

Letter Arts Review



Letter Arts Review

2004
VOLUME NINETEEN
NUMBER THREE

Welcome to Review 2004! Every year we showcase calligraphic works chosen by a jury of experts in the field of letter arts. This year we asked for unique works of art only because the selected works were to be shown at the Confluence calligraphy conference in St. Louis last summer. Our thanks to Confluence 2004 director Patricia Dresler and Eric Barnett, Curator of the SUIE Gallery, for their superb work in mounting an exhibition of many of the artworks in this issue, enjoyed by conference attendees and the general public. Now it's on to next year – we invite you to submit works in any medium or style for Review 2005 using the Call for Entries on page 52 of this issue.

Rose Folsom
Editor

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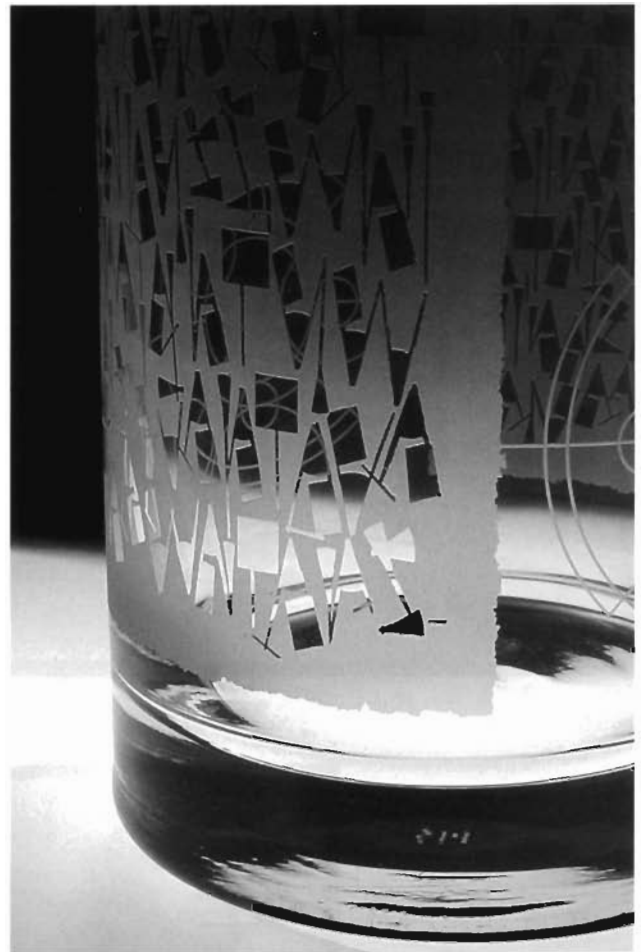
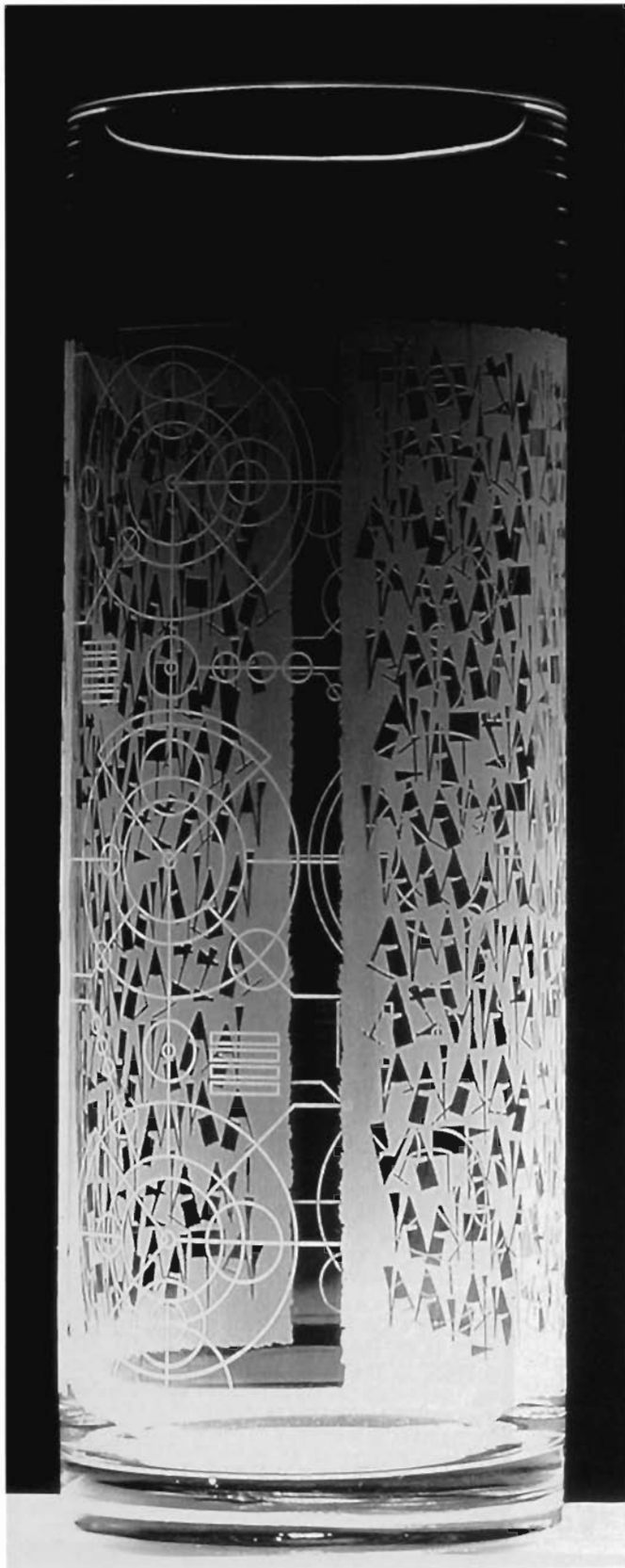
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Front cover: Carl E. Kurtz, page 6

