

# SculptureNews

A publication of the  
National Sculpture Society



**Sculptor Profile**  
**Susie Chisholm, NSS**

# INSIDE THIS ISSUE

## Pages 1-6: Sculptor Profile: *Susie Chisholm, NSS*

Born and raised in Savannah, Georgia, Susie Grantham Chisholm grew up in a home that valued artistic expression. With her father an architect, and her mother with a degree in Interior Design, Chisholm's natural artistic talent was encouraged and developed with private art instruction during her childhood. After a career in graphic design, Chisholm turned to sculpture and embraced the challenges of working in 3-D. Today her public commissions can be found in Ellis Square, Savannah, GA; Columbus Public Library, Columbus, GA; Live Oak Library main branch, Savannah, GA; YMCA, Savannah Islands, GA; Azle Memorial Library, Azle, TX; Compass Rose Park, Hilton Head Island, SC; Benson Sculpture Garden in Loveland, CO; Summerville, SC; Boston, MA; and Lake Mayer, Savannah, GA. In addition to being an in-demand artist, Chisholm is the founder of the annual "Sculpture in Savannah" event and operates the "Susie Chisholm School of Sculpture" in Savannah's Historic City Market. Chisholm became an Elected Member of National Sculpture Society in 2009.

## Pages 7-8 : NSS News

## Pages 9-14: Sculpture Celebration Honorees

## Pages 15-16 : Elected Member News

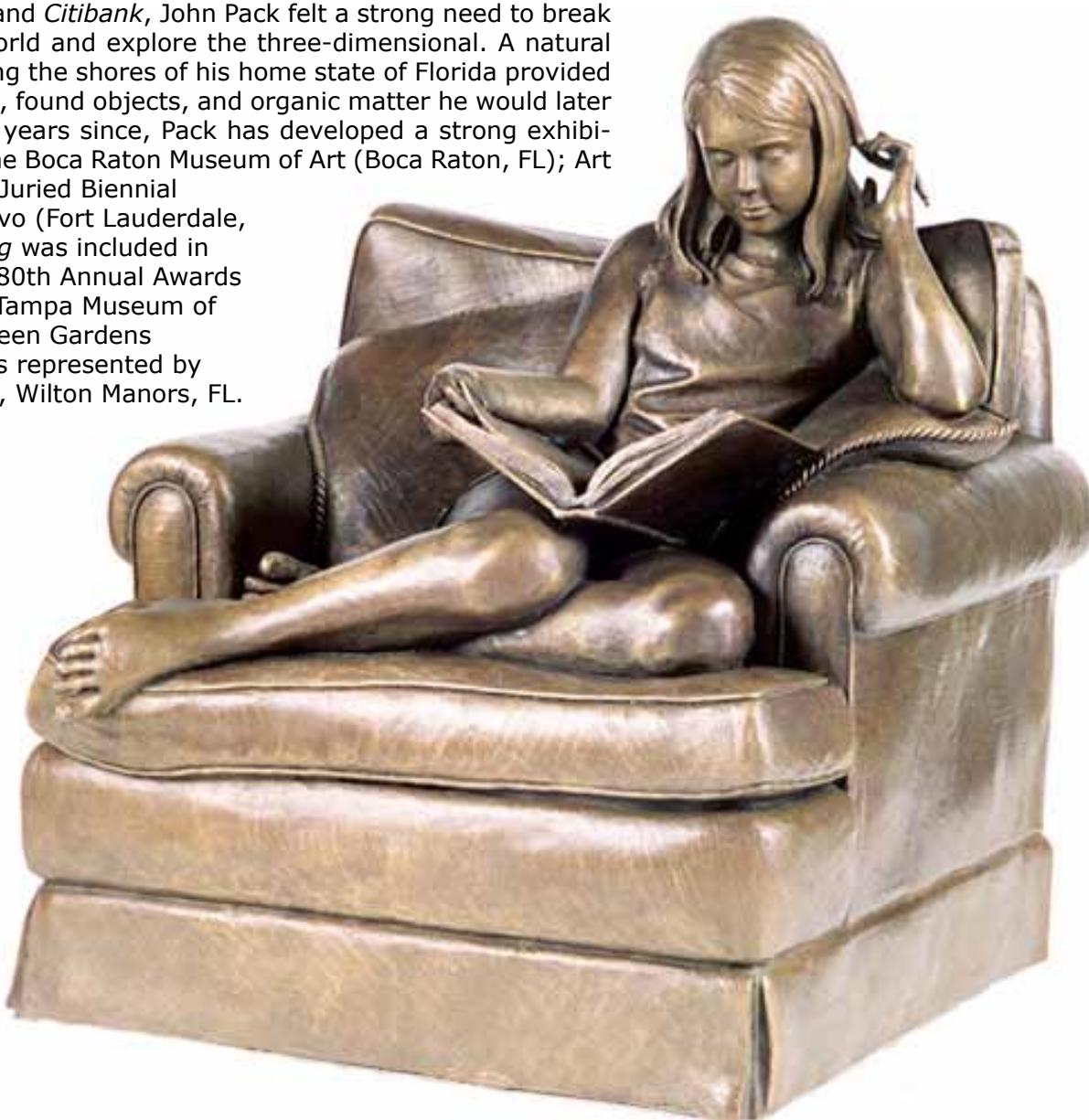
## Pages 17-18: 81st Annual Prospectus - May 2nd - Last Day to Apply!

