

MEMBER NEWS

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



Lisa Battle, *Cycle*, stoneware, terra sigillata, pit fired, metal, 15 x 15 x 6 inches

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

■ **Lynda Andrews-Barry**, *The Humble Sublime: Elements in Nature*, curated by Donald P. Depuydt (Professor of Fine Art, Printmaking and Drawing, and Gallery Director, Northern Virginia Community College), Waddell Art Gallery, Northern Virginia Community College, Loudoun Campus, January 7–February 8.

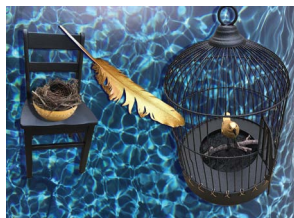
Lisa Battle, special recognition for her work in the *Really Affordable Art Show*, Brooklyn Waterfront Artists' Coalition, Brooklyn, NY.

— awarded “best sculpture” in Ceramic Dimensions, juried by Ray Bogle, The Clay Coop, Rockville, MD.

Charles Bergen, commissioned, with the Architect Liam O'Connor, for Sculptural Signage for the British Normandy Memorial in Normandy, France.

— received a public art grant from the Downtown DC BID and the DC Commission on the Arts and Humanities to make nine portraits of prominent women in DC history on downtown call boxes.

— commissioned to make the sculpture “Circles of Life” for the All Seasons development in Oro Valley, AZ.



Lynda Andrews Barry, *The Humble Sublime: Elements in Nature*, mixed media and video installations

member news continues on page 3

WSG Exhibitions & Programs

ShadowLands: 3-D Adventures in Light and Space

October 23, 2018–April 12, 2019

American Center for Physics
One Physics Ellipse, College Park, MD

Curator Sarah Tanguy. See page 10 for more information and for exhibition images.

Sculpture NOW 2019

January 14–March 9, 2019

Opening Reception and Tom Rooney

Award: January 19, 5-8 pm

Artist and Juror Talk: February 16, 2-4 pm

Brentwood Arts Exchange
3901 Rhode Island Ave, Brentwood, MD

Juried by Spencer Dormitzer, the exhibit provides the Tom Rooney Award of \$500. See pages 10 and 11 for more on this exhibition.

The Tom Rooney Invitational

(in conjunction with *Sculpture NOW 2019*)

Catholic University of America
Washington, DC

Salve Regina Gallery (**February 4–March 29**)
Mullen Library (**January 14–May 31**)

About the exhibit: WSG sculptors who received the Tom Rooney Award in various *Sculpture NOW* exhibitions over the years have been invited to exhibit at Catholic University where Tom Rooney (1924–2018) was professor and Chair of the Art Department for many years. Sculptures by Tom Rooney, who was a founding member of WSG in 1984 will also be included.

2019 Image Show

April 14, 2019

4-7 pm

Details announced in February 2019
Center for Hellenic Studies
3100 Whitehaven St NW, Washington, DC

Exhibition title and juror to be announced

Dates: June 6–July 21, 2019

Anthenaem Gallery
201 Prince St, Alexandria, VA

WSG Information

2018–2019 WSG Board Members

President: Elsabé Dixon
Vice President: Judith Pratt
Chairman: Annie Farrar
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Website: Lisa Battle
Call Center: Laura Jamroz
Advisory Board Liaison: Joan Weber
Exhibitions Chair: Steve Wanna

The Washington Sculptor Publication

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

*non-board member volunteers

Advisory Board

Joan Weber, Collector, Advisory Board Liaison to the WSG Board of Directors
Phillip Barlow, Collector
Alan Binstock, Sculptor
Emilie Brzezinski, Sculptor
Helen Chason, Director, the Kreeger Museum
Chas Colburn, Sculptor, Owner of 3D Metal Parts, Inc.
Joan Danziger, Sculptor and Founding Member, WSG
Cheryl Edwards, Artist
Pattie Porter Firestone, Sculptor, former President, WSG
David Furchgott, President and Founder, International Arts & Artists; Founding Member, WSG
Margery Goldberg, Zenith Gallery, Zenith Community Arts Foundation, Sculptor
Juanita Hardy, Collector, Co-Founder, Millennium Arts Salon
Mel Hardy, Collector, Co-Founder, Millennium Arts Salon
Glenn Harper, former Editor, *Sculpture Magazine*
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Allison Nance, Director, IA&A at Hillyer, Director, Washington-area initiatives
Jack Rasmussen, Director, American University Museum at the Katzen Center
Victoria Reis, Director, Transformer
Wendy Ross, Sculptor, former Board Member WSG
Laura Roulet, Independent Curator
Foon Sham, Sculptor, Professor of Sculpture, University of Maryland
Vesela Sretenovic, Senior Curator of Modern and Contemporary Art, The Phillips Collection
Athena Tacha, Sculptor
Sarah Tanguy, Curator, Art in Embassies Program, U.S. Department of State and American Center for Physics, College Park, Maryland
Duncan Tebow, Sculptor, Founding Member and former President, WSG
Special thanks to Janet Fries, WALA Advisor, Drinker, Biddle & Reath LLP

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 2019" 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 Publication

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



– installed at the Bowie Centennial Sculpture in Bowie, MD, on October 19.
 – installed artworks at six Rhode Island Avenue call boxes over the summer of 2018.

