BRONZE
21 ½ "H x 7 ½ "L

TØ: How did you get started as a sculptor?

EE: I've had a strong feeling for the materials since I was little. My father was a wood carver, and my two sisters and I got involved in the carving process very early. I interned at the School for Art and Crafts in Oslo for a couple of years, before I moved to the Netherlands and learned to carve stone at a stone carving business in Amsterdam. They started me out pitching corners for building stones. All we had was an angle grinder; everything else we did by hand. It was heavy, but really fun.

TØ: This is interesting for us here in the States, since we tend to use large power tools.

EE: I was fortunate to learn a craft, to learn techniques for carving right, "with air in your arm pits." I created small models in clay, and learned how to enlarge them by two or three sizes for stone; using midpoints and sawing into the stone with an angle grinder, and then pitching the form.

TØ: You were in effect an apprentice?

EE: Yes, and I learned how to carve inscriptions, which has been a great benefit. When I returned to Norway after seven years, I got work at a gravestone company in Oslo, and did stone lettering for a living. When I got together with Per Ung (TØ: established Norwegian figurative sculptor), ►

he encouraged me to quit the job and concentrate on my own work. We have been married for many years, and have worked together on large public projects. He also encouraged me to do molds of my stone sculptures for bronzes, to make a better living as a sculptor. Without him, I am not certain that I would have dared to do it, because I was insecure about my own work.

TØ: You have exhibited since 1977 and your commissions are all over Norway. What has it been like for you as a woman sculptor? What about children, for example?

EE: Per and I have a son who is 22 now. When he was little, I was home with him and modeled clay at the kitchen counter. As he was growing up, I adapted to his schedule and worked a few hours a day. To me it has been a very positive experience to be a woman sculptor. Of course,



'ARMADILLO', HARDSTEEN, 11" HIGH X 20" LONG X 20" DEEP

are too detailed; they don't lend themselves to Alpha tools. It is better to do it by hand. But it has destroyed my arms, somewhat. Modeling in clay can give you problems, too, with tendonitis. Though working on the PC is worse, isn't it? I did start using pneumatic tools, which made everything easier, but took some of the charm away.

TØ: It's easy to lose some of the intimate, direct connection with the stone that way.

EE: Yes. Since I am not concerned with being faithful to the model, I like the way the sculpture is formed and keeps changing while it's underway. Stone will have its own expression and you adapt to the stone and its structure and what it gives. We need to let the stone talk for a bit. It has to be part of the expression and the decisions.

TØ: What kind of stone do you use?

EE: I use softer stones like marble, and also a Belgian/Irish stone called hardsteen, which is calcified clay. It comes from under the ground and it smells a little bad, but it gives great variety of color depending on how you polish it.

TØ: Do you use a model every time?

EE: Always. I travel to different zoos, perhaps with an idea in mind, and model the clay model based on what I see. I also have a whole lot of books about animals.



'SEAL', HARDSTEEN
12"H X 29"L X 11"D

it's easier for men, physically, but we have tools now that help us.

TØ: You still work mostly by hand?

EE: I use the angle grinder, but I do almost everything else by hand. Polishing. Especially with wet-dry paper which folds beautifully in your hand. My sculptures



TØ: Why animals?

EE: Because it is what I feel that I am good at. There is so much texture and tactility in the animal world. I grew up with animals and feel connected to them. Where I grew up, there were horses and dogs, and farm animals. My sense for exotic animals was awakened when my parents brought home a turtle!

TØ: What about sculpting people?

EE: I tried, but I prefer animals. I call myself an animalist. You feel it, what your strength is, and what you are good at, what you lean towards and what grabs your attention.

TØ: What is next for you?

EE: I have some private commissions, in bronze.

TØ: Are people more interested in bronze than stone?

EE: People know that stone is original, and costs more. Also, bronze can be repaired more easily if anything happens.

TØ: In the States it is now more common to have bronzes done in India and stone in China.

EE: That wouldn't work for me; I need to work in the mediums. I never use assistants. I do all the work myself in stone, and I work directly



'POLAR BEAR', MARBLE, 39" LONG

with the foundry. You need to go through the process.

TØ: Would you say that you are moving more towards bronze?

EE: Yes, it has to do with the fear that I could really hurt my arms.

TØ: So many people ask how long it takes to complete a sculpture.

EE: I once carved a sculpture in a summer, 7 to 9 weeks. It is a slow process, but it is important to be

impatient. You can't be too patient when you work with stone! It is no fun to get stuck with a sculpture for years – get it done.

TØ: Are there any animalier sculptors who inspire you?

EE: Rembrandt Bugatti, who worked in the zoo in Antwerp. He is my great hero. We work completely differently, but I admire him.

