

MEMBER NEWS

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



Foon Sham, *Mushroom*, tree materials obtained from several Smithsonian Institution grounds, including the Smithsonian National Museum of Natural History, 12 x 11 x 11 feet

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

■ **Lynda Andrews-Barry**, *Fly/Away*, juried by Anne Burton (gallery director at BlackRock Center for the Arts, Germantown, MD), third floor smokestack at The Torpedo Factory, Alexandria, VA, March 2–May 20 (see <http://torpedofactory.org/partners/seasonal-art-installations/>).

■ **Lisa Battle**, *Echoes*, Studio Gallery, 2108 R Street, NW, Washington, DC, May 1–25.

■ **Michael Bednar**, installation of *Jazz Quartet* in the lobby of Lync at Alterra in Hyattsville, MD. Commissioned by Design Works Interiors of Fairfax, VA.

■ **Charles Bergen** was selected for the DowntownDC BID Call Box Project, funded by the DCCAH, to make nine bronze sculptures in refurbished call boxes honoring prominent women in DC and national history (completion scheduled for fall 2019).

■ **Jeff Cooper**, solo show curated by Kevin Adams and Elizabeth Geiger, Gay Street Gallery, Washington, VA, March 23–June 3.



Charles Bergen, *Call Boxes Downtown DC*, bronze reliefs in mosaic panel, 11 x 17 inches

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WSG Exhibitions & Programs

Ursula von Rydingsvard Talk for WSG Members

Saturday, June 1, 2019, 12:30 pm
National Museum of Women in the Arts
1250 New York Ave, NW, Washington, DC

The Contour of Feeling at NMWA focuses on Ursula von Rydingsvard's artistic development since 2000, featuring works made from wood or other organic materials that present a window into the emotional fragility and imposing scale that define her art.

Space is limited. Call Lynda Smith-Bügge (703) 201-4443 before May 30 to reserve your ticket.
Cost is \$6 for NMWA members, \$12 for adults, \$10 for seniors and students.

Notes of Color

June 6–July 21, 2019

The Athenaeum, 201 Prince Street,
Alexandria, VA 22314

Opening Reception: June 9, 2019, 4–6 pm
Juror's Discussion: Sunday, June 23 2:30–4 pm

Exhibition Closing & Meet the Artists: Sunday, July 21, 2–4 pm

Juror Mollie Berger Salah is Curatorial Assistant for Prints and Drawings, National Gallery of Art, Washington, DC. See page 12 for more information.

WSG 5@35

August 19, 2019–January 4, 2020

Eleven Eleven Sculpture Space
1111 Pennsylvania Ave NW, Washington, DC
Submission Deadline: Friday, June 15, 11:59 pm. Accompanying program will be announced in emails.

Special exhibition to celebrate WSG. See page 9 for more information.

WSG Annual Summer Picnic

August date TBA.

Molly Ruppert's beach house on the Chesapeake, 6651 Chesapeake Terrace, Fairhaven Cliffs, MD
Email will be sent out closer to the date.

WSG Information

2018–2019 WSG Board Members

President: Elsabé Dixon
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Treasurer: Zoie Lafis
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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
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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
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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, August, and December. 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



■ **Joan Danziger**, *Canter and Crawl: The Glass Sculpture of of Joan Danziger*, curated by Claudia Pfeiffer, National Sporting Library & Museum, Middleburg, VA, May 7–January 5, 2020.

■ **Elsabé Dixon, Maria Karametou** (curator of show), **Fabiola Alvarez Yurcisin**, *To Eat or Not to Eat*, Joan Hisaoka Healing Arts Gallery, Washington, DC, January 18–March 30. See article on page 10 of this issue.

■ **Annie Farrar**, *Apparitions*, Hamilton Gallery, Baltimore, MD, March 29–April 28.

■ **Suzanne Brennan Firstenberg**, *The Empty Fix Project* (a six-installation series about the stigma around addiction, see emptyfix.com), Flash Sideways Studio, 4931 Fairmont Avenue, Bethesda, MD, for previewing soon. The full series is comprised of installations including large-scale video, a 28' shipping container, and a water installation. The series, will be presented to the public this fall in tandem with the premiere of a documentary which features the project.

■ **Nancy Frankel** and Anne Marchand, *Organic*, 1111 Pennsylvania Avenue, Washington, DC, May 1–August 17.