■ **Nizette Brennan's** full-scale stone carving of *The Bather* was exhibited at the Katzen Arts Center, American University, Washington, DC, September–December. The Artery Organization commissioned the piece for inclusion in their corporate collection, which is on exhibit at the Artery Organization Headquarters Building in Bethesda, MD.



Charles Bergen, *Bo Diddley Call Box*, bronze, 17 x 11 inches

Mary Brownstein, 2018 commissions, *Sheila's Angel* (72"h, cement) and *Oracle* (56"h, cement).

– *Birdman* (2018, 72"h, cement), on view in Washington, VA, at Ballards Artifacts.



Nizette Brennan, *The Bather*, stone, 32 x 17 x 15 inches

■ **Eric Celarier**, *Reformed*, Honfluer Gallery, Washington, DC, February 1–March 23. Opening Reception: February 1, 6–9 p.m.

■ **Tory Cowles**, *Hard Wired* (sculpture, installation, and dance), Touchstone Gallery, Washington, DC, January 2–31.



Mary Brownstein, *Sheila's Angel*, cement, 72 inches

■ **Nancy Frankel**, *Nancy at Ninety*, curated by Claudia Rousseau, American University Museum, January 26–March 27. Opening Reception: Saturday, January 26, 6–9 pm. Artist Talk: Saturday, March 2, 3–4 pm.

Helen Glazer, featured in “Working Remotely from Antarctica to Albania,” written by Lauren Covello Jacobs for *Adobe 99U* magazine, published November 30, 2018, and available online.

Caroline Hatfield, *Best in Show*; **Nicole Salimbene**, *Second Place*; **Mary Early**, *Finalist* of the 2018 Trawick Prize, Bethesda Urban Partnership. (See page 9 of this issue.)

Liz Lescault, *Chimerical*, Artist and Makers Studio I, Rockville, MD, December.



Liz Lescault, *Medusa*, ceramic, 9 x 7 x 8 inches

■ **Donna McCullough**, wall sculpture commissioned for W Hotel, Washington, DC (through Artist's Proof Gallery, Washington, DC).

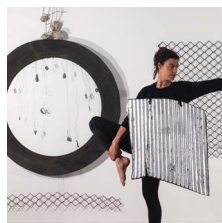
■ **Judith Pratt**, *Point of Origin III*, invited by Craig Schaeffer, 8000 Towers Crescent, Tysons Corner, VA, February–April.

■ **Diane Szczepaniak**, awarded a Fleur and Charles Bresler Residency at VisArts for 2019 with a focus in interdisciplinary sculpture and installation, September 13, 2019–January 13, 2020; exhibition in Kaplan Gallery, January–March, 2020.

■ **Jenny Wu**, two-person show, *Political Discourse*, Riverviews Artspace, Lynchburg, VA, March 1–April 18. Opening Reception: March 1.
 ■ – curator of *Quietly Powerful*.
 ■ – solo show, Barry Gallery, Arlington, VA, March, details TBD.



Judith Pratt, *Origins (After Shirin Neshat)*, acrylic paint, acrylic ink, and paper on foam core



Tory Cowles, *Come dance with a body sculpture at the opening!*, corrugated roofing, tire, chain link, wire, concrete, metal, 8 x 10 x 3 feet



Jenny Wu, *Play In Your Sandpile*, wood dowel, 78 cassette tape, 174 x 96 x 1 inches

Group Shows

■ **2019 Cumberland Valley Artists Exhibition**, juried by Eric Key (Director of Arts, University of Maryland), Washington County Museum of Fine Arts, Hagerstown, MD, February 3–April 7, including **Sharon Pierce McCullough**. Opening Reception: February 3, 2–4 pm.

■ **Alterations**, juried by Amy Hammond, State Museum of Carlisle Arts Center, Carlisle, PA, January 11–February 2, including **Sharon Pierce McCullough**.

Art Show of Distinguished Artists, curated by Millie Shott, Friendship Heights Community Center, Chevy Chase, MD, November–December, including **Carol Morgan**.

■ **Baltimore Craft Show**, American Craft Council (ACC), Baltimore Convention Center, Baltimore, MD, February 21–23, including **Lisa Battle**, **Lynda Smith-Bügge**.

Cubed Luminous in collaboration with the Pensacola Museum of Art University, West Florida Historic Trust Museum Plaza, Pensacola, FL, on closing weekend of Foo Foo Fest, November, including **Lynda Andrews Barry**.



Sharon Pierce McCullough, *The Dancer*, metal found objects, wheel, wire, rebar, concrete, 21 x 8 x 4.5 inches

member news continues on page 4a

■ *From the Mountains to the Ocean*, Maryland State Arts Council, Baltimore, MD, October 25, 2018–January 11, 2019, including **Helen Glazer**.

■ *Ingrained: Sculpture and Furniture in Wood*, Popcorn Gallery, Glen Echo Park, Glen Echo, MD, January 5–27, including **Alex Kasten, Lynda Smith-Bügge**.

