

## MEMBER NEWS

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



Jeremy Thomas Kunkel, *Arm, in Case*, Tom Rooney Award, concrete, 30 x 6 x 40 inches (See page 11)

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

- **Chris Bathgate**, *Aesthetic Automation: The Hand Behind the Machine*, National Academy of Sciences, 2101 Constitution Avenue NW, Washington DC, August 1, 2016–February, 2017.
- **Jessica Beels**, featured artist at Decordova Sculpture Park and Museum Shop, 51 Sandy Pond Road, Lincoln MA, October 2–November 5, 2016. Opening reception: Sunday, October 2, 4 pm.
- **Richard Binder** and **Joan Konkel**, *STEEL the SHOW*, Zenith Gallery, 1111 Pennsylvania Avenue NW, Washington DC, October 5, 2016–January 7, 2017. Opening Reception/Meet the Artists: October 5, 5–8 pm.
- Julia Bloom**, **Maggie Gourlay**, and **Miranda Herring**, *Guide Lines*, curated by Georgia Dennis, Gray Gallery, 43 S. Cameron Street, Winchester VA. August 5–September 10, 2016.
- **Emilie Brzezinski**, *Emilie Brzezinski: Natural Fact*, curated by Don Russell, George Mason University School of Art, Fine Art Gallery, Art and Design Building, 4400 University Drive, Fairfax VA, August 29–October 7, 2016.
- **Elsabé Dixon**, recipient of a Tier 3 Grant Fund for *THE LIVING HIVE SCULPTURE: A Sculptural Platform for Collective Action and Microscopic Dialogue on Cross-Species Affinity*, Danville Museum of Fine Arts and History, 975 Main Street, Danville VA, August 14–October 9, 2016.



Emilie Brzezinski, *High Point*, white oak, 13'4" x 3'6" x 3'

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## 2016 WSG Programs & Exhibitions

### **ARTINA 2016 – Art in Nature June 30–September 30, 2016**

Sculpture Park  
Sandy Spring Museum  
17901 Bentley Rd, Sandy Spring MD

*Art in Nature* marks the first collaboration between the Washington Sculptors Group and the Sandy Spring Museum. The aim of *Art in Nature* is to create awareness among visitors and communities to reconnect with nature, now and in future societies. WSG appreciates this very successful collaboration. See page 10 for the juror's statement.

### **Micro-Monuments May 27–October 31, 2016**

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

Show extended! Don't forget to see this beautiful exhibition in the exquisite setting of the Center for Hellenic Studies in upper northwest Washington, DC.

### **Landmarks [\*corrected info] \*October 24–November 22, 2016**

King Street Gallery  
The Morris and Gwendolyn Cafritz  
Foundation Arts Center  
930 King Street, Silver Spring MD  
Opening reception: \*THURSDAY, October 27,  
6–8 pm

Juror: Claudia Rousseau

Claudia Rousseau completed her PhD at Columbia University in New York, and has taught at Montgomery College since 2003. In 2010, she earned membership in the prestigious International Association of Art Critics (AICA) for her writing on art, including eleven years of monthly reviews as art critic for the *Gazette* newspapers. Dr. Rousseau currently serves as a panel member for the Public Arts Trust Steering Committee of the Arts and Humanities Council of Montgomery County, as well as the Art Review Panel for the Maryland-National Capitol Parks and Planning Commission for public art.

### BOARD OF DIRECTORS

president: Artemis Herber  
vice president: Elsabé Dixon  
secretary: Cat Lukens  
treasurer: Zoie Lafis

### COMMITTEES

#### **The Washington Sculptor Publication**

publication manager: Lynda Smith-Bügge;  
feature writer: Jeffrey Cooper; design and image  
management: Stephanie H. Firestone\*;  
solo listings and distribution: Jessica Beels\*;  
proofreaders: Jessica Beels\*, Judith Pratt

#### **Membership**

Mary Early

#### **Communications**

email bulletins: Mary Early (volunteer needed)  
press releases: Mary Early (volunteer needed)

#### **Website**

Mike Shaffer, Greg Braun\*, Diane Szczepaniak

#### **Exhibitions**

Elsabé Dixon, Artemis Herber, Jeffrey Cooper,  
Gordon Lyon, Barrie Rippin\*, Tom Petzwinkler, Mahy  
Polymeropoulos, Nizette Brennan, Laura Jamroz,  
Judith Pratt, Jeff Chyatte

