

30 Years

Washington Sculptors

2014: 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:

- **Jessica Beels, Elyn Weiss**, Michele Banks, *Voyage of Discovery*, American Association for the Advancement of Science (AAAS), 1200 New York Avenue NW, Washington DC, January 21–May 31, 2014.
– ■ *Voyage of Discovery*, McLean Project for the Arts, 1234 Ingleside Avenue, McLean VA, September 11–October 25, 2014. Reception: September 11, 7–9pm.

- **Julia Bloom, Amber Robles-Gordon**, *Sculptors Draw*, Catalyst Project, Washington DC, March 6–29, 2014.

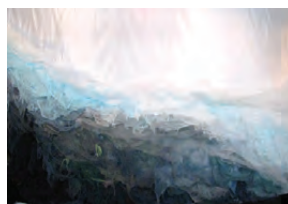
- **Jackie Braitman**, "Wind Me Up, Chuck," Selected Design for \$325,000 Memorial Installation to Chuck Brown – "Godfather of Go-Go," selected by DC Commission on Arts & Humanities. The Chuck Brown Memorial Park is located at 1800 Franklin Street, NE, Washington DC. Dedication is August 2014.

- **Mary Brownstein**, Solo Installation in the lobby at 1300 Crystal Drive, Crystal City VA, March 8 – June 8, 2014.

- **Mary Early**, *Mary Early: Wax Lines*, Second Street Gallery, 115 Second Street SE, Charlottesville VA, May 2–31, 2014.

- **Mariah Josephy**, *Aviary*, 410 Good Buddy Gallery, 410 Florida Avenue, NW, Washington DC, April 19–May 31, 2014. Reception: May 31, 5–7pm.

- **Joan Konkel**, Solo Show, 530 Burns Gallery, Sarasota FL, 2014.



Jessica Beels, Elyn Weiss, Michele Banks, *Waning Albedo*, mixed-media fiber installation, 9 x 17 feet



Mariah Josephy, *Owl*, mixed media, 10 x 21.5 x 3.5 inches



Joan Konkel, *Ruby on Rails*, aluminum, acrylic, mesh on canvas, 48.5 x 37 x 4 inches

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>

Salon XI

Saturday, May 10, 2014, 4–6pm

Jim Wallace's place
11430 Strand Dr., Apt 115
Old Georgetown Village Condominiums
Rockville MD 20852

RSVP to programs@washingtonsculptors.org

Gedankenexperiment

June 16–August 22, 2014

American Association for the Advancement of Science (AAAS)
1200 New York Avenue NW, Washington DC 20005

Juror: Sarah Tanguy
Artists Reception: Friday, June 20, 6–9pm
Jurors talk to be announced

WSG Annual Pot-Luck Picnic

Saturday, June 21, 2014, 4–8pm
(Rain date Sunday, June 22, 4–8pm)

Mahy Polymeropoulos's home
10627 Rivers Bend Lane
Potomac MD 20854

WSG Members will each bring a dish for eight (8) people.
RSVP to programs@washingtonsculptors.org

Sculpture Now 2014

November 4–December 14, 2014

American University Museum at the Katzen Arts Center
4400 Massachusetts Ave NW, Washington DC 20016

VIP Tour and Reception: November 7, 5–7pm.

Artists reception: November 8, 5–8pm.
Panel discussion: November 22, 4pm.

Jurors/artists talk with Jack Rasmussen: December 9, 7pm.

Extending the Concept of Art: An Experiential Workshop with Artemis Herber

November 14 and 15, 2014

10am–4pm each day

Location to be announced
Limited enrollment of 20 participants
RSVP to programs@washingtonsculptors.org
\$25.00 for two days to cover expenses
Please bring a brown bag lunch.

Artemis Herber will lead this two-day experiential workshop, investigating the ideas of social sculpture and Gesamtkunstwerk

programs continues on page 12

BOARD OF DIRECTORS

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

COMMITTEES

Newsletter

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/Data Base

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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Smithsonian American Art Museum
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Vesela Sretenovic, Curator, Modern and
Contemporary Art, Phillips Collection
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/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.

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 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 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 (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>

Craig Kraft, *Markings: Graffiti from the Ground Zero Blues Club*, curated by Claudia Rousseau, Gibbs Street Gallery at VisArts Center, 155 Gibbs Street, Rockville MD, March 5–April 20, 2014.

– ■ *Random Neons for Anacostia*, a site-specific installation for Lumen8Anacostia arts festival 2013, Good Hope Rd and Martin Luther King Jr. Ave, SE, Washington DC (ongoing).