TØ: Your animal sculptures are soulful. You show some of them resting, but they look as though they are about to awaken. There is so much motion in your sculpture.

EE: It is important to me to express their vulnerability. Like the Armadillo: It is secure inside the shell, but it falls asleep and you see how vulnerable that makes it. You see it in the gaze of animals, and it's important to study the mimicry and try to express that.

TØ: Do you have animals yourself?

EE: We've had cats and dogs, now I only have two old cats.

TØ: What kind of advice would you have for people who work in stone?

EE: It can be difficult to make the choice to become a sculptor. Yet, for some it is just something that ►




'PELICAN',
MARBLE, 19"H X 31"L X 18"D

you have to do, it isn't a choice – it is your way in the world, and you don't think much about the alternatives. It is who you are, what you have to work with. When I was a teenager, I was so certain that I was never going to do anything in art, and here I am You have to believe in yourself and what you do. Getting encouragement is important. What you do may not appeal to others, but you have to stick to it. You know the feeling when you "get" it and it's flowing.

To see more of Elena Engelsen's work, go to www.elenaengelsen.com



TRIVIA ANSWER:



Brookgreen Gardens is a 9200 acre tract along the Atlantic shore of South Carolina. Four rice plantations were purchased by Anna Hyatt Huntington and her husband in 1931 to showcase her sculpture. Eventually, the collection was extended back to the early nineteenth century and forward into the twenty-first century. Today this collection contains over 1200 works by 350 artists.

The gardens are open daily from 9:30 to 5pm. Closed on Christmas.

ANDRÉ POMEROY'S QUARRY - COME SEE US!

BY ANDRE POMEROY



ANDRÉ POMEROY AT ONE OF HIS MAY QUARRY SITES

The Londonderry Quarry, also known as Sculptors Quarry, has been owned and operated by me: (Michael) Andre Pomeroy since 1989. To get to our 80 acre property: from Burlington on I-5 go east on Highway 20, driving for about 50 miles up the beautiful Skagit Riv-

er valley. At the town of Marblemount turn right for another four miles up the Cascade River. We are on Jordan Mountain on the south side of the Cascade River. At the end of that drive you will find a stone lovers' dream! We offer an abundance of sculptural, architectural and gem quality stone that we take from many active quarry sites. Stone types available include soapstone, serpentine, granite, argillite, as well as many colorful varieties of quartzes, chlorites and metamorphics. And we are always finding something new as we work these sites.

The entire Pomeroy family and I look forward to sharing with you the joy of stone sculpting and the beauty of creation.

For questions or precise directions: 360-333-9015 masters_stone@hotmail.com.



'WALRUS', ARGILLITE WITH FOSSILIZED IVORY TUSKS AND WALRUS WHISKERS

CLASSIFIEDS & ANNOUNCEMENTS

STONE SCULPTORS SUPPLIES GUERNEVILLE, CA

Thank you, Pat and Karen for helping to sponsor John Fisher's first-time attendance at Silver Falls last year. Your continuing generosity is appreciated.

And, in addition, Pat and Karen are continuing their discounts on purchases by NWSSA members. All stone is 25% off unless it's a special or a grab bag. 10% will be taken off of imported, Italian tools (Cuturi and Milani). All other tools are 20% off. You must note in the comment section that you are a member or call in your order at: 707-869-1666 or 707-869-1021.

Info@stonesculptorssupplies.com

CARVING CALENDAR 2011

Camp Brotherhood 2011

July 9 - 17, 2011

Mt Vernon, WA

Silver Falls

August 26 - September 1, 2011

Silver Falls State Park, OR

...continued from page 3

A NEW ARTIST AT CAMP B THIS YEAR

By now most of you will have received your brochure in the mail and so you know what to expect from Camp B 2011. We are pretty excited that Matt Auvinen is our guest artist this year. Matt bridges the gap between the old world and the new, sharing his time between California and Italy. This modern nostalgia is reflected in his work and is clearly defined in his artist statement. See more of Matt's work at his website: mattaauvinen.com.



"My sculpture reflects an interest in cultural artifacts, discarded objects, and their potential value and forms that possess an inherent meaning. This work is often full of irony and reflects the irrational and often capricious nature of what comes to be defined as significant."

-Matt Auvinen



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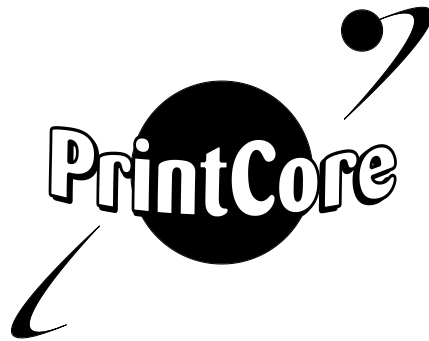
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