#### **Grants/Fundraising**

Fabiola Alvarez Yurcisin, Gay Hannah\*  
(volunteer needed)

#### **Nominations**

Artemis Herber, Mary Early, Mike Shaffer

#### **Outreach**

Alan Binstock

#### **Program Chair**

(volunteer needed)

#### **Salons & Receptions**

Mahy Polymeropoulos

#### **Call Center**

Laura Jamroz

#### **Volunteer Coordinator**

Elsabé Dixon

\*non-board member volunteers

### WSG ADVISORY BOARD 2016

Philip Barlow, Collector  
John Beardsley, Author  
Emilie Brzezinski, Sculptor  
Joan Danziger, Sculptor  
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Foon Sham, Sculptor  
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, Founding Member  
Lester van Winkle, Professor Emeritas,  
Virginia Commonwealth University, Sculpture  
Department Chair  
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 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](mailto: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](http://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](mailto: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](http://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](mailto:info@washingtonsculptors.org) tel: (202) 686-8696  
website: [www.washingtonsculptors.org](http://www.washingtonsculptors.org)



■ **Joel D'Orazio**, *Vertical*, McLean Project for the Arts, McLean VA, September 15–November 5, 2016.

**Mary Howard**, *Member Exhibition*, Greater Reston Art Center, Reston VA, August 2016.

**Craig Kraft**, *Light Marks*, commissioned for a residence in Chevy Chase MD.

**Jeremy Kunkel**, awarded the 2016 Tom Rooney Award in *Sculpture Now 2016: Cartes Blanches*.

**Rosemary Lockett** received an Honorable Mention for her work in the Not in a Box installation exhibition, juried by Alex Paik, The Art League Gallery, 105 N. Union Street, Alexandria VA, July 6–August 7, 2016.

**Dalya Luttwak**, *Root of Sweet Potato* (permanent installation), curated by Giuseppe Forello, Castello Lanza di Trabia, Sicily, Italy.

**Pokey Park**, completion of a 2012 commission for 32 animal sculptures for a children's hospital in Palo Alto CA.

**Mahy Polymeropoulos**, installation of five welded sculptures in the garden of the Arts Club of Washington, 2017 I Street, NW, Washington DC, Summer–Fall 2016.

**Barton Rubenstein**, *Take a Bow*, a water sculpture installed at Rio Washingtonian Center, Gaithersburg MD.

**Barton Rubenstein** installed three sculptures in the plaza at Flats 8300, designed in the spirit of New York City MOMA's courtyard, 8300 Wisconsin Avenue, Bethesda MD.



Elsabé Dixon, *Living Hive*, plaster and wax built by bees in apiaries down the 29th corridor of Virginia, 60 x 30 inches



Craig Kraft, *Light Marks*, rolled aluminum and neon, 18 x 5.5 x 5 feet



Christopher Bathgate, *AP 531322421*, aluminum and stainless steel, 15 x 15 x 22 inches

**Mike Shaffer** curated *Dwellings*, Hyattstown Mill Arts Project, 14920 Hyattstown Mill Road, Hyattstown MD, June 11–July 31, 2016.

■ **Brendan L. Smith and Fabiola Alvarez Yurcisin**, Sparkplug artist collective exhibition *Power (I know it when...)*, curated by Lea-Ann Bigelow, DC Arts Center, 2438 18th Street NW, Washington DC, October 21–December 4, 2016. Opening reception: Friday, October 21, 7 pm. Artist talk: Thursday, November 17, 7:30 pm.

**Diane Szczepaniak**, *Sunday Morning* painting series reviewed in the Paris Review, March 2016.

■ **Bob Turan**, *Feather Stone* installed at Howard County General Hospital, part of ARTsites 2016, curated by Kimberly Jensen (Deputy Director, Howard County Arts Council), August 2016–July 2017.



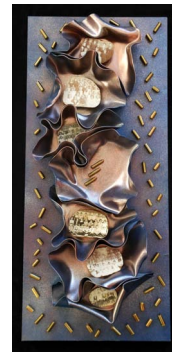
Dalya Luttwak, *Root of Sweet Potato*, steel, paint, Castello Lanza di Trabia, Sicily, Italy



Rosemary Lockett, *Trail Markers*, wood, axes, photographs, 10 x 4 x 7 feet



Pokey Park, *Bear*, bronze, 30 x 19 x 18 inches



Brendan L. Smith, *Sandy Hooks*, melted vinyl records, bullets, shell casings, vintage school photos, spray paint, masonite, 36 x 16 inches