Back cover: Joan Iversen Goswell, page 8



The Genesis Vase was originally created for an American Greetings corporate show entitled "Journeys." We made it with the idea of using the combination of our individual styles to convey the theme of a passage or journey, physical or spiritual. The work consists of the first paragraph of Genesis and the last paragraph of Revelation written in a primitive, cuneiform alphabet of Terri's design. These texts are connected by a digital, freeform schematic design that is a primary element in Paul's artwork. The piece is intended to ask whether God and faith can exist harmoniously within an increasingly digital universe. Does the technology of today enhance the message contained within the Bible or is it slowly replacing it with a new message? Is the journey of spiritual faith hindered by the distractions of technological advancement? Are we worshipping a new god of our own making? It is a question that may well be beyond our limited abilities to answer.

The Genesis Vase
Etched glass
16 x 5.5 (40 x 14)

1

1
Shoyo Mizuno
Catch & Release
Sumi on rice paper
72 x 27 (205 x 70)
Text: Arthur Binard

This poem expresses the memory of his father. He catches and releases his father's memory from the stream of his mind.

2
Thomas Hoyer
The problem with modern ink
Automatic pen, rapidograph, sumi
24 x 18 (62.5 x 45)
Text from Amy Tan, *The Boneseller's Daughter*

The quote is about ink and being an artist. She is right - although I don't think I will ever use an inkstick...



I WAS RE-MEM-BE-R-I-N-G HOW SHE TALKS IN
THE FIRST EVERYTHING/EVEN INK NOW
A BOTTLE OF INK A MEANING: GOOD
EVEN IF IT CAN'T BE THE QUICK KEND!
NEEDLY TO POINT OUT OF A BOTTLE
YOU CAN NEVER BE A CENTER
YOU CAN NEVER BE A CENTER
THAT IS THE PROBLEM WITH MODERN
INK FROM A BOTTLE YOU DO NOT HAVE
TO THINK YOU SIMPLY WRITE WHAT
IS SPINNING ON THE TOP OF YOUR
DRAIN AND THE TOP IS NOTHING BUT
POSSIBLE LEAVES/AND WHO'S
GONNA SPIN BUT WHEN YOU PUSH AN
INK STICK ALONG A LINK STONE/ YOU
TAKE THE FIRST STEP TO CLEARING
YOUR MIND AND YOUR HEART YOU
PUSH AND YOU ASK YOURSELF/ WHAT
ARE MY INTENTIONS/ WHAT IS IN
MY HEART THAT MATCHES MY MIND?



