

## 2012 WSG PROGRAMS & Exhibitions

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

# Washington Sculptors

2012: 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 a ■.

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

■ **Christopher Bathgate**, *Baker Artist Awards Exhibition*, Baltimore Museum of Art, 10 Art Museum Dr., Baltimore MD, September 5 – October 7, 2012.

**Julia Bloom**, *James Renwick Alliance Award of Excellence*, Artomatic, Crystal City, Arlington VA, May – June 2012.

■ **Richard Binder**, *Torch and Brush*, The Byrne Gallery, 7 West Washington St., Middleburg VA, October 3 – 28, 2012, reception October 6, 5pm-8:30pm.

■ **Elizabeth Burger**, *residency*, Helen Wurlitzer Foundation, Taos NM.  
– *residency*, The Studio of Key West, with gallery show and workshop event, 2013.

**Rodney Carroll**, *Aria*, Public Sculpture, permanently installed July 2012, I Street at 4th Street, Madrigal Lofts Building, Washington DC.



Wendy Ross, *Flora*, welded aluminum, 17'x40'x40'



Elizabeth Burger, *Plight of the Pollinators*, pine needles, copper, palm fiber, 13x60

■ **Robert T. Cole**, *Material Power – Pure Metal*, Zenith Gallery, Eleven Eleven Sculpture Space, 1111 Pennsylvania Ave. NW, Washington DC, July 16 – October 6, 2012.

■ **Alonzo Davis**, *Kites/Kyiti – a public art concept*, Resident Artists Gallery, Montpelier Arts Center, Laurel MD, October 5-26, 2012, reception October 7, 2-4pm.

■ **Pattie Porter Firestone**, *The Poetic Dimension of Symbols and Shapes*, Zenith Gallery, 1111 Pennsylvania Ave. NW, Washington DC, October 10, 2012 – January 12, 2013, reception October 10, 5:30pm – 8:30pm.

■ **Nancy Frankel**, *Art Gallery of the Potomac*, September 4 – 30, 2012, artist talk September 30, 2pm.

**Carol Brown Goldberg**, *The Artwork vs. our Brain*, discussion with Fre Ilgen and Professor Partha Mitra, Bismarckstrasse 84, Berlin, Germany, June 29, 2012.



Alonzo Davis, *Kites*, bamboo, handmade & decorative papers, cloth & plastic film, 6" to 48"

### Platforms

Juror: Jeff Spaulding  
September 3 – December 15, 2012  
Reception: Thursday, September 20, 6-9pm  
Gallery Talk: Saturday, October 6, 4pm  
American University Museum,  
Katzen Arts Center Sylvia Berlin Katzen  
Sculpture Garden  
4400 Massachusetts Ave, NW  
Washington DC

### Agendas

Juror: Teresia Bush  
September 10 – November 17, 2012  
Reception: Saturday, September 22, 5-8pm  
Scholar's Talk: Saturday, November 17, 3 pm  
Brentwood Arts Exchange  
3901 Rhode Island Ave., Brentwood MD  
301-277-2863

### Panel Discussion:

**Diversity in the Arts**  
Friday, October 5, 6-8pm  
BusBoys & Poets  
5331 Baltimore Ave., Hyattsville MD

### Welding Workshop Beginning to intermediate with master welder Chas Colburn

Saturday & Sunday, September 29 - 30,  
2012, 10am – 3pm  
Attend either or both days

3D Metal Parts, Inc.  
5330 46th Ave., Hyattsville MD

Enrollment: Limited to 18 participants –  
rsvp to [programs@washingtonsculptors.org](mailto:programs@washingtonsculptors.org)  
\$25 per participant for materials (we will  
collect at the workshop)  
Lunch: brown bag

This is a hands-on workshop with the  
opportunity to explore a wide variety of  
machinery. Chas will cover basic skills,  
equipment use and most importantly,  
safety. We will explore working with steel:  
cutting, drilling, set-up, welding, grinding  
& finishing. Safety: Experienced metal  
workers should bring helmet, welding  
jacket, eye protection and ear protection.  
All participants should wear work clothing  
including appropriate footwear – e.g. shoes  
with a hard toe to protect against sharp,  
heavy and/or falling objects. If you have eye  
and ear protection, please bring it.

