

MEMBER NEWS

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



Paul Daniel, *KIKO-CY*, steel, aluminum, 24 x 20 x 20 feet

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

- **Lisa Battle**, Adam Colangelo, Ricardo Arango, *Copper, Clay & Steel*, Windham Fine Arts, Windham, NY, September 1–October 30. Artists' Reception: September 15, 5–7:30 pm.
- **Emilie Brzezinski, Dalya Luttwak**, *Finding a Path*, curated by Aneta Georgievska-Shine, Katzen Arts Center, American University Museum, September 4–December 16. Reception: September 8, 6–9 pm. Artist Talk: September 15, 3–4 pm.
- **Paul Daniel**, *Acknowledging the Wind: Kinetic Sculptures by Paul Daniel*, invited by Emily Emerick, Director, Ladew Topiary Gardens, 3535 Jarrettsville Pike, Monkton, MD, April 1–October 31.
- **Helen Glazer**, slide talk on Antarctica project, 28th International Sculpture Conference, Philadelphia, PA, October 25–28. Breakout session: date TBD.



Dalya Luttwak, *Global Warning: The First Tropical Mangrove in Venice*, steel, 10 feet

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WSG Exhibitions & Programs

ARTINA 2018, Introspective

June 21–October 6, 2018

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

Juror Cecilia Wichmann is assistant curator of contemporary art at the Baltimore Museum of Art. This exhibition explores conscious thoughts, feelings, psychological processes, or other human acts of self-reflection as they relate to the landscape. The selected sculptures create a dialogue between art and nature and are site-specific, time-based, or ephemeral work that engages visitors or creates experiences with nature through the arts.

MICRO-MONUMENTS II: UNDERGROUND

September 7–October 28, 2018

IA&A at Hillyer (formerly Hillyer Art Space)
9 Hillyer Court, NW, Washington, DC

Opening Reception: Friday, September 7, 6–9 pm

Juror/Curator/ArtistsTalk (Hillyer):

Thursday, September 20, 7–9 pm

Panel Discussion (Center for Hellenic Studies): Wednesday, October 10, 7 pm

MICRO-MONUMENTS II: UNDERGROUND reveals an inclusive understanding of cultures throughout history, and allows contemporary artists to reimagine and reinterpret monuments in terms of our current cultural environment. Juror Laura Roulet is an independent curator and writer. See page 11 for exhibition images.

ShadowLands: 3-D Adventures in Light and Space

October 23, 2018–March 3, 2019

American Center for Physics,

One Physics Ellipse, College Park, MD

Opening Reception: October 23, 2018

In this exhibition, artists are asked to explore a narrative of Space, Time, and Light through sculpture and drawing, or a combination of both in one. Curator Sarah Tanguy is curator for the US State Department's ART in Embassies program. For over 20 years, Tanguy has curated a biannual exhibition series for the American Center for Physics.

WSG Information

Leadership

President: Elsabé Dixon
Vice President: Judith Pratt
Chairman: Annie Farrar
Vice Chair: Mahy Polymeropoulos
Secretary: Diane Szczepaniak
Treasurer: Zoie Lafis
Membership: Mary Early

Exhibitions

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Technology & Photographic Design: Tom Petzwinkler
Social Media: Eve Hennessa
Graphic Design: Laura Jamroz

The Washington Sculptor Publication

Publication Manager: Lynda Smith-Bügge
Feature Writers: Jeffrey Cooper*, Elsabé Dixon
Design and Image Management: Stephanie H. Firestone*
Proofreaders: Jessica Beels*, Judith Pratt
Artist Exhibition & Award Announcements: Jessica Beels*

Website: Lisa Battle
Call Center: Laura Jamroz
Receptions: Mahy Polymeropoulos
Outside Opportunities: Diane Szczepaniak
Advisory Board Liaison: Joan Weber

*non-board member volunteers

Advisory Board 2018–2019

Philip Barlow, Collector
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Helen Chason, Director, Kreeger Museum
Chas Colburn, Sculptor, Owner 3D Metal Parts, Inc.
Joan Danziger, Sculptor
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Cheryl Edwards, Artist
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David Furchgott, President, International Arts & Artists
Margery Goldberg, Zenith Gallery, Zenith Community Arts Foundation, Sculptor
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Mel Hardy, Co-founder, Millennium Arts Salon
Martha Jackson-Jarvis, Sculptor
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Victoria Reis, Executive Director, Transformer
Wendy Ross, Sculptor
Laura Roulet, Curator
Foon Sham, Sculptor
Vesela Sretenovic, Curator, Modern and Contemporary Art, Phillips Collection
Athena Tacha, Sculptor
Sarah Tanguy, Curator, Art in Embassies Program, U.S. Department of State
Duncan Tebow, Founding Member and former President, WSG
Joan Weber, Collector

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 2018" above their names on their mailing labels.