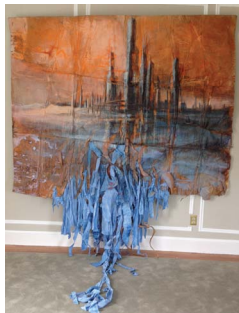
Bob Turan, *Feather Stone*, brushed aluminum, polished granite, steel, 10 x 4 x 4 feet



Barton Rubenstein, *Take a Bow*, water sculpture



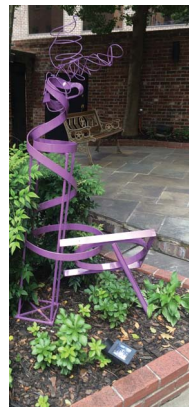
Richard Bender, *From Whence It Comes*, stainless steel, 44 x 12 x 14 inches



Artemis Herber, *Pearls of the Sea*, acrylic on corrugated cardboard, incorporated blue tinted and torn rags, 95 x 100 inches



Julia Bloom and Maggie Gourlay, *Courtesy of the artist and The Gray Gallery*



Mahy Polymeropoulos, *Untitled*, welded powder-coated metal

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## Group Shows

2016 Summer Multimedia Show, Watergate Gallery, 2552 Virginia Avenue NW, Washington DC, June 11–August 20, 2016, including **Mike Shaffer**.

■ **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**.

■ **Artina, 2016 – Art In Nature** (Washington Sculptors Group), juried by Martine van Kampen (TAAK Cooperative, Netherlands), Sandy Spring Museum, 17901 Bentley Road, Sandy Spring MD, June 30–October 1, 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**.

■ **Billi**, curated by Philip Pryjma, Saint Francis Gallery, 1370 Pleasant Street, South Lee MA, August 5–October 2, 2016, including **Paula Stern**.

*A Consideration of Bees*, curated by Deborah McLeod, Chroma Projects, Charlottesville VA, May 6–28, 2016, including **Elsabé Dixon, Mary Early**.

■ **Cornucopia**, Women's Caucus for Art, DC Chapter Show, Wohlfarth Gallery, 3418 9th Street NE, Washington DC, October 7–29, 2016, including **Jane Pettit**. Opening reception: October 7, 6–9 pm.

*Ekphrasis: Poetry & Art*, 505 North Gallery, Frederick MD, April 23–May 15, 2016, including **Mike Shaffer**.

**FY17 Visual Arts Applicant Exhibit**, Artist Fellowship Program of the District of Columbia Commission on the Arts & Humanities, 200 I Street Gallery, Washington DC, July 29–August 31, 2016, including **Mary Early**.

**Glen Echo Annual Labor Day Show**, Glen Echo Park, Spanish Ballroom, 7300 MacArthur Blvd, Glen Echo MD, September 4–6, 2016, including **Carol Morgan**.

**Hyattsville Community Artist Association Show**, curated by Denise Brown, Prince George's Plaza Community Center, 6600 Adelphi Road, Hyattsville MD, August 8–31, 2016, including **Carol Morgan**.



Mike Shaffer, *Monument to the Red Setting Sun*, painted wood, 2 x 2 x 8 feet



Darcy Meeker, *Gateway to Heaven*, metal door, magenta spray paint, glitter paint, mirror tiles, 100 x 40 x 24 inches



Paula Stern, *Patience*, cast resin, 25.5 x 8 x 15 inches

■ **I.M.A.G.I.N.E. Peace Now**, Wellington B. Gray Gallery, East Carolina University, Leo Jenkins Fine Arts Center Rm 2000, Mail Stop 502, Greenville NC, November 9, 2016–January 16, 2017, including **Linda Hesh**. Reception: Friday, December 2, 5–8:00 pm.

■ **Landmarks** (Washington Sculptors Group), juried by Claudia Rousseau, Montgomery College, The Morris and Gwendolyn Cafritz Foundation Arts Center, King Street Gallery, 930 King St., Silver Spring MD, [corrected dates] October 24–November 22, 2016, including **Jan Paul Acton, c.i. bigelow, Alan Binstock, Nizette Brennan, Jacqui Crocetta, Alonzo Davis, Joel D'Orazio, Kate Doyle, Jeffery Cooper, 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**. Opening reception: [corrected date] THURSDAY, October 27, 6–8 pm.



