

MEMBER NEWS

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



Wendy Ross, *Concerto in Three Movements*, installation composed of 3 individually welded steel spherical elements positioned above tiered "seating" in the round, 9 x 40 x 12 feet

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

- **Lisa Battle**, Freda Lee-McCann, *Contact with Nature*, Studio Gallery, Washington, DC, September 4–28.
- **Elizabeth Burger**, David Stuntzner, and Amanda Triplett, *ENVIRONMENT/STRUCTURE*, curated by David Wilson, Gallery Director, Bush Barn Art Center, Salem Art Association, 600 Mission St SE, Salem, OR, September 7–October 27.
- **Chris Corson**, *What We Share*, curated by Bill Carroll, Studio Gallery, 2108 R St, NW, Washington, DC, September 4–28. Artist's Reception: September 21, 4–6 pm.
- **Elsabé Dixon**, *new Executive Director*, Danville Museum of Fine Arts and History, Danville, VA.
- **Steven Dobbin**, *Conceptualism to Meaning*, curated by Eric Key, University Arts Program Gallery, 3501 University Blvd East, Adelphi, MD, September 1–December 1.



Marc Robarge, *Scepter*, wood, wire, rice paper, ink, acrylic, 36 x 20 x 7 inches

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WSG Exhibitions & Programs

WSG 6@35

August 19, 2019–January 4, 2020

Eleven Eleven Sculpture Space

1111 Pennsylvania Ave, NW

Washington, DC 20004

Meet the Artists Reception:

September 18, 2019, 5–8 pm

Individual Artist Talks:

Vienne Rea | Friday, September 27, 2 pm

Mitra Lore | Friday October 11, 2 pm

Luc Fiedler | Saturday, November 2, 2 pm

Allen Linder | Friday, November 15, 2 pm

Wilfredo Valladares | Friday, December 6, 2 pm

Gil Ugiansky | Friday, December 13, 2 pm

See page 10 for more information

Open Studio:

Gay Powell Hanna

Saturday, October 12, 2019, 10 am–noon

Arlington, VA 22207

RSVP: gphanna@merrillarts.net to receive studio address

Cell: (202) 487-0334

Stone carving and fountain making demonstrations. Surplus stones and other materials available for sale. Gay Powell Hanna MFA is a stone carver and a fountain maker with commissioned works across the Southeast. She has worked in Carrara, Italy, and maintains a relationship with Laboratori Artistici Nicoli who recently sent a shipment of stones with surplus to sell.

Annual Members

Dinner & Board Elections

Saturday, November 9, 2019, 5–8 pm

Joel D'Orazio's home

9312 Friars Road Bethesda, MD 20817

RSVP: programs@washingtonsculptors.org

SAVE THIS DATE! Put it on your Calendar! Members vote on the slate of candidates for the WSG Board at the Annual Meeting. Bring food to share for eight people – appetizer, entree, or dessert. WSG will provide beverages and paper products.

WSG Information

2018–2019 WSG Board Members

President: Elsabé Dixon
Vice President: Judith Pratt
Chairman: Annie Farrar
Vice Chair: Mahy Polymeropoulos
Secretary: Diane Szczepaniak
Treasurer: Zoie Lafis
Membership: Mary Early
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Editor and Publication Manager: Lynda Smith-Bügge
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

Phillip Barlow, Collector
Alan Binstock, Sculptor
Emilie Brzezinski, Sculptor
Gloria Chapas, 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, former Executive Director, International Sculpture Center; 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*
Martha Jackson-Jarvis, Sculptor
Jan Lodal, Collector
Virginia Mechenberg, Chief Curator of Painting and Sculpture, Smithsonian American Art Museum
Allison Nance, Director, IA&A at Hillyer, Director, Washington-Area Initiatives
Jack Rasmussen, Director and Curator, 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
Joan Weber, Collector
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 January, April, and August. 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



■ **Helen Glazer**, cover photo and inside feature on Walking in Antarctica, Issues in *Science and Technology*, quarterly magazine of the National Academy of Sciences, Summer 2019 issue.

■ Lecture, *Catch the Flow: Art, Science, and 3D Imaging in Antarctica*, Cooper Lecture Series, Colgate University, Hamilton, NY, October 29, 11:30 am.

■ **Maria Karametou**, curated by Shanti Norris, work added to the permanent collection of the Schar Cancer Institute, Inova Hospital Group, 8081 Innovation Drive, Fairfax, VA.

■ **Zofie King**, *Secular Relics and Apocryphal Fossils*, International Arts & Artists @ Hillyer, 9 Hillyer Court, NW, Washington, September 6–29.

