

MEMBER NEWS

Events that are likely to be available after publication will be marked with a ■.



Elizabeth Miller McCue, *Flowers in the Field*, 240 cut and sanded recycled plastic bottles mounted on 12" stainless steel rods, acrylic beads. Site – 9 x 540 x 324 inches; individual flower – 12 x 5.75 x 5.75 inches. Photo credit Christina Goldberg/Sculpture Grounds

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

■ **Alan Binstock**, "Ribbon of Life" (resin, glass, stainless steel) installed in a Hyattsville pedestrian plaza at University Town Center in early April 2016.

■ **Julia Bloom**, Susan Hostetler, *The Beauty of Inflections*, Athenaeum, 201 Prince St, Alexandria VA, June 18–July 31, 2016. Opening Reception: June 18, 4 pm.

■ **Stephanie Firestone**, *Influences*, Stephanie Firestone Sculptures, Peter Haikalis Paintings, TaBois Galerie, Regency at McLean Suite 113, 1800 Old Meadow Rd, McLean VA, March 13–June 30, 2016.

■ **Helen Glazer**, Sondheim Prize Semi-Finalist, curators Tim Griffin, Rujeko Hockley, Mia Locks, Artscape 2016, Decker and Meyerhoff Galleries at Maryland Institute College of Art, Baltimore MD, July 14–31, 2016. Opening reception: Thursday, July 14, 6–9 pm.

■ **Carol Brown Goldberg**, *Extravagant Edens*, Addison/Ripley Fine Art, 1670 Wisconsin Avenue NW, Washington DC, March 11–April 16, 2016.



Carol Brown Goldberg, *The Garden of Enkidu*, acrylic on canvas, 36 x 24 inches

2016 WSG Programs & Exhibitions

Micro-Monuments Exhibition in DC May 27–October 15, 2016

Center for Hellenic Studies
3100 Whitehaven Street, NW
Washington, DC

Parking available on-site and on
Whitehaven Street, NW

**Opening Reception:
Friday, May 27
7–9 pm, Main Building**

"Monuments in Flux" Panel Discussion

A Companion Event to the *Micro-Monuments*
Exhibition, and Precedes the Opening

Center for Hellenic Studies
(same address as above)

**Friday, May 27
5:30–6:30 pm, House A**

Both Events are Free and Open to the Public.
See page 5 for details.

Sculpture Now 2016: Cartes Blanches

June 25–July 30, 2016

Reception: Saturday, July 2

Delaplaine Visual Arts Education Center,
Frederick MD

See page 10 for history of *Sculpture Now*
exhibitions.

ARTINA 2016 – Art in Nature Sculpture Park

June 30–September 30, 2016

Sandy Spring Museum
17901 Bentley Rd, Sandy Spring MD

**Opening Reception: June 30,
6:30–9:00 pm**

6:30 pm Opening Ceremony titled
"Medicine Wheel" performed by
Eve Hennessee.

See page 11 for description.

Artist Salon at Greg Braun

2 Winslow Road, Hartwood VA 24006
Date in September to be announced.

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The Washington Sculptors Group, founded in 1984, promotes an awareness and an understanding of sculpture and fosters the exchange of ideas among sculptors, collectors, and the general public through: sponsorship of frequent events, including artists' panels, presentations, workshops, and social gatherings; co-sponsorship of programs with museums and other art groups; and organization of professionally curated exhibitions in museums and alternative spaces in the Washington area and beyond. The work of WSG is carried out by its Board of Directors, along with its nearly 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 2016" 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. *You may also use the online form. 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.

The Washington Sculptor Periodical

Issued three times a year. Deadlines April 10, August 10, and December 10. Send information to membernews@washingtonsculptors.org. See the website for information on submitting visual materials.

Yahoo Group

A forum for members, collectors and all those interested in three-dimensional media to share information, get technical advice, and 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
email: info@washingtonsculptors.org tel: (202) 686-8696
website: www.washingtonsculptors.org





Jan Kirsh, *Pomegranate Halves*, bonded marble, 6 x 10 x 3 inches

■ **Jan Kirsh**, *RIPE! Fruit and Vegetable Perspectives*, Maryland Hall for the Creative Arts, 801 Chase Street Annapolis MD, September 10–October 29, 2016. Opening reception Thursday, September 15, 5:30–7 pm.

■ **Kari Minnick** has moved her glass studio from Maryland to Southern Oregon.



Kari Minnick, *Storm Surge #1*, kilnformed glass and vitreous paint, 15 x 9 x 1.5 inches

Howard and Mary McCoy collaborating with scientist and tree advocate Joan Maloof, *The Standing People*, with performance by Sandra Kammann, Washington College's Sandbox Initiative, 107 S. Cross St., Chestertown MD, April 22–May 20, 2016.

■ **Elizabeth Miller McCue**, solo exhibition, Sidetracks Art Gallery, New Hope PA, June 11–July 30, 2016. Opening: Saturday, June 11, 6–9 pm.

