

MEMBER NEWS

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



Gary Kret, *Renounce*, marble, cast bronze, 5.5 x 6.5 x 8.75 inches, included in *Inside Outside, Upside Down: 2021 Juried Invitational* at The Phillips Collection, Washington, DC (see page 11 for more on this exhibition).

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

- **David Alexander**, *In Between: Phantom Algorithms Joining World*, Jo Ann Rose Gallery, Reston, VA, November 1–28. <https://enoarts.com/press>
- **Lynda Andrews-Barry**, *Barns Project: Quiet Code*, commissioned by Frederick Arts Council, Frederick, MD, June–December. <https://lyndaandrews-barry.com/quiet-code>
- Lisa Battle**, *Earth / Fire / Form*, Studio Gallery, Washington, DC, September 1–25.
- **Jessica Beels**, *What Are You Looking At?* Artist profile in *Mountain Living* magazine, September/October issue. <https://digital.mountainliving.com/2021/SeptOct/>
- Tory Cowles**, *Art Over Time*, awarded Best in Show, curated by Charlotte Kotik, former head of Modern and Contemporary Art at The Brooklyn Museum, Brooklyn Waterfront Artists Coalition Gallery (BWAC), Brooklyn, NY, July 10–August 15.



Lisa Battle, *BRACEO*, wood-fired ceramic, 30 x 16 x 12 inches

WSG Exhibitions & Programs

Upcoming Dates Can Be Viewed LIVE by going to our Facebook page: facebook.com/WSGsculptors/

Oxon Hill Manor: Past & Present

EXHIBITION DATES:
Monday, September 13, 2021–
Friday, September 15, 2023

OPENING RECEPTION:
Sunday, October 3, 2021
3–5 pm at the Manor

6901 Oxon Hill Road, Oxon Hill, MD 20745

Juror: Sarah Tanguy

This exhibition is a joint presentation by the Washington Sculptors Group and Oxon Hill Manor, a facility of the Arts and Cultural Heritage Division of the Maryland-National Capital Park and Planning Commission (see page 7 of this issue).

Artina 2021: Balancing Acts

EXHIBITION DATES:
Wednesday, August 4, 2021–
Saturday, November 6, 2021

ARTIST/JUROR TALK:
Saturday, November 6, 2021,

12–2 pm (This may change depending on public health recommendations. Updates will be sent closer to the date and announced by email and on social media.)

17901 Bentley Rd, Sandy Spring, MD 20860

Juror: Twylene Moyer

Presented by the Washington Sculptors Group and Sandy Spring Museum (see page 10 of this issue).

WHAT A RELIEF: small relief sculptures

Presented by the Washington Sculptors Group and Phillips@THEARC

EXHIBITION DATES:
Friday, December 17, 2021–
Friday, March 18, 2022

1801 Mississippi Avenue, SE
Washington, DC 20020

Jurors: Nehemiah Dixon III and
Vesela Sretenovic

SUBMISSION DEADLINE:

Sunday, November 14, 2021 (through the submission site EntryThingy).

WSG Information

2021 WSG Board Members

Chairperson: Annie Farrar
Vice-Chairperson & Social Media: Asma Chaudhary
Interim President & Secretary: Lisa Battle
Treasurer: Zoie Lafis
Membership: Mary Early
Entry/Thingy Manager: position open
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Volunteer Coordinator & Call Center: Laura Jamroz
Youth and Diversity Initiatives: Eric Celarier
Advisory Board Liaison: Joan Weber
Exhibitions Chair: Steve Wanna
Museum and Special Projects Liaison: Mahy Polymeropoulos

The Washington Sculptor Publication

Editor: Lynda Andrews-Barry
Feature Writers: Eric Celarier, Asma Chaudhary,
Steve Wanna
Design and Image Management: Stephanie H. Firestone*
Proofreaders: Jessica Beels*, Judith Pratt*

*non-board member volunteers

WSG Advisory Board 2021

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Mel Hardy, Co-Founder, Millennium Arts Salon
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Dalya Luttwak, Sculptor
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Smithsonian American Art Museum
Gaby Mizes, Art Advisor, Gaby Mizes Fine Art
Blair Murphy, Curator of Exhibitions, Arlington Arts Center
Allison Nance, Director, Washington-area Initiatives
Peter Nesbitt, Executive Director and Keeper of
Imaginative Futures, Washington Project for the Arts
Judith Pratt, Sculptor
Jack Rasmussen, Director and Curator,
American University Museum at the Katzen Arts Center
Victoria Reis, Executive Director, Transformer
Brigitte Reyes, Reyes Davis Art Consultants
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Laura Roulet, Curator
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Vesela Sretenovic, Curator, Modern and
Contemporary Art, Phillips Collection
Sarah Tanguy, Independent Curator
Duncan Tebow, Founding Member and
former President, WSG
Wilfredo Valladares, Sculptor, Professor, Anne Arundel
Community College
WSG Joan Weber, Collector

The Washington Sculptors Group, founded in 1984, promotes an awareness and an understanding of sculpture and fosters the exchange of ideas among sculptors, collectors, and the general public through: sponsorship of frequent events, including artists' panels, presentations, workshops, and social gatherings; co-sponsorship of programs with museums and other art groups; and organization of professionally-curated exhibitions in museums and alternative spaces in the Washington, DC area and beyond. The work of WSG is carried out by its Board of Directors, along with its nearly 400 members—sculptors, collectors, curators, and others interested in sculpture—in its working committees. WSG received the Mayor's Arts Award for Excellence in Service to the Arts in 2004.

