


Washington Sculptors

2011: No.2 Spring

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:

 **Kyan Bishop**, 19th Annual Juried Contemporary Art Exhibition, Korean Cultural Center, Los Angeles CA, awarded best in show.


Karen Bodnarchuk, *Lay of the Land*, 2-person show at UIS Visual Arts Gallery, Springfield MO, curator Terry Tempest Williams, through April 22, 2011.


Renee Butler, installation at James Madison University's Duke Hall, Harrison VA, October 11 – December 10, 2010.

Alonzo Davis and Martha Jackson-Jarvis, *Resonant Forms*, Prince George's African American Museum and Cultural Center, North Brentwood MD, February 2 – April 9, 2011.

 **Joel D'Orazio**, *Listen to Me*, solo show at the Gallery, 1111 Pennsylvania Avenue, NW, Washington DC, curator Zenith Gallery, February 7 - May 13, 2011.

 **Nina Falk**, *Nestled Waves*, glass sculpture in the Washington Hilton Hotel, Washington DC.

 **Nancy Frankel**, *Lunar Sculpture*, design cast with bronze patina, 48" x 48" x 43", commission for the grounds of a new recreational center, Observatory Park, in Montville Ohio. The project will be finished in August 2011. Sculpture installed on April 11.

 **Carol Brown Goldberg**, sculpture installation, permanent collection at the Kreeger Museum, Washington DC, June 30, 2011.
– Also sculpture installation, American University's Katzen Arts Center, Washington DC, June 20, 2011.

Barry Goldstein, *Monkey Mind*, installation and performance at Red Dirt Studio Gallery, Mt. Rainier MD, March 11, 2011.



Nancy Frankel, *Lunar Sculpture*, design cast with bronze patina, 48" x 48" x 43"

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>



Barry Goldstein, *Monkey Mind*, tree limbs, invasive vine, clay and beeswax, 7' x 3' x 4'

Google Sketch Up for Artists & Sculptors with Greg Braun

Thursday, May 12, 6:30-8:30 pm
Georgetown Public Library, Geo Meeting Room, 3260 R Street NW, Washington DC 20007
(More about this event on page 11.)

Cartography of Myself with Artemis Herber

Friday & Saturday, May 13 & 14,
10:00 am - 4:00 pm
10709 Park Heights Ave,
Owings Mill MD 21117
(More about this event on page 10.)

Contain, Maintain, Sustain

May 19 – July 18
Artisphere, 1101 Wilson Blvd,
Arlington VA 22209
Exhibition is sponsored by
Washington Sculptors Group,
Washington Project for the Arts, and
Arlington Arts. Theme: Exploring

member news continues on page 3

2011 programs continues on page 10

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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>

Bruce Mason Gugliuzza, *Incarnation and Transformation*, solo show at Harmony Hall Regional Center, Fort Washington MD, through May 21.

Carmela Knepler, *Sea to Mountain, Sculpture and Works on Paper*, Wohlfarth Galleries, Washington DC, January 22 – March 12, 2011.

Barbara Koblinska, *Spring*, solo show at the Sculpture atrium at The Corporate Office Centre at Tysons II Corporate offices, McLean VA, through July 2, curated by Richard Suib.

Renee Lachman, *Objects and Apparitions*, solo show at Margaret W. and Joseph L. Fisher Art Gallery, Northern Virginia Community College, Alexandria VA, Feb. 11 – March 27, 2011.

Lois Levitan, *Unbridled Optimism*, outside the Fine Arts Building at Montgomery College in Rockville MD.

Howard and Mary McCoy, *Second Sitings*, Outdoor Sculpture show, Adkins Arboretum, Ridgely MD, June 1 – September 15, reception June 25, 3-5 pm.

JJ. McCracken and Millicent Young, *climate, control*, Civilian Art Projects, Washington DC, January 21 – February 19, 2011.

Donna M. McCullough, recipient of MD State Arts Council Individual Artist Award, 2011.

Patrick McDonough, *Opening Act*, solo exhibition at Civilian Art Projects, Washington DC, through May 2011.



Barbara Koblinska, *Common Myna*, clay, 59" x 23" x 12"



Renee Lachman, *Accurate Timing*, assemblage, 21" x 16" x 2.5"



Lois Levitan, *Unbridled Optimism*, dryvit, 60" x 80" x 12"

Carol Tefft Radin, *Calabash Shell Masks*, Watergate Gallery, Washington DC, through May 7, 2011.