■ **Helen Glazer**, *Sculpture of Antarctic Ice and Rock Formations*, curated by Craig Schaffer, 8000 Towers Crescent Dr, Tysons Corner, VA, April 22–August 9.

■ **Susan Hostetler's** *Murmurations* has been installed in the permanent collection at the Schar Cancer Institute, INOVA Fairfax Hospital's new wing, 8081 Innovation Drive, Fairfax, VA. The flock of individually sculpted clay birds spans three walls totaling 75 feet long.

■ **Maria Karametou**, work acquired by the Museum of Contemporary Art, Rethymnon, Crete, Greece, for their collection, September 2018.

— ■ Second Prize in local writers' short story competition for *The First Few American Moons*, published in Bethesda Magazine, July–August 2018 (<https://bethesdamagazine.com/bethesdamagazine/the-first-few-american-moons/>).



Michael Bednar, *Jazz Quartet*



Lynda Andrews-Barry, *Fly/Away*, organza fabric, river rocks, vintage steel bird cage, rubber paint, motion activated electronic bird, 22k gold, 20 x 16 x 16 feet



Nancy Frankel, *Portal 11*, design case, acrylic, 24 x 30 x 7 inches



Annie Farrar, *Mary, Queen of Heaven and Earth*, mixed media installation, 8 x 9 x 8 feet



Jeff Cooper, *Lighthouse*, wood, 17 X 12 X 9 inches

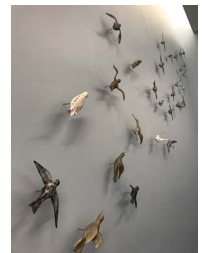
■ **Jan Kirsh**, *Two Pineapples*, commission on brick gate posts leading into a dramatic walled vegetable garden in a Calvert County, MD, woodland garden.



Jan Kirsh, *Two Pineapples*, cast resin, epoxy paint, 36 x 20 x 20 inches

■ **Dalya Luttwak**, *Ivy, Edera*, curated by Rossella Savarese, SyArt Sorrento Festival, Palazzo Gargiulo, Sorrento, Italy, May 11–June 9.

■ **Jacqueline Maggi**, *Status: Migrants. Three Latin Women*, curated by Lucero de la Paz, Instituto Cultural de Mexico en Miami, Miami, FL, October 17, 2018–January 11, 2019.



Susan Hostetler, *Murmurations*, individually sculpted clay birds spans three walls with a total length of 75 feet

— ■ **Abacus**, outdoor sculpture commission for sculpture garden, Marie Reed Elementary Public School, Adams Morgan, Washington, DC.

■ **Claire McArdle**, *Natura*, Massoniart Gallery, Chestertown, MD, May 17–June 23.

— ■ **Anthology**, Ellsworth Gallery, Santa Fe, NM, June 11–July 23. Gallery opening and artist talk: June 14.

■ **Sharon Pierce McCullough**, *Works & Working*, Carlisle Arts Center, 38 W. Pomfret St., Carlisle, PA, June 14–July 20. Opening reception: June 14, 6:30–8:30 pm.



Claire McArdle, *Torso Sol*, bronze on travertine, 28 x 9 x 9 inches

■ **Darcy Meeker**, *The Color Project TM: A Kinetic Light Art Experience*, Alexander Black House & Cultural Center, Blacksburg, VA, April 24–June 10.

■ **Davide Prete** received a 2019 *Public Art Project Grant* from the DC Commission on the Arts and Humanities, for Capitol View Neighborhood Library, 5001 Central Avenue, SE, Washington, DC.

■ **Vivienne Rea**, Best of Show in Maryland Federation of Art – Winter Member Show, juried by Ben Simons (Director of Academy Art Museum), Circle Gallery, Annapolis, MD, January 4–20.



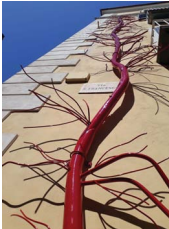
Sharon Pierce McCullough, *Spike*, concrete, rebar, 29 x 13.5 x 6 inches



Darcy Meeker, *Another Way at Night*, industrial materials, LED lighting, 20 x 20 feet installation

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Foon Sham, *Twist of Lime*, Gallery Neptune and Brown, Washington DC, March 16–April 20.
 – ■ *Habitat*, recent commission, Smithsonian Garden at National Museum of American History, Washington DC, April 2019–December, 2020.