2
 Sharon Raddle
Walking at Eveningtime
 Watercolor, walnut ink
 12 x 15 (30 x 38)

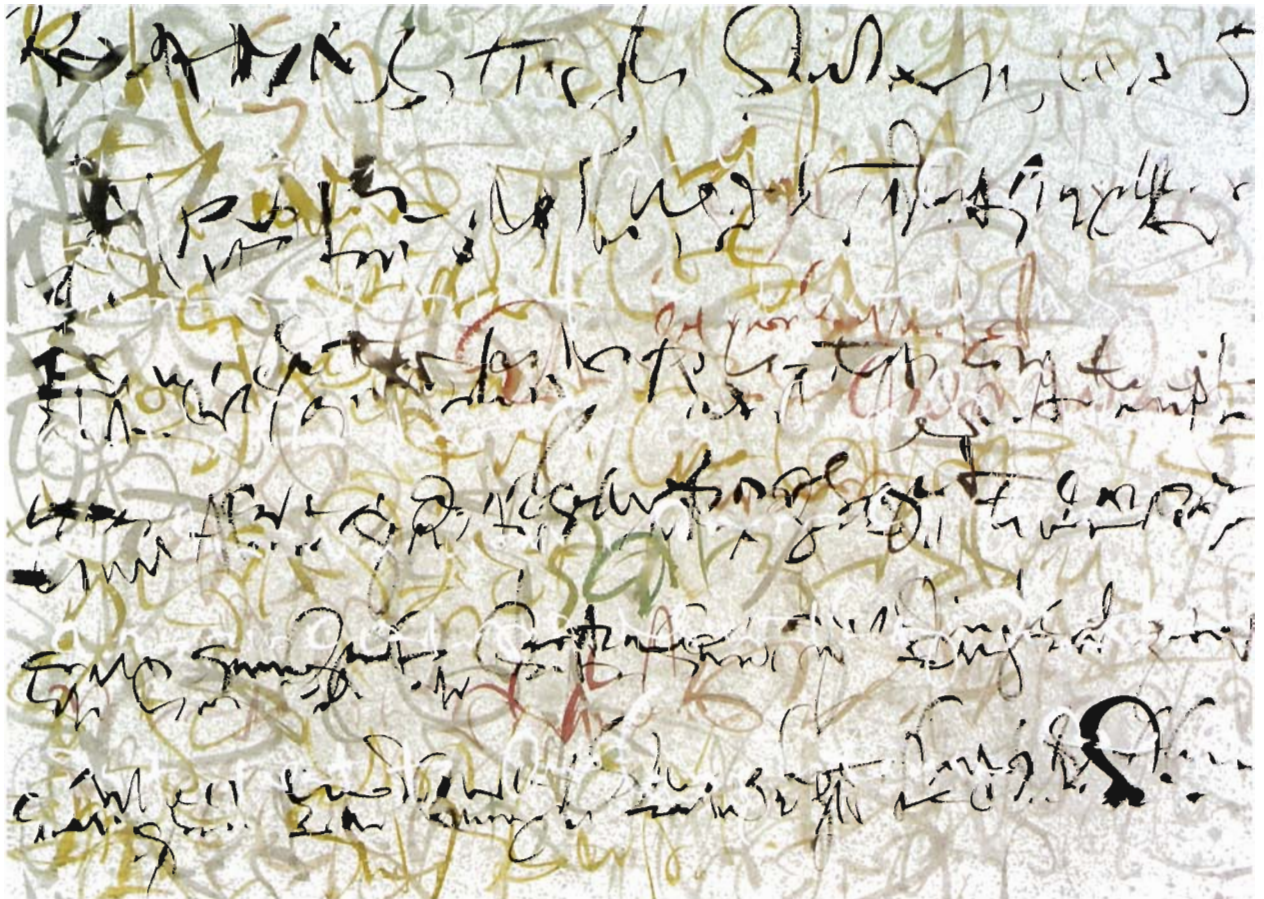
Again, the words are there not necessarily to be read, but to communicate the feelings that I am experiencing as I stroll into the evening.

