

MEMBER NEWS

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



Mary Brownstein, *Benchsitter*, painted cement, 60 x 19 x 23 inches

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

- **Christian Benefiel**, Flashpoint Gallery, 916 G St NW, Washington, DC, March 18–April 8, 2017.
- **Christian Benefiel** and **Evan Boggess**, Engine Room Art Space, 36 N Potomac St, Hagerstown, MD, January 6–31, 2017.
- Alan Binstock**, public installation of *The Dance* on Woodmont and Wisconsin Aves, Bethesda, MD, November 2016.
 - Chroma Art Gallery, 418 E Main St, Charlottesville, VA, November 4–25, 2016.
 - *Third Portal*, year-long installation, on view at head of the trolley/bike path, Riverdale Park, MD, through May 2017.
 - *Wayfinder Maquette*, year-long installation, and *Trance Ender*, on view in front of College Park Airport Museum, College Park, MD, through May 2017.
- **Julia Bloom** and Jackie Battenfield, *Branched*, Addison Ripley Fine Art, 1670 Wisconsin Ave NW, Washington, DC, January 28–March 4, 2017. Opening reception: Saturday, January 28, 5–7 pm. Artists' talk: Saturday, February 25, 11 am.

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2017 WSG Programs & Exhibitions

Sculpture NOW 2017 **February 2–March 4, 2017**

McLean Project for the Arts (MPA)
1446 Chain Bridge Road, McLean, VA
(Temporarily located in the Chain Bridge
Corner Shopping Center)
Opening Reception: Feb 2, 7-9pm
Artist & Juror Talk: Feb 23, 7-9pm

Juror Nancy Sausser is Exhibitions Director of the MPA. A sculptor and arts writer as well as a curator, her writing has been featured in publications such as *The Washington Post* and *Fiberarts* magazine, as well as in many exhibition catalogs. Her sculpture has been shown throughout the Washington, DC area, most recently at Greater Reston Arts Center, Montpelier Arts Center, and Glenview Mansion. Nancy holds a BA in Studio Art from Kenyon College, and an MFA in Sculpture from the University of Washington in Seattle.

Talk with Margaret Booser **Saturday, February 11, 2017** **11 am–12:30 pm**

Lobby of MGM Casino
National Harbor
101 MGM National Ave, Oxon Hill, MD

Take this chance to hear Margaret Booser talk about her 30' x 18' 2" x 5" commission for the MGM National Harbor, Prince Georges County, MD. See in person her wall relief made from local earth, using mapping imagery of the site as the underlying design. See article on page 4 of this publication.

Sculpture Remix 2017: **Craft/Technology/Art** **April 8–April 30, 2017**

Glen Echo Park Popcorn and
Stone Tower Galleries
7300 MacArthur Blvd. Glen Echo, MD
Opening Reception: April 8
Deadline for submission: Wednesday, Feb 22, 2017 (midnight EST)

Juried by Allison Nance, Director of Hillyer Art Space, International Arts & Artist. Prior

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Mary Early

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press releases: Mary Early (volunteer needed)

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Mike Shaffer, Diane Szczepaniak

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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 2017" 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



■ **Mary Brownstein**, *Benchsitter*, on view at Artifacts, Washington, VA, December 2016–March 2017.

■ **Carol Brown Goldberg**, *The Studio: A Place of Transformation*, American University Museum at the Katzen Arts Center, Washington, DC, November 12–December 18, 2016.

■ **Artemis Herber**, selected for spring/summer 2017 residency at the Rensing Center, Pickens, SC.

■ **Tazuko Ichikawa**, *Light & Rhythm: Small Works by Tazuko Ishikawa*, Luther W Brady Art Gallery, Washington, DC, September 19–December 2, 2016.

■ **Penny Jacoby**, honorary mention for *Art MD 2016*, curated by Christopher Bedford, Director, the Baltimore Museum of Art, Howard County Arts Council, Ellicott City, MD, October 28–December 2, 2016.

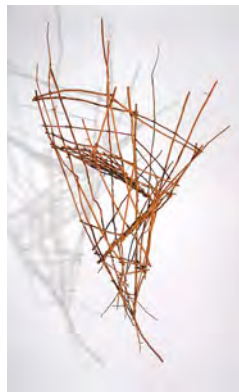
■ **Dalya Luttwak**, installation of *A Memory, Revisited*, Glen Echo Park, Stone Tower Gallery, Glen Echo, MD, January 14–February 5, 2017. Preview reception: January 11, 6–8 pm. Closing reception: Saturday, February 4, 5–7 pm.

■ **Gordon Lyon**, *Abstraction Levels and Viewer Uncertainty*, 12th International Conference on the Arts in Society, Pantheon-Sorbonne Univ., Centre St Charles, Paris, France, June 2017.

