



2014: 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:

- **Jessica Beels, Elynn Weiss,** and Michele Banks, *Voyage of Discovery*, McLean Project for the Arts, 1234 Ingleside Ave., McLean VA, September 11–October 25, 2014.
- **Richard Binder,** *Strength and Style: Sculptures in Steel*, Byrne Gallery, 7 West Washington St., Middleburg VA, September 6–September 17, 2014. Artist's talk, September 20, 5–8pm.
- **Alan Binstock,** *Retro/Spective: Works by Alan Binstock*, Harmony Hall Regional Center, Ft. Washington MD, August 11–October 3, 2014.
 ■ —*Wayfinder Sculpture* installed in Landover Traffic circle, Landover MD.
- **Emilie Brzezinski,** *The Lure of the Forest*, guest curator is Milena Kalinovska, The Kreeger Museum, September 16–December 27, 2014, 2401 Foxhall Rd NW, Washington DC.
- **Rodney Carroll,** *Birth of the American Flag*, commissioned by Quadrangle and Capstone for Marriott Marquis hotel lobby, Massachusetts Ave. and 9th St. NW, Washington DC.
 ■ —*Jitterbug*, commissioned by City of Norfolk VA.
- **Carol Brown Goldberg,** *Carol Brown Goldberg: Recent Works*, Vero Beach Museum of Art, 3001 Riverside Dr., Vero Beach FL, September 20, 2014–January 4, 2015. Opening reception: September 20.
 ■ —*Carol Brown Goldberg: Recent Sculpture*, Foosner Museum of Art, 1463 Highland Ave., Melbourne FL, September 19, 2014–January 4, 2015.
- **Maggie Gourlay,** *so I will let it (the ugly wallpaper) alone and talk about the house*, Adah Rose Gallery, 3766 Howard Ave., Kensington MD, August 28–September 28, 2014.



Rodney Carroll, *Jitterbug*, stainless steel, 24 x 28 x 21 feet



Carol Brown Goldberg, *Biocentrism Will Fuel Us to Mars*, acrylic on canvas with pulverized glass, 84 x 96 x 2 inches. Photograph by Greg Staley

2014 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

Private Tour of The Kreeger Museum

Saturday, October 11, 10am–12pm
 2401 Foxhall Road, NW, Washington DC
www.kreegermuseum.org

Admission will be waived for our group. Parking is first come, first served on the grounds. Free street parking is available on W St. Carpooling is recommended.

RSVP: programs@washingtonsculptors.org

We will start with an hour free to meander. At 11am we will convene for a private viewing of the outdoor sculpture garden (weather permitting) led by the museum's director, Judy A. Greenberg, or one of her staff.

WSG October Salon

Saturday, October 11, 2–4pm
 Terry DeBardelaben's studio
 132 Seaton Place, NW, Suite A,
 Washington DC
 (202) 669-0616

RSVP: Julia Bloom

programs@washingtonsculptors.org

The topic will be "How to Manage Your Digital Footprint" in the era of Social Media/YouTube while maintaining the gallery/exhibit shop presence. Visit Terry's wonderful and unique website: adaclay.com.

Please no alcohol, remove shoes, be on time, bring something to share that does not require much assistance.

Annual Image Show 2014

Thursday, October 16, 7–10pm (see page 5)
 Washington Drawing Center
 @Brookland Arts Walk
 716 Monroe Street NE, Studio No. 7
 Washington DC

Welding Workshop with Master Welder Chas Colburn

Saturday, October 18 & Sunday,
 October 19, 10am–3pm each day
 3D Metal Parts, Inc., 5330 46th Ave.,
 Hyattsville MD

Cost: \$25 for materials (pay at the workshop)
 Bring a brown bag lunch

RSVP: programs@washingtonsculptors.org
 Enrollment: Strictly limited to
 15 participants

This is a hands-on workshop with the opportunity to explore a wide variety of metal working tools and machinery. Chas, along with his master welder and artist

programs continues on page 7

BOARD OF DIRECTORS

president: Mike Shaffer
vice president: Elsabé Dixon
secretary: Cat Lukens
treasurer: Pattie Porter Firestone

COMMITTEES

Washington Sculptor Publication

publication manager: Lynda Smith-Bugge;
feature writer: Rima Schulkind*; design and image
management: Stephanie H. Firestone*; solo listings:
Jessica Beels; group listings: Carmela Knepler*;
distribution: Gordon Lyon

Website

Mike Shaffer, Greg Braun*, Diane Szczepaniak

Communications

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

Exhibitions

Elsabé Dixon, chair; Gloria Chapa, Jeff Chyatte,
Jeff Cooper, Terry deBardelaben, Pattie Porter
Firestone, Mimi Frank*, Artemis Herber, Laura Jamroz,
Mike Shaffer, Diane Szczepaniak

Grants

Gay Hannah, Emily Piccarillo

Membership

Mary Early

Nominations

Mike Shaffer, Pattie Porter Firestone, Mary Early

Outreach

Terry deBardelaben, Alan Binstock

Programs

Barry Goldstein

30th Anniversary Committee

Artemis Herber, Jeff Cooper, Marilyn Geldzahler*

Refreshments Coordinator

(volunteer needed)

Special Projects

Mariah Josephy

Volunteer Coordinator

Pattie Porter Firestone

*non-board member volunteers

WSG ADVISORY BOARD 2014

Philip Barlow, Collector
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Joan Danziger, Sculptor
Alonzo Davis, Sculptor
David Furchgott, President, International Arts & Artists
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Contemporary Art, Phillips Collection
Lou Stovall, Artist/Printmaker
Athena Tacha, Sculptor
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 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 2014" above their names on their mailing labels.

