


Washington Sculptors


2011: No.3 Fall

MEMBER NEWS

Many of the listings below are for shows that are over. The editor feels that this is not a "where to go" section, but a source for showing members what their colleagues have been doing and to honor members' accomplishments in print. Events that are likely to be available after publication will be marked with *The Thinker*.

Solo and Feature Shows (2 or 3 artists), Commissions, Honors:


 **Mark Behme**, solo exhibition, *Limelight*, curated by Siobhan Quinn, Montgomery College Cultural Arts Center Gallery, Takoma Park/Silver Spring MD, August 22 – October 1, reception Thursday, September 22, 6-8 pm.


 **Alan Binstock**, installation of "New Beginnings," for the 25th Anniversary of the Light Of Truth Universal Shrine, Yogaville, Buckingham VA.
—Also *A Moment in Time*, a solo show at the Sylvia Berlin Katzen Sculpture Garden, American University, Washington DC, July. Featured in *Sculpture Magazine*, July – August.

Joel D'Orazio, featured artist in three-person exhibition at Black Rock Center for the Arts, Germantown MD, June.

Mimi Frank, solo show, *Cassiopeia Dreams of Better Days*, June – July, San Diego Art Department, San Diego CA.

Elsabé Dixon and Leah Frankel, 30th Annual Montpelier Invitational Sculpture Exhibition, *Inside/Out*, Montpelier Arts Center, Laurel MD, June – August.

 **Artemis Herber**, *Sculpture 1275*, presented by Washington Sculptors Group & Axent Realty, 1275 Pennsylvania Ave, NW, Washington DC, August 8 – September 23. Reception Tuesday, September 20, 6-8 pm

 **Linda Hesh**, recognized by The Americans for the Arts Public Art Network 2011 Year in Review for her Interactive Public Artwork "Chance Meeting Doorknob Hangers," at the Odd Places Festival, New York City, October 1 – 10, curated by Ed Woodham.



Alan Binstock,
A Moment in Time



Mimi Frank, *Cassiopeia Dreams of Better Days*, welded steel, size of total installation 8' x 15'



Elsabé Dixon, *Living Silk Sculptures*, oil on canvas and worm spun silk on Singer antique steel stand, 3' x 2' x 4'

2011 WSG PROGRAMS & Exhibitions

Watch for postcards for details about events and check the WSG website

If anyone would like to assist with programs, or has an idea that s/he would like to spearhead, please email **Pattie Firestone** <pattie.firestone@verizon.net>

September

Washington Sculptors on the Grounds at the Kreeger Museum: Second Invitational Installation

September 2011 to 2013
The Kreeger Museum
2401 Foxhall Rd, NW, Washington DC
Opening reception September 15, 2011
6-8pm with artist's remarks at 7 pm
RSVP by Sept 8 (see page 10 of this issue).

Washington Sculptors Group Annual Image Show

Tuesday, September 27, 2011, 6:30-8:30 pm
Hemphill Gallery
515 14th St, NW, Ste. 300, Washington DC
If you plan to attend, send five images to markbehme@earthlnk.net by September 26.

October



Barton Rubenstein, *Synergy*, water sculpture, stainless steel, 12' h x 30' dia, University of Connecticut

Studio Talk with Barton Rubenstein: Public Art & Public Practices

Saturday, October 15, 9:30-11:30 am
Rubenstein Studios
4819 Dorset Ave, Chevy Chase, MD
Workshop limited to 25 WSG members.
Register: programs@washingtonsculptors.org

Welding Workshop: Beginning to Intermediate with Master Welder Chas Colburn

Sat/Sun, October 29-30, 10 am - 4 pm
3D Metal Parts, Inc
5330 46th Ave, Hyattsville MD
Attend either day or both days.
Bring your own brown bag lunch.
Limited enrollment: 20 participants.
Register: programs@washingtonsculptors.org

More information on both workshops is online at www.washingtonsculptors.org

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Vice President: Craig Schaffer
Secretary: Joan Konkel
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coordinator: Lynda Smith-Bugge; writer: Rima Schulkind; design, image management, printing coordination: Stephanie Firestone*; group listings: Carmela Knepler*; solo listings: Marilee Schumann*

Website

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Exhibitions

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Membership

Mary Early

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The Washington Sculptors Group, founded in 1984, promotes an awareness and an understanding of sculpture and fosters the exchange of ideas among sculptors, collectors, and the general public through: sponsorship of frequent events, including artists' panels, presentations, workshops, and social gatherings; co-sponsorship of programs with museums and other art groups; and organization of professionally curated exhibitions in museums and alternative spaces in the Washington area and beyond. The work of WSG is carried out by its Board of Directors, along with its nearly 350 members—sculptors, collectors, curators, and others interested in sculpture—in its working committees. WSG received the Mayor's Arts Award for Excellence in Service to the Arts in 2004.

membership

WSG. Dues for a calendar year (Jan. – Dec.) \$45/year, \$15/year to students with ID. Current paid-up members have "paid through 2011" above their names on their mailing labels. To join/renew, print membership form from the WSG website, fill it out and send it with a check to: Washington Sculptors Group, PO Box 42534, Washington DC 20015. PayPal may also be used to pay WSG membership dues through the WSG website. To change your membership address of record and for receiving this newsletter, send your name and address by email to "membership@washingtonsculptors.org" or by regular mail to WSG at the address above.