Kyan Bishop, *alimantar*, handmade ceramic forms, 2' x 8'

Rachel Rotenberg, *Wood Works – Sculpture*, Gallery die Botschaft, Baltimore MD, through May 14.

Barton Rubenstein, *Public Art, A World's Eye View, Integrating Art into the Environment* (ICO Publishers, pages 392-399).

Maria Simonsson, *Textile Vessels and Tactile figures*, Gallery A, Washington DC, June 3 – 30, opening reception June 3, 6-8:30 pm.



Bruce Gugliuzza, *Inception*, cast bronze, walnut, cedar, painted pine, 93" x 25" x 25"

Michael Enn Sirvet, *Nature's Elements: Beauty and Structure*, Artery Plaza Gallery at 7200 Wisconsin Avenue, Bethesda MD, curator Claudia Rousseau, April 8 - May 14, 2011. – Also three sculptures to Dubai.

Lynda Smith-Bugge, *Transitional Reflections*, commission by Goodwin House Baileys Crossroads residents to create a sculpture from one of the many oak trees removed for construction, Falls Church VA.



Lynda Smith-Bugge, *Transitional Reflections*, oak, ash, cherry, linden, mirror, 70" x 19" x 23"

member news continues on page 4

Pamela Soldwedel,

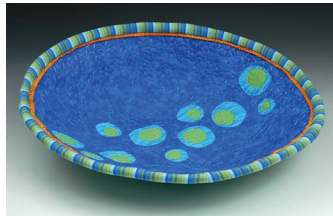
solo show at Sculpture atrium at The Corporate Office Centre at Tysons II Corporate offices, McLean VA, October 2, 2010 – January 8, 2011, curated by Richard Suib.



Pam Soldwell, *Flirtations*, crystalline alabaster, 15" x 13.5" x 9.5"

Stewart Watson, family

room, at DC Arts Center, Washington DC, March 18 – April 10, 2011. – Also, recipient of MD State Arts Council Individual Artist Award for sculpture, 2011.



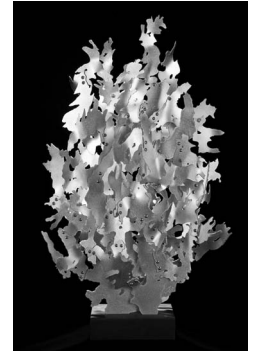
Maria Simonsson, *Stepping Stones*, wire armature covered with cotton fabric and hand stitched, 8" x 24" x 16"



Joel d'Orazio, *DGreen Bridesmaid Chair*



Nina Falk, *Nestled Waves*, glass, 12" x 40"




Sirvet, *Budding Soul*, aluminum with a wenge hardwood base, 30" x 9" x 11"

GROUP SHOWS

20th Annual Strathmore Artist Exhibition, Glen View Mansion, Rockville MD, February 26 – April 2, 2011, juror Harriet Lesser, including **Lois Levitan**.

 *100 Artists of the Mid-Atlantic*, Schiffer Books Publishing, 2011, E. author Ashley Rooney, including **Elizabeth Miller McCue**.

 *1650 & 1750 Tysons Blvd.*, Tysons Corner VA, April 9 – July 2, 2011, curator Richard Suib, including **Pattie Firestone**.

2011 Art Competition, Adkins Arboretum, Ridgely MD, February - March 2011, juror Ricky Sears, including **Lynda Smith-Bugge**.





Mark Behme, *Dancers*, walnut, maple, hardware, oil, 39" x 10" x 5"




Linda Hesh, *terrarium*, laser etched and freeze dried apple, glass, iron, silk, plastic, 14" x 10" x 9"

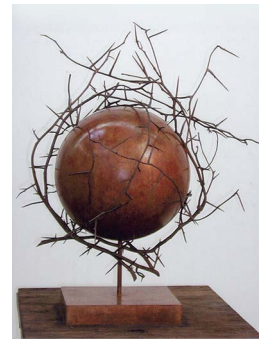
April is National Poetry Month *Wohlfarth Galleries*, Washington DC, April 8-30, including **Carmela Knepler**.

 *Bringing Contemporary Art & Architecture*, R&Co., Baltimore MD, March 31- September 30, 2011, selected by Ann Cavor, including **Laurel Lukaszewski**.

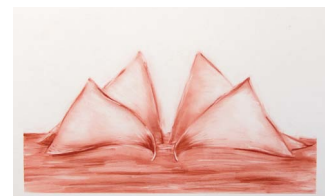
 *Duets*, Delaware Center for Contemporary Art, Wilmington DE, May 6 – August 12, receptions on May 6, June 3, July 8, and August 5, from 5 – 8 pm., curator Daniel Belasco, including **Artemis Herber**.