■ **John Schaffner**, *SWARM: Invasion of the Insects*, Annamarie Sculpture Garden & Art Center, Solomons MD, May 20–Aug 28, 2016. Opening: May 20, 6–9 pm.

John Schaffner, *When Thoughts become Art*, Annamarie Sculpture Garden & Art Center, Solomons MD, October 25, 2015–March 25, 2016.



Howard & Mary McCoy, *Zen Oysters* (foreground), oyster shells from Native American midden, 9 feet 4 inches diameter, and *Acorn Ring*, acorn caps, 9 feet diameter

■ **Lynda Smith-Bügge**, Don Black, Josie Tilton, *Dancing Through Color*, Shenandoah Arts Council, 811 Loudon Street, Winchester VA, May 6–28, 2016.

Paula Stern, *After the Holocaust*, curated by Irene Gavin, JCCNV Fine Arts, Bodzin Art Gallery, Jewish Community Center of Northern Virginia, 8900 Little River Turnpike, Fairfax VA, April 5–May 19, 2016.



Paula Stern, *Kitchen Muse*, mixed media, 30.25 x 10.25 x 8 inches

Stephanie Williams, sculptural costuming for Antonin Artaud's radio play *To Have Done with The Judgment Of God*, DC Arts Center, 2438 18th Street NW, Washington DC, Fridays and Saturdays at 7:30, April 15–May 7, 2016.



Stephanie Williams, *Body Suit Costume* for Antonin Artaud's *To Be Done With the Judgment of God* (Directed by B. Stanley), fabric body suit, fabric remnants, thread, latex, 6 x 2 x 1 feet



Alan Binstock, *Ribbon of Life*, stainless steel, resin and glass, 40 x 40 x 180 inches



Stephanie Firestone, *Female Standing*, limited edition cold cast from solid bronze original, 9 x 5 x 3.5 inches

member news continues on page 4



John Schaffner



John Schaffner, *A Swarm of Rare VW Beetles*, mixed media, 6 x16 x14 inches



Helen Glazer, *Canada Glacier from Lake Fryxell* – screenshot of 3D file

Group Shows

■ *Art in Nature*, Sandy Spring Museum, 17901 Bentley Road, Sandy Spring MD, June 30–September 30, 2016, including **Allan Arp, c.I. bigelow, Jeff Chyatte, Eve Hennessa, Jin Lee, Darcy Meeker, Vanessa Niederstrasser, Salvatore Pirrone, Mike Shaffer, Diane Szczepaniak, Fabiola Alvarez Yurcisin**. Opening reception: June 30, 6:30–9 pm.

■ *Micro-Monuments*, Harvard University Center for Hellenic Studies, 3100 Whitehaven Street, NW, Washington DC, May 27–October 15, 2016, including **Julia Bloom, Greg Braun, Elsabé Dixon, Stephanie H. Firestone, Felicia Glidden, Carol B. Goldberg, Tom Greaves, Edel Gregan, Jonathan Guyer, Kelly Lorraine Hendrickson, Jin Lee, Leigh Maddox, Jaqueline Maggi, James Mallos, Kass McGowan, Elizabeth Miller McCue, Jim Paulsen, Tatyana Schremko, Mike Shaffer, Lynda Smith-Bügge, Garret Strang, Lawrence S. Watson, Fabiola Alvarez Yurcisin**. Opening reception: Friday, May 27, 7–9 pm.

■ *Outdoor Sculpture Invitational: Artists in Dialogue with the Landscape*, site-specific installation curated by **Howard and Mary McCoy**, Adkins Arboretum, Ridgely MD, June 6–September 30, 2016, including **Julia Bloom, Gary Irby, Elizabeth McCue**. Opening reception: Saturday, June 25, 3–5 pm.

■ *Sculpture Festival*, curated by Jennifer Miller, Tyler Center for the Arts, Tyler State Park, Richboro PA, permanent installation of sterile clematis in the sculpture grounds surrounding Tyler Center for the Arts, including **Elizabeth Miller McCue**.

■ *Sculpture Now 2016: Cartes Blanches*, juried by John Shipman, sponsored by WSG, Delaplaine Visual Arts Education Center (DVAEC), 40 South Carroll St, Frederick MD, June 25–July 30, 2016, including **Lynda Andrews-Barry, Allen Arp, c.I. bigelow & Kass McGowan, Janet Brome, Christopher Corson, John Costanza, Paul Daniel, Michelle Dickson, Annie Farrar, Stephanie H. Firestone, Helen Glazer, Judith Goodman, Eve Hennessa, Artemis Herber, Alyssa Imes, Jan Kirsh, David Knopp, Jeremy Kunkel, Allen Linder, Ruth Lozner, Rosemary Luckett, Samuel Miller, Iris Posner, Brian Reed, Mike Shaffer, Virginia Sperry, Diane Szczepaniak, Joyce Zipperer, Julie Zurlin**. Reception: Saturday, July 2, 3–5 pm.