## Pages 19-20: Associate Profile: *John Pack*

After a 30 year career as an illustrator for organizations such as the *Washington Post*, *National Wildlife*, *IBM*, and *Citibank*, John Pack felt a strong need to break from the two-dimensional world and explore the three-dimensional. A natural beach comber, his strolls along the shores of his home state of Florida provided him with the first bits of shell, found objects, and organic matter he would later use in his sculptures. In the years since, Pack has developed a strong exhibition resume with shows at the Boca Raton Museum of Art (Boca Raton, FL); Art Basel (Miami, FL); All-Media Juried Biennial (Hollywood, FL); and Art Bravo (Fort Lauderdale, FL). In 2013, Pack's *Spielberg* was included in National Sculpture Society's 80th Annual Awards Exhibition which traveled to Tampa Museum of Art (Tampa, FL) and Brookgreen Gardens (Pawleys Island, SC). Pack is represented by Tom Rossetti Fine Art Gallery, Wilton Manors, FL.

## Pages 21: Associate News

## Pages 22-24: Opportunities



### Cover:

*The Garden*  
Susie Chisholm NSS  
Bronze -  
photo credit: Danny Grantham

### This Page:

*Quiet Time*  
Susie Chisholm, NSS  
Bronze - 20" x 20" x 20"  
photo credit: Danny Grantham