Emergence: Contemporary Artist to Watch, Galerie Myrtis, Baltimore MD, March 11 – April 30, 2011, curators, Myrtis Bedolla and Aden Weisel, including **Rachel Rotenberg**.


 *Genesis*, Greenspring Station, Luthersville MD, April 28 – September 30, 2011, curator Susan Isaacs, including **Elizabeth Whiteley**.



Elizabeth Miller McCue, *Cell of Myself*, patinated cast bronze, 33" x 27" x 27"



Elizabeth Whiteley, *SD 4 Flow 13*, conte crayon on Mylar, 9.5" x 13.5"


 *Gateway Arts District, 7th Annual Open Studio Tour, Saturday, May 14, 12 - 5 pm, including **Alan Binstock, Kyan Bishop, Barry Goldstein, Sean Hennessey, Martha Jackson Jarvis, Laurel Lukaszewski, J.J. McCracken, Alexandra Meade, Erwin Timmers, Novie Trump.***



Helen Glazer, *Game 2*, oil and wax on polymer modified gypsum, 36" x 49"


Great Authors of the Western World, 49 West Gallery, Annapolis MD, April 2 - 27, juror Ed Kaitz, including **Elizabeth Whiteley.**

Happening now: Juried Members, Pyramid/Atlantic, 8230 Georgia Ave., Silver Spring MD. 2 unique books made of layers of printed images, cut out, laminated and painted, April 1-22 including **Elaine Langerman.**


 *"In the Garden"*, Washington Project for the Arts, 2023 Massachusetts Ave. NW, Washington DC, June 3 - June 26, 2011, reception June 3, 6:30 p.m., including **Linda Hesh.**

Heavy Metal Women, Gallery 555, Washington DC, April, 2 - 29, 2011, including **Donna M. McCullough, Joan Konkell, Leila Holtsman, Minna Newman Nathanson, Joyce Zipperer.**

Metal Magic, The Dennis and Philip Ratner Museum, Bethesda MD, March 2-28, 2011, including **David Hubbard, Elizabeth Steel.**

 *National Association of Women Artists, 122 Annual Exhibition*, Sylvia Wald and Po Kim Gallery, New York NY, May 3 - May 31, reception, May 19, 6-8 pm, including **Elizabeth Miller McCue, Donna McCullough.**


 *On the Wall, Off the Wall*, Lori Bookstein Fine Art Gallery, 138 Tenth Avenue, New York, NY, March 18 - April 15, 2011, including **Rachel Rotenberg.**

 *Private Arts2*, Art Directors Club of Metropolitan Washington DC, Adam Lister Gallery, Old Town Fairfax VA, May 21 - June 4, 2011, reception May 21, 7:30-11 pm, including **Stephanie Firestone, Joyce Zipperer.**

Process: Reaffirmation Art & Artists, Washington Project for the Arts, and Black Artists of DC Hillyer Art Space, Washington DC, April 1-29, 2011, curator Gina Marie Lewis, including **Anne Bouie, Joel D'Orazio, Barbara Liotta, Cleve Overton.**

Raw Beauty, The Arts Council of Princeton - Paul Robeson Center for the Arts, Princeton NJ, January 8 - February 26, 2011, including **Donna McCullough.**

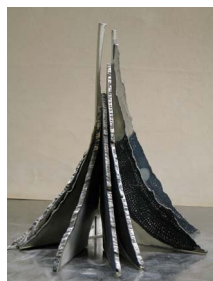
Rhythmic Sensation-Visual Sensation, Still Point Art Gallery, Brunswick ME, curators Emma Tapley and Paul Caranicas, including **Mary Early;** and curator Christine Cote, including **Pamela Soldwedel.**

 *Transforming the Elements*, Artisans Center of Virginia, Waynesboro VA, May 15-June 25, 2011, reception May 17, 2-4 p.m., curator Mark Newport, including **Phelan Meek.**

