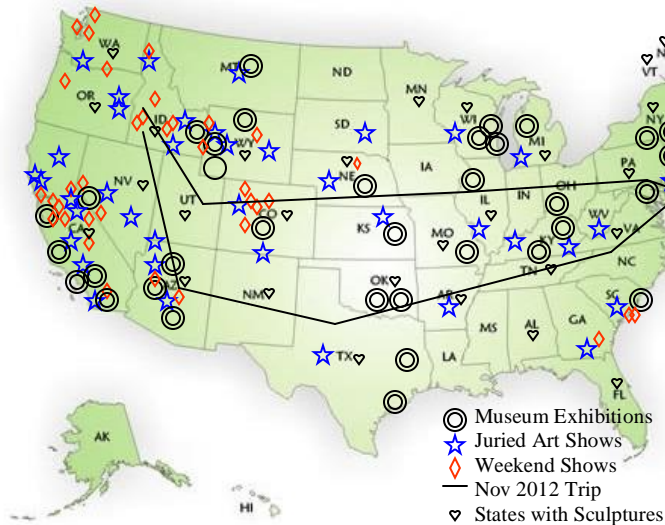


KEN NEWMAN SCULPTURES

Issue 19
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SCULPTING ON THE ROAD IN A FORD



If you don't know the story—it can be told by viewing this map. We have traveled through and spent time in almost every state in the Union, minus NH, ME, RI and HI over the past 13 years. We have explored the South, the Smokies, New York and New Jersey and most of the Eastern shore. Being from the West, the only state we haven't spent any extended time in is Montana.

The journey and those we meet along the way have definitely impacted how we view the US—at this election time we want you to know whether you are a Democrat or a Republican, your vote is very important to the future of the US. We look forward to all the creative and unique election signs as we leave for Maryland on November 1st.

ART THOUGHTS

As a Collector: What always should appreciate in value is the satisfaction and enjoyment that you'll take in owning art.

As an Artist: To know the satisfaction that you dedicated your life to doing the work that you can only do and seeing the impact it has on others.

To a Child: Every child is an artist—the challenge is to remain an artist after you grow up. Pablo Picasso

HARVEST TIME IN IDAHO

This fall, we are home for two full months enjoying the simple life of harvesting in Idaho, as Ken continues to sculpt. No long road trips, just caring for a Ken's brother's garden full of veggies. Whether it is tomatoes, herbs, the neighbors corn or wheat, living near farmland and open areas with old orchards that are full of apples, rose hips and plums, is a blessing to our table. The game is thriving, grouse season opened a couple weeks ago and deer and elk open mid-October. We've missed this time of year for the past three years—as we typically head to Arkansas for Sculpture at the RiverMarket. But, with the freezer empty - there is a need to refill and refuel in the outdoors. Fall in Idaho is a beautiful time of year, crisp in the morning and warm during the day. Cows are coming off the mountain, hay is being harvested, fields being turned ~ everyone is preparing for winter.

We head cross-country to Maryland and for the Waterfowl Festival in early November and then off to Scottsdale for the balance of the winter. Watch for newly completed wood sculptures at these shows. Be sure to let us know if you will be in Arizona ~ we always enjoy visiting with friends and clients while we are in town!

UPCOMING SHOWS

November 9-11, 2012

42nd Waterfowl Festival—Easton MD

If you like clam chowder, cool weather, dogs that jump, birds that fly, great wildlife art (as well as a couple nudes) you will LOVE this show on the Eastern shore of the Chesapeake Bay. Stop by the Sculpture Pavilion next to the Maryland wine tent on Harrison and say hi!

Mid-December 2012

Catch us in the Sedona or Scottsdale galleries.

Jan 12—March 24, 2013

23rd Celebration of Fine Art—Scottsdale AZ

100 Working Artists ~ Where Art Lovers and Artists Connect

Several years ago, I was approached by an individual to create a bluebird sculpture, he was collecting 50 bluebirds in all mediums to surprise his wife at their 50th wedding anniversary. I thought about WHY, the 50 bluebirds ~ what an incredible gesture.

I struggled with the concept of cuteness – redundancy and the contrived concept of the bluebirds-lovebirds or the bluebirds of happiness. There was no commitment and in the struggle the deadline was missed. It then became a challenge to make it unique - in some way expressing myself and experiences. The bug stayed with me, it smoldered in the back of my mind until the spark ignited or was it Debbie's prodding?

What evolved are the use of found heart stones (rocks) collected across the US and each stone's originality—metaphors for creating different sculptures. Blending mixed media visually and tactilely to complement these avenues of expression.



Pillow Talk



Slippery Slope

*The contrast of this river rolled granite stone, its round bulbous characteristics creates almost a sense of softness. Where the pillow came from, that I have no idea- but the stone setting on a pillow provides a certain elegance of presentation (like a ring bearer's pillow). The pillow was created from four black walnut remnants each representing very distinct wood characteristics - allowing for a patchwork look- with softness highlighted in the seams. They each reflect back to intimate conversations and sharing – **Pillow Talk**.*

SOLD—We love the way the birds mesh seamlessly with the stone and actually caress it. The birds exude genuine affection for each other. The wooden pillow base is brilliant, and as our 11 year old neighbor Michael pointed out, it looks as soft as a real pillow. JM

Visit [Sculpting on the Road](#) to see more completed bluebird sculptures.