Linda Hesh, *Thinking of You*, disabled gun, mylar, acrylic, brass, billboard media, 16 x 16 x 3 inches

■ **Line, Curves, and Colors**, Artspace Herndon, 750 Center Street, Herndon VA, August 31–October 2, 2016, including **Greg Braun, Jan Paul, Paul Steinkoenig**.

■ **Man/Made**, Takoma Park Community Center, 7500 Maple Avenue, Takoma Park MD, November 10–December 29, 2016, including **Jessica Beels**. Opening reception: Thursday, November 10, 6–8 pm.

■ **Micro-Monuments** (Washington Sculptors Group), Harvard University Center for Hellenic Studies, 3100 Whitehaven Street, NW, Washington DC, May 27–October 31, 2016 (show extended), 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, Jacqueline 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**.

**National Juried Exhibition**, juried by **Foon Sham**, University of Maryland, Delaplaine Visual Arts Education Center, 40 South Carroll Street, Frederick MD, May 7–June 19, 2016, including **Mike Shaffer**.

■ **Pleiades Art Jewelry Show**, Strathmore Mansion, 10701 Rockville Pike, North Bethesda MD, December 3–4, 2016, 11 am–5 pm, including **Jessica Beels**.



Carol Morgan, *Yoga Camel Pose*, terracotta, 11 x 8 x 7 inches

- *Prison Reform*, curated by Brett Johnson, Workhouse Arts Center, 9518 Workhouse Road, Lorton VA, June 11–November 27, 2016, including **Dalya Luttwak, Sassona Norton, Foon Sham.**

*Salem2Salem 2016*, Schloss Salem, Historische Bibliothek, 88682 Salem, Germany, August 8–28, 2016, including **Mary Early.**

- *Simply Elemental*, curated by Paula Golden, Hahn Botanical Gardens, Virginia Tech, Blacksburg VA, July 31–September 30, 2016, including **Darcy Meeker.**

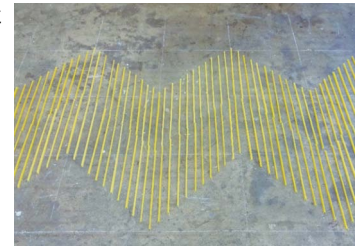
*Summer Exhibition*, Melvin Johnson Sculpture Garden, Chautauqua, NY, July 1–August 25, 2016, including **Jane Pettit.**



Dalya Luttwak, *In Memory of the Suffragists Here Imprisoned*, steel and paint, dimensions variable

- *(un)common space(s)*, Spartanburg Art Museum, 200 E. St. John Street, Spartanburg SC, September 15–December 8, 2016, including **Artemis Herber.**

*We Gave Our Best, Now the Rest is Up to the Hope Chest*, Galerie Im Ersten, Vienna, Austria, June 16–24, 2016, including **Mary Early.**



Mary Early, *Untitled* (study for chevrons), beeswax, dimensions variable



Jane Pettit, *Ice*, tempered glass mosaic with gold smalti on concrete and fiberglass over polystyrene, 30 x15 x15 inches, 39 x 20 x 16 inches, 66 x 25 x 20 inches

## The Making of A River of Sticks

Sandy Spring Museum, Sandy Spring, MD  
By Diane Szczepaniak

Nature creates each stick in a different way. The eye follows the line of a stick just as one's eyes follow a line in a drawing, or the movement of a brush stroke through paint. One day, while working in the garden, I began to wonder how one might draw using sticks as the medium.



*A River of Sticks*, sticks and glow-in-the-dark powder. Image credit: Diane Szczepaniak

As I laid out *A River of Sticks*, I did just that: I drew with the sticks.

In my mind, I saw the sticks guiding the eye as a river moves through a landscape. On the day the community joined me to create *A River of Sticks*, I asked folks to think continually of flowing water, and to follow their intuition as they placed sticks along the path I had outlined. Twelve of us worked for four hours gathering and placing found sticks. We built *A River of Sticks* together, some parts thin, other areas wide and high. We placed some sticks so they seemed to jump out of the river, like leaping waves. Gradually the small stream grew into a rushing river.

My early training with artist Michael Skop focused on sculpting and drawing the figure. Skop taught us to draw or sculpt not the figure itself, but instead the space around the figure. I learned that space is full of meaning, light, intuition, and energy, and that the space an object occupies dictates how you see the object. Since that time, my work has been driven by thinking about the physicality of objects in space, to paint and make sculptures with the intention of altering space to create a feeling. This is what Skop called "the dynamics of form."