■ **Dalya Luttwak**, permanent installation in *Salgamma Sculpture Biennale*, curated by Alba Romano Pace, Museo Arte Contemporanea Sotte Sale, Petralia Soprana, Sicily, Italy.

■ **Mary Opasik**, Juror's Choice Award, *Navigation*, juried by Jim Cheevers (former Director of Exhibitions, U.S. Naval Academy), Maryland Hall for Creative Arts, Annapolis, MD, May 2–June 22.

■ **Davide Prete**, *Minimal Surfaces*, juried by Ksenia Grishkova, Touchstone Gallery, Washington, DC, September 4–29.

■ **Kristina Penhoet**, (*Bound*)aries, Artists & Makers Studios, 11810 Parklawn Drive, Suite 210, Rockville, MD, October 4–27. Opening Reception: October 4, 6–9 pm.

■ **Ana Rendich**, University of Virginia Foundation commissioned a work for the Boar's Head Resort, in Charlottesville, VA, through Les Yeux du Monde Gallery in Charlottesville.

■ *Expiation*, invitation from the Embassy of Argentina, 1600 New Hampshire Ave, NW, Washington, DC, September 12–November 8.

■ **Marc Robarge**, *Human = Nature*, Glen Echo Park, Glen Echo, MD, August 2–September 2.

■ **Wendy M. Ross**, *Concerto in Three Movements*, permanent installation in outdoor amphitheater, Inova Schar Cancer Institute, 8081 Innovation Drive, Fairfax, VA.



Elizabeth Burger, *Above and Below*, shells, copper, 12 x 12 x 6 inches



Dalya Luttwak, *Women in Search of Light*, rock of salt from the local salt mine, 58 x 47 x 55 inches



Ana Rendich, *The illimitable freedom of the human mind*, oil, resin, 45 x 37 inches

■ **Craig Shaffer**, solo show, Artist Proof Gallery, Georgetown, DC, September.

■ **Paul Steinkoenig**, *Sanctuary II: Faith, Hope, and Love*, ArtSites 2019, Gary J. Arthur Community Center, 2400 MD-97, Cooksville, MD, August 14, 2019–June 30, 2020.

■ *Lightness of Being*, Public Art Initiative 2019, 4705 Queensbury Rd, Riverdale Park, MD (across from the Town Center Market in Mabelle L. Munch Park), July 20, 2019–June 30, 2020.

■ **Ira Tattelman**, Artist-in-Residence with Brashner Creative Project, Skopje, North Macedonia, September.

■ **Christine Lee Tyler**, *Interlaced*, funded by the National Endowment for the Arts, Elmhurst Sculpture Garden, Elmhurst, NY, permanent installation.

■ **Gil Ugiansky**, *Ruminative Marks*, curated by Thomas James, Visual Arts Curator, Creative Alliance, 3134 Eastern Ave, Baltimore, MD, October 12–November 30. Opening reception: October 12, 6–8 pm. Artist Talk: November 9, 1–3 pm.

■ **Jenny Wu**, *CICA Museum*, Gyeonggi-do, South Korea, December 13–29. — Juror's Choice Award, *America Is...*, juried by Rachel Adams (Chief Curator and Director of Programs, Bemis Center for Contemporary Arts, Omaha, NE), Taylor Bythewood-Porter (Assistant History Curator, California African American Museum), Jen Mergel (Independent Curator, Vice-President, Programs, Association of Art Museum Curators; Founding Director, Curatorial Network Accelerator of Boston), Jennifer M. Williams (Public Programs Manager, New Orleans Museum of Art), Touchstone Gallery, Washington, DC, August 2–29.

■ **Julie Zirlin**, First Place in Ceramics, 32nd Creative Craft Council Biennial, Mansion at Strathmore, Bethesda, MD, June–July.

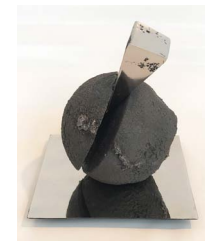
Julie Zirlin, *Tornado*, clay, 21 x 9 x 9 inches



Craig Shaffer, *Expanding Galaxy*



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



Gil Ugiansky, *SCHISM*, lost foam iron casting, polished stainless steel, 9 x 8 x 8 feet (collaboration with Marilyn Block Ugiansky)



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Group Shows

- **2nd Tri-Annual Maryland State Artist Registry Juried Show**, juried by Susan J. Isaacs and Jeremy Stern, Maryland Art Place, 218 W Saratoga St, Baltimore, MD, September 19–November 10, including **Helen Glazer, Shana Kohnstamm**.

49th Annual Labor Day Art Show, Glen Echo Park, August 31–September 2, including **Carol Morgan**.

