Dear Charles,

Several exciting events are coming up in the next few months.

Watch your email inbox for our voting ballot which will be available starting August 15th to September 15th. This is related to our becoming a 501(c)3 (see article below, "PRS In Transition").

We are planning a general members' meeting for September. Please watch your email for a "doodle" poll to determine the best weekend for everyone.

And remember in October we have the rare opportunity to visit the Oliver Ranch. More on that below.

I miss Arthur Comings greatly, as I know many of you do.

Stay safe, everyone."

Your President,
Anya Sophe Behn

Special Event: Steven Oliver Ranch Tour

PRS tours the Steven Oliver Ranch Sculpture Collection on Sunday, October 4, 2015 beginning at 10 AM. Steven Oliver or a trained docent will guide the 2.5+ hour tour of this unique private collection.

NOTE: Advance registration and ticket purchase is essential. Participants MUST travel as a group by chartered bus. Anyone driving a car to the site will be denied entry by the ranch staff.

The request to reserve tickets will go out soon. Tell your friends and colleagues; the more tickets we sell, the better for PRS!

VOLUNTEERING: Thank you to Rosy Penhallow and Zahava Sherez for volunteering to help coordinate this tour. Contact
PRS in Transition

About three years ago in a nearly unanimous vote our membership chose to become a Chapter of the International Sculpture Society (ISC), which obligates us to transition formally into a nonprofit organization, tax exempt under Internal Revenue Code Section 501(c)(3). In addition to the professional level ties through ISC Chapter status, this will also allow us to seek grants, to accept charitable donations, and other exciting opportunities.

To that end, we retained an attorney through the California Lawyers for the Arts and a small group of leaders have been working in the background on necessary preparations and applications.

For various legal and practical reasons, the easiest path forward is to dissolve the existing group and form PRS as a new nonprofit corporation with articles of incorporation and a new set of bylaws that meet state and federal requirements for nonprofit and tax-exempt status (our current bylaws are inadequate for this purpose and need updating anyway).

In the very near future, we will provide for your vote a resolution for dissolution. Later we will provide the set of bylaws for your review and comments. Assuming that all goes smoothly, we can then begin taking advantage of our new status and further expand our programming!

Watch for more information in future newsletters and other mailings. Balloting for August and ending on September 15, 2015. Please be sure to vote!

Member News

Marianne Lettieri has had a red-hot summer: Her solo show, *House/Work*, at the Peninsula Museum of Art opened with a reception on July 19 and runs through October, 2015. The exhibit features six art installations, including a large river bed of crochet-covered rocks (image left). Women of the Little House Activity Center in Menlo Park (CA) helped crochet covers for the 200 river rocks in the installation.
Marianne's new book (cover image right), *Seeing the Unseen: Launching and Managing a Church Gallery*, released June 15, 2015 by CIVA (copies available for $30 at [www.civa.org](http://www.civa.org)), is a compendium of best practices on the logistics of gallery design, curating, art installation, viewer engagement, funding, and promotion.

Marianne also has works (image left) in a two-person show, *Relics and Ruins*, with wood block printer Charles Coates at [Telegraph Hill Gallery](http://telegraphhillgallery.com) in San Francisco.

Marianne is also in the show *Reflect+Create: Where Art & History Intersect* (image right), through October 4, at Los Altos History Museum, where she will give a lecture, "Death and Life of an Object," on August 27, 7PM at Mountain View Public Library. (See [www.losaltoshistory.org](http://www.losaltoshistory.org).)

Lastly, Marianne has ten sculptures (image left) in the show *Metaphors and Memories*, August 3-September 27, in the [Mohr Gallery](http://mohrgallery.com) of the Community School of Music and Arts in Mountain View, CA. In this exhibit with Lisa
In this exhibit with Lisa Ramirez, Marianne's sculptures look at time through the lens of childhood expectations.

Zahava Sherez's clay and mixed media sculpture Woman 1 (image right) has been accepted to appear in 2015 Visions in Clay at the San Joaquin Delta College LH Horton Jr. Gallery in Stockton (CA) from August 20 to September 17, 2015.

