

Sculpture NorthWest

Nov/Dec 2014

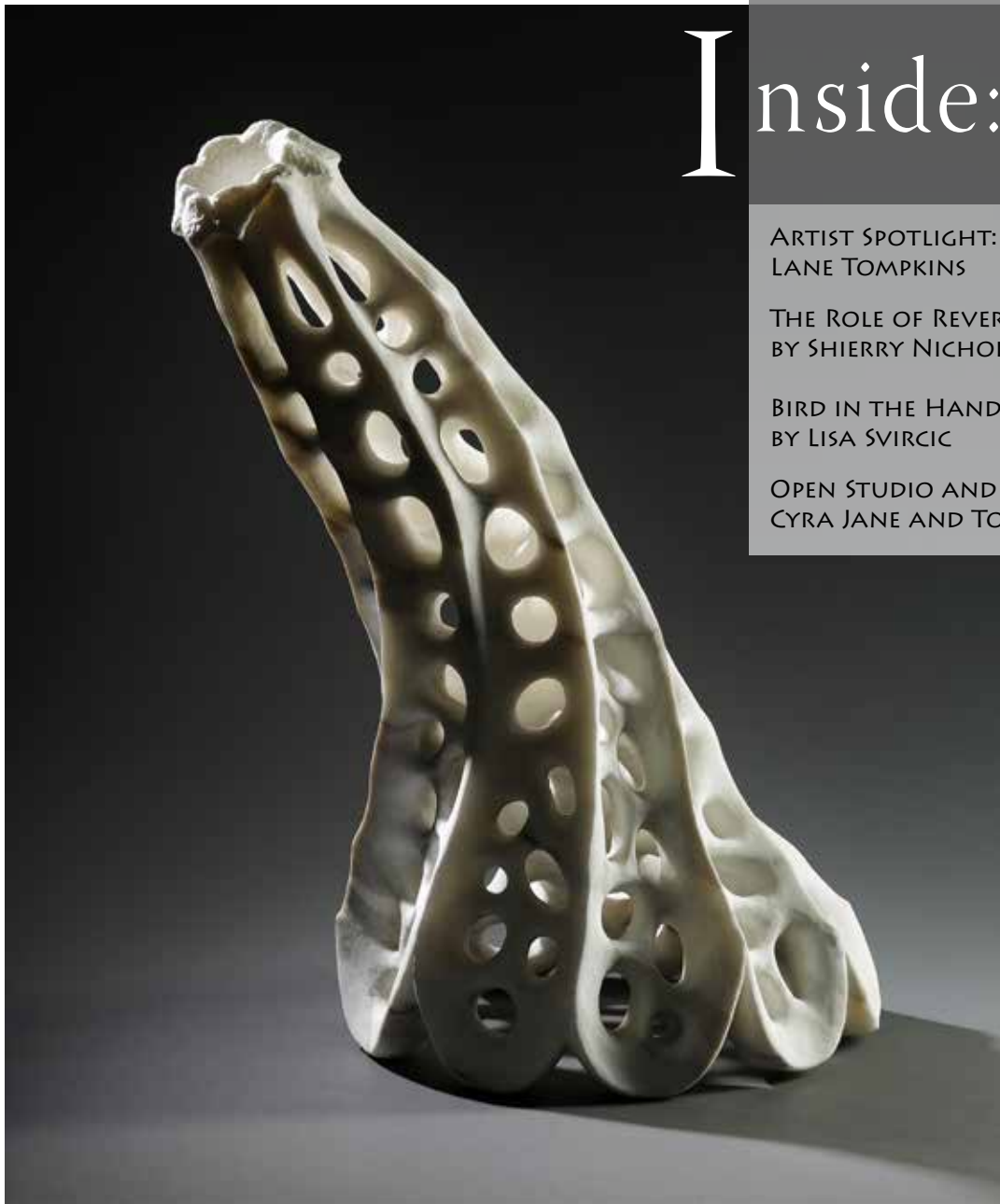
I nside:

ARTIST SPOTLIGHT:
LANE TOMPKINS

THE ROLE OF REVERIE IN STONE CARVING
BY SHIERRY NICHOLSEN

BIRD IN THE HAND
BY LISA SVIRCIC

OPEN STUDIO AND PARTY
CYRA JANE AND TONY KAUFFMAN



LANE TOMPKINS: 'CLERIC', 21 INCHES HIGH, CALACATTA GOLD MARBLE

Sculpture NorthWest is published every two months by NWSSA, NorthWest Stone Sculptors Association, a Washington State Non-Profit Professional Organization.