To join or renew by mail, print the 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 Members 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

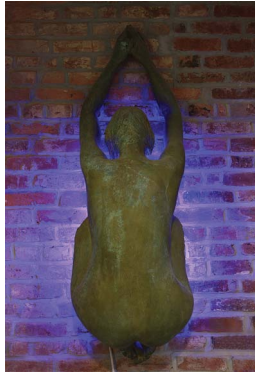


■ **Craig Kraft**, *Craig Kraft Retrospective*, curated by Susan Collaway, Susan Collaway Fine Arts, 1643 Wisconsin Ave., NW, Washington, DC, November 30–December 30. Opening Reception: November 30.

■ **Dalya Luttwak**, *16th International Architecture Exhibition of the Venice Biennale*, May 26–November 25.

Barbara Hughes Meima, *Second Place, Alabaster Celtic Passage*, Honorable Mention, *Alabaster Singapore Moon Snail*, juried by Gonzalo Ruiz Navarro (Glenview Mansion), Rockville Art League Gallery, Rockville MD, May 2018.

■ **Marc Robarge**, *Natural Wonders: Art in the Park Installations*, Howard E Herman Stream Valley Park, Falls Church VA, June–October 2018.
—■ *Out of This World*, Fred Schneider Art Gallery, 888 Quincy St, Arlington VA, September 15–October 27.



Craig Kraft, *Prayer Pose*, neon, bonded copper, 56 x 13 x 8 inches



Barbara Meima, *Celtic Passage*, alabaster, 12 x 10 x 5.5 inches



Marc Robarge, *Fungus Among Us*, variable dimensions



Emilie Brezinzinski, *Lament*, 15 feet high

■ **Lynda Smith-Bügge**, *Inflorescence*, State Arboretum of Virginia, Boyce, VA, August 11–September 27. Artist Talk and Reception: Saturday, September 8, 2–4 pm.

Jenny Wu, *A Sociology in Layers*, Margaret W. and Joseph L. Fisher Gallery, Alexandria, VA, August 4–September 5.



Lynda Smith-Bügge, *Ascending Helix*, 20 x 7 x 7 inches

Group Shows

2018 Open Exhibition, Jewish Community Center of Northern Virginia, Bodzen Art Gallery, 8900 Little River Turnpike, Fairfax, VA, July 17–September 6, including **Stephanie H. Firestone**.

All Media Show, curated by Lewellyn Burry, Friendship Heights Community Center, Chevy Chase, MD, July 8–August 5, including **Carol Morgan**.



David Fry, Lynda Smith-Bügge, *Subterranean Life*, burled maple, boxwood, 12 x 12 x 12 inches

■ *Fine Art From Wood*, curated by Lavinia Wohlfarth, Wohlfarth Gallery, 3418 9th Street, NE, Washington, DC, September 29–October 28, including **David Fry**, **Lynda Smith-Bügge**.

Color, juried by Marcela Guerrero (assistant curator for the Whitney Museum), Brooklyn Waterfront Artists Coalition Gallery, Red Hook, Brooklyn, NY, July 28–August 19, including **Tory Cowles**.



Michael Bednar, *Corps de Ballet*, painted steel, 7 x 4 x 3 feet

■ *Danville Art Trail 18-month Sculpture Exhibit*, Danville, VA, August 17, 2018–February 2020, including **Michael Bednar**.

Fiber Options, Circle Gallery @ Maryland Federation of Art, Annapolis, MD, June 21–July 21, including **Lynda Andrews-Barry**.

Illuminate, juried by Emily Smith (Executive Director of 1708 Gallery, Richmond, VA), Target Gallery Torpedo Factory, Alexandria, VA, July 20–September 2, including **Art Vidrine**.

■ *Introspection*, juried by Cecilia Wichmann, Sandy Spring Museum, Sandy Spring, MD, June 21–October 6, including **Lynda Andrews-Barry**.

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Of a feather—Birds in Art, juried by Jennifer Daniels, Senior Landscape Architect, Smithsonian National zoo, Annapolis Sculpture Garden and Art Center, Solomons, MD, June 26–August 26, including **John A Schaffner**.

Organics, curated by Barbara Crum, Falls Church Arts, 700-B West Broad St. (Rte. 7), Falls Church, VA, July 14–August 5, including **Carol Morgan**.



John A Schaffner, *Whoop*, feathers, pine cone petals, 30 x 36 x 7 inches

Proximity 2018, juried by Kevin Rohde, The Clay Coop, 328-d N. Stonestreet Ave, Rockville, MD, August 17–31, including **Lisa Battle**.

■ *PUSH and PULL: Variations on Nature*, curated by Phil Davis, Director, Brentwood Arts Exchange, Brentwood, MD, November 5–December 29, including **Lynda Andrews Barry**. Reception: Saturday, November 10, 5–8 pm. Artist Talk: Saturday, December 1, 2 pm.