Membership

WSG. Dues for a calendar year (Jan–Dec) \$45/year, \$15/year to students with ID (scholarships available). Dues for renewing members are payable in Oct., Nov. and Dec. for the following year. Dues paid by new members Jan. through Sept. will be applied to the current year. Current paid-up members have "Member through 2021" 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

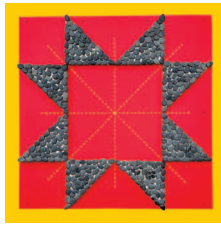
Washington Sculptors Group
PO Box 42534, Washington DC 20015
email: info@washingtonsculptors.org tel: (202) 686-8696
website: www.washingtonsculptors.org





David Alexander, *v10 Indecision Engine*, 30 x 40 inches

Lynda Andrews-Barry, *North Star*, Frederick barn, 48 x 48 x 4 inches



Mary McCoy, *Apothecary* (detail), dimensions variable



Tory Cowles, *1223*, 80 x 63 x 3 inches

Barrie Kaufman, Residency in ceramics, The Hambidge Center, Rabun Gap, GA, August 24–September 19.
 ■ –Residency in painting, Virginia Center for the Creative Arts, Auvillar, France, October 11–29.

Maria Karametou, artist interview in *SMCK Magazine*, Munich, Germany, July 2021. www.smck.org
 – Publication, *The Song Between Our Stars: Firsthand Accounts of Twenty-twenty*, published by Pingo Soochét, Editor in Chief Alice Fritz, Spring 2021.

■ **Mary McCoy** and Melissa Penley Cormier, *Two-Person Show*, Howard County Arts Council, Ellicott City, MD, October 16–November 27. Opening reception: October 22.

Sharon Pierce McCullough, *93rd Juried Art Show*, 2nd Place (Sculpture), juried by Scott Stulen, President/CEO Philbrook Museum of Art, Art Association of Harrisburg, Harrisburg, PA, July 16–September 2.

Kristina Penhoet, *Inside Outside, Upside Down*, 2nd Place Juror's Prize, juried by Renée Stout, The Phillips Collection, Washington, DC, July 17–September 12. <https://www.phillipscollection.org/event/2021-07-17-inside-outside-upside-down>
 ■ – *In Memory of*, Foundry Gallery, Washington, DC, November 5–28. Opening reception: November 6. foundrygallery.org



Sharon Pierce McCullough, *The Dancer*, auto parts, metal, wire, concrete, 21 x 8 x 4.5 inches



Kristina Penhoet, *How Many More* (detail), 96 x 84 x 36 inches



Ira Tattelman, *Arctic Circle* Barquentine sailing vessel

■ **Ira Tattelman**, *The Arctic Circle Expedition*, expeditionary residency program, mid-October–early November.

Group Shows

■ *Art Optimism*, juried by Twig Murray, Athenaeum Gallery, 201 Prince Street, Alexandria, VA, September 21–October 31, including **Jessica Beels**.

■ *Artina 2021: Balancing Acts*, juried by Twylene Moyer, Sandy Spring Museum, Sandy Spring, MD, August 4–November 6, including **Adam Bradley, Annie Farrar, Stephanie Garon, Dalya Luttwak, Mary Opasik, Sook-kyung Park, Marc Robarge, Veronica Szalus, Ira Tattelman**. Artist & juror talk: Saturday, November 6, 12–2 pm (see page 10 of this issue).

■ *Asia in Maryland Fall 2021 Exhibition*, juried by Nerissa C. Paglinauan, Asian Arts & Culture Center, Towson University, Towson, MD, September 8–December 11, including **Sookkyung Park**.

Art Over Time, curated by Charlotte Kotik, Brooklyn Waterfront Artists Coalition Gallery (BWAC), Brooklyn, NY, July 10–August 15, including **Tory Cowles**.

■ *Faculty Exhibition*, Art Gallery, University of Maryland, College Park, MD, September 14–December 3, including **Athena Tacha**.

Finding Light I, MassoniArt, Chestertown, MD, July 2–August 31, including **Claire McArdle**.

Foggy Bottom Biennial: Human/Nature, curated by Kayleigh Bryant-Greenwell, Washington, DC, June 5–September 26, including **Lynda Andrews-Barry, Jeff Chyatte, Jacqui Crocetta, Dalya Luttwak**.

■ *HoCo ArtSites 2021*, Gary J. Arthur Community Center, Cooksville, MD, August 10, 2021–July 30, 2022, including **Paul Steinkoenig**.



Sookkyung Park, *Through History*, 52 x 62 x 34 inches



Athena Tacha, *Beyond Covid*, dried shelf mushrooms, 2 x 20 x 3 inches



Paul Steinkoenig, *Abundance*, 56 x 56 x 84 inches

member news continues on page 4

■ **Homeward Bound 2021: Triennial**, juried by Nandini Makrandi, Chief Curator at The Hunter Museum of American Art, Taubman Museum of Art, Roanoke, VA, November 6, 2021–March 6, 2022, including **Judith Pratt, Zofie King.**

Inside Outside, Upside Down, curated by Renee Stout, The Phillips Collection, Washington, DC, July 17–September 12, including **Julia Bloom, Jean Jinho Kim, Gary Kret, Kirsty Little, Kristina Penhoet, Marie Ringwald, Janathel Shaw, Tim Tate** (see page 11 of this issue).