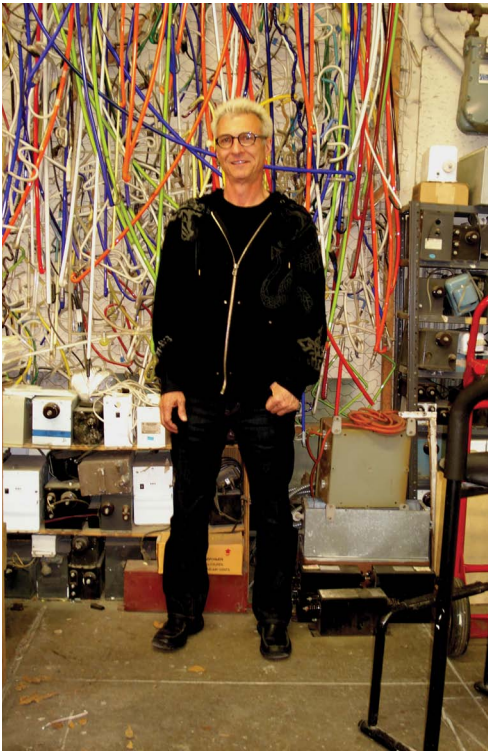
Xylophile: wood as inspiration, Anne Arundel Community College, Arnold MD, January - February 2011, including **Mark Behme, Renee Lachman.**



Heavy Metal Women Group Show, left to right:
Donna McCullough, *Team Sunoco Mercury*, vintage oil cans with steel base, 48" x 19" x 14"
Joyce Zipperer, *Nike Slipper*, copper/brass, 8" x 4" x 13"
Leila Holtsman, *Strella*, stainless steel and acrylic, 12" x 6" x 6"
Minna Newman Nathanson, *Conversation*, screening/steel, 18" x 2" x 2"
Joan Konkell, *Humoresque*, aluminum, mesh, acrylic on canvas, 60" x 36" x 5"



Craig Kraft



Craig Kraft

Although Craig Kraft has been making neon art for thirty years and, indeed, has become the most noted area artist using this medium, his artistic career didn't begin that way.

Following his 1972 graduation from the University of Wisconsin with a Masters Degree in environmental science, Craig was immersed in the counterculture movement and its affinity for the crafts. He went first to Latin America to study wood carving, then New York City and SoHo to immerse himself in the downtown contemporary art scene, and in the mid '70s to New Orleans joyfully making masks (and doing some serious play). At the age of 26, with no formal training, he began modeling and casting realistic human figures. The work evolved into a surrealistic style

of fragmented figurative elements combined with neon light.

But it was the opening of the Neon Museum in Los Angeles and an awareness of the work of Cork Marcheschi, a conceptual artist at the Minneapolis Institute for Art who used neon as a sculptural medium, that opened up the world of neon Craig has been happily inhabiting ever since.

Building a studio in the historic Washington fire house he bought in 1992 allowed his imagination—and the size of his work—to soar. He segued from realism to surrealism in his treatment of the figure and began working with negative casts. He cast the human body using first plaster and later acrylic and fiberglass. The cast, lit with hidden neon tubes, became flooded with light causing the image to flip back and forth between the hallucinatory positive and concrete negative. The *Falling/Rising Man* series gained Craig recognition in the competitions he entered around the world. *Falling Man* accumulated quite a bit of mileage in its travel to Korea and Mexico, ending up perpetually “falling” out of a window of the cell theatre in New York City.

In 2004 Craig began experimenting with copper and aluminum and exploring an increasingly abstract imagery. Neon became the prime component in these sculptures. rather than an accompaniment. Through the efforts of **Françoise Yohalem** in 2004, Craig received his first major outdoor



Vivace (night), rolled and painted aluminum and neon, 23' x 14' x 7', Commissioned by the City of Washington DC for the new Watha T. Daniel Library.

commission, *Lightweb*, a 40' neon and rolled aluminum sculpture in the newly refurbished downtown Silver Spring, Md. After that, the public commissions snowballed! The huge rolled aluminum and neon piece (*Untitled*) now in front of the Arlington Arts Center was created for a show curated by Stephen Phillips six years ago. Three other rolled aluminum and neon pieces were commissioned and installed, *Crossroads* 17' x 32' x 4' in downtown Rockville, MD, Anacoeti for the Honfleur Gallery



Column Interrupted, rolled aluminum and neon, 4" x 4'7" x 4"

in Anacostia, DC, and more recently, another in front of DC's Watha T. Daniel Library, a 23'h x 17'w x 9'd free standing light sculpture.

2010 was the year of Craig's two major exhibits: *Unintentional Drawings* at the Reston Art Center and *Lightworks by Craig Kraft* at Osuna Gallery in Bethesda, the farewell exhibit before Osuna



Random Neons #1, found neon and wood, 41" x 22" x 11"

Gallery closed its doors. He works all the time, either on his latest commission or on pieces to enter in the many competitions for which he is selected. He is one of the few neon artists who commands control of the glass bending, a craft he has been teaching for 20 years at the Smithsonian.