■ *Sculpture Showcase*, Sculpture Grounds + Studio 80, Old Lyme CT, June 2015 through 2016, including **Elizabeth Miller McCue**. Opening reception: Friday, June 10, 5–8 pm.

■ *Sondheim Prize semi-finalist exhibition for Artscape 2016*, curated by Tim Griffin, Rujeko Hockley, and Mia Locks, Decker and Meyerhoff Galleries, Maryland Institute College of Art, Baltimore MD, July 15–31, 2016, including **Helen Glazer**. Opening reception: July 14, 6–9 pm.

Slipstream, Takoma Park Community Center, Takoma Park MD, March 2016, including **Julia Bloom**.



Julia Bloom, *Slipstream*, sticks, wire, paint

■ *Turf and Terrain*, 2016 Arts in Foggy Bottom Outdoor Sculpture Biennial, curated by Danielle O'Steen, May 14–October 22, 2016, including **Brian Davis, Rob Hackett, Julie Zirlin**.

A Wicked Good Juried Exhibition of Contemporary Art, The Boston Biennial 4, Atlantic Works Gallery, East Boston MA, April 9–24, 2016, including **Artemis Herber**.



Julie Zirlin, *Untitled*, clay, high fired in a reduction and soda kiln, 24 x 24 inches

“Monuments in Flux”

Panel Discussion

The Washington Sculptors Group and The Center for Hellenic Studies (CHS) are pleased to jointly present this panel discussion in conjunction with the U.S. opening of the *Micro-Monuments* exhibition at the CHS campus after its international launch at the Salzland Museum in Saxony-Anhalt, Germany. While the exhibition highlights the interpretation of monuments by 23 Washington Sculptors Group artists, the “Monuments in Flux” panel discussion serves as a companion event to the exhibition, offering a historical and contemporary inquiry into the ongoing value of monuments in global societies today.

About the Panelists

Paul M. Farber, PhD, is a scholar and curator based in Philadelphia. He is currently a Postdoctoral Writing Fellow at Haverford College. Farber is also a founding co-curator and director of “Monument Lab: Creative Speculations for Philadelphia,” which premiered last year at Philadelphia’s City Hall.

Artemis Herber completed her MFA in Painting and Arts Education at the University of Paderborn in Germany. Herber is currently the President of the Washington Sculptors Group, and is a member of the Royal British Society of Sculptors. **Kenneth Lum** resides in Philadelphia, where he is a professor in the School of Design at the University of Pennsylvania. Lum has exhibited widely, including in the São Paulo Biennial (1998), Shanghai Biennale (2000), Documenta 11 (2002), the Istanbul Biennial (2007), the Gwangju Biennale (2008), Moscow Biennial 2011, and the Whitney Biennial 2014.

Sven Schipporeit, PhD, Heidelberg University, teaches at the University of Vienna. A classical archaeologist, his main focus lies on the interaction between religion, imagery, architecture, urban development, and society, from archaic Greece to early Imperial Rome. **Svenja Müller-Schipporeit, PhD**, received her degree from Heidelberg University, and studied Classical Archaeology, Greek Philology, and Ancient History in Berlin and Heidelberg. She teaches at Vienna University. Her research interests lie in the relation of topography, urban and rural landscape, religion and cults, mentality, and social structures in ancient societies.

About the Moderator

Elsabé Dixon is a conceptual artist working primarily with live organisms, in particular *Bombyx mori* (silkworms). Dixon has participated in artist presentations at the Textile Museum as well as the Smithsonian, Freer, and Sackler museums in Washington, D.C. Dixon received her BFA in Art from the University of Averett and her MFA from George Mason University. She is Vice President of the Washington Sculptors Group.

About the Center for Hellenic Studies

Harvard University’s Center for Hellenic Studies was founded in Washington, D.C., in 1960 “exclusively for the establishment of an educational center in the field of Hellenic Studies designed to rediscover the humanism of the Hellenic Greeks.” Paul Mellon and Bernard Knox expressed their hopes that the Center would serve as a model for other institutions and “give a fresh impetus but also a new direction to the study of Greek and hence to its effect on our own age.”

About the Washington Sculptors Group

The Washington Sculptors Group is a volunteer, non-profit organization dedicated to promoting awareness of sculpture and fostering exchanges among sculptors, sculpture enthusiasts, and the public. Visit www.washingtonsculptors.org to join WSG, to view the Web Gallery of members’ work, and to receive *The Washington Sculptor*.

Foggy Bottom Fifth Outdoor Sculpture Biennial

The 2016 Arts in Foggy Bottom Outdoor Sculpture Biennial, *Turf and Terrain*, is on View May 14–October 22. This exhibition, selected by Washington-based curator **Danielle O’Steen**, features 13 new contemporary sculptures; new media installations; and performances by 14 local, regional, and international artists. All works are displayed in front of private homes throughout the Foggy Bottom Historic District, between 24th and 26th Streets NW, and H and K Streets NW. The six-month exhibition is free and open to the public.