When designing *A River of Sticks*, I was curious to see it stand out distinctly from the background, to see how it filled the space through which it traveled. To do this, I coated nearly 1000 found sticks with glow-in-the-dark powder. I integrated these 'glow sticks' with the natural sticks. With the help of black light/UV flashlights, the powder can be energized to glow at night.

As I was developing my idea, I drew stick-like lines into a river in Photoshop.



*A River of Sticks*, another view. Image credit: Elsabé Dixon

I reproduced this drawing on 12" x 12" archival paper as a limited edition print that is available for purchase from the shop at the Sandy Spring Museum.

*A River of Sticks* is part of the exhibition *Artina*, which is at the Sandy Spring Museum in Sandy Spring, MD, through September 30, 2016 (see page 10).



The Sandy Spring Museum community creating *A River of Sticks* on June 11, 2016. From left to right, Ediel Gregan, Chas Foster, Cat Luken, Doug Rose, Diane Szczepaniak and Denise Venezia. Image credit: Marissa Grunes





*Megaphone* and rainbow, wood, 20 feet x variable diameter of 6 feet to 4 inches

## Salvatore Pirrone



*Megaphone* and Salvatore Pirrone

Salvatore Pirrone came to sculpture following a rather unusual, but fruitful, path. His undergraduate major was in English. The path then led him to the University of Florida where he earned a Master's Degree in Architecture. He worked for an architectural firm for a few years, but because he was only involved in parts of a project and could not call any finished project his own, he felt dissatisfied. He also wanted to do something using his hands. His path then led him to Parsons, the New School for Design in New York, where he studied sculpture. In 2009, he came to the Washington area where he has worked on projects as a designer, sculptor, and educator. He teaches interior design at Marymount University in Virginia, and fine art at the Corcoran School of the Arts + Design (now part of George Washington University). He finds working with students enjoyable and stimulating. Their projects offer a constant exposure to new ideas. Many architects and artists have influenced his work. He feels that the most important are architects Glenn Murcutt and Peter Zumthor, as well as artists James Turrell and Robert Irwin of

the California light and space movement of the 60s and 70s.

His most recent project is the piece titled *Megaphone*, which is currently part of the Artina show at the Sandy Spring Museum. It is a large cone, twenty feet long that is constructed from flexible plywood, a material used by designers and architects. In its outdoor setting, it has a playful fairy tale appeal. Looking into the cone from the open end, one is reminded of Alice in Wonderland. In our photo of *Megaphone*, there is a rainbow, barely visible. Besides functioning as a megaphone, it also can be used as an ear trumpet to amplify nearby sounds.

Much of Pirrone's indoor work also has a whimsical quality. A tennis ball serves as an image in his memory that he wishes to capture. What better way to capture this memory than to cast it in concrete? The process begins with the construction of a rubbery mold of a tennis ball. He removes the mold from the tennis ball and then pours a mix of cement and sand, or plaster, into the mold. The result is a remarkably

fine-textured concrete tennis ball. He has made hundreds of these castings over several years, and has assembled them into a floor installation. Our photo here does not show color, but they are tinted delicate shades of pink and blue obtained by mixing pigments into the cement before casting. The delicate colors lend a child-like quality to a sculpture that is cast in concrete. Salvatore has used the same approach to capture memories of cell phones, coils of solder, thimbles, sponges, light bulbs, and dominos. He feels that the process of creation is the most important aspect of a work of art. He asks the viewer to go with him on this Proustian exploration of his memory.

Sal has also made some more somber castings in a natural cement color of everyday objects, such as broomsticks and a pillow. When he does larger installations, he attempts to relate the piece to the whole room in which they are displayed. Interior design remains a part of his practice. Recently he has designed kitchen counter tops and bookshelves in concrete. To see more of his

work (in color), you can go to his website at [www.salvatoreperrone.com](http://www.salvatoreperrone.com). Currently Pirrone does not have a fixed studio, but moves from place to place, finding a space to fit the project. We hope he finds a suitable studio where he can produce more intriguing sculpture. In the meantime, he is always ready to share ideas with people who are simultaneously silly and serious.