Craig's enthusiasm for his work is patent. When I visited his studio, his quiet exuberance was a delight as he led me from piece to piece, demonstrating his constantly evolving work. One

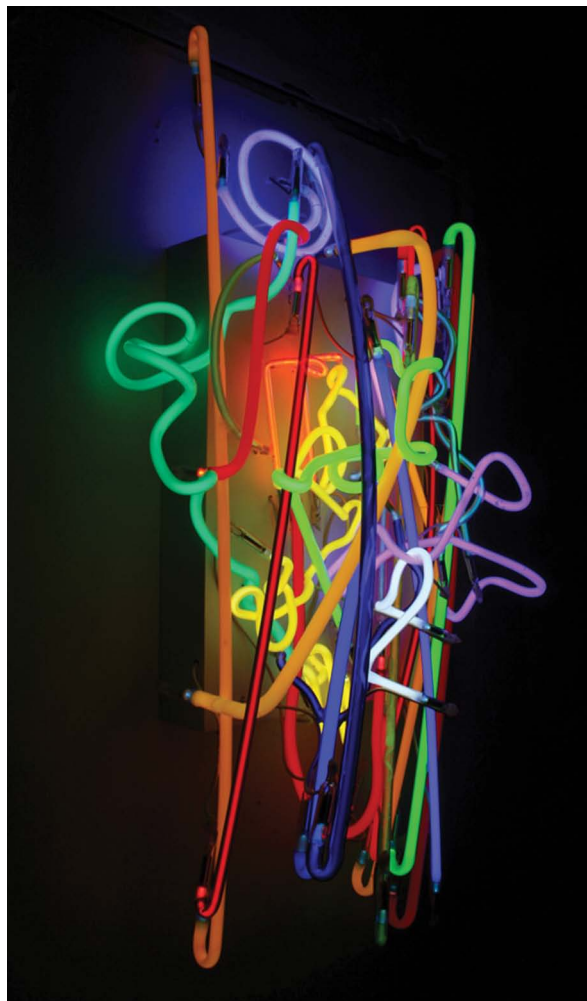
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enormous wall in his studio crammed with a jumble of neon pieces provides a metaphor for his approach to art and to life—use and do everything

possible, and have fun! He is susceptible to ideas from almost any source. One new work was inspired by the bar code and pixilated signature on a

FedEx receipt! Another, which turned into his latest series, *Unintentional Drawings*, grew out of his own doodling while on the telephone.

The Shaw neighborhood was once marked by despair and danger and it took Kraft several years to become an accepted and welcome fixture in the neighborhood. His outgoing friendliness and involvement in neighborhood matters paved the way for the community to ultimately appreciate his presence. The unprotected neon sculpture that has for years stood on the sidewalk outside his fire house unmolested (except for a quickly repaired drunken accident) attests to this.



Unintentional Drawing #1, neon, wood, and acrylic, 92" x 42" x 12"

Mary Early



Mary Early.

Like many serious artists, Mary Early was encouraged to appreciate art as a child. While still in high school, her summers and Saturdays were spent at the Corcoran studying drawing, painting and sculpture. She earned her B.A. at Bennington College, where she majored in the visual arts, studying sculpture, drawing, and printmaking.

After graduating from Bennington in 1997, she returned to Washington. Just a year later she was fortunate enough to find what is still her studio: large, high ceilinged and light, it is in a building of artists' studios. Here, Mary has what many artists lack—the opportunity to routinely interact with other artists.

From the beginning, the nature of her work reflects her affinity for tall, conical shapes, fashioning them out of wood,



Untitled, wood, putty, beeswax, 38" x 26" x 38"

rolled tarpaper, wire, molded concrete, but always with a skin of beeswax. While she had used wax at Bennington, it had been primarily as part of traditional casting methods, not as an integral element in her artwork. Wax provides a way to conceal surfaces—creating a new surface, in a way constituting a disguise, but by virtue of its translucency also offering a hint of what's inside. Wax also provides an element that no one else's work can claim—scent. Both in her studio and at her exhibitions there is the pervasive and pleasant scent of beeswax.