■ **Elizabeth Miller McCue**, commission/installation of *He Loves Me, He Loves Me Not* at PNC Arts Alive Outdoor Sculpture Project, New Hope Arts, November 2016–November 2017.

■ **Donna McCullough**, new work at Morpeth Contemporary, Hopewell, NJ, October 22–November 13, 2016.

■ **Judith Pratt**, *Point of Origin*, Hillyer Art Space, Washington, DC, April 7–29, 2017.



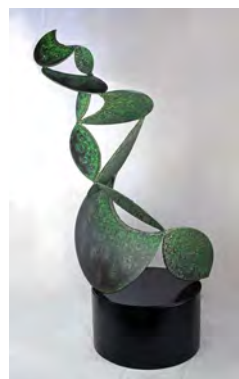
Julia Bloom, *Overlap*, 8 x 8 x 1 inches



Lynda Smith-Bugge, *Walnut #1 of 4*, walnut, 22 x 22 x 1.5 inches



Penny Jacoby, *Emergence*, acrylics, modeling paste, burlap, 32 x 24 x 6.5 inches



Craig Schaffer, *Germination*, painted steel, 81 x 46 x 40 inches

■ **Craig Schaffer**, sculpture commission for 8010 Towers Crescent, Tysons Corner, VA.

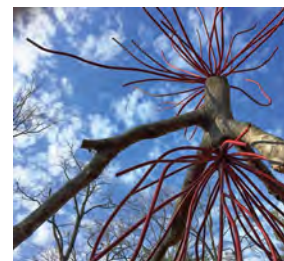
■ **Lynda Smith-Bügge**, *Four Walnut Wall Sculpture Commissions*, Lobby of Tribute at the Glen, 4151 Old Bridge Rd, Woodbridge, VA, January 2017.

■ **Veronica Szalus and Elyn Weiss**, *Migration of Pestilence*, Otis Street Projects, 3796 Otis St, Mt Rainier, MD, January 14–February 18, 2017. Opening reception: January 14. Artists and Scientist talk: February 1.

■ **Elyn Weiss**, Sondra Arkin and Tom Drymon, curators of *Zeitgeist IV: Preconceptual*, Hillyer Art Space, Washington, DC, March 3–26, 2017, including **Jessica Beels** and **Elsabé Johnson Dixon**.



Tazuko Ichikawa, *Unfolding*, wood, oil, 15 x 35 x 16 inches



Dalya Luttwak, *A Memory, Revisited*, tree and painted steel, 84 x 112 inches



Elizabeth McCue, *He Loves Me, He Loves Me Not* (detail). fabricated painted aluminum and copper, Site: 120 x 1224 x 264

Group Shows

3rd Biennial Maryland Regional Juried Art Exhibit, University of Maryland University College, 3501 University Blvd East, Adelphi MD, September 18–December 31, 2016, including **Mike Shaffer**.

Believing is Seeing, Women's Caucus for Art DC, juried by Rebecca Cross, Artists and Makers Galleries, Clay Gallery, 11810 Parklawn Dr, Rockville, MD, December 2–28, 2016, including **Jane Pettit**.

Billi, curated by Philip Pryjma, Saint Francis Gallery, South Lee, MA, August–October 2, 2016, including **Paul Stern**.

Friendship Heights Community Center, Washington, DC, November 2016, including **Carol Morgan**.

Give Art This Holiday Season (gallery artists' exhibition), Sidetracks Art Gallery, 10 Stockton Avenue, New Hope, PA, December 3–23, 2016, including **Elizabeth Miller McCue**.



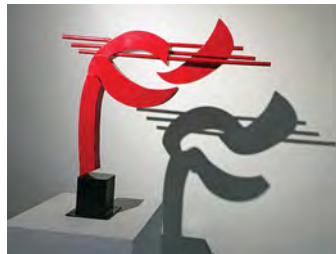
Paula Stern, *Serenity*, bronze 31 x 9 x 7 Inches

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Landmarks, Washington Sculptors Group exhibition, Montgomery College King Street Gallery, October 24–November 22, 2016, including **Jan Acton, Mary Annella, c.l.bigelow, Alan Binstock, Nizette Brennan, Jeffery Cooper, Jacqui Crocetta, Alonzo Davis, Joel D’Orazio, Annie Farrar, Martin Feldman, Mimi Fran, Marilyn Geldzahler, Penny Jacoby, Linda Hesh, Craig Kraft, Ruth Lozner, Rosemary Luckett, Gordon Lyon, Joan Mayfield, Kass McGowan, Rob Muir, Iris Posner, Christopher Romer, Mike Shaffer, Diane Szczepaniak, Roy Ysla, Julie Zirlin.** (see page 5 and 10)

■ *Middle Street Members and Friends*, Middle Street Gallery, 31 Main Street, Sperryville, VA, January 6–February 12, 2017, including **Lynda Smith-Bügge.**