■ **Elaine Langerman**, *Stories: Artist Books and Wall Works*, curated by Bertha Rogers, Bright Hill Literary Center, Word & Image Gallery, 94 Church Street, Treadwell NY, May 4–25, 2014.



Elaine Langerman, *Book on Wheels*, mixed media: pre-made painted cart, on base with eyeballs and 60 pages, 5.25 x 10.5 x 7.25 inches

■ **Liz Lescault** and Alison Sigethy, *Full Fathom Five: Going Deeper*, Gibbs Street Gallery at VisArts Center, 155 Gibbs Street, Rockville MD, April 30–June 1, 2014. Opening reception: May 9, 7–9 pm.



Liz Lescault, *Blue Peristome*, clay and glass, 8 x 13 x 13 inches

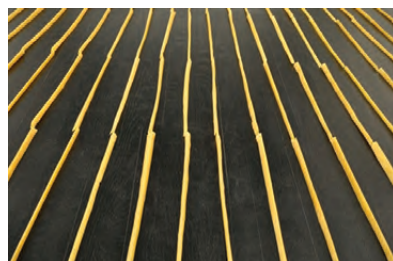
■ **Dalya Luttwak**, *Poison Ivy* (Permanent Collection), curated by Judy Greenberg, Kreeger Museum Sculpture Garden, 2401 Foxhall Road, NW, Washington DC, (ongoing).

– ■ *For Whom It Stands: The Flag and the American People*, curated by Asantewa Boakyewa, Reginal F. Lewis Museum, 830 E. Pratt Street, Baltimore MD, May 17, 2014–February 28, 2015.

■ **Judith Pratt**, *Awarded International Residency Fellowship*, Le Moulin à Nef/VCCA Abroad, Auvillar France, October 2014.



Dalya Luttwak, *Roots of Winter Wheat: From 10 days old to Full Maturity*, painted steel, 108 x 240 x 24 inches



Mary Early, *Field* (wax points), 2014, installation, dimensions variable (detail view)



Craig Kraft, *Ground Zero I*, found graffiti, neon, 2 feet x 3 feet x 3.5 inches



Mary Brownstein, *Woman Holding a Cat*, polychromed cement, 69 inches high

GROUP SHOWS

■ *25th International Invitational Salon Exhibition of Small Works*, New Arts Program, Inc, 173 W. Main Street, Kutztown PA, May 23–July 1, 2014, including **Elizabeth Miller McCue**. Reception: May 23, 6–9pm.

36th Year on a Creative Journey Featuring Painting, Sculpture, Mixed Media at Zenith Gallery, 1429 Iris Street, NW, Washington DC, March 7–April 26, 2014, including **Lenny Campello, Katie Dell Kaufman, Joan Konkel, Donna McCullough, Paula Stern, Tim Tate, Joyce Zipperer**.

■ *Alchemical Vessels*, Joan Hisaoka Healing Arts Gallery, Washington DC, April 4–May 16, 2014, including **Jessica Beels, Anne Bouie, Lenny Campello, Asma Chaudhary, Michael Corigliano, Elisabé Dixon, Joel D’Orazio, David D’Orio, Nancy Frankel, Linda Hesh, Matt Hollis, Joan Konkel, Kate Kretz, Marie Ringwald, Nicole Salimbene, Erwin Timmers, Michael Verdon, Stephanie Williams**. Reception: Friday, May 16, 7pm.



Joel D’Orazio, *Radiant*, mixed media, glass beads, magnetic disk, acrylic cabinet pulls, 14 inches dia.

Cherry Blasts, Washington Project for the Arts, Blind Whino, Washington DC, March 20–April 20, 2014, including **Joel D’Orazio, Dalya Luttwak**.



Nancy Frankel, *Alchemical Vessel*, ceramic, mixed media, 12 x 12 x 4 inches

member news continues on page 4

■ *Foggy Bottom Biennial Outdoor Sculpture Exhibition*, Washington DC, curated by Deirdre Ehlen MacWilliams, May 17–October 25, including **Christian Benefiel, Greg Braun, Joe Fischhaber, Mary Frank, Laurel Lukaszewski, Dalya Luttwak, Leigh Maddox, Paul Steinkoenig, Bill Wood**. Reception: Saturday, May 17, 4pm.



Paul Steinkoenig, *In Harmony*, welded steel, 42 x 26 x 120 inches

Green Art: Trees, Leaves and Roots, E. Ashley Rooney with Margery E. Goldberg, Schiffer Publishing, Ltd, 1429 Iris Street NW, Washington DC, including **Joan Danziger, Dalya Luttwak, Howard and Mary McCoy, Elizabeth Miller McCue, Lynda Smith-Bugge**.



