

Washington Sculptors

2013: 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 a ■.

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



Robin Antar, *The morning after*, carved green marble, carved honeycomb calcite, 20 x 23 x 10 in

■ **Robin Antar**, New House Foundation grant recipient. Work will be shown at Palitz Gallery, 11 East 61st Street, New York NY, April 15 - June 13, 2013.

Jessica Beels, Julia Bloom, and Breon Gilleran, *Drawing in Space*, 8000 Towers Crescent, Tysons Corner VA, February 3 - May 4, 2013.

Alan Binstock, *Alan Binstock*, Stewart Fine Art, Boca Raton FL. March - April 2013.

– ■ *Installation*, Ft. Tryon Park, New York NY, April 13 - September 14, 2013

■ **Julia Bloom**, Greater Reston Arts Center, 12001 Market St., Suite 103, Reston VA, May 30 - August 10, 2013. Opening reception and gallery talk, Thursday, May 30, 6:00 - 9:00pm.

Janet Brome, *New Work*, R.H. Ballard Gallery, 307 Main St., Washington VA, April 20 - May 12, 2013.
– ■ *Fantasy Island*, Carbarus Arts Council, 65 Union St. South, Concord NC, June 3 - July 25, 2013. Reception June 14, 6:00 - 9:00pm.



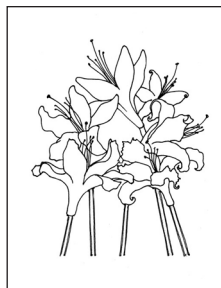
Janet Brome, *Ram*, painted metal screen, wire, 16 x 18 x 14 in

■ **Howard John Connelly**, Entrance Archway Commission at Piney Branch and Flower Avenue, City of Takoma Park, installed August, 2013.

■ **Elissa Farrow-Savos, Donna McCullough, and Sarah Wegner**, *Multi Media Female Forms*, 8000 Towers Crescent, Tysons Corner VA, May 5 - August 4, 2013.

■ **Stephanie H. Firestone**, with Bill Firestone, *Sculpture & Paintings*, Fall Properties, 212-A N. West St., Falls Church VA, through May 29, 2013, open weekdays 9am - 5pm.

Howard John Connelly, *Azalea*, steel, 10 x 2 ft



member news continues on page 3

2013 WSG PROGRAMS & Exhibitions

The following volunteers are needed for WSG: refreshment coordinator and writers for press releases and grants. If you are interested, please e-mail Pattie Firestone at <pattie.firestone@verizon.net>

WSG Annual Potluck Picnic

Saturday, June 22, 2013

5:00 - 9:00pm

Alan Binstock's home

4218 31st Street, Mount Rainier MD

RSVP: programs@washingtonsculptors.org

Bring food to share for eight people. WSG will provide drinks and paper products. Bring drums and other musical instruments, lawn chairs or blanket. Be prepared to socialize with other sculptors by sharing business cards, technical discoveries or questions. Friends or family are WELCOME. Look for email if rain date is necessary. See you there!

Parking is limited to only one side of the street and Alan's two driveways. If you use public transportation, call 301-396-6080 to be picked up at the West Hyattsville, Green Line Metro or the Rhode Island Metrobus (stops at big circle).

Fifth WSG Salon

Saturday, July 13, 2013

4:00pm - 6:00pm

Lynda Smith-Bugge's studio

Franciscan Monastery

3999 14th Street NE, Washington DC

Limited to 20 participants

RSVP: programs@washingtonsculptors.org

WSG Exhibition: This is Labor

This is Labor

September 18 - October 20, 2013

VisArts, 155 Gibbs Street, Rockville MD

Reception: Friday, September 20, 7 - 9pm

Curated by Anne Reeve, Glenstone;

and Claire D'Alba, Art in Embassies

Curators' talk and closing reception:

Saturday, October 19, 2:00pm

Panel discussion: date TBA

WSG Guided Tour to Glenstone, Potomac MD

Saturday, September 28, 2013

10:00 - 11:00am

Limited to 20 participants (maximum of 10 cars). Car-pooling will be necessary & attendees will need to arrive promptly.

RSVP: programs@washingtonsculptors.org

Glenstone founders, Mitchell and Emily Rales, have assembled a collection of works with an eye toward charting the most significant historical shifts in how art has been seen and understood since World War II.

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, Diane Szczepaniak

Communications

press releases: (volunteer needed)
graphic design: Laura Jamroz

Exhibitions

Alan Binstock, Gloria Chapa, Jeff Chyatte, Terry deBardelaben, Elsabé Dixon, Pattie Firestone, Mimi Frank, Maggie Gourlay*, Laura Jamroz, Mike Shaffer, Diane Szczepaniak

Grants

Emily Piccarillo*

Membership/Data Base

Mary Early, Nancy Donnelley*

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Mike Shaffer, Pattie Porter Firestone, Mary Early

Outreach

Terry deBardelaben, Alan Binstock

Programs

Barry Goldstein, Suzanne Firstenberg

Refreshments Coordinator

(volunteer needed)

Special Projects

Mariah Josephy

Volunteer Coordinator

Pattie Porter Firestone

*non-board member volunteers

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Foon Sham, Sculptor
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Contemporary Art, Phillips Collection
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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 400 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). Dues for renewing members are due in Oct., Nov. and Dec. for the following year. Dues paid by new members Jan. through Sept. will be applied to the current year. Current paid-up members have "Member through 2013" 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>

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

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

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

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

Washington Project for the Arts/DC will give a discount. <wpadc.org>

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

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 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>, 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>

■ **Carol Brown Goldberg**, *Color in Space*, David Richard Gallery, 544 South Guadalupe St., Santa Fe NM, March - May 4, 2013.