### WSG Annual Image Show

October (TBA)

### WSG Annual Dinner Meeting

November or December (TBA)

member news continues on page 3

## BOARD OF DIRECTORS

president: Mike Shaffer  
vice president: Craig Schaffer  
secretary: Mimi Frank  
treasurer: Elsabé Dixon

## COMMITTEES

### Newsletter

editor: Lynda Smith-Bugge; feature writer: Rima Schulkind; design and image management: Stephanie Firestone\*; group listings: Carmela Knepler\*; solo listings: Marilee Schumann\*; distribution: Gordon Lyon\*

### Website

Mike Shaffer, Greg Braun, Gloria Chapa, Diane Szczepaniak

### Communications

press releases: Eric Celarier  
graphic design: Laura Jamroz

### Exhibitions

Alan Binstock, Gloria Chapa, Pattie Firestone, James Mallos, Mike Shaffer, Jeff Chyatte\*, Nancy Franke\*, Gil Garcia\*, Laura Jamroz\*, Sam Scharf\*

### Grants

Emily Piccarillo, Sarah Stout\*

### Membership/Data Base

Mary Early, Nancy Donnelley\*

### Nominations

Mike Shaffer, Pattie Porter Firestone, Mary Early

### Outreach

Terry deBardelaben

### Programs

Barry Goldstein, Suzanne Firstenberg

### Refreshments Coordinator

Ellen O'Hearn

### Special Projects

Mariah Josephy

### Volunteer Coordinator

Pattie Porter Firestone

\*non-board member volunteers

## WSG ADVISORY BOARD 2012

Philip Barlow, Collector  
John Beardsley, Author  
Emilie Brzezinski, Sculptor  
Lynden Cline, Sculptor  
Joan Danziger, Sculptor  
Alonzo Davis, Sculptor  
David Furchgott, President, International Arts & Artists  
Glenn Harper, Editor, *Sculpture*  
Olga Hirshhorn, Collector  
Martha Jackson-Jarvis, Sculptor  
Vivienne Lassman, Curator  
Virginia Mecklenburg, Senior Curator,  
Smithsonian American Art Museum  
Sarah Newman, Curator, Corcoran Gallery of Art  
Jack Rasmussen, Director and Curator,  
American University Museum at Katzen Arts Center  
Victoria Reis, Executive Director, Transformer  
Wendy Ross, Sculptor  
Laura Roulet, Curator  
Foon Sham, Sculptor  
Lou Stovall, Artist/Printmaker  
Vesela Sretenovic, Curator, Modern and  
Contemporary Art, Phillips Collection  
Sarah Tanguy, Curator, Art in Embassies Program,  
U.S. State Department  
Duncan Tebow, Assistant Dean for Liberal Arts,  
Northern VA Community College at Annandale  
Joan Weber, Collector  
Françoise Yohalem, Consultant, Curator

**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 (scholarships available). Current paid-up members have "Member through 2012" 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](http://www.sculpture.org)

Baltimore's **Sculptors Inc.** [www.sculptorsinc.org](http://www.sculptorsinc.org) full membership discounted from \$35 to \$25; no further student discount.

Philadelphia's Sculptors Group [www.philasculptors.org](http://www.philasculptors.org) will give a discount.

Tri-State Sculptors Group [tristatesculptors.org](http://tristatesculptors.org) will give a discount.

New England Sculptors Association [www.nesculptors.com](http://www.nesculptors.com) will give a discount.

### Regional Artists Organizations

**International Arts & Artists.** [www.artsandartists.org](http://www.artsandartists.org) will give a 10% discount from \$50 to \$45 membership dues.

## resources

### WSG Website <[www.washingtonsculptors.org](http://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 current members who have entered material into the data base. Current 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 <rima@schulkind.com>.

### 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](http://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](http://www.washingtonsculptors.org)>



Pattie Firestone, *Poetic Spiral 2*, cast bronze, 36x36x36

**Maggie Gourlay**, *Entropic Constructions*, Amelie Rothschild Gallery at the Creative Alliance, August 9 – September 3, 2012.

**Sean Hennesy**, *James Renwick Alliance Award of Excellence*, Artomatic, Crystal City, Arlington VA, May – June, 2012.

■ **Rosemary Lockett**, *Seen/Unseen*, Touchstone Gallery, 901 New York Ave, NW, Washington DC, September 5-30, 2012.

**Donna McCullough**, *James Renwick Alliance Award of Excellence*, Artomatic, Crystal City, Arlington VA, May – June, 2012.

■ **Patrick McDonough**, *Awning Studies: Marvin Gaye Park*, 6201 Banks Place NE, Washington DC, July 12 – September 30, 2012.

■ **Judith Pratt**, *Portable Apparitions*, City of Alexandria Gallery, 5005 Duke St., Alexandria VA, August 1 – December 27, 2012.

■ **Brian Reed**, *China to the Universe Tour Launch*, Charles West Gallery, 163 Charles St., Baltimore MD, ongoing event.