Zahava Sherez's piece Those People Are Us (image left), 2006, has been accepted in a show Memoire de l’Avenir at 45/47 Rue Ramponeau, 75020, Paris, France. The show opens September 4, 2015.
Jann Nunn's show *Cadence and Rhythm* at Mercury Twenty Contemporary Art Gallery ([www.mercurytwenty.com](http://www.mercurytwenty.com)), Oakland (CA) features two large-scale installations: *Rachidal Digression* and *Don't Stop* (image right), plus works on paper and small stone sculpture. The show continues through August 8, 2015.

Lynne Todaro will have works in the show *Elemental: Water, Earth, Air and Fire* at Art Ark in San Jose (CA). Opening reception is 6-9 PM Friday, September 4, 2015, with closing reception and artists' talks on Saturday, September 19.

Taylor Gersbach, who creates sonic sculptures and assemblage musical instruments, exhibited in the show *Thingamathon* at the Window Gallery in the Center for New Music in San Francisco. The exhibition included performance with audience participation. Taylor also showed works at the CCA booth at the American Craft Council Fair at Fort Mason Center in July.

Linda Fitz Gibbon's piece *Beauty Bound* (image below) received an honorable mention in *Slice: A Juried Cross-Section of Regional Art* at the Pence Gallery, Davis. Juror was Shelly Willis, Director of Sacramento Metropolitan Arts Commission. The show runs through Aug. 20, 2015. (See [pencegallery.org](http://pencegallery.org).)
Flavia Krasilchik and Maru Hoeber have works in HAIR! The Ceramic Mask Art Show at BarberElla Beauty Lounge, Berkeley (CA), with reception 7-9 PM Friday August 7th.

Cynthia Handel's steel sculpture Still Life Abstraction for Helen (image left) is in the exhibit The New West, at the Center for Art and Culture, Livingston (MT).

Nancy Legge has a solo show, Personae: New Figurative Work, (image right) at Seager Gray Gallery, Mill Valley (CA) through August 30, 2015. Opening reception is August 8, 5:30-7:30PM.

Patricia Bengston Jones, Kati Casida, and B. Stevens Strauss have works (image below) in a Nordic 5 Arts exhibit called Runes Revealed at the San Pablo Art Gallery, July 25-August 23, 2015.
Ruth Tabancay's exhibit *Geometricity 2.0* at Mercury 20 Gallery in Oakland (CA) includes works made of cast sugar, silk coated with beeswax, and burnt sugar (image left). Opening reception is 4-6PM August 15, with Artist Talk at 4:30 PM. Also in the show are works by Julie Alvarado and Polly Frizzell. The show continues through September 19, 2015.

Marvin Lipofsky is participating in the following shows: *California Masters: State of the Arts,* and *California Handmade: State of the Arts,* both with Craft in America, at the Craft in America Center, Los Angeles (CA), and the Opening of the Toyama Glass Art Museum (image below), Toyama, Japan, August 22 to November 8, 2015.

**Sculpture in Non-traditional Spaces, Part II**

In last month's newsletter, PRS member Paul Baker described several pro's and con's of mounting a show in a 4-chair hair salon in a San Francisco neighborhood. In this issue we'll review his observations about advance planning matters.

First clarify your vision of the show a notion about the theme, scope of pieces and exhibition hardware.

Search out potentially suitable venue(s), based on recommendations of
others and your thoughts about what venue characteristics might complement your works. Perhaps the subject matter of your works would visually complement a particular venue.

Approach the venue owner and share your vision (with images of your work); have a straightforward, honest discussion about what you hope to achieve; ideally this will be of mutual benefit. Don't be afraid to make some sketches of the venue with your art in it; this can be very effective in conveying some of your excitement to the owner.

Even if there is mutual interest in a show, understand that you and the venue owner may still see the picture differently. (Paul notes, "I thought my art might bring attention and new customers to the salon. But the salon owner thought the business had plenty of clients, so his perception was of doing a favor for my artist colleague and me!")