■ *Really Affordable Art Show*, juried by Brinda Kumar (Assistant Curator in Modern and Contemporary Art at the Metropolitan Museum of Art), Brooklyn Waterfront Artists Coalition, Red Hook, Brooklyn, NY, October 6–28, including **Lisa Battle**. Opening Reception: Saturday, October 6, 3–6 pm.

■ *Regional Juried Exhibition*, juried by Annette Polan (Portrait Artist and Professor Emerita, Corcoran College of Art + Design, The George Washington University), Hill Center at the Old Naval Hospital, Washington, DC, June 27–September 22, including **Lynda Andrews-Barry**.



Lisa Battle, *Rose Canyon*, 6-part ceramic wall sculpture, 30 x 30 x 4 inches

■ *Repurposed with Purpose*, curated by Doreen Bolger (retired Director of Baltimore Museum of Art), Maryland Art Place, Baltimore, MD, September 20–November 10, including **Mary Opasik**. Reception: September 20, 6–9 pm.



Mary Opasik, *Mariner*, found furniture, wood & old scooter parts, embossed tin, 18 x 21 x 6 inches

■ *Still Working! M&A '64*, juried by Joan Walton, Atlantic Gallery, New York, NY, September 25–October 13, including **Alan Binstock**. Reception: Thursday, September 27, 5:30–8:30 pm.



Alan Binstock, *Near Birth*, Resin, 5 x 5 x 5 inches

The Bra Show, Invitational by Juli Yensho owner of Y:Art Gallery, Baltimore, MD, June 27–August 4, including **Jim Opasik**.

Too Much of Too Much: Overstimulated, Overexposed, and Overextended, McLean Project for the Arts, McLean, VA, June 14–August 18, including **Julia Bloom, Ceci Cole McInturff, Judith Pratt, Jean Sausele-Knott, Ann Stoddard, Elizabeth Vorlicek**.

■ *Traveling Full Circle*, Zenith Gallery, Washington, DC, August 28, 2018–January 5, 2019, including **Lisa Battle, Jerome Parmet**. Artists' Reception: September 14, 5–8 pm.



Carol Morgan, *Millennial on the Bus*, terra cotta, 8 x 7 x 4 inches

■ *Workhouse Clay International 2018*, juried by Eva Kwong (Kent State University), Workhouse Arts Center, Lorton, VA, August 10–October 14, including **Lisa Battle**.



Jim Opasik, *Grope Proof*, forks, stainless steel bowls, food slicer guard, knives, body chain, steel, aluminum, copper, black lace, belt buckle, 18 x 22 x 18 inches



Tory Cowles, *994*, copper roofing, wire, felted wool balls, black fabric, 15 x 15 x 15 inches

Art Vidrine, *fur-e-logik*, five neon tubes with argon, faux fur, hook, dimensions variable (48 x 16 inches largest tube)



WSG VOLUNTEERS MATTER!

WSG volunteers make things happen in the arts! During the past year, WSG volunteers have been key in making the Member’s Annual Image Show and the HelpDesk Workshop a success. Helping guests with seating, assisting artists with their presentations, and enjoying the post-event reception are just a few of the ways volunteer efforts matter. Volunteers also create valuable artist-to-public connections, and contribute to community building in the greater DC area. Whether working on an event, staging 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 in the nation’s capital.

Here are some specific needs. See if any match your talents:

- WSG needs volunteers with archivist backgrounds to help organize our archives.
- We need about three volunteers to help out at each event for upcoming shows *MICRO-MONUMENTS II*, *Shadowlands*, and the two *Sculpture Now 2019 Shows* (one at Catholic University and one at Brentwood Arts Exchange).
- We need WSG volunteers to visit universities and galleries to talk about our programming.
- We need volunteers to attend DCCA meetings pertaining to grants.
- WSG needs volunteers to help facilitate successful installations. Checking artists in and out. Helping artists comply with signing their gallery contracts and helping artists install.

Join us and see what a difference a you can make! For more information, email membernews@washingtonsculptors.org.

Correction

In the Spring 2018 issue we inadvertently omitted our WSG member, **Lisa Battle**, who designs and maintains our website. The new and improved website is superb and we encourage members to add their images. We regret the error.



Credit: bagota/iStock

Coming Soon: WSG HelpDesk Column

The National Center for Arts Research recently announced that the Washington, DC, area is among the top three of 40 US large metropolitan areas that are considered a “hotbed” of America’s arts and culture.* The Washington Sculptors Group and its members are strong contributors to that level of excellence throughout the DMV arts community. To continue supporting artistic quality, WSG proposes to introduce a HelpDesk column in *The Washington Sculptor* publication.