- **Arlington Arts Center 2019 Biennial Exhibition**, curated by Blair Murphy, AAC Curator of Exhibitions, 3550 Wilson Blvd, Arlington, VA, September 21–December 14, including **Judith Pratt**.

Art: Key to Conflict Resolution, invitational exhibition curated by V. Deliyanni, Serafio Cultural Center, Athens, Greece, July 2019, including **Maria Karametou**. Sponsored by the Cultural Office of the Mayor of Athens, and held under the auspices of Athens Culture Network.

- **BOARD: out of our minds!**, juried by Twig Murray, The Athenaeum, 201 Prince St, Alexandria, VA, September 12–November 11, including **Jacqui Crocetta**.

Inside, Outside, and Beyond, invitational exhibition curated by A. Papatzanaki, Consul General of Greece, New York, NY, June 2019, including **Maria Karametou**.

Now is the Future, Local Projects, Long Island City, NY, August 2019, including **Christine Lee Tyler**.

- **Over the Line**, curated by Margery Goldberg, Zenith Gallery, 1429 Iris St, NW, Washington, DC, August 8–October 12, including **Judith Pratt**.

- **Sculpture, etc.**, curated by Dale Johnson, Watergate Gallery, 2552 Virginia Ave, NW, Washington, DC, July 20–September 21, including **Richard Binder, Eric Celarier, Jeremy Kunkel, Dalya Luttwak, Sam Noto, Jane Pettit, Mike Shaffer, Veronica Szalus**.



Shana Kohnstamm, *As Tall As I Am*, hand-dyed wool, wire, 61 x 8 x 8 inches



Judith Pratt, *Hide*, acrylic paint and acrylic ink on Lenox 100 paper, 9 x 4 x 1 ft



Judith Pratt, *Cityscape: DC Archway*, acrylic paint, acrylic ink, Lenox 100 paper, foam core, 62 x 40 x 12 inches

The Chair Show, Arts Westchester, 13 Mamaroneck Ave, White Plains, NY, October 1–19, including **Christine Lee Tyler**. Opening: Saturday, September 28, 3–5 pm.

- **The Power of Small Things**, Port Angeles Fine Arts Center, 1203 E. Lauridsen Blvd, Port Angeles, WA, August 17–September 29, including **Jenny Wu**.

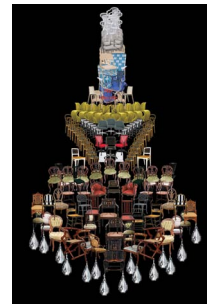
- **Timber**, curated by Gabrielle Tillenburg, Harriet Lesser, and Lesley Grunden, The Mansion at Strathmore, 10701 Rockville Pike, Bethesda, MD, September 3–October 20, including **Jeff Cooper, Tazuko Ichikawa, Alex Kasten, Lorenzo Cardim, George Lorio, Lynda Smith-Bügge**.

- **TRASH ART – Redefining Recycling**, curated by Joe Heller, The Ice House, 138 Independence St, Berkeley Springs, WV, September 14–November 3, including **Mary Opasik**.



Mary Opasik, *Town & Country Fish*, horse harness, wagon parts, leather holster fragment, 15 x 30 x 4 inches

Jeff Cooper, *Not Far from the Tree*, leopard wood, 24 x 16 x 12 inches



Christine Lee Tyler, *Ranked Seating*, UV print on wood panel, resin coating, 20 x 16 inches



Mike Shaffer, *Monument to the Midday Sun*, acrylic on treated wood, 80 x 33 x 33 inches



Consider Making a Donation to WSG

WSG's 35th Anniversary Continues this Year! 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, to honor 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.

On the Creation of the Washington Sculptors Group

By founder David Furchgott, former Executive Director, International Sculpture Center (1980–1995)

Two years after the landmark 11th International Sculpture Conference and Exhibition was held in Washington, the International Sculpture Center was totally based here in DC with offices for its magazine, membership programs, workshops, and conferences all located at 1250 Potomac Street in Georgetown. In August of 1982, ISC held its 12th International Sculpture Conference in Oakland/San Francisco, CA. During that conference, program time was allocated for sculptors' organizations from around the world to present their agendas and activities. There were many groups organized by regions (like the Tri-State Sculptors in the Carolinas and Virginia), and by states (the Texas Sculptors Association, for example), countries (the Irish Sculptors Guild), and cities (Chicago Sculptors). Each had its own priorities, membership criterion, strengths, and weaknesses.

