

SculptureNews

A publication of the National Sculpture Society



INSIDE THIS ISSUE

Pages 1-6: Sculptor Profile: *Ken Newman, NSS*

Although Ken Newman may have an Idaho mailing address, one would be hard-pressed to find him at that location. Newman much prefers to travel and sculpt on the road, criss-crossing America in his 5th Wheel and gaining a better perspective about nature, wildlife and the art he creates. An accomplished carver and modeler, Newman also enjoys the addition of mixed media to his work. Newman exhibits widely and in recent years has earned top honors at Society of Animal Artists Art and Animal Exhibition, NYC (Leonard J. Meiselman Memorial Award - 2008); Art on the Green, Couer D'Alene, ID (Holberg Sculpture Award - 2009 - 2011); 26th Bosque Art Classic, Clifton TX (Gold Medal - 2011); The Art Museum of Eastern Idaho, Idaho Falls ID (1st Place Sculpture - 2011); and 63rd Annual Wind River Artists Guild Exhibition, Dubois WY (1st Place Sculpture and Honorable Mention - 2012). Newman's bronze Labrador, *Taking Attendance*, was included in National Sculpture Society's 79th Annual Exhibition at Brookgreen Gardens and his long-billed Curlew, *Observing Grace*, is included in the "Performance in Sculpture" at the Straz Center in Tampa, Florida through 2015. Newman is a member of the Society of Animal Artists, Allied Artists of America, Audubon Artists, Inc., and in 2008 became an Elected Member of National Sculpture Society.

Pages 7-8 : NSS News

Page 9-10: Elected Member News

Pages 11-12: Associate Profile: *Alicia Ponzio*

Seeking an education in the figure, as well as learning the aesthetics of the Renaissance and Classical periods, Alicia Ponzio spent a half-dozen years training and teaching at the Florence Academy of Art in Italy. Now residing in San Francisco, Ponzio continues to express her love of the Italian masters in her bronzes and her work has been recognized by several international organizations including the Portrait Society of America and The Art Renewal Center. Ponzio teaches private groups and college courses and offers workshops around the country and Canada. Her work can be found in private and public collections including Pixar Studios, The University of Calgary and Brookgreen Gardens.

Page 13: Associate News

Page 14-16: Opportunities

Cover:

Enfolded Cottontail
Ken Newman, NSS
Redwood Burl on Sandstone
18" x 18" x 14"

This Page:

Defying the Wind - URI Boundaries
Ken Newman, NSS
Oak on Mixed Media
(Carrara Marble, Model T Hub & Barbwire)
22" x 28" x 19"



KEN NEWMAN

Sculptor Profile

One of the more intriguing things about you is that you and your partner, Debbie, travel and sculpt on the road. Tell us about that and what you have learned from the process.

About 20 years ago, we made the decision to promote my art to a broader audience. We knew the struggles of regional artists, so why not just compound the problem. When the last son turned 18, we sold the home taking this "dog and pony show" on the road. We have averaged over 30,000 miles each year for the past 15 years.

From our travels, we have learned of the tremendous geographic beauty and diversity of America and it's people. The people we have met have been the greatest reward - North to South and East to West, they are incredibly diverse and wonderfully sincere in sharing. This has allowed for a deeper appreciation for America as a whole.

The journey has challenged my perceptions of what I thought to be true. By taking the time to explore new landscapes and engage in conversations with such diverse people, it has forever changed my perspective and my work.

Do you best express your artistic vision through wildlife?

In the beginning, yes. Nature and wildlife was my comfort zone, it's what I knew best. The work then was more a form of replication and a need to work within a perfect piece of wood. Not a crack - knot - or blemish and no glue. Great blocks were whittled down into small pieces. Over time, life has a way of changing one's perspective and a different direction started to emerge. What I came to understand was the true beauty of wood was its natural characteristics of cracks, knots and raw forms. These were the wood's unique energy.

This simple adjustment opened the door emotionally and artistically for much stronger work and a better appreciation of the medium. To utilize this strategy, one has to understand the wood's structural integrity and the compositional foundation.

In doing this, it required more intense work and complex thought. My artistic energy accelerated, allowing for the mixing of mediums, modeling in clay, increasing the size of work and most importantly creating a narrative. By creating a narrative, it seemed to resolve a question of why sculpt? Providing substance and meaning, today the subject is a vehicle for a broader artistic vision - storytelling.

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What is your process in beginning a piece?

When starting a sculpture, the preliminary concept is broken down to abstract lines and geometric shapes. I could probably refine those elements and have a completed sculpture. For me, this abstract form is incomplete. With no formal sketches, photographs or models, sculpting the form begins. What emerges is a representational sculpture, which is the natural extension of my vision.