WSG’s first HelpDesk Workshop took place in January 2018 to help members navigate the complexities of networking with gallerists, collectors, and other area art representatives. In the months following the workshop, WSG members have continued to request information on how to prepare for submissions and exhibitions, as well as improve their art practices in general. Some of the most frequent requests include seeking information on photographing artwork and resizing images, the best way to write a theme-based statement, and understanding how a curator or juror selects work for an exhibition.

The HelpDesk column will provide an interactive forum for WSG members to ask questions and receive answers and relevant information from a range of art professionals.

Send your HelpDesk question to helpdesk@washingtonsculptor.org. We look forward to hearing from you!

*<http://mcs.smu.edu/artsresearch2014/arts-vibrancy-2018>

Absence & Presence: Foggy Bottom Outdoor Sculpture Biennial

Exhibition dates: April 28–October 27, 2018

The Arts in Foggy Bottom Outdoor Sculpture Biennial is an invitational exhibition that offers intriguing work to the wandering viewer touring its 15 sites spread throughout the downtown DC neighborhood. Because it is on view for 6 months, a wide range of visitors come to see the work, both neighbors and people who work nearby and people drawn to the show by the website (artsinfoggybottom.com) and advertised tours and other events.

As with any invitational show, one might wonder who chooses the works and how they make their choices. The “who” is simple. The exhibition’s founders—Mary Kay Shaw, Jackie Lemire, and Jill Nevius—chose two independent curators this year with extensive ties to the DC-area art scene: Peter Winant, director of the School of Art at George Mason; and Helen Frederick, past professor emeritus of George Mason and Founding Director of Pyramid Atlantic Arts Center.

Artists participating in the 2018 Foggy Bottom Arts Walk are (with WSG member in bold): **Adam Bradley**, David Brooks, Brian Dailey, Linda DePalma, Nehemiah Dixon, Emily Fussner, Sean Hennessey, Melissa Hill, **Jeremy Kunkel**, Richard Lew, **John Ruppert**, Nancy Sausser, Lisa Scheer, Valerie Theberge, and Erwin Timmers.

Regarding the scope of the show, “The number of artists is determined by the number of homeowners who choose to participate in Foggy Bottom Arts Programming and offer their yards as sites for the sculptures,” Helen Frederick stated. “Each artist is given contact information of the homeowner they are paired with and asked to meet them and visit the site after they have sent a sketch to the curators and a selection committee for approval. The curators select the best site for placement of their work, and then help to oversee the installation.”

The “how” and “why” of whose work is chosen are a bit more complicated. The work in this show is overall quite strong, and four works that are particularly notable for their visual impact alone are those by Adam Bradley, Nehemiah Dixon, Jeremy Kunkel, and John Ruppert. But formal quality is not the only theme here. Deep connections within the DC arts world, both in academia and among established arts organizations, is evident among the contributors this year. The curators’ choices are as rooted in the

deep connections within the DC-area arts circles as they depend on the quality of the work itself. Fortunately, the exhibition website provides artist statements and links to artist websites, offering more details to illuminate the visitors’ experience. Some of this information is explored below.

John Ruppert is a full professor in the art department at University of Maryland, College Park. Underlying the whimsy of his three large, cast metal *Pumpkins* is a difficult and time-consuming craft that requires, Ruppert says, “a response to the relationship between natural order and human decision making and the paradoxes that lie between.”

Adam Bradley’s strong sculpture, *Struggle*, reflects his deep local teaching experience at George Mason University, Northern Virginia Community College, and Catholic University.

Richard Lew’s teaching record at the University of Maryland and Georgetown University is impressive and he is also currently consulting with the Museum of the Shenandoah Valley on the design and implementation of a new 75-acre Art Park in Winchester, VA.

Linda DePalma’s modestly scaled yellow steel *Ginkgo at Peace*, installed against a homeowner’s wall, does not reveal, as her bio does, DePalma’s civic contributions to public art as co-founder of Friends of Public Art, which advocates for sculpture conservation in Baltimore, MD. Her role as Education Director at Creative Alliance also provides extensive innovative arts programming for Baltimore City Youth and local artists from the area.

Another strong voice in the exhibition is a conceptual work called *A Circle in the Hand*, by Nancy Sausser, director of the McLean Project for the Arts. Her blue circle set upon what looks like a woman’s dressing table can be manually turned and holds delicate terracotta forms that resemble scientific specimens: Nature looking back at us as a vanity mirror does. Sausser also comes from a very civic-minded background; she serves as the Arts in Education Director on the Arts and Humanities Council of Montgomery County, MD, and she actively works to bring more art into public schools.