*Pillow, concrete, 24 x 6 x 18 inches*



*Tennis Ball installation, plaster or cement, diameter 7 feet, height variable: 21 inches to 3 inches*



*Broomstick, part of an installation, plaster and concrete diameter 1 inch, height variable*



*Tennis Ball, plaster or cement, diameter 2 inches*

*He asks the viewer to  
go with him on this  
Proustian exploration of  
his memory.*



## Joan Danziger



Joan Danziger with beetles

Since past WSG President Pattie Firestone moved to California, my house has filled up with boxes of archival material encapsulating stories yet untold. It is a task of history harvesting that could keep me very busy for many summers as I plan to continue some of the work Rima Schulkind contributed, writing about WSG Presidents, Board members, and Advisory Board members. Rima initiated the WSG publication, *The Washington Sculptor* that is instrumental in recording WSG history, and she passed away earlier this year. Voted and elected by the Board, these artists, curators, and collectors have served their terms as WSG Presidents with passion and dedication; through their stories we come to understand who we are as an organization and understand the parts that ignite our own passions to further serve the art community in DC.

Joan Danziger was involved in the WSG organization during its founding, as a woman artist working alongside male sculptors Leonard E. Cave (1944–2006) and Duncan Tebow. In 1984, Leonard Cave founded the Washington Sculptors Group and was President for several years. Duncan Tebow, Advisory Board

member of WSG and past Assistant Dean for Liberal Arts at NOVA Community College (Annandale) with an MFA from Yale, took over as President of WSG from Leonard Cave, and Joan Danziger stepped in during the late 80s as the first female President of WSG.

Joan Danziger arrived in DC about 42 years ago. You have come across Joan Danziger's art if you are from the DC area, or work in the nation's capital. The city is filled with her public commissions, and her art is immediately recognizable for its magical forms that ignite the viewer's imagination. Danziger's work can be viewed in the public commission of three suspended acrobatic sculptures installed in the lobby of the Kennedy Recreation Center on 7th Street, NW, and her sculptures are in Washington DC museum collections of the Smithsonian's Museum of American Art, the National Museum of Women in the Arts, and the American University Museum's Katzen Arts Center.

My first memory of WSG is, in fact, the annual Board meetings and picnics held at Danziger's residence. Invited by Connie Fleres, a colleague and WSG member, I regularly came to the meetings and was fascinated by

Danziger's home, which held unusual objects from her global travels. Her own sculptures interwoven with these ethnic objects were equally bold and did not seem congruent with the linear welded sculptures or ephemeral installations and structures I saw around the DC galleries. Danziger grew up in New York, and has a "devil may care attitude" when it comes to creating work. She feels her way through the forms instinctively and with an underlying passion, paying no heed to "trends" and public interests. Along with the whimsical sculptures of the Swiss duo Fischli and Weiss, she defies the spiritual crises that Donald Kuspit described in his essay, "Reconsidering the Spiritual in Art." The title of Kuspit's essay

*The city is filled with her public commissions, and her art is immediately recognizable for its magical forms that ignite the viewer's imagination.*



*Black Star*, metal armature, and glass, 32 x 48 x 17 inches





*Wild Forest*, metal armature, resin, celluclay, 27 x 40 x 21 inches

referenced Kandinsky's *Über das Geistige in der Kunst (Considering The Spiritual in Art)*, and I feel Danziger's sculptures attest to her being a person of spirit; somebody reflective and serious.

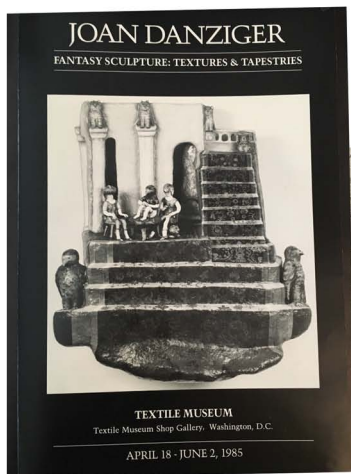
Danziger continues to serve the WSG in multiple capacities. Julia Bloom, who coordinates the WSG Salon program, facilitated a salon at Danziger's home. In 2013, Terry de

Bardelaben, a Board member and Art Instructor at St. Stephens St. Agnes School (Terry is currently the Chair of the Visual Arts Dept. at The Hun School in Princeton, NJ), brought her students to Danziger's studio, starting a process where beginning students at the secondary and post-secondary education levels can learn from the living resources that exist in this community of professional sculptors. In lieu of an election year where our first female

president might be elected, remembering Joan Danziger as a young woman sculpting a formidable career in a culture dominated by men in the 1980s is a terrific story. Be sure to seek her out to tell you more.