Dalya Luttwak, *Ivy, Edera*

■ **Paul Steinkoenig**, Public Art Initiative 2019, at 4923 Taylor Rd (playground/picnic area near intersection with Nicholson Street), Riverdale Park, MD, April 1–November 30.

■ **Diane Szczepaniak**, Second Place in *Freedom: Art as Messenger*, Cato Institute, Washington, DC, April 11–June 14.



Diane Szczepaniak, *Reflecting Rectilinear Five*, Brass over a wooden armature, 12.50 x 5.65 x 11.25 inches

– ■ *Box Project*, curated by Mary and Howard McCoy, solo show of wooden box sculptures at Adkins Arboretum, Ridgely, MD, Spring 2020.

Ira Tattelman, *Surf – an exchange about climate change*, curated by Katherine Knight, The Morris and Gwendolyn Cafritz Foundation Arts Center, Montgomery College Takoma Park/Silver Spring Campus, Silver Spring, MD, January 22–March 1.



Ira Tattelman, *Surf*, sand, flowers, pipe, monitor, miscellaneous hardware, 96 x 42 x 36 inches



Vivienne Rea, *Pride*, (from The LADDER Series), acrylic, 30 x 13 x 4 inches

Bob Turan, *Windsail III*, ARTSCAPE, Public Art, Pittsfield, MA



Bob Turan, *Windsail III*, stainless steel, 96 x 36 x 36 inches



David Prete, *Freedom to Read*, rendering perspective, 9 x 9 x 4 feet



Paul Steinkoenig, *Sanctuary*, welded steel with salvaged industrial gas cylinders created into wind chimes, 105 x 38 x 31 inches



Paul Steinkoenig, *Lightness of Being*, welded steel with salvaged steel cubes, wood cube, copper cube, floating glass bubbles cube, 158 x 48 x 48 inches

Group Shows

13th Annual Juried Exhibition, juried by Judith Schwartz, Goggleworks, Reading, PA, May 3–June 2, including **Sharon Pierce McCullough**.

All Member Show, juried by Barb Cram, Falls Church Arts, Falls Church, VA, February–March, including **Carol Morgan**.

■ *Art and Evolution*, Takoma Park Community Center, Takoma Park, MD, July 11–September 8, including **Jessica Beels**.
 Opening reception: Thursday, July 1, 7–8:30 pm.

Art in Motion, Blue Spiral 1 Gallery, Asheville, NC, January 11–March 2, including **Janet Brome**.

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**.

■ *Chance Encounter*, curated by Sara Zimmerman and Rachel Zimmerman, Park Town Place, Philadelphia, PA, organized by InLiquid.org, May 7–September 8. Opening reception: May 8, 6–9 pm, including **Diane Szczepaniak**.

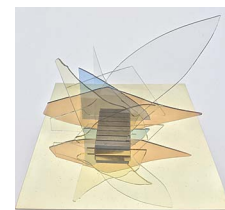


Sharon Pierce McCullough, *Shadowman*, plaster, twigs, cardboard, cement, 19 x 5 x 4 inches



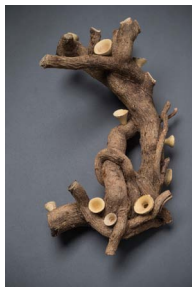
Carol Morgan, *Sarah*, terra cotta with patina, 10 x 10 x 10 inches

Diane Szczepaniak, *Unforgettable Broken Glass*, new German antique glass, brass, wood, 10 x 11 x 12 inches



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■ *Creative Crafts Council 32nd Biennial Exhibition*, juried by Chris Darway, Joe Dickey, and Susan Main, Strathmore Mansion, Bethesda, MD, June 1–July 31, including **Lisa Battle, Shana Kohnstamm, Julie Zirlin**. Opening reception: Thursday, June 6, 7 pm. Curator’s tour: Saturday, July 20, 1 pm.



Lynda Smith-Bügge, *Fecundity*, boxwood, unidentified wood, 19 x 8 x 5 inches

Crisis Mode: Endangered Earth, Zenith Gallery, Washington, DC, April 12–May 11, including **Katie Dell Kaufman, Michelle Dickson, Margery Goldberg, Donna McCullough, Carol Newmyer, Lynda Smith-Bügge**.