Turf and Terrain features site-responsive artworks that range from the figural, the abstract, and even the fantastical. With the combined efforts of the show’s curator, emerging and established artists, and Foggy Bottom residents, this exhibition highlights the history of this unique neighborhood, its vibrant present, and its imagined future.

In Memory of Rima Schulkind

We mourn the death of Rima Schulkind, who started the *Washington Sculptor* in 2000. For 16 years she highlighted two WSG members in each issue. The day of her death, her daughter wrote: *Although Rima would have scoffed at any such suggestion of cosmic design we, her children and husband, find it quite appropriate that torrential rain and tornado warnings have followed on the heels of her death today, February 24, 2016. The heavens and we are weeping. Rima died peacefully in her sleep. Thanks to all who have sent their good wishes. We will be holding a celebration of Rima’s life when the weather warms.*

The week before Rima died, I had the privilege of collaborating on Rima’s last sculpture. Her extruded clay forms enlivened my burled maple sculpture. Even to the last of her life, Rima insisted on a particular finish and placement of her extrusions.

Rima began her arts career as a ceramist. After many years of working in Plexiglas, neon, steel, cement, wood, and paper maché, she returned to clay. Her work was nonrepresentational, making reference to her perception of a threatening, fragmented world and a need to keep chaos at bay. In addition to her creative focus, she was involved in many social and political causes and taught in a variety of venues.

Rima was a founding member of The First Sunday Women Artists, which has been meeting in the Washington DC area for over 23 years. In the 1970s, some of the founding members met at the Washington Women’s Art Center and other venues to exchange ideas and further their art careers.

One friend said, “Whenever I was with her I would be a bit on the edge of my seat as I watched her eyes and cheeks and mouth twinkle, displaying a feistiness, and I knew I would be soon laughing...often at something outlandish and right on.”

We miss her.

— Lynda Smith-Bügge



Nizette Brennan



Brennan's studio at the Cathedral stoneyard, NE Washington, D.C.



Rockledge Sculpture Gardens, *Pi and Path*: artist designed benches, paths, sculptures, steps, walls, and water features

In front of Nizette Brennan's house in Kensington is a large stone pencil (9 H) writing on a slab of slate. She is one of the few sculptors in the area that works in stone, usually limestone, for carving and locally quarried bedrock for her land art and sculpture gardens. At the time when Nizette was an undergraduate studying at the University of Maryland in College Park, the art department was a center of activity in stone carving. She became dedicated to working in stone when she first picked up a hammer and chisel. Stone continues to be her preferred medium because it is perfect for public art, it keeps her connected to the earth, and because of its importance in the history of art.

After graduating with a BFA, Nizette continued her work on the Greek islands of Naxos and Paros using the local marble. Reading the letters of Michelangelo, she was led to the Tuscan town of Pietrasanta. Because of the quality of the artisans and of the marble, Pietrasanta is a gathering place for sculptors from all over the world. Nizette worked there for four years, and came to know Isamu Noguchi, a preeminent Japanese-American sculptor. He invited her to work with him at his sculpture garden and museum in Long Island City. She continued her own efforts as well, and received the Sculpture Award from the American Academy and Institute of

Arts and Letters in New York City, presented to her by Louise Nevelson.

After 10 years, she returned to the Washington, D.C., area and became affiliated

with the sculptors and masons who were working on the National Cathedral. She rented studio space in the Cathedral stoneyard, in northeast D.C. for some 20 years, where she designed and produced public

Stone continues to be her preferred medium because it is perfect for public art, it keeps her connected to the earth, and because of its importance in the history of art.



Zen Zag, a plaza sculpture: carved limestone, recycling water source with stream and slate benches

and private sculpture gardens, fountains, and plazas which combine stone, flowing water, earthworks, land art, functional hardscape elements, and vegetation. In particular, she was awarded a commission from the Art-in-Architecture program of the GSA for a federal building in Knoxville, TN.

Locally her work includes the “Rockledge Sculpture Gardens” in Bethesda and the “Solar Farm” at the Agricultural History Farm Park in Derwood, Montgomery County. A little farther away, her work *Zen-Zag* is at the corporate headquarters of Cover Girl products in Cockeysville, MD. Twenty-eight handcarved pieces comprise her pool and fountain sculpture, *The Bathers*, in Philadelphia.

Nizette is a founding member of the Washington Sculptors Group, and believes that the artist’s involvement in the advancement of the profession of sculpture is essential at all levels: in government, on the boards of art museums and organizations, on the juries for exhibits and awards, and in the public and private marketplaces.



The Bathers, 28 carved limestone “waves” follow the 100 foot length of the pool in a Philadelphia mall



Rockville Land Art Environment: crowns the hill entering the city and spells out R-o-c-k-v-i-l-l-e using monoliths quarried nearby

All sculpture and images © Nizette Brennan.