Discounts

International Sculpture Center. WSG partnership with the ISC earns WSG members a \$15 discount on ISC membership dues when a note indicating WSG membership is included with payment. www.sculpture.org

Baltimore's **Sculptors Inc.** www.sculptorsinc.org full membership discounted from \$35 to \$25; no further student discount.

Philadelphia's Sculptors Group www.philasculptors.org will give a discount.

Tri-State Sculptors Group tristatesculptors.org will give a discount.

New England Sculptors Association www.nesculptors.com will give a discount.

Regional Artists Organizations

International Arts & Artists. www.artsandartists.org will give a 10% discount from \$50 to \$45 membership dues.

resources

WSG Website <www.washingtonsculptors.org>

The WSG website contains information about the organization and its events and activities in the following areas: Programs, Exhibitions, Exhibition Opportunities, Publications, History, Mission, Governance, Membership and Contact addresses. In the Member Gallery, any visitor to the site can find names, images and biographical information about members who have entered material into the data base. Members can sign into the data base and upload information about their work by going to the Gallery Update Form.

Washington Sculptors periodical

Issued three times a year. Deadlines April 10, Aug. 10, and Dec. 10. Send information to <membernews@washingtonsculptors.org>. See the website for information on submitting visual materials. To enter the drawing for a feature article in the newsletter, send your name to Rima Schulkind who will continue to do interviews.

Yahoo Group

A forum for members, collectors and all those interested in three-dimensional media to share information, get technical advice, discuss exhibitions at area museums and galleries (including your own). Go to www.yahoo.com, click on 'groups'; search: washingtonsculptors (one word) which brings you to: 'Washington Sculptors Group, Washington DC' where you sign in.

contact

Washington Sculptors Group
PO Box 42534, Washington DC 20015, tel: 202-686-8696
email: <info@washingtonsculptors.org> website: <www.washingtonsculptors.org>



Leila Holtzman, *The Frieze Project*, steel, solvent transfer, acrylic, 00' long (12 eight-foot-long by six-inch-tall panels)

Leila Holtzman and **Margaret Boozer**, artists' talk, "How does the creative process work in and out of the collaborative artist environment?" Bijou Theater, Arlington VA, July 9.

Jan Kirsh, featured artist, Dorchester Center for the Arts, Cambridge MD, July.

—Also The Gallery on the River, Bellevue Ferry Dock, Royal Oak MD, through September 5.



Liz Lescault, *Sclerose*, stoneware clay and a blush of iron oxide, 11x9x9

Liz Lescault, *Xenophilia*, Biomorphic Sculpture by Liz Lescault, Harmony Hall Regional Center, Fort Washington MD, October 24 – December 24, reception Saturday, October 29, 3-5 pm.

Dalya Yaari Luttwak, on the occasion of the 54th Venice International Art Biennale, as a tribute to the city of Venice, the Italian Navy is displaying an installation, June 1 – November 27.



Dalya Luttwak, *What If Roots Could Grow In the Waters of the Arsenale?* installation, size is over 100'

Donna M. McCullough, invited by the Permanent Delegation of Saudi Arabia to UNESCO to represent the US in Rapprochement of Cultures' *Plastic Art as Human Universal Language* exhibition, Paris, France, September. Sculpture was purchased by the Permanent Delegation of Saudi Arabia to UNESCO for their collection.

—Also, with Marti Somers, two-person show at Morpeth Contemporary, Hopewell NJ, October 1.

Patrick McDonough, recipient of the 2011 Washington Project for the Arts Public Art Residency at Socrates Sculpture Park, Long Island City, NY.

Rachel Rotenberg, *Communing*, curated by John Ruppert, Montpelier Arts Center, Library Gallery Competition, Laurel MD, September 9 – October 28, reception September 11, 2-4 pm.



Rachel Rotenberg, *Qatsum*, wood, wire, oil paint, 47x36x11

Robert Sanabria, *Triple Step 1* and *Volante 1*, installed at the home of a private collector, Princeton NJ.



Robert Sanabria, *Volante 1*, bronze-brazed copper, 22x45x7

Rima Schulkind, *Eclipsed By the Cloud: The Detritus of Obsolescent Technology*, Touchstone Gallery, Washington DC, November 30 – December 24.

Michael Enn Sirvet, featured by C Fine Art at the Art Hamptons Art Fair 2011, Bridgehampton NY, July. —Also "Maltese Cross," an installation, US Embassy, Malta.