■ **Joanne Kent**, *Archeo*, D.C. Arts Center, 2438 18th St. NW, Washington DC, March - April 2013.

■ **Liz Lescault**, with Alison Sigethy, *Fathom, A Sculptural Exploration of Another World*, Waverly Street Gallery, 4600 East-West Highway, Bethesda MD, May 7 - June 8, 2013.

■ **Claire McArdle**, *Anima Mundi*, Chaney and Martino Galleries, 801 Chase St., Annapolis MD, April 12 - June 9.

■ **Howard and Mary McCoy**, Collaborative Site-specific Outdoor Sculpture Show, Adkins Arboretum, 12610 Eveland Rd., Ridgely MD, June 1 - September 15, 2013. Reception Saturday, June 22, 3:00-5:00pm.

– ■ *Cedar Colonnade*, Academy Art Museum, 106 South St., Easton MD, May 1 - August 1, 2013.

■ **Massimo Righini**, *Stories in Stone*, L'Enfant Galerie, 1442 Wisconsin Ave. NW, Washington DC, May 17 - June 16, 2013.

■ **Rachel Rotenberg**, solo show, Galerie Myrtis, 2224 North Charles St., Baltimore MD, July 18 - August 31, 2013. Gallery talk, August 11, 2:00 - 4:00pm.

■ **Robert Sanabria**, *Sanabria Times Two*, The Cosmos Club, 2121 Massachusetts Ave. NW, Washington DC, January 16 - May 12, 2013.

■ **Foon Sham**, *Building the Natural*, Grimaldis Gallery, 523 North Charles St., Baltimore MD, through May 18, 2013.



Joanne Kent, *Construct 14*, oil paint, wax medium on plywood, 24 x 24 x 2 in



Claire McArdle, *Senza Tempo*, Italian travertine, 17 x 20 x 6 in



Howard & Mary McCoy, *Cropped* (detail), vines trimmed at eye level from living trees, 5' high at cut line



Robert Sanabria, *Reclining Torso*, cast bronze, 6.75 x 9.5 x 6.75 in

■ **Pamela Soldwedel**, *Works*, The Sculpture Atrium, The Corporate Centre at Tysons II, 1600 Tysons Boulevard, McLean VA, curated by Richard Suib, on exhibit indefinitely.

■ **Elizabeth Steel, Marty Scheinberg**, *In Praise of Older Artists*, www.artsyshark.com. Resident Artists at the new Capitol Arts Network complex of studios, classrooms and gallery at 12276 Wilkins Ave. in Rockville MD.

■ **Athena Tacha**, *Drawings, Private and Public - 1977-2007*, Marsha Mateyka Gallery, 2012 R St., Washington DC, April 6 - May 25, 2013.

■ **Joyce Zipperer**, *Altered*, BlackRock Center for the Arts, Germantown MD, February 2013.



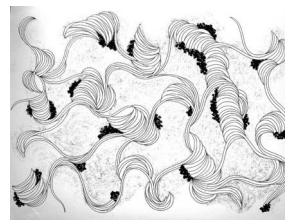
Liz Lescault, *Botten*, 9x13x13 in



Foon Sham, *Channel*, cast iron, 70.5 x 20 x 20 in



Alan Binstock, *Third Portal with GW Bridge Beyond*, glass resin steel, 72 x 48 x 8 in



Athena Tacha, *Intervals* (Homage to the Tao) drawings for her "Green Acres Plaza" 1986-87 at the Department of Environmental Protection, Trenton NJ



Massimo Righini, *Andromeda's Rescue*, red alabaster, 17.5 x 10 x 11.5 in

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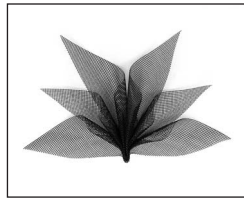
Please Note: Rima Schulkind is no longer the editor of this publication. Do not send her your achievement listings.

Send your information to: membernews@washingtonsculptors.org

GROUP SHOWS

24+24, Waverly Street Gallery, Bethesda MD, February 5 – March 2, 2013, including **Joyce Zipperer**.

Approaching 40, ARC Gallery, Chicago IL, curator Carolyne King, April 2013, including **Elizabeth Whiteley**.



Elizabeth Whiteley, *Botanical Grid 3*, fiberglass on canvas, 8 x 10

Art Spirit Light, Metropolitan Memorial United Methodist Church, Washington DC, March 2013, including **Sandra Wasko-Flood**.