# SUSIE CHISHOLM

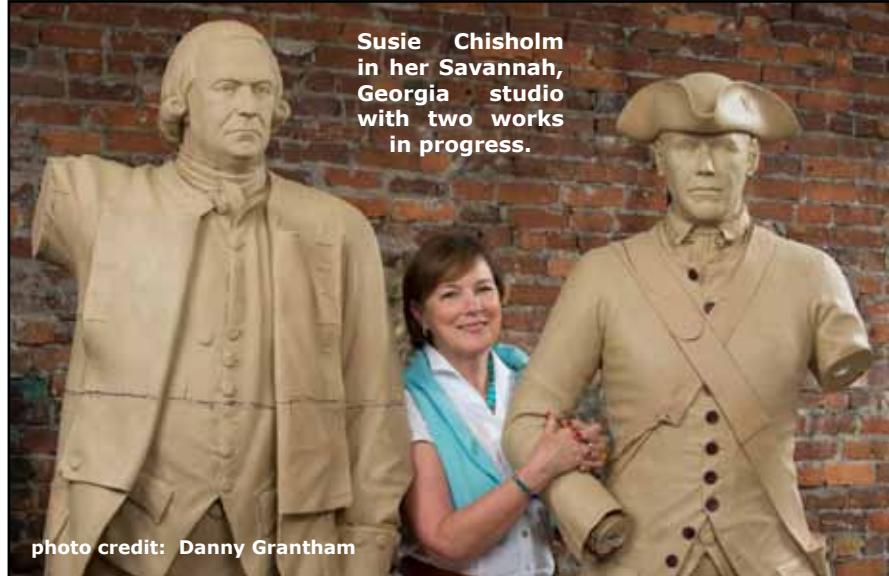
## Sculptor Profile

You started your artistic career as a graphic designer. Tell us how your life as a graphic designer led you to sculpture.

My journey into sculpture happened quite by accident. To start at the beginning . . . My mother grew up in Conway, SC, just west of Myrtle Beach. My grandfather had a rental house in Myrtle Beach that we would stay in for two weeks each summer. My grandparents had known the Huntingtons so every summer we went to Brookgreen Gardens and climbed and played on all of the sculpture (back then that was not an issue!). A cousin was caretaker of the property in the Huntington's absence and we were allowed to feed the wild animals in the Huntington's zoo and even visited the cousin while he was staying at their home, Atalaya. Brookgreen has always been a special place for me.

After college I had a variety of graphics jobs; first designing art for paper bags and then designing billboards and finally designing and building exhibits for the Savannah Science Museum. In the meantime I had an active volunteer life, painted watercolors and raised 3 children.

In 1997, I saw an ad in the Savannah Morning News offering a weekly portrait sculpture class. I had always loved sculpture but never quite knew where to begin, so I signed up for the class. Once I started working in the clay, I knew immediately that it was my medium. It just made all the sense in the world to me to work in the round – to go around back! After 3 weeks, the instructor left town and I was on my own. I went to the library and checked out every book on sculpture and eventually ended up going to Cortona, Italy for three months with the University of Georgia Studies Abroad program. I was one of only three adults students, living in a convent, but it was a wonderful way for me to get reimmersed in my art!



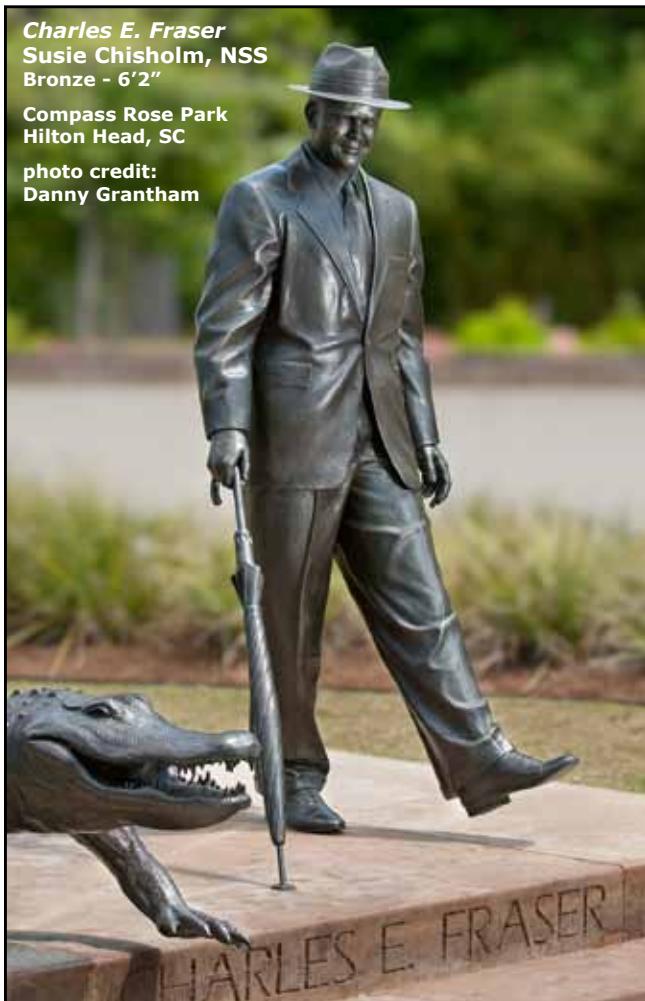
Susie Chisholm  
in her Savannah,  
Georgia studio  
with two works  
in progress.