Rima Schulkind, $x^n + y^n + z^n$, found objects, 6'x18"x18"

Mike Shaffer, Invitational Exhibition, curated by Bobby Donovan, Century Center Art Space, Crystal City, Arlington VA, March – June.

Lynda Smith-Bugge, a featured artist in *Woodturning Today: A Dramatic Evolution, Celebrating The American Association of Woodturners 25th Anniversary, 1986 – 2011*, page 237.

Lynda Smith-Bugge and **Katie Dell Kaufman**, *The Spirit of Wood*, 1111 Pennsylvania Ave, NW, Washington DC, curator Zenith Gallery, May – August.

Pamela Soldwedel, *Works*, Sculpture Atrium, The Corporate Office Center at Tysons II, 1600 Tysons Blvd, McLean VA, October 1 – January 7, 2012. —Also Galleries at The Arts Club of Washington, 2017 Eye St, NW, Washington DC, February 2012.



Michael Enn Sirvet, Sculpture in the Hamptons, NY


Diane Szczepaniak, selected as a Sondheim 2011 Semi-Finalist.


Stewart Watson, solo exhibition, The Contemporary Museum in Baltimore, May. —Also Visiting Artist at 1701, 1701 Gallery, 1701 Queen St, York PA, August 6 – September 25. —Also, with Jordan Faye Block, a 2 person show at Jordan Faye Contemporary, October 15 – November 10, curated by Willa Frazer.



Diane Szczepaniak, *Folding Panel No 4*, brass, wood, 25¼ x 17¼ x 10¼

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 **Emily Williams**, *Sculpture 1275*, presented by Washington Sculptors Group and Axent Realty, 1275 Pennsylvania Ave, NW, Washington DC, September 26 – November 18, reception Tuesday, September 27, 6-8 pm.

 **Joyce Zipperer**, *Metalizing with Fashion*, Crossroads Gallery at Goodwin House Baileys Crossroads, 3440 So. Jefferson St, Falls Church VA, September 28 – November 20, reception October 23, 4-6 pm.



Joyce Zipper, *Little Devil*, painted aluminum, brass, crocheted copper wire, 7½ x 4 x 8" or 18" with tail


GROUP SHOWS

 *1st Biennial Maryland Regional Exhibition*, University of Maryland College Park MD, August 1 – October 16, juror Helen Frederick, including **Helen Glazer**.

 *2011 Summer Sculpture*, Watergate Gallery, Washington DC, curator Dale Johnson, July 23 – September 10, closing party September 10, including **Richard Binder, Mike Brining, Robert Cole, Jeff Cooper, Alonzo Davis, Barbara Kobylnska, Shirley Koller, Craig Kraft, Philippe Mourgne, Sam Noto, Craig Schaffer, Mike Shaffer, Marilee Shapiro, Pamela Soldwedel**.



Shirley Koller, *Fourth of July No. 1*, polished stainless steel, polychrome steel, 12x6x8

 *By The Numbers*, Black Rock Center for the Arts, Germantown MD, September 7-30, curator Claudia Rousseau, opening reception and curator's remarks September 10, 5:30-7:30 pm, including **Jan Acton, Allan Arp, Chris Bathgate, Michael Bednar, Jessica Beels, Julia Bloom, Jeffery Cooper, Gary Christopherson, Jeff Chyatte, Tom Greaves, Zachary Oxman, Davide Prete, Michael Guadagno, Penny Jacoby, Martin Feldman, Barbara Liotta, Greta Matus, Mike Shaffer, Elizabeth Whiteley, Damian Yanessa**.



Jeff Cooper, *Duet*, wood, paint, 12x15x30


Contain, Maintain, Sustain, Artisphere, Arlington VA, May – July, curators Welmoed Laanstra, Sara Reisman, Ernesto Santalla, including **Greg Braun, Tom Greaves, Morgan King, Barbara Liotta**.


Crystal City Show Place, Century One Building, Arlington VA, June 5 - September 5, curator Bobby Donovan, including **Sam Noto**.

DC Emerging: New Urban & Domestic Interpretations, VisArts, Rockville MD, July - August, including **Maggie Gourlay**.



Maggie Gourlay, *Faucets*, brass, wood, screen print on fabric, 12x16x30


 *FEED 2011*, 1708 Gallery, Richmond VA, September 2 – October 22, curators Lauren Marinero and Elizabeth Schlatter, including **Kyan Bishop**.

 *Friends & Family Artists Exhibition*, Workhouse Arts Center, Bldg W-16, 9601 Ox Rd, Lorton VA, August 31 – September 25, reception September 3, 5-7 pm, including **Stephanie H. Firestone**.





Stephanie Firestone, *Interplay*, ceramic, steel wire, 18x10x8

Hillyer Art Space, International Arts & Artists, Washington DC, July, juror Barbara Liotta, including **Mike Shaffer**.