MetamorphIX Art Festival, curated by Ewa Harr, IX Art Park, Charlottesville, VA, September 24, including **Alan Box Levine.**

■ **Not Strictly Painting**, juried by Foon Sham and Virginia Treanor, McLean Project for the Arts, McLean, VA, September 18–November 13, including **Sookkyung Park.**

■ **Oxon Hill Manor: Past and Present**, curated by Sarah Tanguy, Oxon Hill Manor, Oxon Hill, MD, September 2, 2021–September 15, 2023, including **Dennis Darkeem, Dan Droz, William Fillmore, Jim Gallucci, Ray Katz, Jean Jinho Kim, Addison Likins, Dalya Luttwak, Sharon Pierce McCullough, Judith Pratt, Paul Steinkoenig, Ira Tattelman** (see page 11 of this issue).

■ **Put It To The Fire: A Visual Response to Mental Illness**, juried by Sobia Ahmad, Brentwood Arts Exchange, Brentwood, MD, August 9–October 13, including **Judith Pratt, Maria Karametou.**

■ **Revisitation: Reflecting on 15 Years of DCAC's Curatorial Initiative**, DC Arts Center, curated by B. Stanley, October 29–November 28, including **Jessica Beels.**

■ **Rising Tides**, juried by Steve Doherty, former Editor, Plein Air Magazine, Curve Gallery, Maryland Federation of Art, Annapolis, MD, August 15–September 30, including **Penny Jacoby.**

Judith Pratt, *Hidden Family No.1*, digital prints, Venetian blind on wood, 48 x 12 x 1 inches



Sookkyung Park, *Connected as One*, 51 x 60 x 30 inches



Alan Box Levine, *Creature Beings*, dimensions vary



Sookkyung Park, *Wave III*, 50 x 34 x 25 inches



Ritual!, Intersect Arts Center, St. Louis, MO, May 10–September 5, including **Jenny Wu.** <https://www.intersectstl.org/ritual/21>

■ **Smithsonian Craft Show**, Washington, DC, October 23–31, online at Bidsquare.com, including **Jessica Beels.**

Teeny Tiny Trifecta, juried by Kristen Chiacchia, Second Street Gallery, Charlottesville, VA, September 3–24, including **Alan Box Levine.**

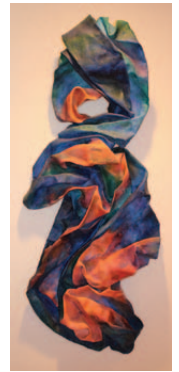
■ **Touch – 30th Annual Strathmore Juried Exhibit**, juried by Terence Nicholson, The Mansion at Strathmore, North Bethesda, MD, September 8–October 30, including **Esperanza Alzona.**



Esperanza Alzona, *Isolation*, cast iron, glass, slate, 11 x 34.5 x 34.5 inches



Alan Box Levine, *Falling 2b*, wood, Latex paint, 9 x 9 x 9 inches



Penny Jacoby, *Surge*, acrylics on burlap, 60.75 x 23.5 x 7.5 inches

WSG on YouTube

Six months before the start of the pandemic lockdown, I moved my studio to a rural part of Virginia. I was finally out of my humpback cricket-infested basement studio in Kensington, Maryland. Although the new shop was about a quarter of the size of my previous workspace, it had bright windows and a big garage door. I moved there mostly full time to work on an expansive outdoor public art installation scheduled for install in April 2020. Due to the pandemic, that did not happen until August, and by then the entire world had changed. In this new location, I did not have access to television and my internet was dependent on the accessibility of my Wi-Fi hotspot via my phone, which was sketchy at best. I coped with this situation by subscribing to YouTube, thus allowing me to download Stephen Colbert's *The Late Show*; Trevor Noah's *The Daily Show*; videos about rescue foxes, pet otters, and goat farms; as well as tutorials on a variety of subjects from Photoshop to virtual art exhibitions to best practices for artists. One of the 45 sites I ended up subscribing to was the Washington Sculptors Group channel, which shares valuable information for both established artists and those just beginning their practices. **Topics include approaching a gallery, documenting your work for exhibition and collecting, pricing your work, help with submissions**, as well as **virtual exhibitions**. So much to learn. Please check it out and consider subscribing!

—Lynda Andrews-Barry

In Memoriam: Nancy Frankel (1929–2021)

The Board of the Washington Sculptors Group is deeply grieved by the passing of Nancy Frankel (1929–2021) and would like to express our condolences and support to her family, friends, and the countless lives she touched in the DC art community. Nancy spent many years serving on the board of WSG, and was an integral part of the sculpture community in the region. In addition to her long-term involvement in WSG, Nancy was a member of Studio Gallery, her work was widely collected, and she had an accomplished exhibition and educational resume.