Continuing the theme of tying communities to spaces, Erwin Timmers is the co-founder of the Washington Glass Studio & School; and Sean Hennessey, also affiliated with the Washington Glass Studio, is the executive director of Otis Street Arts Project (OSAP), both located in the Gateway Arts District in Mt Rainier, MD. Hennessey describes OSAP as “incubator space for creativity and collaboration,” offering a gamut of studios, exhibitions, performances, local curator lectures,

panels and readings in the Otis Street communal spaces. Timmers' and Hennessey's respective works in the Foggy Bottom Biennial—*Glimpse of Possibility and Ways We Grow*—exemplify the fine glass work in the DC region.

Nehemiah Dixon, whose *Hoodies*—white hooded sweatshirts with dark, vacant interiors—offers a powerful and haunting experience in this year's tour, previously showed work at the Watergate Gallery for the ACTION DC campaign and was featured on the *State of the Arts* panel discussion at the Corcoran in February 2018. His work amplifies his role as a social activist and community leader.

Lisa Scheer, with representation by Hemphill Fine Arts Gallery in DC and an MFA from Yale, along with Valerie Theberge, David Brooks, and Brian Dailey, represent a cache of well-traveled, international artists contributing to this exhibition. Brian Dailey's *Thinking the Unthinkable*, addresses the difficult dialogue around nuclear war and relates to his career in international relations.

Curators Peter Winant and Helen Frederick state that the title *Absence & Presence* was “inspired by the tangible dynamic of the visible and invisible, known and unknown history of Foggy Bottom that we experienced on our initial exploration of the neighborhood. The diverse cultures and the traces of change that have shaped the vicinity's framework and population seemed a perfect environment for the artists' own stories of the union of seen and unseen, what is and what might be. Through their exploration of form and illusion, light and dark, liminal space and natural elements, we encounter polarities and affirmation of human conditions.”

The curators note that the Foggy Bottom Biennial could be very successful as a program in other DC wards, with accompanying programs appropriate to each community.

—Elsabé Dixon

Photographs for this exhibition provided by Melissa Beattie (PR Manager)



Jeremy Kunkle, *Arm, incase*, installation

Baroness Elsa von Freytag-Loringhoven's Influence on Eric Celarier's Sculptures

Using media that has been thrown away has its roots in the Dada movement. Though the movement's original intent was an assault on the upper classes who had started the Great War, the ramifications of creating art from common place materials, in a deliberately nonsensical way, reverberate through the art world today. Authorship, ambiguity, and the connection of art with the everyday world are important themes that developed out of this protest.

My work describes our interactions, and the consequences of those interactions, by using trash as metaphor for our interventions, so I owe a great debt to the Dadaists for loosening the bonds that held art above the world we inhabit. At this point, most people would invoke the name of Marcel Duchamp as the sole inspiration for this revolution in artmaking, but I want to broaden the discussion to include another voice. However well Duchamp described the consequences of Dada, there is no doubt in my mind that no one embodied the principles of Dada better than Baroness Elsa von Freytag-Loringhoven.

The Baroness is a colorful character whose crossdressing and shoplifting for her art's sake often got her in trouble with the law. She was antiestablishment, undermining most social conventions without restraint. She began making 'readymade' artworks in 1913, the same year Duchamp made



Baroness Elsa von Freytag-Loringhoven in costume

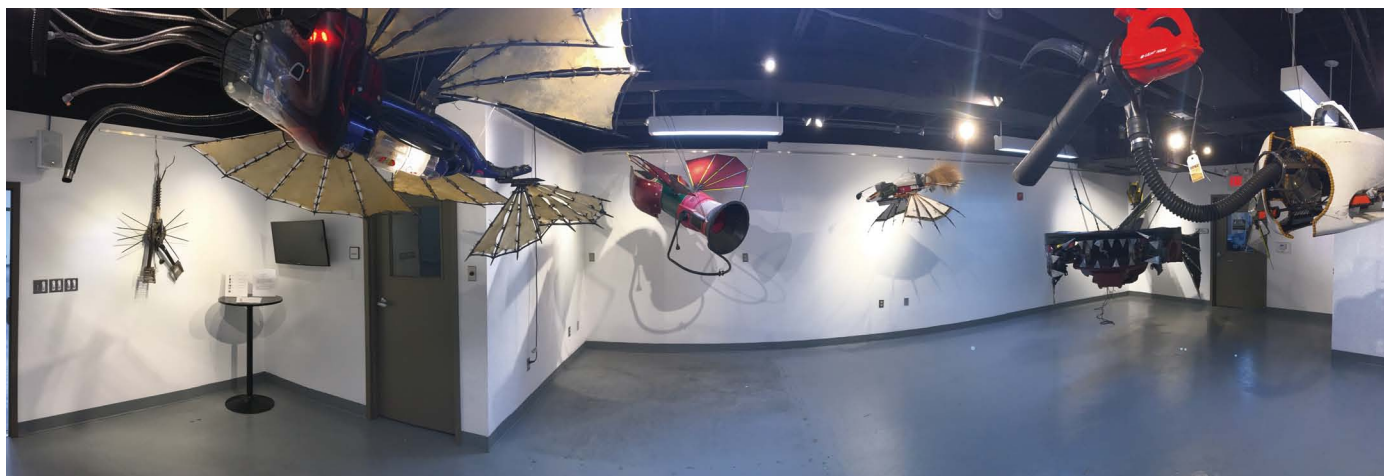
"Bicycle Wheel." She did this two years before Duchamp came to America, so she did this independently. Biographer Irene Gammel believes the Baroness may have collaborated on Duchamp's most infamous piece, "Fountain." Though there is plenty of counterevidence, it is possible. We just don't know.