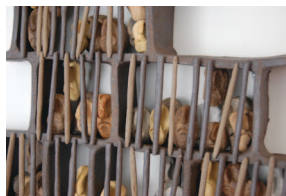
■ *Benches*, Super NOVA Arts Festival, Freedom Park in Rosslyn, Arlington VA, June 7 - 9, 2013, including **Linda Hesh**.



Linda Hesh, *TRUST and DOUBT Benches*, thermoplastic coated steel, 32 x 72 x 22

Ephemeral: Interpretations of the Cherry Blossom, McGuire Woods Gallery, Workhouse Arts Center, Lorton VA, March - April, 2013, curators Laurel Lukaszewski and Komelia Hongja Okim, including **Dalya Luttwak**.

From the Fire, The Popcorn Gallery at Glen Echo Park, Glen Echo MD, April 6 - May 5, 2013, including **Julie Zirlin**.



Julie Zirlin, *Forgotten*, unglazed clay, 16.5 x 9 x 2

Interwoven, Arlington Arts Center, Arlington VA, January - March, 2013, including **Maggie Gourlay**.

■ *Library of Life*, City Hall, Philadelphia PA, March 11 – May 24, 2013, curators Jennifer Sontchi and Sean Stoops, including **Elizabeth Miller McCue**.

MAKE8ELIEVE, On-Line Group Exhibition, *Art and Culture Magazine*, curators Murphy, Michelle Marie and Baptiste Lefebvre, February 2013, including **Elizabeth Miller McCue**.

■ *One Million Bones*, students rebuild a worldwide collaborative effort to cover the National Mall in Washington DC with one million handmade bones as a visible petition against genocide and humanitarian crises. Each bone made generates \$1.00 through Students Rebuild for CARE's work. Installation will begin after May 2013, <http://onemillionbones.org>, including **Elizabeth Miller McCue**.

Pulse: Art and Medicine, Mansion at Strathmore, North Bethesda MD, February - April 2013, including **Renee Lachman**.

■ *Sculpture New Hope 2013*, New Hope Arts Center, New Hope PA, April 6 – May 18, 2013, curator Carol Cruickshanks, including **Elizabeth Miller McCue**.

Sculpture Now 2013, Honfleur Gallery, Washington DC, March - April 2013, curator Florcy Morisset, including **Jan Acton, Chris Bathgate, Tom Bendtsen, Anne Bouie, Janet Brome, Eric Celarier, Frederic Crist, Joel D'Orazio, Alonzo Davis, Joshua DeMonte, Elissa Farrow-Savos, Todd Fry, Janet Goldner, Len Harris, Artemis Herber, Liz Lescault, Ruth Lozner, Beau McCall, Darcy Meeker, Joe Mooney, Lincoln Mudd, Craig Schaffer, Madeline Smith, Marcos Smyth, Paul Steinkoenig, Dave Wertz, Peter Wood, Joyce Zipperer**. Tom Rooney Prize awarded to **Todd Fry**.

■ *SIGIL*, Addison/Ripley Gallery, Washington DC, May 4 – June 29, 2013, including **Renee Butler**.

■ *Siting Presence*, American Center for Physics, College Park MD, April 23 – October 18, 2013, curator Sarah Tanguy, including **Liz Lescault**.

Touch Me Art, Towson Arts Collective, Towson MD, January - February 2013, including **Penny Jacoby**.



Renee Butler, *Apharesis*, shadow box series, frosted glass, 18 x 22

Trash Talk, 3rd annual exhibition fundraiser, Target Gallery, Alexandria VA, April 2013, curator Maren Hassinger, including **Jane Pettit**.

Tribute to Ceramics, BlackRock Center for the Arts, Germantown MD, March 2013, curators Jodi Walsh and Laurel Lukaszewski, including **Stephanie H. Firestone**.



Penny Jacoby, *High Tide*, acrylics on cotton quilting, 35.5 x 59.25 x 8.5

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Thank you to Erwin Thamm for photographing sculptures in the *Sculpture Now 2013* exhibit.



Renee Lachman,
Precipice,
assemblage, wood,
glass fixture,
plexiglass, rope,
found object, toy
globe, 28 x 14 x 8



Stephanie H. Firestone,
Ceremony, raku fired clay,
driftwood, stoneware
beads, rawhide strips,
13 x 15 x 2

Unboxed – the 12th annual exhibition fundraiser, The Artists Gallery, March 2013, including **Jane Pettit**.

Walk on the Wild Side, Gallery Underground, Arlington VA, April 12 - May 3, 2013, curators Mariana Di Carlo, Sandi Parker and Mary Phelan, including **Pamela Soldwedel**. Honorable Mention awarded for *EL TIGRE...bijo*.

WPA Select 2013: Auction Exhibition and Gala, Washington DC, February – March 2013. WPA Board of Directors selections, including **Tazuko Ichikawa, Maggie Gourlay**.

■ *Trees – The World Greatest Cooperators*, Zenith Gallery Washington DC, March 17 - June 1, 2013, including **Joan Danziger, Katie Del Kauffman, Mariah Josephy, Joan Konkell, Donna McCullough, Jane Pettit, Paula Stern**.