Nancy Frankel with *Whimsey*.
Photo by Jacqui Crocetta

On August 6, 2021, *The Washington Post* wrote: Mrs. Frankel, whose artistic repertoire included tempera paintings and graphite drawings, showcased her art in dozens of solo and collective exhibitions, mostly in the Washington area, for more than 50 years. <http://nancyfrankel.com>

From a Fellow WSG Member

Nancy Frankel was a wonder. She was a trailblazer, fiercely independent, and willing to take risks in her work and life. Over the years, Nancy taught me a lot about living and creating. For seven decades she stayed the course as an artist, even where there was little—or no—encouragement. I admired her sense of adventure, tenacity, quest for knowledge, and devotion to friends and family. She was a wise and gentle spirit, generous, intelligent, and kind.

The yin and yang nature of the “organic geometry” of Nancy’s work was inspired by her love of architecture and nature. Her work embodied her personal philosophy. She had described her practice as a long meditation, an attempt to capture a deeper meaning that lies beneath the surface reality. Her intent was to convey a sense of joy and wonder through the straight edges and curved forms of her sculpture, drawings, and paintings.

If you didn’t know Nancy personally, it would have been easy to overlook her, because she never made herself the center of attention. She quietly, and diligently, created and exhibited her work—while also making time to encourage and support others.

At 92, Nancy was still teaching students from her home studio. Genuinely enthusiastic about their progress, she would occasionally invite me in to see their work. She was very supportive of her colleagues as well. And if she had her mind set on attending an art opening or visiting a gallery, nothing got in her way—including extreme weather or injury! Once, after experiencing a fall, she showed up at my open studio, bruised, with her arm in a sling, and using a cane.

A few months ago, in a moment of serendipity, I turned out of the studio parking lot to find Nancy walking on the side of the road. To be honest, I was surprised to see her out on a hot afternoon, where there is little room to walk in this industrial area in Kensington. It turns out, she had just dropped her car off for service and was planning to walk a mile home. While giving her a ride, I encouraged her to call whenever she needed anything. My futile attempt to offer this intensely independent woman help was promptly rebuffed.

Nancy didn’t get derailed by obstacles, and her success didn’t come easily. She overcame adversity along the way, including continuing her practice while raising two young children alone, after her husband died prematurely. For decades, she persisted in her career—even while the male-dominated arena of the art world made her feel “invisible.”

In recent years, Nancy received a lot of recognition for her work. Most notably, her 2019 “Nancy at Ninety” retrospective, at American University Museum. In late June of this year, we were thrilled to celebrate the exciting

news that several of Nancy’s sculptures had sold. It was an incredible high note, and the last time I saw Nancy.

Lately, whenever I need to make a difficult decision in the studio or in my life, I find myself asking, “What would Nancy do?” It’s interesting how this has informed and empowered me differently. When I reflect on the example of her life, I find clues that help guide me. The sense of joy and wonder she conveyed through her work and being is what she wanted for all of us. I’m deeply grateful for her friendship, and for how she continues to inspire me.

— Jacqui Crocetta

Welcome to My Replacement

With great pleasure, I want to introduce you to my successor as Editor of *The Washington Sculptor*. Lynda Andrews-Barry is an accomplished artist who brings new insights, energy, and organizational efficiency to our publication. She has already demonstrated her strengths during this transition period.

Like me ten years ago, she has much to look forward to in this new role. When first asked to volunteer for this job in 2011, I thought, “No way.” And then after some reflection, I said “yes.” With each new publication issue, I found enjoyment from the small interchanges between myself and other WSG members. Involvement on the Board allowed me to see the workings of the organization behind the exhibitions and programs.

None of this would have been possible without the generosity and insights of those members who wrote artist profiles and descriptions of WSG exhibitions. Some readily took on assignments and others initiated new subjects to explore. At the production end, Stephanie Firestone deserves special recognition for laying out overall design of each issue and attending to all the details such as image and text placement.

As Lynda Andrews-Barry moves forward in her leadership role, I encourage you to submit any news about your own creative work, and when possible submit artist profiles or feature articles on local exhibitions. Volunteering increases not only your contact with other members, but also your development as an artist. Exposure to the creativity within the membership inevitably changes your perception of what is possible. As you help out, your knowledge base of curators, jurors, administrators, and other artists in the DC Metropolitan area increases. This will help you in your artistic practice.

As for myself, I will remain on the Board while I continue to devote most of my time to getting the Zenith Community Art Foundation’s Mobile Woodshop off the ground. One day I hope to be sending an article to Lynda about the successes of this ambitious project.

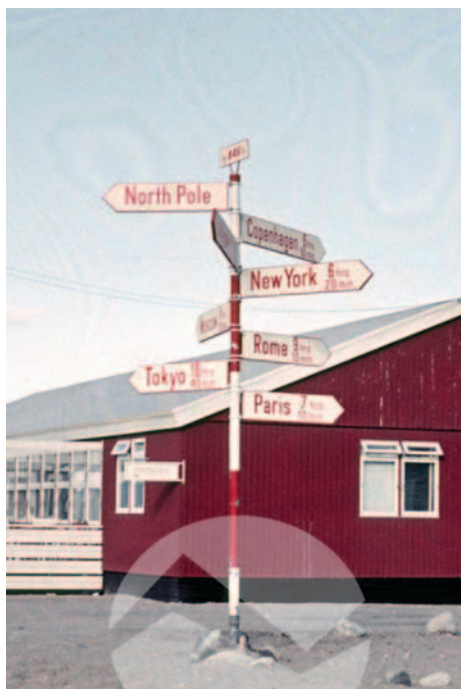
—Lynda Smith-Bügge

Capturing a Changing Arctic Landscape

In the summer of 2018, I went on an educational tour of the Canadian Arctic and West Greenland. The last stop, Kangerlussuaq, particularly intrigued me: a town of just 500 citizens that only came into existence 80 years ago as an American Air Force Base, which has morphed into an international airport and a science support base for researchers heading elsewhere in Greenland for field work. Unlike other West Greenland coastal towns, it is 100 miles from the ocean at the end of a fjord. The only road out of town winds through 19 miles of tundra to the edge of the ice cap that covers 80% of Greenland. The road was built, then shortly thereafter abandoned, by German automakers around 20 years ago.