**Olivia Rodriguez**, *Inaugural Show*, Curator's Office, Washington DC, July 14 – August 14, 2012.

■ **Wendy M. Ross**, *Flora*, Fountain installation at Hopkins Plaza, Baltimore MD, commissioned by City of Baltimore.

■ **Rachel Rotenberg**, *Pollock-Krasner Foundation Grant*, August 2012 – August 2013.  
– *Sculpture by Rachel Rotenberg*, Saint Joseph's University Art Gallery, 5600 City Ave., Philadelphia PA, November 12 – December 10, 2012.



Rachel Rotenberg, *Before Midnight*, cedar, vine, oil paint, 86x76x46

**Nicole Salimbene**, *Tom Rooney Award*, WSG *Sculpture Now 2012*, Pepco Edison Place Gallery, Washington DC, June 19 – July 13, 2012, juror Sarah Newman.



Maggie Gourlay, *Burst*, (detail) embroidery thread & matboard, 6-8' diameter



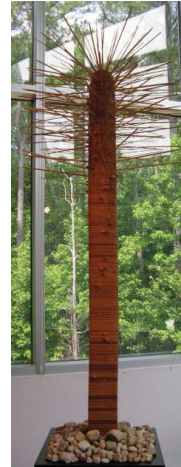
Richard Binder, *Tango Version 2*, stainless and mild steel on a marble base, 42x30x13



Robert Cole, *Fathertime*, stainless steel & bronze, 68"x 9' x 2'



Judith Pratt, *Portable Apparitions*, acrylic, digital print collage and magnets on wood, dimensions variable



John Schaffner, *Spiny Sea Creature*, laminated wood, 84x20x20



Rosemary Lockett, *Juncture IV*, wood, paint, 11x9.5x5.75



Nancy Frankel, *Whimsy*, painted steel, 6'10"x 22"x11"

**John A. Schaffner**, *Spiny Sea Creature*, laminated wood sculpture, the mezzanine of the Annmarie Garden Sculpture Park, Solomon's Island, Dowell MD.

**Elizabeth Steel**, *Serenade in Stone*, Glenview Mansion Art Gallery, Rockville MD, July 2012.

■ **Diane Szczepaniak**, *finalist*, Trawick Prize, Bethesda Contemporary Art Awards, opening reception and exhibition of the finalists, Wednesday, September 5, 7pm, Gallery B, 7700 Wisconsin Ave., Suite E, Bethesda MD.

**Maria Simonsson**, *Visions of Nature*, Gallery B, Bethesda MD, July 2012.

■ **Stewart Watson**, *It was My Delicious*, inaugural exhibition, 1366 Quincy Street NW, Washington DC, August 17 – September 7, 2012.



Olivia Rodriguez, *Sweet Erection*, mixed media, 22x13x12



Brian Reed, *Pillars of Fire*, wood and ashes, 4'x4'x3'

*member news continues on page 4*



Elizabeth Steel, *Orange Crush*, alabaster, 18x9.5x3



Joyce Zipperer, *MeeeOwww*, aluminum and recycled cat food can lids, 60.5 x 14 x 13



Maria Simonsson, *Water Jugs*, fabric, wire with appliqué and stitching, 24x14x14

■ **Joyce Zipperer**, *UnZipped: Sculptured Fashions*, National Association of Women Artists, 80 Fifth Avenue, Suite 1405, New York NY, December 12, 2012 – January 2, 2013, reception December 12, 5-7 pm.

**GROUP SHOWS**

■ *A Vision that Smells of Soap*, Washburn Arts Center, Linda K. Jordan Gallery, Gallaudet University, Washington DC, August 20 – September 21, 2012, curator Tracey Salaway, including **Barry Goldstein**.

■ *Art Advisory Launch Exhibition*, Joan Hisaoka Healing Arts Gallery, Washington DC, September 13 – October 27, 2012, including **Rachel Rotenberg**.

■ *Art in Motion*, Missouri Valley College, July 2012 – July 2013, curated by the faculty and staff of Missouri Valley College Fine Arts Department, including **Damian Yanessa**.

■ *Artists in Dialogue with Landscape*, Adkins Arboretum, Ridgely MD, June 1 – September 15, 2012, curators Howard McCoy and Mary McCoy, including **Elizabeth Whiteley**, **Elizabeth McCue**, **Breon Gilleran**.

■ *Catagenesis*, Globe Dye Works, 4500 Worth St., Philadelphia PA, September 9 – October 21, 2012, curator Cheryl Harper for the Philadelphia Sculptors, including **Damian Yanessa**.