Reach agreement on how the show will be achieved: the venue owner may imagine a few small sculptures enhancing the work environment, while you imagine multiple pedestals and prominent art pieces, as in a gallery. Pedestals add visual impact, but do they overcrowd the working venue? What is okay for a weekend pop-up show may not be suitable for longer shows. The venue needs to run its business without bumping into or spilling things onto your sculptures!

Think through all aspects of the show from set-up to take-down, including potential sales: How will sales be conducted - and by whom - during the opening reception and during the ordinary workday? Will staff simply tell potential buyers "here is the artist's card?" Will the venue or its staff receive a commission on sales?

Discuss post-show plans with the venue owner. Set the dates and times for taking down the show; will you need to scrub floors, clean windows, repaint? Agree ahead of time to avoid unpleasant surprises. And if at any point during planning you and the venue owner cannot reach agreement in the discussion, don't hesitate to close with a simple
acknowledgement that at the current time the two of you have different aims. You will save money, energy and goodwill by bowing out and looking for a more compatible spot.

Next month we will examine Paul's experience using video for promotion of artworks and shows.

Dusty Clay Diaries, Part II

In last month's issue, PRS member Cynthia Siegel described some of the artistic traditions she explored during a 2014-15 Fulbright-Nehru Scholarship in India. As a Fulbright Scholar, Cynthia followed her passion and fascination for clay sculptural traditions in which the completed artworks are intentionally left unfired.

She felt drawn to the concept that after completion, the works are honored, appreciated, and subsequently allowed to return to their source raw materials.

For this newsletter issue, we asked Cynthia about her participation in Artist In Residence programs in general, and the India experience in particular.

Cynthia had done prior AIRs (artist in residence programs), both in the USA and abroad. Why apply for an AIR? Cynthia says, "I want to push my work forward. I like to be pushed out of my comfort zone ... I love differences, different ways of being, of expressing oneself ... I enjoy not being in the majority but examining things from new perspectives ... facing new challenges."

Some AIRs provide isolation, the proverbial quiet, remote cabin in the woods. Instead, Cynthia sought full immersion in communities and culture for her 2011 residency at Sanskriti Kendra in New Delhi, India. "I met, worked with, and became lasting friends with artists from India, Russia, Canada, Brazil, and the USA ... we ate three meals a day together and had many opportunities to collaborate and learn from each other. We became a tight-knit group, sharing ideas, work, and critiques."

She points out the importance of taking advantage of serendipity: Giving an artist talk at an exhibition in Taiwan led to a chance encounter with a faculty member who invited her to an AIR at Tainan National University of the Arts in Taiwan City, Taiwan (ROC).

Similarly while in India this past year for her Fulbright grant, a chance collaboration with artists whose works blended puppetry, light, sound and clay led to a completely unexpected and exciting project in which Cynthia partnered with Ek Tara, an organization that serves underprivileged children in a neighborhood of Kolkata. Cynthia worked with fifty 8-11 year old minority children and their teachers in creating ephemeral clay sculpture. Cynthia showed the children how to use...
ephemeral clay sculpture. Cynthia showed the children how to use press molds to add detailed relief to a large clay and straw head as a part of a community-building event. At the end, the piece was shown in a local Kolkata gallery, to the delight of the children and the community.

How does one start out with AIRs? Cynthia suggests that colleagues research the countries and cultures of interest using the site www.resartis.org. ISC's Sculpture magazine's Insider section also announces opportunities. It can take months or years to complete the research and application process, so patience is needed. She also suggests that in this sharing economy artists might create "unofficial" AIRS: artists in different cities or countries might simply conduct exchanges of residence and studio spaces, perhaps with some overlap during which collaborative projects might be developed.

What is next for Cynthia Siegel? She has returned to work at Cabrillo College, but she is eyeing the possibility of an AIR in Australia . . . But before that, Cynthia has agreed to do a presentation and discussion of her research and explorations at the upcoming September PRS meeting!

Check out both Cynthia's website (www.cynthiasiegel.com) and her blog (www.cynthiasiegel.net Dusty Clay Diaries) for more details and great photographs.