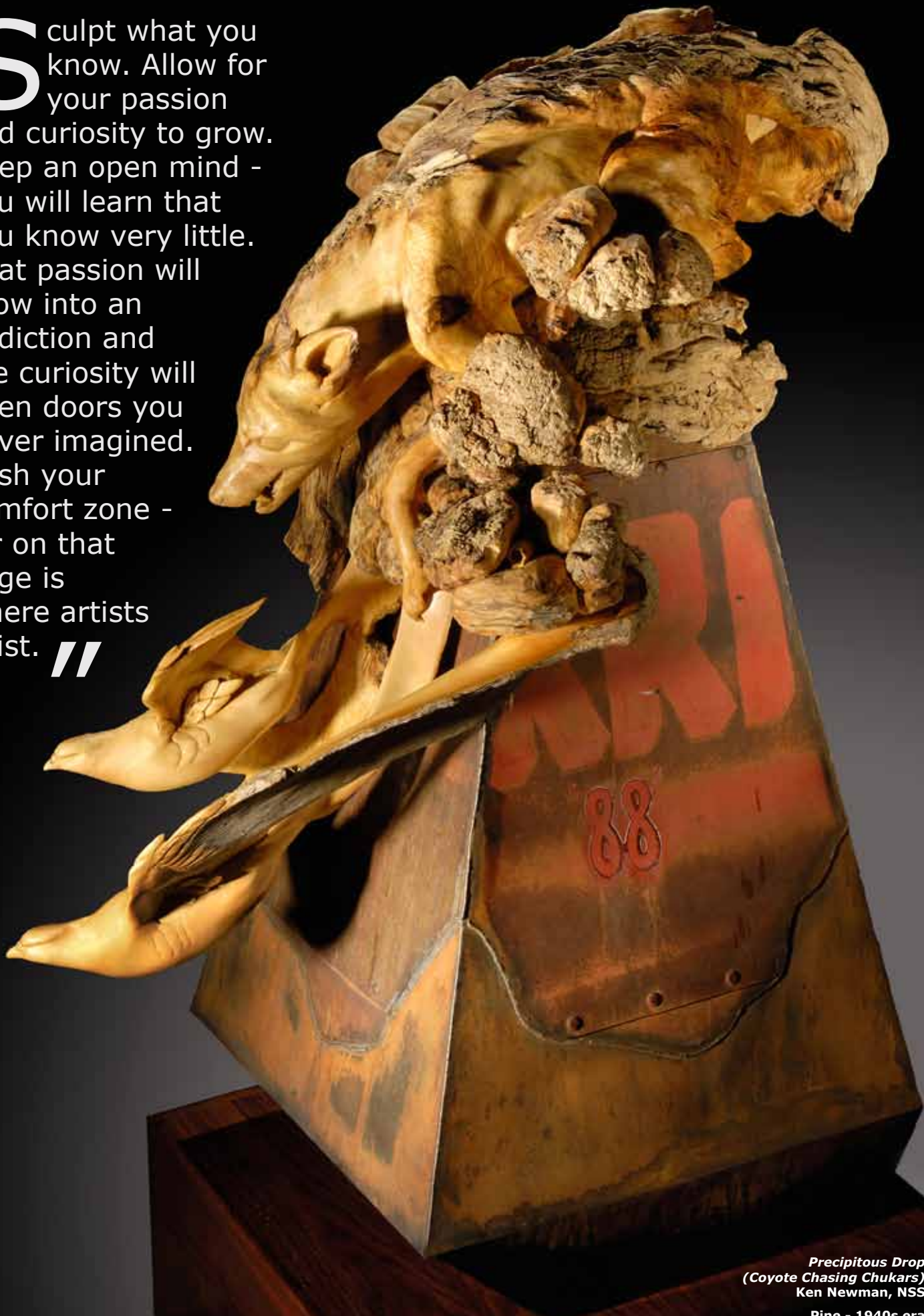
Sometime ago Deb convinced me to document ideas in a sketchbook. What

Ken checking the casting of *A Moment's Rest* at Adonis Bronze



Ken carving *Precipitous Drop* (detail)

“Sculpt what you know. Allow for your passion and curiosity to grow. Keep an open mind - you will learn that you know very little. That passion will grow into an addiction and the curiosity will open doors you never imagined. Push your comfort zone - for on that edge is where artists exist. //”

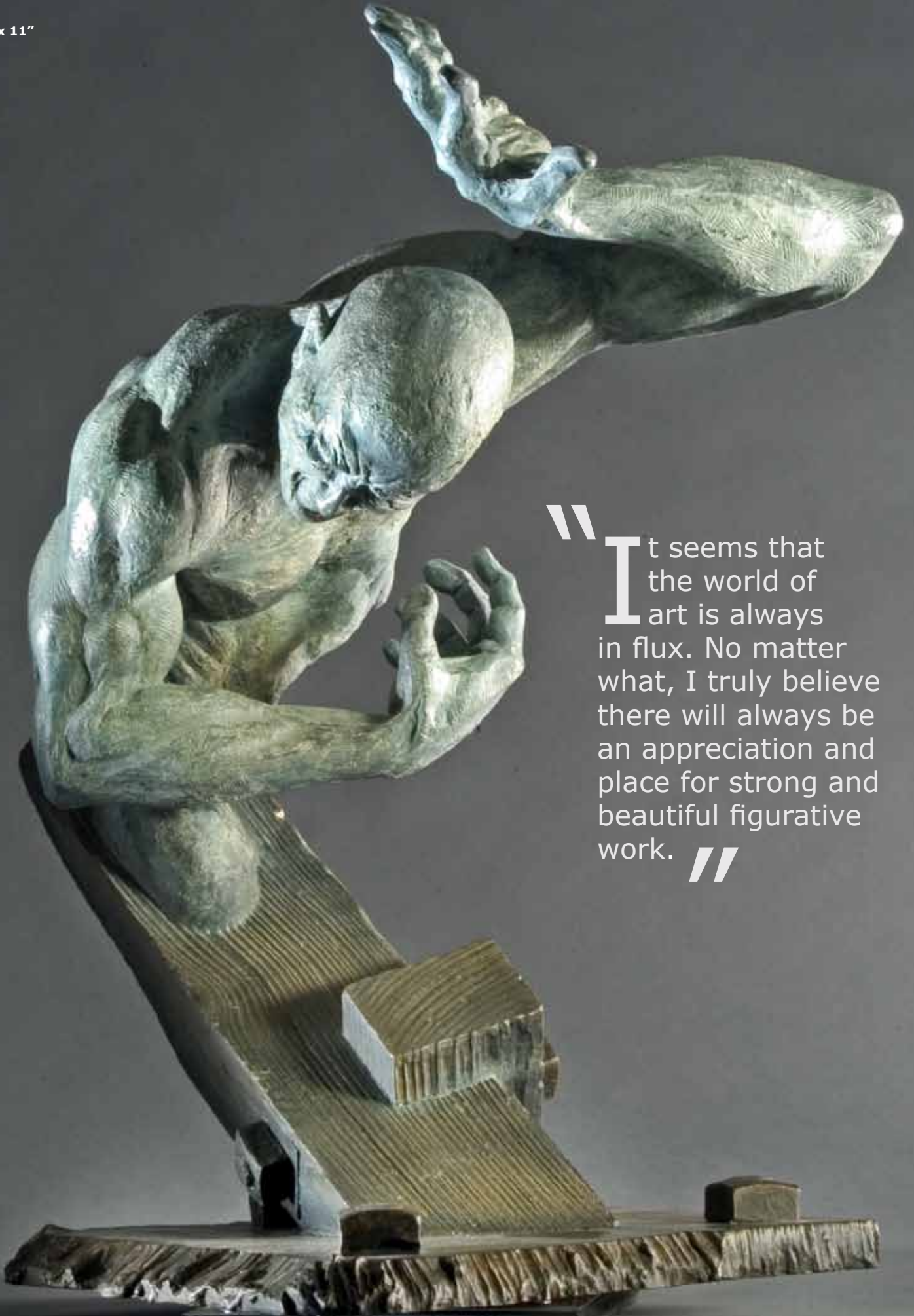


Precipitous Drop
(Coyote Chasing Chukars)
Ken Newman, NSS

Pine - 1940s era
Wheat Harvester Metal
68" x 48" x 32"

