

KEN NEWMAN SCULPTURES

Issue 33
Summer 2017

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We hope you enjoying your summer as you read our newsletter, which outlines our show schedule for the balance of 2017, shares an update on the dedication of The Last Whistle at the Saginaw Art Museum and provides you with insight into Ken's three year journey to meet a client's challenge to explore the Native American culture. That challenge has resulted in several studies for future development and casting.

As many of you know, Ken's work is generally based on a narrative—in this case he chose the Nez Perce Indians of the Northwest and the last Indian journey. This was a very personal journey as being outdoors is the essence of life in Idaho. He is at peace outdoors and the orations and the stories of the Native American's journey for freedom resonated with him. Ken always said he would never sculpt a horse, well as time tells you "Never say Never", now sit back and enjoy the ride!

THE LAST WHISTLE UPDATE

Good News, after six non-profits and governmental agencies vied to take ownership of The Last Whistle, the Jury Foundation committee gifted the sculpture to The Saginaw Art Museum, in Saginaw,, Michigan. "It is exciting and I am very happy it landed with us. It tells the story of so many people in our community," said museum director, Stacey Gannon. "We are designing a spot with café tables outside in front of the sculpture gallery. The sculpture will be placed so it can be viewed 360 degrees, with landscaping and engraved paver walkways". Installation will take place just before Labor Day, with the dedication on August 31st.

The fundraising effort (selling pavers and donations) includes a limestone pedestal, landscaping, lighting, and tables. The pavers will pay tribute to each person's own "Blue Collar" worker, for details visit [here](#).

The museum is also partnering with Delta College to build a humanities lecture series around "The Last Whistle" and the new mural painting in the museum's Artisan Wing called "Where We Live".

Just before Memorial Day we had the opportunity to meet with community members and labor union officials and are excited to participate in the dedication on August 31. A free community picnic will be held on the museum grounds to welcome and honor The Last Whistle to Saginaw.

MILLENNIUM ALLIANCE FOR HUMANITY AND THE BIOSPHERE

In conjunction with the Society of Animal Artists and with approval of the David Wagner, a wildlife art curator, Ken submitted a number of works for the Stanford University's website and blog on Diversity— <http://mahb.stanford.edu/creative-expressions/sculptured-narratives/> This blog is a joint venture between the University of Technology Sydney and the Millennium Alliance for Humanity and the Biosphere.

2017 ART SHOWS/FESTIVALS

SOCIETY OF ANIMAL ARTISTS TOUR MUSEUM OF SHENANDOAH VALLEY

June 3 - September 3, 2017 (The Rat Race)
Winchester, VA

ART ON THE GREEN

August 4-6
North Idaho College, Coeur d'Alene ID

ART FAIR JACKSON

August 11-13
Miller Park, Jackson WY

BIRDS IN ART EXHIBITION

Leigh Yawkey Woodson Art Museum
September 7– November 26, 2017 (Mischief and Plunder)

PALO ALTO FESTIVAL OF THE ARTS

August 26-27
University Ave, Palo Alto CA

WATERFOWL FESTIVAL

November 10-12
Sculpture Pavilion Easton MD

WEBSITE CALENDAR

The Rat Race, has completed its museum exhibition circuit, the sculpture was juried into six exhibitions and shown in eight museums across the country;

ART Idaho Ninth Biennale—The Art Museum of Eastern Idaho, Idaho Falls, **Animalia**—Loveland Art Museum, CO, **National Sculpture Society's 82nd Annual Awards Exhibition** — Brookgreen Gardens, Pawley Island SC, **56th Annual Society of Animal Artists Art**

and the Animal Exhibition and Tour—Houston Museum of Natural Science TX, Hiram Blauvelt Art Museum, Oradell NJ, Sternberg Museum of Natural History, Hays KS and the Museum of the Shenandoah Valley, Winchester VA.

In May 2017 it was chosen in the **84th Annual Juried Exhibition of the Hudson Valley Art Association** at the Salmagundi Club, New York City NY and in June it won third place sculpture at the 68th National WRVAG Exhibition at the Headwaters Art and Conference Center in Dubois. What a run! The sculpture is an edition of 22 and is still available.



If you are reading this in print, visit our website and find this PDF Newsletter [ONLINE](#) and enjoy the direct LINKS to each event.

NATIVE AMERICAN SCULPTURES—THREE SCULPTURES EMERGE

STUDY I—HORSE AND BOY

One cannot think of the Plains and Mountain Indians of the West without the horse. They are woven into their life and identity. This sculpture has two main influences for inspiration: The first was the Nez Perce (Jackson Sundown). As a young boy of 10-12 when traveling on the Nez Perce 1200 mile journey for Freedom, his responsibility was caring for the horses, likely under Chief Joseph's direction. He did not surrender with Joseph, but went north to Canada to escape, later returning to Idaho and the reservation. Jackson gained fame as a skilled and flamboyant Bronc rider. So skilled that he was paid not to compete, but just to entertain the crowds. In his late fifties he was coached out of retirement to compete for the World Championships in Bronc Riding. Amazingly, he won, quite a feat for a man of his age. It was documented as an impressive sight to witness Jackson Sundown become one with the horse.