To join or renew by mail, 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. To join or renew your membership online, go to the Membership Description Page accessible from the main menu on www.washingtonsculptors.org and click on the link called "WSG Online Membership Form" in the fourth paragraph. Fill out the form and when you click the "Submit" button at the bottom of the page, a message will come up with a link to let you return to the Main Membership page and pay using PayPal. To change your membership address of record and for receiving this WSG periodical, send your name and address by email to membership@washingtonsculptors.org or by regular mail to WSG at the address above.

Receive Reduced Membership Fees

These partnering arts organizations give the following membership discounts to current WSG members:

International Sculpture Center (ISC) – 15%

Washington Project for the Arts (WPA/DC) – 10%

International Arts & Artists (IA&A) – 10%

Sculptors Inc of Baltimore/Baltimore Sculptors – \$10 off the membership fee

Philadelphia Sculptors Group, New England Sculptors Group,
and Tri-State Sculptors Group – upon request.

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 database and upload information about their work by using the Gallery Update Form.

Washington Sculptor 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 conducts the interviews and writes the articles (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](http://www.washingtonsculptors.org) (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

Artemis Herber, Best in Show, MD Art @ College Park – Maryland Federation Of Art, Juror Ann Shafer, Curator Baltimore Museum of Art, The Art Gallery, University of Maryland, College Park, June 25–August 2, 2014.



Maggie Gourlay, *Entropy*, crocheted embroidery floss, matboard, latex paint on wall, variable dimensions

Matt King, *Stowaway*, Reynolds Gallery, 1514 West Main St., Richmond VA, May 16–June 27, 2014.



Jan Kirsh, *Onion*

■ **Jan Kirsh** and Nancy Tankersley, *A Table for Two*, South Street Art Gallery, 5 South St., Easton MD, September 3–November 1, 2014.

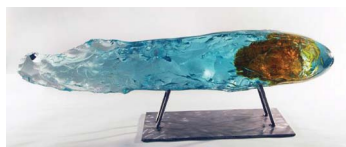
Ruth Lozner, *Fiction non Fiction*, Gibbs Street Gallery at VisArts, 155 Gibbs St., Rockville MD, July 18–August 17, 2014.

Dalya Luttwak, *Dalya Luttwak: Germination of Gold*, curated by Holly Koons McCullough, September 11–November 1, 2014, Greater Reston Arts Center (GRACE), 12001 Market St., Ste 103, Reston VA.

■ **Mike Shaffer**, five paintings at Lowe Enterprises, Inc., 1401 South Clark St., Crystal City (Arlington) VA.
 ■ —two paintings at Otsuka Pharmaceutical Development, Inc., 508 Carnegie Center Dr., Princeton NJ.



Mike Shaffer, *Pink Kink Hijinks*, acrylic on canvas, 31 x 31 inches



Alan Binstock

■ **Stephanie Williams**, *Beneath Millbauser's Floor*, installation in the Ribbon Room of the Elsewhere Museum (June Artist Resident), 606 S Elm St., Greensboro NC.

—May Artist Resident at The Wassaic Project, The Maxon Mills, 37 Furnace Bank Rd., Wassaic NY.

Dalya Luttwak, *Cannabis Sativa*, 2014, forged, welded, and painted steel, 8 x 16 x 1 feet



GROUP SHOWS

76th Members Fine Art Exhibition, Rehoboth Art League, Rehoboth DE, August 2014, including **Jane Pettit**.

■ *125th Anniversary Annual Members' Exhibition*, National Association of Women Artists, Sylvia Wald and Po Kim Art Gallery, New York NY, October 3–30, 2014, including **Elizabeth Miller McCue**. Reception: October 9, 6–8pm.

Alphabet Animal Project, funded by District Department of Transportation, administered by Capitol Hill Arts Workshop, Washington DC, including **Charles Bergen, Breon Gilleron, Davide Prete, Novie Trump**.

Altered Ego, curated by Brooke Seidelman, Joan Hisaoka Healing Arts Gallery, Washington DC, June 4–August 23, 2014, including **Donna McCullough**.

■ *Art in Public Places*, juried by Steven Matijcio, Corps de Ballet, WCYB Plaza, Bristol VA, August 2014–August 2015, including **Michael Bednar**.

■ *Artomatic Takes Flight*, The Gallery Walk in Terminal A (between the Historic Lobby and the present-day ticketing lobby), Ronald Reagan National Airport, Arlington VA, July 25, 2014–January 8, 2015, including **Jessica Beels, Julia Bloom, Greg Braun, Stephanie H. Firestone, Donna McCullough, Jane Pettit, Raymonde van Santen**. Holiday Party: December 5, 6:30–8:30pm, free and open to the public.



Stephanie H. Firestone, *Victor*, ceramic, 11 x 5 x 6 inches



Rodney Carroll, *Birth of the American Flag*, stainless steel, 56 x 46 x 28 feet



Richard Binder, *Engaged*, stainless steel, 44 x 10 x 12 inches



Jan Kirsh, *Fig*, cast bronze, 6x6 inches each

member news continues on page 4

■ *Axis*, launched by VCCA Fellows, Brentwood Arts Exchange, 3901 Rhode Island Avenue, Brentwood MD, September 2–October 18, 2014, including **Julia Bloom, Alonzo Davis.**



Raymonde van Santen, *lemon tea for two*, stoneware, teapot 6 x 5 x 4 inches, cup 1.5 x 4 x 3 inches

Colorburst, curated by Louisa Gould, Nikki Sedacca Gallery, Edgartown, Martha's Vineyard Island MA, Summer 2014, including **Joan Konkell.**

■ *Emergence 2014: International Artists to Watch*, juried by Sharon Burton, Robert Devereux, Deana Haggag, Makgati Molebatsi, curated by Myrtis Bedolla, Galerie Myrtis, 2224 N. Charles St., Baltimore MD, September 14–November 15, 2014, including **Lynda Smith-Bugge.** Artist talk: Sunday, October 19, 2–4pm.