It was very apparent to me as the director of the ISC based in Washington that ISC's home city did not have a comparable group despite the visibility of sculpture in DC, the outstanding sculptors who lived here, and the prior impact of the 1980 conference. So, I called a meeting to address this issue and it was held on the evening of October 11, 1982, at the ISC office. About 15 people, mostly notable teaching sculptors, attended. Among those that I recall being present were Lenny Cave, Joan Danziger, Rockne Krebs, Duncan Tebow, and Phil Smith (a local collector). There was interest in the idea, much discussion, and much argument about the need and the form such an organization might take, and whether it should be guild-like (juried membership) or open membership like the ISC. The meeting concluded without resolution and a few other subsequent meetings were held at the ISC with no immediate results.

Almost a year passed and Phil Smith (the administrative director of the National Academy of Sciences), who had great organizing skills, worked with a smaller group from the original gathering. They were motivated to have results, and a framework and bylaws were established. I was encouraging of the process, but not as involved by then, as the ISC was going through a significant and threatening financial and leadership upheaval of its own in 1983–84, having lost its own main supporter and reforming its own board and support. So that year the Washington Sculptors Group was incorporated and received its tax exemption. That process took nearly 2 years from the initial meetings to culminate with its formal beginning in 1984.

Recollections of the Beginnings of the WSG

By founding member Duncan Tebow

I believe it was sometime in the fall of 1981 that I got a phone call from Leonard (Lenny) Cave, a sculptor and friend who I'd met when I was co-curating some outdoor sculpture shows at Northern Virginia Community College, where I was a member of the art faculty. Lenny invited me to attend a meeting at the International Sculpture Center that was being called by David Furchgott. The goal of the meeting was to encourage the formation of some kind of local group of sculptors. The ISC was then located above a now long-gone gallery on Wisconsin Avenue in upper Georgetown.

Six or so of us met that evening and discussed the possibilities, impossibilities, and difficulties of organizing a bunch of people scattered over a wide region, many of whom were naturally averse to groups. In the end we agreed to each call a few more sculptors and ask everybody to meet at DC Space, a bar which displayed local art and had a second-floor performance space above it at the corner of 17th and F Streets, NW.

One of the original planners for this meet-up was a fellow more senior than us who had trained as a stone carver in Paris, France. He had fond memories of Parisian cafes and bars catering to artists and musicians in the 1950s and 60s. He could tell a great many stories and had an amazing capacity for vodka. Unfortunately, the evening didn't amount to anything, either because this particular night was bitterly cold and/or we hadn't counted on how few of our acquaintances would be interested in our vague plan, much less the potential possibility of a hangover the next morning.

Furchgott was not deterred and his companion article gives you a good description of the subsequent meetings at the ISC's next address on Potomac Street across from the old Georgetown Market. David gives due credit to Phil Smith from the National Science Foundation for being the true organizational force behind the ultimate formation of the group. At that time, Phil was a bit of a rare bird in Washington as he was not only Polar Programs Director for the NSF, with two geographic features on Antarctica named for him, but also a pretty avid collector of local art. He worked with Lenny, Heidi Lippman, Eric Rudd, Lee Aks, Harry St. Ours, a few others, and me to develop a mission statement. And it was Phil who convinced some young lawyers with a prestigious DC firm to do our non-profit incorporation pro bono.

I continue to be astonished that in a town where many groups and organizations have come and gone, the WSG, through the good and continuing efforts of so many, still thrives.

Panel Discussion at Notes of Color Exhibition

by Cheryl Edwards

The Washington Sculptors Group held a panel discussion on July 14, 2019, in conjunction with their exhibition *Notes of Color* at The Athenaeum. Elsabé Dixon moderated the discussion with panelists Jack Rasmussen and Mollie Berger Salah about the influence of Color Field painters on sculpture in the District of Columbia, Maryland, and Virginia (DMV) region.

The panelists' extensive backgrounds contributed to the rich discourse about the Washington Color School. The exhibition curator, Mollie Berger Salah, is currently a curatorial assistant for the Prints and Drawings department at the National Gallery of Art in Washington, DC. Salah's research interests include artists who have lived and worked in Washington, DC, early 20th-century American landscape painting, and the cultural impact of the Cold War. She has written recently on Kenneth Noland's circle paintings and the psychoanalytic therapy of Dr. Wilhelm Reich, as well as essays on Thomas Downing and Mary Pinchot Meyer.

Jack Rasmussen, has been the Director and Curator of the American University Museum at the Katzen Arts Center, Washington, DC, since it opened in 2005. He concurrently serves as Chair of the Maryland State Arts Council. His prior experience was in the Education Department of the National Gallery of Art before becoming the Assistant Director of the Washington Project for the Arts when it opened in 1975. He subsequently opened the Jack Rasmussen Gallery, and then helped launch Rockville Arts Place (VisArts). He also served for 10 years as the Executive Director of Maryland Art Place in Baltimore, and 3 years as Executive Director of di Rosa, a contemporary art museum and sculpture garden in Napa, CA.