Uncalculated Exposure
Ken Newman, NSS

Bronze
19" x 20" x 11"



“It seems that the world of art is always in flux. No matter what, I truly believe there will always be an appreciation and place for strong and beautiful figurative work.”

The Stretch
Ken Newman, NSS
Bronze on Aluminum
9" x 34" x 12"



evolved in that small book were thumbnail concept drawings, 2-3 per page, some with verbiage. It has been a great resource over time. Even with these concepts they sit in an unresolved space – incomplete.

An observation and/or conversation trigger a design resolution or clarity in the narrative that moves an idea forward. My process is relatively slow, a process of searching. I'm by no means prolific.

In the wood process, before a cut is made it's primarily a mental game of visualization and manipulation within the confined form. For me the outcome is best achieved by the use of hand tools, not to be a

purist, but a sense of connection.

Sculpting in a single block is about respecting the structural integrity and remaining true to that original form and energy. One spends hours and days addressing that raw energy, trying to utilize it without compromising it, then finally a cut is made. It is an addictive dance of struggle, frustration and reward.

The modeling process for clay allows me to move from visualization to actual physical manipulation of a concept. First I create a small study. I'm not big on photography or a single model, through experimentation - the pushing and pulling of clay helps build and clarify the developing story. This slows down the sculpting process to a crawl. The larger problem is knowing when to stop.

What are you working on now?

I was invited to be the featured artist for the 44th Annual Waterfowl Festival in Easton, Maryland in November 2014. With the invitation came the honor of creating a signature sculpture for the festival. If you have ever attended this event, one can only marvel at the community coming together through volunteerism for a greater good. Thousands of new and generational volunteers organize this annual event throughout the Easton community to facilitate the education and funding of conservation efforts for a healthier Chesapeake Bay.

From the first day I attended this festival 7 years ago, the spirit of Easton impressed me.

This was the perfect opportunity to express Easton's community spirit through sculpture, igniting a spark that resolved a sculptural idea I had struggled with for years. The concept was inspired by a conversation about relationships and symbolisms of the Great Blue Heron.

The Heron leads an independent and solitary life most of the year. For a short period, they form a very tolerant communal life for the survival of the species, the greater good. The Great Blue Heron are the perfect vehicle to express my artistic vision of the Waterfowl Festival. Multiple herons all connected and with a clear purpose and vision.

This sculpture reflects the importance travel has played on my work, the need for a strong community and the importance of the narrative.

How do you see your work developing over the next 5 or 10 years?

My future work is very similar to my sculpting process – it's not specifically planned. I really want it to grow creatively, exploring options, staying on a journey that continues to be rewarding. Lately, I have been enjoying working on a larger scale, which leads to some logistical changes in the future. We will have to become more of a fixture, possibly not such "roadies".

The Great and Powerful
Ken Newman, NSS
Eastern & Western
Black Walnut
60" x 45" x 13.5"



Friday
February 7

Luncheon
& Annual
Meeting in NYC

- Lunch at **BistroTen 18**
An American bistro
located near Columbia
University Campus.
- "The Life and Art of Anna
Hyatt Huntington"
Lecture by
Robin R. Salmon, Curator,
Brookgreen Gardens
Wallach Gallery,
Columbia University
- Exhibition & Reception
Goddess, Heroine, Beast:
Sculpture by
Anna Hyatt Huntington,
1876-1973
Wallach Gallery,
Columbia University

SOLD OUT EVENT!
WAITING LIST AVAILABLE!

RSVP@nationalsculpture.org or call (212) 764-5645 ext. 10

Ghost Wrestler
Paul Moore, FNSS



Congratulations to **Paul Moore, FNSS**. Moore is the winner of the Fine Art Connoisseur "Editor's Choice Award" for his piece *Ghost Wrestler* which was included in National Sculpture Society's 80th Annual Awards Exhibition. The piece depicts a Sioux warrior grappling with a spirit inhabited corpse in a life or death power struggle. The "Editor's Choice Award" is just one of the several awards given out at NSS' Annual Awards Exhibition. A listing of the other 16 awards given at the 80th Annual Awards Exhibition were included in the November/December 2013 issue of Sculpture News.

THE 24th ANNUAL SAMUEL DORSKY SYMPOSIUM ON PUBLIC MONUMENTS

DATE:

Friday, March 21, 2014

TIME:

8:30 a.m. to 6:00 p.m.

PLACE:

Time & Life Building, Rockefeller Center,
1271 Avenue of the Americas (at 50th Street)
Henry Luce Room, 2nd Floor

SUBJECT:

*"DEFINING THE LEGACY OF
PATRICK CHARLES KEELY, II"*

Patrick Charles Keely (1816-1896) designed and built an estimated 700 churches and ecclesiastical buildings in the eastern and western United States and Canada from the 1840s, when he emigrated from County Tipperary, Ireland, to Brooklyn, New York, until he died in 1896.

ADMISSION: Free!

E-MAIL: symposium@nationalsculpture.org

TEL: (212) 764-5645 ext. 10

Photo credit: Carter Jones, FNSS



Congratulations to **Michael D. Jernigan** who answered the November/December Sculpture Sleuth correctly:
Eve by Ted Lawson

ARE YOU a YOU Sculpture SLEUTH?

