

MEMBER NEWS

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



Julie Wills, *Trust Apparatus*, blind cane, tree branch, and mixed media, 60 x 33 x 26 inches

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

Lisa Battle, *Black and White 2017*, Special Recognition, juried by Alison Hokanson, Assistant Curator, The Metropolitan Museum of Art, Brooklyn Waterfront Artists Coalition, Brooklyn, NY, July 29–August 20.

— *Representing Ourselves*, First Place, juried by Lisa York, hosted by Montgomery Potters, Sandy Spring Museum, Sandy Spring, MD, July 6–September 5.

■ **Jessica Beels** (sculpture), Michael Collier (photography), and Andrea Huppert (paintings), *Earth Bound*, curated by Sarah Tanguy, American Center for Physics, College Park, MD, April 25–October 20.

Jeff Cooper, Rebecca Hirsh, *Crossing Paths*, curated by Meredith Foster, Popcorn Gallery at Glen Echo Park, MD, July 1–30.

■ **Chris Corson**, *Speak to Me*, curated by Bill Carroll, Studio Gallery, 2108 R St., NW, Washington, DC, August 31–September 23. Closing reception: September 23, 4–6 pm.



Annie Farrar, *The Art History Lesson*, mixed media, found objects, sisal twine, and paint, 23 x 20 x 18 inches

2017 WSG Programs & Exhibitions

WSG events are free and open to the public. Please share announcements with friends on your Facebook page.

WSG Announces Fall Studio Pop-Up Program

Showcasing New Practices in Sculpture Featuring *ARTINA 2017* artists Maryanne Pollock and Marc Robarge

The Washington Sculptors Group cordially invites the public to attend their new program. WSG artists Maryanne Pollock and Marc Robarge will connect their artwork, currently in the *ARTINA 2017-(Re)Use and Abuse of the Land* exhibition at Sandy Spring Museum through September 30, to their studio practice where they make their work. As a non-profit organization, WSG invigorates local neighborhoods and enhances DC's diverse communities, providing an authentic and creative understanding of innovative sculptural practices that address new themes, materials, and processes.

WSG members are asked to bring light fare and a folding chair to assist with seating.

Maryanne Pollock Saturday, September 16, 4–6 pm

1707 Columbia Road, NW, Apt. 514
Washington, DC

www.maryannepollock.com

Note: Seating is limited.

RSVP to: programs@washingtonsculptors.org

Street parking available.

Metro: Green Line to Columbia Heights, Red Line to Woodley Park or Dupont Circle. Take #42 bus to Ontario Road, walk across the street. Buses on 16th street take you to the studio, which is across from The Potter's House in Adams Morgan. Studio is elevator and handicap accessible.

Marc Robarge Saturday, September 23, 4–6 pm

205 South Oak Street, Falls Church, VA
www.mrobarge.com

Note: Seating is limited.

RSVP to: programs@washingtonsculptors.org

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WSG Information

BOARD OF DIRECTORS

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

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The Washington Sculptor Publication

publication manager: Lynda Smith-Bügge
feature writers: Jeffrey Cooper* and Elsabé Dixon
design and image management: Stephanie H. Firestone*
solo and group listings: Jessica Beels*
proofreaders: Jessica Beels*, Judith Pratt

Membership

Mary Early

Communications

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

Website

Lisa Battle

Exhibitions

Elsabé Dixon, Artemis Herber, Tom Petzwinkler, Laura Jamroz, Judith Pratt, Jeff Chyatte

Grants/Fundraising

Zoie Lafis (volunteers needed)

Nominations

Artemis Herber, Mary Early

Outreach

(volunteer needed)

Program Chair

(volunteer needed)

Salons & Receptions

Mahy Polymeropoulos

Call Center

Laura Jamroz

Volunteer Coordinator

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*non-board member volunteers

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Smithsonian American Art Museum
Jack Rasmussen, Director and Curator,
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U.S. State Department
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Lester van Winkle, Professor Emeritas,
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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, DC 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 payable 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

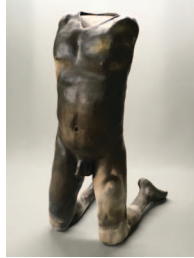
A forum for members, collectors and all those interested in three-dimensional media to share information, get technical advice, and discuss exhibitions at area museums and galleries (including your own). Go to www.yahoo.com, click on 'groups'; search: [washingtonsculptors](http://www.washingtonsculptors.org) (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 Early, *LINEA*, Kunstlerbund Tubingen, Tubingen, Germany, May 20–June 24.
—■ **Mary Early**, Sondra N. Arkin, and Joan Belmar, *Twist–Layer–Pour*, curated by Sarah Tanguy, The Katzen Arts Center, American University, Washington, DC, September 5–October 22.



Christopher Corson, *Call Heaven and Earth to Witness*, pit-fired ceramic, 26 x 12 x 17 inches

■ **Annie Farrar**, *Haunted by Quiet Places*, Schlesinger Center, Fisher Gallery Northern Virginia Community College, Alexandria, VA, September 22–November 5. Opening reception: Saturday, September 30, 2–4 pm.

■ **Luc Fiedler**, *GRAVITY*, The Artists Gallery (TAG) of Frederick, 216 North Market Street, Frederick, MD, October 6–29. Reception: Saturday, October 7, 5–9 pm.