Plan Ahead When Installing Outdoor Sculpture

In sculpture parks like Storm King and Grounds for Sculpture, large outdoor sculptures are usually placed on concrete bases or in open areas large enough or otherwise suitable to assure that they remain safe and out of harm’s way; but this may not be practical for short-term exhibitions. Sometimes venues place works on existing platforms or bases of concrete or wood to isolate them from contact, or otherwise lift them above grassy fields or other troublesome ground levels. When works are placed in an open field setting, for example, not all exhibitors have staff and equipment capable of safely maintaining grounds and close-by vegetation. Another consideration related to the setting is whether it will be in an area that is supervised or “wide open” to the public, as in many parks.

Considerations for the sculptor include the use of an underlayment of impervious materials, such as plastic sheeting held in place with decorative stones, marble or wood chips, gravel or mulch, for example, to prevent plant growth that even in a month or so could become unsightly. When works are placed in such a way that the surrounding area cannot be easily cared for by crews with mowers or other equipment, or when they are in secluded or high-traffic areas, they are especially vulnerable and may be damaged and need to be removed from exhibitions early.

Remember that public art is exactly that—public—and, as pointed out in most calls for entry, should be constructed to withstand severe weather conditions as well as occasional contact with a public that may include children of all ages. In the late ’70s, I set up a long, low grid made of pipes and tubes in a downtown D.C. park-like area, which very soon was discovered by some inner city kids in need of something to climb on. As a result, the work collapsed in just a few days, and was not able to be repaired. In a more recent incident, grounds crews’ mowers collided with a work, leaving black tire marks and bent metal.

Many solutions are possible, of course,

OUTDOOR SCULPTURE continues on page 12

Judith Pratt and Fabiola Alvarez Yurcin

CONTAINMENT/RELEASE

Installation at the Popcorn Gallery,
Glen Echo, MD, April 2–May 8, 2016
Art Walk Reception held Friday, May 6

ED: Tell me a little about your studio practice and your approach to using materials as an artist. (ED=Elsabé Dixon; JP=Judith Pratt; FY= Fabiola Alvarez Yurcin)

JP: I like to choose materials that push past the customary boundaries of painting, drawing, and sculpture. Cross-disciplinary practices in art have expanded possibilities for so many artists, and I heartily endorse that freedom as our work evolves in the studio. The practice also supports what is already relevant about our culture as well as global culture at this point in time.

I start with supports made of wood, paper, and foam core. They become the underlying armatures for materials such as aluminum, paper, synthetic polymer paint, graphite, wire, and an expanding range of commonplace materials that permeate our culture and are found at hardware stores. The unconventional qualities of the materials reinforce experimentation with structure,



Judith Pratt, photo by David Lincoln

as well as provide maximum flexibility with regard to the sense of movement and gestural impact. The search for new sculptural possibilities is a constant goal driving me with the work. While finding new ways to combine subjects, genres, and materials is an important part of the process, it is also the connection sparked between the viewer and the work that is key.



Homeland Security Advisory System, aluminum, acrylic paint, colored ribbons and string, dimensions varied

FY: The materials drive my practice. My studio practice is organic. I know that the outcome of my making will be an object, but I am open to possibilities. Weaving has been central to the way I make surfaces and forms. I only use artificial materials to weave, and it is important that they are the remnants of our constant technological evolution.

ED: How did you find a Segway for collaboration with one another?

JP: Fabiola and I just showed up at the Popcorn Gallery one afternoon in March and started to exchange ideas about how to install the work. From the start, it was very easy to see the “containment” qualities in Fabiola’s work and the “release” nature in mine. Since the Popcorn Gallery is one of



Saturated Fish Net, fish net, video tape, electrical tape, cardboard and pins, dimensions varied

the great non - “white cube” gallery spaces in the D.C. area, with curved walls and multiple rows of windows, we immediately let the space speak for itself about where work should be installed. It was a great collaboration, and one of the most productive parts of it was having Fabiola offer suggestions about installing my work. One piece in particular did not fit in the vertical 8’ high wall space, so Fabiola suggested that I just turn it sideways and reinstall it that way. Reimagining and reinstalling the piece worked beautifully! It was a very liberating experience!

FY: Working with Judith was easy and productive. We both have a strong sense of how our work exists in space. We helped each other find the best places to install our work. We had each other’s best interest at heart. My round net piece took a couple of different forms. When I finally hung it on the wall, Judith’s suggestions opened me to explore and ultimately to let go of the idea I initially had of the piece. I was able to find the balance the piece needed.



Fragment #1, aluminum and synthetic polymer paint on wood support, 1 x 6 x 1 feet

ED: Please describe your themes and how they function with your objects and the Popcorn Gallery's physical space.