RULES:

Please identify:

The sculpture
The sculptor

The city in which it is located

The first person to correctly answer all of the above questions will receive a one-year gift subscription to Sculpture Review (redeemable as a gift only, not as a renewal). Please e-mail your answers to: **patty@nationalsculpture.org** First correct e-mailer will be contacted by National Sculpture Society to inform them of their prize.

Associate Gallery on NSS Website

Associates, put your sculpture on the National Sculpture Society website

- \$35/one-time fee
- 3 images of work
- a link to your website

For more information, contact Elizabeth Helm at (212) 764-5645 ext. 10

APPROACHING NSS DEADLINES

April 30, 2014

ELECTED MEMBERSHIP APPLICATIONS

A sculptor of approved merit shall become a Sculptor Member upon nomination by the Membership Committee or the Board, and by the affirmative vote of at least two-thirds of the Fellows, Sculptor Members, and Board Members at a General Meeting or special meeting of the members of the Society. It is free to apply. **Annual Dues: \$250**

May 30, 2014

SCHOLARSHIPS

Scholarships of \$2,000 each are available for students of figurative or representational sculpture. Scholarships are paid directly to the academic institution through which the student applies. The educational institution the student attends must be an accredited U.S. institution. Please note that work that is inspired by nature - or figurative or realist sculpture - is preferred.

IN MEMORIAM



Per Ung
NSS Corresponding Member
1933 - 2013

ELECTED MEMBER NEWS



Think Big in Manhattan
Jim Rennert, NSS

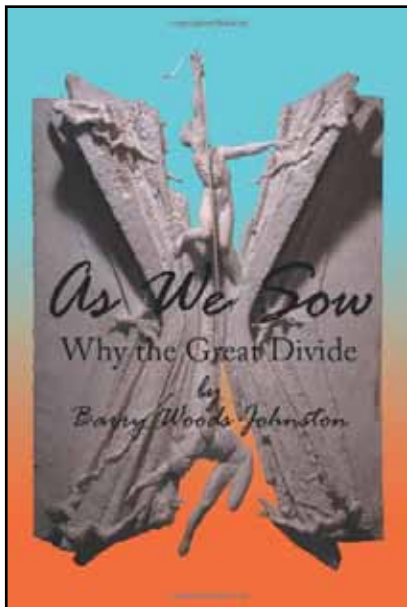
In mid-November, Salt Lake City sculptor, **Jim Rennert** offered his monumental piece, **Think Big** as a gift to New York City. The 12-foot bronze of a man staring dreamily at the skyscrapers above was installed on Fifth Avenue at 57th Street. However, by late November, the city forced Rennert to remove the piece and temporarily relocate it to 1411 Broadway (between 39th and 40th streets) near Times Square. Rennert is seeking a permanent home for the over-life-size bronze and has set up a Facebook page to encourage folks to express their love for the piece and their desire to see it permanently installed in the Big Apple. To go to the page, click [HERE](#)

Patience is a Virtue
George Bumann, NSS



George Bumann won an Honorable Mention at the America's Parks II exhibition for his sculpture of a lone and hungry wolf, **Patience is a Virtue**. Bumann also won an honorable mention for his turkey, **Gentleman Caller**. Other NSS members included in the nature/park themed show: **Joy Beckner, NSS; Veryl Goodnight, FNSS; Sherry Salari Sander, FNSS; and Sandy Scott, NSS**. Sanders and Scott won Honorable Mention awards for their respective entries, **Wild Horses** and **Nesting Heron**.

The autobiography by **Barry Woods Johnston, FNSS, As We Sow**, is now available at Amazon. Johnston recently gave an interview about his life as a sculptor on "Voice of Russia" radio.



Homo Novus
Jim Licaretz, FNSS



Three of **Jim Licaretz's** medals will be shown at the next International Art Medal Federation (FIDEM) Congress. The event will occur in Sofia, Bulgaria from September 2 - 6, 2014.

Penguin
Roger Martin, NSS



In the fall, **Roger Martin** gave a talk at SUNY Orange in Middletown, New York. Titled "From Inspiration to Metal, The Creation of A Bronze Sculpture" Martin spoke of the creative process from clay model to finished metal piece. Martin exhibited **Jeremiah** at SUNY-Orange's outdoor exhibition, **Sculpture For A New Century** in summer 2012 and won the Hudson Discovery Award.



Untitled
Richard Barnett, NSS

Three of **Richard Barnett's** watercolors are included in the December Drawing Show at the William Holman Gallery in Manhattan. The exhibition runs through January 11th at the Lower East Side Gallery.

Zenos Frudakis beside his private commission



Last fall, **Zenos Frudakis** completed work on a privately commissioned piece. The sculpture depicts two male figures, one seated and one standing, and both are over-life-size at 7-feet tall. Frudakis is currently working on sculpture of **University of Miami's Coach Ron Fraser** and one of French historian **Alexis de Tocqueville**.

Stella Ehrich and Fred X Brownstein



Marble sculptor **Fred X Brownstein** has a joint exhibition with his wife, painter Stella Ehrich at the Garden Gallery in their home state of Vermont. The show, titled "Exhibition of Paintings and Sculpture" runs December 21 - March 30 at the Londonderry venue.

Walking Man
Lee Hutt, FNSS



Lee Hutt's *Walking Man* was included in *Art In the Orchard* in Easthampton, Massachusetts. The outdoor exhibition ran from August through October and 22 works were installed along the paths of the working apple orchard. Fellow Massachusetts sculptor, **Lauren Mills, NSS**, exhibited her piece, *Dryad*, at the autumn show.

Summer in the High Country
Sherry Salari Sander, FNSS



Sherry Salari Sander was awarded Best of Show at the "American Women Artists 16th Annual Members Show and National Juried Competition" for her piece, *Summer in the High Country*. The exhibition was held at the RS Hanna Gallery, Fredericksburg, Texas, November 1st - 24th, 2013.

Wesley Wofford recently completed and installed a commissioned portrait of television writer/producer/director **Chuck Lorre** at The Academy of Television Arts and Sciences in Burbank, California. The 1 1/4 scale bronze bust is Wesley's fourth commissioned portrait for The Academy Hall of Fame Plaza.