Jane Pettit, *Red Earring Eyes*

To read this issue in color, go to www.washingtonsculptors.org. See archives of each issue under “Publications.”

For corrections to this publication, please email membernews@washingtonsculptors.org.

Summaries of Recent WSG Programs

Mosaic Art in the Public Sphere

There are sixteen new aspiring mosaic artists in the DC area thanks to noted public mosaic artist, Valerie Theberge. Valerie graciously welcomed interested artists to her Brentwood studio in late January. She discussed the opportunities for mosaic art in the public realm, explained the challenges inherent in outdoor mosaic work and explained the process from ideation to installation. She then set her workshop participants loose to create their own mosaic masterworks.

Valerie Theberge graduated from the San Francisco Art Institute, then studied in China and Hong Kong, where she earned a Master's degree from the University of Hong Kong in 1999. She has worked in China, Hong Kong, Macau, India and the United States. Her public works include the mosaic fountain in Rockville Town Center and the Melrose Skate Park mural in Hyattsville. For more information, visit www.valerietheberge.com.

Educational workshops are provided free of charge through the Washington Sculptor's Group. For future programs, please monitor the WSG website. With workshop suggestions of your own, contact programs@washingtonsculptors.org.

— Suzanne Firstenberg

Digital Imaging Workshop with Megan Van Wagoner

As part of WSG Sculpture Now 2013 exhibition, a workshop on digital imaging was held on Saturday, March 30 at Honfleur Gallery in Anacostia. Megan van Wagoner began the workshop with two demonstrations of how to set up a professional-like photo studio in your studio or basement with small portable plywood stands for the lights and background. She talked about what cameras to use and why. She had hand-outs explaining the angles for the lights, what fixtures and bulbs to buy. I have taken my own photos a lot and I learned a huge amount. Megan simplified a lot of information to meet our goals as sculptors photographing 3-D work. She made clear what to avoid while using every day materials to produce professional images.

After a break, Megan took the images from her previous demonstrations and showed us how to manipulate those images in Photoshop. Again, I have done a lot of this but I've never had anyone tell me the short cuts and when to use a TIFF vs. a JPEG file. She went through the tools you need for most image manipulation, saving the images in different resolutions, cropping, color correction and burn tools. We covered a huge amount of information with a small group at many different levels of experience. Everyone came away with a lot of information to use when photographing and manipulating the images of their 3-D or 2-D work. Megan teaches at Montgomery College Takoma Park, is organized and answered all our questions without any jargon. I hope Megan will bring this workshop to WSG members again and I encourage all of you to attend.

— Pattie Firestone

Janet Wheeler



Janet with *Nest XVIII*, 32.5x11x5.5

Growing up in art-deficient Poughkeepsie, Janet’s first sense of visual imagery came from picture books, like the illustration of *The Snow Queen* in Grimm’s *Fairy Tales*. Despite being reprimanded in her early grades for “wasting time drawing,” (which she was always doing) she quietly went about becoming an artist anyway. It was a long, somewhat plodding road.

Janet was a “horsey girl.” Until high school little interested her but riding horses and drawing them (not that there were any art classes in high school). But recognizing her interest and reflecting his own, she and her dad, a landscape architect, took private art lessons together.

Antioch College introduced her to her husband and her first real art classes, in both drawing and sculpture – her first awareness that she had a natural bent for the third dimension. She transferred to Stanford University where she earned a BA in art. Most of her instruction in this “traditional” BA was in painting and art history, with little offered in contemporary art. After graduation Janet

spent two years as a production design editor for a trade journal concerned with building products. A year in Zurich followed, where she began to satisfy a hunger for contemporary art that she wasn’t even aware she had. She was so occupied with spending time in museums and galleries, there was no time to even think about making art of her own. Then a year at Cornell taking night classes in life drawing preceded her last spousal move, to Washington. And then her real life as an artist began.

In 1962 Janet took some courses at the Corcoran (where she could finally focus on her desire to study and produce contemporary art). She credits her professor James Twitty, a well recognized artist, with introducing her to the concept that has come to guide her art-making – the WOW factor: if you can’t stand back and say WOW about a piece, it is either not worth studying or not worth keeping! She saw Morris Louis and Rothko and WOW – couldn’t believe what she was seeing!



Mask Box II, 12x8x3.5

After the Corcoran, Janet joined a number of other local artists in a building of studios occupying what is now the Spy Museum. There

she spent a few years making “horizon-line paintings.” In 1968 she and her husband bought the home she still occupies, moving her studio there, making art she now disparages as “garbage.” She is a tough taskmaster, especially for herself.

She joined artist-owned Touchstone Gallery in 1976. At that stage she was doing “sort of abstract color field paintings” – lots of deep blues, violets, purples composed mostly of vertical lines. Up to this point in her narrative, Janet’s tone of voice was level, modulated – almost disinterested and impersonal. Sort of a chronological recitation: and then I did this, and then I did that, and then...and then...