Jeff Cooper, *Midnight*, painted wood, 15 x 20 x 32 inches

■ **Helen Glazer**, *Helen Glazer: Walking in Antarctica*, curated by Laura Amussen, Rosenberg Gallery, Goucher College, Baltimore, MD, October 18–December 19. Reception and gallery talk: Tuesday, November 14, 6–8 pm.



Helen Glazer, *'Bird' Ventifact, Antarctica*, acrylic and polymer-modified gypsum on 3D-printed PLA plastic, 16 x 29.25 x 29.25 inches

Susan Hostetler, **Dalya Lutwak**, and Beverly Ress, curated by Amina Cooper, Betty Mae Kramer Gallery, Silver Spring Civic Center, Silver Spring, MD, June 16–August 18.

■ **Barbara Kobylnska**, *Creatures in the Garden*, Norfolk Botanical Garden, Norfolk, VA, June–September.



Barbara Kobylnska, *Creatures in the Garden*, metal, dimensions variable

■ **Howard & Mary McCoy**, *Suggestions*, Adkins Arboretum, Ridgely, MD, June 1–September 30.



Howard & Mary McCoy, *Nestling*, branches inserted between trunks of triple-trunked pine, 8 x 10 x 11 feet

Carol Morgan, *Spirit of the Line*, display of 36 pen and ink drawings of Metro bus and subway riders, curated by Denise Brown, President of Hyattsville Community Art Alliance, Prince George's Plaza Community Center, Hyattsville, MD, July 1–31.



Carol Morgan, *Bus Millennial*, terracotta, 10 x 4 x 8 inches

■ **Magdi Mushriqui**, *The Red Triangle*, permanent installation on September 11, 2011, as a garden sculpture at Marie Reed School in Washington, DC.



Magdi Mushriqui, *The Red Triangle*, steel with powder coating, 4 x 3 feet mounted on a 4 x 4 foot concrete pad

■ **Setsuko Ono**, Parallax International Art Fair at Kensington Hall, Daiwa Anglo Japanese Foundation, and Asia House, London, UK, curated by Chris Barlowe, February–March 2018. Receptions: February 2, February 13, and March 12, 2018.

■ **Maryanne Pollock**, *Incubator*, The Delaware Contemporary, Wilmington, DE, January 29–May 5, 2018.

■ **Judith Pratt**, *Point of Origin*, chief curator Kristen Chiacchia, Second Street Gallery, 115 2nd St SE, Charlottesville, VA, February 2–March 23, 2018.



Setsuko Ono, *Gates of Peace, Gates of War*, acrylic, charcoal, and pastel on canvas, 15 x 9 feet

■ **Vienne Rea**, solo exhibition of *photography and sculpture*, The Hal Gomer Gallery, Chesapeake Arts Center, 194 Hammonds Lane, Brooklyn Park, MD, September 2–28.
— *Off the Wall*, award by Dr. Oliver Shell, Associate Curator Baltimore Museum of Art, sponsored by Maryland Federation of Art, Waverly Street Gallery, Bethesda, MD.



Judith Pratt, *Point of Origin* (installation), acrylic on Lenox 100 paper, dimensions variable

Ann Stoddard, *5 K Individual Artist Fellowship* for 2017 grant period, Prince George's County Arts Council, Prince George's County, MD.



Vienne Rae, *John, Dear* (from the LADDER Series), rope and salvaged tractor blade, 72 x 19 x 19 inches

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Ann Stoddard, *Color Blind*, video installation social sculpture, mixed media, video cameras, and monitors, 48 x 72 x 12 inches



- **Julie Wills**, *Julie Wills: Wishes Are Horse*, curated by Kate Markoski, Kohl Gallery, Washington College, Chestertown, MD, September 14–October 22. Opening reception: Thursday, September 14, 4:30–6:30 pm; artist talk: Tuesday, September 26, 4:30 pm.
- *Fall SOLO*, curated by Karyn Miller, Arlington Arts Center, Arlington, VA, October 14–December 17. Opening reception: Saturday, October 14, 6–9 pm; artist talk in the gallery: Saturday, December 16, 1–3 pm.
- Julie Wills and Cody VanderKaay (collaboration/solo exhibit), *Paracosm*, Greenleaf Gallery, Whittier College, Whittier, CA, October 19–November 24.

Group Shows

2017 *Sondheim Artscape Prize Semifinalists Exhibition*, Decker and Meyerhoff Galleries, Maryland Institute College of Art (MICA), Baltimore, MD, July 20–August 11, including **Mary Early**.

- 2017 *Trawick Prize: Bethesda Contemporary Art Awards Finalists Exhibition*, juried by Zoë Charlton, Neil Feather, and Elizabeth Mead, Gallery B, Bethesda, MD, September 6–30, including **Helen Glazer**.

AIR Gallery's National Members Juried Exhibition, curated by Helga Christoffersen, Assistant Curator, New Museum, AIR Gallery, Brooklyn, NY (DUMBO), May 25–June 25, including **Ann Stoddard**.

- *Antidote*, The Mykonos International Biennial, Mykonos Island, Greece, September 2017, including **Maria Karametou**.

Art of Engagement National Juried Exhibition, juried by Jack Rasmussen, Director, Katzen Arts Museum (American University), Touchstone Gallery, Washington, DC, August 4–24, including **Ann Stoddard**.



Maria Karametou, *For All*, mixed media on teabags, 43 x 13 inches

Arts Club of Washington Member Show, Arts Club of Washington, DC, June 1–July 31, including **Frances Sniffen**.