Lynda Smith-Bugge, *Breaking Open*, walnut, maple, 16 x 16 x 18 inches

Left of Central: Later 20th Century Visual Arts in the Capital City (the inaugural exhibit in the series Concentric Circles of Influence celebrating 350 years of New Jersey's visual arts history), curators Mel Leipzig and Tricia Fagan, The Gallery at Mercer County Community College, West Windsor NJ, January 21–February 20, including **Elizabeth Miller McCue**.

■ *Masterworks 2014: A Shared Vision*, The Popcorn Gallery at Glen Echo Park, 7300 MacArthur Blvd, Glen Echo MD, May 3–June 1, 2014, including **Julie Zirlin**.



Julie Zirlin, *Forgotten*, unglazed clay, 23 x 14 x 4 inches

Portraits of Pop Culture, curated by Michel Reddy-Cooke, Del Ray Artisans, March 1–April 1 2014, including **Carol Morgan**.

■ *Rapid Pulse International Performance Art Festival*, Defibrillator Gallery, 1136 N. Milwaukee Ave, Chicago IL, June 5–8, 2014, including **Linda Hesh**.

Salisbury University Galleries' Palette: A Juried Art Exhibition, Salisbury MD, January 29–February 21, including **Jan Kirsh**.



Jan Kirsh, *Avocado Half*, CFRC, concrete stain, acrylic, 16 x 35 x 29 inches

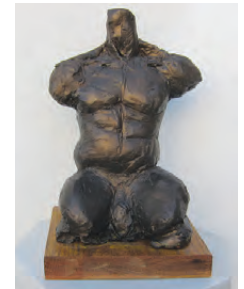
■ *Seventh Biennial Outdoor Sculpture Invitational 2014: Artists in Dialogue with the Landscape*, curated by **Mary and Howard McCoy**, Adkins Arboretum, Ridgely MD, June 1–September 15, 2014, including **Elizabeth Miller McCue, Julia Bloom**. Reception: June 21, 3–5pm.



Greg Braun, *Mascara*, plywood, wood, aluminum, steel, 27 feet x 14 feet x 16 inches

Unnoticed Art Festival, Netherlands, Spring 2014, including **Linda Hesh**. (This is a show with an unusual premise. Artists applied to have an action or installation carried out by volunteers. The show is in the spring but all dates and locations are kept a secret from the public, press and the artists whose work will be executed. Documentation will be published in the fall.)

■ *Washington Watercolor Association Spring Show*, curated by Millie Shott, Friendship Heights Community Center, Chevy Chase MD, February 17–March 17, 2014, including **Carol Morgan**.



Carol Morgan, *Male Torso*, terra cotta, 8 inches high

■ *What Not to Wear*, Luther W. Brady Art Gallery, The George Washington University, MPA Building, 2nd floor, 805 21st Street, NW, Washington DC, April 16–June 27, 2014, including **Joyce Zipperer**.

Ralph Baney

It is with great sadness that we announce the passing of our dear friend and colleague **Ralph Baney**. Ralph was a retired Professor of Art at Dundalk Community College and a long-time member of Baltimore Sculptors and also Washington Sculptors Group.

2014 Marks the 30th Anniversary of the Founding of WSG

The Washington Sculptors Group was established in 1984 by a dedicated group of sculptors and sculpture enthusiasts and lovers to promote an awareness and an understanding of sculpture and foster the exchange of ideas among sculptors, collectors and the general public by organizing frequent events, including exhibitions, artists' panels, presentations, workshops and social gatherings. For thirty years all programs are run by volunteers.

Many of the original seven Board of Directors are still working sculptors and active with the organization including: Philip M Smith, Lea Feinstein, Seymour Gresser, Heidi Lippman, Eric Rudd, and Duncan Tebow. One of the founding members, Leonard Cave is deceased. David Furchgott, who directed the International Sculpture Center at the time, facilitated the first meetings and soon after Joan Danziger and Tom Rooney joined the board of directors. WSG is indebted to the vision and persistence of these early pioneers.

Today, WSG is larger, more diverse and adapting with the times. The definition of "sculpture" is evolving and very inclusive. Temporary venues pop up. Email brings members from around the corner and the world closer. The future of the organization is in the hands of the next generation and looks very bright.

In 2014, WSG plans to celebrate our anniversary on many fronts: three juried sculpture shows, monthly events, 30 for 30 Fundraising Campaign which raised over \$3,000 in three months, three issues of *Washington Sculptors* per year, Website updates. The final event will be an Annual Dinner at American University Museum on November 20, and a 30th Anniversary Panel Discussion on "Sculpture in the Expanding Field" on November 22nd. A video of past work shown in WSG shows over the past 30 years will be shown at the annual dinner.