 *Iraqi Memorial*, The Elizabeth Foundation of the Arts, New York NY, September 9 – October 22, opening reception September 9, curator Joseph DeLappe, including **Linda Hesh**.

MICA Semi-Finalist Exhibition, Decker and Meyerhoff Galleries, Maryland Institute College of Art, Baltimore MD, July, including **Diane Szczepaniak**.

 *Obscurities*, Goucher College's, Silber and Rosenberg Art Galleries, Towson MD, August 30 – October 16, reception September 22, including **Stewart Watson**.

 *OPTIONS 2011*, Washington Project for the Arts, Washington DC, September 15 – October 29, reception September 15, curator Stefanie Fedor, including **Stewart Watson, Artemis Herber**.


Orchard Gallery, Bethesda MD, June, including **Jeffery Cooper**.


 *Photo 11*, Artisphere, Arlington VA, July 28 – September 11, juror Amanda Maddox, including **Helen Glazer**.


Polyglossia, Onassis Cultural Center, Athens, Greece, March – June, curator Marilena Karra, including **Athena Tacha**.




Stewart Watson, *for little small wide-awakes: Puffs for Perching*, site specific installation in weeping birch tree, York PA, August

 *Scrap*, The Tubman-Mahan Art Gallery, The Center for Green Urbanism, jurors David A. Edgar, Heather Bouley and Karen L. Klein, 3938 Benning Rd, NE, Washington DC, September 1 – 24, reception September 10, 4-7, including **Rima Schulkind**.

 *Sculpture in the Plaza*, An Installation, Rockville Town Center, Rockville MD, June 5 – October 6, including **Sam Noto**.

 *Sculpture on the Grounds*, Rockville Mansion, Rockville MD, June 5 – October 16, including **Sam Noto**.

 *The 9/11 Arts Project: Healing 10 Years Later*, The Joan Hisaoka Healing Arts Gallery at Smith Center for Healing and the Arts, Washington DC, September 9 – October 22, reception September 9, curators Brooke Seidelmann and Joan Hisaoka, including **Alonzo Davis, Rachel Rotenberg, Millicent Young**.



Sam Noto, *Chaos 2*

The Art Gallery, Potomac Group Show, May – June, curator Terri Cunningham, including **Sam Noto**.

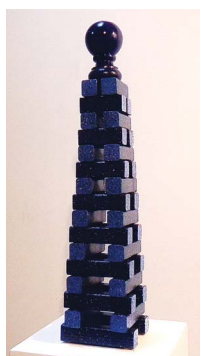
 *The Sculptors Guild Committee*, Sculptors Guild Gallery, Brooklyn NY, September 1 – October 22, including **Elizabeth Miller McCue**.

The Wood Show, Hyattstown Mill Arts Project, Hyattstown MD, June – August, curators Tsetso Na-Dene and William Price, including **Mike Shaffer**.

Mike Shaffer, *Marker for Ice Mountain*, acrylics on wood, 27x6x6



Sam Noto, *Tree*, painted steel, 108x48x48



Workhouse Clay National 2011 Exhibit, Workhouse Art Center, Lorton VA, through August 28, including **Rima Schulkind**.

Articulation, Zenith Gallery at Chevy Chase Pavilion, Washington DC, May – July, including **Jane Pettit, Marcie Wolf-Hubbard, David Wolf-Hubbard, Donna McCullough**.



Lois Levitan, *Evolving Love*, plaster with milk finish, 14x8x6



Jane Pettit, *Within*, Mosaic Assemblage Artist, 25x23x11

Fifth Annual Sculpture Talks Series

During September, October and November, Tower Villas residents and guests will once again be treated to *Sculpture Talks*. A noted art historian, a pioneering museum director and a celebrated sculptor have agreed to participate in the 2011 series of Tuesday evening presentations. Organized by Tower Villas Art Bloc, the illustrated lectures are presented without charge in collaboration with the Arlington Artists Alliance. Please mark your calendar, plan to attend each event and to enjoy the lively post-presentation conversations and refreshments.

The Nymph Who Came in From the Cold: Garden and Fountain Sculpture in the National Gallery of Art

Alison Luchs
Curator of Early European Sculpture
National Gallery of Art, Washington DC
7:30 pm
Tuesday, September 20

Form and Volume: Sculpture on the Grounds of The Kreeger Museum

Judy A. Greenberg
Director
The Kreeger Museum, Washington DC
7:30 pm
Tuesday, October 11

Sculpture and Public Art: An Artist's Perspective

Barton Rubenstein
Sculptor
Rubenstein Studios, Chevy Chase MD
7:30 pm
Tuesday, November 1

Duncan Tebow



Duncan in front of *Construction Sight*

Duncan Tebow has filled the twinned roles of sculptor and teacher for the past 30 years. After studying with Howard Mehring at Montgomery College, he went on to earn his BA in painting and drawing at George Washington University. There, he studied with Tom Downing and also took some sculpture classes, most notable a welding class taught by H. I. Gates where he produced some “bumper sculpture” (cheap sources of junkyard metal). At Yale graduate school, forced to choose between two- and three-dimensional art for his MFA, he chose the former, but spent a lot of time in the sculpture department with James Rosati and Robert Morris, among others.