In 1980 she left Touchstone for the Plum Gallery in Kensington, where many respected artists had found recognition. And “wham! It was magical.” And here, Janet’s tone of voice and demeanor became animated and enthusiastic as she recounted the beginning of the first work that truly pleased her. It consisted of abstract collages of “left overs” – trimmings from her acrylic paintings on Hosho paper which pushed her into the first collage work she had done. Her evolving *Shaman* series happened this way: she looked at the pieces she was creating and they gave her a feeling of southwest cultures, so she went with her intuition of the expressions of that culture. As she worked in this mode, her pieces became more and more dimensional, even though she called



Dream Shield IV, 36x45x4



Trio, 86x24x3



Nest XV, 15x12x12

them “paintings” and did not then consider them as sculpture.

Janet’s process evolved not only visually but theoretically. Becoming more and more open to spontaneity and accident, she no longer had to control and plan each element of each piece, adopting a sort of “make it and read it” approach: even if she didn’t mean to do “it,” “it” led her. She would just “do stuff – and wait.” She was “beaten into the art by the stuff that won’t be controlled.”

Despite her joy and appreciation of spontaneity, Janet manages to combine it with precision.

Her work demonstrates a mastery of flawless craftsmanship.

Example: a series of vertical elements in a piece she was working on left her cold until they “demanded” an overarching horizontal element – and then it produced a WOW! This became *Totem VIII*.

Janet’s early dimensional work was mounted in plexiglass boxes. She chose this manner of presentation for the dimensionality it created and to protect the pieces and cherish them as relics. She felt that without that plastic shield intervening between the work and the viewer it was too accessible and vulnerable, both literally and visually, as in her *Ceremonial Pieces*. Ultimately, she abandoned the boxes because of the logistics (expense, transport) and the aesthetics (cumbersomeness: they were too deep, jutting out from the wall too much, became too limiting to her design).

However, after several years she went from one type of box to another – from plexiglass to cigar boxes! Now totally three-dimensional, either on or off the wall, she found much to explore in her new concentration on the bird as metaphor. She put bird elements in, on, and near her collaged and painted cigar boxes. Bones (death), eggs (life) and the beauty of feathers were offered always as design elements, never embellishments. This body of work focusses on nature’s endless cycle of renewal.

Beginning with her early Shamanic work, Janet followed where her pieces led her. As

a result, her work increasingly suggests arcane symbols of ancient societies; talismans of mysterious, even occult, powers; pagan rituals, and a reverence for life. Perhaps the work most evocative of ancient cultures is her ongoing series of “totems.” While not referencing any specific civilization or historic period, they suggest iconic figures, masks, idols, sacred artifacts. Always mysterious and tranquil, they must be relics of some unknown ancient world, and her work from the earliest experiments to the most recent attest to her relentless exploration of that world.

Despite her joy and appreciation of spontaneity, Janet manages to combine it with precision. Her work demonstrates a mastery of flawless craftsmanship. A glue smear, a smudge, or a mend is not tolerated. Her construction elements become design elements, thus one never sees a twisted wire or knotted thread as what’s merely holding stuff together, but rather as a visual element in harmony with the other visual elements. No aspect of a piece looks unintended.

Many seeming contradictions are incorporated in both Janet’s personality and her art – structure/spontaneity; precision/accident; control/looseness; stoicism/passion; calm/WOW! Contradictions also seem to extend to the viewer: a sense of both calm and excitement is the frequent response evoked by Janet’s art.

Lynda Smith-Bugge



Lynda in her studio

When I suggested to Lynda that she be my next interview subject, her positive response was enthusiastic. I had at first thought her website name “Sculpture for the Soul” was a bit...hokey? But after spending some time with her, it became clear that it genuinely describes what her creations mean to her, as well as the material that forms them. And, even further, that the material itself, wood, also has a soul. She said “Trees are my muses. I undress ... [them] to reveal the rich interiors and rough exteriors.” The mere mention of the word “wood” evoked in her a pure exuberance.

Lynda was born in Colombia and schooled in Ecuador where her parents were fundamentalist missionaries. Even in the rigidly religious boarding schools she had to attend, she was always the class artist. She fell in love with birds, and by fifth grade was able to draw them skillfully, as well as rendering recognizable portraits of her peers. In her childhood summers in the Andes mountains, reading was her only entertainment. *The Book of Knowledge* thus became her manual on how to make stuff. Lynda came to

the States for her last years of high school, and in her senior year had her first real art teacher. (In an earlier exposure to art, she only copied old masters – which she did not denigrate – said she learned a lot from that.)

During her first year in college at Bethel College she enthusiastically experienced the Bauhaus principles: exercises in color studies, juxtapositions of shapes, frugal use of materials. But her early influences dragged at her – maybe too much pleasure was bad for her morally. So she transferred to Oral Roberts University to “save... [herself] from perdition.” Fortunately,



Epiophany, walnut, dogwood, 32 x 32 x 5 in

that didn’t last long. Visiting hippies on campus drew her into a new dimension – and off she went to Woodstock. She had “absolutely no frame of reference” for what she experienced there, but it was fun!