As WSG members, you help make these events happen by entering the exhibitions, attending events, sending in your news for the *Washington Sculptors* publication, posting your work on the WSG Web Gallery, and volunteering your skills to keep the organization vibrant and relevant.

Help WSG celebrate in 2014 and visit the WSG Calendar for updates to this exciting year's events: <www.washingtonsculptors.org/p_calendar.html>.

— *Pattie Porter Firestone*

30th Anniversary Panel Discussion: "Sculpture in the Expanding Field"

To be held November 22nd at 4pm at the American University Museum.

Offering a wide range of program, one highlight of our Sculpture Now 2014 – WSG 30th Anniversary will be a public discussion by a panel of knowledgeable and respected members of the art world. Moderated by Dr. Betsy Tebow, the panel will examine the field of sculpture within the contexts of installation, performance, architecture and design. Questions will be explored, such as: What are the characteristics of sculptural strategies and practices in past and present? With such diversity how does sculpture make sense today? And, what are the unique challenges for the viewer and the sculptor? Amongst others we want to raise questions how methods and functions of sculpture correspond with contemporary issues and create such a variety of presentation, media, strategies, presentation forms and public outreach.

Since we can expect the field of sculpture to continue to expand the panel discussion seeks for an outlook about the importance of sculpture today.

— *Artemis Herber*

30th Anniversary Pot-Luck Dinner/Meeting

On Wednesday, November 12, 2014 from 6:30-9:00pm, plan to celebrate WSG's 30th Anniversary Annual Pot-Luck Dinner/Meeting at the American University Museum located in the Katzen Arts Center. See the first screening of the 30th Anniversary Video of work from 30 years of WSG sculpture exhibitions. Members will each bring food for eight (8) to share. WSG will provide drinks, paper goods and T-shirts for sale. Partners/spouses are welcome to join us in the celebration. Meet other sculptors of all ages and talk «shop» or just have fun. See you there!

— *Pattie Porter Firestone*

CORRECTION

The portrait image of Rima Schulkind was inadvertently omitted from the Winter 2014 issue's 30th Anniversary Special Interview. Here is the photo of Rima in her studio.



Mike Shaffer



Mike in his studio

MD he majored in general science and math and earned an M.S. in pharmacology in the physiology department at Southern Illinois University. This is where his interest in fine art began, initially as a diversion from hard study. When renovating the house he was occupying, he assembled some leftover scraps of wood into a sculpture entered it in a university-sponsored competition and won a prize. A prescient beginning.

the incredulous stares of other drivers), brought it home, entered it in a competition, and won a \$1000 prize (meeting sculptor Tom Rooney, also a prize winner in that show.)

By 1966, Mike was able to rent space in Rockville where he made small interior design accessories that he sold through furniture stores. This segued into larger sculptural works, which he marketed through interior designers. He also started a sculptural lamp business that lasted only two years, wholesaling through design shows, but his lack of business savvy and other problems made this an economically unsuccessful enterprise.

Beneath a mellow, enigmatic exterior, Mike Shaffer is churning with creative energy. Both his home and large studio contain hundreds of finished and in-progress pieces. They represent 50 years of pursuing ideas explored in one body of work after another. While currently he is primarily a sculptor, he is also a skilled writer of poetry and prose, a masterful painter and a thought-provoking philosopher.

Right after college, and not yet hooked on making serious art, he “fooled around” with Agnes Martin-type abstractions, playing with anything that would make marks on paper.

Growing up in the suburban/rural environment of Cumberland, Maryland, Mike learned many skills from his dad—welding, lathe turning, carpentry, masonry and many of the building trades including plumbing and electrical work. Although lacking formal education in the sciences, his father also imparted a curiosity about solving problems and being self-sufficient which ultimately led Mike to a dual professional career in the sciences and the arts.

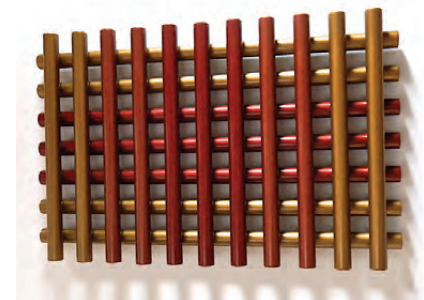
In 1963 Mike traveled with friends (one an architect) to the west coast and back, visiting Frank Lloyd Wright buildings and over a dozen major museums and art centers. At an extended stay with other college contacts he was able to spend time visiting the Art Institute of Chicago, see a lot of “art stuff” and come to the conclusion that the kind of work he saw was something that was “do-able.” He saw sculpture that resonated both aesthetically and logistically with his interests and skills and was soon ready to move on to expressing his own creative imagination.