Then he was off for the almost obligatory three years in New York’s SoHo. But his sojourn there was far from the typical fleshpots-and-art existence one has come

to expect of a ‘60s artist in New York. He went to work as a studio assistant for Al Held, a Yale instructor. He also began to do loft reconstructions – learning how to tear down and rebuild walls, do plumbing, use construction equipment – i.e. making some money but having little time to make sculpture.



Five Days in September

In 1973 Duncan came to Washington and started teaching classes part time at Northern Virginia Community College, soon adding classes at Hood College

and Catholic University. He was mainly teaching design classes, and kept up this grinding part time/no benefits schedule until 1978 when he began teaching sculpture full time at Nova. But he had a heavy teaching load – no dream job of the three classes a week he had been familiar with at Yale – so he still had little time for making his own sculpture. In the 80’s he took on more administrative duties, ultimately becoming Assistant Dean of the Liberal Arts Division in 1996.

There have been a number of important organizational affiliations in Duncan’s career. Prime of course was his seminal role in the formation of the Washington Sculptors Group. In 1980, David Furchgott came to Washington to organize the first major International Sculpture Conference. He met with Duncan, Leonard Cave and Harold Vogel, and over the course of the next two years hammered out the rudiments of the Washington Sculptors Group – pretty much as it is today: a professional organization of sculptors with open admission but with curated exhibitions. Duncan became WSG’s second president and Board Chair and remained on the board of directors for almost 20 years.

For a time in the mid ‘70s, he was president of Artists Edifice inc., a corporation offering studio management services to performers, craftsmen, and visual artists in a space on 18th Street NW. Ten years ago, he joined with Renee Butler, Georgio Furioso and Mary Swift in an ambitious venture to form the Washington Arts Museum. This was an organization committed to documenting and preserving

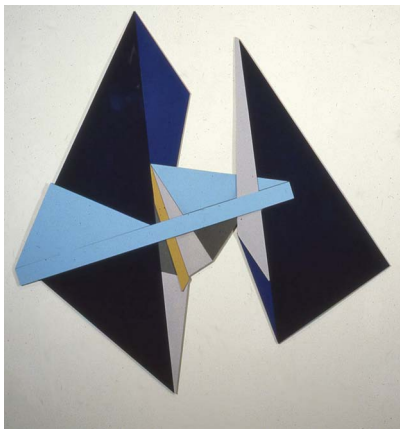
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Washington Color School Memorial Bridge

Washington art through interviews with artists and others in the Washington art world, as well as involving the public in the city's art history. He has been on its Board of Directors since its inception. Currently he serves on the board of advisors for the dynamic International Art and Artists organization headed by David Furchgott.

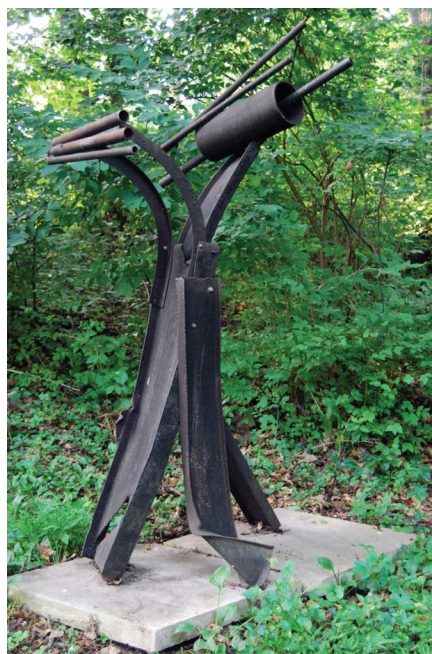
Throughout the interview for this article, Duncan repeated his frustration with the lack of sufficient time to make sculpture, but it would seem that his innate urge to teach and nurture others was as re-



Press, 48x42x1/2, marlite and automobile enamel

sponsible for this as are the logistics of his life. He is concerned with his students, wanting to give them as much as he can. He commented on the differences between

his early years of teaching when the students tended to be older, more serious, more focussed. He sees his current students as not being as ready for college,



When John Met Jim in Ithaca

lacking experience, and being less mature; for many art is their only elective subject. He also has had a larger number of older, retired students, several of whom went on to become serious sculptors. He shared these observations, not as criticisms, but as

a way of assessing how to most effectively reach them.