...I was struck by the highly unusual geopolitical history, combined with the striking geology of the surrounding landscape

We spent only about 24 hours there, but I was struck by the highly unusual geopolitical history, combined with the striking geology of the surrounding landscape: tundra, lakes, glaciers, and the ice cap, and how human interventions have transformed the area since the mid-20th century. Human impact includes the starkly visible inland retreat of the ice cap edge due to global warming since the Germans built the road. I conceived of a photography project that would capture the transformations and reached out to



Kanger Airport Signs

the then-director of the Sisimiut and Kangerlussuaq Museums, who had been researching its Cold War history and told me she shared my fascination: “There’s no other place like it in Greenland.” She said the museum would be interested in collaborating with me—I’d provide photographs for them to update their exhibits, they’d provide logistical support and advice.

After receiving a Rubys Award from the Robert W. Deutsch Foundation to pursue this project in October 2019, I made my travel arrangements for August 2020 that were upended by the pandemic. In the spring, Greenland closed to international travel and aside from very brief interludes only reopened, partially, in June 2021. I was resigned to putting off my trip for 2022, but in mid-July, travel restrictions eased enough that the current museum director (who took over last fall) invited me to come in September.

Making flight arrangements has been considerably complicated (that’s an understatement!) by having to navigate the labyrinthine Danish and Greenlandic entry rules related to COVID. My first stop will be Copenhagen, because the rules require I be COVID-tested there before entering Greenland. I won’t just be killing time; I’ll be going through the vintage photos of Kangerlussuaq in the collection of the Danish Arctic Institute, so I can photograph a series of “then and now” comparisons as part of my project.

I expect to be in Kangerlussuaq from September 3 to 28, living in the dormitory for visiting scientists and researchers. In addition to providing photographs for the museum, my goal is to produce a photo book about the town and its unusual history, which will be the first in any language.



I plan to post on-line updates while I’m away. Check for them periodically on my website: <https://helenglazer.com/news>

— Helen Glazer

Oxon Hill Manor: Past & Present

Presented by the Washington Sculptors Group and Oxon Hill Manor, a facility of the Arts and Cultural Heritage Division of the Maryland-National Capital Park and Planning Commission.

OPENING RECEPTION: Sunday, October 3rd, 3–5 pm at the Manor

List of participating artists

Dennis Darkeem: *Now Today, Tomorrow & Yesterday*

Dan Droz: *Gestures of Nature*

William Fillmore: *Red Warning*

Jim Gallucci: *Sunflower Gate II*

Ray Katz: *Into Nature/Floral*

Jean Kim: *Growing Together*

Addison Likins: *The Pen is Mightier than the Sword*

Dalya Luttwak: *Yellow Roots Revealed*

Sharon Pierce McCullough: *The Observer; The Gathering*

Judith Pratt: *Totem No. 9*

Paul Steinkoenig: *In Harmony; Sanctuary; and
Sanctuary II: Faith, Hope & Love*

Ira Tattelman: *Constellation; Fountain; Seat*

Juror's Statement

Past & Present takes its cue from the landscape and architecture of the stately Oxon Hill Manor in Oxon Hill, Maryland. Built in 1929, the neo-Georgian house gracefully overlooks the Potomac River and stands in marked contrast to the neighboring MGM National Harbor Casino, whose sleek, contemporary outline pokes through the property's lush tree canopy. Marked by a broad range of approach, imagery, and style, the featured sculptures explore the dynamic between the natural and built environment, while reflecting their makers' fondness to experiment and adapt. Just as the 1928 building replaces and updates the original 18th-century structure, the materials on view encompass found, store-bought, and recycled. Shifting perspectives, organic and geometric expression, and seasonal variation abound, further enhancing a multi-sensorial experience. By turn contemplative and playful, abstract and representational, the works at their core speak lyrically of reverence and resilience. Walking around them and pondering their construction and intent, they inspire us to ask how we can create a larger bond with the land surrounding us and nurture a sense of community and hope for a brighter future.

– Sarah Tanguy

Sarah Tanguy is a DC-based independent curator and arts writer who strongly believes in hands-on collaborations with artists and the power of art to connect with the general public. The daughter of a U.S. Diplomat, she holds a BA in Fine Arts from Georgetown University,

and a MA in Art History from the University of North Carolina, Chapel Hill. Over the years, she has curated twelve collections and over 250 exhibitions in the U.S. and abroad. Recent projects include TRACES at The Kreeger Museum and an ongoing series at The American Center for Physics, both in the Washington, DC area. In addition to numerous exhibition-related essays she has written for such publications as *Sculpture*, *American Craft*, and *Readers Digest*.