Upcoming PRS Exhibitions

- DISRUPTION, a curated show of works by members of ISC Chapters, will open at Grounds for Sculpture in New Jersey on October 24, 2015 and continue through April 23, 2016; a tour of the show is under consideration.

- MAGIC CARPET RIDE, coordinated by Kati Casida and Leitha Thrall, will open September 22, 2015 in Athens, Greece, and continue through October 24, 2015. The pieces that were selected by Juror Professor Peter Seltz, former Curator of the New York MOMA, have been delivered to Bella Feldman's studio for shipment to Athens, Greece. More news to follow!
ISC Website Sculpture.org has great 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.

ISC New Frontiers in Sculpture, Phoenix, AZ, November 4-7, 2015
Plan to attend the next ISC Conference, focusing on Creative Placemaking, Art on the Borders, Socially Engaged Art Practice, and more (see sculpture.org/az2015).

Welcome New Members

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!

This regular monthly 2nd Friday event features live music, plus works by four different artists, who help set-up and take down the show in the same evening. Participating artists are asked to contribute towards food and beverages and tips for performers in lieu of fees or commissions. PRS members have been regular participants. This community-building event takes place in a 2200 square foot venue with a large email list. Contact B. Stevens Strauss for details: bstevens.strauss@gmail.com; www.BerkeleyArtParty.com.

In Memoriam:  Arthur Comings

Arthur Comings, 73, was a wonderfully talented assemblage artist, (www.ArthurComings.com) writer, editor, curator, and former PRS member. In 2014 he pursued his dreams by moving to Joshua Tree in southern California, where he bought a house and art studio (image below). He exhibited at the JTAG gallery there and participated in the council's annual Art Tours.

This past June he attempted to cross the Joshua Tree highway and accidentally stepped into traffic; an oncoming car tried to brake but struck him. He was hospitalized, then transferred to Marin County for continued care; tragically, he died as a result of his injuries in early July.

He is fondly remembered by PRS members for his creativity, generosity, clear thinking and evocative writing, and his life is a reminder to us all to make the most of our brief lives.
Members Offering or Seeking . . .

Zahava Sherez recently tried a new material, Free Form Air (available from Douglas & Sturgess, www.artstuf.com) and highly recommends it. This is a 2-part epoxy that is unusually light-weight. When mixed, it has a consistency similar to a marshmallow and is sticky. It can be used alone or in combination with support materials such as an armature or cloth. It takes a little practice to use, but consider it when size and weight are considerations.

Patricia Bengston Jones is offering instructions in carving wood or stone at her studio in Berkeley at times and days flexible to the individual's needs. Contact Patricia for more information (pbengjsculptor@aol.com).

Lynn Todaro announces that Mission College has a position open for an Instructional Lab Technician in the Art Department. Application deadline is July 5, 2015. For information please visit http://wvm.peopleadmin.com/postings/3081.

Lynne Todaro says that her 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, which has never been used, has stainless steel tanks and holds 90 gallons of materials. Go to 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.
When you join Pacific Rim Sculptors (www.pacrimsculptors.org) you must also join International Sculpture Center (www.sculpture.org). PRS members get a 20% discount off ISC membership. Enter "PRS" for the ISC Chapter Code to get the 20% discount. For more information on ISC Member benefits or to join click here. Only dues-paying members are eligible for membership benefits, which include the newsletter, participation in exhibitions, and other activities.

Contribute Your Help!

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 24 hours.

From the Editor

Dear Member,

So much is happening! Lazy days of Summer? I haven't seen them! Our members have been wonderfully active with shows, publications and special events.

We've got multi-part articles about two members who have passionately explored new perspectives and possibilities in their worlds of art. Can you share similar experiences with your colleagues?

If you are a steel-working artist, don't miss the once-in-a-lifetime chance to create sculpture from pieces of the historic Bay Bridge (see Opportunities).

If at all possible, don't miss the annual ISC conference in Phoenix (AZ). Last year's conference was an outstanding opportunity to meet creative colleagues from around the world.

Lastly, it is not too soon to start holiday planning:  We anticipate a December holiday party with a members' art show for the month, with sales benefiting PRS activities. The focus is on **Small Works for Small Dwellings: Pieces under 12"x12"x12"**, with special consideration for pieces that fold flat for storage.