CONTACT

P.O. Box 27364 • Seattle, WA 98165-1864

FAX: (206) 523-9280

Website: www.nwssa.org

General e-mail: nwssa-office@nwssa.org

NWSSA BOARD OFFICERS

Carl Nelson, President, (425) 252-6812

Michael Yeaman, Vice President, (360) 376-7004

Ken Barnes, Treasurer, (206) 328-5888

Verena Schwippert, Secretary, (360) 435-8849

NWSSA BOARD

Pat Barton, (425) 643-0756

Gerda Lattey, (205) 538-8686

Ben Mefford, (425) 943-0215

Jon Schmidt, (425) 330-2415

PRODUCTION STAFF

Penelope Crittenden, Co-editor, (360) 221-2117

Lane Tompkins, Co-editor, (360) 320-8597

DESIGNER AND PRINTER

Nannette Davis of QIVU Graphics, (425) 485-5570

WEBMASTER

Carl Nelson

carl@mostlyrandom.info

425-252-6812

Membership.....\$45/yr.

Subscription (only).....\$30/yr.

Please Note: Only full memberships at \$45/yr. include voting privileges and discounted member rates at symposia and workshops.

MISSION STATEMENT

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

© 2014 NWSSA

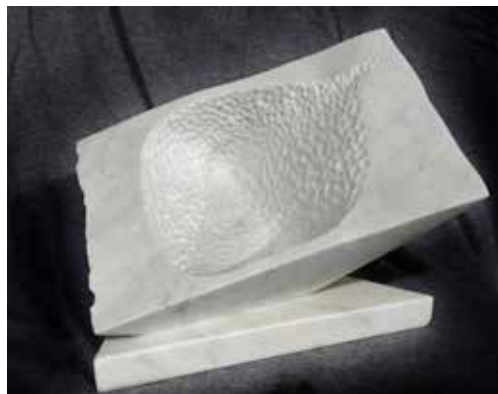
All rights reserved. No part of this publication may be reproduced without the consent of NWSSA.

SCULPTURE NORTHWEST NOV/DEC 2014

In This Issue

Letter From The President ... 3

Letter From The Editors ... 3



Artist Spotlight: Lane Tompkins ... 4



Reverie in Stone Carving ... 8

Open Studio and Party ... 10



Bird in the Hand ... 11

Classifieds & Carving Calendar ... 12

FROM THE PRESIDENT...



I recently found myself in a conversation with a group of people about selecting art for a show. The topic of “art and craft” came up and I found myself saying: it’s art when the hand is not certain of where it is going before it starts. Otherwise it’s craft.

It seemed to make sense and yet so much was left out. Whose hand? Going where? Starting when? Where did I get such a notion? Why does it matter?

On reflection, I realized my point of view is synthesized from Dennis Dutton’s *The Art Instinct* and by *The Principles of Art* by R.G. Collingwood, as well as talks with Batya Friedman and Lee Gass. Collingwood’s point was that skilled work is purposefully directed toward a final product or designed artifact. The craftsman knows in advance what the end product will look like while the artist, still requiring skill and technique, does not know, when starting out, what the end state of the finished piece will be.

While Dutton said, “We pay craftsmen to paint houses or repair clocks because of the dependability of learned techniques: these people know what they are doing. But in the sense of using skill to produce a preconceived result, creative artists strictly speaking never know what they’re doing.”

Assuming skills and technical ability are the same, the distinction is about intent and goal of an effort.

