



**Anthony Antonios, FNSS
Sculptor Profile**

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Anthony Antonios was born and raised in New York City and his early art training began at the High School of Art and Design in New York where he was influenced by Frank Eliscu. He continued his education at the Pratt Institute, the National Academy School of Fine Arts, where he studied with EvAngelos Frudakis and Granville Carter, and the Art Students League, studying anatomy and drawing with Robert Beverly Hale and painting with Robert Brackman. Antonios has exhibited in numerous shows throughout the country and is included in many important collections in the United States and abroad. Antonios became a Fellow of NSS in 1997 and serves on the board as Secretary.

Pages 7-9: NSS News

Including Sculpture Celebration Weekend information; *79th Annual* prospectus; and *Sculpture For a New Century* prospectus.

Pages 10-11: Elected Member News

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Associate Profile: *Diana Reuter-Twining*

Diana Reuter-Twining is an architect with a passion for sculpture. Her formal studies in art and architecture initially took her to Paris with Hollins College where she received a degree in Art History. She then went on to Catholic University where she received her Masters of Architecture. She studied sculpture at the Corcoran School of Art, Loveland Academy of Fine Arts and Scottsdale Artists' School. Reuter-Twining's bronzes are found in private collections and gardens throughout the United States, Europe, and Africa.

Page 15: Associate News

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Cover Image

Dreamer

Anthony Antonios, FNSS

Bronze - Over life-size

Bearden-Josey Center for Breast Health

Spartanburg, SC

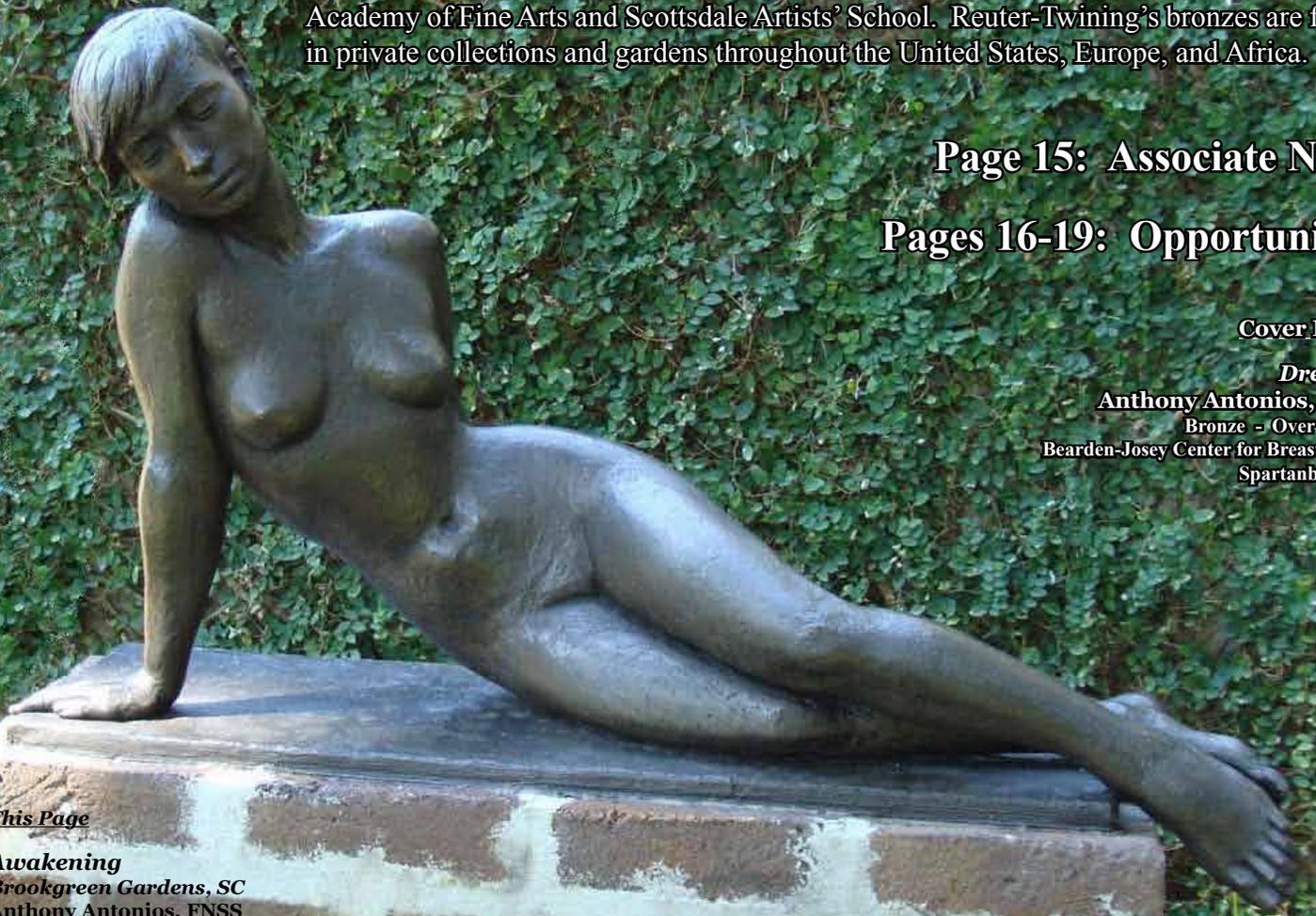
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Awakening