■ *National Weather Center (NWC) Biennale*, juried by John Goode, National Weather Center, 120 David L. Boren Boulevard, Norman, OK, April 23–June 19, 2017, including *Meteorite* by **Artemis Herber.**



Robert Muir, *Music*

Power of Three, juried by Wilfredo Valladares, Anne Arundel Community College, November 2016, including **Robert Muir.**

SECOND TIME AROUND: The Hubcap as Art, curated by Dana Hand Evans, Executive Director of the Museum of the Shenandoah Valley, Winchester, VA, in partnership with a professor of environmental studies at Shenandoah University; and a curatorial team from Marywood University, Shields Center for Visual Arts, Scranton, PA, November 10–December 16, 2016, including **Elizabeth Miller McCue.**

A Sight for Sore Eyes, National Association of Women Artists (NAWA) Online Gallery Exhibition, <http://www.nawaonlinegallery.org/index.php>. October 10, 2016–January 1, 2017, including **Elizabeth Miller McCue.**

(Un)Common Space(s), Spartanburg Art Museum, 200 E Saint John St, Spartanburg, SC, September 15, 2016–January 8, 2017, including **Artemis Herber.**



Carol Morgan, *Day: The Reclining Woman*, terra cotta, oak, 15 inches long

2016 WSG Annual Members Image Show

The Harvard’s Center for Hellenic Studies hosted a full house for WSG’s Annual Image Show of 22 member artists on December 7, 2016. This show marks a long tradition and highlight of Washington DC’s emerging, established, and nationally-recognized WSG members, including current and recent BFA and MFA candidates. New and old members of all ages and with diverse cultural backgrounds from DC and the region gathered for a two hour session to get an insider’s glimpse at some of the best and diverse sculptors in the region, providing a visual showcase for the highly diverse work created by Washington area sculptors practicing in all media.

The evening was a smashing success thanks to the perfect interaction between our host, Zoie Lafis of the Center for Hellenic Studies, in a perfect environment of high-tech audio-visual equipment in House A with Greg Braun and Judith Pratt, who organized the image show with extensive organization and execution.

Creating a live forum for sculptors, public, collectors, curators, and critics to convene, the Annual Members Image Show proved again the extraordinary interest in multiple artistic strategies, contents and philosophies, and the constant search for working with new materials that encourages a critical sculptural analysis through the perspective of the presenters and an open conversation with the public.

Artists and guests found inspiration through the impact of astonishing new works presenters were happy to share. Everyone enjoyed a splendid evening that opened up vital conversations while sipping wine and enjoying refreshments after the outstanding presentations.

–Artemis Herber

Margaret Boozer Talks About Her MGM Casino Commission

I proposed to create a wall relief at the MGM Casino made from local earth using mapping imagery of the site as the underlying design.



The clay from the local earth was exposed for a short time during construction, and then sealed again when construction was complete. A window of time was available to learn about what was below the surface, and an opportunity to create a permanent window into what existed under the surface at the MGM site. Clay is the most abundant material on the face of the earth. It is common, underfoot, and overlooked. My job as an artist is to ask people to take a closer look, and to show them the beauty in this



ordinary material.

The map viewers can have their own sense of discovery, find themselves in the landscape, and help foster connections to the landscape, to the earth, and to the water. The more you learn about where you are, the more you appreciate it.



I found that the clay on the MGM site is beautifully variegated, layered, and rippled with at least two different grays, plus pinks, rose, red, a couple of oranges, some golds, tan, brown, and a tiny bit of white. Beautiful, but challenging...so much going on in every small amount...the challenge was how to use it in a large composition that had impact from both far away and close up.

One of my favorite discoveries in the course of working on the project: the piece was huge in my studio, taking up so much space that I was forced to walk on it or to continually recreate bridges to navigate the studio as well as work on the piece. I chose to walk on it. It immediately lost its preciousness. I saw how continued walking and traveling certain paths began to shape, affect, and actually create the work. This “down-to-earth” approach became integral to the overall concept...worn-down pathways, trails, boot prints... all imparting human scale.

Notice the large, colorful chunk of clay placed at the bottom center of the composition. It contains all the colors of clay represented in the ground here. After a site visit earlier this year, I saw construction workers had exposed a beautiful vein of clay at the foot of the property. I pulled over, described what I was up to, and the workers helped me load up my truck with large chunks, still soft and wet from the ground. Months later, I noticed one worker’s fingermarks preserved in the surface. I realized it could act as a kind of visual and conceptual keystone, and I placed it where it would be at eye level and invite the viewer in.

The work boot prints, twisted mason line, bent rebar, survey marker, chalk line dust...these things suggest human touch or intervention, and impart a sense of scale. I love that these things would usually be considered trash. With a slight shift of focus, the bent rebar visually rhymes with the branch. The blue plastic ribbon of the survey marker talks to the blue chalk line residue. These things become important parts of the composition, both visually and conceptually. One can recognize the scale of one’s own body in relation to this work.