- Best of the Best International Juried Exhibition*, juried by Curlee Raven Holton, Executive Director, Driskell Center, University of Maryland, PEPCO Edison Place Gallery, Washington, DC, August 11–30, including **Ann Stoddard**.

Cartes Blanches Invitational Exhibition, curated by Adah Rose Bitterman, Adah Rose Gallery, 3766 Howard Avenue, Kensington, MD, June 25–August 25, including **Ann Stoddard**.

CREATE/CHANGE National Juried Exhibition, juried by Mary Early, Director Hemphill Gallery, Hillyer Art Space, Washington, DC, August 4–27, including **Ann Stoddard**.

Delaplaine Visual Arts Center National Juried Exhibit, curated by Laura M. Augustin, The Delaplaine Visual Arts Center, Frederick, MD, May 6–June 18, including **Alex Kasten**.

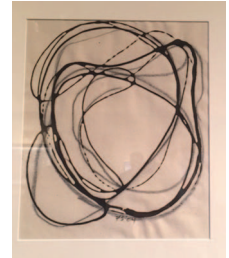
Drawing For Art, The Mansion at Strathmore, North Bethesda, MD, May 24–June 6, including **Joyce Zipperer**.

- *Dream House Remix*, curated by Diana L. Blanchard Gross, Peninsula Fine Arts Center, Newport News, VA, July 8–October 8, including **Barbara Kobylinska**.

- *Emergence of Creativity*, curated by Phil Pryjma, St. Francis Gallery, 1370 Pleasant St., Route 102, South Lee, MA, August 5–September 30, including **Paula Stern**.

Escape: Art on Vacation, Annmarie Sculpture Garden and Art Center, Solomons, MD, May 26–August 26, including **John Schaffner**.

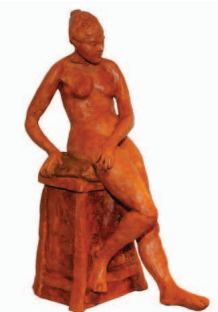
- *Exhibition of Fine Artists from Magnesia Greece living abroad at the Archeological Museum of Bolos*, works selected from public collection of the city, museums, and private collections, August 2–September 30, including **Mahy Dimitriou Polymeropoulos**.



Frances Sniffen, *Biomorph*, enamel and charcoal on canvas



Alex Kasten, *Red Figure Study*, oil and wax on cedar mounted on aqua board, 16 x 48 x 4 inches



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

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Fine Arts Open Exhibition, curated by Sarah Berry, Cultural Arts Director, Bodzin Art Gallery at the Jewish Community Center of Northern Virginia, Fairfax, VA, June 6–August 3, including **Stephanie Firestone, Joyce Zipperer**.

Gateway to Freedom, Metaxa Str., Exarchia, Athens, Greece, presented in conjunction with the 2017 Athens Festival and Back to Athens 5, June, including **Maria Karametou**.

Gwanghwamun International Art Festival, curated by Suechung Koh, SeJong Museum of Art, Seoul, Korea, sponsored by the SeJong Museum, Ulsan Culture Art Center, Korea National Assembly, Ministry of Culture, Seoul Metropolitan Government, and other institutions, April–June, including **Maria Karametou**.

Homeward Bound, juried by Brian Sumrall, chief curator, Ogden Museum of Southern Art, NOLA Taubman Museum, Roanoke, VA, March–July, including **Maria Karametou**.

■ *Nine Summer Sensations*, invitational show, juried by Dale Johnson, Watergate Gallery, Washington, DC, July 15–September 16, including **Barbara Kobylinska, Jane Pettit, Mike Shaffer, Veronica Szalus**.

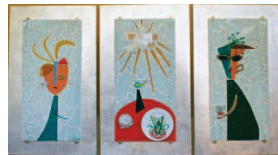
■ *Rodin and the Contemporary Figurative Tradition*, curated by Joseph Becherer, Frederik Meijer Gardens & Sculpture Park, Grand Rapids, MI, September 15, 2017–January 7, 2018, including **Claire McArdle**.

Selfie, curated by Peter Konsterlie and D. Dominick Lombardi, Schelfhaudt Gallery, University of Bridgeport, Bridgeport, CT, February–April, including **Maria Karametou**.

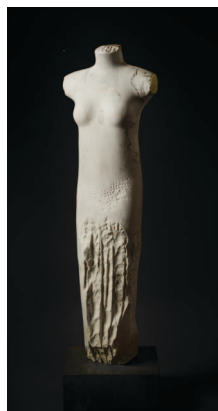
Speaking Volumes, curated by Katie Knight, The Holter Museum, Helena, MT, Fort Collins Museum and the Lincoln Center, Fort Collins, CO, January–March, including **Maria Karametou**.



Stephanie Firestone, *Victor*, Raku ceramic, slab-formed, welded steel, 20 x 7 inches



Jane Pettit, *Ladies Who Lunch*, mixed media mosaics, 30 x 18 inches each



Claire McArdle, *Torso Ambrosia*, Italian marble with gold leaf, 76 x 20 x 20 inches

Synergy: Featuring Applicants to the FY18 Arts & Humanities Fellowship Program, DC Commission on the Arts & Humanities, I Street Galleries, Washington, DC, July 7–August 11, including **Jessica Beels, Mary Early**.