In an email exchange with Lee Gass his summary was: “... a difference between an artist and a craftsman is that the craftsman knows, and can know, the desired outcome. If so, it would mean that a craftsman could plan things in detail. List steps. Make a recipe. Follow it. At least to some extent, according to this idea, an artist must discover the pathway while he walks it, as Antonio Machado suggested about life in general.” (http://en.wikipedia.org/wiki/Antonio_Machado)

In the Artist/Craftsman way of thinking, where does the designer fit in? This question comes to mind, because I have been working with Batya Friedman to set up the January 17th evening workshop: Art, Design, and Intention – All to What End? (<http://nwssa.org/events/upcoming-workshops>). She speaks of two different worlds; “...the designer is intentionally interventionist with a goal of effecting change of some sort, be it imagining a new “thing”, a new technology, or a new social structure; in contrast the artist is accountable to form and beauty — magic in the universe. Artists may or may not choose to engage with social or political change. Both designers and artists typically remain open throughout their processes to the direction their work may take them. They are often surprised by what emerges in the end.”

Is the designer an artist, craftsman, or both?

I leave that as something for you to ponder while you work with your stone. May the coming months be ones of discovery and magic.

... Carl

FROM THE EDITORS...

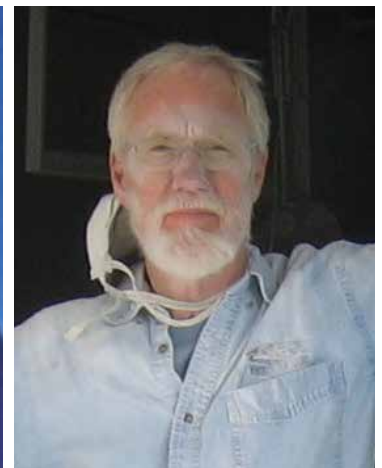
Yes, the cold weather is here, but isn’t the bright sun nice? There might still be some outdoor carving weather for us.

In his letter, President Carl Nelson talks about a January workshop dealing with a person’s intent when creating and designing. As a small part of that is the familiar age-old definition of art and craft, see if you agree with what Carl, Batya Friedman and Lee Gass have to say, and think about setting the date aside.

Lane Tompkins will return to the Artist Spotlight. You will see that his art has changed quite a bit from what he showed us in 2009.

Do you use the powers of reverie when carving stone? Shierry Nichol森 will tell us how she uses it and how it might work for us as well.

You’ve heard about what a bird in the hand is worth. Take a look at the limestone sculpture that Lisa Sviricic, a recent member, carved at Silver Falls.



And it’s, once again, party time at the studio on Vashon Island. Cyra Jane and Tony Kaufmann will be welcoming us all to come have a good look and a great deal of fun.

Happy winter everyone!

...Penelope and Lane

ARTIST SPOTLIGHT

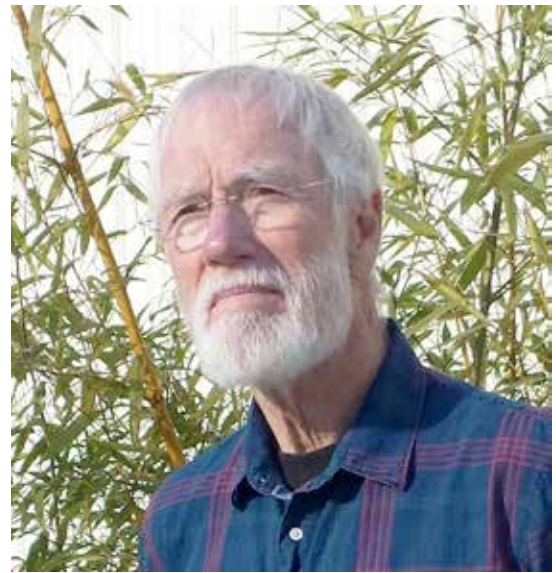
MEET LANE TOMPKINS

Meet Lane Tompkins again, after 5 years

Who are you?

I am the same Lane Tompkins that was in the Artist Spotlight in the January/February, 2009 issue. That time I answered this question with a short, pre NWSSA bio ending with the fact that I was in the process of moving to Whidbey Island. I made that move and continue to live in Langley and am one of a dozen artists working at the Freeland Art Studios, just up the road from Langley.

Since my last spotlight tells about what I carved before coming to Whidbey, Let me tell you now about the completely different kind of sculptures I've been carving since moving.



How does your art reflect your philosophy?