International Juried Exhibition, juried by Midori Yoshimoto, Professor and Gallery Director at New Jersey City University, The Center for Contemporary Art, Bedminster, NJ. November–December, including **Lisa Battle**.

Material Matters, Brooklyn Waterfront Artists Coalition Gallery, Red Hook, Brooklyn, NY, October, including **Tory Cowles**.

■ *Night – the 28th Annual Strathmore Juried Exhibition*, juried by Adah Rose Bitterbaum (Adah Rose Gallery) and Erwin Timmers (Washington Glass School), the Mansion at Strathmore, Bethesda, MD, January 12–February 17, including **Lisa Battle, Sharon Pierce McCullough, Diane Szczepaniak, Ellyn Weiss**.

The One House Project, curated and led by **Ellyn Weiss** and Jackie Hoysted, co-curated by Laura Roulet, BlackRock Center for the Arts, Germantown, MD, November–December.

Push & Pull: Variations in Nature, Brentwood Arts Exchange, Brentwood, MD, November–December, including **Lynda Andrews Barry**.

■ *Radius 250 2019*, juried by Eric Walton, Artspace, Richmond, VA, March 22–April 21, including **Lisa Battle**.

■ *Regional Juried Exhibition 2019*, juried by Caitlin Berry, Hill Center Galleries, Washington, DC, January 10–March 3, including **Jacqui Crocetta**.

The Artists' Closet, Studio Gallery, Washington, DC. December, including **Lisa Battle**.

Traveling Full Circle, Zenith Gallery, Washington, DC, August 2018–January 5, 2019, including **Lisa Battle, Richard Binder**.

■ *Winter Member Show*, juried by Benjamin Simmons, Director of the Academy Art Museum, Maryland Federation of Art, Annapolis, MD. January 4–20, including **Lisa Battle**.

Women by Women, juried by Karen Cohen, The Corner Store, Washington, DC, September–November, including **Eileen Leahy**.

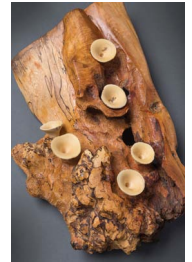


Richard Binder, *Unfolded*, painted stainless steel and stainless steel, 24 x 12 x 18 inches



Ellen Leahy, *Hatitude*, terra cotta, 12 x 4.5 x 7.5 inches

■ *Women Who Work in Metal, Wood, Ceramic and Mixed Media*, curated by Margery Goldberg, 1111 Pennsylvania Avenue, Washington, DC, January 13–April 13, including **Jacqui Crocetta, Michelle Dickson, Lynda Smith-Bügge, Paula Stern**. Opening Reception: Wednesday, January 30, 5-8 pm.



Lynda Smith-Bügge, *Colonizers*, boxwood, burl maple, 16 x 10 x 5 inches

Consider Making a Donation to WSG

WSG's 35th Anniversary is in 2019. In celebration, the *35 for 35 Campaign* encourages you to contribute \$35 in addition to your membership dues of \$45 (\$15 for students). Your generous donations help maintain the dues level at this reasonable amount for all the member benefits. Your contribution beyond your annual dues to WSG (as a 501(c)(3) nonprofit organization) is fully tax-deductible. Consider contributing to the *Mariah Josephy Memorial Fund*, inaugurated in 2015, honors longtime member and supporter Mariah Josephy (1933–2014). Seeded with funds generated through sales of Mariah's sculptures, and generously gifted by Mariah's family, the fund commemorates her work and lifetime commitment to WSG.

Lincoln Mudd (1958–2018)

Former WSG Board member Lincoln Mudd died suddenly and unexpectedly in early December. Professor Mudd earned his MFA in sculpture in 2002 (University of Maryland) and in 2006 joined the Visual and Performing Arts Department of Montgomery College, Takoma Park Campus. From 2014 to 2016 he was chairman of the department.



An exceptional teacher, Lincoln usually taught design and sculpture. But his interests were broad, encompassing, for example, poetry, literature, and print making. When the college built the Cafritz Foundation Art Center, he helped lay out Studio 190/Sculpture, in which he taught and also executed many of his works. He loved the techniques of casting, especially in iron. For many years, he led a Friday Sculpture Practicum course for advanced students; one participant remarked that Lincoln was "our dear teacher and friend." So true.

Lincoln is survived by his wife, Mahasti, and four children.

Finding A Path – A Sculptural Collaboration and Conversation between Emilie Brzezinski and Dalya Luttwak

It seems fitting that my first encounters with the Washington Sculptors Group, in the 1990s, were an outdoor picnic hosted by Emilie Brzezinski at her house and studio and the WSG Annual Dinner at Dalya Luttwak's home. Now, after many years around the vibrant and multifaceted WSG artists, I have come full circle to bear witness to a unique exhibition of work by both of these artists presented at the American University Museum at the Katzen Arts Center (September 4–December 16, 2018).