Loveland, Colorado sculptor, **Rosetta**, will be the featured artist and juror for "Art of the Animal Kingdom" exhibition at the Bennington Center for the Arts in Vermont, June 14 - August 24, 2014. Rosetta has been included in 17 of the past 18 annual exhibitions.



Single Mom
Rosetta, FNSS



Chuck Lorre
Wesley Wofford, NSS

Alicia Ponzio

Associate Profile

Was it always your goal to pursue training as a figurative sculptor?

It was my childhood dream to be an artist; and the art that interested me most was figurative. At the time when I graduated high school, I wasn't being encouraged in an artistic direction and couldn't see a clear path as to how to attain that. Eager to gain my independence and new experience, I joined the Navy and earned a scholarship through ROTC to study at the University of Pennsylvania.

I completed my Bachelors' in Nursing in 1996 and was stationed in San Diego at the Naval Medical Center (where I trained as a Post Anesthesia Care Nurse). It was during my four year commitment there I decided I would still pursue an education in figurative art. I began to sketch again and attend evening classes at local colleges. Eventually it developed into a more serious drive.

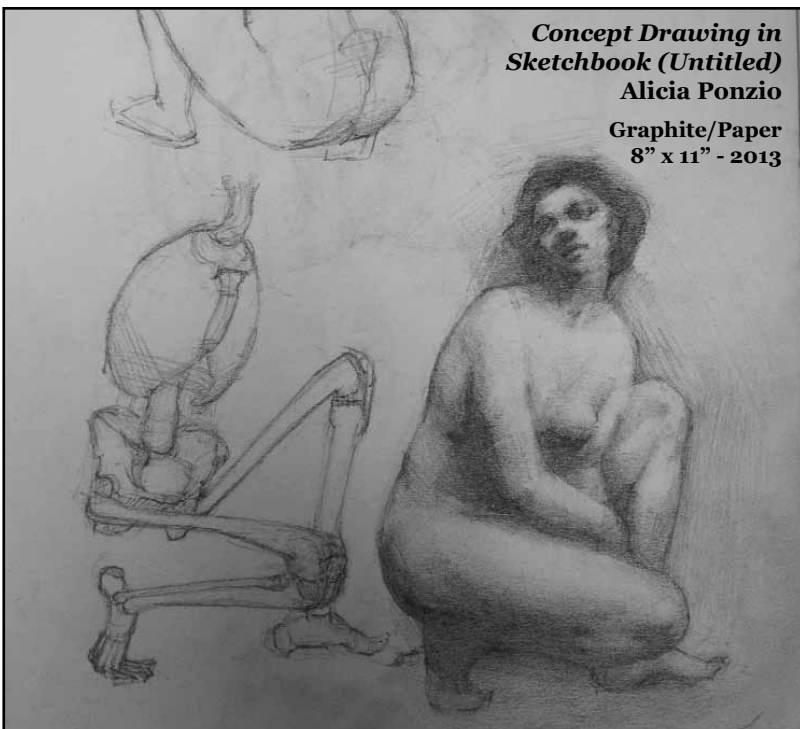
How did you come to study at the Florence Academy of Art (FAA) in Italy?

By 2003, having fulfilled my commitment to the Navy, I was working at the Children's Hospital of San Diego, and taking drawing classes at the Watts Atelier. I was learning to paint and working in my home studio several hours per day, meeting with frustration. When I tried modeling clay for the first time, I immediately felt at home with it and wanted to immerse myself in learning the medium.

The Florence Academy seemed to be the right school for many reasons. They offered a full time program in figurative sculpture. A large part of the sculpture curriculum involved drawing, which I always held to be important. Students worked exclusively from life, in natural light. The curriculum included long-term studies (generally 5 weeks, 5 days per week on the same project): I felt that would suit my learning style.

Its location in Florence, Italy was also a big draw. It had been a life goal of mine to learn the Italian language, and study the art and culture there. I'm a 4th generation Italian American: though far removed from my origins, the curiosity remains.

After six years in that environment as a student and then as an instructor, I wasn't at all disappointed. I feel I received the education I was looking for and learned a great deal more than I could have imagined I would.