Lynda Smith-Bugge, *Gnosis*, walnut, boxwood, 53 x 16 x 16 inches

Faculty Invitational Exhibit, Popcorn Gallery, Glen Echo Art Park, Glen Echo MD, July–August 2014, including **Nizette Brennan.**



Nizette Brennan, *Wampum*, stone

Food for Thought, 440 Gallery, Brooklyn NY, August 1–September 17, 2014, including **Frances Sniffen.**

(inter)Related, curated by Allison Nance, DC Arts Center, Washington DC, June 6–July 13, 2014, including **Stephanie Williams.**

Landscape, Biggs Museum of American Art, Dover DE, July 2014, including **Ruth Lozner.**

MFA exhibition, juried by Ann Shafer, The Art Gallery, University of Maryland College Park MD, June 25–August 2, 2014, including **Artemis Herber, Elizabeth Kauffman, Jan Kirsh, Gordon Edward Lyon.**



Gordon Lyon, *Shell with Cladding*, wood and cast aluminum, 33 x 22 x 16 inches

■ *Naked in New Hope 8th Annual*, Sidetracks Art Gallery, New Hope PA, September 6–October 25, 2014, including **Elizabeth Miller McCue.**

■ *National Sculpture Society 81st Annual Awards*, curated by Michael Keropean, Louise Peterson, and Michael Panhorst, Brookgreen Gardens, Pawley's Island SC, August 15–November 2, 2014, including **Wallace B. Millner.** Closing reception: November 2.



Wallace B. Millner, *Necking*, edition of 6, bronze, 28 x 12 x 20 inches

■ *Open Regional Exhibit*, juried by Phillip Kennicott, The Hill Center Galleries, Washington DC, June 26–September 28, 2014, including **Janet Brome.**

■ *Readymade@100*, curated by Mark Cameron Boyd, American University Museum at the Katzen Arts Center, 4400 Massachusetts Ave., NW, Washington DC, September 6–October 19, 2014, including **Frank Fishburne, Joyce Zipperer.**

Re-Made and Recycled, juried by **Eric Celarier**, JBG/Urban By Nature Gallery, Washington ArtWorks, Rockville MD, August 2014, including **Elizabeth Steel.**



Elizabeth Steel, *Abundance*, alabaster, 12 x 12 x 8 inches

■ *Seventh Biennial Outdoor Sculpture Invitational 2014: Artists Dialogue with the Landscape*, curated by **Mary and Howard McCoy**, Adkins Arboretum, Ridgely MD, June 1–September 15, 2014, including **Julia Bloom, Elizabeth Miller McCue.**

■ *Sculpture Now 2014: WSG 30th Anniversary*, juried by Dr. Jack Rasmussen, American University Museum at the Katzen Arts Center, 4400 Massachusetts Ave., NW, Washington DC, stairwell area—first floor of the Museum, November 4–December 14, 2014, including **c.i. bigelow, Julia Bloom, Greg Braun, Elizabeth Burger, Joel D'Orazio, Mary Early, Carol Brown Goldberg, Mila Kagan, Jin Lee, Dalya Luttwak, Elizabeth Miller McCue, Mike Shaffer, Foon Sham, Lynda Smith-Bugge, Garrett Strang, Janet Wheeler, Julie Zirlin.** Opening reception: Saturday, November 8, 6–8pm. Panel discussion on "Sculpture in an Expanding Field": Saturday, November 22, 4pm. Juror/artists' talk: Tuesday, December 9, 7pm. (See page 6 of this issue for complete information about *Sculpture Now 2014*.)

member news continues on page 5

■ *Second Time Around: The Hubcap as Art*, curated by Marge Lee, Museum of the Shenandoah Valley, Winchester VA, September 6, 2014–March 2, 2015, including **Elizabeth Miller McCue**.



Janet Brome, *Forest*

Stone, juried by Sy Gresser, Hyattstown Mill Arts Project, Hyattstown MD, June 28–August 3, 2014, including **Elizabeth Steel**.

■ *Strange Bedfellows*, sponsored by Washington Project for the Arts, curated by Blair Murphy, VisArts, 155 Gibbs St, Rockville MD, October 17–November 23, 2014, including **Stephanie Williams**. Reception: October 17, 7–9pm.

Summer Sculpture Invitational, Maryland National Capital Parks and Planning Commission, Montpelier Arts Center, Laurel MD, June 12–August 3, 2014, including **Patrick Beldio, Alan Binstock, Jackie Braitman, Greg Braun, Pattie Porter Firestone, Barry Goldstein, Martha**

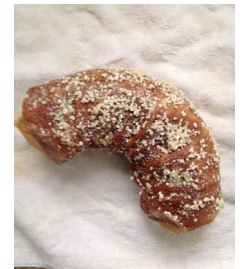
Jackson Jarvis, David Knopp, Sergio Martinez, Massimo Righini.