Regardless of her involvement with "Fountain," what really separates her from her peers was her insistence on taking her artwork into the streets. No one would step over social norms with more unrestrained force than the Baroness. While she made small assemblages out of found bric-a-brac, she also fashioned this rubbish into wearable art. She had the courage to wear these accessories, which included tail-lights on Victorian bustles, tomato cans, and live canaries in cages. She became the modern city by wearing its cast offs. In this way, she was bringing art out of the gallery and into the city, thereby collapsing the distance between the artist and the viewer.

If art is to mean anything, it must create new perspectives by reflecting who we are and what we do. If one were to truly capture the Dada movement, her contribution needs to be acknowledged. Unfortunately for the Baroness, poverty, misogyny, her early death, and the inability to commodify such strange work, all worked against her to deny her the credit she rightfully deserves.

Over the last several years, I have been searching for new strategies for closing the gap between my sculpture and the viewer. To this point, it has meant finding ways to alter our refuse to create installations that envelope the perceiver. By calling attention to mundane objects and the ramifications of their existence, I hope that everyone of us can think about how we fit into the world. I can only hope to be as courageous as the Baroness.

—Eric Celarier



Eric Celarier, *Artists & Makers II*, variable dimensions

ART14|Summer 2018 – An Exhibition of Hsin-Hsi Chen’s Work at Coldwell Banker Dupont-Logan

Exhibition dates: July 26–end of October 2018

Location: 1617 14th Street, NW, Washington, DC 20009

WSG member Hsin-Hsi Chen faces the same hurdles many other artists jump in DC—the district has ever-decreasing gallery representation and fewer spaces to show sculpture every year. But artists such as Chen do not allow this to prevent them from putting together a compelling body of work.

Chen convinced the Vice President of Coldwell Banker Dupont-Logan, James Braeu, to collaborate with her on this exhibition which features an intriguing new body of Chen’s work. Coldwell Banker Dupont-Logan’s ART14 is an art series developed to highlight local talent celebrating its 11th anniversary this year. The art show opened with a reception on Thursday, July 26.

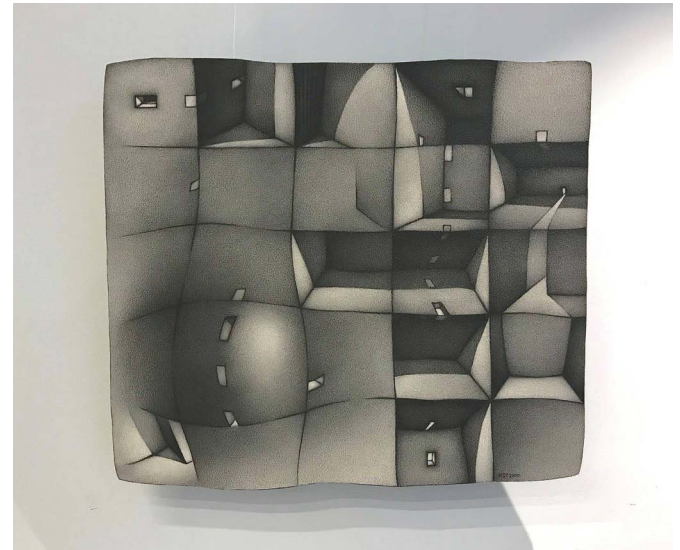
Hsin-Hsi Chen is known for combining meticulous, illusionary 2D pencil drawings on complex, constructed sculptural forms of paper and wood. In March 2018, in *LIMINAL*, a solo exhibition at the VisArts Art Center in Rockville, MD, Chen’s work evolved beyond drawings to include a variety of scales, two- and three-dimensional work, large-scale/full-room installation, and collaborations using 3D modeling/printing and interactive digital projection. Her assembly of drawing and sculpture considered the exhibition space as a site where light, shadow, volume, and drawing blend to create an immersive audience experience.