At Hunter College in NYC, she found she had a real “karma” for finding affordable apartments and lived “all over New York” while earning a BA in fine art. She



Gnossis, walnut, boxwood, 64 x 14 x 14 in

found Hunter’s emphasis on conceptual painting somewhat threatening, so she left the painting studio for the woodshop and had her first experience working in three dimensions. As well as working in wood, she also did some metalworking. She joined a group of like-minded students near Buffalo NY who wanted to live in nature, plant a garden and build. There, she actually built a log cabin – without power, using only hand tools, her first serious experience in working with wood.

Post Hunter, she landed “the most fantastic job” she ever had: teaching woodworking in the Catskills to 5th graders. This was in a state-run program designed to expose inner city kids to a rural experience. This Goddard Riverside Community Program offered the

...she actually built a log cabin – without power, using only hand tools, her first serious experience in working with wood.

kids one week in winter and a summer camp. Lynda taught there for three years. That's where Lynda really fell in love with wood. She studied the "lore of trees": the wood indigenous to the area, how it is used in furniture, the properties of different woods in terms of weight, carvability, and endurance. During this period, Lynda studied the nature of trees, and developed a hunger to create work of her own. How lucky those kids were to have a teacher who loved what she – and they – were there for: to have fun and make anything they wanted to out of wood found in this natural setting. But the program, an outgrowth of the NY settlement houses and the New Deal CCC programs, was ended by Reagan's funding cuts.

Following the Catskills woodworking program that began her long commitment to teaching, Lynda then taught classes in environmental education in Wave Hill and New York public schools. She earned an MS in Museum Education at Bank Street College of Education. "The forest was my museum and trees were my collection to study." Not yet a productive artist, Lynda's skills were

shaping her life as she developed an intensity of focus on whatever she was dealing with – learning, teaching, interacting with others.



Burled Echo, burled maple, 53 x 53 x 2 in

After earning her MS, Lynda became the Director of the Children's Museum near Ft. Meyers Florida and became involved with a native plant society, studying native trees. But her art had not yet begun to emerge as her main focus. Three years later, she moved to the DC area where for five years she had various contracts with the Smithsonian Institutions, including a visitor



Beacon, burled maple and walnut, 74 x 48 x 16 in

study, work in administration, and organizing national teacher institutes program at the Library of Congress.

Finally in '93 she started to concentrate on making sculpture with her newly acquired lathe and suddenly finding all the wood she needed ("somehow it just appeared") – and the inner Lynda was finally released! She immediately started entering competitions. In the very first one she entered, J. Carter Brown awarded her a prize for her sculpture. The ensuing decade of intensive creativity and exhibiting provided a fulfillment that nourished her almost completely. Then in 2005 she added the missing component: teaching. She became the Creative Arts Coordinator at Goodwin House, a retirement community, where she developed a large and enthusiastic body of students. In 2011 these students commissioned her to create *Transitional Reflection*, made on site from a downed willow oak, memorializing the many trees destroyed at the property for new construction. At Goodwin House, she also directs its program of exhibitions of invited professional artists.

I had the privilege of accompanying Lynda on her first visit to her first "official" studio, on the grounds of the Franciscan Monastery near Catholic University in NE DC. She unlocked the door, stepped in,

and just shouted with joy. What gorgeous light, what fantastic space, what heavenly surroundings. What a happy and fulfilled person! (Of course, between her studio at home and the facilities at her teaching position, Lynda has long been a highly productive sculptor.)

"Mindfulness" is a word that Lynda frequently uses to describe her process and its expression. The aesthetic mindfulness of re-forming a broken tree branch to "highlight and honor the...shapes provided by nature," the mindfulness of the ecological concerns of waste and misuse (she prefers to use wood of naturally downed trees) and ultimately the mindfulness of her viewers. Her goal is to induce in them both a quiet contemplation of the bounty of nature, an awareness of our role in its preservation, and of course the uplift her creations provide to their souls.

Lynda takes her aesthetic cues from the organic shapes and textures that the trees provide. More than carving and combining, she enters the rhythm of her subjects. She seems to join in collaboration with nature in protecting and completing the damaged wood she finds. This is beautifully apparent in *Burled Echo*. In her own words, "I juxtapose the exuberant natural edges of branches to finely finished geometric forms. I combine these elements into an aesthetic abstract. Tree wounds reveal character – existing scars add expression and history to each piece. I invite the observer to witness the simple grace of lines and textures and rhythms created by the forces of nature."

Consistent from her childhood days of poring over an encyclopedia to learn how to make stuff to her recognition as a master wood carver is her insatiable curiosity, her limitless enthusiasm for the project at hand, and her joie de vivre.

Sculpture Now 2013

Curatorial Essay by Florcy Morisset

Art from the beginning of time has explored various ideas and mediums provoking and charging viewers and thinkers. *Sculpture Now 2013* is a curatorial introspective exhibit that embodies tribal symbols and futuristic conceptual designs that do just that – challenge the viewer. Collectively, the exhibit surveys how ancient concepts and past objects influence futuristic and contemporary art and ultimately how they homogeneously exist.