■ *The Right to be Human*, curated by H. Savopoulos (Greece) and T. Vrachopoulos (NY), State Museum of Contemporary Art, and Thessaloniki, Greece, January, including **Maria Karametou**. The State Museum of Contemporary Art has added this work to its permanent collection.

■ *The Show*, curated by Peggy Duvall, The Mill at Carter Hall, Millwood, VA, October 7–August 22. Opening reception: October 7, 5–8 pm; Closing reception: October 22, 3–5 pm, including **Lynda Smith-Bügge**.



John Shaffner, *Memory Box of the Beach*, mixed media, 9 x 13 x 7 inches

In Memory of Gail Gorlitz

Gail Gorlitz, who died on July 17, 2017 after a courageous five-year battle with cancer, was a Washington Sculptors Group board member for many years. Gail Gorlitz, Mariah Josephy, and Joan Danziger were the backbone of the organization in the early 1990s and shaped the mission of the WSG for many years. Gail organized and maintained the WSG slide registry, which was later replaced by the WSG web gallery. Several sculpture shows were curated from the slides in that registry. Gail's beautiful beaded sculpture work was both meditative and whimsical, full of depth and humor. She was such a giving person, hugging everyone she knew. She was an inspiration and lots of fun. She will be missed.

— Pattie Porter Firestone

WSG Launches New Website

The Washington Sculptors Group recently relaunched its website, www.washingtonsculptors.org. The newly redesigned website emphasizes our current exhibitions and calls for entry on the home page, makes it easier for members and other visitors to easily see what's happening at WSG, offers quick and easy access to the current and previous issues of our newsletter, and has a brand new member gallery. The new website also has a modern, uncluttered design and works well on phones and other mobile devices.

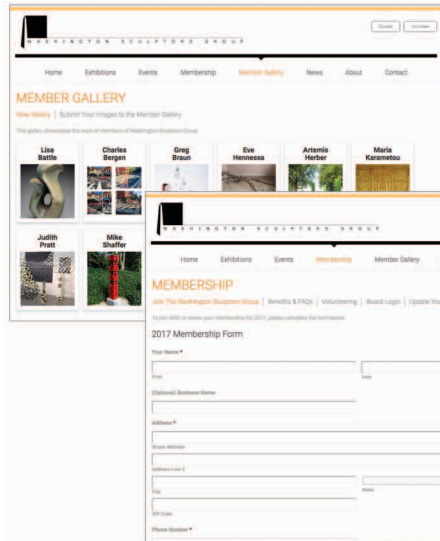
Here are some things that members should know about the new website:

1) All current members will receive an email message containing your new login information.

If you joined or renewed your membership to WSG in 2017, you will receive an email message containing your new username and a temporary password to access the website. Your username will be your first name, a period, and your last name, such as "Jane.Smith." The temporary password will be sent to you via email. We recommend that you change your password after you log in for the first time. If you do not receive an email like this before the end of October, then please contact membership@washingtonsculptors.org to verify that you are a current member.

2) Everyone will need to upload new images to the member gallery.

We are starting fresh with a new gallery, and to make sure that the gallery showcases the great range of work produced by our members, we will need everyone to upload up to four images and a brief artist statement or bio. To do this, click on [Member Gallery](#) > [Submit Your Images to the Member Gallery](#) and log in to fill out the online form. It is a good idea to prepare your images and text



in advance before you start, and make sure that your images are no more than 1200 pixels on any side (if the images are larger, the upload may fail).

After you upload your images, they will not appear immediately on the website, because they have to be approved for publication first (this is not an evaluation of your work; it is simply a way to prevent spam). If you do not see your images appear on the website within 24 hours, please email the webmaster at website@washingtonsculptors.org.

3) You can use the website to submit announcements for the newsletter.

Our quarterly newsletter includes announcements of our members' shows, commissions, and awards. Submissions should be limited, if possible, to announcements of exhibitions that include work by WSG members (solo or group shows) and that either have opened since the previous newsletter or will open before the next newsletter. Awards and commissions may reference work by WSG members that has not been listed in the newsletter before, but needn't be limited in time frame.

If you would like to send an announcement for publication in the next newsletter, click on [News](#) > [Submit News](#) and log in to fill out the online form, where you can provide details about the exhibition.

4) You can use the website to join or renew your membership and to volunteer.

To join WSG or renew your membership, just click on [Membership](#) and you will see the 2017 membership form. WSG memberships are renewed once each calendar year, regardless of the date when you initially joined the group. You may send a check for your membership payment, or pay online via the PayPal link.

As a volunteer-run organization, WSG always appreciates when our members are able to devote some of their time to helping with exhibitions, grant writing, website updates, the newsletter, public relations, and other activities. Becoming a volunteer is a great way to meet some of your fellow sculptors in the Washington area! You can indicate your volunteer interests when you fill out your membership form, or at any other time, by clicking on [Membership](#) > [Volunteering](#) and filling out the online form. We hope to hear from you soon!

If you have any feedback on the website, or if you are interested in helping with the website in the future, please contact website@washingtonsculptors.org.