In a dramatic change of materials, she went from concrete to the balsa wood that forms the armatures of most of her current work. While her pieces grow from great precision in the design and forming of their components, accident is allowed to inform her aesthetic de-

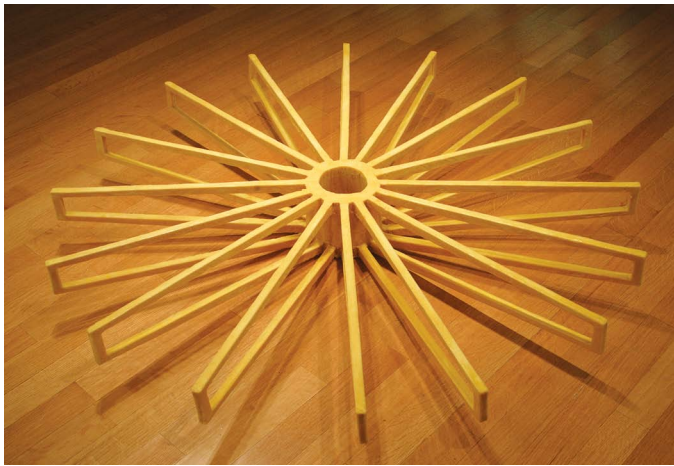
isions. For example, in the process of backing balsa wood components with cheesecloth, the necessary dampening process caused a curving of the wood that she immediately saw as a potential desirable design element, to be incorporated into the planning of many of her subsequent pieces.

Although the characteristic precision, planning and control are essential elements of her artwork, Mary also flirts with disaster: many individual pieces of her multi-component works are not secured in place by fastening them together, either permanently or temporarily. She merely leans them together, depending on gravity and surface texture to keep them whole. A rumbling truck passing by or a careless viewer could bring down the

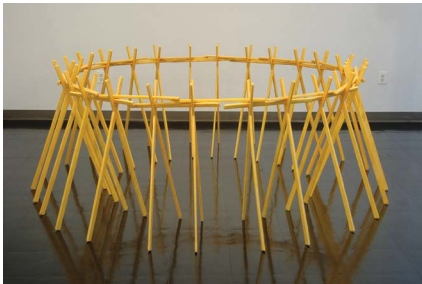
Both in her studio and at her exhibitions there is the pervasive and pleasant scent of beeswax.



Untitled, wood, putty, beeswax, 26" dia. x 4" d



Untitled, wood, tarlatan, glue, beeswax, 6"h x 53" dia.



Untitled, balsa wood (laminated), cheesecloth, glue, beeswax, 36"h x 96" dia.

entire structure. She assembles enormous and complicated pieces herself, with no assistance. (An impressive array of clamps, as well as clothespins and weights made of lead shot assist her in the early construction/planning stages. Her first big commission served as the funding for her clamp collection.)

While totally abstract in its imagery, Mary's work often offers the comforting sense of something vaguely familiar. She describes her work thus: "These pieces have been compared to sea urchins and horse chestnuts, both natural forms whose structure is that of many points extending from a center point ... [They] are activated by the space they inhabit.

Architecture and viewers introduce the vital elements of scale, perspective, and experience."

The practical aspect of her methodology is twofold: she can make enormous, room-size pieces yet can store them in a very small space. She can also recon-

figure them into successive incarnations, which allows variety in a sort of natural growth pattern. However, she never uses the components of one piece to configure different pieces—this is the "specialness" of each completed work—it can evolve, but not be pirated. Each piece is subtle, minimal, and exists only when it is assembled.

Mary constructs her pieces by cutting and laminating the balsa wood components, arranging them into their proper juxtaposition, and finally applying wax. The wax, which comes in one pound bricks, is melted in an electric skillet and applied with natural bristle brushes. Since there can be variations in wax color, she must plan well to be able to order what she would need to complete a project. A tacking iron is used to burnish the final surface.

Unlike many artists, Mary has the great good fortune of having a "day job" that is a unifying, rather than fragmenting, aspect of her life. She feels this "helps funnel and guide" her. She has been at

Hemphill Fine Arts since 2008, where she is now its Gallery Director, responsible for exhibitions, collector relationships, art fairs and artists. Hemphill also held major exhibitions of her work in 2005 and 2010.

In 2007, Mary was awarded the Artist's Fellowship Grant from the District of Columbia Commission on the Arts and Humanities (DCCAH). She went on to win two more such DCCAH grants, in 2009 and 2011. Her advice to yearning artists: tenacity and a track record—she applied for many years before receiving her first grant. And, beginning with her earliest work, she has acquired an impressive track record: acceptance into many major juried exhibitions; much critical acclaim; a hotel commission for a wall sculpture; representation in area law firm collections and the U.S. Embassy in Panama; and selection as a finalist in the 2007 Bethesda Trawick Prize competition and semi-finalist in 2008. A major exhibit was mounted in 2007, *I Walk The Line*, at Union Gallery, University of MD, College Park MD.