JP: My work has always involved an assemblage process that addresses basic issues of movement and gesture—physical as well as psychological. I also like to be challenged by the specific properties of different materials (e.g. aluminum, fiberglass, fabric, etc.). My favorite part of the process with



Donate your Finger Prints, clear duralar, transparency film, electrical tape, duck tape, black and red ink, dimensions varied

the work is when the materials are in control 50% of the time, and when I'm in control 50% of the time. That seems to be an ideal, honest relationship in the studio. Change is

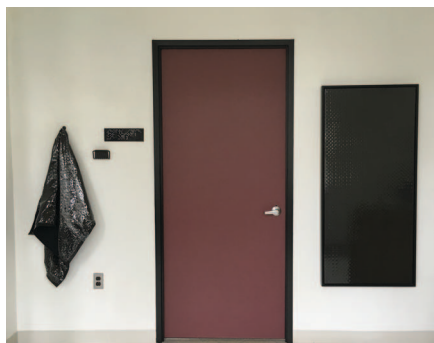


Reimagined Axis with Fragment #2, Electric Drill, and Fire Alarm, aluminum, Arches paper, synthetic polymer paint, graphite, and carbon fiber rods on wood supports with pedestal, electric drill, and fire alarm, 7.5 x 15 x 1.5 feet



Fabiola Alvarez Yurcisin

important to me in the studio, too. I generally do not like to do work in a series. It can easily become a repetitive, dead process, so expanding possibilities to include performance and video would be welcome as I go forward. While some form of narrative in art is inescapable, it usually stays in the background on a more subdued level in my work. I would heartily recommend the Popcorn



Showers Inside For External Use Only, 2x3 lego plates, fabric, black soap, aluminum soap holder, wood frame, VHS cassette, dimensions varied



Installation #9, aluminum and synthetic polymer paint on PCV board and wooden support, 6.5 x 2 x 2 feet

Gallery to other artists, and definitely suggest that they visit the space so its unique qualities are understood. Also, working with Meredith Forster and her staff at Glen Echo was one of the most professional experiences I've had with a gallery. That speaks volumes right there.

FY: Having a space with natural light and curved walls was refreshing. I was able to use the windows and the door to the back room as part of my work. It helped me think of other ways to create an experience for the viewer. The first time I visited the space, I was concerned with how I would make it work. But after thinking of ways to work WITH the space, instead of trying to put my work ON the space, everything started to fall into place. The space supported the title of the show nicely—*CONTAINEMENT/RELEASE*. You can see the work from different viewpoints, adding depth to the experience.

ED: Where do you see your work today? Installation, performance, narrative? And with which visual artists do you associate your dialogues in both material and philosophical terms?

JP: Right now, the work of Lynda Benglis, Shinique Smith, and Louise Bourgeois are very much on my mind. I love their fearlessness with the subject of their work, and their total respect for the validity of art as an expressive medium as they continue to push—or in the case of Ms. Bourgeois, have pushed—art's boundaries

ED: What did you think of the Popcorn gallery? Would you recommend it to other artists?

FY: It was so wonderful to work with all the staff at Glen Echo. They understood how important it is to give the artist space and support. They communicated clearly with us. Meredith Forster and Allison Mah were wonderful to work with.

Sculpture Now 2016: Cartes Blanches Exhibition

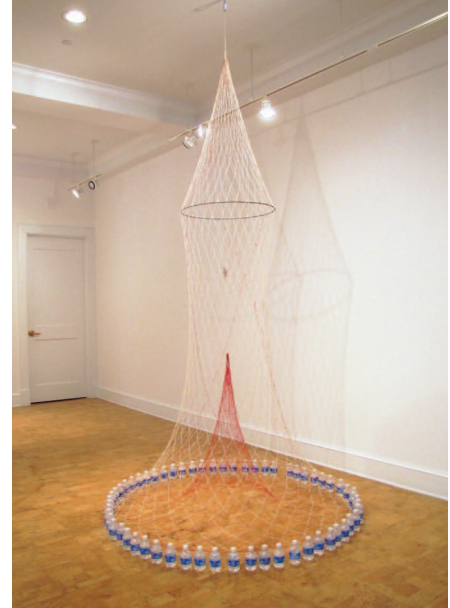
From June 25 to July 30, 2016, *Sculpture Now 2016* will take place at Delaplaine Visual Arts Education Center, 40 South Carroll Street, Frederick, MD, in the East and West Galleries. The opening reception will take place Saturday, July 2, 2016, 3–5pm, during which the annual Tom Rooney Award for Excellence in Sculpture will be presented. Images of sculptures selected for this exhibition will be showcased in the Fall 2016 newsletter.

Cartes Blanches will feature 40–50 juror-selected works from members of the Washington Sculptors Group. As the title suggests, the exhibition is designed to give each WSG member a free rein in proposing their most recent creations.

Juror John Shipman, Executive Director of the Delaware Center for the Contemporary Arts (DCCA) in Wilmington, DE, was previously Director at the University of Maryland Art Gallery. A year and a half ago, he returned to the DCCA, where he had been an exhibition designer from 2000 to 2006, during which time he learned “that a cultural institution’s best measure is its positive and substantial impact within its community.”