You can see Danziger's sculptures at:

- Smithsonian American Art Museum, Luce Center – the sculpture in their collection is titled *Into the Magic*.
- National Museum of Women in the Arts has three of sculptures in their collection, and one sculpture is currently being exhibited on the mezzanine floor.
- American University Museum, Katzen Arts Center, has two sculptures in their collection.
- Kennedy Recreation Center on 7th St., NW, between P and Q Streets, has three suspended acrobatic sculptures installed in their lobby.
- Three suspended sculptures titled *Aerial Conjunction* are installed in the atrium of the George M. Taylor Multi-Service Center, Glen Burnie, MD.
- A bronze sculpture, *October Gathering*, was commissioned by "Grounds For Sculpture" in Hamilton, NJ, and is installed in the sculpture park.
- Danziger's sculptures in additional museum collections include: New Jersey Art Museum, Trenton, NJ; New Orleans Museum of Art, New Orleans, LA; Jacksonville Museum of Arts & Science, Jacksonville, FL.





Vanessa Niederstrasser, *I don't care how the money comes in*



Fabiola Alvarez Yurcisin, *Suspended Reflections 2*



Fabiola Alvarez Yurcisin, *Tree Rain*



Fabiola Alvarez Yurcisin, *Tree Drawing Rings*



Mike Shaffer, *Old Wood Tower Two*

# Artina

June 30–September 30, 2016  
Sculpture Park • Sandy Spring Museum



Vanessa Niederstrasser, *Rosie has arrived*



Darcy Meeker, *Kaleidoscope*



Allan Arp, *Tadasana (mountain pose)*



Jin Lee, *Happenstance*



Diane Szczepaniak, *A River of Sticks*



Eve Hennesa, *Water Energy*



c.l. bigelow, *Secret Nests (24)*



Mike Shaffer, *White Log Rhythm*

## Juror's Statement

Thinking of “art” and “nature” as categories—as words, terms, constructs of thought—we may be inclined to see them as opposites. Artificial and natural: art is about making things; nature is about things growing. It is what separates us from animals. We think, we write, we create, and we experience beauty. But as soon as you start elaborating on the differences, describing how no artwork has ever grown itself in a field or forest—or how no other natural being has ever created an artwork intentionally—the matter becomes elusive. I have seen artwork growing in fields; maybe before long, we will discover some animal species making objects for no apparent purpose, just for enjoyment, or for some sort of mysterious form of communication.



An important guideline in my selection of the artworks for *Artina* was the balance of the whole. I also invited the artists to consider ways to include specific research about Sandy Spring, the local landscape and community, include performative aspects, or invite people in for dialogue. It would have been easy to choose works that made a direct reference to nature or were only made of natural materials, but in my experience this usually “flattens” an exhibition. In order to have contrast and create tension, I’ve included works that have as much to do with nature as with “things artificial.” So the idea that I started out with, of art and nature being opposites, does play a part—even though I am a firm believer that anything human is a part of nature. It would be great if that were exactly what visitors would bring home from this exhibition!