Damian Yanessa, *Cube III 2012*, wood, steel, polycarbonate rod, monofilament, acrylic, light, dimensions variable



Joan Konkell, *Celestine*, aluminum mesh, acrylic on canvas, 48x48x6

■ *Centennial Juried Exhibition*, Delaware Art Museum, Wilmington DE, October 20, 2012 – January 13, 2013, including **Rachel Rotenberg**.

*COLOR - International juried art show NYC*, Red Hook NY, July – August 2012, juror Brooke Kamin Rapaport, including **Artemis Herber**.

*Contemporary Abstract Group Show: The Emotions of Color & Passions of Gesture*, Louisa Gould Gallery, Martha's Vinyard MA, August 2012, including **Joan Konkell**.

*Mathematical Art Exhibition II*, College of Fine Arts Gallery, Towson University, Towson MD, June – July 2012, juror Robert Fathauer, including **Elizabeth Whiteley**.

*MiniSolos@Touchstone*, Touchstone Gallery, Washington DC, August 2012, including **Gil Narro Garcia**.



Gil Narro Garcia, *Private Dancer*, mixed media with natural elements, 12x12x16

■ *Love: An Online Juried Member Exhibition*, The National Sculpture Society, October 2011 – October 2012, including **Elizabeth Miller McCue**

■ *Model Public Art Festival*, Liteiny Prospect, Saint Petersburg Russia, presented by CEC ArtsLink and Art in Odd Places, September 20-23, 2012, including **Linda Hesh**.

■ *Openings*, The Sculptors Guild Gallery, 111 Front Street, Brooklyn NY, September 4 – 30, 2012, curators the Guild Exhibition Committee, including **Elizabeth McCue**.



Barry Goldstein, *Yo-Yo'ed*, ceramic & wood, 30x30x42

*Parallax Art Fair NYC*, 82 Mercer Street, New York NY, August 3 – 5, 2012, curator Dr. Chris Barlow, including **Artemis Herber**.

■ *Platforms*, American University Art Museum, Katzen Arts Center, Washington DC, September 1 – December 15, 2012, juror Jeff Spaulding (artists' works are on page 12).

*Sculpture Now 2012*, Pepco Edison Place Gallery, Washington DC, June 19 – July 13, 2012, juror Sarah Newman (artists' works are on page 5).

■ *Studio Visit Magazine*, Volume 18, juried selection of international visual artists, juror Trevor Richardson, curator at Herter Art Gallery, University of Massachusetts, Amherst, including **Artemis Herber**.

*The Art of Heat: Fused Glass and Encaustic Paint*, Gallery Har Shalom, Potomac MD, August 2012, curator Fran Abrams, including **Katie Dell Kaufman**.

■ *Wall Mountables*, DCAC, 2438 18th St. NW, Washington DC, July 20 – September 2, 2012, including **David Beers**.

*23rd Invitational Salon Exhibition of Small Works*, James and New Arts Program, Inc., Kutztown PA, May –



Pamela Soldwell, *Une Jeune Fille*, pink alabaster, 5.5x3x9.5

July 2012, curators Joanne Carroll, including **Elizabeth Miller McCue**.

■ *25: Target Gallery Celebrates 25 Years*, Target Gallery, Torpedo Factory Art Center, Alexandria VA, September 8 – 30, 2012, including **David Beers**.

■ *123rd Annual Exhibition*, Sylvia Wald and Po Kim Art Gallery, National Association of Women Artists, September 1 – 30, 2012, New York NY, including **Pamela Soldwedel, Elizabeth McCue**.



David Beers, *Elements*, copper and aluminum, 12x12x12



Artemis Herber



Barbara Liotta



Breon Gilleran



Cathleen Sachse



Christian Benefiel



Rima Schulkind



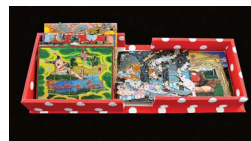
Connie Fleres



Diane Szczeniaki



Dennis Beach



Elaine Langerman

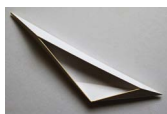


Jeffrey Cooper

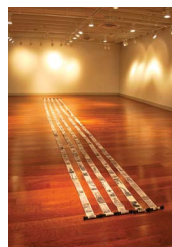
## Sculpture Now 2012



George Lorio



Greg Braun



Nicole Salimbene



Adam Hagar



Michael Corigliano



Elsabé Dixon (detail)



Eric Celarier



Meaghan Carpenter



Joel D'Orazio



Linda Hesh



Terry deBardelaben



Mille Jewtich



Felicia Glidden (video)