I don't think it does very much. I try to let my form-finding do its own thing, at least without too much influence from my philosophy. I come up with a design I like, find a rock that will hold it and begin.



▲ 'FIRE IN THE SKY', 38 INCHES HIGH,
CALIFORNIA ALABASTER

How has NWSSA influenced your work as an artist?

NWSSA gave me my real beginning in stone carving tools and techniques and, more importantly, submerged me in a loving group of friends that helped me get past dreaming and to make art.

Describe your art in your own terms – focusing on your stone carving.

There are three types of art I have carved since moving to Whidbey. The first was a series of horse sculptures. The second was abstracted organic forms. And the last, the one I'm working on now, is abstracted organic forms in white marble, mostly Carrara - with lots of holes.

When I sold a horse sculpture (on page 6 of that 2009 issue) at Karla Matzke's Gallery on Camano Island, she asked me to do a horse series. It took me several months, but I got twelve of them carved. They went from single horses up to as many as five in a piece. I was thrilled when people bought five of those horse sculptures.

By this time I was starting to lose my enthusiasm for horse heads. Thanks to serendipity and to Google Images I became entranced with camels. Carving camels in stone and modeling them in clay for bronzes kept me busy for a year or so until I got bored aligning all those eyes and ears.

That's when I got the idea that it should be great fun to just "push" the stone where I wanted it to

go, nothing aligned, nothing needing to be copied on the other side. This was to be my second type of carving since moving to Whidbey. I know, lots of you guys have been carving abstracted forms all along, so, in a way, I'm just catching up to you.

And the third type of carving, what I'm doing now, is what I sometimes call holey stone. I love changing a 180 pound rock that I couldn't possibly pick up, in to a 40 pounder that I can pick up with one hand. I just stick my fingers into the holes, like a bowling ball, and carry it around. I am definitely not talking about a rock with a hole in the middle, I'm talking about cutting holes numbering in the dozens, like eight or nine dozen.

How do you get your ideas?

There is a time between wakefulness and sleep that has been valuable to me. When I'm in that "zone" my mind seems freer to roam around on whatever stone I might give it. I start to picture various forms and do a kind of carving in my mind just to see if they look interesting enough to actually cut. Often they do

not, but when something does stick, then I can choose a stone and get to work.

How is your work area set up?

I have a small space in the large Freeland Art Studios building. We now have 12 artists working there. I love the interaction we all have with one another. In the middle of working, another artist will stop by and we have a discussion about what ever I'm working on. So many of those conversations have helped me to "see" better what I'm doing and how I might improve my method or approach.

Describe some of your recent work.

I carved ROUNDABOUT in Italian cloud alabaster toward the end of the horse series. As you see, what I call a horse is really a horse head and neck on an abstract, body-like platform. By the time I got to this sculpture, I could make a few marks on the stone and begin to cut. I like this "direct carving" technique much better than making models to copy. If you compare the heads of this piece with the heads on ROUGHOUTS, you can see the evolution of my horse head design. I like the cleaner look of the later ROUGHOUTS.

FIRE IN THE SKY is the first of my abstracts after tiring of all those eyes and ears. The stone was one of many that my studio mates and I bought from a Southern California dealer. This alabaster is composed of tubular, needle shapes bundled together. The tubular elements allow light to easily pass from one side to the other, giving it that brilliant glow in sunlight. The needles do not make it easy to carve. The edges of this piece, tended to chip if it was sharpened too much. I had to blunt this edge more than I wanted to keep the needles from chipping. I love that this stone looks fractured, but still holds together nicely. And I prefer to see the small, dark clay inclusions as "beauty marks" rather than blemishes. ▶



▲ 'ROUNDABOUT', 16 INCHES ACROSS, ITALIAN CLOUD ALABASTER



▲ 'ROUGHOUTS', 12 INCHES HIGH, TEXAS LIMESTONE

ARTIST SPOTLIGHT *(continued)*



▲ 'CORAL LIPS', 10 INCHES HIGH, CALACATTA GOLD MARBLE, PRIVATE COLLECTION

CLERIC (cover photo) was inspired by a ramble through elizabethturksulptor.com. Post Turk I just had to try my hand at removing almost all of the stone; finding out if I could do that and still keep the integrity of the shape.