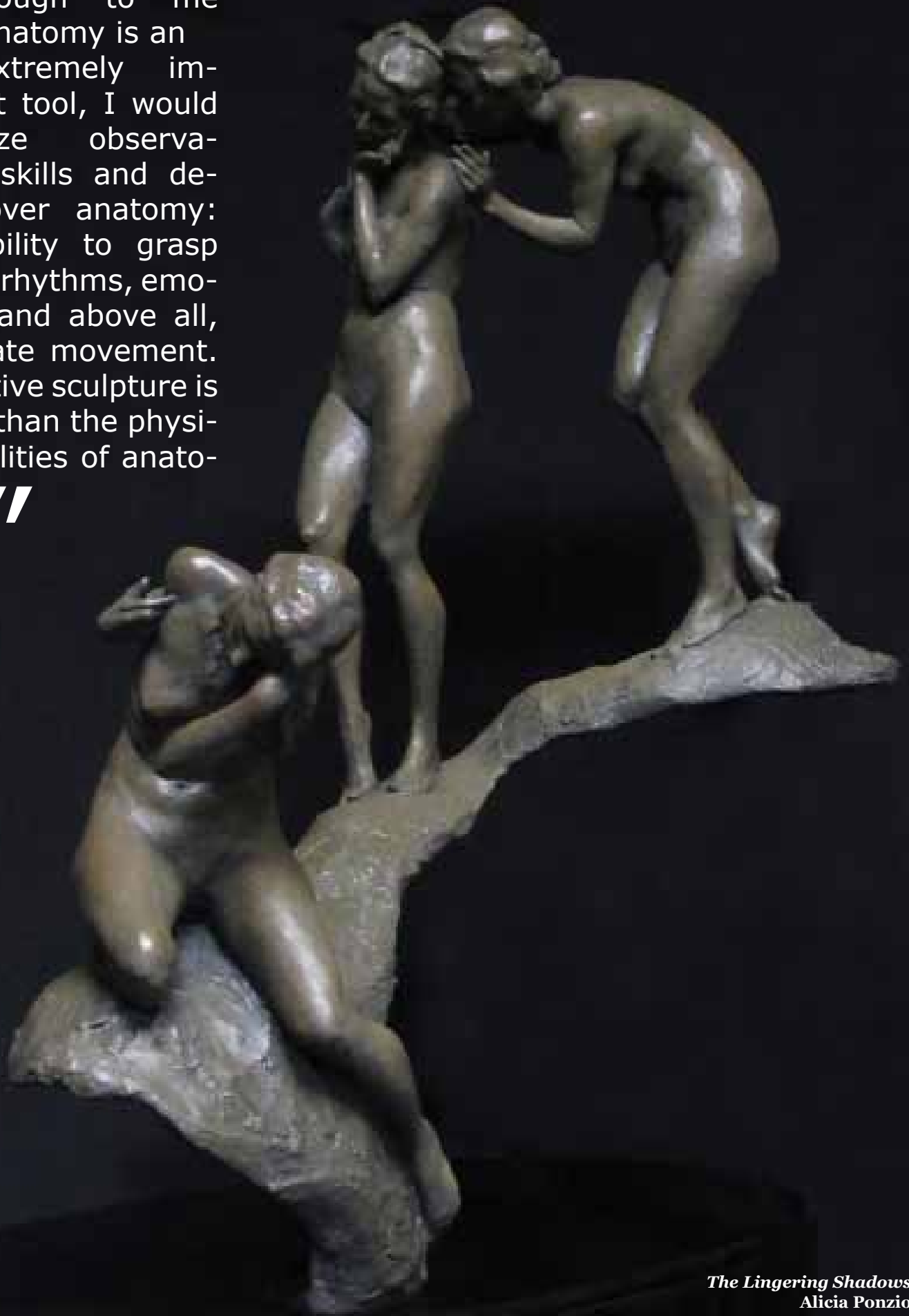


You live, work, and teach in San Francisco now. How much of the Florence Academy approach to sculpture do you impart to your American students?

When I first returned, probably more so; as I'm heavily influenced by the Florence Academy. Above all, when I teach, I try to share my methods and process honestly. As my personal process evolves, my teaching develops with it.

A great deal of what I teach now comes from my own process. The training I received there was heavily based on observation, which was extremely effective for me at the time and helped me to grow. My current practice is a marriage of construction and observation. As an instructor, my ideal would be for students to have at least one year of experience in intensive figure drawing or figure modeling from life before delving seriously into anatomical studies. I believe that would be more helpful to them after learning the figure visually.

“**T**hough to me anatomy is an extremely important tool, I would prioritize observational skills and design over anatomy: the ability to grasp forms, rhythms, emotions, and above all, to create movement. Figurative sculpture is larger than the physical realities of anatomy. //”



The Lingering Shadows
Alicia Ponzio

Bronze on Belgian marble
28" x 24" x 12" - 2012

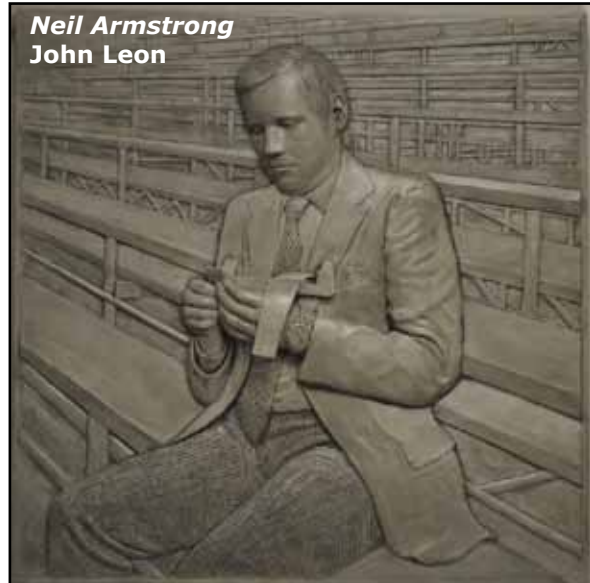
ASSOCIATE NEWS

Eyes on the Prize
Eva Stanley



Eva Stanley won the "America's Parks Sculpture Award" at the America's Parks II exhibition. Her winning piece, ***Eyes on the Prize***, depicts two Roadrunners on a prickly pear cactus as one devours a Collared Lizard. Her other two entries, ***Beaded Lace*** and ***Desert Denizen*** picked up Honorable Mentions. Other NSS Associates included in the nature/park themed show: **Cathy Ferrell**, **Pokey Park** and **Paul Rhymer**. Park won Honorable Mention for her piece, ***Kit Fox***, and Rhymer won for his two submissions, ***Prickly Pair*** and ***Flying Gambel's Quail***.

Neil Armstrong
John Leon



John Leon was commissioned by the University of Cincinnati to create a bas-relief portrait of **Neil Armstrong**. In addition to being an astronaut, Armstrong was a UC professor for many years. The completed piece, made of cast stone and measuring 45" x 45" x 6" will be permanently installed in the entrance of Rhodes Hall on campus.

Bird Women
Sarah Katz



Sarah Katz had two pieces of sculpture include in the Fridge Art Fair in Miami, December 5 - 8, 2013

In the fall, Colorado sculptor, **Sutton Betti** completed a commission for Heroes Park at the State Veterans Home in Norfolk, Nebraska. Titled ***Remembering***, the piece depicts a life-size soldier kneeling in remembrance of other soldiers who have fallen in battle.