At the same time as one is aware of the one-to-one human scale, the cracked earth suggests an aerial view, as if one were viewing the landscape

from an airplane. I love the back and forth, the shift of perspective from macro- to micro, and back again.

As I was designing this composition, I wanted it to have impact on first viewing as a large and grand statement, but I am extremely fond of the small details and poetic passages that reveal themselves over time, rewarding close attention. Small compositions within the larger work, details showing process, different states—wet and dry—tools and hands. An addition of a small scattering of gold clay dust on a large gray background makes all the difference.

I made this piece with MGM’s guests in mind for sure, but also and especially for the people that work there, who will see it every day for years. If they can enjoy seeing it over the long term, then I feel like I succeeded.

When you can find beauty in the ordinary, it’s possible to be satisfied with your life. Japanese potters put gold leaf on the crack in the tea bowl. Instead of hiding the flaws...what if you turn up the volume and celebrate it? Cracks and imperfections are where light and breath get to come in.

Landmarks—Gallery Talk With Artemis Herber and Claudia Rousseau, Ph.D.

Marking the end of the year 2016, Dr. Claudia Rousseau, juror, curator, and host of *Landmarks* reflected on the meaning and categories of landmarks through a wide range of artworks beautifully curated and arranged at King Street Gallery at Montgomery College in Maryland. This was an exhibition presented by the Washington Sculptors Group and the Department of Visual and Performing Arts, Montgomery College, Takoma Park/Silver Spring Campus.

Through a conversation with Artemis Herber and attending members and guests, Dr. Rousseau explored the definition, history, and evolution of landmarks through various groupings underlining conceptual headings artists investigated within their work.

While guiding the audience through the exhibition, and pointing out exemplary artworks, Dr. Rousseau referred to landmarks as memorials, or markers of change of personal directions, as historical markers, landmarks of science and technology, of time and of place, or as signs and totems.

Through our conversation we discussed, with the participation of the audience, how to classify landmarks regarding differentiations among landmarks, monuments, and memorials in history and of today.

We raised questions about the sculptural interest contemporary artists have with the subject of landmarks. Is it the increasing interest in issues relating to nature as a result of the environmental shift? Geography and mapping, geology, and terrestrial exploitation probably lead to a new perception of the relevance of today’s landmarks in the sculptural field, extending into social, environmental, economic, or political contexts. Artists take responsibility in transporting meaning through their sculptural practices when it comes to aspects of migration, borders, and suffering throughout history as well as in today’s cultures.

As Dr. Rousseau stated in her introduction, Landmarks can be seen as a sign of the times, a moment of crisis or change such as a “landmark decision” or “landmark legislation.” Landmarks are everywhere in our world and in our language.

Participating WSG Artists were: **Jan Paul Acton, c.i. bigelow, Alan Binstock, Nizette Brennan, Jeffery Cooper, Jacqui Crocetta, Alonzo Davis, Joel D’Orazio, Kate Doyle, Annie Farrar, Martin Feldman, Mary Annella Mimi Frank, Marilyn Geldzahler, Linda Hesh, Penny Jacoby, Craig Kraft, Ruth Lozner, Rosemary Luckett, Gordon Lyon, Joan Mayfield, Kass McGowan, Rob Muir, Iris Posner, Christopher Romer, Mike Shaffer, Diane Szczepaniak, L. S. Watson, Roy Ysla, Julie Zirlin.** (see page 10 of this publication)

Art, Architecture, and Nature

Interview with Judy Greenberg, director of the Kreeger Museum

The Kreeger mansion, on Foxhall Road in Washington, DC, was designed by architects Philip Johnson and Richard Foster in 1963 for David and Carmen Kreeger, and was completed in 1967. Johnson believed that architecture and sculpture were closely related. The Kreeger Museum exhibits the wonderful sculptural design sense of Johnson and Foster. Built in slabs of travertine marble, it features a roof consisting of repeated drums and lunette windows.

Johnson won the Pritzker Architecture Prize in 1979. In 2000, he made plans for a high-rise apartment building that he called "Habitable Sculpture." The lower floors were to look like the 3 and 4-story buildings of the neighborhood in New York's SoHo, but the upper floors resembled a cubist sculpture. It was never built because members of the SoHo community objected to the planned height of 27 stories. A large model in wood has been on display in the Kreeger Museum in past years, and will be shown next spring.