The Friday Group, Glenview Mansion in Rockville, Rockville MD, August 2014, including **Jan Acton, Jackie Martin, Gordon Lyon, Paul Steinkoenig, George Wedberg.**

The Grace of Craft, curated by Giselle Huberman, Capitol Arts Network, Rockville MD, through June 2014, including **Sean Hennessey, Laurel Lukaszewski, Donna McCullough, Tim Tate, Novie Trump.**



Charles Bergen, *Falcarius*, water jet quarter inch aluminum, 32 x 18 inches. Fabritek out of Winchester did the water jet work.



Frances Sniffen, *Half/Salty pretzel*, aluminum, 12 inches

Call for Submissions

WSG Annual Image Show

Date: Thursday, October 16, 2014
 Time: 7-10pm—after the Brookland Open Studios
 Washington Drawing Center @Brookland Arts Walk
 716 Monroe Street NE, Studio No. 7
 Washington DC 20017
www.washingtondrawingcenter.org
 Free and open to the public.

Submission deadline (RECEIVED): Friday, October 3, 2014

Each WSG member may submit up to five (5) digital images for the Image Show presentation following the instructions below. You must be present at the Image Show and be prepared to speak for approximately 2 minutes about your work while your images are projected. We encourage new members to take advantage of this opportunity to show their work and for existing members to show new work and get feedback from the audience. Following the presentation we will stay for drinks and discussion from 9-10pm. WSG will provide drinks. Participants can bring food to share.

Image preparation:

- Resize the longest dimension of your image to be no larger than 1000 pixels. If your images need resizing, or you do not have the capability to resize them, send them as is and Greg will adjust accordingly.
- Provide images in jpeg (.jpg) format.
- If you would like your website address on your title slide (...that Greg will create), include it in the body of your email.

Image sending options:

Email your image attachments to Greg Braun
greg.r.braun@gmail.com

OR

Mail a CD with up to five images and website info to:
 Greg Braun
 2 Winslow Road
 Hartwood, VA 22406

First in, first shown...

Questions about the event: Pattie.Firestone@verizon.net

Sculpture Now 2014

The Washington Sculptors Group (WSG) and the American University Museum at the Katzen Arts Center are pleased to present *Sculpture Now 2014*, an overview representative of the overwhelming profusion of sculpture being produced by artists active today. The exhibition will run from November 4–December 14, 2014 at the American University Museum and marks the 30th anniversary of WSG.

Jack Rasmussen, Director of the American University Museum and a prominent curator with longtime ties to WSG, selected 19 artists for the exhibition (see listing on page 4 of this publication). WSG is fortunate to be located in the midst of the nation's major arts centers and at the center of Washington's community of artists and art supporters. This exhibition reflects on a coherent vision of sculpture valuable for both the artistic community and the viewing public.

Panel Discussion

The celebration of WSG's 30th anniversary will include a panel discussion, "Sculpture in the Expanded Field," on November 22, 2014, from 4–6pm. Elizabeth Tebow, co-author of *Washington Art Matters* (Washington Arts Museum, 2013) and wife of Duncan Tebow, one of WSG's founding members, will moderate the panel which includes Glenn Harper, editor of *Sculpture* magazine, John Ruppert, sculptor and chairman of the University of Maryland Art Department, and Lester Van Winkle, sculptor and Professor Emeritus, Virginia Commonwealth University. The starting point for

discussion (which will also feature a selection of images) will be Rosalind Krauss' article, "Sculpture in the Expanded Field," first published in *October* magazine (MIT Press) in 1979. The panel will look at how her thesis centering on postmodernism has played out in the 35 years since first presented, and if recent trends are taking sculpture into new, unpredicted "fields". There will be an opportunity for questions from the audience. Look for an ad about the events in the October issue of *Sculpture* magazine.

Juror/Artists' Talk

Jack Rasmussen will have a conversation with each of the artists in the show. Topics to be addressed include where the exhibited piece fits into each artist's oeuvre, and about the frisson created by each artist's work as it rubs against other work in the curatorial composition. The talk will be on Tuesday, December 9, at 7pm.

Workshop: Extending the Concept of Art with Artemis Herber

Saturday, November 15, 9am–5pm
American University Sculpture Studio
Limited enrollment: 18 participants
(absolute maximum!)

RSVP required:

programs@washingtonsculptors.org

Cost: \$25.00 to cover expenses

Participants must sign a waiver of

liability the morning of the workshop.

Please bring a brown bag lunch.

Materials: Bring personal item(s) from your past; referential object(s) of your own biography; or, found thing(s) you relate to and have stored somewhere. Bring simple materials/tools (string, glue, scissor, pencil, notebook, paper...)

Summary of WSG 30th Anniversary Activities

The following events will take place at the American University Museum at the Katzen Arts Center, 4400 Massachusetts Avenue NW, Washington DC 20016:

Sculpture Now 2014

Opening reception

First floor—stairwell

Saturday, November 8, 6–8pm

30th Anniversary Potluck Dinner/Membership Meeting

View the **Anniversary Video** and elect new Board Members

Atrium

Wednesday, November 12, 6:30–9:30pm

Workshop with Artemis Herber

American University Sculpture Studio

Saturday, November 15, 9am–5pm

Panel Discussion

First floor gallery

Saturday, November 22, 4pm

Juror/Artists' Talk

First floor—stairwell

Tuesday, December 9, 7pm

This experiential workshop with Artemis Herber intends to deepen extended concepts of sculpture today. Participants will investigate the ideas of social sculpture and Gesamtkunstwerk advocated by the conceptual artist and sculptor, Joseph Beuys. The workshop will offer hands-on and self-referential exercises exploring the concepts of:

- Motion, Energy and Action
- Sculpture as a process in time (setting life in motion, giving life force)
- Action – Containment – Environment and Connections
- Practice the extended concept of Art (Art Staging Life/Staging Art)

- The transformation into meaning through the aesthetics of materials
- The nature, role and self-concept of an artist

Artemis Herber has exhibited on an international scale (U.S and Europe). She has received several teaching awards for her projects in art and art education and has organized community and statewide projects of advanced education workshops and exhibitions.