Brookgreen Gardens, SC

Anthony Antonios, FNSS

Bronze - 1/2 Life-Size



Anthony Antonios

Sculptor Profile

Did you always want to be a sculptor? Please tell us your beginnings in art.

The first time I was introduced to sculpture was at New York City's High School of Art and Design. Up to that point, it was about drawing and painting. I had a wonderful teacher – Frank Eliscu. He was a first-rate sculptor whose specialty was modeling in wax. I was mesmerized by how facile he was in that particular medium, and I was inspired to do it myself. Eliscu was a great teacher, and coincidentally he eventually became a president of the National Sculpture Society.

You were an art director at an ad agency for a time. How did that influence your sculpture?

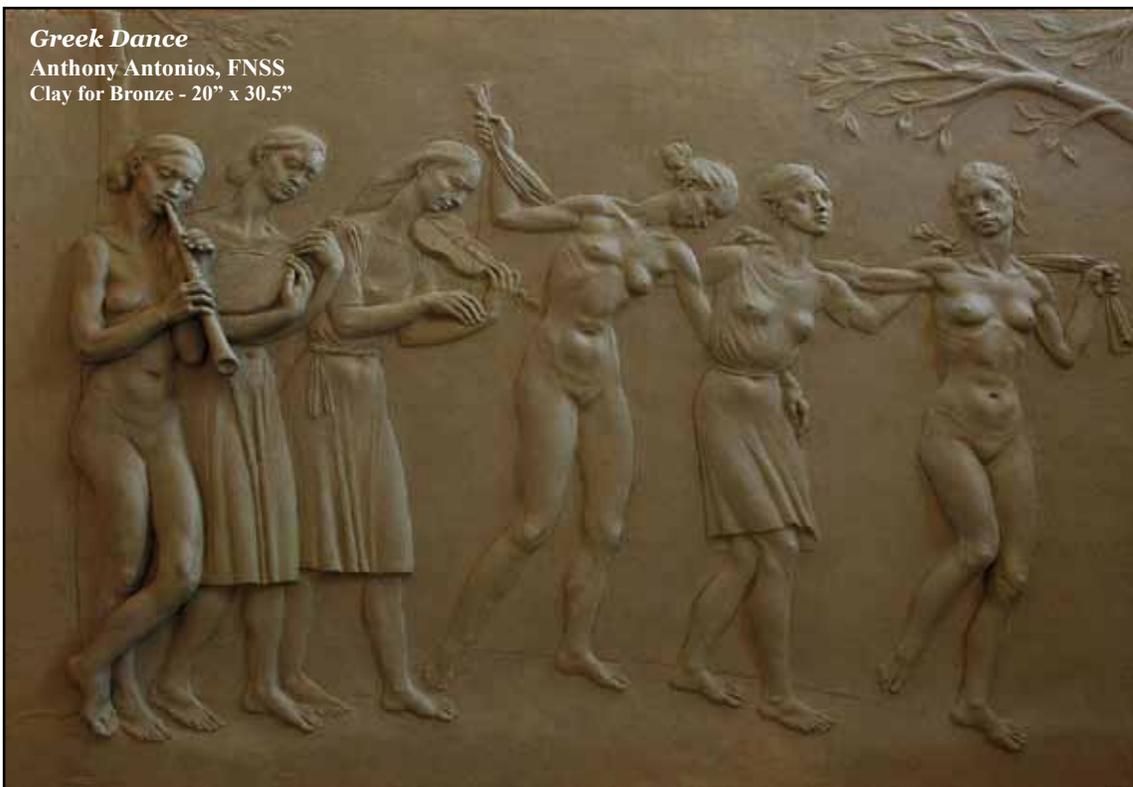
I needed to make a living and as I liked being visually creative, it was a means to an end. Being an art director made me realize I wanted to be a fine artist even more. During that period I drew, sculpted and painted as much as I could, whenever I could find the time.