photo credit: Danny Grantham

**Charles E. Fraser**  
Susie Chisholm, NSS  
Bronze - 6'2"

Compass Rose Park  
Hilton Head, SC

photo credit:  
Danny Grantham



**You are a life long resident of Savannah, Georgia. Do you have different sensibilities about art that are different from sculptors from other regions of the US?**

Savannah has some beautiful sculptures from the 1800s to the early 1900s. But until Savannah College of Art and Design (SCAD) came to Savannah in the 1970s, Savannah was not much of an art town. We had beautiful trees and architecture that survived the Civil War, but not much in the way of an art scene. When I discovered sculpture, I was alone. Even though SCAD was in Savannah, they did not offer sculpture at that time. There were a few sculptors in the Atlanta area but that is 4 hours away and it took me several years to find them. It also took me a while to discover the workshops in Loveland, CO and Scottsdale, AZ. I went to Cortona just to figure out what to do with this new medium. In that respect, I think being from the south at that time was a hindrance to me, but today Savannah is very much an art destination with a thriving art scene.

**Tell us about the "Susie Chisholm School of Sculpture" and how it evolved.**

In 2003, two friends and I went to Italy for a two-week sculpture workshop with Paul Lucchesi in Tuscany. We all had such a great time that before the two weeks were over I convinced Paul to come to Savannah to teach a workshop in my studio. His classes were so popular that over the years I began to add other instructors to my roster including Garland Weeks, Darrell Davis, Leslie Hutto, Stefan Savides, as well as myself. It has been great fun and the students have come from all over the US, Canada and England. In 2007, the "Susie Chisholm School of Sculpture" sent Garland to Italy to teach a class.

*The Runner*  
Susie Chisholm, NSS  
Bronze  
Lifesize

Lake Mayer  
Savannah, GA

photo credit:  
Danny Grantham



“ I would like to think that there will always be a place for figurative sculpture. It has already been around for thousands of years. We are comfortable with the human form and there will always be subjects that we would like immortalized, be it an American Revolution General or even our children, grandchildren or spouse. ”