The exhibition *Finding a Path* is framed in the quiet Brutalist outdoor court of the museum. Curated by Aneta Georgievska-Shine, it brings together, for the first time, the well-known work of Emilie Brzezinski and Dalya Luttwak, both of whose sculptural work is installed locally



Emilie Brzezinski, *Lament*, 15 feet high

as well as internationally. It is a logical combination of the two bodies of work, resulting in a material dialogue between what is harvested from nature (wood boughs and trunks) and what is artificially constructed using industrial as well as natural materials (root systems of botanical plants translated into steel). Also interesting is the commonality in the personal histories of both artists and their families, as immigrants during the turbulent times of the late 1930s and World War II. In this exhibition, their joined forces reveal a quiet strength and light.

Brzezinski's and Luttwak's families both originally came from the Czech Republic, which they were forced to leave in the 1930s. Emilie Brzezinski, while of Czech origin, was born in Geneva, Switzerland,



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

and immigrated to California in the United States, where she walked through redwood forests as a child. Luttwak states that her Czech family roots nourish her curiosity and even when kept “hidden” they informed her path, which, like her parents', has been inspired by intrusion and upheaval.

Curator Aneta Georgievska-Shine, also an immigrant, is a Renaissance and Baroque scholar at the University of Maryland. She reveals a deep understanding of and interest in contemporary art and evokes an open-ended conversation about the histories of the two artists' chosen materials, their methodologies for construction, and how they deeply connect with their histories as immigrants and their paths as artists on multiple continents. Georgievska-Shine brings not only her art historical expertise but also a comprehensive knowledge of Central and Eastern European politics and cultural context to this exhibition. She compares the assembled work of Brzezinski and Luttwak to the constructed and awe-inspiring historical *Wunderkammern*, cabinets of curiosities, of the early 1600s.

Although *Finding a Path* is no longer on view at the Katzen Arts Center, Emilie Brzezinski's sculpture *Lament* and Dalya Luttwak's welded steel *Poison Ivy* can be seen at the Kreeger Museum in Washington, DC.

—Elsabé Dixon

On a very rainy Monday evening, November 12, 2018, at Harvard's Center for Hellenic Studies in Northwest Washington, members of the Washington Sculptors Group Advisory Board and members of the WSG Board met to review the reports and programs of 2018, and to look forward to plans for 2019 as well as for the future. Joan Weber, the WSG Board's Liaison to the WSG Advisory Board, called the meeting to order with a commitment to being inspired and, if inspired, to raise WSG's flag high!

When WSG decided it was time to improve the functioning of its board, offer its membership a broader range of professional resources, increase partnerships, and engage the public in more DC-area arts activities, Joan knew exactly what to do: call in WSG's talented Advisory Board for assistance.

The WSG Advisory Board comprises established artists, educators, arts professionals, and business leaders in the greater Washington, DC, area who help form lasting relationships and strengthen WSG's mission to promote an awareness and understanding of sculpture. The Advisory Board also serves as a group of enthusiastic and dedicated friends of WSG who represent a cross section of the greater DC metropolitan area. By applying their life experiences and their work expertise to the Advisory Board, members strengthen the success of WSG's goals.

The distinguished group of DC art professionals and business leaders who gathered included:

Joan Weber, Collector, Advisory Board Liaison
Phillip Barlow, Collector
Helen Chason, Director, The Kreeger Museum
Chas Colburn, Sculptor, Owner of 3D Metal Parts, Inc.
David Furchgott, President and Founder, Int'l. Arts & Artists;
Founding Member, WSG
Margery Goldberg, Sculptor, Zenith Gallery,
Zenith Community Arts Foundation
Mel Hardy, Collector, Co-Founder, Millennium Arts Salon
Glenn Harper, former Editor, *Sculpture Magazine*
Wendy Ross, Sculptor, former Board Member WSG
Laura Roulet, Independent Curator
Foon Sham, Sculptor, Professor of Sculpture,
University of Maryland
Duncan Tebow, Sculptor, Founding Member and former
President, WSG

After welcoming all and acknowledging with thanks other members of the Advisory Board who could not be in attendance (including prospective member Janet Fries, Drinker, Biddle & Reath LLP and Vice President of the Washington Area Lawyers for the Arts (WALA)), Joan described the purpose of the meeting and emphasized that members of the WSG Board of Directors and the Advisory Board were gathered together because "we share a commitment" to excellence of art in this community, and because the Washington

Sculptors Group has continually demonstrated its commitment to the highest quality standards, allowing shows only with excellent jurors at top venues. WSG has also raised community awareness of sculpture through social and program events for its members and the public on an extremely limited budget. We also happily celebrated the start (in 2019) of the 35th Anniversary Year of the Washington Sculptors Group!

Following Joan's comments, WSG President Elsabé Dixon and Vice President Judith Pratt reported on WSG's 2018 exhibitions and events. WSG Treasurer Zoie Lafis, Membership Director Mary Early, Secretary Diane Szczepaniak, Publication Manager Lynda Smith-Bügge, and Webmaster Lisa Battle also offered reports on their duties as officers and members of the WSG Board.