The Kreegers were pillars of the Washington art and music community for many years. During this time they acquired hundreds of works of art. The sculpture collection includes works

by Jean Arp, Aristide Maillol, Henry Moore, Isamu Noguchi, and Jacque Lipchitz. They are exhibited on a terrace that overlooks a reflecting pool on the south side of the building. The sculptures are sheltered, but not enclosed, with trees and bushes forming a backdrop for them. The Kreeger home became the Kreeger Museum in 1994, and Judy A. Greenberg was chosen to be its director. We talked on a beautiful warm afternoon in November, an ideal day to visit a sculpture garden. She has a foot-high mock-up of the Habitable Sculpture in her office.

An unused tennis court and a lawn on the north side of the building offered additional space for larger pieces that could not be shown indoors. A possible solution would have been to build a grandiose new wing for the Museum. It was felt, however, that there should not be another building on the grounds that would compete with the beautifully designed museum building. Naturally, the idea of a sculpture garden emerged. There are other sculpture gardens in our area. Those of the National Gallery and the Hirshhorn Museum are restricted by other buildings and streets on the mall. The

sculpture garden of the Baltimore Museum of Art is surrounded by a wall. Ms. Greenberg was inspired by the sculpture park Storm King on the Hudson River with its sweeping views of a rolling landscape. Although the Kreeger Museum is located in a residential neighborhood, the garden has a spacious feeling because the museum is located on



Kendell Buster, *Garden Snare*, mesh, anodized steel, 11 x 19 x 9 1/2 feet



Ledelle Moe, *Displacements*, concrete, steel, larger figure is 4 x 18 x 3 feet



Foon Sham, *Revolve*, cedar, 10 x 6 x 6 feet

grounds of five-and-a-half acres. Her goal became to develop a "little Storm King."

The concept of a sculpture garden comes with several conditions that are not considered for interior exhibition. The works must sometimes endure harsh weather. Usually the works chosen will be in metal, stone, concrete, and sometimes wood. The surroundings change with the seasons, from leafy green to brown branches. Placement of the artworks

requires careful consideration of the relation between a work and nearby bushes, trees, and walkways.



Dalya Luttwak, *Poison Ivy*, painted steel, 27 x 3 feet

Around six years ago, the Museum began to place outdoors some pieces by local artists. Dalya Luttwak originally had one of her vine/root pieces in the old tennis court. After the tennis court was cleared, she created a piece that climbs up the trunk of a tree, titled *Poison Ivy*. Another early piece for the garden, *Revolve*, was provided by Foon Sham. It is a tower-like structure, ten feet tall, constructed of “bricks” of cedar. Carol Brown Goldberg had made a number of maquettes, and Ms.



Carol Brown Goldberg, *RA 054*, bronze, granite base, 83 x 59 inches

Greenberg encouraged her to make a life-size pair of figures. The result was *RA 054* in bronze. It is approximately seven feet tall, and was designed to stand on a small terrace on the north side of the building facing the sculpture garden.



Wendy Ross, *Haiku II*, welded aluminum, powder coat, 7 feet diameter

The sculpture garden is officially named the Contemporary Sculpture Garden. Near the entrance to the sculpture garden there is a piece by Wendy Ross. It is a spherical form, seven feet in diameter, made of welded aluminum links that yield a lacy surface. A striking piece, *Displacements*, lies on the large, grassy lawn that was the tennis court area. It consists of three reclining figures, at least ten feet long. From a distance they appear to be made of rough-hewn logs. Upon closer inspection one sees that they are made of coarsely-brushed concrete bound by rusting steel wire. One is reminded of the reclining figures in medieval cathedrals. The work is by the South African artist Ledelle Moe, a member of the faculty of Maryland Institute College of Art (MICA). Another work on the lawn is by Kendall Buster. Her work is a large, tent-like structure made of a transparent green fabric stretched over a framework of metal rods. Surprisingly, this piece, *Garden Snare*, has survived several

winters. Kendall Buster studied at the Corcoran and Yale, and now is on the faculty of Virginia Commonwealth University (VCU).

Although the emphasis is on the contemporary, there is no limiting date on acceptable work. Two works dating from around 1970 fit in easily. One is a piece of kinetic sculpture, *Two Lines Oblique Down III*, by George Rickey. The main column is in brushed stainless steel with two slender arms that move delicately with the wind. A nearby piece is a bronze by Lucien Wercullier, *Interpenetration*.

The sculpture garden is a work in progress. A substantial expansion is being made down the wooded hillside on the northeast side of the Museum. Visitors will follow a carefully constructed pathway that winds around the trees. A new work expected next spring, *Portals*, was designed specifically for the site by Sandra Muss. It will consist of several columns. Each column is to be constructed of mirror stainless steel wrapped with a large wire mesh. Vines will be planted to grow up the wire mesh, leaving patches of the shiny stainless steel to show through. A number of small trees have been planted in some of the open spaces. As they mature, the feeling of the sculpture garden will change, perhaps requiring different kinds of sculpture.