Cultural Transplants, an invitational exhibition featuring immigrant artists to the US, curated by T. Vrahopoulos, Shiva Gallery, New York, NY, May 2–June 28, 2018, including **Maria Karametou**.



Margery Goldberg, *Atlantis*, varied woods, 48 x 37 x 27 inches

■ *Dialogues*, Waverly Street Gallery, Bethesda, MD, including **Cristian Ianculescu**. Meet the artist: Saturday, June 1, 3 pm. Artist talk: Sunday, June 2, 2–4 pm.

■ *Folksy*, juried by Elaine Eff, Annapolis Sculpture Garden & Art Center, Solomons, MD, April 26–September 22, including **Sharon Pierce McCullough, Jerome Harris Parmet**.

For the Artist, juried by Jeff Lodge, Del Ray Artisans, Alexandria, VA, March 1–31, including **Carol Morgan**.

■ *Freedom: Art as Messenger*, curated by Harriet Lesser and June Linowitz, Cato Institute, Washington, DC, April 11–June 14, including **David Carlson, Christopher Coroson, Francie Hester, Sharon Pierce McCullough, Diane Szczepaniak, Elzbieta Sikorska, Ellyn Weiss, Joyce Zipperer**.

From Here to Elsewhere, curated by Nancy Sausser, McLean Project for the Arts, McLean, VA, November 15–December 22, 2018, including **Maria Karametou**.

■ *Mathematical Beauty*, juried by Nathalie Cary, American Association for the Advancement of Science, 1200 New York Ave NW, Washington, DC, March 1–June 21, including **Davide Prete, Shanthi Chandrasekar** (see <https://www.aaas.org/events/mathematical-beauty>).

MFA Member Show, Conley 3D Award, juried by Ben Simons, Director of Academy Art Museum, Easton, MD, MFA & Circle Gallery Annapolis, MD, January 4–20, including **Mary Opasik**.

■ *Navigation*, juried by Jim Cheevers, retiree of the US Naval Academy Museum, Hall for Creative Arts, Annapolis, MD, May 2–June 22, including **Mary Opasik**.

Paper Moon, curated by M. Marangou, Museum of Contemporary Art, Rethymnon, Crete, Greece, June 1–September 18, 2018, including **Maria Karametou**.

Radius 250 2019, ArtSpace, Richmond, VA, March 22–April 21, including **Lisa Battle**.

■ *Recycle 2019*, juried by John Cloud Kaiser, Director of Education for Materials for the Arts, Brooklyn Waterfront Artists’ Coalition, Brooklyn, NY, May 11–July 7, including **Mary Opasik**.

■ *R.H. Ballard Gallery*, Washington, VA, April–July, including **Mary Brownstein**.

■ *Secret Garden Tour*, The Hammond-Harwood House, Annapolis, MD, June 1–2, including **Jan Kirsh**.

■ Sculpture illustration included in Montgomery College Summer 2019 Community Arts Catalogue listing of art contest winners, including **Penny Jacoby**.



Mary Brownstein, *Fandancer*, painted cement, 70 inches

Speaking Volumes: Transforming Hate, curated by Katie Knight, Holter Museum of Art, Helena, MT, September 14–December 20, 2018, including **Maria Karametou**.

Strathmore Annual Art Show, juried by Adah Rose Bitterbaum, January, including **Jeff Cooper**.

Street Scenes 2019, Honorable Mention, juried by Melanee Harvey, PhD, Professor, Howard University, Washington, DC, February 15–March 31, including **Mary Opasik**.



Penny Jacoby, *Arched Clown*, terra cotta with patina, 15.25 x 14.25 x 10.25 inches

■ *Strictly Painting 12*, Juror Adah Rose Bitterbaum, MPA@ChainBridge, McLean, VA, June 8–July 13, including **Julia Bloom**.

■ *A Survey of the Last 35 Years*, The Arts Program Gallery, University of Maryland University College, College Park Marriott Hotel and Conference Center, Adelphi, MD, September 1–December 1, including **Steven Dobbin**. Opening reception: Sunday, September 15, 3–5 pm.



Jeff Cooper, *Tough Nut*, 8 x 6 x 13 inches

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Turbulence, an MFA thesis exhibition curated by Luis Silva in conjunction with second-year MFA graduate students, American University Museum at the Katzen Arts Center, Washington, DC, May 4–26, including **J'han Dannielle Brady**.