Membership Meeting

WSG's 30th Anniversary Potluck Dinner and Membership Meeting will be held on Wednesday, November 12, from 6:30–9:30pm. Over the years WSG's annual dinner and meeting has been hosted by members in their homes and studios, in galleries and art spaces, and at restaurants. This year we will celebrate in the American University Museum's atrium space to coincide with the *Sculpture Now 2014* exhibition. All members are encouraged to bring a dish to share but there are no additional charges. During the meeting WSG members vote on the new slate of board members and officers and briefly discuss any important issues.

Anniversary Video

In celebration of WSG's 30th Anniversary, Marilyn Geldzahler created a video of over 100 sculptures shown by WSG members during WSG's 30 years of exhibitions. You can see the video at the Potluck Dinner and Membership Meeting, Wednesday, November 12, from 6:30–9:30pm, at the American University Museum Atrium.

colleagues, will cover basic skills, equipment use and most importantly, safety. We will explore the building of structure from concept stage to 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., hard toe to protect against sharp, heavy and/or falling objects. Please bring your safety gear.

Creative Exploration, Recycled Aluminum Casting, Wire & Found Objects: An Experiential Workshop with Roger Cutler

Saturday, November 1 & Sunday, November 2, 2014, 10am–4pm each day

Location: 3D Metal Parts, Inc., 5330 46th Ave., Hyattsville MD 20781

\$25 for materials (we will collect at the workshop)

Brown bag lunch

RSVP: programs@washingtonsculptors.org

Enrollment: Strictly limited to 12 participants

Roger Cutler will lead us through an exploration of materials and creativity, playing with cast aluminum, steel wire and found objects as our starting point. With cast aluminum, we will duplicate interesting shapes and objects and use these casts as tools to create more complex pieces that may bear little in common with the object(s) we began with. Wire will expand our possibilities and freedom to create entirely new shapes and expressions. We look forward to a fun and rich creative experience.

Artists are encouraged to bring found objects (not to exceed 12" in any dimension) that are sturdy enough to be firmly pressed into damp sand for casting.

Safety: Please bring your safety gear. Experienced metal workers should bring eye protection and gloves. All participants should wear work clothing including appropriate footwear—e.g., hard toe to protect against sharp, heavy and/or falling objects, etc.

Sculpture Now 2014 30th Anniversary Activities

American University Museum at the Katzen Arts Center

(See pages 6&7 of this publication for complete information.)

DASER Salons—Thursday Evening Discussions

The DC Art Science Evening Rendezvous (DASER) is a monthly discussion forum on art and science projects in the national capital region and beyond. The purpose of the DASER series is to provide a snapshot of the cultural environment and to foster interdisciplinary networking, creative activity in the region that is happening at the intersection between disciplines, and to increase the familiarity of cross-disciplinary exchanges in our community.

The National Academy of Sciences (NAS) and the Keck Museum host some excellent Art/Science Salons on a monthly basis. The speakers and audience are from very diverse disciplines. Presentations are followed by receptions, so that participants can have some discourse afterwards. Reservations and a photo ID are required for admittance. RSVP at eventbrite.com. Doors open at 5:30pm. The event begins at 6pm.

September 18, 2014

National Academy of Sciences, 2101 Constitution Ave. NW

Topic: **Deep Time**

Speaker: Byron Wolfe.

October 16, 2014

Keck Center, 500 Fifth St. NW, Room 100

Topic: **Technology and Creativity**

Speakers: Jonah Brucker-Cohen, Jon Froehlich, Manuel Lima, and Ben Shneiderman

November 20, 2014

National Academy of Sciences, 2101 Constitution Ave. NW

Topic: **Art and Environment**

Speakers include: Brandon Ballengee

J.D. Talasek, Director of Cultural Programs at the National Academy of Sciences, is the organizer and moderator of the salons. For more information, visit www.cpnas.org.

Rosemary Luckett



Weapons of Mass Consumption

Creative artist in many media, teacher, political activist, environmentalist, feminist, practicing Catholic, lecturer, ethicist, egalitarian. These are just the bare bones that constitute Rosemary Luckett, a rare person who completely integrates her principles into her daily life.

While her visual expression ranges from whimsical to angry, beautiful to shocking, Rosemary's intent is clear and consistent: to express a passion for the earth and the condition of its inhabitants. This reflects her early family farm experience: weeding sugar beets and caring for animals formed the basis of a lifelong commitment to the mutuality of our relationship with the environment. To her, this is what allows it—and us—to survive.

Her early art exposure was meager. Wanting to draw as a child, her only unlined drawing paper was the opened-out envelopes her mom provided. High school introduced her to “real” art and to lots of biology. A B.S. in biology from St. Mary's College in Kansas enabled her to teach science in Seattle. Then a marital move to DC and the subsequent haunting of its

museums released a creative flood that has never diminished.

After her move east, she took many painting classes. She considers herself fortunate to have had some excellent teachers (including Lee Knight, Ann Truitt and Lee Haner). She joined the Alexandria Art League, and started to experiment with fiber, her first venture into three dimensions. Hitting a “brick wall” with her painting in the mid-'80s, she began composing collages—purely as a visual expression—experiments in composition and color. But her reading of feminist philosophy (such as Riane Eisler's *The Chalice and the Blade*) and her dismaying experience of the restrictive role ascribed to Mary (and all women) in the Catholic Church jolted her to incorporate the philosophy and imagery of feminism into her art. She strongly believes that the two major western religions, Judaism and Catholicism, “conspired to extinguish all female power carried over from antiquity.” In addition to giving visual expression to her feminist perspective, she became active in a parish council, and in the



Bent Over Woman

Women's Ordination Conference, lobbying for women's rights.