A partial number of images from the exhibition are shown below.



Paul Steinkoenig, *In Harmony*



Judith Pratt, *Totem No. 9*

Past & Present

Oxon Hill Manor

Monday, September 13, 2021–

Friday, September 15, 2023



Dalya Luttwak, *Yellow Roots Revealed*



Sharon Pierce McCullough,
The Gathering



Jean Kim, *Growing Together*

Blair Murphy, Curator at Arlington Arts Center

In celebration of Ask a Curator Day, which occurred this September 15th, we interviewed Blair Murphy at Arlington Arts Center (AAC) in Arlington, Virginia.

What do you do for a living?

I'm the curator of exhibitions at Arlington Arts Center. I manage AAC's exhibitions program, which includes curating one or two major group shows per year, working with guest curators and outside jurors, managing our open call opportunities, working with our resident artists on their exhibitions in our Wyatt Resident Artists Gallery, and managing the Jenkins Community Gallery.

How has your job changed during the pandemic?

While the goals of my job haven't changed, the day-to-day has changed a few times over. Like a lot of other arts organizations, AAC closed its space to the public in mid-March of 2020. But we certainly didn't shut down—we quickly began moving everything online. We have an education program as well as an exhibitions program, so we immediately began working on new ways to reach our communities through virtual classes, Zoom artist talks, and other content (videos, downloadable project packets, social media livestreams, and more). The staff joked that we'd become a digital content team overnight. AAC is fortunate to operate in a fantastic building with great spaces and our prior programming was all very connected to in-person activities in our building. So taking everything online was a big shift.



Blair Murphy

In October of 2020, Holly Koons, our previous director, left to take a new opportunity. As curator of exhibitions, I became acting director upon her departure. So my job changed again as I focused on the management, fundraising, and administrative aspects of the director's role. In May of 2021, we were thrilled to welcome Catie Anchin, AAC's new director. I'm very happy to be working with Catie, who brings fantastic experience and a really valuable set of skills to the role. And I'm especially pleased to be focusing again on my curatorial role.

Like everyone, we're still navigating the different phases of the pandemic. Right now, that means combining some in-person exhibitions and programs with virtual content, both for public health reasons and

to continue reaching the wider audiences we've developed through our online programs.

How do you come up with concepts for exhibitions?

My exhibition ideas are very driven by the work I'm seeing by artists. I try to see as much artwork as I can, both in the DC area and beyond. I keep track of things I'm interested in and think about connections between the artists and artwork I'm seeing. These are typically either material or thematic relationships. Am I seeing a lot of interesting work by artists working with fibers, for example, or taking painting in a new direction? Have I noticed several artists making strong, thought-provoking work related to a particular theme or broad topic?

These connections start off as more intuitive and less literal. The work feels related to me, but it takes me some time, thought, and writing to figure out why. Once I can describe a thread between 3 or 4 artists I have in mind, that serves as the foundation for an exhibition concept and then I start to look for artists whose work is also connected. Often, as I approach additional artists about a show, the theme will shift or become more specific. Each artist's perspective provides a different lens on the theme or concept and that shapes my thinking. I want to create connections between the work in a way that gives audiences a deeper understanding of it, without coming up with a framing that feels too heavy-handed.

How often does the plan on paper match the eventual hang in the exhibition space?

It really depends. I've been at AAC for over three years now and I learn something new about our gallery spaces each time we install. But as I've gotten more comfortable with our galleries, and learned some of their quirks, challenges, and advantages, I've become more adept at planning. We've had a couple of installations where the hang looked almost exactly like it had on paper. In other cases, the work has arrived and I realized we needed to rethink. It's all about figuring out how to make the exhibition as strong as possible and sometimes that means updating your plans once the work is in the gallery.

How is AAC working to reach diverse audiences?

The staff at AAC has always worked to reach diverse audiences and show work by a diverse range of artists, but in the last year we've become more strategic in our approach. In September of 2020, our board created a Diversity, Equity, Accessibility, and Inclusion (DEAI) Working Group, which has now become a permanent committee. That group was formed to review and make recommendations about

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AAC's policies, processes, and communications to ensure that we're following through on our commitments to reach diverse audiences and show and support a diverse range of artists.

To start, we focused on looking at what information we have on who we are reaching. We can easily say we're trying to reach diverse audiences, but how do we know if we're succeeding unless we have a sense of who our current audience is and what new audiences we're trying to reach? This coming year, the group will be focused on the exhibition side of what we do, looking at DEAI issues in the contemporary art world. We're reviewing our application and outreach processes, to ensure that our open calls and other opportunities are reaching a diverse range of artists.

We're really thinking of the DEAI committee as an ongoing effort, not something that's going to complete its work in a single year. As it continues its work, the committee will be looking at all of our programs—our exhibitions, our residency program, and our education programs—and thinking about specific strategies for these different areas.

Do curators have an ethical and/or social responsibility?

Yes, I think we have both ethical and social responsibilities both in response to the artists we work with and to our audiences and the general public.