As always, I hope you enjoy this issue of your newsletter.
Calls for Submissions and Other Opportunities

Positions Offered:

**PRO ARTS** (Oakland, CA) seeks an Executive Director who can lead the nonprofit into its fifth decade of artistic excellence. [DETAILS](#).

The San Francisco Arts Commission's Community Investment Program seeks panelists for all their grant categories - Individual Artists, Creative Space, Artists and Communities in Partnership, and more. [DETAILS](#).

Headlands Center for the Arts (CA) seeks a full-time Director of Programs. Deadline: Open until filled. [DETAILS](#).

San Jose Museum of Art (CA) has posted two teaching positions: Gallery Teacher and Studio Arts Educator. [DETAILS](#).

Portland State University (OR) is seeking a Tenure Track Assistant Professor of Art, Foundation/Core Studio, for its School of Art and Design. Deadline: October 15, 2015. [DETAILS](#).

Other Opportunities:

The Sebastopol Center for the Arts (CA) and Fiber Art Now issued an international call for entries for Fiber Arts VII. Deadline is September 1, 2015. [DETAILS](#).

Interested in monumental sculpture in public spaces? Consider joining the International Association for Monumental Sculpture Events ([www.AIESM.com](http://www.AIESM.com)). The group issues calls for entry for large-scale works.

The City of Berkeley (CA) issued A Call for Berkeley's Best Art for the 2015-2016 Civic Center Juried Art Exhibition; it is open to artists who live or work in Berkeley. Deadline: August 10, 2015. [DETAILS](#).

San Diego Art Institute (CA) issued a National Call for Applicants: Artist-in-Residence for artists at any career stage. Deadline: August 15, 2015. [DETAILS](#).

Piedmont Center for the Arts (CA) issued a call for San Francisco Bay Area Artists: 3rd Annual Juried Art Show. Deadline: November 16, 2015. [DETAILS](#).

Arc Gallery San Francisco (CA) issued a call for entries for Secret, a national juried exhibition. Deadline is September 13, 2015. [DETAILS](#).

Lucid Art Foundation (CA) issued a call for applicants for its
**Lucid Art Foundation** (CA) issued a call for applicants for its **Artist-in-Residence 2016**. Deadline: November 15, 2015. [DETAILS.](#)

**The Brayer Gallery**, located in the city of Ventura, north of LA (CA) issued a National Call for Proposals 2015 for exhibitions of emerging and mid-career artists through the end of 2015. [DETAILS.](#)

**Tucson Jewish Community Center** is accepting applications for its **7th Annual Outdoor Sculpture Exhibition**. The year-long exhibition is scheduled for March 13, 2016 through March 1, 2017. Juror: Moira Geoffrion, Art Department Head Emerita, University of Arizona. Deadline: September 30, 2015. [DETAILS.](#)

**City College of San Francisco** ([www.ccsf.edu](http://www.ccsf.edu)) is offering **Art 185: Art Career & Transfer Portfolio Prep** with Instructor Nancy Mizuno Elliott this Fall. The course covers a broad range of career development issues. Contact the instructor with questions: **NElliott@ccsf.edu**.

**Marin Society of Artists** issued a call for entries for a regional exhibition titled **The Left Coast - What Does It Mean To You?**, juried by Lauren R. O'Connell, Curatorial Project Coordinator, UC Berkeley Art Museum and Pacific Film Archive. Deadline is August 1, 2015. Cash awards will be given. [DETAILS.](#)

**The Bay Bridge Steel Program**, being administered by [Oakland Museum of California (OMCA)](http://www.oma.org), was created in response to interest from Bay Area artists and creative communities in making steel from the bridge available for repurposing and reuse. [DETAILS.](#)


**Northern California Surface Design Association** issued a call for entries for its Juried Exhibition, **Beyond the Surface**, which will be held at the San Jose Museum of Quilts and Textiles, January-February, 2016. Deadline: November 6, 2015. Northern California artists working in fiber or fiber techniques may apply: [www.califorestry.org](http://www.califorestry.org).