Wall, curated by Molly Ruppert, Otis Street Arts Project, February 22–March 23, including **Jacqui Crocetta**.

■ *Where Have We Been*, curated by Dr. J. Susan Isaacs and Dr. Erin Lehman, Center for the Arts Gallery, Towson University, Towson, MD, July 13–August 10, including **Sharon Pierce McCullough**. Opening reception: July 13, 2–4 pm.

Women by Women, juried by Karen Cohen, The Corner Store, Washington, DC, September 30–November 30, including **Eileen Leahy**.

■ *Women's Work*, curated by Brian Miller, Full Circle Gallery, Baltimore, MD, May 18–July 27, including **Helen Glazer**.

Janet Brome, *Life Draws a Tree*, wood, ceramic, wire, 15 x 15 x 4 inches



Julia Bloom, *Dwaal*, oil on yupo, 8 x 8 inches



Jacqui Crocetta, *Root (Up)*, stone, roots, drift wood, bark, wire, acrylic paint photo by Ulf Wallin, 80 x 60 x 60 inches (variable)



Unless specifically stated otherwise, photos are courtesy of and credited to the artist.

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.

Water As Interconnection

Cheryl Edwards travels to Southern Virginia to explore how water can become a medium for cultural dialogue

Interdisciplinary artist and WSG Advisory Board Member Cheryl Edwards' exhibition, *The Reverence of Water and Its Relationship to Identity*, was on view at Craddock-Terry Gallery at Riverviews Artspace in Lynchburg, VA, January 4 through February 15, 2019. Despite the 4-hour drive, it drew a large crowd from the DC area for the show's opening night. Edwards beamed as she welcomed the community of friends, curators, and acquaintances who made the long trek down the Route 29 Corridor to Lynchburg.



Cheryl Edwards, *Water Angel 1*, ink stained raw shaped canvas on board, found object, African beaded necklace, stitching, cowrie shells, 48 x 36 x 2 inches

Edwards, an African American artist and lawyer, has lived in DC for the last 23 years and has been deeply involved in the DC art world as a Senior Advisor to the Executive Director of the David Driskell Center at the University of Maryland, while also serving on the Washington Sculptors Group Advisory Board. Her Brookland studio is well known as a hub where art professionals are often brought together over sumptuously prepared culinary dishes, collectively prepared and shared. Edwards opens her studio to exhibit the work of other DC artists several times a year and offers a valuable exhibition space and social gathering space. She takes no commission but arranges publicity and provides a lively venue where arts professionals can participate in networking practices.

Edwards grouped the work in her exhibition very specifically around a tall central figure in black tulle with a colorful and bright inset below the chest. Based on a combination of Central African N'kisi figures and South African Ndbele dolls, Edwards' sculpture held a quiet spiritual power and presided over the rest of the works in the exhibition.¹

¹ <https://www.khanacademy.org/humanities/ap-art-history/africa-ap/a/nkisi-nkondi>



Cheryl Edwards, *Ndebele Figure*, tulle, canvas, paint, wood, 8 x 4 x 5 feet

On the right side of the figure, a wall facing the James River held a series of abstracted stenciled and painted patterns on wooden forms, which resemble Egyptian paddle dolls. On the adjacent wall were digitally printed drawings and a series of four “Saliva Boxes.” The microscopic photo prints of saliva, lit from the back, looked like strange planets in a galactic orbit. To the left of the black figure, a series of large colorful paintings on raw canvas recalled the stains of Morris Louis and Sam Gilliam, Color Field painters of the 1950s and 60s. All the works in Edwards’ show are meant to recall water: rivers, ceremonies, and sustenance that shape our spiritual, cultural, emotional, and intellectual histories.

On Sunday, February 10, Edwards engaged with Rob Campbell from the James River Association in an artist talk on narratives surrounding the James River and issues of conservation. Edwards regaled a large audience with her practice of utilizing “blessed” and sacred

² https://www.newsadvance.com/work_it_lynchburg/news/report-lynchburg-oil-train-derailment-could-have-been-prevented/article_b81c3cfa-e095-11e5-8d3a-4323733baf51.html

³ Virginia Foundation for the Humanities, “Virginia University of Lynchburg,” *African American Historic Sites Database*, accessed April 14, 2019, <http://www.aahistoricsitesva.org/items/show/468>.

water for creating her stained canvases, and Campbell talked about cleaning up the river after an oil train derailment in 2014.² At first it seemed as if Edwards and Campbell were talking past one another, but it became clear that they were both addressing redemption—the ability to renew the James River and “bless” the surface of a canvas with holy water. Acts of purification and rituals of renewal support the underlying message of this exhibition.