— Lisa Battle

CURATORS in DIALOGUE: A Discussion on Transdisciplinary and New Media Practice

Curators: Laura Roulet (DC), Phil Davis (MD),
Betsy Johnson (VA)

WSG has, alongside its gallery shows, been offering sculptors opportunities for Transdisciplinary and New Media projects. Through WSG exhibition collaborations with Maryland Agricultural Resource Council (MARC), Sandy Spring Museum, Mclean Project for the Arts (MPA), The Katzen Arts Center, American University, as well as Glen Echo Park and Partners (GEPP), exhibition projects have facilitated audience experiences of physical or symbolic participation, collaborative production, and communal responsibility. WSG approached curators from the greater DC area, and inquired about their views on Transdisciplinary and New Media curatorial practice in the area.

Laura Roulet, an independent DC curator working with New Media artists said she sensed New Media in DC took off with the 5X5 project in 2012. She was one of the five curators involved in this project. At the time, WSG co-sponsored a 5X5 panel discussion at the Corcoran. These projects all had video, social practice, and performance aspects to their public presentations. Since then, Roulet says, curator Dorothy Moss's series "Identify" at the National Portrait Gallery has shown how live art can be part of museum programming.

Phil Davis, director of Brentwood Arts Exchange, says The Katzen Art Center is good at putting resources behind contemporary projects, and the Arlington Art Center supports video installation in their two downstairs black box spaces, but he states the city has lost alternative spaces since the real estate

market picked back up and suggests more contemporary program funding will support mid-career, unaffiliated curators. Davis and artist Erin Devine curated a one-day video art exhibition at the Brentwood Arts Exchange in February called *Boundaries*, and Brentwood partnered to co-present the *One Mile Radius Project* by Orange Grove Dance. This programming followed the all-screened short video festival Brentwood used to run, and Davis would like to approach the idea again as a full-run show.

Betsy Johnson worked with New Media projects at both the Arlington Arts Center and the Hirshhorn. She has also vetted similar projects through the Arlington Public Art Committee. These projects, Johnson states, require more financial and personnel support due to the high cost of equipment and the regular monitoring and maintenance needed. Johnson said she is surprised more artists aren't working with sound, but leaves artists with the following thought:

Artists should follow their
passions. If ideas and desires take
you in the direction of technology,
then play with it and see what it
can do. If not, then go where your
mind leads you. Not everyone
should incorporate technology in
their work—we need balance.

The author would like to thank Laura Roulet (an independent DC curator), Phil Davis (Director of the Brentwood Arts Exchange in MD), and Betsy Johnson (Assistant Curator at the Hirshhorn—who lives in VA) for their generous contributions to this conversation.

Hillyer's CultureBlast with Washington Sculptors Group

WSG continues to enjoy an ongoing partnership with Hillyer Art Space in DC's lively Dupont Circle neighborhood. On July 20, WSG co-hosted Hillyer's continuing *CultureBlast* series. The evening included artist talks with Julia Kwon, Jessica Berman, and Gloria Duan. During the event, WSG Board members Diane Szczepaniak and Judith Pratt helped guests explore the Eastern design principle of Notan in a DIY (do-it-yourself) art project.

WSG members are invited to participate as a DIY host at future *CultureBlast* events at Hillyer Art Space. It's a great way to promote the Washington Sculptors Group, introduce art concepts to guests, and meet Washington area artists. Interested DIY members can contact Judith Pratt at judithmpratt@me.com.



A *CultureBlast* guest at work on her Notan project.



Diane Szczepaniak (second from left) helping guests with their Notan projects.

About ARTINA 2017

Artina 2017 marks the second year of cooperation between the Washington Sculptors Group and the Sandy Spring Museum. Within the framework of the International Visitors Program of the KULTURsekretariat curator program in Germany, we integrate local issues into a global perspective with diverse artistic approaches defined by human impact on geological, atmospheric, and ecological processes on Earth, and how we use and abuse our land today.

Juror Ursula Achternkamp of Germany selected 13 artists who explored diverse locations on the grounds of Sandy Spring: they worked in the museum archives; interacted with the community; and dug into layers of geological time to reveal histories that otherwise would have disappeared into oblivion. Sandy Spring is full of history that requires us to rethink our present. Climate change prompts us to consider how we, as the human species, have instigated a process that has already damaged an anthropogenic layer in our Earth's system.

This era of the Anthropocene motivates artists to work in various intersections of scientific fields that help us to channel our imagination based on how the past has constructed the present, and how our present actions will shape the future by throwing a long shadow of disappearance.

While experiencing this time of acceleration, artists also realized the quality of time revealed through their site-specific works at the Sandy Spring Sculpture Park. They felt that temporality asks for attentive changes in the unfolding moment of the present. Their sculptures, installations, and projects invite us to contemplate, meditate, and slow down, allowing us to reconnect with the present, with nature, and with our own nature.

Artists link to narratives of our ancestors, evoking memories of former generations of neighbors, families, and tribes who settled and lived before us. Immigrants of the past have lived through tragic experiences that forced them to seek shelter in a better, more promising New World. This planet is our shelter from which no one can escape while alive. Art, as a mediator between temporalities, helps us to understand the possibilities of how to share our place on Earth in a human, civic, and more empathic way.