Remembering
Sutton Betti



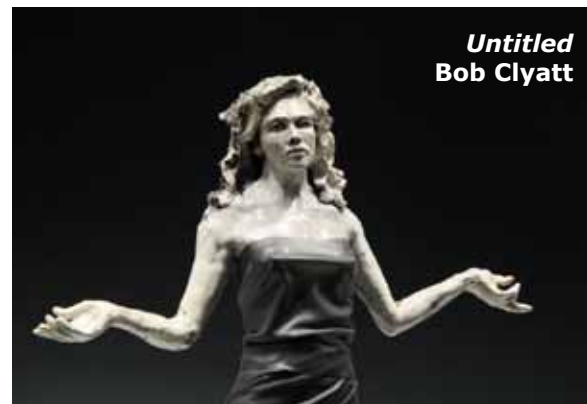
Fly
Belgin Yucelen



Belgin Yucelen's work ***Fly*** is included in "American Art Today: Figures" show at the Bunzl Gallery in Highlands, North Carolina from September 7, 2013 - January 5, 2014, and at the "Topeka Competition 31" December 6, 2013 - January 26, 2014 at the Sabatini Gallery in Topeka, Kansas. Yucelen's sculpture ***Conversation*** will be on exhibit at the Littleton Museum (Littleton, CO) until January 12, 2014. From January through February 2014, Yucelen will have a solo exhibition "Perspectives in Bronze" at the Boulder Public Library in Boulder, Colorado.

In November, **Bob Clyatt's** sculptures were included in Dacia Gallery's pop up group show in New York City. The event lasted 10 hours and 8 of Clyatt's sculptures were on display in the Times Square Art Center on West 43rd Street.

Untitled
Bob Clyatt



2014 Sculpture Workshops at Brookgreen Gardens



Fighting Stallions
Anna Hyatt Huntington, FNSS
located at the garden's entrance.

February 24 - 28

*Modeling the
Horse*

Rod Zullo, NSS

March 3 - 7

*Sculpting, As Only
You Can Sculpt*

Simon Kogan, FNSS

March 12 - 15

*Modeling Hands,
Paws, Hooves, and Claws*

Carter Jones, FNSS

April 7 - 11

*Sculptors' Boot Camp: Tips of
the Trade You Need to Know*

Jim Licaretz, FNSS

April 21 - 25

*Birds in
Sculpture*

Sandy Scott, NSS

May 5 - 9

Portraiture

**Sergey Eylanbekov
FNSS**

For more information on the workshops contact: Robin Salmon at (800) 849-1931, ext. 6012 or (843) 235-6012
Laura Brown at (800) 849-1931, ext. 6027 or (843) 235-6027
E-mail: sculpture@brookgreen.org

**Brookgreen Gardens . 1931 Brookgreen Drive . Murrells Inlet, SC . 29576
(Toll Free) 800-849-1931 www.brookgreen.org**

OPPORTUNITIES

15th NATIONAL JURIED ART EXHIBIT

Deadline: January 10, 2014

Awards: \$4,600 available

Dates: April 5 - May 31, 2014

Tel: (620) 624-2810

Contact: Baker Arts Center, 624 N. Pershing, Liberal, KS 67901

www.bakerartscenter.org

LOVE

Deadline: January 10, 2014

Awards: \$1,200 available

Dates: February 14 - March 23, 2014

Tel: (781) 383-2787

Contact: South Shore Art Center, 119 Ripley Road, Cohasset MA 02025

www.ssac.org

51st ANNUAL JURIED COMPETITION

Deadline: January 12, 2014

Awards: \$3,200 available

Dates: February 27 - June 14, 2014

Tel: (318) 329-2237

Contact: Masur Museum, 1400 South Grand Street, Monroe, LA 71202

www.masurmuseum.org

JOSEPHINE SCULPTURE PARK - SUMMERSTAGE

Deadline: January 15, 2014

Honorarium: \$1,000

Conditions: Sculpture to be focal point of Summerstage's production of Shakespeare's *A Winter's Tale*.

www.josephinesculpturepark.org

INTERNATIONAL ARC SALON

Deadline: January 15, 2014

Awards: \$61,450 minimum in awards

Dates: N/A

Tel: (732) 636-2061

Contact: Art Renewal Center, 100 Markley Street, Port Reading, NJ 07064

www.artrenewal.org

NUDE NITE - ORLANDO & TAMPA

Deadlines: January 16 & 20

Conditions: Two different cities; two different applications

Dates: February 13-15 (Orlando); March 6-8 (Tampa)

Email: info@nudenite.com

www.nudenite.com

STUDIO MONTCLAIR: VIEWPOINTS 2014

Deadline: January 17, 2014

Awards: Cash awards available

Dates: June 4 - 28, 2014

Tel: (973) 744-1818

www.studiomontclair.org

NUDE ATTITUDE

Deadline: January 17, 2014

Awards: \$1,500

Dates: March 5- March 10, 2014

Tel: (309) 637-2787

Contact: Peoria Art Guild, 203 Harrison Street,

Peoria, IL 61602

www.peoriaartguild.org

WOMEN'S WORKS 2014 - 27th ANNIVERSARY SHOW

Deadline: January 19, 2014

Awards: More than \$1,500 available

Dates: March 6 - April 27, 2014

Contact: Northwest Area Arts Council, PO Box 597, Crystal Lake, IL 60039

Email: womensworks2014@naac4art.org

www.naac4art.org

20th SAN ANGELO NATIONAL CERAMIC COMPETITION

Deadline: January 22, 2014

Awards: Cash awards

Dates: April 11 - June 29, 2014

Tel: (325) 653-3333

Contact: San Angelo Museum of Fine Arts, One Love Street, San Angelo, TX 76903

www.samfa.org

2014 COLUMBUS, INDIANA SCULPTURE BIENNIAL

Deadline: January 24, 2014

Stipend: \$3,000

Conditions: 8 to 10 sculptures will be selected.

Installation Date: June 2014 - May 2016

Tel: (812) 376-2539

Contact: Columbus Area Arts Council, 300 Washington Street, Columbus, IN 47201

www.artsincolumbus.org

29th ANNUAL MADE IN CALIFORNIA

Deadline: January 26, 2014

Awards: Over \$1,500 available

Dates: March 22 - May 9, 2014

Tel: (714) 990-7731

Contact: City of Brea Art Gallery, 1 Civic Center Circle, Brea, CA 92821-5732

www.cityofbrea.net

LESS IS MORE: SMALL WORKS IN A GREAT SPACE

Deadline: January 31, 2014

Awards: \$2,000 in cash awards

Dates: May 28 - June 15, 2014

Tel: (410) 626-2556

Contact: Hydee Schaller, Gallery at St. John's College, 60 College Avenue, Annapolis, MD 21401

www.stjohnscollege.edu/mitchellgallery/

19th ANNUAL AMES OUTDOOR SCULPTURE EXHIBITION

Deadline: January 31, 2014

Awards: Honorariums, purchase awards and Best of Show prize available

Dates: May 2014 - May 2015

Tel: (515) 239-5101

www.cityofames.org

SCULPTURE IN THE PARK 2014

Deadline: January 31, 2014

Dates: August 8-10, 2014

Tel: (970) 663-2940

Contact: Loveland High Plains Arts Council,

P.O. Box 7006, 125 East 7th Street, Loveland, CO 80537-0006

www.sculptureinthepark.org

LEFT COAST ANNUAL JURIED EXHIBITION

Deadline: February 11, 2014

Awards: \$1,000 total

Dates: April 11 - May 18, 2014

Conditions: Open to artists from CA, OR, WA and AK only!