At the end of the evening, two breakout sessions were conducted to help gather opinions and suggestions from the Advisory Board members on ways to improve upcoming efforts undertaken by WSG's Board of Directors, including:

- Membership, growth, and diversity (gender, age, race/ethnicity, and career path)
- Recommendations/referrals for quality exhibition and event venues
- Recommendations/referrals for outstanding jurors
- Assistance conserving the WSG archives
- Recommendations for fundraising (fees, grants, donations)
- Applying for the 2019 DC Mayor's Award for Excellence in the Arts
- Establishing WSG policy for cultural (mis)appropriation

After the November 12th meeting, Joan and WSG Board members received valuable feedback from Advisory Board attendees. Perhaps David Furchgott, President and Founder of International Arts and Artists, summed it up best by saying, "I thought the meeting was near perfect. I've been to quite a few of these over the years, and this one was very well organized—probably the best." The Washington Sculptors Group wishes to thank Joan, David, and all the members of the Advisory Board, not only for sharing their individual talents, but also for the vital support that this talented Advisory Board provides.

Other members of the Advisory Board who could not attend include: Alan Binstock (Sculptor), Joan Danziger (Sculptor and Founding Member, WSG), Pattie Porter Firestone (Sculptor, former President, WSG), Juanita Hardy (Collector), Martha Jackson-Jarvis (Sculptor), Jan Lodal (Collector), Virginia Mechlenberg (Chief Curator of Painting and Sculpture, Smithsonian American Art Museum), Jack Rasmussen, (Director, American University Museum at the Katzen Center), Victoria Reis (Director, Transformer), Vesela Sretenovic (Senior Curator of Modern and Contemporary Art, The Phillips Collection), Athena Tacha (Sculptor), and Sarah Tanguy (Curator, Art in Embassies, U.S. Dept. of State and American Center for Physics, College Park, MD).

—Contributing Writers: Joan Weber and Judith Pratt

Nancy at Ninety

Nancy Frankel has been an active sculptor and painter for over 60 years. As she approaches 90, she will have a retrospective exhibition at the American University Museum in the Katzen

Arts Center. The exhibit will run from January 26 to March 27, 2019, and is being curated by Claudia Rousseau. I talked with Nancy about her life as a sculptor.



Portrait of Nancy

It was in first grade that Nancy Frankel was attracted to art. Later, she was encouraged by her 6th-grade teacher, who gave her a box of colored chalk, to draw and paint.

After high school, she studied at the Tyler School of Fine Arts at Temple University. Although it has become a large and prominent institution, now with 2,500 students, when Nancy went there, the buildings were on an old farm. The sculpture studio was in the barn. Because the school had a broad curriculum, she was introduced to sculpture. Students were made aware of contemporary work, but the emphasis was on figurative subjects. In particular, one of her assignments was to spend five weeks developing a view of a figure. Nancy's sculpture is mainly abstract, but in 1990 she wanted to see if she could still create a portrait. The results in her studio are two beautifully sculpted heads of friends.

After receiving a BFA from Tyler, she went to New York to study at Columbia University, where she earned a master's degree in art education. Still in New York, she worked in the Sculpture Center, located in a former carriage house on East 69th Street. The Center, originally called the Clay Club, provided exhibitions of current sculpture as well as lectures and work space. There she learned how to weld. It was an opportunity for Nancy to participate in a lively group of other young sculptors. In 2001, the Sculpture Center moved to an old trolley barn in Queens, redesigned by Maya Lin.

Hans Hofmann, a well-known painter and teacher, came to New York in the 1930s from Germany. His teaching influenced many of the artists in the abstract impressionism movement. He emphasized the spatial dimension of color on the picture plane. Nancy took a class with him at his School for Painting in the Village, where she

experienced his vigorous manner of teaching. After looking at one of her paintings he took the paper, tore it from top to bottom, and then rearranged the pieces to produce a new composition which he felt gave the painting more life.

In 1958, she moved to Germany with her husband. She attended the Munich Art Academy for a semester. Oberammerau was their next destination, where they stayed for five years. Nancy continued welding sculpture, at times using space found in a bicycle repair shop. Later, she was able to show some of her work in the Haus der Kunst, a prominent gallery in Munich. They moved again, this time to the Washington, DC, area, where they started a family. When her husband died, she had to cut back on her sculpture and began teaching at Montgomery College. At the same time, she became interested in the role of women in the arts. In 1972, the Corcoran Gallery hosted a weekly series of lectures and discussions about the difficulty women faced in getting their work shown in major art galleries. As a result, women artists were often not aware of other women's work. To remedy this situation in the Washington, DC, area, local women founded the Washington Women's Art Center in 1975. Nancy exhibited her work there, and became a member of the Studio Gallery in 1977, showing her work there many times. She has been a member



Directions, painted steel, 21.5 x 27 x 17 inches

of the Washington Sculptors Group since its founding in 1984, and for several years was treasurer. She also was a founder of a group of women artists that continues to meet on the first Sunday of the month. Her work has been exhibited in many galleries and centers of art in the area and elsewhere. In all her years on the Washington art scene she has always been an encouraging influence, attending



Above: *Cosmic Bearings*, design cast, acrylic, 44 x 44 x 6 inches

Left: *Whimsy*, painted steel, 82 x 22 x 11 inches

the openings of other artists.