Elsabé Dixon, the moderator, is a cross-disciplinary visual artist and recent President of the Washington Sculptors Group. Elsabé has moderated panel discussions for the Renwick Alliance and for WSG programming. Most recently Dixon participated in a panel discussion at the Beall-Dawson Museum in conjunction with an exhibition *Deep Flash: Art and Transformation* at the VisArts Art Center.

Mollie Berger Salah opened the discussion by sharing her thinking around the selection of artworks for the exhibit. Her concern was finding works that dealt with color and the use of materials in new ways. Her basis for choosing the artwork is a result of extensive research about the singular practice of Hilda Shapiro Thorpe (Color Field painter turned sculptor, 1919–2000). Thorpe's career developed during the

same time as the growing national recognition of artists associated with the Washington Color School, including Thomas Downing, Kenneth Noland, Gene Davis, and Sam Gilliam. Thorpe's studio was located in the same block as The Athenaeum in Alexandria, VA, where she actively worked from 1963 until 2000. Thorpe's work manifested in a diversity of media, including large gestural abstractions to bold geometric canvases; assemblages made with objects found washed up on the shores of the Potomac; as well as sculpture cast in bronze, aluminum, and pewter.

Salah also revealed the exhibition's challenge: while *Notes of Color* was a sculpture exhibition, accepted work was limited to those that could be hung on the wall. She resolved this issue by choosing works based upon themes that resonated with the voice of Hilda Thorpe.

Jack Rasmussen gave the audience a summary of the history of the Washington Color School and how it relates to the Color Field Painting movement in New York begun by Mark Rothko, Barnett Newman and Clyfford Still. Rasmussen told the audience that the Washington Color School started in the late 1940s, and its genesis occurred during the same time as the abstract expressionist movement in New York. Rasmussen stated, "Washington Color Field artists became known for the ability of creating a flat plane; based solely upon color without seeing the artist's hand. There was typically no subject, drawing, or gesture in the work."

The Washington Color School started with Howard Mehring, Paul Reed, and Gene Davis. Shortly thereafter Kenneth Noland, Morris Louis, and Thomas Downing were included in this movement. The Washington Color School was stimulated when Louis and Noland went to New York City to visit some of the abstract expressionist painters, all facilitated by art critic Clement Greenberg. The "aha moment" occurred when they visited Helen Frankenthaler's studio—in absence of her presence—and viewed her work entitled "Mountain and Sea." Noland and Louis had not seen painting done in this fashion using the stain process. Helen Frankenthaler realized the impact that her work had on them, often validated in many publications where she is quoted as saying, "I was a bridge and they walked over me." It was clear from Rasmussen's discussion that Clement Greenberg was the one who anointed the six artists (Howard Mehring, Paul Reed, Gene Davis, Kenneth Noland, Thomas Downing, and Morris Louis), via his writings and marketing of their work, as the Washington Color School.

Rasmussen went on to state that the Washington Color School was a perfect art movement for the District of Columbia because the paintings did not have content, in the sense that the work was not political and would not cause any discord. A notable example of the opposite

effect is the stir caused by the censorship and closure of the Robert Mapplethorpe exhibit at the Corcoran in 1989. Salah added that through her research she discerned that “if Clement Greenberg did not like you—and he did not like Thomas Downing—you would not be successful.” She commented that the power of an art critic at that time was astounding.

Rasmussen pointed to Anne Truitt’s work as a good example of color field sculpture. Both Rasmussen and Salah noted that some other artists associated with the Washington Color School were not recognized at that time, including Cynthia Bickley, Simmie Knox, Mary Orhing, Shelby Shackelford, Alma Thomas, Hilda Thorpe, and Ken Young.

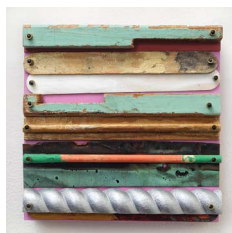
Rasmussen commented that *Notes of Color* is an exhibit where the artists have made great use of color, and that Janet Wittenberg, Jenny Wu, and Marie Ringwald’s work stood out as being mostly in tune with the Washington Color School’s theory.