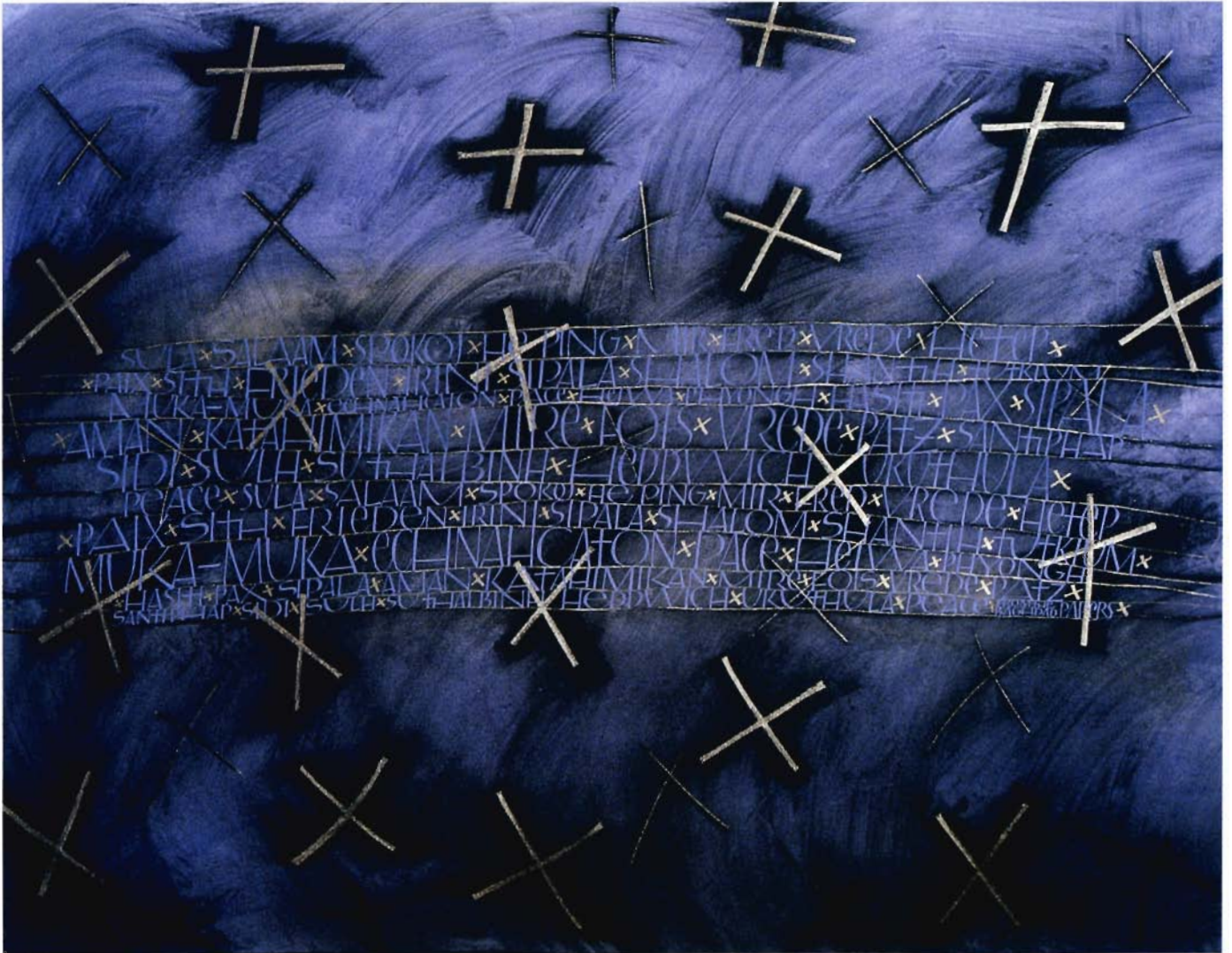
3
 Karen Charatan
Reigning Ink
 Pointed brush, gouache, sumi on Arches paper
 21.5 x 29.5 (54 x 76)

Those with a strong desire to comprehend what they see may find a way to appreciate the visual and "almost verbal" simultaneously. These gestures are rich, yet not overwhelming. Feeling more visible than hidden, the gestures interact boldly, yet are comfortable together without conflict.

2

3





2
 Nancy Leavitt
The Baghdad Papers
 Gouache, charcoal on paste paper
 20 x 25.5 (51 x 64)
 Text by the artist

Seven: Peace

A series of broadsides contemplating the consequences of war. Done as the war began while my husband was overseas on business.