PRECAST AVAILABLE—STILL WORKING IN CLAY

The second influence came from one of our journeys while traveling on a two lane highway across reservation land. As we came over a rise, a young boy was riding bare back along the fence line at full gallop. This was a beautiful and amazing sight to see. The ease at which this boy rode as his horse charged forward, that image will stay with me forever.

What evolved was a sculpture that expresses; confidence, skill, trust, understanding, relationships, control and spirituality all wrapped up in an adolescent. The posture not just riding with no hands, but arms cast back. The single rein held in the mouth, while his head is thrown back and eyes are closed - confident - daredevil - free spirit. My connection to this concept was when I road my bicycle with no hands, which I know is not quite the same.

The horse - large Appaloosa, (no boy with confidence would pick a small horse), which the Nez Perce were noted for with a large body - Roman nose and rat tail. The horse is gelded to suggest the Nez Perce's selective breeding skills. Something that was not a common practice among the Native Americans.

I chose to portray the horse in a cantor - to express an ease, enjoyment of experience, a love of freedom, and a special bond. The steel rod in the center will be removed in casting. The geometric base will support the sculpture, but more importantly is a window to freedom.

Interesting Note: The horse and the boy were sculpted as separate subjects. When it came time to mount the boy to the horse what amazed me, was how simply and easily the boy slid on the horse's back. I was quite set back by how perfectly this animal was designed to accept the human form. It was meant to be. What a spiritual awakening.

For me, the sculpture represents everything the Native American's fought and struggled not to lose or sacrifice; Simple and Pure Freedom.

STUDY II—NEZ PERCE INDIAN—TAKING OF A SOUL

This is the expression/posture of having no more to give. Being forced from a life of freedom and the destruction of your culture. What else can be taken? Even though you struggle to maintain a connection to your identity it becomes the past - the future is a better way, its prosperity and the past is lost and then cleansed. Only survival will keep the culture and stories alive.

The figure is stripped of regalia;

No social status — No merits of bravery—Nothing of honor—Nothing of identity

The posture maintains a sense of spirituality.

His wrists are bound, although the lashes are such that they could be removed.

His lashes connect him to Mother earth the creator, but he is now contained within a small box- the future - prosperity? Does he remain bound by conviction or by ignorance?

The skulls below are all iconic and important symbols of the Native American culture; ancestors, buffalo, grizzly bear, wolf and eagle. Not until sculpting this piece did I see a larger picture. Each of these icons were driven to near extinction (the removal, relocation and elimination) to make way for the future - that better way.

Even though this sculpture was inspired by the Native American's journey, it holds value and is a reflection for anyone struggling to maintain and preserve a connection to their past. By no means may it be comparable to the atrocities suffered by the Native Americans, but there is a heartfelt depth of loss. We as Americans seem to do well at cleansing our immediate past by making it socially unacceptable. The third sculpture, a female is used to portray the philosophical differences of the Native American and the White People's cultures, related to the use and gifts of the land.



PRECAST AVAILABLE

~ QUOTE ~

The way I have approached my work since I began sculpting in the late 70's is Observing—Interpreting—Sculpting, the only change is that I tend to focus on why? Therein finding my narrative to share with others.

~ KEN NEWMAN

Visit my website where the [NARRATIVES](#) are shared, so that you learn what inspires my passion for sculpting.



ONE AFTER ANOTHER

One After Another is a reflection of being on the river during a mayfly hatch. One cannot witness this event without thinking of the cycles in nature and their relationship; hence the use of circular patterns to reflect the cycles in the composition.

Connecting the two circular designs of the mayfly and the trout suggests of their relationship, dissected only by their shared watery environment. If one looks closely at the incomplete circular design of the trout and the mayfly there resides two fish hooks.

The continuing theme in my work – the influence of man in nature.

Public Installation: Vogel—Schwartz Sculpture Garden, Little Rock AR (2010)

THE BENEFITS

NOT FEATURES OF ART—BY COLIN RUFFELL

PLEASURE in art is the biggest benefit. Owning, living with, and looking at art in your home or office is subjective. But if you like it, and it inspires you, and excites you, and it transforms your environment, and it makes you happy, then you will enjoy and get the pleasure benefit from the art. This is very often the prime and only benefit that needs to be created, shown and shared by the artist. Make and display art that gives pleasure.

PROFIT is the main benefit that inspires players in the art business to buy art. They want to sell it again at a profit. They are looking for a bargain to buy, and a product that others will buy from them. So art galleries, shops, designers, etc. desire the profit benefit. Artists should make art that they can resell. Plus of course there is the interesting but unlikely bonus possibility that an art piece might just be a good long-term investment for a private buyer who buys art for a different reason.



OBSERVING GRACE

PRESTIGE as a benefit is not about the status of the artist, but the potential strengthening of the prestige and status of the

buyer and owner of the art-piece. The art can do this by improving the setting where it is displayed. Does the art increase the viewer's experience of the location? A piece of art says so much about the collector. The collector is more important here than the artist. It is often hard for artists to accept this.