Janet Wittenberg, *Morris I*



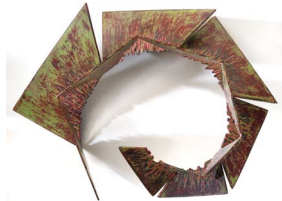
Jenny Wu, *Stunning Sapphire, Cosmopolitan*



Marie Ringwald, *Paint Stick Series #9*



Sharon Fishel, *Descent into Blue*



Craig Schaffer, *Animal/Vegetable*



Marilyn Geldzahler, *Sylvan Nocturne*



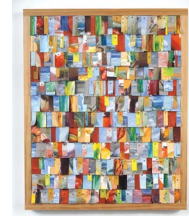
Judith Pratt, *Fractured Earth Sea Sky (After Hilda Thorpe)*



Heidi Lippman, *Cosmological*



Lynda Smith-Bügge, *Luminous Petals*



c.l. bigelow, *Shingling*



Annie Farrar, *In Memory of Maxwell Bean*



Linda Agar-Hendrix, *Inclusion*



Penny Jacoby, *Emergence*



Darcy Meeker, *Interstellar Series - Sunset*



Jean Sausele Knodt, *Never Never Land*



John Schaffner, *Ribbons of Color*



Marja Pönkkä Carpenter, *Raspberry*



Marc Robarge, *Ovoid 3*



Marcos Smyth, *Potomac River Relic*



Steve Wanna, *A Thousand Different Vistas - Scapes*



Joanne Kent, *Middle C*



Kate Fitzpatrick, *Blue. Black. Gray. Tangled Currents. Pulling Away in Any Direction. Wait. Towards Something? Let it Move To and Fro. A Sail in The Wind. Maybe A Star Will Guide Me Home?*

Tom Greaves

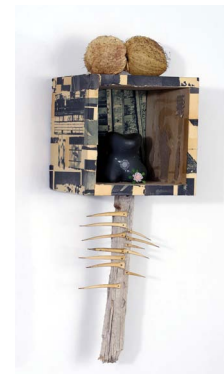
Tom Greaves creates eclectic assemblages that probe what it means to be human. Ohio-born, but now fully rooted in the Washington metropolitan area, Greaves is preparing for his solo show at BlackRock Center for the Arts, opening September 21 and running through November 2, 2019.

The title of this show, *Middlemost Daft*, cues the viewer to the Dada-like absurdity of current events, a terrain in which each of us is apparently thrown midway between the past and the future. By placing seemingly unconnected objects next to each other, Greaves mobilizes a multitude of meanings, calling attention to the contemporary landscape of ideas in which questions of what is real and what is fake can be difficult to discern. Carefully balancing heterogeneous elements into unified designs, Greaves' sculptural combinations invite viewers to scan their internal motivations for unintentional and, perhaps, unknown biases which can shape what we believe to be true.



Outside Inside, pigmented inks on paper, collected objects, wood box, 12 x 9 x 5 inches

Developed over the last 3 years, Greaves' offerings break down into two types of work: small sculptures in the round and box reliefs. While these works bring together many disparate ingredients in order to partner with our imaginations, one cannot help but note the care in which these amalgamations are engineered.



Have a Nice One, pigmented inks on paper, collected objects in wood box, 12 x 4 x 4 inches

You're Okay. I've Got You, Son (Blinded Liberty), resin, silicon, collected objects, fabric, 12 x 5 x 5.5 inches

Greaves' sculpture titled *Right This Way, Son (Blinded Liberty)* is a good example of his freestanding work. Composed of a bust on a toy wheel base, cradled in a mannequin-like hand with a nail running through it, it looks like an anthropomorphized chariot. The head is young, male, and blindfolded by an American flag. Though there are many ways to understand what Greaves presents, I think it is fair to say that this piece could easily speak to blind political loyalty, the betrayal for such loyalty, the insincere compassion by those served by such loyalty, and the mechanistic manipulation of that loyalty. As America confronts the nature of truth itself, Greaves allows us not just to see how others might fit into the political landscape, but how we ourselves might be unwittingly conscripted into the service of those who may not have our best interests at heart. Could this be an example of the consequences of inattention?

Many of Greaves' recent works are small Cornell-like boxes, but, unlike Cornell, these do not exude the peace and serenity that accompanies the early surrealist's work. *Inside Outside* contains menacing images of one-eyed, ruby-lipped creatures with bullets for torsos. Along the sidewalls hang trophy animals and framed pictures of hunters. The background is black with upside down, alternatively colored, American flags. There are enough allusions here to imagine this piece pondering the role of firearms in our country. Could this piece manifest the fear that those of us who are not part of the gun culture can experience?

Greaves says that he is responding to the context of confusion that pervades contemporary life. The issues he raises seem deeply personal, while still being representative of what many of us might feel; in this way, Greaves not only crafts idiosyncratic sculptures that describe who he is, he also establishes perspectives that can affect others, speaking to identity, social inequality, and the environment. There are no simple readings here, because even with the darkness of his subject matter, his hope and humor lend humanity to otherwise challenging material.

There are no simple readings here, because even with the darkness of his subject matter, his hope and humor lend humanity to otherwise challenging material.