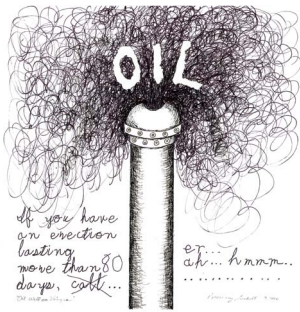
In the '90s Rosemary became fiercely involved in environmental issues. Her grounding in biology, combined with a decades-long concern for the Brazilian rainforest, induced her to join the Union of Concerned Scientists. All her experience led to the subjects she still addresses in her art: the environment and our responsibility for its degradation; feminist perspective in analyzing social, religious and political power structures; the threat of as well as potential benefits of technology; wasteful consumption; and resisting artistic restriction and censorship.

A particularly powerful piece is *Anti-Christ*, a large imposing sculpture addressing the power and corruption of a Catholic Church (of which she is an ambivalent member) and its oppression of women. It was barred from the *Sculpture Now 2000* Apocalypse Exhibition solely on the basis of its name, as the visual piece was too abstract to be casually read. Because WSG seemed to cave in to censorship, Rosemary resigned from our organization for several years.

In Rosemary's work, the head often leads the eye. Rather than starting with a visual idea of colors, shapes, materials, her guiding principle is the philosophical cause she wants to explore. In *Altered Terrain* at the McLean Project for the Arts (2013) she used collaged materials in unlikely combinations to reveal our environmental heedlessness. Forks with purses, nooses with coal mining equipment, Xmas lights with asthma inhalers—the serious intent is quite clear, but a sense of humor lightens the impact. At other times, an object becomes a starting point, e.g., a fork, shoe, or rusted metal box. By the time several mismatched elements fall in love and marry sculpturally, the unified

sculpture can tell an unintended story, much to her delight.

Paradise in the Balance (2010) at the Dadian Gallery at DC's Wesley Theological Seminary also addressed environmental issues: her concern for the earth's living biosphere. In a visual lament for the creatures that humans have so casually abandoned in our pursuit of a new paradise—luxury and material superiority—she reminds us of our responsibility.



Oil Well on Viagra

Again, a juxtaposition of incompatible objects focuses the attention on the message of their conjoining. In addition to demonstrating Rosemary's skills in drawing and painting, this exhibit revealed an additional skill. With seeming ease, she delivered an articulate lecture on a complex subject and eruditely answered difficult questions from an educated audience.

Earth Blankets at Touchstone Gallery (2013) drew upon her growing digital and photographic skills. This show was composed of four large cloth works, two of them composed of pockets holding photographic prints and the two others intended as functional blankets, adorned with imprinted photos. The images on the pieces were largely composed of wastefully discarded trash found around DC. She invited the involvement of the community by asking for contributions of images of dumped trash to be shown at the reception of the show.

Learning from her own teacher, Ann Truitt, she has taken the injunction "invest in yourself" seriously. When she could afford to expand and reconstruct her garage-studio into a two-story artist's

In addition to giving visual expression to her feminist perspective, she became active in a parish council, and in the Women's Ordination Conference, lobbying for women's rights.

dream studio, she did. And she uses it only for creating art. Another continuing role in her life is that of teacher. Her teaching has always been at the Torpedo Factory's Art League—for more than 20 years she has kept her creating and teaching roles separate. As a teacher, she has stressed process over product, providing the skills to enable personal expression.

As her artistic skills have evolved, so have her organizational capacities. Rosemary has emerged as a powerful leader and spokesperson for Touchstone Gallery, which she helped rescue from an inevitable closing, negotiating with realtors, property owners and artists.

While Rosemary has had solo shows and been in competitive group shows around the country, in recent years she has reduced her traveling, showing mainly in the DC area. Her fully integrated life interweaves

creativity, political activism, religious commitment, family (husband, children, grandchildren) and teaching. And while very seriously committed to each, the underlying humor in all she does allows it to be both instructive and enjoyable.



On the Back of a Turtle

Dear Colleagues,

Before my solo ended I hired George Miller (he works for The Art League in Alexandria) to film and edit a video about the exhibit and my studio. I think you'll find it interesting.

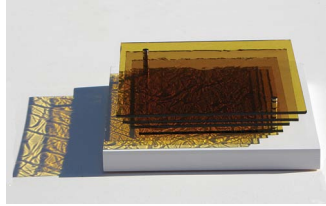
He charges \$20/hr. and it took him 8 hours to do this (including driving time). So very reasonable. I recommend him to you.