Nancy has lived in the same house in Kensington since 1963 and it is filled with her sculpture and paintings. Her studio contains a good cross section of her work. She has worked in a variety of materials includ-



Yellow and White, wood, plexiglass, acrylic, 60 x 48 x 30 inches

A theme that runs through Nancy's work is what she calls "organic geometry," which expresses her love of nature and architecture.

ing steel, bronze, wood, plexiglass, fired clay, plaster, and Design Cast. Sometimes she chooses the material to realize a certain focus, and sometimes the material leads her to think differently and demands a different approach. Nancy was involved in the development of Design Cast, a material that can be used as a substitute for stone in outdoor pieces. Nancy has used it in several works that were commissioned for display in parks. Her work ranges in size from maquettes and tabletop pieces to large outdoor pieces. Fine craftsmanship is evident throughout her work. The smooth, polished steel pieces have precise, flawless joints that reflect her many years of welding experience. She has constructed many pieces in the studio space in Beltsville that she shares with Sam Noto. In 2012, she and Sam had a joint exhibition at the BlackRock Center for the Arts in Germantown, MD. More recently, she has been building pieces, large and small, painted in a combination of bright colors that have a festive air. A number of her pieces can be seen on her website (nancyfrankel.com) and on the Studio Gallery website (studiogallerydc.com). Nancy has also played a role in a foundation that celebrates the work of the poet William Meredith. This connection led to a trip to Bulgaria and eventually to one of her pieces being placed in the Bulgarian Embassy here in Washington.

Artists that have influenced her work include Cezanne, Mondrian, and David Smith. A theme that runs through Nancy's work is what she calls "organic geometry,"



Conversation II, painted steel, 84 x 26 x 26 inches

which expresses her love of nature and architecture. She combines smooth curves with sharply angled straight lines and spheres with flat surfaces. She feels that her work has been a long meditation, an attempt to get to a deeper meaning that lies beneath the surface reality. She hopes that her work conveys a sense of joy and wonder.

HAPPY BIRTHDAY NANCY

Zofie King, A Curious Sculptor

Zofie King is a sculptor who takes objects from bygone days and fashions them into eerie, but thought-provoking, pieces that question our preconceived notions of what it means to be human. King's background is in psychology, which leads her, in her own words, "to explore how perceptions and beliefs influence human behavior, in effect, create reality."

King's sculptural pieces range from the near-two-dimensional polyptychs to human-scale "in-the-round" assemblages. Much of her work consists of arrangements of vintage found objects that have lost their utility. When combined with bits of the natural world, many of her pieces recall a Victorian cabinet of curiosities in which each item is thoughtfully organized so that every object maintains its autonomy, yet still contributes its part to the whole of her ideas.

King's favorite subjects describe human failures to apprehend the world as most of us see it and, in the process, questions whether any perception is invalid. Works such as *Dorian* impersonate a psychological phenomenon in which older men compulsively obsess over their aging features. Named for Oscar Wilde's character, King presents dandy-like feathers and mirror to embody the consistent primping that accompanies this malady.

Other work, such as *Unenvisage*, portrays prosopagnosia, or the inability to recognize faces. Here her love of science runs into a grotesque, scientific aesthetic that exposes what it must be like to be afflicted by this handicap. Utilizing an early 20th-century type case, she has interspersed several composite photographs, and other artifacts related to vision, to reincarnate these items as a polyptych. King says these assemblages can read like the panels of cartoon.

Demonstrating the evolution of narratives that are often presented as timeless and unchanging, one of King's newer works, *Easter Fossil*, combines elements of science, Christianity, and pagan superstitions to examine how these things reorder themselves and function over



Black Lace Weaver, found objects, acrylic, encaustic on cotton, thread, 95 x 18 x 18 inches



Easter Fossils, found objects, acrylic, resin, crystals, velvet, brocade, fur, wood, plexiglas, 29.5 x 13.5 x 3 inches

Much of her work consists of arrangements of vintage found objects that have lost their utility.

time. Encasing these pieces in the form of an amber-like resin and a box fit for a reliquary, these hybrid ideas seem to be in a state of suspended animation, yet are they really? The beauty of this piece is that the viewer is allowed to ponder the lively interplay among these disparate modes of thinking in a contemporary world.

Having finished her fellowship at DCAC's Sparkplug, she developed a piece, *Black Lace Weaver*, for the final show, *Heritage Now*. Instead of looking outside herself to observe how other people might see the world, she looked inside to describe her thoughts and feelings about being a new mother. Creating a piece that is ostensibly an abstract spider, King says, "Becoming a mother has really been a shock to the system, a permanent and profound life change, which I don't mean in a bad way. I wanted to make a piece about the sensations and perceptions of pregnancy and early motherhood, infused by the work of Louise Bourgeois." There is no doubt she has done just that.

Of the future, like so many of us, King thinks that, having taken a journey around the world of assemblages, she finds herself taking another look at where she started. "I went from being a ceramic sculptor in the early aughts [2000s] to the "cabinet of wonders" style you see today, so who knows. I actually think I'm beginning to circle back, making reliquary-like pieces and using more organic shapes." Whatever she decides to do, I am pretty sure it will be an interesting look into what is truly important to us.