While art was not part of his growing up, Mike found he had a skill for drawing and in high school enjoyed drawing cartoon characters. At the University of

Two years later, while visiting his folks in Cumberland after returning east to the DC area, Mike made a welded pipes-and-tubes sculpture in their basement. He strapped it to the top of his VW bug (to



Monument to Woods and Trees, reclaimed construction lumber, 12 x 2.5 x 2.5 feet



Room Four, auto lacquer on aluminum, 48 x 32 x 5 inches

To survive financially, Mike worked as a biochemist in a lab for the National



Houses, House Works Series, mixed media on wood, dimensions variable



Great White Way, styrofoam, 48 x 16 x 16 inches

Cancer Institute and in 1970 took a position at the American Chemical Society. In his grid paintings, starting also in the 70s, he explored every possible variation of making lines—working with paint, pencil, charcoal and crayons on paper, canvas and board. This formed the first of many discreet bodies of art. And, repeating history, he entered a piece in a show at the Baltimore Museum of Art, and won another award.

The 80s was a busy decade for Mike: he had his first solo show, at the Jack Ras-

mussen Gallery in DC, moved to Frederick County MD, won another award for a work in a show at MICA, and pretty much singlehandedly spent three years building a studio adjacent to his residence. Claiming that he might have “a little ADD,” he related a long pattern of moving from one body of work to another and then another, estimating that he has produced about 50 disparate groups of work, some numbering in the hundreds of pieces, and recently including video and writing. He calls this process being “erratically purposeful.” Unrestrained creativity is his driving force.

Early in the new century, Mike enhanced “flatness” by adding dimensional components to his wall-hung work. This extended into the conceptual “objets trouvés,” another body of work, combining painting and sculpture.

Most of Mike’s work is abstract, but even though he finds realism to be limiting, for a long time he has been meeting with a group of figurative painters, using a model. A seeming oxymoron, but one among many: in his work there is humor and gravitas, structure and spontaneity, simplicity and complexity, symmetry and asymmetry, wild color combinations and monochromatic work.

Mike joined WSG in 2007 and two years later became our president. He is now in his fifth and final year of exemplary

service. While this commitment made the obvious inroads into his time, he feels the social stimulation and the camaraderie with other sculptors was a valuable trade-off.

Searching the several books he has published for a short poem with which to end this article, I was surprised to find poetry descriptive of places, people and events, but couldn’t find even one about art or emotions (nor one short enough to include.) But from the flyleaf of his book *Chaos X Order = Infinity*, here is a quotation that truly reflects the nature of his imagination:

*A million buzzing ideas,
fidgeting, squirming, striking,
paintings, sculpture, writings,
yearning to break free.*



Self Portrait

Mike recognizes no creative limits.

Laurel Lukaszewski



Laurel in her studio

There is tranquility about Laurel Lukaszewski—her art, her studio and herself—that is immediately apparent. Rather than an urgent inner creativity demanding to be expressed, she has always viewed art as part of her life and had a steady determination since childhood to someday just have her own studio. Not even a certainty about what she would do in it.

Laurel’s mother took her to art museums and surrounded her with art supplies. And at eleven she took her first pottery class at Eagledale Pottery Studio on Bainbridge Island, WA. It was here that she learned to love clay. And because she was not strong enough to use their kick wheel (the only wheel there) she turned to hand building. Fortunately she had the same art teacher in both middle school and high school. She had both exacting standards and high expectations, so Laurel was pushed to do quality work. She moved to Florida in her sophomore year of high school where she took a pottery class, again doing mostly hand building.

After high school she entered Clemson University and then to Florida State University in her junior year. Taking a semester off between the two universities she took art classes at a community college. During this time, she also

traveled in Europe where she immersed herself in its museums and honed her appreciation of art.

Her B.A. in International Affairs and studying Japanese prepared Laurel for her participation in the Japan Exchange Teaching (JET) program. Its dual goal was to teach English, and to present the students and their non-urban families with a favorable first

impression of non-native Japanese—i.e., she was a goodwill ambassador. While in Tanegashima, an art teacher at her assigned school invited Laurel to her ceramic



Hum, black stoneware, tacks, 75 x 62 x 1 inches



Kōchō’s Blossoms, porcelain, 5 inches each

was occasionally able to persuade friends in the art department to fire her pieces. After her M.A. she returned to Bainbridge, and

studio to sort of measure her competence in ceramics—apparently she passed muster, for she was invited to continue to work there every week for two years.