The work presented at Coldwell Banker Dupont-Logan is smaller in scale than the work in the VisArts show, but even her smaller works are compelling visual encounters. Chen disorients viewers with actual and imaginary planes of drawing, and then infuses these illusions with an additional element of light and shadow, as well as an illogical sequences of complex minimalist abstracted sculptural forms. Her intimate installations interweave geometric angles similar to those the wood relief forms Fred Sandback made toward the later part of his life. However, Chen takes it a step further by teasing out the shapes from their backgrounds in architectural constructions.

Hsin-Hsi Chen, born in Taipei, Taiwan, came to the United States in 1994 and received her MFA from the University of Maryland at College Park. During her time in the DC area, her work has matured, expanded, and received recognition. N. Elizabeth Schlatter, Deputy Director and



Hsin-Hsi Chen, *Cusp II*, spray paint, gesso, foam, wood, 47 x 47 x 8.5 inches
Image on right: *Black Ice* (pictured below)



Hsin-Hsi Chen, *Black Ice*, pencil, paper, 21.25 x 19 x 2.5 inches

Curator of Exhibitions at University of Richmond Museums, VA, states: “Chen’s highly tuned sense of craft and imagination has already gained her a respectable exhibition record in America, in addition to being awarded the Pollock-Krasner Foundation Grant. She continues to explore her artistic vision as well as bring new relevance to one of the most traditional mediums in the art field—drawing.”

Chen’s work can also be seen in the upcoming Washington Sculptors Group exhibition *Shadowlands*, juried by Sarah Tanguy and on view at the American Center for Physics in College Park, MD, for six months starting October 2018.

—Elsabé Dixon

An Invitation to Craig Schaffer's Studio in Pietrasanta, Italy

Imagine spending a week in May 2019 at the confluence of two mountain streams in a marble-quarrying district of Tuscany, near the town of Pietrasanta, Italy. Visit Craig Schaffer's beautifully restored house and stone-cutting mill that were originally built in the 18th and 19th centuries. When Craig started restoring the mill in 1991, he envisioned artists coming together in his house and studio. Here is a chance for sculptors from the Washington Sculptors Group to experience small group workshops, carve marble with power tools, visit carving studios, learn about computer-guided robot carving, explore the quarries around Carrara, and do as much travel to local Tuscan sites and museums as the group desires.

Mike Shaffer, past president of WSG, says, *I visited Craig and Mary at their place in Italy with family in 2015. It was the most exciting travel and learning experience I have ever had. Near their place in Seravezza we visited a huge industrial building that now houses the studio of Nicholi Bertoux and Cynthia Sah, prominent artists whose works in marble are shipped around the world. It was a bit hazy with marble dust as assistants cut and shaped large marble sculptures. Outside, stacked around the storage area, are car-sized blocks and room-sized slabs of marble waiting to be loaded onto rail cars with a massive gantry and moved inside. It is hard to find a location in that part of Italy where some form of marble is not visible in buildings, streets, walls, floors, and works of art. The mountain sides are dotted with tailings of white fragments from quarries that scatter down the slopes. Craig has a marble ping pong table. A blanket of white marble boulders and pebbles forms the floor of a clear mountain stream that rushes quietly past his house. Marble aggregate "paves" a primitive road from their place up to Mt. Altissimo, a source of marble used by Michelangelo.*

Lynda Smith-Bügge, Editor of *The Washington Sculptor*, visited in May 2018. She says, *Craig's restoration of the house and mill are stunning. The sound of the stream and the beauty of the surroundings are glorious. Marble was everywhere. Viewing the use of high-power water-cutting and robotic technology in various artist studios was impressive.*

If you are interested in this trip, contact Craig Schaffer at (202) 360-0020 or email at schaffer.sculpture@gmail.com or call Lynda Smith-Bügge at (703) 201-4443. For more information about the area, please go to www.pontezingola.com.

—Craig Schaffer

MICRO-MONUMENTS II: UNDERGROUND

Juror's Statement

It is always a difficult task to winnow down a few finalists from a large pool of fine work. For this exhibition, I had to forgo some elegantly crafted sculpture in favor of work that hewed more closely to the theme of miniature monuments recognizing contemporary issues such as political conflict and human impact on the environment. A broader theme is the ancient macro-micro dichotomy, first attributed to Hermes Trismegistus: As above, so below.

Above and below means imaging macro and micro worlds, deep space and the ocean floor, all in a 32 cm (12 in) diameter area—the dimensions of the "Nebra Sky Disk," a German archaeological find that depicts a Bronze Age creator's vision of the cosmos.

This prehistoric reference point was chosen by curator Artemis Herber, who has selected the German artists included in the exhibition. The Nebra Sky Disk is an evocative touchstone for artists from both countries. Created about 3,600 years ago, and discovered in 1999, it is the oldest known illustration of the night sky. This mysterious bronze disk depicts gold symbols of the full moon or sun, the crescent moon, and a constellation of stars recognizable as the Pleiades. It was discovered with a cache of high-quality weapons and armbands. Is it a map? An astronomical clock? A religious artifact? To me, this finely-crafted object offers a window into the prehistoric mind that observed and recorded astronomy, turning that knowledge into art, as we still do.