Edwards was pleased to engage with Riverview Director Kim Soerensen and her team at the gallery, which is housed in a renovated shoe factory that provides gallery and studio space for established and emerging artists. Edwards’ work could “breathe” on the beautiful hardwood floor and in the generous space with 12-foot-high ceilings. The Riverviews Artspace has a vibrant mix of art, visual mixed media, literary events, and an auditorium for film screenings. The Virginia University of Lynchburg, considered an African American Historical Site,³ is located near the Riverviews ArtSpace and often collaborates on programming.

When questioned on how she felt exhibiting at Riverviews Artspace on one side of the James River while the Ku Klux Klan conducted monthly meetings on the other, Edwards shrugged her shoulders. “I am interested in the work and the way people respond to the work and the conversations,” she stated.

While hate groups still exist in Lynchburg and elsewhere in America, strong social exchanges contribute to understanding shared histories and shared needs. Edwards’ colorful exhibition, filled with positive impact, furthers this dialogue through her examination of water as an interconnecting force. There are two ways to bring about cultural change: applying disruption methods to systems that no longer function and cohesive networking that expels toxic social systems through transparency, communication, and inclusiveness. Edwards congregates her audience around the discussion of water, as both a disruptor (through natural disasters) and a means for sustenance and healing.

—Elsabé Dixon

Correction

Cheryl Edwards, having raced down from Baltimore in the pouring rain, was very much in attendance at the Advisory Board meeting on November 12, 2018. We apologize for not having caught the omission of her attendance in the article in the last *Washington Sculptor* and truly appreciate her presence and contributions.

Steve Wanna

Steve Wanna's work can only be understood through his interest in the phenomenon of emergence. For those unfamiliar with this concept, it is a theory that describes the synergy of various phenomena where individual parts of a system create something greater than these components might imply by themselves. For example, biology might be considered an emergent property of chemistry, or the mind an emergent property of the brain.

With a doctorate in music from the University of Maryland, Wanna is a composer who is now expanding his research to the field of fine arts. As Wanna's website states, "[his] visual work mirrors his approach to sound, seeking a state that is unfixed, becoming rather than being. Employing a variety of mediums, often in unexpected ways, the works are either the result of an autonomous process or are themselves the process in perpetual unfolding."

One can see these autonomous processes in Wanna's latest solo exhibition, *Time Still Moving*, hosted at Episcopal High School in Alexandria, VA, February 25–March 31. Here, time might be seen as the emergent property of the various processes at work. According to his statement, "the pieces in the show relate to time in three different ways: fixed works representing a single moment in time, fixed works that are the result of a long process, and works that are still unfolding and continually changing."

Upon entering the gallery, one sees some staged concrete tablets with leaf-shaped stains seared into them. *Leaf Imprint on Sidewalk 1–4* suggest a modern form of fossil. With these works, Wanna has presented us with his first aspect of time, fixed works that are the result of a long process.

Scanning the room, it would be difficult to ignore Wanna's most dramatic pieces, resin-covered, cataclysmic blasts. These relief works line the right side of the hall and the back of the exhibition space. Created by dropping a small balloon-sized plaster cast filled with paint and other materials, these panels recall celestial explosions that are easily imagined as mythic eggs or the inception of universes. One of these panels, *Myths of Creation–CE190205*, is placed on the back wall, drawing viewers through the gallery space. There is no doubt that these are the frozen moments that Wanna has identified in his explanation.

As one meanders through the gallery, one encounters several ongoing processes that Wanna has staged along the way—works that drip water onto regular geometric forms built from molded dry pigment. Slowly, over the course of the show, this seemingly unobtrusive



Myths of Creation – CE190205, paint, powder pigment, mixed media, resin, 48 x 48 x 2.5 inches



Leaf Imprint on Sidewalk 4, photo transfer on concrete, 7 x 9 inches

condensation has had the power to cleave these shapes asunder. Along with its companion pieces, *Versus 3: Sphere* was severely damaged, demonstrating the subtle strength of water, bringing to mind larger natural occurrences, such as the Grand Canyon. In this

...[the] panels recall celestial
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inception of universes.