Rosemary Luckett



Michael Bednar



Stephanie Williams



Olivia Rodriguez



Isabelle Truchon



Peter Karis



Mimi Frank

## Sarah Tanguy



Sarah doing a studio visit with Bosnian artist, Edin Numankadic, Sarajevo, 2009

As a curator for the Art in Embassies program with the U.S. Department of State, Sarah Tanguy passionately believes that she is not engaged merely in adorning our diplomatic missions. She perceives her role to be that of promoting the power of art to heal and unite – in her words “to change the world.” Since the fall of 2004, she not only provides works of art to the public rooms of U.S. ambassadors’ residences, but also, more recently, engages U.S. and host country artists in cultural exchange through permanent collections at new U.S. embassies as they are built overseas. To date, she has completed collections in Sarajevo, Bosnia and Herzegovina; Addis Ababa, Ethiopia; and Monrovia, Liberia.

Born in Malaysia, Sarah grew up as a Foreign Service child. Travel and immersion in other cultures provided her early influences. A seminal memory is that of

discovering the Hittites and Hellenism while living in Ankara and attending a French school. From ages 10 - 13 when she lived in Paris, visiting its great museums, galleries and historic sites further shaped her values and interests.

She began her college years by studying at the University of Leiden, The Netherlands, and Fleming College, Florence, Italy, where her initial focus was the performing arts – theater and dance. For

health reasons she shifted to the visual arts, and after moving to the U.S., she attended Bard College for a year, followed by Georgetown University, earning a B.A. in studio art. Soon, she became aware that she was not temperamentally attuned to the life of an artist – the thought of approaching dealers was traumatic.

While earning her M.A. in Art History from the University of North Carolina, Chapel Hill, she returned to Washington D.C. as an intern at the Hirshhorn Museum and Sculpture Garden where she helped organize its 10th year anniversary exhibit. Thereafter, she worked at the National Gallery, the International Exhibitions Foundation, the Tremaine Collection, the International Sculpture Center, and the Smithsonian Institution Traveling Exhibition Service. At an opening while she was with the National Gallery exhibitions department, she met the head of exhibitions at International Sculpture Center (ISC) and – on the day before her wedding – she interviewed with ISC’s Founding Director David Furchgott, who offered her a curatorial job a week later on her honeymoon.

As curator for John Hechinger’s *Tools as*

*She perceives her role to be that of promoting the power of art to heal and unite – in her words*

*“to change the world.”*

Art collection in the mid 1990s, Sarah created an exhibition series from the collection for the National Building Museum. She also curated a traveling show in collaboration with Furchgott's current non-profit, International Arts & Artists (IA&A), which led to IA&A's gaining ownership of the collection upon Mr. Hechinger's death. She credits Hechinger with her learning so much about buying art, negotiating with artists and galleries, and dealing with the logistics of the business of art. Clearly, she has come a long way from the student fearful of approaching art dealers!

For 15 years, Sarah has also been the curator for the American Center for Physics in College Park. Other curatorial accomplishments are: the initial associate curator of the public art collection at the Washington Convention Center; the U.S. curator for *The View From Here*, a joint U.S./Russia exhibition that premiered at the State Tretyakov Gallery in Moscow; curator of the private Tremaine Collection in New York; and managing curator of the International Sculpture city-wide 1990 sculpture exhibition in Washington. She has also juried many shows (including WSG's annual *Sculpture Now*), written reviews and articles for *Sculpture* magazine as well as numerous other art publications, and is a private art consultant. She has curated more than 150 exhibitions, many in her favorite art form, sculpture.

An enduring focus for Sarah has been on food – food as art that is! She curated *Sweet Tooth* at COPLA: the American Center for Wine, Food & the Arts in Napa California; *Food Matters: Explora-*

*tions in Contemporary Art* (in two sections – one of raw food, one, prepared food) at the Katonah Museum of Art, NY; and *Taken for Looks*, for the Southeast Museum of Photography in Daytona Beach, Florida. She yearns to do a show on junk food, and this will no doubt come to pass before too long.

While she misses “making stuff”, Sarah sees her primary role as helping the world to appreciate art and helping artists to be appreciated. The Washington area (WSG in particular) is fortunate to have this bright, inventive person in our art community. Her curiosity and creativity serve us well.