Returning to Florida with a research assistantship in Asian Studies, including Japanese art history and language, she earned an M.A. in Asian Studies. Only being able to work in clay “on the side,” Laurel

to the Eagledale Pottery Studio she had attended at eleven. But now she could use the kick wheel! She remained there for three years, then relocated to Washington DC to work at the Japan-America Society (JAS).

Working full time left no space for clay. After some uninspiring courses in ceramics, Laurel suspended working in clay for two years. As part of her duties at JAS she met an American potter, Willi Singleton, who was showing at the Japanese Embassy. Having also spent time in Japan and Washington State, and learning of her interest in clay, he introduced her to Margaret Boozer’s Red Dirt Studio in Mt. Rainier MD where she became part of the Red Dirt seminar. This led to a three-year active membership in



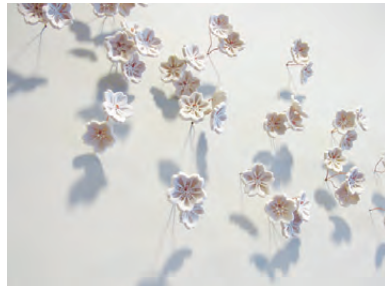
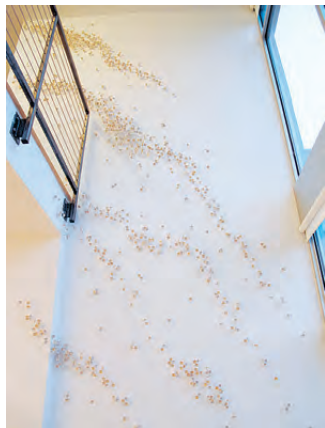
Past Midnight, black stoneware, approx. 18 x 68 x 14 inches

the studio, where she ultimately became Margaret’s studio assistant.

Laurel had kept a journal since she was fourteen, and reading back in it found that she had repeatedly expressed a yearning for a studio. After nine years at the JAS, she left in 2005 to focus on her artwork full-time, and in 2007 became a founding member of Flux Studios in Mt. Rainier, near Red Dirt. In the summer of 2008 she was a guest artist at Seattle’s Pottery Northwest and in 2009 she was the ARTworks artist-in-residence at the Holland Hall School in Tulsa OK.

Until 2005 Laurel had never even tried to

enter her work in a show. Her first was the Alexandria Festival of the Arts where she won an honorable mention. In 2006 the Alexandria Del Ray Artisans show gave her a merit award and major recognition came when WSG *Sculpture Unbound*, juried by Glen Harper, used the image of her entry as the illustration on its invitation postcard. In the Hickok Cole/WPA Art Night 2007 she was the Firm Purchase Winner. She was awarded the *James Renwick Alliance Craft Award of Distinction: Clay* in 2009



Sakura 3020, porcelain cherry blossoms (above, detail); installation (at left) approx. 24" h x 21" w x 2"

Always a doodler, Laurel found that a little extruder she picked up at a craft store allowed her to doodle in 3D. Ultimately these "3D line drawings" grew in size and complexity, becoming her primary expression. These trademark extruded coil sculptures had their first public showing when she was invited to hang some pieces in a very trendy (and well patronized) hair salon in Dupont Circle. And it snowballed: a new gallery in downtown DC, Project 4, offered her work as their second solo show—and Laurel's first. Although she had many smaller pieces of similar design on the walls, the astonishing piece, *Shiroi*, a ceiling-to-floor installation (two stories high) of her intertwined extruded coils, stole the show. A half-page review in the Washington Post by Jessica Dawson began the explosion of her success that is still in full force.

The dual interests of Japanese culture and clay are entwined in her work. Her aesthetic is informed by two concepts. One, *ichigo ichie*,

is exemplified in the Japanese tea ceremony with its demand for perfection in which each presentation must be unique. The other, *mono no aware*, expresses the sadness of things in the shadow of their future absence—as the cherry blossoms are at their most beautiful just before the blossoms fall and they die. As a member of the board of the National Cherry Blossom Festival for the past twelve years, Laurel served on the committee to select the official artwork for the festival. And her second solo at Project 4 consisted

of *Sakura*, 3,020 porcelain cherry blossoms scattered on the floors and walls. (This was the number of cherry trees given to Washington by Tokyo in 1912.) Using vegetable cutters purchased in Tokyo's wholesale restaurant district

for the basic configurations, she individualized each blossom by adding textures and varying their shapes. The exhibit traveled to Bainbridge and Norfolk.