In addition to the facilities at the college, for years Duncan had a studio in Adams Morgan, where he mainly produced wall pieces of marlite painted with automobile enamel. These are hard edge, sleek, almost trompe l'oeil pieces, which stand in sharp contrast with his rugged, organic sculptures. His current studio is his own backyard, where he works with the "materials on hand". Many of his sculptures reflect a tangential relationship with people he has known – he enjoys playing off an artist or art movement from the past. *The Washington Color School Memorial Bridge* is an example of such a piece. An Arlington Arts Temporary OnSite Sculpture Project, it consisted of a bridge over which he constructed a superstructure supporting thin strips of colored canvas enfolding the bridge, evocative of a Gene Davis painting. *Trying to Catch DuSverno* suspends a metal bucket from a heavy wood support structure; *Waiting for DeChirico* is a tall open wood structure; and *Yuro Schwabler's Watertower* looks just like – well, a water tower. His sculpture is of wood, welded steel, stone, and found objects.

In addition to his academic and creative commitments, Duncan is frequently sought out to jury and curate exhibits. He often appears in WSG's juried exhibits, and after serving on its Board of Directors for many years, is now a member of its Advisory Board. Planning to retire next year from his administrative and full time teaching commitments, he will probably continue to teach one or two courses a year – good news for his students.

Pamela Soldwedel



Pamela Soldwedel

It seemed unlikely that the tall, elegant woman who greeted me at the door of her studio actually gets down and dirty as one must in the making of stone sculptures. But carving and polishing stone is what Pamela Soldwedel does.

Born in New York into a family of artists, she was both surrounded by their art and exposed to art in galleries and museums.



Ocean Born, 14 high, marble and glass

At Bennington College she divided her time between sculpture and drama. And, while the former has become her life work, the latter remains an integral part of her persona. Along the way to a full commitment to sculpture, she was: a necktie designer; fashion show producer; radio disc jockey; radio and television commentator and producer; magazine publisher; and promotion consultant for a major fragrance house. She even toyed with the idea of becoming a belly dancer!

When she finally settled down in Washington, Pamela abandoned thoughts of belly dancing for sculpture, and began studying at the Corcoran College of Art with Berthold Schmutzhart. There she won the Martha von Hirsh Award and the Mary Lay Thom Sculpture Award for the most outstanding work. Now close colleagues, Pamela credits Schmutzhart with not only teaching her sculpture but how to be a mentor,

a role she takes very seriously with her own numerous students and apprentices.

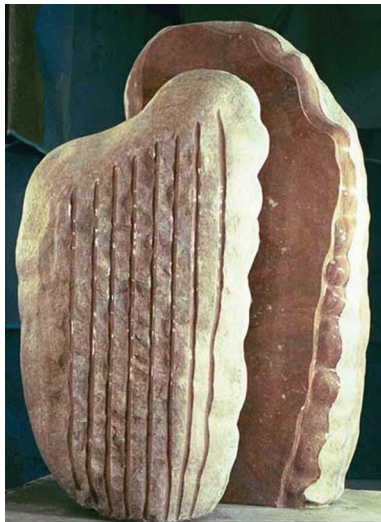
The most formative influence in her career was the ten years she spent at the Cathedral Stone Company. The only woman in a crew of ten stone carvers, she was constantly being tested and challenged to prove her worth. But she persevered, winning the respect of her peers and the company owner, with whom she still has a strong relationship. She emerged from Cathedral Stone not only knowing how to carve stone but how to create a crew, a necessity for the huge sculptures she began producing.

For the past 15 years, Pamela has inhabited a sculptor's dream studio. A 20-foot ceiling caps 4 huge rooms: 2 fully equipped carving and polishing rooms, a show room, and an office. The show room contains many finished sculptures – large and small, stone, bronze and mixed media; and three 12 foot wide landscaped

*While her work is
always abstract, its
connection to nature
and humanity forms
its core.*



Exuberance, 17½' long, bronze



We Are, 10' high, marble

rings to enclose the different types of fountains she is currently planning. The walls of her office are covered with more than a hundred images of finished pieces, as well as surfaces covered with maquettes of past and future work.

A very hands-on sculptor, Pamela has always done her own carving and modeling. When she moved to her current studio she took on an assistant to do the polishing. Her first cast bronze piece, *Fireflower*, standing nearly seven feet tall, was purchased by B.F. Saul's Westminster Investing Co. after being exhibited

at the National Women's Museum of Women in the Arts. The developer of the International Gateway building at Tysons Corner commissioned her to create the centerpiece of their lobby, the eight foot high marble sculpture, *Ishtar*. *Stones, Shells, Waves*, a relatively small mixed media memorial tribute to a client's mother, is the work dearest to her. Pamela's pieces frequently appear in local shows, often winning awards. She has an upcoming solo exhibit, "Rhythm", at 1600 Tysons Boulevard, McLean VA, curated by Richard Suib that will open October 1. The group show "2011 Summer Sculpture", open from July 25 through September 10, 2011, also has some of her works at Watergate Gallery and Frame Design, 2552 Virginia Avenue, NW, Washington DC.