He selected works for *Cartes Blanches* from the following artists/teams: **Lynda Andrews-Barry, Allen Arp, c.i. bigelow and Kass Mcgowan, Janet Brome, Christopher Corson, John Costanza, Paul Daniel, Michelle Dickson, Annie Farrar, Stephanie Firestone, Helen Glazer, Judith Goodman, Eve Hennessa, Artemis Herber, Alyssa Imes, Jan Kirsh, David Knopp, Jeremy Kunkel, Allen Linder, Ruth Lozner, Rosemary Luckett, Samuel Miller, Iris Posner, Brian Reed, Mike Shaffer, Virginia Sperry, Diane Szczepaniak, Joyce Zipperer, and Julie Zirlin.**

Sculpture Now started at Washington Square in 1987. The *Sculpture Now* exhibition provides an annual opportunity for all Washington Sculptors Group members to submit their work for review by a distinguished juror. The *Sculpture Now* exhibition series aims to present an up-to-the-moment snapshot of the work of artists of the mid-Atlantic region and beyond, providing exhibition opportunities to emerging and established artists alike. At each *Sculpture Now* exhibition, an artist is selected for the Tom Rooney Award (\$500), named after a founder and active exhibition manager for WSG for many years. Below is a list of *Sculpture Now* jurors, locations, and awardees.



Jessica Beels, 2015 Tom Rooney Award. *Bycatch 1* (2015), cotton cord, flax thread, steel fishnet hoop, plastic water bottles, water, cleat, 9 x 5 x 5 feet. The abstracted fishing net form of *Bycatch 1* draws attention to the fleeting and variable nature of global shorelines and the plight of fishing communities that have always relied on good weather and available fish populations for their livelihood.

Year	Gallery	Juror	Tom Rooney Awardee
2007	Washington Square	Ramon Osuna, Osuna Gallery	Constance Bergfors
2008	Washington Square	David Furchgott, President, International Arts & Artists	Lincoln Mudd
2009	Washington Square	Victoria Reis, Executive Director, Transformer	Joel D’Orazio
2010	Edison Place Gallery	Ryan Hill, the Curatorial Research Associate, Hirshhorn Museum and Sculpture Garden; Adjunct Professor at George Washington University	John Simkins-Camp
2011	Artery Gallery, Bethesda MD	Tom Ashcraft, George Mason University	Olivia Rodriguez
2012	Pepco Edison Place	Sarah Newman, Curator, Corcoran Gallery of Art	Nicole Salimbene
2013	Honfleur Gallery	Florcy Morisset	Todd Fry
2014	Katzen Arts Center, American University Museum	Jack Rasmussen, Director, American University Museum	Mike Shaffer
2015	Greater Reston Arts Center (GRACE)	Holly Koons McCullough, Executive Director and Curator, GRACE	Jessica Beels

Summary of Sculpture Workshops by Artemis Herber

If there is any critique at all of the sculpture workshops so expertly produced by Artemis Herber, it is that there is not enough time in a day to take advantage of all she has to offer! The preparation by the workshop leader includes everything but the kitchen sink, and the rich content is extraordinarily stimulating. The end result, needless to say, is that the participant emerges inspired, updated, and super-charged by the possibilities in our field of sculpture today.

To call these events “workshops” is a bit of a misnomer. Yes, we *do* hands-on work that is well supported with materials, tools, and technical assistance. Beforehand, Artemis provides lists of your own supplies to bring, but even if you don’t bring all that is needed, tables full of found objects and equipment are all set up and ready for use when you arrive. But these events are every bit as much the highly intellectual seminar and continuing education opportunity as they are hands-on experiences. Copious research and descriptions referencing the subject matter of the sculpture exploration for the day are provided both prior to the event and at the workshop/seminar itself.

This is the second workshop I’ve had the privilege to attend, and at both the Goethe Institute and the Center for Hellenic Studies, the hosting organization was more than welcoming, and very well suited to the activity. In our research as a



Workshop participants creating their “Micro-Monuments” at the Center for Hellenic Studies

group on the theme “Micro-Monuments: Pillars, Columns, Cornerstones – Verticalism in Arts and Philosophy,” we were directed to explore the grounds and structures at the Harvard-run oasis in our city that holds the residencies for the Center for Hellenic Studies. We identified, within this beautiful outdoor environment, many vertical elements creating transition spaces or landmarks, or serving various other functions. Scale and proportion in art and architecture and in relation to man was also discussed. In the end, we were invited to show our freshly made pieces alongside the fine art collection at the Center in the marble galleries of the library building.