While she considers her major artistic influences to be artists such as Wolfgang Laib and Martin Puryear, Mary Early's work is uniquely her own. She has achieved astonishing success in the short span of her professional life. In discussing her work and her career, she exudes a quiet self-confidence without a hint of arrogance. She is pragmatic and grounded. In describing her recent solo exhibition, she matter-of-factly attributes it merely to the confluence of space available and works available—just that.

2011 Programs, continued from page 1

the Influence of Sustainability on Contemporary Art.

Thursday, May 19, 7:00-10:00 pm
Opening reception

Saturday, May 21, 3:00 pm
Curator's talk with Sara Reisman

Saturday June 11, 3:00 pm
Curator's talk with Welmoed Laanstra

Saturday June 25, 3:00 pm
Curator's talk with Ernesto M. Santalla

WSG Annual Pot Luck Picnic

Saturday, June 4, 3-8 pm
Artemis Herber's studio, 10709 Park Heights Ave.,
Owings Mill MD

WSG Sponsored Exhibit

September 7 – October 1
Black Rock Center for the Arts,
12901 Town Commons Drive,
Germantown MD 20874,
Juror: Claudia Rousseau of Montgomery College.
September 10
Opening reception at Black Rock Gallery.

Annual Members Image Show

October (tba)
Summer School, Washington DC 20036

Welding Workshop with Chas Colburn

Saturday and Sunday, Oct. 29 & 30
3DMetalParts Lab, 5330 46th Avenue,
Hyattsville MD 20781

**WSG sponsored exhibit,
SCULPTURE NOW 2011**

November 11 – December 16,
Artery Plaza Gallery,
7200 Wisconsin Ave., Bethesda MD 20814
Juror: Tom Ashcraft of George Mason University

WSG Annual Pot Luck Dinner Meeting

November (tba)

**Keep your information current
on the WSG website.**

www.washingtonsculptors.org

Member Gallery: Members can sign into the
data base and upload information about their work by
going to the Gallery Update Form.

Washington Sculptor's Group
MINI WORKSHOP AND PRESENTATION

**“CARTOGRAPHY OF MYSELF”
Exploring the creative process with
Artemis Herber**

Friday & Saturday, May 13 & 14, 2011

10:00 am - 4:00 pm

10709 Park Heights Ave, Owings Mill, MD 21117

Enrollment limited to 12 Participants

Bring lunch and something to share, e.g. bagels, salad, fruits
vegetables, cookies etc

We will embark on an expedition to the “terra incognita” called
the “Zone”. The Zone is completely new and foreign to us; it
is enchanted and magical as we encounter it for the first time.
Cautiously and carefully we look for a forbidden place within
this enchanted Zone where all our wishes come true.

Friday and Saturday Schedule

- 10:00 am - Introduction into the theme: “Cartography of
Myself”
- 11:00 am - Exploration (outside, if nice day or around
studio) - individually and meditatively, we will explore and
experience our surroundings; we will document and record
our perceptions, questions etc. We may write, sketch, pick,
collect, compile etc.
- 12:00 pm - Creating personal object of our memories
based on personal records, notes, sketches, collectibles etc.
- 1:00 pm - Lunch break (Bring your own)
- 2:00 pm - Continue with work until
- 4:00 pm – End of Session

On Saturday “Cartographies of Myself” will be continued. But,
if you are finished, two other themes will be offered depending
on weather. If we have nice weather, materials will be gathered
from nature. In case of inclement weather, materials will either
be brought by participants or will be created within the studio
to create and manipulate space

With simple materials (corrugated cardboard), a space will
be recognized and changed in a new way. We will relate to
given architectural conditions, react to space and make related
sculptural decisions. The cost for cardboard sheets (100" x 85"
is available at \$10.00 per sheet

Participants should bring their own tools like razor cutter,
tapes, cords, threads, saws, scissors and materials like clay,
wood, metal etc. If participants find themselves working with
found pieces they should also bring drills, saws, screwdrivers
and screws etc. We won't know what we are doing until after
our exploration stage.

Bio

By mastering the art of “scoring,” German-born Artemis
Herber has devised a way to manipulate her corrugated muse

in any direction she desires. Through the process of folding and bending, cardboard is transformed and takes on a delicate body language.

Herber has exhibited widely throughout the United States and on an international scale. Most recently she received the Art Award 2010 from the Kunstverein Paderborn, Germany. Her work was featured in the juried biennale "Beyond/In Western New York 2007" at the Albright-Knox Gallery in Buffalo, NY, and other important venues. Educated in Germany, she completed her studies in Fine Arts and Arts Education at the University of Paderborn, achieving scholarships and prizes.