Installation view from *Mapping: Memory and Motion in Contemporary Art*, The Katonah Museum of Art, Katonah, New York, 2010-2011



Bob Trotman's *Cake Lady* from *Food Matters*, The Katonah Museum of Art, Katonah, New York, 2003

# Tazuko Ichikawa



Tazuko in her home/studio

“Balance” and “harmony”. These were the words Takuko Ichikawa chose when I asked her what adjectives she would use to describe her work. She is absolutely right. When I entered what had probably been intended as a traditional living room, I was instead surrounded by 17 of her exquisite wood sculptures. While the design of each was unique, they shared a sense of serenity, as well as a tactile invitation to touch, to stroke. Clearly, an intimate knowledge of how to shape and finish wood had been long mastered, and the spirit that moved the final result was its total focus. While visually imposing, exciting, impressive, there was nonetheless an air of tranquility in that space. I just wanted to pause for a while, absorbing the calmness, before plunging into the how and why of her work.

Except for a few years of painting and using cray-pas, the only material Tazuko was drawn to was wood. Other than some “how to” classes in carpentry with its introduction to professional equipment, she is self-taught. An English literature major

in Japan, she came to this country at 28. She taught English for a few years, and then began her focus on creating wood sculpture. She was almost immediately recognized for her excellence. Two District of Columbia Arts and Humanities grants early in her career, when she was still using “amateur” equipment, attest to that. She has since won competitions and prizes in many impressive venues, including the Sasakawa Peace Foundation, WSG exhibits, Artist in Residence Award at Pyramid Atlantic, Best in Show Award Brandeis University Juried Show, and four times has been invited to the Adkins Arboretum which allows the selected artist to choose the site and create three pieces to be on display for three months.

Tazuko is skilled not only in creating sculpture, but in writing about it. I am going to depart from seventeen years of writing articles based on interviews with my subjects, and let Tazuko’s own words present her aesthetic history far better than I could:

I have happy memories of my early childhood in Kamakura, Japan. This was the site of the feudal government, and as the center of Zen Buddhism contained many Buddhist and Zen temples, which, to a child from Catholic School, did not particularly, hold any religious or spiritual meaning. They were only places to play hide-and-seek with my playmates or to chase pigeons. Yet I felt most peaceful in those surroundings.

An old carpenter near the temple where I used to play was always working in his tiny shop. I was fascinated. Under his magical hands, rough boards were transformed into beautiful silken sheets amid the sea of softly curled wood shavings around his feet. I believe these



above: *Azuma XV*, wood, rope, oil, 27.5 x 28.5 x 3.5



left: *Medachi XV*, wood, oil, reed, 60 x 11.5 x 10.5"

below: *Carrier*, wood, oil, 30 x 56.5 x 22.5



experiences contributed a great deal to molding my reverential frame of mind and my aesthetic sensibilities. Temples, gardens and that way of life blended with nature harmoniously.

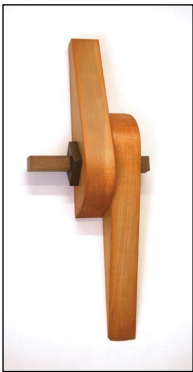
My earliest artistic experience occurred when I was five or six years old. I had collected some beautiful seashells that had washed up on a nearby beach and secretly kept them in my treasure box. Later, I painted one with rich colors as a special gift to my dear older sister for her birthday. The present was politely



declined as an item of no interest. My first artistic rejection!

It was after an almost three decade detour that I discovered art as my life's work in America. My attachment to wood came from the happy memories of my childhood – the old carpenter, the temples with their big, strong wood pillars with weathered grain and the old long ancient corridors surrounding ritual temple halls. Wood, the medium that I thought would be so accessible and easy to handle, proved to require intense effort, time-consuming labor, knowledge of its characteristics and behavior, and skill in woodworking techniques. Yet wood brought me closest to the qualities I was looking for. I often allow wood grain to show through the paint, not only because of its beauty, but because the wood grain helps me to bring out the inner light as an expression of timeless life.

My intuition helps me to perceive everything in nature as energy with an inherent inner rhythm, despite a sometimes calm appearance. Calmness may



*Vertical #14*, wood, acrylic, 27x10.5 x5.5

conceal concentrated energy. In a world characterized by dual phenomena: light, for example, cannot be established without dark. Disharmony or discord results if opposites are not in balance. It is of utmost importance to me to keep these opposites in balance

to create harmony with the universe. This led me on a quest for truth which transcends time and space.