This 3-minute video is on YouTube now. Use full screen mode to get full effect. <https://www.youtube.com/watch?v=MJvMECx-4nA>—or go to YouTube and type in "Rosemary Luckett Earth Blankets Exhibit". Enjoy

Rosemary Luckett
Second River Studio
www.seconddriverstudio.com



Alan Binstock, *Life Code Proto Type*



Diane Szczepaniak, *Pool of Ochre*



Rebecca Kamen, *Doppler Effect*



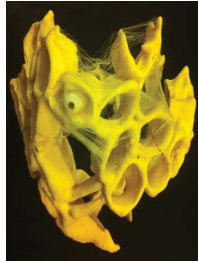
Jonathan Guyer, *Failure of Materials*



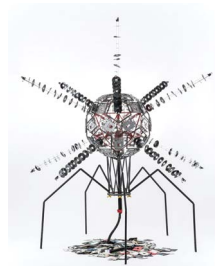
Jeff Chyatte, *Elements*



Elizabeth Miller McCue, *Face to Face*



Elsabé Dixon, *Yellow Pod*



Forrest McCluer, *Floppy*



Roger Cutler, *The Scale of Archimedes*



Billy Friebele, *Time Dilation*

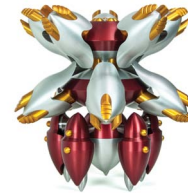


Langley Spurlock, *Helium 2*

***Gedankenexperiment* at The American Association for the Advancement of Science**
June 16, 2014–August 22, 2014
 (Reviewed in the Gazette and the Washington Post)



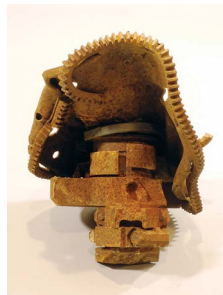
Paul Daniel, *Chase Pier Model*



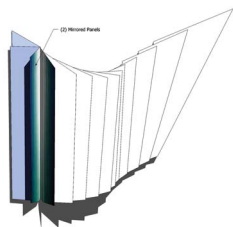
Christopher Bathgate, *UN 712254435523314645*



Ruth Lozner, *Dr. Franz Mesmer's Principles of Animal Magnetism*



Frank Fishburne, *Mauled*



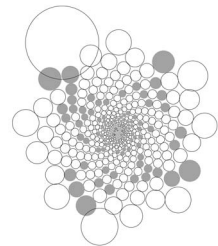
Greg Braun, *The Cosmic Asymmetry Between Matter and Anti-Matter*



Guy Rando, *Bar Code City*



James Kessler, *Push*



James Mallos, *What's Eating Alaska: a gravitational collapse of 435 congressional districts*



George McFarland, *Earthruin: Remnant of Science Denier*



Jonathan Guyer, *Traces of gravitational waves in the geological record*



c.l. bigelow, *square foot #1*



Jeffery Cooper, *Mutant*



Joel D'Orazio, *TRICKLEDOWNMATH*

5x5 Project: Transforming the District with Public Art

Don't miss the impressive temporary public art projects located around the District of Columbia that were created by five curators and twenty-five artists in the eight wards of the District of Columbia. It is the largest, temporary public art project in the District. It begins in September and ends December of 2014 (www.the5x5project.com).

The DC Commission on the Arts and Humanities (DCCA) issued a call for curators in 2013. An expert selection committee was established to review and select projects. Each curator was asked to explain how they view Washington, DC, through a curatorial lens and how they would approach temporary public art in the city. After rigorous review, the five 2014 curators were awarded.

The five curators and their selected artists are:

Lance Fung, Curator

Jonathan Fung, Cameron Hockenson, Peter Hutchinson, Naranjo-Morse, Jennifer Wen Ma

Shamim Momin, Curator

Diana Al-Hadid, Dan Colen, Brendan Fowler, Glenn Kaino, Marianne Vitale

Stephanie Sherman, Curator

Ali Momeni, Agustina Woodgate, Mia Feuer, Jace Clayton, Dignidad Rebelde

Justine Topfer, Curator

Marley Dawson, Abigail DeVille, Kota Ezawa, Sanaz Mazinani, Soda Jerk

A.M. Weaver, Curator

Don Camp, Larry Cook, Isaac Diggs, Michael Platt, Stan Squirewell

5x5 Objectives are to: *Activate* spaces and sites to attract residents and visitors to explore within and beyond the monumental core; *Showcase* works of art that are innovative and engage the viewers in dynamic, interactive and creative ways; *Develop* opportunities for artists to experiment with approaches not possible through permanent public art commissions; *Build* relationships with local residents, galleries and cultural institutions; *Create* an environment in which the works of local, regional, national and international artists merge to reflect the character and identity of the city; and, *Promote* the creative profile of Washington, DC, to the nation and the world.

5x5 was first launched through the DCCA and presented with the National Cherry Blossom Festival in the spring of 2012. In the inaugural year, DCCA set a precedent and broke new ground for temporary public art programming within the nation's capital. DCCA is currently responsible for providing grants, programs and educational activities that encourage diverse artistic expressions and learning opportunities, so that all District of Columbia residents and visitors can experience the rich culture of our city. One tool with which the agency accomplishes this goal is our *DC Creates!* Public Art program. This program is responsible for purchasing, commissioning and installing public art works throughout the District to cultivate dynamic, vibrant and nurturing communities through the use of art and design. *DC Creates!* provides opportunities for individuals to encounter art in parks, libraries, community centers, government offices, bridges and other public venues. DCCA has a public art portfolio that includes more than 120 permanent site-specific works and an Art Bank Collec-

tion of nearly 2,500 artworks purchased from local artists and installed within District government agencies.

Report on the Status of The Kreeger Museum Sculpture Garden

The goal of The Kreeger Museum Sculpture Garden is to create a serene oasis for art and culture within the heart of Washington, DC. Philip Johnson's post-modernist structure—with walls of glass, ceiling domes, modules, and elegant travertine—possesses a spirituality that resonates throughout the building. It is this element, this peaceful and contemplative environment, which serves as the focus in the next phase in The Kreeger Museum's development.

In 2014, The Kreeger Museum embarked on a campaign to raise funds to create a contemporary sculpture garden. To kick-off the campaign, a generous donor has pledged \$100,000 towards the 3-million-dollar goal. The further development of the garden is "on hold" while the campaign is in progress.