The stone for CLERIC was most of the bottom half of the flower piece I called SPRING CROCHET that I carved from a 1200 pound piece of Calacatta Gold marble bought at Art city in Ventura, CA. When almost finished, CROCHET fell over and snapped in two. I certainly didn't think so at the time, but this turned out to be a good thing. The flower is better without the bulb and I got to use the bulb for CLERIC and for the smaller CORAL LIPS.

I began shaping CLERIC with an angle grinder and finished up with a die grinder using various 30/40 grit, electroplated, diamond burrs. Cleaning out the center was a real chore, especially up at the narrowing top.

What is the major theme or intent of your art?

I have only recently discovered my connection with Antoni Gaudi, the 19th century architect from Barcelona, Spain. I believe I have subconsciously been channeling him for years. In most of my work, especially in CLERIC, I can see his flutings and twistings of chimneys and roofing on his Palau Guell and



▲ 'FULL TORQUE', 42 INCHES HIGH, TEXAS LIMESTONE ON CHLORITE

the Casa Batillo.

Studying Gaudi's organic shapes and subtle curves has also helped me understand that the kind of thing that usually sets me to carving is the challenge to carve it, not the pursuit of art.

Do you work part or full time as an artist?

Definitely part time. 3 hours at a time most days of the week.

What stones do you prefer?

In the fifteen years I have cut stone my choices have been alabaster, limestone, chlorite and steatite. And now, of course, it's white Italian marble. Not so soft as to be fragile and not so hard that my burrs can't cut it. And Carrara holds together beautifully, even when I dare to cut most of it away.

What tools do you use?

An angle grinder with a flush mount electroplated, five inch blade and, my favorite, the die grinder. I love working a ball shaped or a cylinder shaped burr down into the marble. I also use a large silicon carbide burr.



▲ 'SELDOM SEEN SPOTTED CAMEL OF THE SPANISH SAHARA', 10 INCHES HIGH, STEATITE, PRIVATE COLLECTION



▲ 'HEART OF THE QUARRY', 9 INCHES HIGH, CARRARA MARBLE

What have been your satisfactions in your life as an artist?

The big thing for me has been the therapeutic effect of working stone. Had I not stopped by Silver Falls on a whim sixteen years ago, I might not be doing the only thing I've ever really wanted to do, the thing that I feel I can do to my full ability. I just love finding the forms. I can do pretty well modeling clay, too, but nothing can serve my soul like subtracting stone from whatever I



THE ROLE OF REVERIE IN WORKING WITH STONE

By Shierry Weber Nicholzen, Ph.D., FIPA

*These are excerpts from a talk I gave recently at a conference.
If you would like to see the full text, please email me at snicholzen@earthlink.net*

After defining reverie as both a state of mind that is open and receptive and also the kinds of things that come into the mind when it is in this state, I go on to say that I begin a piece without an idea of what it will become. Something in the stone catches my attention, and we go on from there. I continue:

The Kinds of Things that Come in Reverie

Now, I want to be more specific about what happens for me in the reverie that is part of working with stone. Things come into my mind in reverie – many kinds of things in many forms – that I may decide to try to embody in the piece in some way. Gesture, something in the form of a bodily movement, is one example. Or a visual image might emerge, perhaps an image of what a part of the stone could look like or perhaps an image that has no obvious direct connection at all with what I am doing. Or a word or a phrase might come into my mind, evoked by some aspect of the figure emerging in the stone.

Gesture, Movement, Body

The most basic form that my reverie takes in working with stone – and of course it might be different for other people – is a body reverie. It is generally movement images that come into my mind. By this I do not mean a visual image of someone making the gesture. It's more an internal feeling or sense of the gesture, a feeling in what you might call my internal psychic body that is kind of on the border with my actual physical body. A word I sometimes use for this kind of thing is "quasi-bodily" or "quasi-sensory." It's very characteristic of the aesthetic dimension of experience. When this kind of internal gesture – image comes into my mind I often make the gesture with my hand, so that there is a kind of external version of it as well. And of course if I want to embody that gesture in the stone I am going to have to use my hand to do so.