If – as psychology claims – only about 12% of our knowledge resides in our conscious awareness and the rest in an unconscious realm, it is then very possible that forms which can communicate

***Calmness may conceal concentrated energy. In a world characterized by dual phenomena: light, for example, cannot be established without dark.***

universally beyond various cultures are found deep in the unconscious – not in the personal unconscious, but rather in the deeper unconscious as in the archetypes expressed by Jung, or even deeper in the Cosmic Unconscious as suggested by Zen masters. Whichever it might be, it is at the level of the unconscious where Buddhism and Christianity, East and West, you and I, all become one. I am convinced that East and West are seeking the same end. All point ultimately to one truth. The difference is in the journey.

In the past few years my work has moved from horizontal and vertical architectural forms to rounded or circular ones. These first appear to me spontaneously as images; nevertheless, they seem to reflect my belief that all phenomena in nature move in a circular direction to return to the same point, as in the life of a tree or the repeating octaves of the musical scale.

Although my sculptures are not themselves specific symbols, I think they are symbolic of the content of the unconscious. Often, I do not remember how the images came to me – sometimes they just appear as if from nowhere after I have struggled to find forms and then finally detach myself from dwelling on them. Sometimes visual stimulation – pictures or even a white wall – help to bring an image forth from my unconscious. At other times, one of my sculptures in progress leads me to the next image. But images that appear

spontaneously are just a start and require my intense energy and focus before they materialize into completed forms. In the process, my aesthetic sensibilities, artistic judgments and decisions are called for in search of the right forms, always guided by intuition. The discovery of the meaning of a work comes only when I have completed it as a sculpture.

I now feel free and liberated from form because I have experienced all forms – straight and curved and round. It may be that the wheels of the unconscious have started to roll further toward the unknown into the deeper unconscious. And it is my wish to see my sculpture take on a life with its own inner rhythm synchronizing and harmonizing with the rhythm of the universe, and I hope that the viewer will feel something beyond the form itself.

Recently, as I have been doing for years, I was putting some cut flowers into a flower vase – a small landscape for my soul. This time, something was different.

Not that the flowers were different, but they pulled me toward them with such force that I could not move my eyes away from them. They radiated with ineffable beauty. At that instant, I felt I had a glimpse of nature in its entirety in those small flowers. This simple act of seeing may be all that is necessary to see the whole. The complexity of the universe is in fact found in its simplicity.

– Tazuko Ichikawa

Studio Visit

AMorning at **Barton Rubenstein's** studio taught us just how to get public and private sculpture commissions. All you have to do is be incredibly knowledgeable in the technical skills needed to do your work; have abundant creativity, imagination, energy and talent; be tireless in entering competitions and learning to live with rejection; be highly computer literate; be open to opportunities to promote your work; be charming, modest, self confident and and maybe a little bit lucky. That's all!



Mother and Child, 7'x 8'

Raised in a home filled with good art, and a mother who is a curator at the Smithsonian, Barton studied art from his early years and was always "making things". In his undergraduate studies at Haverford College he majored in physics and minored in art picking up some engineering along the way. In Israel for six years, he studied neuroscience at the Weizmann Institute, becoming a brain scientist. There he developed a technique of administering an MRI to a subject performing a task and pinpointing where in the brain the task was being undertaken. (Obviously, his creativity operates in every area of his focus.)



Vortex, 8.5' x 3' x 1.5'

He came to the Washington area to go to NIH, but decided he needed to take a year off: he had a "hankering" to make stuff. He took classes at the Corcoran, and after an hour of observing the welding process, decided hey – I can do this!

He now is a master welder, using both TIG and MIG welders, depending on the demands of the piece. The smooth uniformity of his welding bead can describe a perfect unwavering curve, as it does in *Vortex*.

Much of the morning was spent describing the construction and disposition of *Sky Bound*, a six-component sculpture that will soar 30 feet in the air when completed. It is currently in two pieces – the bottom two components are completed and joined, prepared to receive the next four which will occur on site at the Pyramid Hill Sculpture Garden, since to assemble it at his

home studio would make its ultimate 2500 lb. weight impossible to lift and transport from that location. The six components are composed of similar shapes, diminishing in size as they ascend. It is destined for a three-year display at Pyramid Hill, the Storm King of Hamilton Ohio. He had entered a competition where he was a semifinalist and lost, but the director of Pyramid Hill saw his work, was greatly impressed with it, and they worked out its temporary acquisition by Pyramid Hill, which may become a permanent one.

Represented by many commissions, both private and public, Barton feels that it is important to maintain control of his work by not farming out its actual construction. He uses the computer program Touch-Cad, a modeling, unfolding, unwrapping software, which provides him with the actual patterns he needs to cut the different faces of his designs components. With the help of a studio assistant who has been with him for 15 years, there is little that Barton does not do himself.