Many of the pieces in the sculpture garden are on long-term loan, which means there will be some turnover in this collection. New pieces will be chosen gradually and there is no fixed plan to be filled out. Each new piece must be chosen to fit in with the existing work, taking into account the surroundings. Ms. Greenberg looks for new work locally and around the world.

The Contemporary Sculpture Garden is the natural extension of the ideas of Johnson and Foster. The global aesthetic principle of the garden unites art, architecture, and nature in a contemplative setting.

As the Washington Sculptors Group approaches its eleventh *Sculpture NOW* exhibition in February 2017 taking place at the McLean Project for the Arts, it is fitting to review the achievements of a very special WSG member, Tom Rooney, and to acknowledge the importance of the Tom Rooney Award given each year to a WSG member.

At 92, Tom has had a sculpture career that is also rich in advocacy for the arts, teaching, and service to the Washington, D.C. arts community. He taught art at Catholic University for 35 years, and was Chair of the CUA Art Department for much of that time. Washington Color School painter Kenneth Nolan also taught at CUA for a short time during Tom's tenure, and sculptor Martin Puryear received his BA in Fine Arts in 1963 from the CUA Art Department. Tom retired from teaching in 1995, and if you ask him, he will tell you many amazing stories about his days as an art professor.

Tom joined the WSG Board of Directors in 1984, just a year after the original founders filed the papers with the IRS to form the nonprofit organization. He was Co-Chair of the Exhibitions Committee, and continued to serve in that capacity for 25 years. He started the first Annual Sculpture Exhibition at the Sumner School with Lee Aks before the Lerner Corporation agreed to show sculpture annually at Washington Square over 23 years ago. Tom helped name this annual show *Sculpture NOW*.

Tom has lived in the Brookland neighborhood of northeast D.C. for over 40 years. He was a WWII veteran, serving from 1943 to 1946. His activism in D.C. started in the 1960s with the Emergency Committee on

the Transportation Crisis, fighting a freeway proposed to go under the Lincoln Memorial. In the 1990s, Tom started the Coalition for Community Control because he was "worried that the large development coming to the neighborhood would negatively impact already clogged traffic on North Capitol Street and Michigan Avenue, plus destroy one of the remaining large green spaces in the area." Tom and his wife Angela were given the Committee of 100 Award and the Federal City 2008 Vision Award for Lifetime Achieve-

1960s for \$15,000. Tom says, "My salary for the year when I started teaching at Catholic University was \$4,800."

Tom's studio is filled with his work. "The materials all come from my back yard," he says. "I just use the branches and whatever natural materials I can find. I don't start with a preconceived idea about each work, I just work with the materials that I've collected, and then the ideas spring from the materials." "Truth to materials" is a concept that

Tom frequently reminds students to observe. He continues, "I liked teaching and working with students at CUA, and I could walk to work there from my house. I just like Brookland. It's a friendly neighborhood that's amazingly unchanged over the years."

WSG members have many stories that they like to relate about Tom. Former WSG President Pattie Firestone remembers that Tom was the first exhibitions entries manager for WGS. "Before computers, Tom figured out a hand-written ledger sheet for analog slide entries with each artist's name, address, phone number, title of their entries, size, materials, year, and value recorded. This spreadsheet went with the hand-organized matching slide carousel to the juror who indicated on the spreadsheet

which pieces were selected for the show. Or sometimes the juror just put the accepted slides in an envelope, and we had to work with that. Tom then Xeroxed the "accept" and "non-accept" letters, and mailed them to the artists. Tom gathered a group of 4-5 volunteers to help with this entry and notification process for each exhibition, and these volunteers became future board members. So Tom knew more WSG members and their work than anyone else on the board during that period. The process took a full Sunday



Tom Rooney with his sculptures

ment, working for 50 years to sustain and safeguard the fundamental values derived from the tradition of the L'Enfant Plan and the McMillan Commission.

Tom continues to live in his 1900-era Queen Ann Victorian house with a carriage house studio on a 1 1/2-acre plot of land in Brookland. Some of Tom's outdoor sculptures on that site are shown in the above photo with some of his students. The Rooneys bought the house on 14th Street, NE, in the early

to organize over 100 slides for each show. It was fun to learn the entry process, and at the end of the day Tom and the volunteers would view all the entries in a final slide show. It was an honor to be part of Tom's volunteer entries team."

Pattie continues, "I also remember when we had to mark the corner of each slide to make sure the slide was right-side-up and not backwards. That's why we limited entries to two per person for each show, but the process helped build a strong sense of community among WSG members. When WSG moved to digital entries, many volunteers missed this work, and Tom stayed on the board with important historical memory for the organization."