Of course a stone sculpture does not literally move. The gesture, the movement in it, is only implied by the form. Another way of saying this would be that as I form the sculpture the piece becomes a kind of a body, and the posture of that body implies



▲ 'JADE STORM', 11" X 6" X 6", UNKNOWN STONE – JADEITE?

certain forces of gravity and muscular tension that in a human body would give rise to or result from movement.

At the same time, if I am contemplating the stone within reverie, I may start to feel discomfort in what I am calling my internal psychic body. It is as though I'm empathizing with the stone-as-body by identifying my psychic body with it, and I may feel all sorts of psychic body sensations – again on the border of concrete body sensations – that tell me that the part of the piece I am contemplating is not quite right. "It" – that is, the sculpture as I am identifying with it – may feel stiff or tight, or lumpy somewhere, for instance. I may feel stifled, even almost suffocated. I think this too is a version of reverie.

Translation

But how is what comes into my mind in reverie, translated into the actual sculpture? Mental activity and a piece of stone are not very similar. This goes back to what I've said about gesture.



▲ 'BLACK AND WHITE TORSO', 18" X 10" X 8",
ALABASTER

Let us say that what comes into my mind is a gesture of curling over. As I said before, when you're making a stone sculpture you're making a body. And we ourselves are bodies; we all know how to make bodies do things. We know how to curl over, for instance. And conversely we know how something looks when it's curled over. So we chisel or file stone away so that a curling-over starts to be visible.

Finishing

As the piece gets farther along, and starts to hang together, starts not to be so radically changeable any more – starts to be “set in stone,” in fact – what used to be in my reverie is now in the piece itself. The sculpture is coming to be what I call a being in itself. It is not a human being, but it is made of psyche as well as of stone, because reverie translated through my hands has now gone into the stone.


Conclusion

What motivates me to make sculpture is a kind of curiosity, a sort of nonphysical hunger. There is something I would like to see and touch, something I would like to have existing in front of me that is not the same as anything that already exists, something new that doesn't exist yet. I can't even imagine what it is. But I know that if I make a piece of sculpture this is what will happen. Something I could not even imagine beforehand will now exist.

Walter Benjamin once said the work of art reflects back at us that of which our eyes will never have their fill.* The desire is to create something that will have this effect. Even if a piece of sculpture is weird, ugly, or disturbing, if it has come to be a being in itself in the way I have talked about, then it can be looked at and looked at – and remember that a piece of sculpture is three-dimensional, and the number of angles from which it can be looked at is infinite – it can be looked at and looked at and it seems as though my eyes can never have their fill.

**Walter Benjamin, “Some Motifs in Baudelaire,” in Illuminations (New York: Schocken, 1969), p. 187.*



▲ 'DANCING BEAR', 9" X 3" X 3" SOAPSTONE 

3000BC STUDIOS
14TH ANNUAL ART TOUR
18531 BEALL ROAD SW.
206.406.0711



DECEMBER 13TH, 2014 3-9PM ON VASHON

WE AIN'T SELLING NOTHING BUT A DAMN GOOD TIME...

(and probably a lot of Michael's jewelry because it's both beautiful and in an accessible price range.)

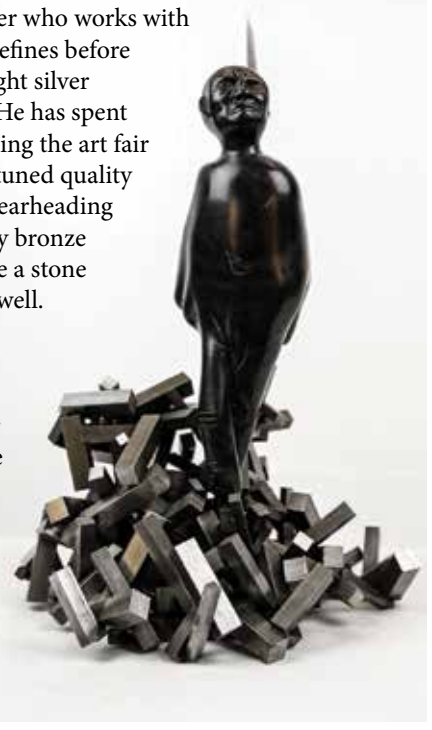
Anthony Kaufmann of 3000bc Studios joins forces with multimedia artist Cyra Jane and jewelry master Michael Kenney to host the premier stone-centric studio party on Vashon this holiday season! On Saturday, the 13th of December, we're gonna have an all out party starting at 3pm and wrapping up around 9. Home-made soup! Performers! Art! Music! Maybe Fire!