Versus 3: Sphere, tempera powder, plaster, water, glass, parachute cord, mixed media, size variable

and other ways, Wanna depicts his final aspect of time through works that unfold and continually change.

Though *Time Still Moving* is no longer on view, Steve Wanna is very active in our community and continues to show extensively around the area. In every work, he expresses a respect for discovery and a need to share what he has learned.

Call for Art: WSG 5@35

Submission Deadline: Friday, June 15, 2019, 11:59 pm

Exhibition Dates: August 19, 2019–January 4, 2020

Eleven Eleven Sculpture Space

1111 Pennsylvania Ave, NW

Washington, DC 20004

This show will celebrate the 35th Anniversary of the Washington Sculptors Group. It is honoring the uniqueness of work created by WSG members. Five WSG members will be selected to showcase their work in the heart of downtown Washington, DC's Arts District. Eleven Eleven Sculpture Space is in a law firm's public lobby. The building was completely renovated in the early 2000s. The lobby is designed with high ceilings, wood walls, and granite, stone and metal finishes. When renovated, the DC Government mandated inclusion of an arts space that became Eleven Eleven Sculpture Space.

Current WSG artists should submit 8 works (only two image per work, for a total of 16 images.) See details on the Washington Sculptors website's Call for Entries.

To apply, go to <https://goo.gl/forms/ziD8nWQFZ9vhZbf92>.

Email notice will be sent to members.

About the Jurors

Margery Goldberg is the owner and director of Zenith Gallery, as well as the Executive Director and Founder of The Zenith Community Arts Foundation, a 501(c)(3) charitable organization in Washington, DC. Since founding Zenith Gallery in 1978, Ms. Goldberg has curated numerous local and traveling exhibitions; multiple Art League shows; and more than 100 corporate collections and projects, including major outdoor sculptures and a permanent installation at the Smithsonian Institution's Air and Space Museum.

Sandy Bellamy runs the Percent for Art Commissions at the DC Department of General Services. Ms. Bellamy curates and manages competitive art commissions and acquisitions for DC public buildings including schools, recreation centers, shelters, and other buildings.

Nancy Nesvet is an internationally recognized art critic and writer/correspondent for *Artscope Magazine*. She writes the blog for Zenith Gallery, has curated numerous art exhibitions and has served as judge for art contests including Maret School, the National Science Foundation Vizzies and Visart's Photo Competition. She holds a BA in Art History, an MFA in Studio Art and Theory, and has taught Curatorial Studies at the University of Massachusetts Lowell.

To Eat or Not to Eat

To *Eat or Not to Eat* at Smith Center for Healing and the Arts (which closed on March 30) describes connections among food, the environment, and our health. Featuring the work of Maria Karametou, Fabiola Alvarez Yurcisin, and Elsabé Dixon, this exhibit sheds light on the politics and science of what we put into our bodies. Though it might seem like our food choices and the systems that deliver our food might be innocent enough, these artists indicate that many contemporary modes of production and consumption may affect the quality, sustainability, and the safety of what we ingest.

Maria Karametou, who is both a featured artist and the exhibition curator, has created both photographs depicting fruits and vegetables and sculptures incorporating them. In *Peeling Back*, she has linked banana peels into chains that metaphorically betray the connections between this super-food and the monoculture it engenders. Our

desire for this fruit encourages farmers worldwide to abandon traditional crops, threatening forest land and creating political conditions ripe for abuse. Additional works describe other inclinations. Karametou says that many of our fruits and vegetables are screened



Maria Karametou, *Skordofyla*, garlic peels installation, 32 x 62 x 1 inches

for imperfections, creating unnecessary waste of the defective produce. Her piece *Restored*, consisting of twelve pictures of a strangely shaped eggplant, elevates this rarely seen, intriguing variant.

Fabiola Alvarez Yurcisin’s contributions focus on contemporary diet as seen through the eye of an urban planner. Yurcisin’s *Race Demographics of DC 2010 Census Data* incorporates a map of the DC metropolitan area in which different regions are color-coded for their racial make-up. Using a variety of foodstuffs, such as pepper, onion, and oregano, she employs census data to describe democratic changes to the city. In another piece, *We Are What We Eat*, Yurcisin has printed photographs of tortillas onto square aluminum plaques and arranged them in a grid. Each of the sixteen tiles is decorated with a single cornmeal shell. Labeled with an identifying aspect of



Fabiola Alvarez, *We Are What We Eat*, archival prints over aluminum, 8 x 8 inches each

herself, such as, “amiga,” “mother,” and “immigrant,” these tortillas, a staple of her Mexican heritage, illuminate contemporary changes in the way corn is raised and consumed.