PARTICIPATION in the creative world is a joy to many who don't actually make art but enjoy involving themselves in the art world. The artistic community is often radical, unconventional, exciting, spiritual, versatile, playful, and quite different to the usual dry logical world of work and responsibility. But making art professionally must not be a selfish, self-satisfied, and lonely occupation. Artists should enjoy sharing their vision, and encourage feedback from their viewers. Artists have to be more than just interesting. They must provide a valuable interest that is a benefit to their potential buyers. Owning art can stimulate the creative side of potential collectors who enjoy broadening their horizons.

PATRONAGE is a significant benefit for some buyers who get a good social return, or other benefit, by supporting artists or art projects. Patrons can benefit without personal pleasure, profit, prestige or even participation. They might just be keen to provide art for their local school or hospital for instance.

To read the entire blog by the artist, visit Colin Ruffell's website at <http://www.colinruffell.com/single-post/2017/06/12/BENEFITS-NOT-FEATURES-OF-ART>

A DIFFERENT POINT OF VIEW

Years ago, we met a wonderful individual in Scottsdale, a writer with an eye for art who shares his words with us periodically. Here is an excerpt of his recent writings, we hope you enjoy—*A Different Point of View*. ~ Ken and Debbie

What caught my eye years ago and arrested my mind was a carved wood piece that seemed to reveal itself the longer I gazed and gave it my fullest attention. Ken had found the soul and spirit of the wood's potential and revealed its meaning. Almost as if he were a Druid Merlin, Ken fashioned the true, deepest fulfillment of a castaway limb, taking a nothing and through artistic magic and engineering, cunningly turning it into a greater something.

I dare not try to psychoanalyze Ken, but I dare anyone to pigeon-hole him, his vision or his art.

One common element, however, permeated his wood and his bronzes: the essence of sculpture, pairing that which is unnecessary to expose that which is vital. That realization of vitality often involves Ken's wit, what seems a shy understatement, but a canny predisposition to reveal The Real. Whether an animal in the wild or a nude in a towel, the concept of reveling in the moment, accepting fully the embodiment of Truth (as we and Nature truly are not symbols or metaphors) – this concept permeates Ken's work.

Not every piece appeals to every person. Ken knows this truth and accepts responsibility for maintaining his artist vision and integrity rather than marketing to the masses. Marketers laugh, "But perception is reality." Really? Ken offers people with the desire to see The Real, the opportunity to expand the horizons of their perceptions. He gently pushes them forward.

"Oh, he's the wood guy!" – Yes, I thought so, too. For years, I saw him pick at a huge piece, the grill of a semi, which obviously belonged in the corporate offices, if not the main reception area, of the manufacturer the logo of which the piece wore. Well, that was a challenging period, what may have seemed an epoch to Ken... and probably more to his muse.

However, within the large shadow emerged a tiny point of light: a nude. Not so large, not so massive, and (fortunately) not so expensive, this piece seemed, at first glance, at odds with a "wood guy". After several years of not seeing Ken in Scottsdale, I celebrate his friendship and gracious courtesy by recognizing that his spirit revealed "*The Last Whistle*."

Ken's view is the inside-out view. Look deeply. Pay attention to the collar upturned, the shoulders sagged, the eyes downturned, and the step hesitated. It's the step that drives the eye upward, but the step is critical. This step is the man's last action. He knows it and sees it. He knows that he cannot take this step again. His gaze looks past his boot into the void. Only imagination can finish the narrative Ken begins; only one who has taken such a step and endured the harsh truth can appreciate the awesome reality of this transitional act.

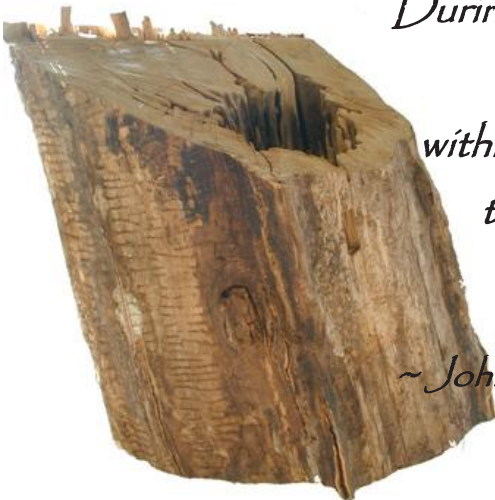
Ken reveals the becoming of the living. His work does not capture. It invigorates. He unwraps, un.masks, unwinds and unravels the complexities and presents The Real – in our face! – so that we can truly perceive what we should see. It's okay to gaze. No need to stare or squint. You're a good man, Ken Newman, and I rejoice to have met you and interacted with your magic.

JP of Scottsdale AZ



*During all these years
there existed
within me a tendency
to follow Nature
in her walks.*

~ John James Audubon



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Ask about our payment plans for those needing a
little extra time to purchase a sculpture, no interest!