The specifics can depend on the institution. A curator at a non-profit space like AAC has a responsibility to the public that a curator working for a commercial gallery space doesn't, for example. AAC's mission is to connect the public to contemporary art and artists. As an institution dedicated to showing contemporary art, we often show work that is surprising, unexpected, or even challenging. We want to show work by artists who are trying new things, pushing their material in new directions, and approaching important but sometimes difficult topics. I do think we have a responsibility to the public to do that in a way that is accessible and welcoming. It's important that we create opportunities for dialogue, especially with artists, and that we provide interpretation of the work that is accessible.

Curators definitely have an ethical responsibility towards the artists they work with—we're taking on the responsibility of caring for their work and interpreting it for the public, which is no small thing. Valuing the trust they've put in us and respecting the work they do is crucial and should shape our working process.

What education, schooling, or skills are needed to become a curator?

It can really depend. Curators working in a museum setting, especially those who focus more on older artwork, often have PhDs. There is a very specific path to follow that typically involves an MA and/or PhD from an art history program, with a specialty in a specific time period, school, and/or location.

For curators working with contemporary art, and especially those working outside the museum setting, for non-profits or alternative spaces, there's more flexibility. Some people start out as artists and then begin curating shows and find they have a knack for it. There are also Curatorial Studies programs now, which are typically MA programs that focus specifically on curating, usually for people interested in curating contemporary art.

There are a lot of skills that are helpful that you're not necessarily going to learn in school. Creative problem-solving skills are a definite must, especially for curators working with smaller institutions. Putting together an exhibition is basically project management (although no one calls it that), so organizational skills are another must. Developing one-on-one relationships with artists is key. You don't have to be an extrovert – I'm definitely not! But it's important that you really value and seek out opportunities to talk with artists about their work.

...I think we have both ethical and social responsibilities both in response to the artists we work with and to our audiences and the general public.

How did you get started?

I went to Maryland Institute College of Art for undergrad and studied photography. By the time I finished school, I had figured out that I was more interested in talking, writing, and thinking about other people's art than in making my own. Just out of school, I began working in arts administration and found I had a knack for and even enjoyed some of the administrative, organizational work that went into running a small arts non-profit. I thought I would eventually get my PhD and go into academia. I knew that would be a big leap after art school, so I enrolled in a master's program at Georgetown University, where I focused on gender studies and visual culture, with a plan to apply

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Artina 2021: Balancing Acts

Presented by the Washington Sculptors Group and Sandy Spring Museum (www.sandyspringmuseum.org)

ARTIST/JUROR TALK: Saturday, November 6, 2021, 12–2 pm

(This may change depending on public health recommendations. Updates will be sent closer to the date and announced by email and on social media.)

List of participating artists

Adam Bradley: *Struggle*; and *Within a Dark Forest*

Annie Farrar: *Dean*; and *Olympia*

Stephanie Garon: *Balance of Industry and Nature*, *Vulnerability of Nature*

Dalya Luttwak: *Unearthing the Roots*

Mary Opasik: *On the Edge*

Sookkyung Park: *About to Fly*

Marc Robarge: *Coextensive Coexistence*

Belen Sorzana: *Mother Earth II*

Veronica Szalus: *Balance Counterbalance*

Ira Tattelman: *Accident*

Juror's Statement

The world is out of kilter, with natural as well as social systems listing to extremes. What we need, we say, is balance; balance must be restored. But what do we mean by “balance,” and what is our relationship to it? We often imagine (and we’re conditioned to strive for) an absolute ideal of perfect, harmonious equilibrium; a paradise lost or as yet unattained. But is this truly balance as we experience it physically or witness it in the natural world? What is balance without time and change? Perhaps the “ideal” is nothing more than a mental construct designed to serve human ends, including the desire for order and mastery. We want to think of ourselves as the still point of the fulcrum—the pandemic has clearly taught us otherwise. This show is about expanding and reimagining the idea of balance. Stability does not depend on stasis or rigidity; balance can be dynamic, contingent, and constantly in flux—a force of nature, an expression of life.

— Twylene Moyer

Twylene Moyer, editor of *Sculpture* magazine, has published in a wide range of periodicals, monographs, and catalogues. She is the co-editor of five books on contemporary sculpture, including *The New Earthwork: Art, Action, Agency*. In addition to serving as a juror for a variety of shows, she curated *Insight Out* and *Disintegration*, two exhibitions of site-specific, outdoor works for the Arlington Arts Center.



Annie Farrar, *Olympia*



Ira Tattelman, *Accident*



Sookkyung Park, *About to Fly*



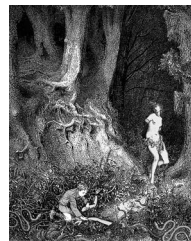
Annie Farrar, *Dean*



Adam Bradley, *Struggle*



Mary Opasik, *On the Edge*



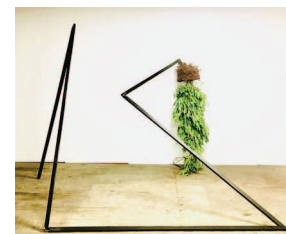
Adam Bradley, *Within a Dark Forest*



Marc Robarge, *Coextensive Coexistence*



Belen Sorzana, *Mother Earth II*



Stephanie Garon, *Balance of Industry and Nature, Vulnerability of Nature*



Veronica Szalus, *Balance Counterbalance*



Dalya Luttwak, *Unearthing the Roots*

Leo Tolstoy defines art in these words:

“To evoke in oneself a feeling one has once experienced, and having evoked it in oneself, then by means of movements, lines, colors, sounds, or forms expressed in words, so to transmit that feeling that others may experience the same feeling – this is the activity of art.”