—Artemis Herber

President, Washington Sculptors Group;
Curator, Transatlantic Cultural Projects

Juror's Statement

The Anthropogenic age defines Earth's most recent geologic time period as being human-influenced, based on overwhelming global evidence that atmospheric, geologic, hydrologic, biospheric and other Earth system processes are now being altered by humans. The word combines the root "anthropo," meaning "human," with the root "cene," the standard suffix for "epoch" in geologic time. With this new point of view, *Art In Nature: ARTINA 2017 – (Re)Use and Abuse of the Land* lets visitors experience the range of artists' approaches, along with the viewer's response to their idea of nature. Time is the key—it is the dimension through which we can appreciate the changes that we make. Therefore, we find works embedded in situ in the surroundings of the Sandy Spring Museum for one summer. As such, this exhibition sees the necessity to rethink and raise questions of appearance and disappearance. As a result, from a dialogue with the Sandy Spring location, the exhibition is conceived in relation to its landscape. In "Public Soil Memory for the Plantationocene," objects act as both time-travel machines and future fossils, connecting the soil with the social context. There is a continuous process of becoming in which we participate. *ARTINA 2017* attempts to take into account both a micro-local and a planetary perspective. For example, an artistic decision can be bringing together a structure based on the methane molecule as well as the aesthetic arrangement used in WWII in one work. The Printathon workshop, on the other hand, invites the local community to lend a hand and be part of the process, as well as be "Sheep in the Meadow." Further, another hands-on community project creates the sculpture in conjunction with a group of participants who will help make ceramic forms in the shape of shelf lichen. What we inscribe into the landscape is always also a political act.

— Ursula Achternkamp, Juror

Following are the artists in ARTINA 2017 and their statements about their work.



Fibonacci Spectrum As An Arial Perspective Landscape, steel and yarn, 8 feet high and the circumference of two trees

Elsabé Dixon

I installed the string piece based on a certain sequence of numbers, known as the "Fibonacci sequence." It is manifest in an astonishing variety of forms, in branches of mathematics way beyond simple arithmetic. Its method of development has led to far-reaching applications in mathematics and computer science. The appearance of Fibonacci numbers, and their relative ratios, comes in arenas far removed from the logical structure of mathematics: in Nature and in Art, in classical theories of beauty and proportion and elementary example of geometric growth—asexual reproduction, like that of the amoeba, or the sequence of seed rows in a sunflower, or the branches on a tree and a limb. Each part splits into two after an interval of maturation. The Fibonacci sequence is characterized by the fact that every number after the first two is the sum of the two preceding ones.

The colors used to construct the string Fibonacci installation are based on a UV range that pollinators such as bees and butterflies see. Bees and other insects view a whole range of light as shifting further towards the violet end of the spectrum and further from the red. This means that, while they can't perceive red, they see colors we simply cannot see—what we call ultra-violet. This also means that bees see a world literally hidden before our eyes. Bees are drawn to yellow and lilac hues.

Grant McFarland

The word “bastion” (defined most concisely as “a fortified place”) derives partially from the same root as the word baste, the commonality there being the binding, combining, and tying together of things. To build. To add flavor. I often find words that interest me and go back through their etymology to find a suitable title for a piece. *Bastion* has a simplicity to it, as if it was built at great need, without ornament, but securely. The word mirrors the piece, a monolith, with perhaps more on the inside than might be expected.

Asymmetrical Equilibrium was an experiment in craftsmanship rather than research, a human scale object that serves some unknown function. It moves in rhythm, referencing an oil derrick, maybe part of some larger device that has since gone missing. It sits poised, as if it might suddenly, with a bit of groaning and creaking, grind slowly back into rotation.



Bastion, wood, tar, copper, light, 10 x 12 x 2.5 feet



Asymmetrical Equilibrium, wood, steel, 6 x 7 x 2 feet



Dwelling, paint on wood, 12 x 16 x 24 inches

Casey Snyder

My studio practice is an investigation of how we conceptualize space, materiality, and structure. Creating assemblages from various media, my work shifts in between the spatial, pictorial, and tactile. The notion of finding an “edge” or “boundary” is what propels my practice. Oil paint, spray paint, acrylic, aluminum, video, photography, ink, plastic, tape, paper and various drawing materials are my methods of creating and deconstructing space. Working with boundaries allows me to question structure and the way it is visualized in real and illusionary space. When questioning the dualities of a home I became fixated on notions of ownership and the interaction of man-made objects with the landscape. A home is a symbol that is both universal and deeply personal, and I have presented it as jettisoned fragment. I hope that we may pause and question the relationship of our lives to the earth as the place that we inhabit.

Marc Robarge

My Sandy Spring installations pay homage to each specific site, harmonizing with the flora in color palette, texture and form, and giving voice to the connection I feel to the place. The large piece, *Ode 1*, was generated through public participation in the making of the ceramic shelf fungi forms. Ten participants attended a ceramic workshop that produced the wonderful forms you see sprouting from the tree. An attunement to nature, an appreciation for organic forms and textures, as well as a spirit of collaborative camaraderie permeated the class, and I am grateful for each participant’s contribution to the process.

These outdoor works exist at the intersection of art, biology, imagination, and response to site. The small intimate piece, *Ode 2*, is meant to echo the scale and brief fruiting period of many mushroom species. It is postulated that

fungi act as a “Wood Wide Web,” connecting many trees through their underground network of rhizomes. Whereas the role of the scientist is to collect, identify and categorize the various types of flora and fauna, my role in this body of work is to present an offering to the site and the viewers. The pieces intentionally straddle the line between art and nature, the hope is that the viewer observes things that otherwise might have gone unseen. The role of observation plays a significant role for the artist, the scientist and the mindful participant. The fact that this art (a human activity) is made in situ with the intent of honoring the site suggests a relationship to nature that is mutually beneficial. Perhaps one perceives the land, and our relationship to it, in a new way.