**Johnny Mercer**  
**Susie Chisholm, NSS**  
**Bronze**  
**Lifesize**

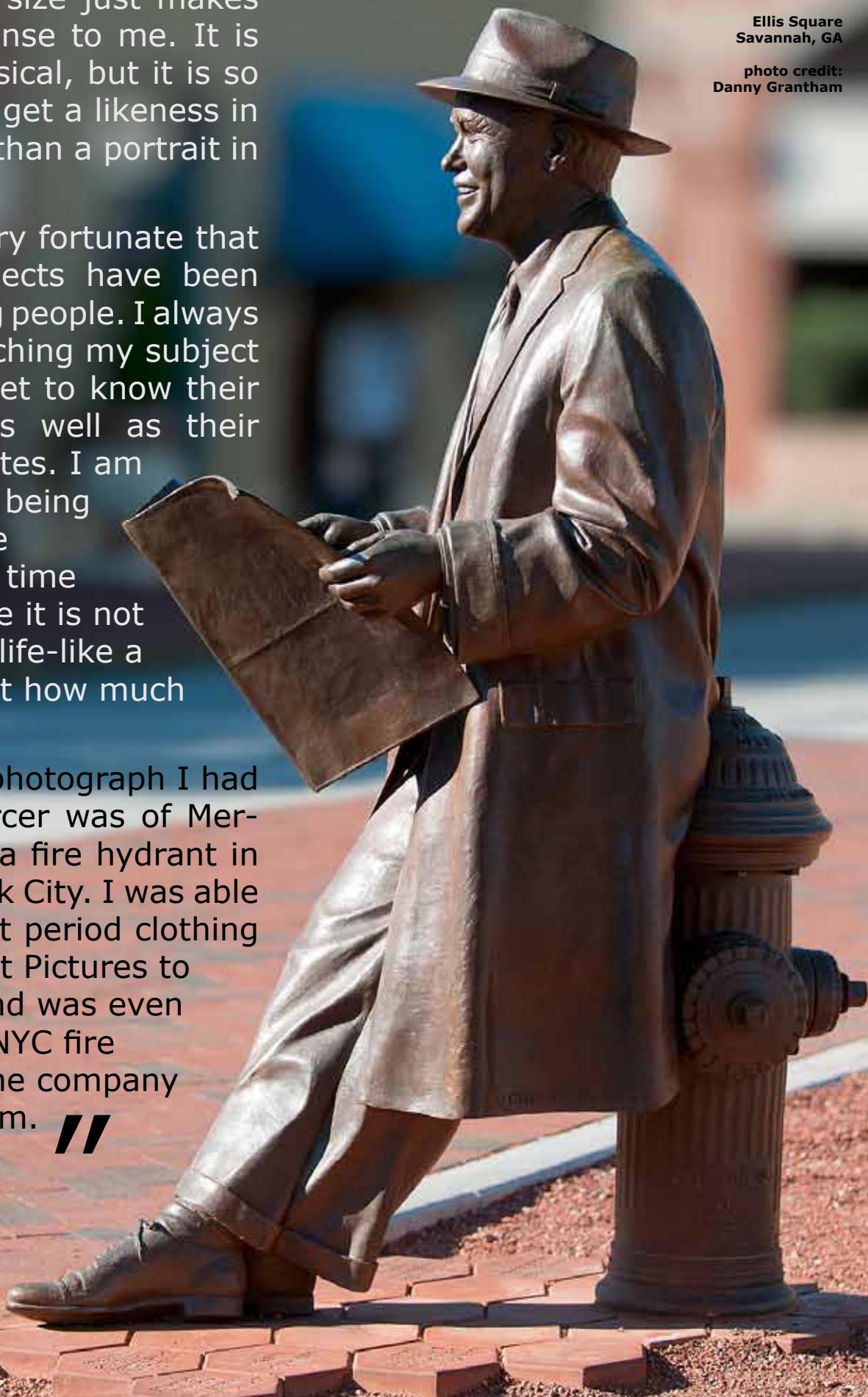
**Ellis Square**  
**Savannah, GA**

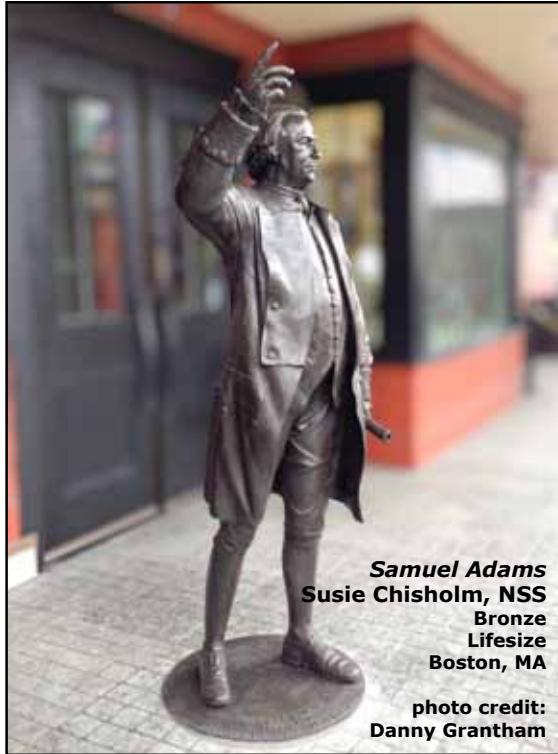
**photo credit:**  
**Danny Grantham**

“I love doing life size sculptures. That size just makes so much sense to me. It is a bit more physical, but it is so much easier to get a likeness in a life size bust than a portrait in ¼ scale.