In addition to sculpting, you are a teacher at the National Academy School of Fine Arts and the Art Students League of New York. What are the benefits of teaching? Is it difficult to teach and still focus on your own work?

Teaching is sometimes very difficult. However, it gives me an opportunity to objectify my ideas about sculpture and art and to impart them to others. Hopefully it helps the students get to where they need to go. Because teaching does take a great deal of energy, it can take a lot out of you, and it takes some time to get back into your own rhythm.



Melancholy
Anthony Antonios, FNSS
Bonded Bronze - Life-size



Greek Dance
Anthony Antonios, FNSS
Clay for Bronze - 20" x 30.5"

Why is the figure important to your work?

After high school I went to Pratt, and I was doing abstract painting. However, I realized early on that I needed more than that. I needed to speak visually through human form. So I proceeded to do just that.

What is it about bas-relief that you find so appealing? Why do you think more sculptors don't take up bas-relief?

Bas-relief to me is both pictorial and three-dimensional. The combination of drawing and sculpture is most appealing to me and suits my personal talents. I like that relief can pull you in or can "come out" at you; it works on different levels.



The most important thing I've learned as an artist is that I love what I do, and I don't look back. There's always something new and exciting in front of me.

Muse
Anthony Antonios, FNSS
Plaster - Life-size

If we look at the history of art, most of the great works of the past were commissioned works. All that we know from Egypt, Greece and the Renaissance, to name a few, were works done for specific projects. And it's always been very appealing to me to work within that context.



Willow
Anthony Antonios, FNSS
Clay for Bronze - 1.5 life-size

As to why sculptors may not pursue bas-relief, perhaps they think they have to be good at drawing to do it. However, I'm not so sure that's the case, as I've known good sculptors who did fine relief work but couldn't draw very well.

Within a single bas-relief you move from high relief to low. How do you know when to make the transition from one to the other?

With me, it's always about rhythm and feeling. Each artist has to decide on the level of relief they're going to do -- high, medium or bas-relief. The sculptor then has to make sure that everything in the relief works together.