While the artists' choice of mediums are diverse, the works embody and perform the intricate dance of beauty and purpose. Classic mediums such as wood, metals, glass, and stone, are repurposed...accenting the true meaning of futurism. For example, Eric Celarier tackles this complex task of taking discarded circuit boards and bounding them into a large aerial canvas; Chris Bathgate engineers metals with bio-mechanical equipment into elaborate sculpture art; and Madeline Smith blows glass heated up to 2000 degrees into lively organic artistic structure. These seemingly abstract materials are morphed, blended, and layered together creating transformative works of art. Jointly, the sculptures build on each other creating a subtext that not only defines but also in the same breath defies purpose of artwork.

For most of the exhibiting artists, their approach to the creative process is intuitive and individualized. Their work references common philosophical and historical cultural themes that transcend time. Artists attend to aesthetic details, in which many of the works are metaphorical and connect to larger themes of messaging and symbolism. For instance, in *Acton Focal*, Jan Paul Acton chose aged limestone as an important medium for contemporary art, in which he physically and contextually centered the sculpture as an artistic conservation tool. Similarly, Anne Bouie's works are a symbolic message of found metals welded together. They exhibit beauty and utility while taking on new context and purpose. The collective consciousnesses of the artists' artistic statements are based on intentional creative process derived from design, purpose, and/or origin.

Sculpture Now 2013 speaks and responds to the adherent connection of space-time paradigms woven with life-form or ethnic subcultures. While sculptures are reshaped and retooled, they chronicle and/or preserve objects and bring forth innovation. This concept of polar opposites old and new, historic and innovative co-existing and complimenting each other suggests an implicit commentary to the growing understanding and acceptance of diversity. Interestingly, the works as a body explore societal and cultural variance echoing the intricate fabric of today's art world.

The Kreeger Museum Sculpture Park

Letter to WSG from Judy A. Greenberg, Director

In 2009, The Kreeger Museum and the Washington Sculptors Group (WSG) entered into a partnership to display sculptures on the grounds of The Kreeger Museum. I worked with a different curator every two years and chose two artists to exhibit on long-term loan.

It was my pleasure to co-curate the first sculpture selection in 2009 with Françoise Yohalem. Wendy Ross and Foon Sham were chosen to exhibit. I co-curated the selection in 2011 with Vivienne Lassman. Martha Jackson Jarvis and Dalya Luttwak were chosen to exhibit.

Now in 2013, a new development is underway. The Museum is presently embarking on a project to develop a sculpture park on the grounds of The Kreeger Museum. The 5½ acres of natural landscape will have a comprehensive overall plan to include sculptures, plantings, benches and pathways on the north lawn and throughout the woods. This is a

very exciting prospect, one that will extend The Kreeger Museum beyond the walls of the stunning Philip Johnson building.

Steps have already been taken to begin this endeavor:

- The swimming pool was converted into a reflecting pool.
- Sculptor John Dreyfuss was invited to install his *Inventions* series around the new reflecting pool. *Inventions* – the series of tall, white, minimal forms – will perfectly complement the modern architecture and permanent bronze sculptures on the sculpture terrace. The *Inventions* series will open in May 2013 and will be on long-term loan.
- Minor landscape work began on the property. Trees and plantings that have “expired” have been removed.
- The tennis court fence will be removed and Dalya Luttwak's sculpture will be temporarily relocated. Artists' sculptures affected by the landscaping project will be contacted.

Due to this development, our partnership with the WSG will be on hiatus until the grounds project is completed. I will keep you updated on the progress of The Kreeger Museum Sculpture Park.

Leonard Cave:

October 22, 1944 - July 11, 2006

I first wrote about Lenny in these pages about six years ago after he was tragically killed. His van was struck by a drunken driver just outside of Frederick, Maryland (see WSG periodical, Fall 2006). Now, I've been asked to share a few words in anticipation of the upcoming Fall 2013 show and sale of some of his last works to benefit International Arts and Artists (IA&A) and its associated Gallery, Hillyer Art Space.



Lenny was born in Columbia, South Carolina and spent his childhood in Orangeburg. He attended Furman University, and went on to earn a Master's Degree from the University of Maryland where he studied with, and was greatly influenced by, the sculptor Ken Campbell (1913-1986). After graduating he taught at Georgetown University and then moved on to permanent positions teaching art in Montgomery County. He taught at Kennedy High School and then Northwest High School in Germantown where the fine arts wing of the school was named in his honor in 2009.

I first met Lenny in 1978. Later on in the early eighties, we took part in a series of meetings that David Furchgott called. (David was Director of International Sculpture Foundation at the time and current Founder, President & CEO at IA&A.) These meetings ultimately led to what is now the Washington Sculptors Group. Lenny was elected its first President and oversaw the actual formation of the organization, coordinating WSG's non-profit incorporation, organizing the first Board, finding sites for the first show, providing ideas and locations for numerous panels and scaring up resources for the first symposium on wood sculpture that took place in cooperation with the National Park Service adjacent to Pierce Mill and the Art Barn in Rock Creek Park.