In addition to great variations in the size, shape and color of her coil sculpture, another frequently used device in Laurel's work is repetition: both the Japanese aesthetic and her love for nature's repetitions and imperfections has produced a series of wall-hung sculpture with shapes repeated, often ascending or descending in size. As a scuba diver, she was impressed with the many varieties of coral formations. These shapes and patterns are now discernable in many of her pieces. The "big picture"

for her resides in the subtle variations and imperfections in her work that she sees as providing their dynamic energy. When she tried using plastic coils instead of porcelain she found in their absolute and pristine regularity an utter deadness.

Still living in the same apartment which she and her husband Keith moved into when they came to DC, they are currently looking for a house, with a workspace. However Laurel intends to continue participating in a studio with other artists for the interaction and stimulation she has come to enjoy.

Laurel has served on a number of nonprofit boards including the Washington Sculptors Group, the National Cherry Blossom Festival and the Washington Project for the Arts Artist Council. Her future plans



Winter, porcelain, steel, approx. 120 x 16 x 16 inches

presage no great changes in her life and career—making art and remaining on the Cherry Blossom Festival board. She has several upcoming shows with other artists. (See listing under Member Shows for details.)

Laurel's is a joyous career. From a childhood dream of a studio, with no clue about why or what, and from even her recent connection with Red Dirt Studio with no idea of ever showing her work at a gallery, the past eight years have been a thrilling joy ride.

Laurel had kept a journal since she was fourteen,

and reading back in it found that she had repeatedly

expressed a yearning for a studio.



Alonzo Davis, *Flora Pollen Maker*, mixed media, 12 x 10 x 20 inches



Annie Ferrar, *Zoe, flowers*, found objects, and latex paint on wood, 96 x 36 inches



Artemis Herber, *Stems*, acrylic on corrugated cardboard, 80 x 100 inches



Ruth Lozner, *the (De)flowering of Teresa*, doll parts, mirror, window, wood, 18 x 22 x 6 inches



Matt Hollis, *Flames Fanned*, silk flowers, thread, fabric, cherry branch 2.5 x 3.5 feet



Craig Schaffer, *Appeeling*, painted bronze, 15 x 18 x 7 inches



Elizabeth Burger, *Seeded*, seeds, 26 x 26 inches



June Linowitz, *Elation*, polystyrene, wood, plaster, metal wire, encaustic, glass beads, 24 x 8.75 x 6.25 inches



Penny Jacoby, *Descent*, acrylics on polystyrene 35.75 x 29.75 x 7.5 inches

Louloudi

Exhibition sponsored by Washington Sculptors Group at The Athenaeum, Alexandria VA, March 20–May 4, 2014 (images on this page and next page)

Juror's Statement

When I met with members of the Washington Sculptors Group one warm and sunny Sunday afternoon to discuss a theme and settle on a title for this show, it wasn't long before the word *louloudi* (Greek for flower or to bloom) was floating around the table and everyone agreed that it was a concept worth interpreting by way of this group exhibition. The committee expressed that they wanted the idea of the flower form or the act of flowering to be loosely interpreted by both myself as the juror and the artists who would be submitting for the exhibition.

As the guidelines for the exhibition were being hashed out, my thoughts drifted to my garden and my own thoughts on flowers and the relationship I have with them in my personal life. I looked forward to receiving the submissions and knew that the process of selecting the works for this exhibition would be a feast for the eyes as well as a vehicle to help broaden the way I conceptualize nature and form.

A few artists chose to interpret the idea of a flower literally while others took a purely poetic, abstract or conceptual approach to conveying floral forms in all their quiet beauty. Still other artists evoked the idea of other parts of the flower, such as leave or stems and I was invited to imagine that I was Alice in Wonderland wandering among towering blades of grass, or looking upon some unearthly fantasy flower. Some artists focused on what could be imagined as the process of decay in plants and the evidence of their existence that remains long after these natural forms have broken down during the natural cycle of the changing seasons.

Some artists approached the idea of the blooming process and the flower with humor and slight edge that evoked childhood memories in me of the 1960's movie *Little Shop of Horrors* or the confusing and sometimes painful process of self discovery and moving into womanhood. Ultimately, through the works of these artists, I came to a better understanding of how nature and its forms can represent a macrocosm/microcosm, as well as a metaphor for the human experience.

— Renée Stout

Renée Stout received her BFA from Carnegie Mellon University in 1980. Based in Washington DC, she is the recipient of awards from the Joan Mitchell Foundation, the Pollock-Krasner Foundation and the Louis Comfort Tiffany Foundation. Stout has shown throughout the U.S. and her work is in several national and international museums.