"Google SketchUp for Artists & Sculptors" with Greg Braun

Thursday, May 12, 2011

6:30pm – 8:30pm

Georgetown Public Library, Geo Meeting Room
3260 R Street NW, Washington DC 20007

Parking is limited to street parking only.

A comprehensive presentation on visualizing, creating, and presenting artistic work using freely available Google SketchUp software with WSG member Greg Braun, a professional CAD consultant and training instructor.

Free software usually comes with both limitations and frustrations. Google SketchUp software breaks this stereotype and provides a unique, and vibrant set of tools to visualize just about anything, simply and quickly. Professional architects, designers, artists, set designers, and computer game designers use this software to create some of the most amazing images and objects unimaginable. Greg will show how to use this invaluable software tool in creating sculpture, visualizations, installations, or working out problems with three-dimensional sketches and studies. He will show how to create walk-through animations with sun studies and place objects directly into Google Earth for viewing your projects and presenting them to others. A must attend event...even for the novice.

Greg Braun graduated from the Corcoran School of Art in Washington DC in 1982 with a sculpture major. His sculpture, woodworking, and photography have been displayed in Washington Metropolitan area galleries. Greg works for Neosys Corporation, where he has taught hundreds of industrial engineers over the last ten years in AutoCAD and proprietary CAD software. He attended the SketchUp 3D Base Camp invitational conference at the Google corporate headquarters in Mountainview California in 2008, and he was one of only 250 SketchUp power users invited to the Google SketchUp headquarters in Boulder Colorado for the 10th anniversary conference. Greg has been working with SketchUp since it was first introduced to the public in 1999, and has created hundreds of digital files in projects ranging from laying out artwork in galleries, using real world dimensions, to designing and renovating his personal residence.

Summary of Sharon Loudon's Workshop – March 26, 2011

Twenty-three WSG members met with Sharon Loudon at the Georgetown Library. Her workshop was high-energy with a tremendous amount of information. She outlined how she has been able to place her artwork in major museums, galleries and collections. An underlying mantra is, **"Do your work and let your work carry you."** She has carefully and slowly over time developed relationships with curators, collectors and other artists. She suggests:

1. Determine the intent for doing your artwork. Define your visual vocabulary regardless of material. The contemporary art world is dictated by concept, not medium, which is the vehicle for your intent.
2. Decide audience and goals.
3. Research the market. Go to receptions. Introduce yourself to gallery owners and curators. Slowly build relationships. (50% of an artist's time should be set aside for research and correspondence.) Research galleries to find those with a vision similar to yours; these are the best ones for you to approach.
4. Build e-mail lists and databases. Include curators you hope will represent you someday; and, galleries and museums where you'd like to show. Keep contacts apprised of your work. Always be respectful of their time. Think of this as a reciprocal relationship. Allow others to respond to you at their convenience, not yours. Note your interactions with individuals for later reference.
5. Send promotional materials to selected contacts. Include cover letter, resume, bio, artist statement, high quality images of work and a link to your website. The cover letter is your first impression. Let contacts know why you are writing them. Résumé should be tailored to the recipient. Usually begin with education. Bio is in the 3rd person and the artist statement is in the 1st person. Talk about the work, not about yourself.
6. Remember that there are no rejections, just differences of opinions.
7. Send hand written thank you to those who have helped you.

— Joan Konkel and Lynda Smith-Bugge



Karen Bodnarchuk, *lay of the land*, scraps of scavenged tires garbage, installation



Elizabeth Steel, *Mask*, welded steel, painted aluminum, copper, iron wire, and coins from old French Indo-China, 35" h x 18" w

Only digitally submitted (email) text and images will be accepted for inclusion in the publication.

Make sure each 300dpi jpg image is saved with artist name and title of the sculpture. For exhibitions, give us all of the following information:

- Your name as you would like it to appear
- Name of exhibition, commission or honor
- Curator
- Location of exhibition
- Dates of exhibition and reception
- Complete title of the work
- Material, Size as h x w x d (height x width x depth)
- 300dpi digital image

Classified Ads

Anyone interested in picking up large or small pieces of cast iron or scrap steel pieces, please call Ann Stein at 202-537-1715.

Anyone interested in picking up scraps of granite, please call Stephanie Firestone at 703-354-0316. Sizes range from 8" x 8" to about 15" x 17". All are 1.25" thick. Various colors. 20 pieces.

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



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