MUSEUM AND ART EXHIBITIONS

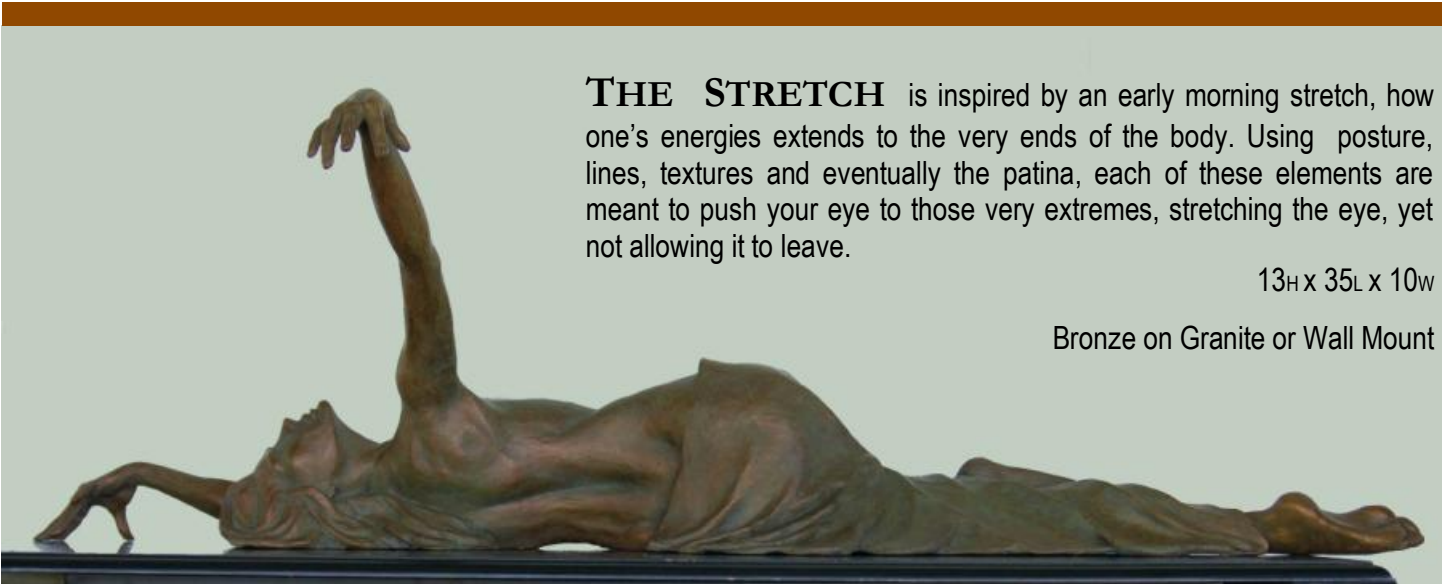
TAKING ATTENDANCE, a large bronze lab sculpture was selected for the 79th Annual National Sculpture Society, which opened August 4 and runs through October 25 at [Brookgreen Gardens](#) in South Carolina. This exhibition features 44 representational sculptors from throughout the United States in the Rainey Sculpture Pavilion. We suggest a two day trip to Brookgreen Gardens to view the over 1,400 outdoor and indoor sculptures by 350 sculptors. Meander among the amazing gardens on this 9,100 acre National Historic Landmark, there is a new discovery around every corner.



Known as the [Archer and Anna Hyatt Huntington Sculpture Garden](#), the first garden was designed in 1931 by Anna Hyatt Huntington in the shape of a spread wing butterfly. Anna was a renown sculptor and envisioned a truly American sculpture garden. Brookgreen Gardens is accredited by the American Association of Museums and also offers workshops in sculpture by nationally known sculptors throughout the year.



Attendance Study



THE STRETCH is inspired by an early morning stretch, how one's energies extends to the very ends of the body. Using posture, lines, textures and eventually the patina, each of these elements are meant to push your eye to those very extremes, stretching the eye, yet not allowing it to leave.

13H x 35L x 10W

Bronze on Granite or Wall Mount

DEBBIE'S VIEW—WRITING ARTIST STATEMENTS FOR MUSEUM EXHIBITIONS

This resides among other quotes on our fridge: "An artist cannot talk about his art anymore than a plant can discuss horticulture", Jean Cocteau ~ *Newsweek* 1955. Over the years, Ken has written over 30 artist statements for museum catalogs. Yes, Ken writes them I only make suggestions to add clarity.

Recently I was reading the Woodson Art Museum blog ([Woodson Wanderings](#)) where the *Birds in Art Exhibition* is held each September in Wausau WI. The museum asked readers to share their thoughts about writing an artist statement— what is the criteria, what do they choose to express; techniques, composition or the subject. Each time Ken writes a statement he searches for the right words to express this thoughts. It is not easy ~ many times it is similar to pulling teeth but ,I believe as a self-taught artist it is crucial for him to write something he wants to share about the sculpture once it is complete. Ken's words have been edited several times by museum curators in order to meet museum style sheets or to use more appropriate words for a public institution.