Ode 1 detail, ceramic, 130 x 24 x 20 inches (photograph by Marc Robarge)



Ode 2



Sheep in the Meadow, lawn signs in natural setting, dimensions variable

Kass McGowan and c.i.bigelow

We are using the ubiquitous (invasive) white lawn signs (many) to approximate the appearance of a flock of sheep. Sheep that at one time may well have grazed on the farm. These signs are not natural, are a blight everywhere and truly serve no purpose, yet there they are, everywhere.

Raina Martens and Brittney Robertson

Ceramic stelae made of local clay, etched with photos from the Museum archives, emerge from the ground. Audio emanates from the objects, which act as future fossils and time-travel machines, connecting the soil and the social.

Sandy Spring, MD prides itself on its history of Quaker manumissions, but the narrative isn't able to account for the psychic and material afterlives of slavery. The histories of soil exhaustion, tobacco monoculture, and slavery haunt the landscape. We want to think through the ecological and economic relations that produced and were produced by slavery. How remembering the past has consequences for the present and future.

We're lifting out of the ground stories deeply buried in American public memory and contemporary ecology as well. The objects we're "digging up" interrogate marks made on the earth and on people. Our project takes soil as the starting place and medium for remembering.



Public Soil for the Plantationocene, site-specific terracotta sculptures and sound installation, local soil, clay, two-channel audio, dimensions variable



Octagon of Summer Grass, Watching Grass Grow, Going at the Speed of Nature, steel, grass, concrete, bench: 30 x 18 x 10 inches, octagon: 288 x 3.5 inches

Diane Szczepaniak

I am interested in Slow Art. I am interested in how I see, think, and feel when I approach life and art slowly. In this present sculptural installation, we will have an opportunity to watch nature slowly react when allowed to take its own course, when regular grass inside the steel octagon hoop is left to grow without human interaction. This time-based sculptural installation, I suspect, will continually change over the course of the summer months and alter the feeling of the space it fills. A bench, an integral part of the sculpture, gives folks a place to sit and watch the grass grow.

"Phenomenology of Form"

In my abstract painting and sculpture, I strive to move away from a human-centered world into one populated entirely by objects composed of form and space. I refer to my paintings and sculptures as places. There, the forms are free of the use value we assign to objects in the world around us. Rather than fulfilling human needs, or even catering to the symbolic or allegorical imagination, these forms exist independently of us, and draw the viewer into their space. They come alive on their own. To meaningfully fill space, they must become space, composed of dimensions and acquiring their own fullness of being. This way, the forms exist not as potential objects, but as something that can hold and reveal the essence of being.

Cat Lukens

Mending the Hoop is a medicine wheel depicting the colors of the four directions. Red represents North, Yellow represents East, White represents South, Black represents West. There are many different associations of colors to directions. The medicine wheel has many meanings on many levels. There are infinite teachings represented by the medicine wheel. This medicine wheel was created to show the connections and unification of all life. This sculpture has been created out of natural materials, mulch and sand,



Mending the Hoop, colored mulch, sand, 6-foot diameter

which over time will disperse and get overgrown.

The time has come for the sacred hoop to be mended. For all people to come together and realize we are all related. In the Lakota language the phrase Mitakuye Oyasin (All my relations) used in ceremony expresses this reality that we are all one. Our oneness includes people, animals, plants, stones, rivers, mountains, all creation. It is time to start living this oneness. When we have cleaned our minds of the thoughts that separate us from each other and creation, the sacred hoop will be mended. I believe that the stark divisions that are being expressed in the United States and around the world are the last vestiges of the separation before we are able to live in our oneness. The closer we get, the more resistance will appear.

Martha Jackson Jarvis, Njena Surea Jarvis

Jackson Jarvis Studio

The Land remembers...reconfigures...reclaims and uses the energy to Transform. It is this interminable process of decay, sedimentation and rebirth that inspires my installation. I am interested in the composite environment resulting from the layering of history and human interaction with nature.



Reclamation/ Transformation, terracotta, recycled brick, metal, 23 x 3 x 3 feet



A Place for Receptive Listening, welded steel and plantings, 6.5 x 6 x 12 feet



Lit de Repos, welded steel, 77 x 43 x 30 inches

Mary Annella “Mimi” Frank

Lit de Repos was created for Edith Wharton’s estate in Lenox, Massachusetts. Wharton was a prolific author during the Gilded Age penning novels reflecting life in high society. My sculpture refers to her very first title. On the Decoration of Houses which was the first publication ever written on interior design. An illustration of this chaise is found in that book on decoration. In her commentary on decor, Mrs. Wharton advised that no woman’s boudoir was complete with a “lit de repos” or as we refer to it; a “chaise”.

A Place for Receptive Listening was created for Sandy Spring, which is home to one of the oldest Friends communities in the United States (established in 1753). Original diaries and annals dating from the 18th century chronicle the Sandy Spring Friends’ intellectual, spiritual, and agricultural life that transpired over the centuries. This year marks the 200th anniversary of the Friends Meeting house. *A Place for Receptive Listening* is a scaled down replica of the historic meeting house. In a nod to the Friends’ community’s prolific farming tradition, the building also serves as a trellis for edible plants. Inside the house are two inward facing benches promoting contemplation and sharing that echoes Quaker tradition.