Elsabé Dixon’s work illustrates the importance of insects to our continued existence. In *Hive, Wall Installation*, Dixon draws parallels between bread, as ancient form of human nutritional storage, and honey, as a colony-sustaining nectar. By juxtaposing bread and beeswax in hexagonal prismatic cells, she uncovers associations between species. Dixon also displayed work from her Living Hive Project in which she placed parts of a modular sculpture into apiaries, thereby encouraging aesthetic collaboration with living animals. Set in public



Elsabé Dixon, *Hive, Wall Installation*, mixed media (beeswax; latex; repurposed paper, wire and fiber; bread), 96 x 42 x 5 inches

spaces, agricultural fields, and technology labs, this project bridges the gap between our daily and creative lives, resulting in a mixture of predictability and chance. Through her work, Dixon points to the significance of pollinators in our food chain, reminding us that the stress that we are putting on these animals might not be in either party’s interest.

To Eat or Not to Eat focuses on the complex web of relationships among our food, our politics, our economics, our environment, and our health. Each of these artists seeks to make the world a better place by examining what we produce and ingest. If we take the time to consider the work within this exhibition, perhaps we can envision new ways to make this world a more stable and safe environment for every living thing.

— Eric Celarier

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* was framed in the quiet Brutalist outdoor court of the museum. Curated by Aneta Georgievska-Shine, it brought together, for the first time, the well-known work of Emilie Brzezinski and Dalya Luttwak, both of whose sculptural work was installed

locally 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



Emilie Brzezinski, *Lament*, 15 feet high

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 revealed 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 brought not only her art historical expertise but also a comprehensive knowledge of Central and Eastern European politics and cultural context to this exhibition. She compared 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

NOTES OF COLOR

An Intersection of Color and Material in Sculpture

June 6–July 21, 2019

The Athenaeum, 201 Prince Street, Alexandria, VA 22314

Juror: Mollie Berger Salah, Curatorial Assistant, Prints and Drawings Department, National Gallery of Art

Notes of Color explores the materials of both the painter and the sculptor as inspired by the unique multi-media practice of Color Field painter-turned-sculptor, Hilda Shapiro Thorpe (1919-2000). Thorpe's studio was located on the third floor of the old "Why Not" store on the corner of King and Lee Streets in Old Town Alexandria for over thirty years. The Athenaeum, located on the same block as Thorpe's former studio, is a suitable exhibition space for area sculptors to explore color and materials within their artistic process, just as Thorpe did. Thorpe's work demonstrates her lifelong interest in the visual and visceral properties of color, a trait she shared with her contemporaries including Morris Louis, Kenneth Noland, and Anne Truitt. While the study of color remained constant throughout her artistic career, it was her bold use of conventional and unconventional materials that set her apart from other artists of her time. Not only an Abstract Expressionist and Color Field painter, Thorpe was a sculptor

using a wide variety of materials such as balsa wood, piping, sheet metal, and gauze. She later worked in textiles and handmade paper works. Her practice is a challenge to artists today who wish to push the boundaries of how they use materials, while retaining one of the most critical elements of artmaking: color. *Notes of Color* investigates color as an integral part of the sculptural process while rethinking the ways in which they use materials.

Accepted artists: Linda Agar-Hendricks, c.l. bigelow, Annie Farrar, Sharon Fishel, Kate Fitzpatrick, Marilyn Geldzahler, Penny Jacoby, Joanne Kent, Heidi Lippman, Darcy Meeker, Marja Ponkka-Carpenter, Judith Pratt, Marie Ringwald, Marc Robarge, Jean Sausele Knodt, Craig Schaffer, John A. Schaffner, Lynda Smith-Bügge, Marcos Smyth, Steve Wanna, Janet Wittenberg, Jenny Wu. Works will appear in the next issue of *The Washington Sculptor*.



Jenny Wu, *Stunning Sapphire*,
Cosmopolitan, latex paint and resin on
canvas, 10 x 8 x 2 inches

See *The Washington Sculptor* archives at www.washingtonsculptors.org



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The Washington Sculptor

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