I have been very fortunate that all of my subjects have been such interesting people. I always start by researching my subject and trying to get to know their personalities as well as their physical attributes. I am a fanatic about being authentic to the person and the time period. I believe it is not important how life-like a sculpture is, but how much life you give it.

The reference photograph I had for Johnny Mercer was of Mercer leaning on a fire hydrant in 1930’s New York City. I was able to get the exact period clothing from Paramount Pictures to fit my model and was even able to get an NYC fire hydrant from the company who makes them. //





**Samuel Adams**  
Susie Chisholm, NSS  
Bronze  
Lifesize  
Boston, MA  
  
photo credit:  
Danny Grantham

## You are responsible for creating the "Sculpture in Savannah" show. Tell us about spearheading the art movement in your community.

The "Sculpture in Savannah" show has been a huge success. Seven years ago my husband said 'We should really educate Savannah about sculpture' and then left it in my court! I have hosted the "Sculpture in Savannah" show for seven years now and feature some of the finest artists from across the country. The greatest thing about the show is the number of people who have been introduced to and bought quality sculpture from some of the most talented, well known sculptors in the United States today. I have also been able to get an enormous amount of press for the show over the years, which, in itself, is another way of educating the public.

## Is it exhausting balancing being a teacher, mentor, and a working sculptor?

My studio is in the Art Center at City Market in Historic Savannah. It is a very public space and I am constantly talking to tourists and I hope educating them about bronze sculpture. I love the interaction and meeting so many interesting people and I especially love it when someone comes by and remembers what I was working on when they were last in Savannah. The drawback to where I am is that I am constantly being interrupted. I can usually talk and continue working but sometimes I have to stop and explain the process of making a bronze. I have a small sculpture with all of the steps (rubber mold, wax, investment, etc) that I show to the truly interested. All part of the education process!

I am a firm believer that when I teach I also learn from the students. Working from live models and having to explain things and showing the students what to look for just reinforces what I see.

## Who are your favorite artists?

Bernini of course! There just isn't anyone who portrays emotion and flesh better. As for contemporary, living artists, Garland Weeks has been one of the biggest influences in my career. He has taught me so much about how to look at a sculpture and make it better. . .to push the limits. A sculpture is meant to be viewed from every angle so you must find the positive and negative spaces and create a sculpture that is pleasing from every side. I like Bruce Wolfe, too. Each of his pieces has a wonderful life about them. I believe they could begin talking at any moment and I love his treatment of clothing.

## What are you working on now?

I have just begun work on a 6'4" *Major General Nathanael Greene* for the Sons of the Revolution to be placed at the George Washington Memorial Chapel in Valley Forge, PA. I have been working with them and doing research for the past year. My model, Dave Loda from CT, is the official Nathanael Greene reenactor for the Nathanael Greene Homestead in Rhode Island and his uniform is hand made by a tailor in Williamsburg, VA. Loda came to Savannah and my brother, Danny Grantham, a professional photographer, and I posed and documented him completely. My brother also went by the Homestead and took pictures and measurements of Greene's sword and shoulder boards for me. Loda has agreed to come to the unveiling in full uniform on horseback. An interesting side note to this is that my husband's family owned Mulberry Grove Plantation, Greene's home in Savannah, for almost 150 years! This commission was obviously meant to be!

## What advice do you have for sculptors beginning their careers?

If you want to be a figurative sculptor, study anatomy! A must! All pieces should be made nude and clothes added to the anatomically correct figure. And please don't just make up the clothing. Get a model and clothe them so you can see how the fabric drapes and goes around the body.

Never think that something is so precious that you can't make it better the next time if you have to. Don't settle for something that is not quite right, do it again until it is right.

Practice, practice, practice! And remember, there is a lot of mental as well as physical work involved in making a good sculpture.

[www.susiechisholm.com](http://www.susiechisholm.com)



Susie Chisholm measures her model, Dave Loda, for her *Nathanael Greene* sculpture commission.

photo credit:  
Danny Grantham