Philip Johnson's intent, when he incorporated walls of glass, was to create a dialogue between the interior and exterior spaces. The exterior will now become an additional exhibition area for the Museum to accommodate large-scale contemporary sculpture. There will be focal points where visitors can pause to study the interplay of art with nature, meandering pathways through the woods, and sitting areas to provide a visual discourse giving visitors time for thought and reflection.

Sculpture Gardens are a unique tradition. The objective of creating an environment where a heightened awareness is focused on the interface of object and context demands exceptional understanding. Attention must be given to the design and organization of the whole. The viewer is an essential part of this equation. The object, in conjunction with the special organization of the landscape and the sequence of movement, must be carefully considered for a desired experience. Every sculpture will be curated and placed in an optimum way with input from an art advisory committee.

Phase 1: Reflecting Pool [completed in 2014]: Sculpture installation by John Dreyfuss

Phase 2: North Lawn [in-progress]: Tennis court replaced with grass area in 2013; 2014 permanent works installed: by Dalya Luttwak, Rainer Lagemann, Mark White; 2014–2015 extended loan: sculpture by Ledelle Moe. Landscape design plan to include ADA permanent walkway with sitting areas. Walkway will begin at courtyard, follow perimeter of building, and connect to Reflecting Pool area. Additional natural paths will extend from walkway to woods and lawn.

Phase 3: Woods [last phase]: Fallen trees, dead limbs and debris were removed in 2013. Natural paths of wood chips, or a similar material, will meander through the woods forming "rooms" for sculpture, plants and benches. Paths will connect to North Lawn and Reflecting Pool.

Art Advisory Committee: Judy Greenberg, George Hemphill, Sarah Tanguy. The committee will select the sculpture. Careful thought will be given to the location of the piece, the interaction with other sculptures and the surrounding environment. The Sculpture Garden will be curated and treated as an outdoor exhibition space.

Works of art will be acquired in the following manner: 1) Long-term loans from artists, galleries, museums, collectors; 2) Gifts from artists, galleries, collectors, artists' foundations.

—Judy A. Greenberg, Director, The Kreeger Museum

Ads

Limestone carving blocks for sale in varying sizes appropriate for beginning stone carvers or more advanced, \$80 – \$140. Contact nizette@nizettebrennan.com or call (410) 903-5474.

The Smith Center for Healing and the Arts is seeking a local sculptor to design water fountains or features. They have a small budget to revitalize their Gallery's courtyard and are looking to commission an artist to build a water feature. If interested contact: Brooke Seidelmann, Gallery & Art Advisory Director, Joan Hisaoka Healing Arts Gallery at Smith Center for Healing and the Arts, (202) 483-8600, www.smithcenter.org/gallery

The Towers Crescent building complex, where many WSG members have been exhibited, is looking to purchase one large or three medium wall sculptures for a curved wall about 12' x 20'. A single piece should be at least 4' x 6'. A multipiece work could spread out along the wall in any configuration. It must be colorful!!! Please send size and price information, along with pictures, to: schaffer.sculpture@gmail.com.

Artist fellowships available in sculpture. The Virginia Commission for Arts invites Virginia-based artists to apply for the 2014-2015 Artist Fellowships in Sculpture, due October 1, 2014 (*received*; not a postmark date). Artist Fellowships of \$5,000 are awarded annually by the Commission to recognize the creative excellence of individual Virginia artists and to support their pursuit of artistic excellence.

Artists in the discipline of sculpture, who are legal residents of Virginia at the application deadline and who plan to remain in the state for the coming year, are eligible to apply. Obtain an application by downloading forms from the Commission's website www.arts.virginia.gov/grants/pdf/VCA-Sculpture-App.pdf or by calling (804) 225-3132.

Calls for entry

NCECA (National Council for Education in the Ceramic Arts) National Student Juried Exhibition at the Rhode Island School of Design, Sol

Koffler Gallery and foyer, Providence RI, March 21–April 9, 2015.
Jurors: Ryan LaBar and Magdalene Odundo. Application deadline: September 24, 2014. Application fee: \$15 members; \$30 non-members. www.juriedartservices.com

Workhouse International Ceramic Cup Show, *Drink This!*, Lorton VA, January 7–February 2, 2015. Application deadline: November 2, 2014. Application fee: \$30. www.juriedartservices.com

For more non-WSG opportunities visit the WSG website.

3-D Printing Available at the DC Martin Luther King Jr. Memorial Library

Digital Commons at this DC library has 3-D printers and a scanner available for public use. The library offers classes on basics of 3-D printing. Also go to <http://dclibrary.org/digitalcommons> for directions on how to use the equipment at the library.

A library card is needed. Anyone who resides, works, pays property taxes or attends school in the District of Columbia can get a card. Or, if you are a resident of one of the following counties or cities you can get a DC Public Library Card for free: Montgomery; Prince George's; Fairfax; Loudoun; Arlington; Prince William; Falls Church; Alexandria; Frederick. If you live outside these areas, you may apply for a regular library card by visiting the Martin Luther King Jr. Library in person. The cost is \$20, and the card is good for one year.

Printing costs are \$.05 per gram (of object's weight) plus a \$1 charge. It will be charged to your library account. (Most prints range from \$1-\$5.) Scanning costs are \$5 an object. It will be charged to your library account.

Library location is 901 G Street, NW, Washington DC 20001. Phone: (202) 727-0321. Metro stops: Gallery Place, Metro Center.

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



WASHINGTON SCULPTOR
Winter Issue Deadline
is December 10, 2014