“Pillars, Columns, and Cornerstones” was focused and, simultaneously, multi-layered. Artemis reviewed precedence for the three projects and set

the parameters, but left all interpretation to the heads and hands at the tables. We chatted quietly as we immediately immersed ourselves in the work of producing sculptural sketches. One-inch-tall plastic figures for scale were handed out as well as 6 x 6 inch boards as the ground for the mixed media pieces. A few words were said by each of the 22 sculptors and Artemis offered encouragement and suggestions. She also pointed out that we were “celebrating International Sculpture Day in a meaningful way.”

It is noteworthy that “Pillars, Columns, and Cornerstones” was over-booked and had a waiting list. It is no wonder. Artemis has certainly earned the spotlight in the field of cutting-edge sculpture education.

— Nizette Brennan, © 2016

ART IN NATURE

ARTINA 2016 – Sculpture Park

Presented by The Washington Sculptors Group and Sandy Spring Museum

ART IN NATURE: ARTINA 2016 (June 30–September 30) marks the first call for a new collaboration between the Washington Sculptors Group (WSG) and the Sandy Spring Museum (SSM). Sandy Spring Museum is located away from the bustle of daily routine and the fashionable trends of the nation’s capital. This project with Sandy Spring is an invitation for the Washington Sculptors Group to enter into the adventure of a direct encounter between art and nature in its rural, historically grown landscape. Located approximately 20 miles north of downtown Washington, D.C., visitors are free to wind their way around the museum and its rustically-landscaped grounds and adjacent woods, and make their own discoveries of art and nature alike. This freedom of spirit is at the heart of the Museum’s particular charm. A day at the Sandy Spring Museum awakens the senses. Opening reception is June 30, 6:30–9 pm. At 6:30 pm an opening ceremony will be performed by Eve Hennessa titled “Medicine Wheel.”

Allison Weiss, the Director of the Sandy Spring Museum, reached out to the Washington Sculptors Group after she heard about our project on the agricultural fields in Baltimore County (MARC). In 2015, the two organizations had their first meeting to plan a potential exhibition. A year later, Sandy Spring Museum and the Washington Sculptors Group are excited about the upcoming ARTINA 2016 exhibition for WSG members who love nature and create outdoor work. Ms. Weiss is an exceptional collaborator, and once the artwork is installed at Sandy Spring, an accompanying brochure will document it.

The juror for ARTINA 2016 is Martine van Kampen, a curator from the Netherlands. It is a great honor to have her expertise for this exhibition. WSG President Artemis Herber had the pleasure of meeting Ms. van Kampen in 2015 during an “International Visitors Program of the NRW KULTURsekretariat” curator program in Germany. The two art activists instantly found a connection through their interest in land art and land use art projects. Now, van Kampen and Herber are thrilled to create a bridge between the continents to exchange contemporary perspectives on art in nature through van Kampen’s selection of 11 artists for ARTINA 2016.

Artists are **Allan Arp, c.I. bigelow, Jeff Chyatte, Eve Hennessa, Jin Lee, Darcy Meeker, Vanessa Niederstrasser, Salvatore Pirrone, Mike Shaffer, Diane Szczepaniak, and Fabiola Alvarez Yurcisin.**

Ads:

Call to Artists

Dear members, I am a Fairfax County school teacher and I am looking for someone to create a piece of artwork to be placed in front of our school. Is there anyone willing to talk to me about what we are looking for and how we can go about getting it done? I would very much appreciate your help in accomplishing our goal. Venetia Edwards, Lake Braddock Secondary Schools. Please contact: vedwards@fcps.edu

Don't Miss Hirshhorn Museum Exhibition on Robert Irwin

Robert Irwin: *All the Rules Will Change*, a major exhibition by one of the leading postwar American artists, runs April 7–Sept. 5, 2016, at the Smithsonian's Hirshhorn Museum and Sculpture Garden. It is the first museum survey devoted to Irwin's work from the pivotal decade of the 1960s, as well as the first U.S. museum survey outside his native California since 1977. The Hirshhorn is the exhibition's only venue. A pioneer of California Light and Space art, Irwin (b. 1928) is also a leading figure in broader movements away from discrete art objects in traditional media and toward an understanding of art as a perceptual experience. The exhibition, whose title is drawn from the artist's writings, consists of two parts. A historical survey chronicles the period from 1958 to 1970, during which Irwin moved from making small-scale abstract paintings to large acrylic discs and columns, before eventually abandoning working in a studio in favor of producing ephemeral installations of modest, unconventional materials, each made in response to the circumstances of a given site.

OUTDOOR SCULPTURE continued from p. 7

but the point is that sculptors should plan ahead to manage this aspect of exhibiting outdoor work. Sculptors should address these responsibilities, financial and otherwise, on their own and, better yet, particularly on maintenance matters, in cooperation with the venue.

Thinking about issues relating to the placement of sculpture in outdoor locations will help assure sculptors that contact with viewers of all ages, and possibly with maintenance crews, do not result in damage or other effects that might compromise their work's integrity and attractiveness. Before installing your work outdoors, it's always best to find out well in advance about the setting in which it will be located.

— Mike Shaffer

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



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