The *MICRO-MONUMENTS* sculptors look from the stars to the substrata. One sculpture even references "midden," the archeological study of human garbage. Thinking of the underground theme, others were inspired by "industrial relics" and the "beauty of the discarded," using materials that included plastics, styrofoam, and toys. Narrower environmental issues are also represented, such as factory farming, and the need for seed banks to retain heritage or non-GMO plants, perhaps even to replant a post-apocalyptic world someday. Brought together with an equal number of German artists, the exhibition demonstrates shared contemporary concerns from both sides of the Atlantic.

—Laura Roulet
Independent curator



Alan Binstock, *Towards Union*, glass, resin, stainless steel, 3 x 4 x 3 inches



Judith Goodman, *Factory Farm*, metal, celluloid, photograph, porcelain, 12 x 4 x 4 inches



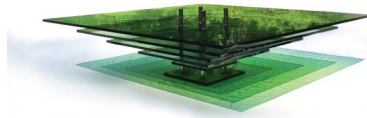
Steve Wanna, *What Remains*, mixed media, 7 x 10 inches



Jacqueline Maggi, *Starry Night*, ebony wood, zirconia, acrylic rod, marble, 12 x 12 x 8 inches



Caroline Hatfield, *Crossing*, metal, acrylic, carved polystyrene, paint, graphite powder, silicon carbide, sand, glitter, 10 x 10 x 5 inches



Diane Szczepaniak, *Green Quietude*, GNA glass #5056, earth magnets, 1.25 x 10 x 10 inches



Kristina Penhoet, *Her Little Lies and Obfuscation*, wool fiber, glass, thread, 18 x 8 x 6 inches



Janet Brome, *Above/Below*, painted metal screen, wire, 12 x 12 x 8 inches



Esther Lee, *A Spoonful of Sugar*, steel, resin, synthetic fur, sprinkles, toy soldiers, airbrush paint, (optional) battery-operated lights, 7 x 8.25 x 8.25 inches



Marilyn Ugiansky and Gil Ugiansky, *The Divider*, lost foam iron casting, polished steel, 10 x 12 x 7 inches



Linda Hesh, *Garden of Eden Apple Seed*, laser etched apple seed, archival ink jet print, plastic, 5 x 5 x .5 in. petri dish

MICRO-MONUMENTS II: UNDERGROUND

September 7–October 28, 2018



Janet Wittenberg, *Ocean Floor*, 3 in x 4.5 in x 3 ft



Judith Pratt, *Cube #4 (Heap)*, acrylic, acrylic marker, styrofoam board, Lenox 100 paper, 12.5 x 12.25 x 12.25 inches



Joan Mayfield, *Midden*, found wood, metal, objects, cast concrete, 11.5 x 11.5 x 11.5 inches



Sara Parent-Ramos, *Genii Loci #2*, clay, plastic, paint, glaze, wire, wood, string, 4 x 5 x 5 inches

Calls for Sculptures

Outdoor Sculpture Sought. We are looking for a sculpture for our shopping center in Centreville, VA. In the front of the shopping center is a planter in which we would like to install a nice sculpture to add character to this space. The planter currently has small artificial trees (very little direct sunlight and no water connection) that adds virtually zero curb appeal or aesthetic value for the center. We are wondering if perhaps either your organization, or the artists affiliated with your organization, might be interested in exhibiting some artwork in this area as a way to give local artists more exposure and community recognition. The sculptures could be substituted seasonally or biannually to give multiple artists the opportunity to display their works. If The Washington Sculptors Group is interested in partnering with us, please contact me via email or at my direct dial listed below in my email signature. Contact Tom Mullins, Property Manager, Nellis Corporation, 7811 Montrose Road, Suite 420, Potomac, MD 20854. Office: (240) 660-2586 (direct dial), Fax: (301) 770-9478, tmullins@nelliscorp.com.

Goddess Statue. We are seeking submissions of designs for a goddess statue based on Shaushkah, an ancient winged fertility goddess of war, fertility and love to whom we are building a temple on land in Southwestern VA. Our mission is to create a sacred educational retreat space for women to unleash and unfurl their creativity. We have been in existence since 2014 and have been operating another art installation in Mexico on Isla Mujeres, Feminina Sube, since 2013, a mosaic of fertility goddesses from different times and cultures around the world. This goddess has been displaced by wars in her homeland, when ISIS destroyed her archaeological remains. She offers a way to heal from war through waging peace through love. For more information, go to @handmaidsgate on FB. Or email weinbaumbatya@gmail.com.



PO Box 42534
Washington DC 20015
www.washingtonsculptors.org
info@washingtonsculptors.org

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