—Marine van Kampen



Eve Hennesa, *Sandy Spring Precious Water, Medicine Wheel*



Salvatore Pirrone, *Megaphone*



Jeff Chyatte, *Elements*





Allan Arp, *Sweet Plug*



Helen Glazer, *Glyndon Karst 'Cave Painting'*



Iris Posner, *Looking for Home: Thirty Million Children Displaced*



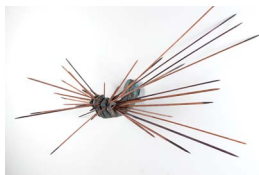
Jan Kirsh, *Habanero*



Allen Linder, *Man in Situation*



Judith Goodman, *Searching for Home*



Alyssa Imes, *Can't be Tamed*



Diane Szczepaniak, *Reflecting Rectilinear One*



Artemis Herber, *Lumpen*



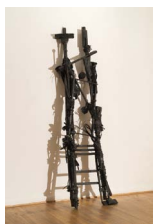
Janet Brome, *Orbiting Shadows*



John Costanza, *Sentinel #4*



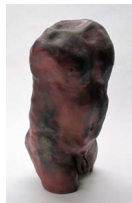
Paul Daniel, *Bad Apple*



Annie Farrar, *Erin*



Julie Zirlin, *untitled*



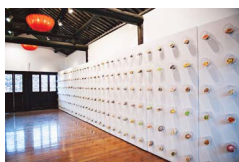
Christopher Corson, *Test of Fire*



Michelle Dickson, *Neither Mine Nor Yours, 6*



Mike Shaffer, *Short Stack*



Brian Reed, *Lotus Message*

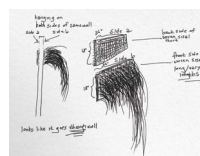


Judith Goodman, *Refuge*



Jeremy Kunkel, *Arm, in Case*

June 25–July 30  
At The  
Delaplane Visual  
Arts Education  
Center



c.l. bigelow and Kass McGowan, *both sides now*



Mike Shaffer, *Stick Stack Six*



Christopher Corson, *Race Blocks*



Christopher Corson, *Self-Confidence*



Joyce Zipperer, *Infinity*



Rosemary Lockett, *Corrigator*



Rosemary Lockett, *Reach*



Jan Kirsh, *Onion*



David Knopp, *Tides*



Lynda Andrews-Barry, *Sceptophilia*



Paul Daniel, *Roxie*



Stephanie H. Firestone, *Duet*



Roth Lozner, *The Forensics of Complex Connections*



Ruth Lozner, *The Surviving Generations*



Eve Hennessa, *Rainbow Deer Snake*



Samuel Miller, *Rose Window and Portal*



Samuel Miller, *Floating Cathedral*



John Costanza, *Terpsichore #3*



Virginia Sperry, *Pipeline*

## Sculpture Now 2016 — Cartes Blanches —

## CultureBlast

On August 18th, the Washington Sculptors Group co-hosted the August CultureBlast at Hillyer Art Space in Washington, DC. The event started at 6:30 pm with a wine and cheese reception. An informal talk with two of the exhibition artists, WSG member **Jin Lee** and Rachael Schectman, was very enlightening. Guests heard firsthand the ideas behind the sculptural work in their respective exhibitions, *Exploit* and *Consumables*. Also included in the evening events was a DIY (do-it-yourself) activity using found objects to create a take-home piece of artwork. Special thanks go to WSG Board members **Judith Pratt** and **Diane Szczepaniak** for their contributions in organizing the "Art of Found Objects" project. The activity gave guests a chance to explore the possibilities of using found sculptural forms, both natural and manmade to create one of a kind works of art. Our thanks also to Allison Nance and the staff at Hillyer Art Space for a very successful event!!!



### Ads:

Book your passes, starting now, to the **Creative Time Summit DC: Occupy the Future**, taking place in the nation's capital on October 14–16. Seats go fast, so *reserve your pass now*.

The Creative Time Summit is the leading conference devoted to exploring the intersection of art and politics. Occurring in the nation's capital just weeks before the 2016 presidential election, The Creative Time Summit DC

will take this historic moment to collectively consider what it might mean to radically transform the current state of democracy.

**The Portsmouth Art & Cultural Center**, Portsmouth, VA, seeks proposals for the 2017 Outdoor Sculpture exhibit on view April 7–October 8, 2017. Cash awards include \$1,500; \$1,000; 2@\$500; and \$200. Travel stipends are provided. Crawford A. Mann III, the Joan & Macon Brock Curator of American Art at the Chrysler Museum of Art, is juror for the 2017 exhibit. To enter, download an application at [www.portsmouthartcenter.com](http://www.portsmouthartcenter.com), complete, and send with photos or digital images to Sculpture Committee, Portsmouth Art & Cultural Center, 521 Middle Street, Portsmouth, VA 23704-3622. Proposals must be received or postmarked by November 16, 2017.

**Free wood scraps and turned wood in many sizes**; free to WSG members. Reply to [rosealuckett@gmail.com](mailto:rosealuckett@gmail.com) for pick up date.

**Plaster figure, 30" tall, made by Sculpture House**, is available for sale (\$95) from Jan Heginbotham, (703) 759-2523.

**Introduction to Sculpture with Charles Bergen**, 8-session evening course at the Smithsonian Associates. Thursdays, October 13–December 8, 2016, 6:30 pm. <https://smithsonianassociates.org/ticketing/tickets/reserve.aspx?ID=235756>

The Olney Boys and Girls Community (OBGC) Sports Association is **seeking to install a sculpture** that honors the many thousands of children who play at the OBGC fields ([obgc.com](http://obgc.com)), to commemorate the children and coaches we have lost. The height of the sculpture would be approximately 10 feet high set in a small plaza. For more information, call OBGC Board Member Victoria Swope at (301) 512-0637.

See *The Washington Sculptor* images in color at [www.washingtonsculptors.org](http://www.washingtonsculptors.org)



***The Washington Sculptor***  
**Winter 2017 Issue Deadline**  
**is January 10, 2017**