Tony works on monumental and private collection scale stone sculptures, often laminating contrasting beauties like basalt and onyx together to showcase the stone's unique characteristics. His powerful work steps you in a universal sense of time, engaging the viewer with an awareness of eras from the stone's formation millions of year past through humanity's dawn right into the interaction at the moment. His studio sets a wonderful stage for this evening of artistic celebration.

Cyra has been working in stone for about six years and creates strongly evocative tabletop sculptures incorporating metals and woods. She also paints and will probably sing for you sometime during the night. Her sculptures convey intense psychological / emotional journeys, drawing on dream imagery and a sense of very surreal whimsy. Her studio is also on the grounds, and isn't interesting enough for private tours yet, though you can ask.

Michael is a seasoned jeweler who works with stones he hunts down and refines before setting them in finely wrought silver and other precious metals. He has spent decades successfully traversing the art fair circuit, and it shows in the tuned quality of his jewelry. Michael is spearheading the opening of a community bronze foundry here that will house a stone yard and metal fab shop as well.

The party will take place during Vashon's Studio tour, during which 65 other studios on the island will be open. Maps are available at local businesses. We will be open with all three artists' work during the entire tour, Dec 6-7th and 13-14th from 10-5pm. We look forward to seeing you!



BIRD IN THE HAND FROM SILVER FALLS SYMPOSIUM

By Lisa Svircic



When I joined NWSSA a year ago, I had no idea how awesome you all are and how much I'd learn in such a short time! I am really grateful for this organization and for everyone involved in it.

My first time at Silver Falls was perfect. Carving within a circle of trees surrounded by inspiring sculptors and instructors was my idea of heaven. I came with no ideas of what to carve, so I let the stone speak to me. I love figurative sculpture and knew it would be related to the body somehow.

The shape of the stone lent itself to carving a small open hand. I didn't want an empty hand, so a dove seemed to be the best solution. Placing the dove backwards in the hand with the head tucked down was intuitive. As I carved, I felt an emotion of the dove wanting to rest or to hide and be left alone. The hand needed to be gentle and open so the dove could choose to rest there or take flight.

My background is in painting and drawing, so sculpture is a fairly new adventure for me. I love being able to express myself in different mediums because there's so much to be said! Stone sculpting is very relational for me. Each stone says something different and the journey from start to finish is a conversation that I truly enjoy. Plus, the fact that stone is ancient and of the earth is very appealing to me. Eternal, expressive and natural. It's the perfect medium.

Lisa Svircic



Learn more about Lisa and her work at: lsvir.com



*Wanderer, your footsteps are
the road, and nothing more;
wanderer, there is no road,
the road is made by walking.
By walking one makes the road,
and upon glancing behind
one sees the path
that never will be trod again.
Wanderer, there is no road--
Only wakes upon the sea.*

—Antonio Machado
from "Proverbios y cantares" in
Campos de Castilla.1912



NWSSA
P.O. BOX 27364
SEATTLE, WA
98165-1864

PRSR STD
US Postage
PAID
Bothell, WA
Permit # 145

STONE ARTS OF ALASKA

www.stoneartsofalaska.com (360) 592-7408

STONE SCULPTORS SUPPLIES GUERNEVILLE, CA

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

2014 CARVING CALENDAR

Camp Brotherhood

Mt. Vernon, WA
July 11th through 19th, 2015

Silver Falls

Silver Falls State Park, OR
August 22nd through 27th, 2015

KANSAS LIMESTONE FENCE POSTS

Now 59 cents a pound. Less if you buy more than one. There are at least 10 to choose from, some with steel bases for an additional charge.

Tom Urban tfurban@uoregon.edu. 541-912-2197



Artfully imaging your business...

Graphic Design

425.485.5570