Tel: (650) 355-1894

Contact: Sanchez Art Center, 1220-B Linda Mar Boulevard, Pacifica, CA 94044

www.sanchezartcenter.org

FIGURATIVELY SPEAKING

Deadline: February 23, 2014

Awards: \$1,500 in cash and prizes

Dates: May 8 - July 13, 2014

Tel: (931) 648-5780

Contact: Customs House Museum, 200 S. 2nd Street, Clarksville, TN 37040

www.customshousemuseum.org

11th ANNUAL JURIED MULTIMEDIA ART EXHIBITION

Deadline: March 15, 2014

Awards: Cash awards available

Dates: May 25 - June 30, 2014

Tel: (540) 564-3400

Contact: Virginia Mennonite Retirement Community (VMRC) Art Exhibition, 1491 Virginia Ave., Harrisonburg, VA 22802.

www.vmrc.org

2014 ART KUDOS INTERNATIONAL ONLINE EXHIBITION

Deadline: June 30, 2014

Awards: \$4,500 in cash awards

Dates: August 15, 2014 - August 15, 2015

Conditions: Online only!

www.artKudos.com

HOW TO SUBMIT INFO TO NSS NEWS BULLETIN



NATIONAL SCULPTURE SOCIETY
75 VARICK STREET - FLOOR 11
NEW YORK, NY 10013

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News items and opportunities must be received by the following dates for inclusion in the corresponding news bulletin.

Jan./Feb. News Bulletin: **December 15**
March/April News Bulletin: **February 15**
May/June News Bulletin: **April 15**
July/August News Bulletin: **June 15**
Sept./Oct. News Bulletin: **August 15**
Nov./Dec. News Bulletin: **October 15**

National Sculpture Society
presents

PERFORMANCE IN SCULPTURE

2013 - 2015 Season

DAVID A STRAZ, JR. CENTER
FOR THE PERFORMING ARTS
1010 North W.C. MacInnes Place
Tampa Bay, FL 33602

www.strazcenter.org



Watchful
Douglas Aja, NSS

Patron Membership at NSS

Patron Members Receive:

- An annual gift of a miniature bronze sculpture created exclusively for Patrons by an NSS Fellow
- Invitations to all of the Society's exhibitions, social functions and educational programs
- A complimentary 10% "Patron's Discount" on any piece of sculpture that is for sale in an NSS exhibition
- A subscription to the Society's quarterly magazine, Sculpture Review
- A subscription to the bi-monthly *NSS News Bulletin*
- The opportunity to meet this country's finest sculptors

For more information about Patron Membership contact Gwen Pier at gwen@nationalsculpture.org

SCULPTURE WORKSHOPS

"CAPTURING BEAUTY IN CLAY" WORKSHOP WITH GWEN MARCUS, FNSS

Dates: January 6-9, 2014

Location: Scottsdale Artist's School

Tel: (800) 333-5707

Email: info@scottsdaleartschool.org

www.scottsdaleartschool.org

ONLINE SCULPTURE WORKSHOP WITH CARTER JONES, FNSS

Dates: On-going

Tel: (212) 463-7833

www.carterjonessculpturefnss.com/

E-mail: crj3d1@gmail.com

"SCULPTING THE DOG" WORKSHOP WITH LOUISE PETERSON, FNSS

Dates: On-going

Location: Guffey, Colorado

Tel: (888) 829-0016

www.danesculptor.com

E-mail: louise@danesculptor.com

SCULPTING AND PAINTING WORKSHOPS WITH NILDA COMAS, NSS

Dates: On-going

Location: Florida, Puerto Rico and Europe

Tel: (954) 527-5606

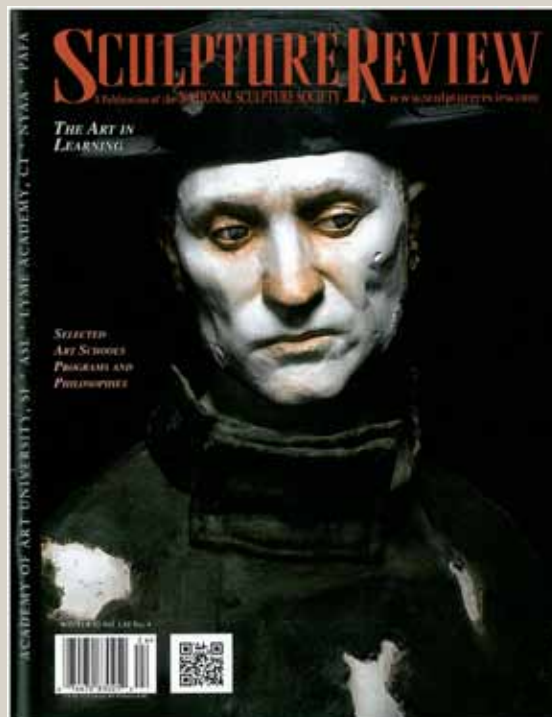
www.sculptureworkshopclasses.com

SCULPTURE SERVICES

Enlarging/reducing sculpture using the 3D pantograph method. Mold-making, restorations and instruction. Contact Michael Keropian, (845) 228-1306 or www.keropian-sculpture.com

SCULPTURE REVIEW GIFT SUBSCRIPTIONS

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- One year (international) subscription: \$50
- Three year (international) subscription: \$150



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