Much of what was presented in the Phillips Collection’s *Inside Outside, Upside Down* Juried Invitational, curated by Renée Stout, manifests the rawest of thoughts and emotions provoked by the tumult of last year. When confronted with such confusion, there is no doubt that artwork takes on as many forms as the perspectives that engender them, so it was no surprise not only that would sculpture be among the means that artists use to reveal themselves, but, as leading figures in the area, that many WSG members would be included in such a prominent field.

The show was divided into five parts:

Innocence Interrupted, work describing how young lives were affected; *Days of Reckoning and the Right To “Be”*, work that embodies social change; *Inspections and Reflection*, work that examines the standstill; *Bearing Witness*, work that highlights this moment in history; and *Hope and Healing*, work that processes and heals the pain and sorrow. Together, these themes attempt to make sense of a world in which much of what many of us took for granted was fundamentally challenged.

Next to the opening wall text, in the room housing the section entitled *Inspections and Reflection*, is member Jean Jinho Kim’s sculpture *Standing Tall*. Kim’s piece is composed of several, colorful, vertical aluminum tubes on a base. Kim says, “During the pandemic, many of us are isolated, but making an effort to sustain our relationships is more important now than ever.” She characterizes her piece as a metaphor that depicts the upright metal poles as a community standing together even when we might be physically apart.

Across the room is member Kirsty Little’s piece (*Re*)*Surge*. Made of mahogany, steel wire, and wax, this sculpture creates rhythmic patterns of red-topped, black filaments that part in the middle. Her statement details her struggles to make sculptures. Sidetracked by finding other ways to connect, she managed to push past obstacles to make new work. She says, “They [her sculptures] echo with the energy of the wire, somehow reminiscent of a mini-tsunami vibrating in our midst.”

In the room adjacent to *Inspections and Reflection* is the section *Bearing Witness*, in which member Gary Kret’s small sculpture *Renounce* resides. It is composed of an organic bronze form leaning against a marble rectangular prism with incised columns. Kret states that the metal depicts “... a feeling of frustration and shame, exclusion,

rejection, and supplication.” “The marble parts become barriers,” says Kret. “They illustrate the force of authority and domination of institutional judgement and events beyond our control.”

In the room directly across from *Bearing Witness* is the section *Days of Reckoning and the Right To “Be”*. Dominating the right-hand corner is member Kristina Penhoet’s organic, fiber sculpture *How Many More*, drooping from the ceiling to the floor. This biologically inspired piece, in Penhoet’s words, “questions, through the repetitive creation and placement of abstracted visceral forms, the regard with which we hold each other in our current environment of gun violence, racism, and the pandemic.” Jurors not only picked this piece to be in the show but also gave it the second place award from among the sixty four works in the exhibition.

The Phillips Collection’s *Inside Outside, Upside Down* provided the DC area with a much-needed catharsis brought about by such turbulent times. It is only by reflection and expression that we can find some good in so much pain and sorrow. It is gratifying that, along with drawing, painting, video, and photography, sculpture found a prominent part to play in telling the story of such difficulties and that our members contributed an important voice in the conversation. phillipscollection.org

A partial number of images from the exhibition are shown below.



Janathel Shaw, *Unmasked Hidden Warrior*



Kristina Penhoet, *How Many More*



Jean Jinho Kim, *Standing Tall*



Kirsty Little, (*Re*)*Surge*

to PhD programs when I completed my MA.

At the same time, I kept working part time in arts administration and I did the practical day to day work that went into running an arts space and putting on exhibitions. It was really gratifying to help put together an exhibition and then watch audiences come in to experience it. Although I really enjoyed the research, writing, and more abstract thinking that I did in grad school, academia felt too insular. Curating gave me an opportunity to work with artists, write about their work and related ideas, and use my more practical skills to create something that audiences would come see. I kept working in arts management, began curating shows, and never did get my PhD.

What was the first museum you visited?

I grew up in the suburbs of Atlanta and went to the High Museum of Art a lot while I was growing up. I'm pretty sure that was the first museum I went to—although I don't remember my first visit, so that's an educated guess.

If you weren't a curator, what job would you do?

I'm a (totally amateur) city planning and public transportation nerd.

So if I hadn't become a curator, I might have pursued a career in urban planning. Although I've always really enjoyed working for smaller organizations, and I know urban planners often have to work through many layers of bureaucracy. So that might have been challenging for me.

Request for Helpers at the Mobile Woodshop on October 9, 2021

The Former Walter Reed Hospital
1010 Butternut Street, NW
Washington, DC 20012

Lynda Smith-Bügge would like to have a couple of sculptors help her with some wood activities at *Down in the Reeds Festival* from 11am-7pm. Any amount of time you can give will be of help. Young families will be attending.



ZCAF's unique Mobile Woodshop is made possible by funding from Events DC and the DC Commission on Arts and Humanities. ZCAF's Mobile Woodshop is an experiential classroom on wheels to teach students the fundamentals of woodworking. This unique shop will take such learning opportunities to various sites in the District of Columbia.

For more information email lynda@zcaf.org or call (703) 201-4443.

See *The Washington Sculptor* in color at www.washingtonsculptors.org



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The Washington Sculptor
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