Dead Guy's Coat, pigmented inks on paper, collected objects in wood box, 16 x 6.5 x 3.5 inches



Inside Outside, pigmented inks on paper, collected objects, wood box, 12 x 9 x 5 inches



Right This Way, Son (Blinded Liberty), resin, silicon, collected objects, fabric, 9 x 14 x 6 inches



Annual WSG Picnic at Bardo Brewing

By Edwina Chen and Lynda Smith-Bügge

The 2019 annual summer picnic that took place on Saturday, August 24, celebrated the 35th anniversary of the WSG. Thank you to Mary Early (a third-generation Washingtonian who grew up in Southwest) for finding this venue while riding her bike along the river, and to Bardo Brewing for hosting our get together. It was an amazing experience to see the impressive development of the Wharf and the Navy Yard, surrounded by buildings both newly constructed and under construction. Bardo is an open-air brewery located on an empty lot by the Anacostia River. The quirky outdoor lot has enough picnic tables to seat 750. Our members got to sample a wide selection of beer, which is made on the premises. Instead of employing a head brewer, Bardo crowd-sources recipes from some of the country's best brewers, resulting in a variety of tastes and styles. The three-page menu lists some cult favorites, like the Marion Berry Lambic, as well as malty brews, like the Black Watch Scotch Ale and a bacon IPA.



Thank you to our membership for making this community-driven picnic a success by bringing delicious healthy food. The event brought together approximately 50 members to ask technical advice and network with other sculptors, curators, and artists. These events serve as an invaluable resource to navigate the challenging profession of art. One individual said that he found out how to enter into an exhibition and another artist, visiting from New York, joined WSG. This group is nurturing. Its strength is that artists, collectors, and curators want to help each other succeed.

The next social gathering is the Annual Meeting on November 9, 5-8 pm, at Joel D'Orazio's home, 9312 Friars Road, Bethesda, MD 20817. Members will vote on the slate of Board members. See Annie Farrar's volunteer article on page 11 for ways that you can contribute to the growth of your own artistic practice and to the strength of WSG.

6 @ 35 - Fabricating Culture

Celebrating Washington Sculptors Group's 35th Anniversary
Presented by Zenith Gallery at 1111 Pennsylvania Avenue NW
August 19, 2019–January 4, 2020

Fabricating Culture recognizes the following six Washington Sculptors Group members and their creations: Luc Fiedler, Allen Linder, Mitra Lore, Vienne Rea, Gil Ugiansky, and Wilfredo Valladares

Luc Fiedler's work is inspired by natural and man-made objects. Tooling, hammer marks, flashes and splashes of foundry work, saw and carving marks are left intact. As the sculptures change, originally visualized ideas remain. Spontaneous decisions made during the development process result in entertaining, meditative sculptures.



Luc Fiedler, *Gravity Threshold*, cast bronze, steel, stainless, 76 x 16 x 36 inches



Luc Fiedler, *Balance*, cast bronze, painted steel, 42 x 19 x 13 inches

Allen Linder's subtractive process of direct stone carving with hammer and chisel refines the emerging form. As he works, discovery leads to becoming. The moment of recognition and of perceived finality leads to the finished sculpture.



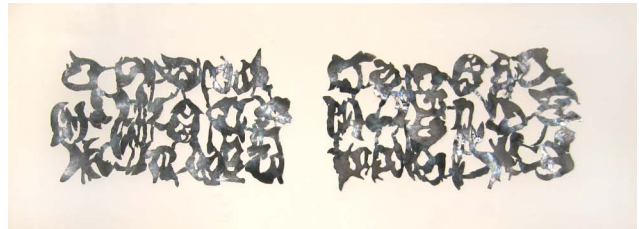
Allen Linder, *Man Choosing His Path*, marble, bronze, pewter, marble/ivory inlay, 24 x 23 x 9 inches



Allen Linder, *King of the LadyBug Men*, bronze, pewter, jade/marble inlay on Corten steel base, 13 x 11 x 7 inches



Mitra Lore, *Africa*, fabricated steel, 37 x 55 x 23 inches



Mitra Lore, *Dance*, fabricated steel, 19 x 70 x 3 inches

Mitra Lore is a social activist who creates artwork to convey her message of "peace on earth." Awarded American University's Washington Area Peacemaker Award, she founded the Mideast 2000 Peace Foundation in 1991 with the goal of fostering peace in the Middle East. Her collages and sculptures, often inspired by Rumi's poetry, have been donated to benefit social causes and educate Maasai girls.