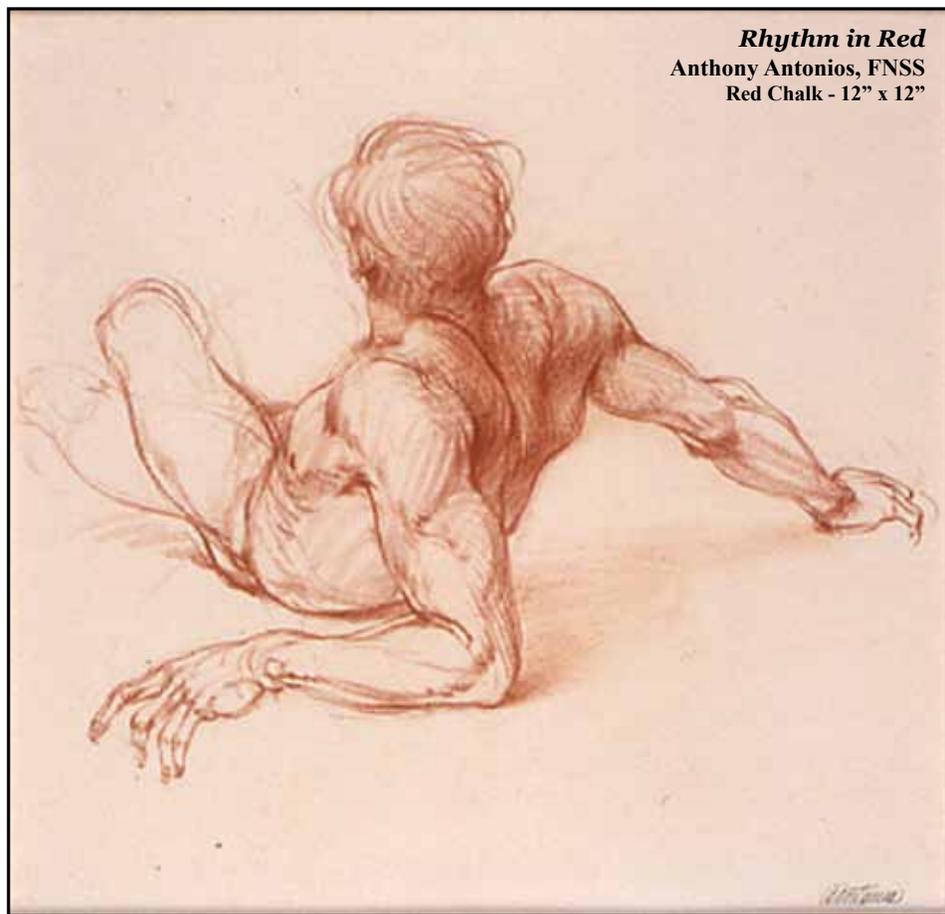
Relief is an abstract art form. It's part illusion and part reality or actual form. That combination can be challenging and make for some unusual solutions to the problem. But whatever the case, the work has to make sense to the viewer and everything has to be consistent to what the artist is trying to portray.

Who are your favorite artists?

There are so many but a few of my personal favorites are: Jacopo della Quercia, Lorenzo Ghiberti and Robert Wlerick. Della Quercia's work, in particular his reliefs on the façade of San Petronio in Bologna, and Ghiberti and many of the Quattrocento sculptors, appeal to my personal sensibility. Wlerick is a sculptor who worked in Paris during the early 20th century. He's typical of many of the French sculptors of that period who were very classical, very figurative, and very modern, all qualities I love in my own work.

If money was no object and you could own any sculpture in this world, what would it be?

So many, so hard to choose. I'd love to have the *Dionysus* from the pediment of the Parthenon, or either of the *Riachi* bronzes or the *Laocoon* or the *Torso of the Belvedere* in the Vatican, but they're all too large for my living room. So I would be most happy with Donatello's relief: *Christ Giving the Keys to Saint Peter* in the Victoria and Albert Museum.



Rhythm in Red
Anthony Antonios, FNSS
Red Chalk - 12" x 12"



Pastorale
Anthony Antonios, FNSS
Bronze - 20" x 30.5"

What project are you working on now?

I'm working on a 7-foot bronze relief door for a chapel in the south of France. It was initially designed with figures, but has evolved into a pure landscape design. It's being cast in Albi, France, and I'm planning to go for the final chasing and patination in early 2012. I also created a bronze cinerary chest for the same client.

Have you seen your work change in significant ways over the years?

Change is inevitable. I keep discovering new things about myself and about my work, and I'm always willing to go with it. The good thing about being an artist is that the road is not always clear. And that is what makes this all very exciting.