Refuge, collaborative hand-painted and -printed tent installation on unprimed canvas, 4 x 17 feet each (photograph by Brandon Webster)

Maryanne Pollock

Refuge acts as a space of contemplation, protection, and meditation. Created from hand-printed fabrics, the tents in the installation act both as spaces of meditation and as sites for community and interaction. While the artist worked previously with tent-like structures, *ARTINA 2017* gave her the opportunity to create a full-scale tent installation in nature for the first time, allowing the impact of the elements on the tents to become part of the work and presenting them in an environment that emphasizes their potential as sites of meditation. At a time of instability and uncertainty, the installation offers a space of refuge and solace from the violence happening both across the globe and in our own country. Since developing *Refuge* for *ARTINA 2017*, the artist has continued working with the tent structures.

Jin Lee

While doing research for this project, it struck me that air pollution from landfills is a danger to human health as well as the environment. I had been aware of ground water pollution but not about the gaseous emissions formed during the decay of organic matter. Of the toxic gasses produced, methane is the most dangerous. Leachate has a two-fold inspiration. The structure is based on the methane molecule, CH₄, and the aesthetic and arrangement is that of Czech hedgehogs,



Leachate, concrete, steel, wood, metal, dimensions variable

the anti-tank obstacle used in WWII. The central “carbon” component is newly cast concrete that has organic waste included in the mixture, and the four “hydrogen” components are repurposed elements from old sculptures. The repurposed sculptures were from my last body of work that began as solid blocks of concrete with steel and wood wedges and other metal objects cast into them. The blocks were then hammered open as a performance to expose the hidden objects. It was those fragments that were used to create the five unique structures. The Czech hedgehog reference is about the idea of defense and protection. As a species, humans are the perpetrators of the environmental damage and, ironically, we also need to be the stewards to protect the earth.



Color Wheel



Precious Water

Eve Hennessee

The colored stone Medicine Wheel ceremonies, as taught to me by Shoshone elder Benny LeBeau, aka Bavado, are for healing the land. The silica (memory) in the stones and other elements radiate thoughts and prayers out into the land in all directions. This system is not considered a spiritual system but more an understanding of “how energy works.” There are certain steps to getting the energy creating a 3D torus tube vortex to become a positive force for healing & transmuting the memories in the land.

This medicine wheel ceremony was also a water ceremony with water from Sandy Springs, West African and Zamzam springs. The waters connecting so many lands from all over the world. The prayers and natural elements create a network of goodwill, peace, and freedom.

Street parking available.

Metro: Orange Line to West Falls Church, then approximately 20-minute walk to studio.

Bus #28 at West Falls Church Metro makes a stop one block from studio.

WSG Salon with Eve Hennesa

Saturday, October 28, 4–6 pm

2325 15th St, NW #4013, Washington, DC

RSVP: program@washingtonsculptors.org

WSG Presents New Help Desk Workshop

Toolbox for an Artistic Life

DATE CHANGE: Saturday, January 20, 2018, 10am–Noon

Hillyer Art Space

9 Hillyer Ct NW, Washington, DC

RSVP to: programs@washingtonsculptors.org

WSG will partner with Hillyer Art Space to offer a Help Desk Workshop for artists seeking support with the realities of being an artist today. Danielle Glosser, Founder and Principal of Client Raiser LLC, presents the first workshop titled “Networking for Artists: Getting Down to Business.” If you want to boost your ability to cultivate contacts and want to improve the way you initiate conversations about your art, please join us for a hands-on session where you’ll explore the importance of first impressions, methods for seeking information, and tactics for developing contacts. By the end of the session, you’ll walk away with strategies that you can immediately put into practice. To read more about Danielle Glosser, go to www.clientraiser.com.

Ads

Private Lessons from Professional Sculptor, Patrick Beldio, MFA, PhD

Take your art to the next level. With these step-by-step lessons, you’ll learn how to make a sculpture: from an armature, to clay, to a rubber mold, and then to learn the lost-wax method of bronze casting. I will provide personal and practical instruction at a beautiful studio surrounded by gardens. I’m a professional artist for almost 25 years. My work is in private and public collections across the USA. Because I have been teaching art and the humanities for nearly a decade, I can further help you understand how your work fits into a cultural and business context. According to your interest, we can explore art history and theory, as well as the latest industry best practices, including a vast array of network connections for suppliers and services. Come and let’s make something beautiful. \$85 1-hour session, plus materials. www.reunionstudios.com, patrick@reunionstudios.com, (202) 352-4853.

Call for Artists/RFQ: Sculptural Bus Shelters in the Heart of the Gateway Arts District (Studio 3807 + Artisan at 4100)

Deadline to Apply: September 29, 2017, 5:00pm. The Hyattsville Community Development Corporation, on behalf of Landex Development, LLC, is accepting artist proposals for the design and fabrication of two (2) sculpturally-devised bus shelters for placement at two (2) revitalization sites on Rhode Island Avenue in the Prince George’s County Gateway Arts & Entertainment District. Applicants must first register their intent when planning to respond to RFQ. Three finalists will be selected to further develop designs (\$750 stipend). \$36,000 total project commission for both shelters. Announcement and materials can be found on: <http://hycdc.org/?p=10345>. Questions? Contact Justin Fair, Hyattsville CDC Economic Development Coordinator, jfair@hyattsvillecdc.org, (301) 683-8267.



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**The Washington Sculptor
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