Vienne Rea, *12-STEP LADDER*, mirrored acrylic, 94 x 22 x 54 inches



Vienne Rea, *PRIDE*, acrylic, 30 x 13 x 4 inches

Vienne Rea's Ladder Series is inspired by a dream. The works combine traditional and non-traditional materials using varied sculpting techniques. Her use of ladders as symbols has become a vehicle for expressing autobiographical and biographical stories spanning a lifetime of experiences.



Gil Ugiansky, *18 Reflections*, polished stainless steel, painted mild steel, 21 x 20 x 9 inches



Gil Ugiansky, *30 Reflections*, polished stainless steel, painted mild steel, 66 x 28 x 12 inches

Gil Ugiansky creates non-representational artwork in mild steel, stainless steel, aluminum, iron, bronze, and found objects. His geometric shapes and shiny objects spark the curiosity of the viewer eliciting the questions: “How is that possible?” or “How did he do that?”

Wilfredo Valladares uses bronze, wood, steel, cast iron, rolling pins, and other materials to explore the interconnectedness of cultures. His sculptures evoke relationships between people and cultures and tell their unique stories. Portraits and headdresses capture relationships among time, memory, and space. Cast and found objects become conduits that allow transformation of stories and memories into tangible and visual information. In the casting process, seams in the molds become scars alluding to stories told in facial expressions. Fire infiltrates the materials, reshaping the original form and leaving voids behind.



Wilfredo Valladares, *Unmasked series installation 2*, resin, 96 x 96 x 16 inches



Wilfredo Valladares, *Taller*, mixed media, 88 x 149 x 17 inches

Volunteer with WSG!

This year has been an exciting one for the Washington Sculptors Group as we celebrate our 35th Anniversary. We've had a full slate of juried and invitational exhibitions with *Shadowlands* at the American Center for Physics, *Sculpture Now 2019* at Brentwood Arts Exchange, the *Tom Rooney Tribute* at Catholic University, *Notes of Color* at The Athenaeum, and the upcoming 6 @ 35 at the downtown Zenith Gallery. We've also held many successful events, including our Annual Image Show, summer picnic, and fantastic panel discussions and openings corresponding with our exhibitions.

All of the work at WSG is volunteer driven! We couldn't do this work without our dedicated board of directors and volunteers. As we look forward to our next 35 years and continue to work towards creating more events and programming and to do more fundraising, we also are looking for more of our members to contribute their talents to the organization by volunteering in a leadership position on the board or on specific projects. We are growing quickly and have had the talented leadership of Elsabé Dixon as our board President and Judith Pratt as our Vice President during the last 2 years. As Elsabé moves into her new position as Executive Director of the Danville Museum of Fine Arts and History, we are looking for a new President of the Board of Directors and toward growing the board to work to meet our goals of expanding programming and events for our members in the future.

In addition to a new President, we are looking to expand our board to include members focused on organizing our dedicated volunteers, coordinating the arrangement and description of our archives, grant writing, and fundraising. These are all areas that we are planning on expanding in time for our fortieth anniversary celebration in 5 years. As a plug for volunteering with the board, I can personally say that our members are an amazing group people to work with and the connections that we make with local and national arts organizations have a significant impact. For many board members, involvement with WSG has strengthened and increased their production and visibility of their work as artists.

I hope that you will consider sharing your talents with us working on future projects, exhibitions, archives, and fundraising. And if you know people who aren't members yet who might want to join our group, please put them in touch with us. Please contact Laura Jamroz by email: membernews@washingtonsculptors.org or call (202) 688-8696.

Thank you again for your continued support of WSG, and for participating in all of the ways that you already do! I think we are in an exciting time in our organization and I'm looking forward to the near future, as well as the next 35 years!

— Annie Farrar

Announcements

HelpDesk 2020 Understanding Estate Planning for Artists



Credit: bagota/Stock

WSG will offer a 45-minute presentation plus additional Q & A session with Robin Moore in March 2020 that offers emerging, mid-, and late-career artists the information they need to know about building and preserving their artistic legacies. This candid and encouraging presentation will leave participants ready to take their first steps in protecting the future of their artwork.

Robin Moore, advisor to artists, was raised in the New York avant-garde art world with parents who ran two small art

businesses. She earned her MBA in 2003. Since 2006, Robin has managed the estate of her late husband, Kevin MacDonald, a renowned Washington, DC, visual artist. In 2013, she founded a business to help creative professionals and their families live well with legacies. To learn more, see RobinMooreLegacies.com.

Date, time, and location to be announced.



Photo by Lise Metzger

Request for Proposal: Public Art Installation at the Arlington Arts Center. Submission Deadline: Monday, October 21, 2019. Questions? Contact Blair Murphy, Curator of Exhibitions, exhibitions@arlingtonartscenter.org or (703) 248-6800.

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



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