Chronostalgia (double view), clock case, acrylic, transfer, plexi, feathers, synthetic hair, escargot shells, deer bones, rubber, LEDs, 74.5 x 26 x 11 inches

The Trawick Prize, a well-known annual juried visual arts competition offering \$14,000 in prize monies, honors selected artists from Maryland, Washington (DC), and Virginia. Since establishing the prize in 2003, Carol Trawick, a community activist and philanthropist, has awarded \$192,000 and exhibited the work of more than 130 artists.

This year, the selected finalists' works were exhibited at Gallery B in downtown Bethesda, September 5–29. Presented by the Bethesda Urban Partnership, the show provides the winners with significant recognition and financial support. The exhibition included three Washington Sculptors Group members: this year's winner, Caroline Hatfield; the second-place winner, Nicole Salembine; and WSG Board member, Mary Early. The awards were determined and announced during the exhibition.



Caroline Hatfield, *Shifting Sites* (detail), found objects, coal slag, charcoal, variable dimensions

Caroline Hatfield received recognition as Best in Show for her work *Shifting Sites*, exploring concepts of utopia and science fiction through an imagined and created landscape. Hatfield says in her artist statement that her sculptural landscapes are composed using industrial relics, geological formations, and mutable material that she combines into strange but also "known" forms that trigger memory. We have a tendency, she says, to play at being landscapers and inventors of our own worlds. She takes this one step further utilizing digital and fabrication methods. Her work clearly recalls references to environmentalism and land use.

Nicole Salimbene, who received Second Place, says that she works at the intersection of poetics, psychology, and the environment, and that her art aims to provoke self-inquiry and dialogue regarding social issues. Her artist statement says that she is interested in constructing



Nicole Salimbene, *Mending Table*

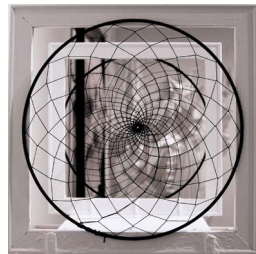
trawick prize continues on page 12

Shadowlands

American Center for Physics, College Park, MD

For the artists in *Shadowlands*, the outward exploration of natural phenomena becomes a reflection of a personal, inner journey of discovery. Although their visions involve a different language and may appear opposed to those of scientists, the committed passion, the insatiable curiosity and the ongoing risk-taking make artists and scientists kindred spirits.

Juror Sarah Tanguy worked at the Hirshhorn Museum and Sculpture Garden, the National Gallery of Art, the International Exhibitions Foundation, The Tremaine Collection, the International Sculpture Center, as well as the Smithsonian Institution Traveling Exhibition Service and the Hechinger Collection. In 2004, she became a curator at the office of Art in Embassies, U.S. Department of State, while continuing to pursue freelance projects. Tanguy has produced many exhibitions in the local DC area and written for *Sculpture*, and *American Craft* among other publications. Tanguy has curated an exhibition series for the American Center for Physics, which put her in touch with the latest in theoretical physics and led her to discover artists who explore the intersection of art and science.



Shanthi Chandrasekar, *Wormhole-Asymptotic Journeys*, thread, acrylic, paper, wood and brass, 18 x 16 x 18 inches



Jean Sausele Knodt, *Rebar in the Mix*, oil, wood, metal, concrete, 19 x 24 x 9 inches



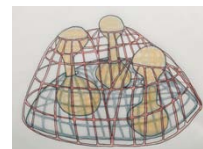
Janet Brome, *Antimatter Shadows I*, painted wooden panel, metal screen, 42 x 40 inches



Hsin Hsi Chen, *Hedrons series #3*, pencil, charcoal, ink, acrylic, spray paint, gesso, paper, foam, 10 x 11 x 7 inches



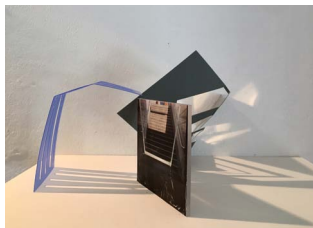
John Schaffner, *Shadows in Black and White*, painted wood, 8 x 11 x 39 inches



Elsabé Dixon, *P-PrimTwo*, 47 x 72 inches



Alan Binstock, *Orb Rebirth*, glass, 12 x 5 x 10 inches



Emily Fussner, *Composition in Light III*, dimensions variable



Bo Simeon, *Project for Laser Installation*, Statue of Liberty, Liberty Island, NY, print on canvas, 60 x 40 inches

Sculpture NOW 2019

Brentwood Arts Exchange, Brentwood, MD

Begun in 1987, the *Sculpture NOW* series is an annual snapshot of up-to-the-moment works by artists in the mid-Atlantic region and beyond. The exhibit provides the Tom Rooney Award of \$500 for an artist chosen by the Juror. *Sculpture NOW 2019* does not have a particular theme; rather it is an open and inclusive platform that invites artists to put forward their latest ideas on conceptual theory and best practices regarding materials used in sculpture. Some of the artists had multiple pieces chosen. For space purposes, one piece is included on the next page.