For regular *New Yorker* readers, Pamela's small weekly ads have become quite familiar over the years. While constantly changing, their look is consistent: her signature design of curving fluidity in stone. These ads have brought her many commissions, as do recommendations by happy clients. She has never used an agent, which indeed would seem superfluous considering her many worldwide corporate, private and public commissions.

While her work is always abstract, its connection to nature and humanity forms its core. In her convoluted undulating, curves it is hard not to get downright anthropomorphic and think "enfolding," "nurturing," "embracing." In her own words, "Endings and beginnings, cycles of grief and joy, human instincts

and emotions too basic or complex to articulate in a figurative manner appear to me as abstract shapes. Smooth, swirling, undulating forms, most with harsh-faced or carefully textured accents can suggest more meaning and contain more enigma than the specifically representational."



Rhythm, 25 high, marble and aluminum



Search, 14½ high, bronze

Washington Sculptors on the Grounds at the Kreeger Museum: Second Invitational Installation September 2011 to 2013

The Kreeger Museum

2401 Foxhall Rd, NW, Washington DC 20007

Open Tues-Sat, 10 am - 4 pm, viewing the grounds is free of charge (reservations & fee to view museum)

WSG members **Martha Jackson-Jarvis** and **Dalya Luttwak** were selected to create site-specific sculpture for the Kreeger Museum grounds by curators Vivienne Lassman, a member of WSG Advisory Board and Director of the Artery Plaza Gallery in Bethesda MD and Judy A. Greenberg, Director of The Kreeger Museum.



Martha Jackson-Jarvis, *Markings*, concrete and steel



Dalya Luttwak, *When Nature Takes Over*, roots, vines and painted steel, size varied inside a tennis court

The “**Sculpture on the Grounds**” initiative provides WSG with yet another platform for featuring the work of their members and for achieving its mission of promoting an awareness and understanding of sculpture in the DC metropolitan area. The program also complements the Kreeger’s interest in collaborating with Washington, DC-area artists through opportunities such as The Kreeger Museum Artist Award, Artist Talks and Inside the Artist’s Studio. Biennially, the WSG will invite a guest co-curator to work with Ms. Greenberg in selecting artists for future exhibitions.



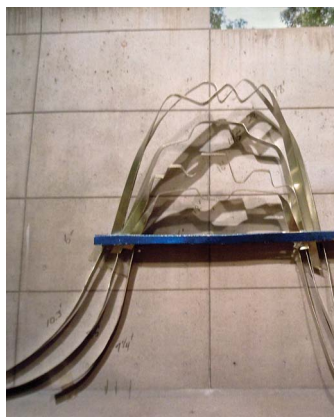
Carol Brown Goldberg, *RA 054*, bronze with base. Collection of the Kreeger Museum.

The Katzen Arts Center at American University Sylvia Berlin Katzen Sculpture Garden

4400 Massachusetts Ave, NW, Washington DC 20016

Open Tues-Sun, 10 am - 4 pm

Solo show: *Seismic Dream*, a sculpture and sound installation by sculptor **Pattie Porter Firestone** and composer Barbara Buchanan, September 3 – January 31, 2012. Opening reception Saturday, September 17, 6-8pm. *Seismic Dream*



combines original sculpture, music scores and poetry into a ‘dreamscape’ experience, conveying a wavelike energy that disrupts the few references of reality within the garden.

Pattie Firestone, *Seismic Dream*, a sculpture and sound installation with composer Barbara Buchanan, American University Museum, Sylvia Berlin Katzen Sculpture Garden, detail from the model.

Carol Brown Goldberg, *RA 055*, bronze with base. Collection of the Katzen Arts Center at American University.



Special Reception for both The Kreeger Museum and the Katzen Arts Center

The Kreeger Museum collaborates with American University and the Washington Sculptors Group with a **MEMBERS ONLY Opening Reception** Thursday, September 15, 6-8 pm with artist’s remarks at 7 pm, for an exclusive preview of *Seismic Dream* in the Sylvia Berlin Katzen Center and a new sculpture by **Carol Brown Goldberg** installed in front of the Katzen Arts Center on Ward Circle.

RSVP by Sept 8: (202) 338-3552 or visitorservices@kreegermuseum.org. Free parking in the Katzen Arts Center, limited parking at the Kreeger. Free shuttle service begins at the Katzen at 6 pm, running continuously between the Kreeger until 8 pm.

Annual Meeting WSG Advisory Board

On Wednesday, April 27, 2011, 6:30 pm the Advisory Board met with the Washington Sculptors Group Board of Directors at the Hillyer Art Space, International Arts & Artists in Washington, DC. Topics covered included communication, volunteer opportunities, and programs. A large part of the discussion focused on encouraging university students to prepare for the professional world by participating in the activities of the WSG. By reaching out to art departments in local universities, WSG hopes to attract students by offering mentorships and opportunities to apply to shows. A dialogue between younger and older sculptors would offer benefits to all.