**Here are two different statements about Ken's sculpture *Composed*.
Which one was written by Ken and which one was written by the Museum?**

~ An intimate view of a curlew became the vision. To create a posture using abstract triangles and planes to balance and move the eye while confining the bird to the smallest footprint possible, yet exposing its large wings, long decurved bill and legs. The posture is possible, but not one I observed in the field. This design allowed me to push and pull the anatomy and plumage in wonderful articulations that work in unison to pull the eye in closer and closer - intimacy with the curlew. For all these elements of composition and vision to come together, the creative eye artistically "Composed" the Long Billed Curlew.

~ I approached this sculpture as I suspect a composer orchestrates a symphony. I had a vision to express, rather than an actual observation of a curlew. Not unlike a musician, I "composed" the bird's posture, intentionally concealing the curlew's characteristic long wings, legs, and bill. I confined the bird to the smallest footprint possible and used abstract triangles and planes to suggest balance and movement. By pushing and pulling the curlew's anatomy and plumage, I created a sculptural form that begs for close examination, that draws the viewer in. There may even be confusion; can a bird do that? Does it matter?

Writing reminds us—that the viewer's dialog is very important — we hope that Ken's words will give you but a glimpse of his world for as you can see—"An artist cannot talk about his art anymore than a plant can discuss horticulture".

***Hint** Ken rarely listens to music ~ he tends to listen mostly to nature.



Award Winning Sculpture
Composed
Edition 22

YOUR WORDS... THANK YOU FOR SHARING...

- ◇ We're still thoroughly enjoying **Forever Ready** (we haven't caught him napping yet!) We hope you'll be out in Connecticut (or at least New England) sometime soon. ~ New Haven CT
- ◇ Can't tell you how much we are enjoying **Composed** at our home. It is a wonder of beauty and grace. I'll never tire of it. Thanks so much for your talent and vision. ~ Coeur d'Alene ID
- ◇ Just opened the newsletter. To the right, I see the "Muse" and dog and above I see the supine Muse. Wowser! Being a Muse is a great responsibility. I thought she was your Maven and Marketer (as well as Chief Mousekeeper when you need a good cheer) but from **The Stretch** muse'll do in a pinch. ~ Tempe AZ
- ◇ Even with two and a half years of yoga, I've never gotten close to that position—she must have been a very limber model. We are looking forward to adding **The Stretch** to our collection. ~ Lafayette CA
- ◇ "Ken translates brilliant observations into awe inspiring sculptural work in both wood and bronze. He floods you with emotion in each piece. Whether it is the graceful twirling of a beaver munching on leaves, a bird preening, or a man weary beyond his years, his work speaks to the soul. In order to fully appreciate each creation you must hear his story of inspiration and vision. It will make each sculpture come to life." ~ via LinkedIn Cummings GA

ART SHOW COMMENTS

We just finished our summer outdoor show schedule and thought we would share some comments from those shows:

- ◇ American Pi – Sunday's Dress ~ Reminds me of the Roosevelt era sculptures in Washington DC
- ◇ 12 year old boy ~ I'll be back with \$4250, I need that woman—The Stretch.
- ◇ Did you see me sitting at the kitchen table? ~ American Pi– A New Perm
- ◇ We came for cutting boards and walked away with an amazing sculpture.

2012 MANTRA BUY ART—NOT POLITICS

Save a Tree and Connect!

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TIME TO SCULPT —WALKING THE WOOD

As Ken begins a new wood sculpture, I look at the raw form of wood with so many questions. I have learned (and continue to be reminded) that it's better to keep quiet and just watch the subject emerge because there are no answers, only exploration. So quietly I photograph the sculptures in various stages and angles. Don't let anyone tell you that there are only four sides to a sculpture. Just when I think I found the best angle of a sculpture, another emerges. Remember, it is all about exploration.

There are no concrete plans when Ken begins a sculpture, he may do rough sketches of an animal, sometimes he just jots down abstract lines in his notebook and other times the only sketches that exist, are in his mind.

Over the years, I have begun to accept the fact that each sculpture is a journey and are a reflection of his life experiences and only when he's done will I begin to understand the full impact of the statement he creates within each artwork.

Prior to sculpting, hours are spent late at night with what I call "Walking the Wood". Ken investigates the wood, (most are raw forms) aged and weathered with cracks, character and sometimes other organisms.

Just as a surgeon studies and evaluates a patient, it's amazing to watch him patiently work the wood, probing, cutting, following the growth patterns and knots. Through this process he identifies the structure in the wood, its weakness, strengths, discovering its possibilities and potential. At the same time, he is researching intimately the animal's characteristics, measurements and its habitat. Ken's visual memory of animals, along with books, specimens, calipers, pencils and sketchbooks are nearby as he continues "Walking the Wood".

GALLERIES

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