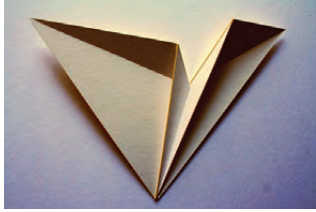


Renée Stout (left) at the artists reception.

Louloudi (cont.)



Gordon Lyon, *Constructivist Flower*, welded sheet steel and wood, 21 x 8 x 5.5 inches



Greg Braun, *Fleur de lis*, gypsum drywall, latex paint, 30 x 39 x 6 inches



Barbara Kobylnska, *Pink Leaf*, clay relief with recycled metal pieces, 16 x 8 x 2 inches



Elsabé Dixon, *Silk Tapestry*, worm spun silk, 8 x 3 feet



Jaclyn Martin, *Leaf*, copper wire, copper tube, silver wire, glass beads, solder, 38 x 23 x 22 inches



Joel D'Orazio, *Wall Urchin*, flexible plastic piping, cable ties and polyethylene tubing, 65 x 38 x 23 inches



Judith Pratt, *Hybrid #1*, acrylic and graphite on paper and foam core, 38 x 24 x 18 inches



Donna McCullough, *Daphne*, steel and aluminum screening, 34 x 21 x 12 inches



Mimi Frank, *Inceptum finis est' (The beginning forshadows the end)*, wax over welded steel, 18 x 8 x 6 inches



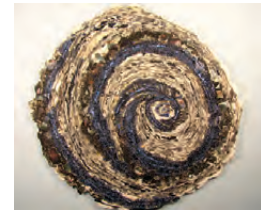
Julia Bloom, *Star*, sticks, wire, iron paint, rust, 46 x 20 x 12 inches



Barbara Kobylnska, *Brown Gold Leaf*, relief with recycled metal pieces, 12 x 11 x 2 inches



Khahn Le, *She was Lost*, gold and silver paint, acrylic jewels, metallic sequins, and archival pigment print on paper, 40.5 x 28.5 x .375 inches



Marilyn Geldzahler, *Ominous Bloom*, polyurethane foam and mixed media, 33 x 33 inches



May Britton, *Growth Series: Shadow Blossom*, mixed media, 56 x 26 x 26 inches



Mike Shaffer, *Power Flower*, light bulbs, dust mop fabric, vinyl, wood, acrylic coatings, 24 x 18 x 5 inches



Mike Shaffer, *Les Fleur Noir*, vines, tar paper, acrylic coatings, 27 x 28 x 7 inches



Pattie Porter Firestone, *Flowering in 3-D*, plastic and aluminum, 36 x 36 x 2 inches

2014 Programs *continued from page 1*

advocated by the conceptual artist and sculptor, Joseph Beuys. This workshop will offer hands on and self-referential exercises.

Don't miss the following exhibitions

Jae Ko: *Recent Work*, Marsha Mateyka Gallery, 2012 R Street NW, Washington DC 20009, April 5 – May 17, 2014.

YURIKO YAMAGUCHI / *Interconnected: Science, Nature, and Technologies*, Adamson Gallery, 1515 Fourteenth Street NW, Suite 301, Washington DC 20005, April 11 - June 14, 2014.



Sculpture by Jae Ko (image provided by the artist)

Ads

Landsculpture Studio is searching for a new member. The 2000-square-foot studio has been in existence since 1999. It is located in Beltsville, MD 20705 (about 4 miles north of the U of MD, College Park campus). The coop has 7 members, Donna McCullough, Mike Sirvet, Nancy Frankel, Katie Gates, Phil Smith, Richard Binder, and Sam Noto. Our next-door neighbor is Craig Schaffer, a current WSG board member.

The current rent is \$255 per month and is available 24/7 to each member. The space has full heat, light and power (110 & 220) and there is also a large air compressor, plasma cutter, MIG, TIG, Stick and Oxy/Ace tools. Contact Sam Noto at <samnoto@aol.com> or call 240-893-7827.

Check out the Salem Art Works (SAW), which is a 501(c)(3) nonprofit art center and sculpture park located in rural Upstate New York. Founded in 2005 by artist Anthony Cafritz, Salem Art Works is dedicated to supporting both emerging and established artists in the creation of new and progressive work, as well as promoting the understanding and appreciation of contemporary art within the region.

This summer SAW offers a variety of workshops in multiple disciplines. Instructors are regional and national artists who give students plenty of time and space to experiment with the new skills and artistic processes learned. Classes are held in SAW's workspaces as well as throughout the unique landscape. With workshops available for students of all levels and ages, SAW is the perfect place to continue education and training or to start learning a new art form.

The summer 2014 Course Catalog is available online:
<www.salemartworks.org>

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



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