Barry Goldstein reported that the WSG has a need for venues for the programs the organization offers. David Furchgott offered the International Arts & Artists space for educational events. Concerning our programs, it would be helpful to develop contacts with museum curators and to attempt to tap into visiting world-class sculptors for potential workshops.

WSG would like to increase its visibility and its resources. Ideas to increase visibility included co-sponsoring events to gain more publicity and the offering of a slide show to the American Institute of Architects. In terms of fundraising, the suggestion was made to sell ads in our WSG newsletter, catalog and emails. Our newsletter is produced three times per year (grant announcements, reviews, solo and group show announcements should be sent to Lynda Smith-Bugge at membernews@washingtonsculptors.org). Emily Piccirillo, who has brought new energy and experience to WSG grants writing, is open to fundraising ideas. With increased funds, WSG could be more of an advocate for sculptors and artists in the city by promoting payments to individual artists (at least for transportation to shows). We are trying to raise funds for the bi-annual collaboration "Sculpture on the Grounds" at the Kreeger Museum. We hope to provide rewards to our donors by mentioning them in catalogs, invitations and on the WSG website, and will encourage our members to support donor businesses. We might also offer gift items for different levels of contributions.

—Joan Konkel, WSG Secretary



Allan Arp



Michael Bednar



Michael Guadagno



Mike Shaffer



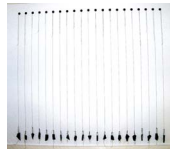
Julia Bloom



Davide Prete



Jessica Beels



Barbara Liotta



Jeff Chyatte



Martin Feldman



Tom Greaves

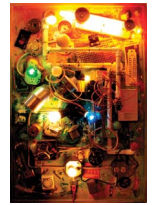
BY THE NUMBERS



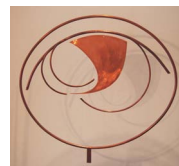
Chris Bathgate



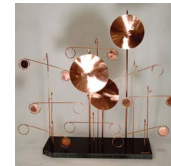
Jessica Beels



Mike Shaffer



Gary Christopherson



Damian Ynessa



Zachary Oxman



Jan Acton



Jeff Chyatte



Elizabeth Whiteley



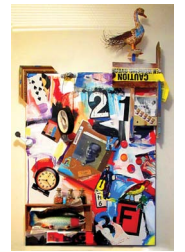
Martin Feldman



Jeffery Cooper



Penny Jacoby



Greta Matus & Martin Feldman



Morgana King

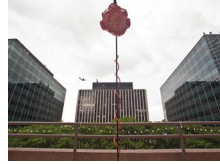


Greg Braun



Barbara Liotta

**Contain,
Maintain,
Sustain**



Tom Greaves

Sculpture 1275



Artemis Herber



Emily Williams

Classified Ads and Opportunities

Do you need any studio help? Joe Largess, in addition to being a welder, can help with construction, transporting, etc. He charges \$15/hr, is dependable and competent. Rima Schulkind and Nancy Frankel have both been pleased with his assistance. joekerz@gmail.com or 240-413-6134.

Studio Space Available at Workhouse Arts Center: vacated by a wood turner, space is glassed-in and has ventilation system. Bldg 10, Workhouse Arts Center, 9601 Ox Rd, Lorton VA near the Occoquan VA exit off I-95. Info: SarahShepard@lortonarts.org or 703-584-2911.

For Sale: 15-piece wood sculpture tool set. For details and price, contact Robert Sanabria at robsculpt@aol.com.

The Courthouse Galleries are accepting applications for the 2012 Outdoor Sculpture competition and exhibition. The exhibit is featured in a historic garden setting. Each artist may enter up to five works for consideration. Applications must be postmarked by October 15, 2011. Financial awards totaling almost \$4,000 are offered. For more info or to download an application, visit www.courthousegalleries.com or call 757-393-8543.

The Tyrone Art Center Residency, directed by Elizabeth Burger, available to visual artists: painters, sculptors, ceramicists, papermakers, writers, installation and environmental artists. Studios and special equipment avail: electric kilns, pit kiln, woodshop, gas and electric welding. Send CD of previous work, 1 pg written proposal, resume, 2 refs to Elizabeth Burger, 2651 Old Taneytown Rd, Westminster, MD 21158. Avg length: 2-4 weeks during May through Nov. Deadline to apply: January 30th for 2012.

Sculpture Commission Competition: Texas A&M University is seeking U.S. artists or artist teams to create a major site-specific suspended sculpture installation for its newly renovated Memorial Student Center. Application deadline: October 16, 2011. For complete guidelines and to apply on-line, visit <http://uart.tamu.edu>. Commission award is \$350,000.

See *Washington Sculptors* images in color at www.washingtonsculptors.org



PO Box 42534
Washington DC 20015

**WASHINGTON SCULPTORS
NEXT DEADLINE
December 10, 2011**