Juror Spencer Dormitzer is Director of Brentwood Arts Exchange. Dormitzer attended The School of the Art Institute of Chicago in 1986 and has been a working artist for over 25 years. Dormitzer has also worked as Studio Manager for New York Abstractionist David Reed and as an Executive Producer for The New York Cosmos. Dormitzer has had over 75 solo and group shows in the greater Washington DC area, Chicago Illinois, Antwerp Belgium, Santa Fe New Mexico, New York City. He also belongs in over 100 private and museum collections. Dormitzer's work has been featured in the Washington Post, New City Art, New Art Examiner, Chicago Tribune, Philadelphia Enquirer and the Chicago Reader. Currently, he is the Director of the influential Brentwood Arts Exchange in Brentwood, Maryland. *Sculpture Now 2019* images on page 11.

Shadowlands

October 23, 2018–April 12, 2019



Alan Binstock, *On Becoming*



Annie Farrar, *Loaves and Fishes*



Ruth Lozner, *The Curiosity of Cabinets*



Jeffrey Cooper, *Vessel*



Jin Lee, *Boxed In*



Dalya Luttwak, *Untitled 4*



Luc Fiedler, *Gravity Threshold*



Louisa Neill, *Today*



Esperanza Alzona, *Opposing Views*

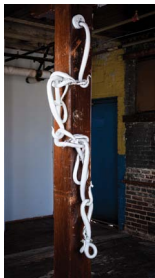


Maria Karametou, *Embroidery #2*



Elizabeth Vorlicek, *Memorial To Cursive 2*

Sculpture NOW 2019 **January 14–March 9, 2019**



Joe Corcoran, *Intermingled*



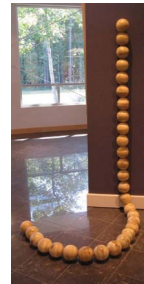
Pierre Davis, *John Waters Polygons*



Evan Reed, *Myth Maker*



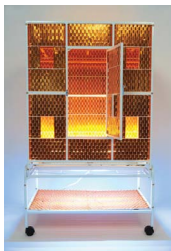
Jane Pettit, *Into the Light*



John Schaffner, *Lookout it's climbing on the wall*



Joan Mayfield, *Tipping Point/Hanging by a Thread*



Fabiola Alvarez Yurciain, *Orange Cage-Immigrant Loops*



John Totaro, *Rousing*



Iris Posner, *All Blocked Up*



Steve Wanna, *she who makes the moon, scape #4*



Casey Snyder, *Defect 4*



Joanne Kent, *Etude Series No 2*



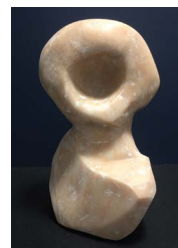
Judith Pratt, *Point of Origin III*



Joel D'Orazio, *Black Splitter Chair*



Lisa Battle, *Memory II*



Jan Acton, *Bust*



Harry Mayer, *Smile n'Nodd Shake n' Wawe (details of 2 images)*

Live/Work Space in the Firehouse Studio for artists, filmmakers, writers. The Firehouse Studio is located in a small town in rural Maryland only one hour from Baltimore and 30 minutes from Frederick. This fully furnished 3500 sq ft loft includes 2 bedrooms and 2 studio spaces. The painting/digital studio has 16-foot ceilings, wooden floors, northern light and measures 25 x 30 ft. The sculpture studio has 10' ceilings and concrete floors. Walk to the post office and restaurants. Lots of room in which to live and work. \$785.00 Rent includes all utilities (except for air conditioning or heat), wireless DSL, washer/dryer. If you only need short term space for a large project or just need time away from your daily grind—Firehouse Studio is also available for long or short term rental. Contact Jo Israelson, Firehouse Studio, (443) 622-0863, firehousestudio@mindspring.com. Serious inquiries only.

Explore Art in Biology in the 2019 ArtLab Artists-in-Residence @ Mountain Lake Biological Station. Deadline is Feb 1. To apply go to <https://mlbs.virginia.edu/artlab>. Residency is July 14–27.

Call for Submissions: 2019–20 National Outdoor Sculpture for North Charleston Riverfront Park. Deadline: February 25, 2019 for May 1, 2019–March 22, 2020. Call (843) 740-5854. Apply at <https://NorthCharlestonCulturalArtsDepartment.Slideroom.com>.

AlexRenew Public Art Residency in Alexandria, VA. Deadline: Sunday, February 10. Budget: \$30,000. Anticipated residency dates: May 2019–October 2020. To apply go to CaFÉ page at www.CallForEntry.org.

Trawick Prize continued from p. 9

sculptures and installations as a way for viewers to reflect on metaphors presented in the works. She is particularly drawn to the ordinary object and objects that are ephemeral in nature.

Mary Early created a beeswax installation called *Linea VI* for the Trawick exhibition. She states that the hand-poured slender beeswax lines, which she molds into yellow objects, are influenced by the physical space they inhabit. The works produced by Early also release the faint but very present ancient smell of beeswax, which activates the viewer's sensory perception in a profound way, as do the shadows cast by the slender beeswax modules suspended like a curtain.

Also participating in the 2018 exhibition were artists Lori Anne Brooks, Clay Dunklin, Jay Gold, Phaen Howng, and Timothy Makepeace. Makepeace, an artist working in two-dimensional formats, received the Third Place prize.

— *Elsabé Dixon*



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