He worked tirelessly for the group and more than anyone could reasonably expect. By the time he stepped away from the presidency the organization was on the solid ground that has allowed it to continue to this day. Throughout his career, he remained a prolific artist. I hope you have a chance to come view the upcoming exhibition at the Hillyer Art Space. For more info: <http://www.artsandartists.org/index.php>.

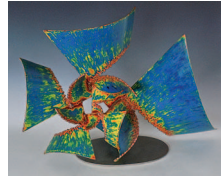
— Duncan Tebow, Past WSG President



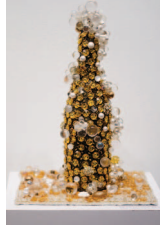
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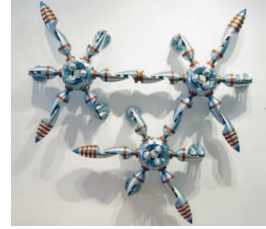
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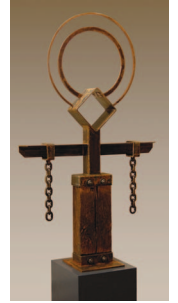
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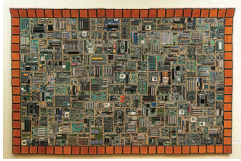
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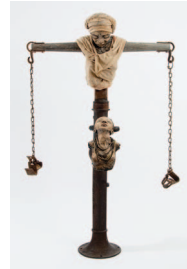
Joe Mooney



Eric Celarier



Darcy Meeker



Elissa Farrow-Savos



Dave Wertz



Lincoln Mudd



Artemis Herber



Frederic Crist



Jan Acton

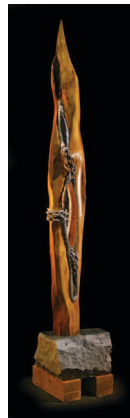
Sculpture Now 2013



Janet Brome



Joyce Zipperer



Todd Fry



Joshua DeMonte



Paul Steinkoenig



Len Harris



Madeline Smith



Tom Bendtsen



Janet Goldner



Liz Lescault



Marcos Smyth



Joel D'Orazio



Ruth Lozner



Peter Wood

Salons in the Best Stein Tradition

In early January 2013, the Washington Sculptors Group initiated its new Salon series, monthly informal gatherings of member artists. The concept arose to fulfill a membership need – giving artists an opportunity to share thoughts, ideas and experiences in a relaxed, supportive setting. Modeled on the famed Parisian salon concept perfected by Gertrude Stein, WSG salons offer members a point of connection in what can sometimes feel like an isolating pursuit.

Alan Binstock hosted our inaugural WSG salon in his spacious Brentwood studio. A broad array of sculptors – representing diverse media and varying levels of experience – gathered around a table laden with food and drink to share advice and to offer critiques. Participants discussed the process of naming artworks, how to scale up maquettes, the availability of local resources, and several other topics. “It was a delight to participate in the first WSG salon. The feedback and leads I got about my recent work were especially helpful and the camaraderie was enjoyable,” noted James Wallace, a steel sculptor and retired engineering professor.

The second Salon was hosted by Elsabé Dixon in her studio at the Carriage House Studio Space on Capitol Hill. Several separate lively discussions simultaneously took place after initial introductions. Elsabé’s large studio was ideal for this kind of event. Later some of the participants also visited neighboring studios in the complex.

The third Salon took place at the home of Jason Haber. This was a much more intimate setting which provided for group discussions shared by all the participants at the same time. Once again the libations and topics were profuse and invigorating.

The fourth Salon, hosted by Mahy Polymeropoulos, was lively and intimate. The food was excellent! And the participants

were engaged.

The next Salon will be held Saturday, July 13 at 4:00pm in the studio of Lynda Smith-Bugge’s at the Franciscan Monastery in NE Washington. Participation is limited to 20 WSG members. RSVP at programs@washingtonsculptors.org. There will be no salons in May or June.

Be sure to join fellow artists for these special afternoons. Check the WSG emails and website for upcoming Salons.

— *Suzanne Firstenberg and Gloria Chapa*

Classified Ads & Other Information

ZZ, a 20 year old artist and sculpture major at the University of San Diego is hoping to work for a Washington sculptor this summer. Please contact Nizzette Brennan <nizette@verizon.net> 410-903-5474.

Sculpting wax never used. This is a hard brown wax and I found it to be too hard to work with my hands. If interested, call Stephanie Firestone 703-354-0316 or email stephaniefirestone@verizon.net.

Would you like to host a WSG Salon in your studio?

To send suggestions and/or volunteer to host a salon in your studio, email Gloria Chapa at <gloriachapa@msn.com>.

Remember to check out calls for entries on our WSG website. Find non-WSG opportunities for regional and national exhibitions, lectures, workshops, residencies, fellowships, grants, and other related opportunities at washingtonsculptors.com under “Call for Entries.” Compiled by WSG Board member, Diane Szczepaniak, it is updated every 4 to 6 weeks and is listed by deadline date. A short synopsis includes links for easy access to the venues.

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



WASHINGTON SCULPTORS
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