His work is mainly of brushed stainless steel (highly polished surfaces being too hard to maintain) and falls into three categories: water sculpture, kinetic sculpture and what he calls "suspended" sculpture – it gives the illusion of floating, as though he want these pieces to appear to suspend gravity.

Barton was generous with his tips on "how to" – alas I am not knowledgeable enough to transmit them. (One I did get: use "Bar Keepers Friend" – an all-purpose cleaner to remove stains from almost any surface).

This proved to be a delightful experience – Barton is open, relaxed, hubris-free and sharing. His office, studio and grounds are full of his beautiful work, both full size and as maquettes,

and he gave us all the feeling that he would gladly answer questions from other sculptors.

– Rima Schulkind



Skybound, 30'

**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>**

## Review of Sculpture Now 2012

From June 19 – July 13, 2012, *Sculpture Now 2012* was held at the Pepco Edison Place Gallery in Washington DC. A showing of the works is on page 5 of this issue.

Juror for *Sculpture Now 2012* was Sarah Newman, Curator of Contemporary Art at the Corcoran Gallery. In the exhibit catalog, she states:

“It is almost always a hopeless task to try and wrestle a sprawling group show into a coherent thematic shape. It seems particularly futile in the case of *Sculpture Now 2012*, where the diversity of the 32 works on display is one of the exhibition’s most salient attributes. Sculpture, traditionally the most solid of the arts, is ironically now the most fluid – an elastic and ever-changing approach to occupying space rather than any particular approach to materials or representation.

The artists in *Sculpture Now 2012* take the medium’s ‘expanded field’ for granted. They use materials ranging from wood and ceramic to computer chips, store receipts, condoms, and live silkworms; their practice stretches from video to performance to furniture making. There are few grand gestures, but instead markers of individual experience, repositories of memory, and moments of whimsy. Exploiting the relationship between art and the everyday world, these objects work to dissolve the boundaries between the two. Looked at one way, they would seem to be emblems of sculpture’s end; from another standpoint, they represent a million new beginnings.”

Michael O’Sullivan reviewed the exhibit in the Washington Post on Friday, July 6, 2012. Click to view the article: [www.washingtonpost.com/blogs/going-out-gurus](http://www.washingtonpost.com/blogs/going-out-gurus). If this does not bring you to his review, paste this link into your browser and type in search field: Sculpture Now.



Sarah Newman, *right*, with Lisa Gold at the opening.



## WSG Picnic

Albeit rainy gray weather, our annual WSG Picnic on Saturday, July 21, was fun! As a new member, I really enjoyed meeting all the other sculptors who came. **Teresa Camacho-Hull** opened her beautiful home, back yard and pool for us, and even took us on a hike up to her spectacular studio barn on the property,

to see her works in progress. She also gave a great talk about the work she is doing in Bolivia, and a bit about our group, and made us all so welcome. We would like to thank all the sculptors who



attended for showing up even in bad weather, with delicious food! And especially our volunteers who managed the drinks and food tables, and set up and cleanup: **Tatyana Schremko Schriempf** and her husband Tom, **Susan McElhinney, Jessica Beels, Beth Whiteley**, and my husband Pat. They were all enthusiastic helpers and we were so grateful to have them.

– Ellen O’Hearn

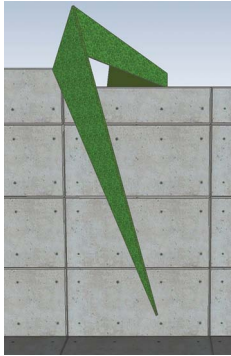
## Classified Ads and Opportunites

**Desk**, 48” long, 25” deep, 3 drawers left side, 2 file type drawers on right; walnut finish, excellent condition. Free. Call Janet Wheeler, 301-593-0308.

**Sculptural metal for sale.** A yard full of found metal that would make Sanford & Son blush! Call Frank Fishburne at 571-237-4721.

**Remember to check out the non-WSG exhibitions Call For Entries on our WSG website.** Organized by Diane Szczepaniak.

# PLATF O R M S



Greg Braun



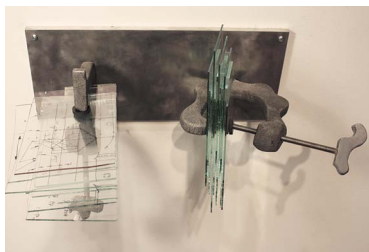
Patrick McGowen



Linda Hesh



Robert Bickey (detail)



Kate Kauffman



Damian Yanessa



Mimi Frank



Steven Jones

See *Washington Sculptors* images in color at [www.washingtonsculptors.org](http://www.washingtonsculptors.org)



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