A former student of Tom Rooney was later brought on to be a member of the CUA faculty. Jeff Andrews confirms Pattie's sentiments by saying, "I first met with CUA Department Chair Tom Rooney when I was a fledgling undergraduate student in the 1960s and early 1970s." Jeff enrolled in Professor Rooney's two design classes, and one life drawing class. These classes changed the course of Jeff's studies and life for years to come. He comments, "These two courses provided the whole basis for my artwork and my approach to teaching." Jeff also remembers one specific assignment that Professor Rooney gave to the design class. Each student was asked to keep a portfolio of images cut from the daily newspaper. Rooney told the class, "If you like an image or just responded to it in some way, cut it out and put it in the portfolio." Jeff remarks, "that one assignment exercised my eye and mind constantly. After a period of time, the portfolio would start to reveal something about each person's vision as well as the world around you." He further confirms, "Professor Rooney also emphasized the importance of authenticity with your artwork, and the need to avoid falling

into the trap of relying on skill-for-skill's sake or the latest trend in art." While Jeff went on to receive his MFA in ceramics at George Washington University, his connection to Tom Rooney and the Catholic University Art Department remains a constant touchstone for authenticity with his own artwork and in his teaching. Professor Rooney brought Jeff back into the CUA Art Department in the mid 80s to teach ceramics. Today Jeff continues to teach ceramics there and at Prince George's Community College.



Students in his Brookland sculpture garden

Another colleague of Tom's, Duncan Tebow, says, "I first met Tom in the 1970's. He hired me as an adjunct instructor for sculpture, which I taught for a couple of years. Tom took part in some of the early organizational meetings of WSG at the ISC offices in Georgetown, and while he wasn't an initial member of the organizing board, he was an active member from the beginning of the group. Eventually he did serve on the board as the Exhibitions Committee Co-Chair. He served in this capacity for at least a decade (probably more) in the era before digital delivery of images was anything other than a theoretical concept. Tom and his committee would mail out solicitations for shows, collect all the slides from members of the group, arrange them

in carousels for projection to guest jurors at meetings he would set up, notify everyone as to the results, send back all the materials, arrange delivery dates, oversee installations, handle opening logistics, and arrange the return of work at exhibition's end."

"The number of hours he put into this, as you can imagine, was unbelievable. Throughout the time he was associated with WSG exhibitions, he exhibited the same calm and efficient manner and good humor that characterizes his approach to all things. I was gratified to learn that the group established the Rooney Award in his honor."

WSG board member Judith Pratt remembers Tom's impact on her as a novice art student at Catholic University. She says, "During my first year at CUA, I took Professor Rooney's design and drawing courses, not knowing what to expect with regard to tackling the complexities of art right out of high school. I soon found out that I had nothing to worry about. Professor Rooney had a way of gently lifting the whole class up to a professional level as he began turning us into artists. It was heaven!"

Over the years, Tom always entered WSG shows, and organized hundreds of exhibition entries. The Washington Sculptors Group board of directors chose to name the Annual Award for Excellence in Sculpture after Tom Rooney because of his life-long dedication to excellence in sculpture as a sculptor, a teacher, and an advocate for sculpture and green spaces. WSG thanks you, Tom, for your good work and commitment to supporting the arts!

– Judith Pratt

WSG would like to thank the following individuals for contributing to this article: Jeff Andrews, Pattie Firestone, Tom Sabella, and Duncan Tebow.



Alan Binstock, *Totem (detail)*



Roy Ysla, *Totem IV*



Alonzo Davis, *The Mensah Series*



Annie Farrar, *Napoleon and Josephine*



Christopher Romer, *Who's There*



Jacqui Crocetta, *protect, nurture, release*



Craig Kraft, *Castillo Hands*



Diane Szczepaniak, *My Special Tree*



Gordon Lyon, *Marker*



Mike Shaffer, *Monument to Microwaves and Radiation*



Jan Paul Acton, *Red Tower*



Jeffery Cooper, *Castle*



Julie Zirlin, *Remembering the Seekers*

LANDMARKS

Montgomery College King Street Gallery • October – November 2016



Mike Shaffer, *Monument to Spires and Towers*



Joel D'Orazio, *Monument I*



c.l.bigelow, *Betty's Stupa*



Iris Posner, *Birth of Geometry*



Martin Feldman, *The Origin*



Marilyn Geldzahler, *Heavenly Pearl Grotto*



L. S. Watson, *Here*



Penny Jacoby, *Mythic Screen*



Ruth Lozner, *Home at Last: A Reliquary*



Ruth Lozner, *Aftermath*



Linda Hesh, *Marriage Diorama*



Kate Doyle, *Red Nic*



Rob Muir, *Dancing Stone*



Rosemary Lockett, *Trail Markers*



Joan Mayfield, *Topography/River #2*



Nizette Brennan, *Monteggiori*



Kass McGowan, *Anomaly*

Mary Annella Mimi Frank, *June 22, 1917: Lucy Burns and Katherine Morey Become First Women Arrested While Picketing White House for Woman's Suffrage*



Jacqui Crocetta, *Act II*

Given at the Annual WSG Dinner on December 10, 2016 – A Sculptor in Service of Diversity and Community

Many WSG members have journeyed up the front terrace of Alan Binstock's home in Mt. Rainier, MD with its aroma of blooming lavender. Just beyond the lavender one could perceive, to the left, the open industrial doors of Alan's well-lit studio and, to the right, Alan's "sculpture park" consisting of his works in glass, resin, and steel. The garden one could traverse and discover, like some scene from Lewis Carroll's *Alice in Wonderland*, and the studio, which Alan made available for WSG events and salons, usually echoed the sounds of a live local musical ensemble. Alan, who will be stepping down from the duties of board member in December of 2016, has served on the WSG board since 2004 with a limited daytime WSG participation because of his full-time job as a NASA architect. He gave talks on outdoor and public art, as well as promoted WSG programming at the Smithsonian Castle, Kennedy Center, and schools in DC and MD. His strong belief in bringing young sculptors and artists on board made him an active "outreach" development member.

Alan was also instrumental in diversifying WSG through connections with the Driskel Center at the University of Maryland. In 2012, Alan worked with David Driskell and Curlee Holton on WSG's *AGENDAS* exhibit panel discussion about diversity at Busboys and Poets in Brentwood, MD. Panelists in attendance for this groundbreaking platform were Jose Dominguez, Curlee Raven Holton, and Claudia Aziza Gibson-Hunter.

Raised in the Bronx, Alan began his formal fine arts education in New York's High School of Music and Art, followed by undergraduate studies in Fine Art at Hunter College, where he receiving a Bachelor of Arts degree in



Alan Binstock with his sculpture, *The Dance*, stainless steel, resin, glass, 200 x 120 x 48 inches



Alan Binstock's sculpture garden

1969, and later a Master of Architecture degree at the University of Maryland School of Architecture in 1985. Alan at one point was

a yoga teacher, jeweler, carpenter, and cabinetmaker, while living in an ashram community. For all of you who know Alan well, his being comfortable in his own skin is a very prevalent attribute. Putting others at ease in theirs is but one of his many talents. While practicing architecture, Alan also has been an active sculptor, working with glass, resin, stone and steel. He recently retired from NASA's Goddard Space Flight Center, but quantum physics and Eastern metaphysics remain a continuous source of inspiration.

Alan co-authored a study on affordable studio space for DC artists in 1991. This study was the beginning of the Gateway Arts District in Prince George's County, MD, an arts-based economic development initiative revitalizing a two-mile area of Rhode Island Avenue. What followed were two artist housing projects, two galleries, and over 100 studios.

WSG would like to thank Alan Binstock for his service on the WSG board and to the arts community. Alan says his studio door remains open to WSG sculptors and I, for one, look forward to smelling lavender this summer.

– *Elsabé Dixon*

to this she was with the Torpedo Factory Art Center from 2008-2013, where she was the Director of their international exhibition space from 2012-2013. She co-founded of microWave project, llc in 2010, a curatorial partnership that acts as a conduit between artists and businesses, exploring alternative exhibition venues with an emphasis on site-specific installation art. Allison is Vice-Chair of the Alexandria Commission for the Arts, whose role is to advise City Council with regard to policies that will strengthen the arts and further public access to the arts and cultural matters. She is also the Chair of the Commission's Grants Committee, and for the last three years has worked on the Commission's Annual Work Plan task force, outlining which new public art projects the City of Alexandria will initiate, indicating where the projects are located, and what the proposed budgets will be.

HILLYER ART SPACE, Roundtable panel with Sharon Loudon, author/editor of *The Artist as Culture Producer: Living and Sustaining a Creative Life*

Saturday, March 11, 2017

12 Noon – 2:30 pm

Roundtable artists will include Zöe Charlton and artists from the Washington Sculptors Group. The Roundtable conversation is intended to be: a discussion of big issues and concerns for artists; provide models for how to sustain a creative life; and offer validation and valuable information to those who attend the event.

ARTINA 2017

Spring – Autumn 2017

Sandy Spring Museum, Sandy Spring, MD
Juror TBD

BECOMING A WSG VOLUNTEER MATTERS!

It is a known fact that WSG volunteers make things happen in the arts! They create valuable artist-to-artist networks through events and exhibitions, and contribute to essential community building in the DC region. Whether working on an exhibition, contributing to the newsletter, assisting with website development, or organizing an artist's talk, a WSG volunteer adds to the shared effort of making the arts matter. Dedicating your time as a volunteer to WSG helps you meet area artists, expands your professional network, and increases your social activities. Join us and see what a difference a WSG volunteer makes! For more information contact Elsabé Dixon at programs@washingtonsculptor.org.

www.washingtonsculptors.org



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**The Washington Sculptor
Spring 2017 Issue Deadline
is April 10, 2017**